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Astrachan, Joshua
 Somerville, Geraldine (1967), County Meath, Ireland
 Thompson, Sophie (1962), London, Great Britain
 Wightman, Natasha
 Wilby, James (1958), Rangoon, Burma
 Balaban, Bob (1945), Chicago, Illinois, United States
 Archibald, Jan
 Jaye, Sallie
 Jacobi, Derek (1938), Leytonstone, London, Great Britain
 Hollander, Tom (1967), Oxford, Oxfordshire, Great Britain
 Gambon, Michael (1940), Dublin, Ireland
 Fry, Stephen (1957), Hampstead, London, Great Britain
 Blakley, Claudie
 Atkins, Eileen (1934), Clapton, London, Great Britain
 Grant, Richard E., Mbabane, Swaziland
 Altman, Stephen (1957)
 Squyres, Tim
 Bates, Alan (1934), Allestree, Derbyshire, England
 Beavan, Jenny (1950), London, Great Britain
 Thomas, Kristin Scott (1960), Redruth, Cornwall, Great Britain
 Watson, Emily (1966), London, Great Britain
 Doyle, Patrick (1953), Uddingston, Scotland
 Dance, Charles (1946), Birmingham, Worcestershire, Great Britain
 Jones, Robert
 Levy, David
 Barclay, Jane

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USA Films'
Gosford Park
A Film by Robert Altman

"R"

137 minutes

Opening Friday, January 4

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Gosford Park

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Running Time: 137 minutes

Starring: Eileen Atkins, Bob Balaban, Alan Bates, Charles Dance, Stephen Fry, Michael Gambon, Richard E. Grant, Tom Hollander, Derek Jacobi, Kelly Macdonald, Helen Mirren, Jeremy Northam, Clive Owen, Ryan Phillippe, Maggie Smith, Geraldine Somerville, Kristin Scott Thomas, Sophie Thompson, Emily Watson, James Wilby

Directed by: Robert Altman

Written by: Julian Fellowes
Based upon an idea by Robert Altman and Bob Balaban

Produced by: Robert Altman, Bob Balaban, David Levy

Executive Producers: Jane Barclay, Sharon Harel, Robert Jones, Hannah Leader

Co-Producers: Jane Frazer, Joshua Astrachan

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Gosford Park

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Gosford Park

Synopsis

Robert Altman, one of America's most distinctive filmmakers, journeys to England for the first time to create a unique film mosaic with an outstanding ensemble cast.

It is November, 1932. Gosford Park is the magnificent country estate to which Sir William McCordle and his wife, Lady Sylvia, gather relations and friends for a shooting party. They have invited an eclectic group including a countess, a World War I hero, the British matinee idol Ivor Novello and an American film producer who makes Charlie Chan movies. As the guests assemble in the gilded drawing rooms above, their personal maids and valets swell the ranks of the house servants in the teeming kitchens and corridors below-stairs.

But all is not as it seems: neither amongst the bejewelled guests lunching and dining at their considerable leisure, nor in the attic bedrooms and stark work stations where the servants labor for the comfort of their employers. Part comedy of manners and part mystery, the film is finally a moving portrait of events that bridge generations, class, sex, tragic personal history – and culminate in a murder. (Or is it two murders...?)

Ultimately revealing the intricate relations of the above and below-stairs worlds with great clarity, *Gosford Park* illuminates a society and way of life quickly coming to an end.

USA Films presents in association with Capitol Films and the Film Council a Sandcastle 5 production in association with Chicagofilms and Medusa Film. Eileen Atkins, Bob Balaban, Alan Bates, Charles Dance, Stephen Fry, Michael Gambon, Richard E. Grant, Tom Hollander, Derek Jacobi, Kelly Macdonald, Helen Mirren, Jeremy Northam, Clive Owen, Ryan Phillippe, Maggie Smith, Geraldine Somerville, Kristin Scott Thomas, Sophie Thompson, Emily Watson, James Wilby. *Gosford Park*. Casting, Mary Selway. Costumes, Jenny Beavan. Music, Patrick Doyle. Editor, Tim Squyres, A.C.E. Production Design, Stephen Altman. Director of Photography, Andrew Dunn, B.S.C. Co-Producers, Jane Frazer, Joshua Astrachan. Executive Producers, Jane Barclay, Sharon Harel, Robert Jones, Hannah Leader. Producers, Robert Altman, Bob Balaban, David Levy. Written by Julian Fellowes. Based upon an idea by Robert Altman and Bob Balaban. Directed by Robert Altman.

Gosford Park

Who's Who at Gosford Park

Above stairs

Sir William McCordle

Baronet; owner of Gosford Park; new money

Michael Gambon

Lady Sylvia McCordle

Married to Sir William; from old but impoverished family; titled snob

Kristin Scott Thomas

Isobel McCordle

Daughter of Sir William and Lady Sylvia

Camilla Rutherford

Constance, Countess of Trentham

Lady Sylvia's aunt; contemptuous of and dependent on Sir William

Maggie Smith

Raymond, Lord Stockbridge

Lady Sylvia's brother-in-law; married to Louisa; he is a snob

Charles Dance

Louisa, Lady Stockbridge

Lady Sylvia's younger sister; fond of Sir William; unlike her husband Raymond, she is not a snob

Geraldine Somerville

Lieutenant Commander Anthony Meredith

Ex-officer; broke and desperate; married to Lavinia

Tom Hollander

Lady Lavinia Meredith

Lady Sylvia's youngest sister; supportive wife of Anthony

Natasha Wightman

The Hon. Freddie Nesbitt

Blackmailing Isobel; married to Mabel; has lost his job

James Wilby

Mabel Nesbitt

Married to Freddie; daughter of a factory owner; Freddie married her believing her to be wealthy; they cannot afford servants

Claudie Blakley

Lord Rupert Standish

Penniless younger son of a marquess; courting Isobel

Laurence Fox

Jeremy Blond

Friend of Lord Rupert

Trent Ford

Ivor Novello
British matinee idol and film star; Sir William's cousin

Jeremy Northam

Morris Weissman
*American film producer; makes Charlie Chan movies;
friend of Ivor Novello*

Bob Balaban

Below stairs

At Gosford Park

Jennings
*The McCordles' butler; head manservant of the house;
oversees Gosford Park with Mrs. Wilson*

Alan Bates

Mrs. Wilson
The housekeeper; presides over the house with Jennings

Helen Mirren

Mrs. Croft
The cook; she runs the kitchen and is jealous of Mrs. Wilson

Eileen Atkins

Probert
Sir William's valet

Derek Jacobi

Elsie
Head housemaid; having an affair with Sir William

Emily Watson

George
First footman; full of himself; lascivious

Richard E. Grant

Arthur
Second footman

Jeremy Swift

Lewis
Lady Sylvia's maid

Meg Wynn Owen

Dorothy
Still room maid; in love with Jennings

Sophie Thompson

Bertha
Head kitchen maid

Teresa Churher

Ellen
Junior kitchen maid

Sarah Flind

Lottie
Junior kitchen maid

Lucy Cohu

Janet
Housemaid

May
Housemaid

Ethel
Scullery maid

Maud
Scullery maid

Albert
Servants hall footman

Fred
Bootboy

Jim
Odd (job) man

Strutt
Gamekeeper

McCordles' loader

Visiting servants
Mary Maceachran
Constance's maid; new to service

Robert Parks
Raymond's valet

Henry Denton
Morris Weissman's valet; a bit odd

Renee
Louisa's maid

Barnes
Anthony's valet

Sarah
Lavinia's maid

Merriman
Constance's chauffeur

Finty Williams

Emma Buckley

Laura Harling

Tilly Gerrard

Will Beer

Gregor Henderson Begg

Leo Bill

Ron Puttock

Adrian Preater

Kelly Macdonald

Clive Owen

Ryan Phillippe

Joanna Maude

Adrian Scarborough

Frances Low

John Atterbury

Burkett
Constance's butler

Frank Thornton

Outsiders
Inspector Thompson
Bumbling; has pretensions of grandeur

Stephen Fry

Constable Dexter
Junior officer; more intelligent than his boss

Ron Webster

Gosford Park

Finding Gosford Park

Robert Altman's forty-year career demonstrates an extraordinary creative range. His carefully selected ensemble casts, his collaborative working process, and his signature use of multiple story lines have resulted in numerous classic films. Now, this American original has "crossed the pond" to make *Gosford Park*.

Producer Bob Balaban remembers, "About two years ago, I had the very simple germ of an film idea – one that I thought Robert Altman would be a wonderful director for. He and I started talking about making a seemingly traditional 1930s murder mystery, set in an English country house over several days, that was told entirely from the point of view of the servants."

Robert Altman adds, "I think I said, 'I've never done a murder mystery before, although I've done almost every kind of genre.' I love to take genres and turn them over a little bit, look at them differently. So we started talking and looked at all sorts of material, including Agatha Christie works, and none of it was quite right. But it grew from there: I didn't really want to do a 'whodunit' but rather a 'that it was done.' We decided to deal with the social issues within the period. At first we set it in 1934 or 1935, but then decided that we didn't want the rise of Hitler to color everything, so we set it just before that, in 1932. I also like that period because I was alive and I have a frame of reference for it, rather than just reading someone else's reports of it."

Screenwriter Julian Fellowes was already working on another script with Balaban. When Balaban introduced him to Altman and brought him into *Gosford Park* discussions, Fellowes found himself drawn to the idea's potential, the collaboration, and the project's place in Altman's oeuvre: "I think that what interests Bob [Altman] for movie projects are narratives wherein people arbitrarily have to share a geographical position, and not by emotional choice: the gathering of a family wedding, for example [as in *A Wedding*], or the variety of individuals employed by a Hollywood studio [as in *The Player*]. They are brought together, not necessarily because they want to be together, and therefore they almost always have entirely different agendas."

"It occurred to Bob that an English house party in the 1930s would lend itself to this. To him, the servant/employer situation affords a rich setting of people with completely different lives and with different aims – all under one roof. The film would be 'servant-led' and, in deference to Agatha Christie and the whole country-house-mystery genre, he decided there should be a murder which would act as a device to stop any of the parties from leaving the house. I had to come up with the characters and the stories to flesh this idea out. I was familiar with the way these houses were run at that time, and Bob was determined that it be based on absolute truth – i.e., he wanted the details of the varied activities carried out in a house like Gosford Park, above and below stairs, to be correct."

To preserve the project's foundation in truth, it was also decided early on that *Gosford Park* would be filmed in the U.K., and almost entirely with U.K. actors. When the project was announced in the late summer of 2000, it may have seemed strange to some that a quintessentially American director would be exploring such quintessentially English subject matter. Would the filmmaker who had so richly captured *Nashville's* burgeoning country music scene and *The Player's* closed-ranks insularity of the film industry be the right man to suss out the classes and class differences of *Gosford Park*?

As Alan Bates (cast as Gosford Park butler Jennings) explains, “It doesn’t strike me as odd because I think Robert is a great director of nuance, behavior, atmosphere, and mood – these qualities are potent in all of his films. After all, this film is about people, and is shot under his wonderful, careful, watching eye. I always feel that he understands life – watching everyone all the time, and being slightly amused. It’s a wonderful quality.”

Active pre-production began in late 2000, with the priority being to assemble an impressive ensemble cast. While that is the norm on many a Robert Altman film, this time the pool of actors was on the other side of the Atlantic. Producer David Levy, a longtime Altman associate, praises casting director Mary Selway for her contributions: “She has incredible taste and knows everybody in London. Never before had I been in a situation where every actor who came through the door was interesting, vital, and charismatic.”

Levy adds, “For the sort of actor who tends to count their speeches, this was not their project, nor Bob their director. On the other hand, if they were willing to take a little leap of faith and realize that, as an actor, they could have a lot to say as to where their character goes and they would enter into a collaborative relationship with Bob – then they were going to be served very, very well.”

As is so often the case with an Altman ensemble, the cast grew to embrace a wealth of talent ranging from acting icons to fresh faces. There is nothing like a Dame, and *Gosford Park* has two: Maggie Smith and Eileen Atkins. (The latter actress has long had an affinity for the above and below stairs contrasts, as she had co-created [with actress Jean Marsh] the classic U.K. television drama series *Upstairs Downstairs* some three decades earlier.) Joining the Dames are two Sirs: Michael Gambon and Derek Jacobi. Among the relative screen newcomers recruited were Claudie Blakley and Camilla Rutherford.

Altman was certainly delighted with the actors who joined the project: “I think it is because of the ties to the stage that acting in the U.K. is so strong, and I think that the actors themselves generally understand and respond to ensemble work.” In fact, for the actors in an Altman movie, the ensemble work is rewarding and can be less stressful. Richard E. Grant, who had worked twice with Altman before signing on as Gosford Park first footman George, explains: “It is a study of behavior and manners, and individual stories are in some way hostage to the overview, which makes it very relaxing for everybody, because you know that nobody is carrying the can – it is as democratic and collaborative a process as any that I’ve encountered.”

Clive Owen (who plays visiting valet Robert Parks) adds, “*Gosford Park* is classic Robert Altman: it’s an ensemble piece; it interweaves; everybody has their own agenda; everybody has their own through line. It’s very rich and full. Sometimes it did feel like doing theater, because everybody comes in every day and you end up figuring in scenes that you’re not even scripted in – being tracked through the scene. Robert works in a very fluid manner, and it’s really about where he places his perspective, so every day you come in and take part in genuine ensemble work.”

As he has with previous ensembles, Altman mapped out the manner in which he believes the actors, and himself, could work together – which can mean working without a map: “The characters in *Gosford Park* had very few mandates. There are certain things that happen in the plot, and most actors will read the script and come prepared, but I don’t say, ‘This is the way to do it.’ They have the whole sphere of their character in their head, and I don’t want to cut it down to a little slice of pie. There are plenty of people [on a project] that keep track and see that we get through plot points, but if I’m just shooting to get that stuff in, then I’m looking for the wrong thing. What I really want to see from an actor is something I’ve never seen before, so, I can’t tell them what it is.

"We normally shoot a few takes, even if the first one was terrific, because what I'm really hoping for is a 'mistake.' I think that most of the really great moments in my films were not planned. They were things that occurred and we thought, 'Wow, look at that – that's something we want to keep!' That's where you hit the truth button with the audience, and I want anybody seeing *Gosford Park* to get excited about recognitions of truth."

Once on the set, cast members working with Altman for the first time (which constituted the vast majority of the troupe) found themselves active participants in a filmmaking style that surprised and exhilarated them. Kristin Scott Thomas (cast as Lady Sylvia McCordle, wife of Gosford Park owner Sir William McCordle) comments: "The way we worked here was very different from many other films where you prepare and you know exactly what you're going to do. We didn't rehearse, we just all turned up! Robert described it like throwing pearls onto a parquet floor – we would see who was going to bump into whom and how it would all fit together. It's very creative in that you are allowed to take risks and try things that you are not sure will work. Robert has managed through casting, writing, and the way he directed us in this improvisational fashion, to create a real feeling of family between the three sisters [played by Scott Thomas, Geraldine Somerville, and Natasha Wightman] and their husbands [played, respectively, by Sir Michael Gambon, Charles Dance, and Tom Hollander]."

Altman's camera work is always distinctive. Making *Gosford Park*, he lived up to his reputation for an inventive shooting style, choosing to work with two cameras shooting simultaneously for much of the production. On the set, U.K. cinematographer Andrew Dunn's two cameras would track around different sections of the action, ensuring that the cast members in a scene were always potentially in the shot. Altman, who had never before worked with Dunn, found the director of photography "terrific to work with."

Emily Watson (who plays Gosford Park head housemaid Elsie) had worked with Altman once prior – but as producer, not director. On the *Gosford Park* set, the actress found the director's way of working "liberating and different from a lot of other ways of shooting where you know precisely when to deliver a certain thing. On *Gosford Park*, you didn't, so you just had to keep working all the time and hope that Robert's getting some of it. The cameras are like two ranging beasts scavenging for food, looking around and seeing what's going on."

Elaborating on the approach, Stephen Fry (cast as Scotland Yard Inspector Thompson) comments: "It's a fascinating process. He's a great shaggy bear, big Bob Altman, and he has a style very much of his own. One or both cameras will be moving and you somehow go in between them and say your dialogue off-camera and think that it's making no sense. You do four camera rehearsals, which are absolute chaos, and you think you are in a nightmare. But by the sixth rehearsal, suddenly this kind of ballet has emerged. Bob has a calmness and the ability to have the whole film inside his head – he's quite remarkable."

Jeremy Northam (who portrays real-life British matinee idol Ivor Novello) explains, "Robert has this amazing knack for choreographing scenes, so that scenes can be encapsulated in a single shot – he'll watch what people naturally want to do and then find a place for it within the shape of the shot where it's seamless and shown to its best advantage. So, even in a story like this where there are so many separate stories going on, there isn't one predominating plot and all these different moments and episodes are caught."

The cast's Altman veteran, Richard E. Grant, confides: "Robert wants to be surprised. He doesn't want to know what the actors are going to do, or to see what he's seen before. There are not many directors who ask that of an actor – they claim to at the beginning of jobs, but usually people want you to do what you're known for doing. But Robert goes out on a limb every time."

Among the actors who most found Altman's way of working liberating was one of only two Americans in the cast, Ryan Phillippe (cast as visiting valet Henry Denton). Phillippe says that the interplay in a scene "feels like it's happening instead of being staged. A lot of choreography goes into a movie like this because of the large cast. But at the same time it feels organic and like you're living it, which is the best experience for an actor. The circumstances on a film set are so false sometimes – the light is obtrusive and there are so many people on set, it can be hard to detach. When you're working with Robert, you're not quite sure what the camera is picking up, so you're constantly on – and everyone else is too."

Helen Mirren (who plays Gosford Park housekeeper Mrs. Wilson) adds: "Robert has a very idiosyncratic style. It's very specific and interesting for an actor because he pays as much, if not more, attention to the apparently inconsequential details as to the main push of the scene. He'll let the scene take care of itself, and often concentrates his attention, imagination, and energy into everything that's going on around the central theme of the scene. And that's wonderful, because the whole scene around you is full of detail and interest. Very often, it is one of the actors who provide the detail. We're all onscreen in *Gosford Park* nearly all the time – there were no extras – so if the scene needed to be filled up in the background, it was we who did it!"

Overlapping dialogue among an ensemble is another hallmark of Altman's films. To achieve this, all dialogue during all takes must be picked up by the production's sound recordists. Sound mixer Peter Glossop oversaw the outfitting of all the actors with radio microphones – and at times there were sixteen radio channels recording dialogue. It is because of such thoroughness that Altman can, in final editing, pick and choose what he finds interesting: "Great pieces of dialogue are often improvised. I try to encourage actors not to take turns speaking, but to deal with conversation as conversation. In the end, they learn that it's fun, and that it's no big deal if it goes wrong because we can shoot it again and do it another way."

Speaking as a working actor himself, Fellowes states, "Bob has a real, unfeigned love for actors – and an eagerness and respect for their contribution. This in itself is rare in the extreme: it is extended to every player in the piece, and it is not an act. On top of this, Bob has a grasp of visual narrative that I have never seen equalled. I remember one particular scene, where the women are assembling before the shooting party lunch: after running through it a few times, he suddenly suggested to all of them that they should move, speak, and do everything else simultaneously, without regard for cues and without leaving any space around the lines of dialogue. At the time, I freely admit that I thought, 'What is going on?' The next afternoon, I watched the dailies and every key element in the scene, every nuance of character, was as clear as day – but all set in the context of real chaotic life, as opposed to a false stagy screen world. To take this kind of risk, with humor and confidence, is genius."

Sir Michael Gambon (cast as Gosford Park owner Sir William McCordle) states: "It was terrific. *Gosford Park* is funny, it's brilliantly written, it's directed by the best director, and all my mates were in it, so every day felt like a party!"

Altman concludes, "I had the time of my life making this movie."

Dressing Gosford Park

For the actors portraying the above stairs characters, much of the shooting schedule was spent in a country house just north of London, where most of the above stairs sequences were filmed. (In addition, a few of the above stairs bedroom scenes were filmed at Syon House in Middlesex.) Production designer Stephen Altman

went to work changing furniture and carpets to match the period, but felt that the basic structure and architecture of the house served his purposes very well: “In houses like this, there are antiques from two or three hundred years before, so we just added in layers of modernity. We wanted to make it comfortable and liveable, since many of the stately homes we’d seen were like museums and didn’t seem like homes.”

The below stairs set was created at the U.K.’s famed Shepperton Studios. Stephen Altman explains, “We set our sights on building our own below stairs set because we were unable to find anything intact and convenient for filming. The set was based on a composite of pretty much everything that we’d seen, whether from research or actual places that we visited. In compiling it, I tried to get the scale and geography right with our above stairs location house. We duplicated a couple of staircases that connected above and below stairs, but otherwise it’s the best bits of many places.”

Extensive research went into making the below stairs set the essence of a working household. Stephen Altman and his team fashioned an ironing-and-sewing room where the maids and valets prepare their employers’ clothes for the glamorous events ahead; a still room where jams are made, cordials are distilled, and breakfast trays are set up; the butler’s pantry where silver is first polished and then locked away; the brushing room, service lift, kitchen, servants’ hall, scullery, and some of the senior servants’ own accommodations.

Being true to scale, the set would be a confined space. This was a challenge that Stephen Altman was able to solve: “Most of the real below stairs places were like labyrinths, which would have been very difficult to shoot. Hence, we added some crossing corridors and windows that are not entirely fictitious: they did have a lot of windows in the corridors to let sunlight into the dark halls. I did adjust them slightly for shooting purposes – at each one of the cross sections, there are doors and windows on each corner so we could shoot through and get a sense of feeling around it. Otherwise, we’d just have had tunnel vision all the time. You have to try and find ways of expanding the cameras’ images as much as possible.”

The costume department was no less rigorous in its attention to specifics. Costume designer Jenny Beavan notes, “We talked in detail about every element of the costumes, down to what underwear the maids would be wearing. Robert Altman loves this detail: he wanted everything to be incredibly real without looking stagey or phony. To that end, I did a great deal of research and looked at original clothes from the 1930s that we then remade. Whilst there was a lot of inspiration for the upstairs characters, there was less available for the servants. They were not greatly photographed at that time, but we did have some wonderfully written records, by Nancy Astor’s maid, Rosina Harrison and by Lady Troubridge.”

Speaking in his capacity as *Gosford Park* producer, Bob Balaban proudly states, “I love the way this movie looks. 1932 is a period we don’t see all that often in movies. It’s a great look, those great hairstyles and beautiful, voluptuous gowns.”

Above Stairs and Below Stairs

Gosford Park is set in November 1932, near the end of the era of domestic service in the U.K. World War II has not yet started, but the status quo has begun, almost imperceptibly, to shift away from the strict social structure so integral to England for hundreds of years.

Stephen Fry, no stranger to writing and/or performing works relating to class differences, remarks, “This is a world which we have all seen in *Upstairs Downstairs* and films like *The Remains of the Day* – but it’s never

been seen from quite this point of view. *Gosford Park* is shot in such a way that if there's a scene above stairs, it's only legitimately observed if there's a servant in the room – everything is seen from a servant's point of view. A footman clears away an ashtray, a lady's maid brushes her mistress' hair, and that is how you piece together the world above stairs. Meanwhile, below stairs there's what can only be described as a gigantic machine with its own protocol and etiquette."

Robert Altman elaborates, "We decided that we wouldn't bring the audience above stairs unless they were accompanied by a below stairs person, so we couldn't just cut to an upstairs scene between two people and advance the plot that way. Out of this came the idea that the audience would get snippets of information about above stairs people – but not all of it, and what there is would be transmitted by below stairs gossip, sometimes contradictory."

Helen Mirren notes, "There are these strange stylistic contradictions going on within: it's extremely naturalistic, but there's also a touch of melodrama."

Kelly Macdonald has the pivotal role of visiting lady's maid Mary Maceachran. It is through Mary that the audience first gains entrée into Gosford Park. When Mary is summoned above stairs, though, recalls the actress, "I was usually in the background and not making eye contact with people during scenes. I could see relationships building between the above stairs actors, and we below stairs actors are building our own relationships as well. It's interesting how there's definitely an above stairs/below stairs divide – even behind the scenes amongst the actors."

Sir Derek Jacobi (cast as Probert, valet to Gosford Park owner Sir William McCordle) deadpans, "We don't mix with the Lords and Ladies above stairs, we're very, very 'umble below stairs!"

On a more serious note, Fry says, "The way the film investigates the class system, without the political banner waving, slowly reveals the ridiculousness of it – the dependency of rich adults, who own massive estates, on a servant class. Hitler and the Second World War, plus the Labour government of the 1940s, are just around the corner, so it is pretty much going to be swept away."

Mirren offers, "The characters within it are who they are and think this world is perfectly normal. I don't think it's a political comment on Britain or the English class system."

Richard E. Grant respectfully disagrees, believing *Gosford Park* to be "unequivocally a study of the English class system. Also of people's behavior and how the class system inherently provokes duplicitous behavior: when you're above stairs you have to be one thing, and when you're below stairs you can show your true self. It's been a source of comedy in English life and literature for the last thousand years, and long may it continue."

From concept to production, the disparity between the two settings was mined: the above stairs sequences show the characters sitting around rather languidly; while, in contrast, below stairs the characters are constantly in motion to keep up with the demands of above stairs. As the cameras rolled, the mandate for below stairs was that nobody could remain still: something was going on the entire time, even if only in the background (sewing, ironing, cleaning shoes).

Yet Altman also found subtle similarities between above and below stairs: "Below stairs, there are almost more layers of hierarchy than above stairs. Above stairs, at dinner, the same person sat next to the same person every time because of what their title was or who they were married to. But something comparable

happens below stairs, where they took it even more seriously: if you are the maid to the highest titled person, you sit in relation to the head butler, emulating the same thing above stairs. Interestingly, they also dress alike – the men wear tails whether they're guests or servants!"

Along those lines, another custom, dramatized in an early *Gosford Park* sequence, is the "renaming" of visiting servants. As Gosford Park housekeeper Mrs. Wilson (played by Helen Mirren) explains to the visiting servants (and the audience), the below stairs visitors are referred to by the names of their employers. Thus, Gosford Park houseguest Morris Weissman's valet Henry Denton (played by Ryan Phillippe) is addressed by the Gosford Park staff as "Mr. Weissman" for the duration of his stay.

Both above and below stairs existences were thoroughly researched by the filmmakers. David Levy remembers, "I did exhaustive reading, and had a lot of fun doing it – so much so that we made a point of exposing a lot of our actors to some of the same research. To get them comfortable and secure in what they were doing, we provided the above stairs actors with books on etiquette and how to address people, while the below stairs cast were given charts about functions for every hour of the day for servants in every capacity."

From butler to valets and footmen, from housekeepers to cooks, from housemaids to kitchen maids, the below stairs household members all had specific responsibilities to ensure that the house was run smoothly and efficiently. Everyone working on *Gosford Park* was particularly keen to ensure that there were no inaccuracies in the depiction of life below stairs. To this end, producer Levy secured the counsel of consulting experts who had been in domestic service in 1930s England. Once retained, they remained on hand to advise throughout filming.

Arthur Inch joined the project as the consultant butler, footman, and valet. Born in 1915, Inch's father was a butler and his mother had been a housemaid. He grew up in household service and, at age 15, he was trained by his father in all the arts of private service. Thus, while still a teenager, he was able to utter the immortal words: "Dinner is served, Madam."

During production, the now-retired Inch was on hand to advise all of the male actors portraying servants and household staff on how they should behave, dress, and carry themselves. Alan Bates marvels, "We all bow before him. He is the absolute genuine article, and he knows the jobs down to their finest detail."

Inch was pleased with the results. He enjoyed the experience but confesses to being a touch overwhelmed: "It's just my life being redone. When I walked onto the set, it was like going back in time. It has been amazing for me to see this."

Ruth Mott joined the production as the consultant cook. She went into service in kitchens during the 1930s, when she was about 14 years old. She first worked at her local manor house. There, she earned 5 shillings a week, of which she sent back home over half to her mother. She has remained a cook almost ever since, and says, "I don't think there's much I don't really know about a kitchen, so I can help the actors if they get stuck. There is a huge contrast between pre-war and post-war kitchens, and I consider that I've been very lucky to see both sides."

Cast as Gosford Park cook Mrs. Croft, Dame Eileen Atkins seized on the authenticity of each domain having its leader. "Mrs. Croft doesn't mix, she's the boss of her little kingdom. The only people above her are the housekeeper, Mrs. Wilson [played by Helen Mirren] and the butler, Jennings [played by Alan Bates] – but she doesn't have very much to do with him. In her world, in the kitchen, she is the Queen, and she has quite a lot of fun at the rest of the household's expense."

As were Inch and Mott, *Gosford Park* consultant housemaid Violet Liddle was also in service during the 1930s. She has worked for, amongst others, George Bernard Shaw; and at Chequers (the country residence of the U.K.'s Prime Minister). The concept of a housemaid seeing and hearing much of interest and remaining discreet (or not) is one that is also explored in *Gosford Park* – especially from the vantage point of head housemaid Elsie (played by Emily Watson).

Cast members were given extracts of Lady Troubridge's The Book of Etiquette, among them the following: 'It would appear that there are people who feel that those who labour in the capacity of servants are inferior, but in most cases it is those who place servants on a lower plane who are themselves inferior. We owe to those who take part in the work... more than the wages we pay them: we owe them gratitude, courtesy and kindness. They, equally, should treat their employers with courtesy and kindness, and they should regard it as beneath their self-respect to ask wages for work which they are not fitted to perform. A reliable servant holds a place of importance in the home, and it should be recognised in the social world as a place worthy of courtesy and respect.'

Lady Troubridge's instructions for servants go on to emphasize moving quickly and quietly; not speaking unless necessary; not rattling knives, forks, or plates; ensuring that hands are scrupulously clean; and not breathing heavily.

While the breathing may have been easier above stairs, etiquette was essential there as well. Here too *Gosford Park* actors found themselves scrupulously researching proper behavior. Kristin Scott Thomas laughs, "We were given a kind of care package, with rules on how to hold your knife and fork; when to stand and sit down; and how to address people."

Indeed, the complications and intricacies of life above stairs would be overwhelming for 21st century society. Complete Etiquette for Ladies and Gentlemen offers these instructions on the proper manner in which to eat a grape: 'Grapes are placed in the mouth and the skin is lightly withdrawn. The seeds must be removed on the fork, which you hold sideways to your mouth to receive them. Place the seeds on the dessert plate.'

Even more apropos for the *Gosford Park* cast, Eileen Terry's Etiquette for All provided numerous examples of how to behave during country house parties, with information regarding attire, dancing, motoring, and, perhaps most helpfully, turning in for the night: 'Remember that you must not go to bed when you choose, however tired you may be – unless you are really feeling unwell, a horrible sensation when on a visit! It is the hostess' duty to make the first move for bed.'

Another scenario that proved to be relevant to the production was post-supper entertainment in the drawing room. Once again, an excerpt from Lady Troubridge had the answers: 'It is not unusual nowadays to provide music after dinner... if good but not of too serious an order, music is generally enjoyed. If the music is to be serious, then only those persons who appreciate it should be invited. It is a sad sight to see poor Colonel Jones, who would appreciate a comic song or sentimental ballad, condemned to listen to a long string quartet! But whatever the music provided, it is the height of bad manners to talk while a performance is in progress.'

Real Life: Ivor Novello

It was Robert Altman who thought of incorporating the real-life U.K. matinee idol Ivor Novello into the fictitious Gosford Park setting. He comments, "About twenty years ago, I was involved in a project where I came across Novello. I now have a whole library of his music. I thought it would be good to have the anchor of one real person within the story – and he would also furnish us with some music."

Born in Wales in 1893, Ivor Novello was one of the greatest British actors and composers of his day. An immensely popular matinee idol during the silent era, he was also a gifted playwright, screenwriter, and producer of numerous plays and romantic musicals for the stage. Several of those were later made into films.

First and foremost a composer, he received his musical training at the Magdalen College Choir School in Oxford, where he was a superior boy soprano. His first song was published in 1910, and he went on to write many successful numbers for musical comedies and revues in London. In 1914, he composed the most popular song of the First World War, "Keep the Home Fires Burning," which made him famous. After entertaining the troops in war-torn France, in 1916 Novello became a pilot in the Royal Naval Air Service. He survived two crash landings, and continued to compose whenever he had the chance.

After the War, in 1919, Novello embarked on his career as a film actor. He made over a dozen silent films in all and several early talkies, including two directed by Alfred Hitchcock: *Downhill* (1927), adapted from a play that Novello co-wrote; and the hit *The Lodger* (1926). The latter was remade several times, including another film with Novello again starring in the lead. It is this 1932 version (a.k.a. *The Phantom Fiend*), directed by Maurice Elvey, that is the subject of a dialogue exchange in *Gosford Park*.

Also in 1932, Novello's comedy *Fresh Fields* enjoyed a successful run on the London stage. Whitaker's Almanac named him Dramatist of the Year, for, in addition to the hit comedy, his *Proscenium* had a long run; however, a third play from his pen, *Flies in the Sun*, did not attract an audience. All told, Novello wrote or co-wrote 14 plays and appeared in 24, including Shakespeare's *Henry V*. However, his real love was composing lush, romantic, and sentimental musicals. He wrote waltzes and popular tunes and during the '30s and '40s he created eight elaborately staged musicals, starring in six of them. He composed over 250 songs.

When he died in 1951, 7,000 people attended his funeral. The women outnumbered the men 50 to 1.

Jeremy Northam, who portrays Novello, notes, "It is slightly odd to play a person who actually lived and was very well-known, within this fictitious supposition of what part of his life might have been. Within the story he's something of a device, because he brings people who are not part of this aristocratic country house circle into that world to explore it. His music is also essential to the film. Most of my work before we started shooting involved trying to find out about him and define a personality for him. It was not our intention that I should impersonate Ivor Novello, but that I would get the essence of his personality and try to find appropriate music."

Northam's eldest brother Christopher is a professional pianist. Although himself an accomplished pianist, Jeremy looked to his brother for help with the music and to be reminded what it is like to play in public: "Sometimes you realize that being at the piano is the safest place to be, because from that vantage point you can see the rest of the world going by and you become comfortable with that sense of detachment."

The music also heightens yet another difference between above stairs and below stairs: when Novello plays after supper in the drawing room the aristocrats seem bored, while all through the halls the servants are drawn to listen to the music as if under a spell – they are truly entertained.

Reel Life: Morris Weissman

The character of Hollywood film producer Morris Weissman, played by real-life *Gosford Park* producer Bob Balaban, is a guest at Gosford Park who has been brought along by his friend Ivor Novello. Unlike Ivor Novello, though, Morris Weissman is a character fictionalized for *Gosford Park*.

The 20th Century Fox project that the fictitious Weissman is hard at work on, however, did indeed get made: *Charlie Chan in London* was filmed at the end of 1933 and released in 1934. *Gosford Park* screenwriter Julian Fellowes laughs, “*Charlie Chan in London* [produced by John Stone and directed by Eugene Forde] is all about the Chinese detective [played by Warner Oland in the sixth of his sixteen appearances as Chan] going to an English house party. So we created this joke-within-a-joke. But it’s also a device: it’s easy to see how extraordinary these rituals are that the upper classes take for granted, when an outsider, be it Charlie Chan or Morris Weissman, comes to observe them.”

In the Time of Gosford Park

This period in British history is well-documented in two books, one by a man of politics and the other by a man of letters: John F. Kennedy wrote *While England Slept*; and Robert Graves (author of *I, Claudius*) wrote *The Long Week-end*. The latter book closely surveys England’s manners, mores, and social customs in the years between World War I and World War II.

While England was between the Wars in 1932, some of the historical occurrences that year were early indicators of the conflict to come: the Nazi Party led Germany’s elections with 230 Reichstag seats, while widespread famine afflicted the USSR. Japan’s aggression in Manchuria was protested by the United States.

Back in the U.S., Congress set up the Reconstruction Finance Corporation to stimulate the economy, while veterans of the First World War marched on Washington to lobby for cash bonuses (an idea rejected by the Senate).

Also in 1932, Amelia Earhart became the first woman to fly solo across the Atlantic Ocean. New books were published at a rate of about 40 each day. The English author John Galsworthy won the Nobel Prize for Literature, while Pearl S. Buck won the Pulitzer Prize for *The Good Earth*. The year’s Best Picture winner at the Academy Awards was Edmund Goulding’s *Grand Hotel*, starring Greta Garbo, John Barrymore, and Joan Crawford.

Gosford Park

About the Players

Eileen Atkins (Mrs. Croft)

Dame Eileen Atkins was born in London and attended the Guildhall School of Music and Drama. Her initial London stage appearance was in Robert Atkins' staging of Shakespeare's *Love's Labour's Lost*, at the Open Air Theatre in Regents Park. Seasons in repertory followed, including two years with the Royal Shakespeare Company at Stratford-upon-Avon. She went on to star at the Old Vic in many Shakespeare roles, among them Miranda and Viola.

Venturing into contemporary plays, Dame Eileen starred opposite Laurence Olivier and Alec Guinness, among others. She won the 1965 (London) Evening Standard Award for Best Actress for her performance as Childie in Frank Marcus' play *The Killing of Sister George*, and then made her New York stage debut in the play. Her wealth of U.K. stage credits also includes portraying Saint Joan and Medea; and presenting an evening of T.S. Eliot's poetry at the Lyric Theatre. She won a Variety Club Award for her role as Elizabeth in Robert Bolt's *Vivat! Vivat! Regina*; won the London Critics Circle Award, and was nominated for an Olivier Award, for Best Supporting Actress for her performance in Richard Eyre's staging of Tennessee Williams' *The Night of the Iguana*, and received an Olivier Award for her performance in Peter Hall's staging of Shakespeare's *A Winter's Tale*.

In 1989, Dame Eileen garnered unanimous acclaim for her one-woman show, *A Room of One's Own*, in which she portrayed Virginia Woolf. The off-Broadway production brought her a Drama Desk Award for Best Solo Performance; and a Special Citation from the New York Drama Critics Circle. She then toured the U.S. in the show, later taping the project for U.K. television on location at Girton College, Cambridge (the venue of Mrs. Woolf's original lecture). She would return to the role in 1992 with *Vita and Virginia*, which she wrote and starred in (opposite Penelope Wilton as Vita Sackville-West) for the U.K. stage as well as in the U.S. (opposite Vanessa Redgrave). The latter production earned Dame Eileen a second Special Citation from the New York Drama Critics Circle, for both her playwriting and her performance.

Among her recent stage credits are, in the U.K., Anthony Page's staging of Edward Albee's *A Delicate Balance* (with her fellow *Gosford Park* star Maggie Smith), which brought her a (London) Evening Standard Award; and, in the U.K. and New York, Matthew Warchus' staging of Yasmina Reza's *The Unexpected Man* (opposite her fellow *Gosford Park* star Michael Gambon, and then her fellow *Gosford Park* star Alan Bates, respectively). Her performance earned her an Olivier Award for Best Actress.

Dame Eileen's many television appearances include Simon Langton's miniseries *Smiley's People* (with Alec Guinness), Norman Stone's telefilm *The Vision* (with Dirk Bogarde and Lee Remick), and Nigel Finch's telefilm *The Lost Language of Cranes*. Recently, she played opposite Emma Thompson in Mike Nichols' telefilm *Wit*.

In addition, she co-created, with Jean Marsh, the classic television series *Upstairs Downstairs*. For her screenplay adaptation of Virginia Woolf's *Mrs. Dalloway* (which starred Vanessa Redgrave and was directed by Marleen Gorris), she won the (London) Evening Standard Award for Best Screenplay.

Dame Eileen's other film acting roles include ones in Sidney Lumet's *Equus*, Peter Yates' *The Dresser*, Peter Medak's *Let Him Have It*, Mike Nichols' *Wolf*, and Stephen Daldry's upcoming *The Hours*.

Bob Balaban (Morris Weissman) – Please refer to bio in About the Filmmakers section.

Alan Bates (Jennings)

Alan Bates was one of the first actors to appear with the English Stage Company at the Royal Court, where he created the role of Cliff in John Osborne's *Look Back in Anger*, which he later also performed in New York and Moscow.

His numerous stage credits include O'Neill's *Long Day's Journey Into Night*, Chekhov's *The Seagull*, Shakespeare's *Much Ado About Nothing*, *The Taming of the Shrew*, and *Hamlet*, John Osborne's *A Patriot for Me* (in the U.K. and in Los Angeles); his own one-man show, *A Muse of Fire*, and, more recently, opposite fellow *Gosford Park* star Eileen Atkins, Yasmina Reza's *The Unexpected Man* (in New York).

Bates has starred onstage in numerous plays by Simon Gray, including *Otherwise Engaged*, *Simply Disconnected*, *Life Support*, and, in London and New York, *Butley*, directed by Harold Pinter, for which he won the Evening Standard Award and the Tony Award for Best Actor. Among the plays by David Storey that he has performed in are *Stages*, *Life Class*, and *In Celebration*. The latter two were both directed by Lindsay Anderson, who also directed him in the film version of *In Celebration*. Bates also starred in Harold Pinter's *The Caretaker* in both London and New York, and in Clive Donner's film version (titled *The Guest* in the U.S.).

His film credits also include these notable features: Tony Richardson's *The Entertainer*, Bryan Forbes' *Whistle Down the Wind*, John Schlesinger's *A Kind of Loving* (for which he received a BAFTA Award nomination) and *Far From the Madding Crowd* (for which he received a Golden Globe Award nomination) Michael Cacoyannis' *Zorba the Greek*, Silvio Narizzano's *Georgy Girl* (which brought him a Golden Globe Award nomination), Philippe De Broca's *King of Hearts*, John Frankenheimer's *The Fixer* (which earned him Academy Award and Golden Globe Award nominations), Ken Russell's *Women in Love* (for which he received a BAFTA Award nomination), Joseph Losey's *The Go-Between*, Peter Medak's *A Day in the Death of Joe Egg*, Laurence Olivier's *Three Sisters* (1970), Paul Mazursky's *An Unmarried Woman*, Mark Rydell's *The Rose*, Herbert Ross' *Nijinsky*, Merchant Ivory's *Quartet* (which he starred in with Maggie Smith of *Gosford Park*), Alan Bridges' *The Return of the Soldier*, Colin Gregg's *We Think the World of You*, Franco Zeffirelli's *Hamlet* ([1990] for which he was nominated for a BAFTA Award), Dennis Potter's *Secret Friends*, and Sam Shepard's *Silent Tongue*.

Bates has recently completed filming Mark Pellington's *The Mothman Prophecies* (with Richard Gere and Laura Linney) as well as Phil Alden Robinson's *The Sum of All Fears* (from the Tom Clancy novel of the same name, and starring Ben Affleck as Jack Ryan).

He has starred in a number of U.K. television productions, including Alvin Rakoff's telefilm version of John Mortimer's *A Voyage Round My Father* (opposite Laurence Olivier), John Schlesinger's telefilm *An Englishman Abroad* (written by Alan Bennett, and for which Bates won a BAFTA Award), and Christopher Morahan's telefilm *Unnatural Pursuits* (written by Simon Gray, and for which Bates was nominated for a BAFTA Award). His U.S. telefilm credits include Anthony Page's *Pack of Lies*, Robert Markowitz' *Nicholas' Gift*, Steve Barron's miniseries *Arabian Nights*, and Joseph Sargent's upcoming CBS miniseries *Salem Witch Trials* (starring Shirley MacLaine).

Claudie Blakley (Mabel Nesbitt)

Gosford Park is Claudie Blakley's second feature film, following her screen debut in Peter Bogdanovich's *The Cat's Meow*.

At the West Yorkshire Playhouse, she was honored with the London Critics Circle's Ian Charleson Award for her portrayal of Nina in Chekhov's *The Seagull* (directed by Jude Kelly). In that same season at the Playhouse, she also portrayed Miranda in Shakespeare's *The Tempest* (again directed by Jude Kelly) and Daphne in Noel Coward's *Present Laughter* (directed by Malcolm Sutherland). With the Royal National Theatre, she played Wendy in J. M. Barrie's *Peter Pan* (directed by John Caird) and Ophelia in Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (directed by Matthew Francis). Among her many other stage credits are The Hampstead Theatre production of David Haig's *The Good Samaritan* (directed by John Dove) and, at the Soho Theatre, Holly Phillips' *Billy and the Crab Lady* (directed by Mark Brickman).

Blakley's U.K. television credits include four seasons as a series regular on *Playing the Field*, and such telefilms as *An Unsuitable Job for a Woman* (directed by David Evans) and the recently filmed *Mr. Charity* (directed by Nick Wood).

Charles Dance (Raymond , Lord Stockbridge)

Charles Dance joined the Royal Shakespeare Company in 1975, appearing in Terry Hands' acclaimed productions of the *Henry IV*, *Henry V*, and *Henry VI* history plays as well as Trevor Nunn's staging of *As You Like It*. In 1976, he took over the title role in *Henry V* at New York's Brooklyn Academy of Music. He left the RSC in 1979, returning in 1990 to play the title role in Terry Hands' production of *Coriolanus*.

His other U.K. stage credits include productions of John Gay's *The Beggar's Opera*, Alexandre Breffort's *Irma La Douce*, Anton Chekhov's *Three Sisters*, Ruth and Augustus Goetz' *The Heiress*, C.P. Taylor's *Good*, and, most recently, Eugene O'Neill's *Long Day's Journey Into Night* (opposite Jessica Lange in the production directed by Robin Phillips).

Dance attained worldwide recognition, including a BAFTA Award nomination, for his performance as Guy Perron in the miniseries *The Jewel in the Crown*, directed by Christopher Morahan and Jim O'Brien. Among his other television credits are the miniseries *Edward the King* (directed by John Gorrie), *Out on a Limb* (opposite Shirley MacLaine, directed by Robert Butler), *The Phantom of the Opera* (directed by Tony Richardson), and *Rebecca* (again directed by Jim O'Brien).

His film credits include Fred Schepisi's film of David Hare's *Plenty* (opposite Meryl Streep), Michael Ritchie's *The Golden Child*, the Taviani brothers' *Good Morning Babylon* (in which he portrayed D.W. Griffith), *Hidden City* and *Century* (both directed by Stephen Poliakoff), Michael Radford's *White Mischief*, James Dearden's *Pascali's Island*, David Fincher's *Alien3*, Claude Massot's *Kabloonak* (for which he won the Best Actor award at the Paris Film Festival), John McTiernan's *Last Action Hero*, Neil Jordan's *Michael Collins*, Philip and Belinda Haas' *The Blood Oranges*, Anand Tucker's *Hilary and Jackie*, Jan Sverak's soon-to-be-released *Dark Blue World*, and Mark Mylod's recently completed *Ali G is in Da House*.

Stephen Fry (Inspector Thompson)

For his portrayal of the celebrated wit Oscar Wilde in *Wilde* (directed by Brian Gilbert), Stephen Fry was nominated for Golden Globe and Golden Satellite Awards, and won a Golden Space Needle at the Seattle International Film Festival.

Fry's other films include Jeroen Krabbé's upcoming *The Discovery of Heaven*, Pete Hewitt's *Whatever Happened to Harold Smith?*, Steven Zaillian's *A Civil Action*, Bob Spiers' *Spice World*, Fred Schepisi's *I.Q.*, Charles Crichton's *A Fish Called Wanda*, and Kenneth Branagh's *Peter's Friends* (in the title role).

At Cambridge, with Hugh Laurie and Emma Thompson, he took part in the famed Footlights revues and appeared in over 40 plays. During this time, he also wrote his first play, *Latin*, which won a Scotsman Fringe First Prize at the Edinburgh Film Festival in 1980 and was subsequently performed at Oxford, the Lyric Theatre Hammersmith, and the New End Theatre Hampstead.

He is best known to U.K. television viewers for his role as Jeeves in the three *Jeeves and Wooster* series based on the novels of P.G. Wodehouse, starring alongside Hugh Laurie. He has also written and performed comedy programs with Hugh Laurie; and starred in the comedy series *Blackadder*. His recent television credits include the miniseries *Gormenghast* (directed by Andy Wilson).

Fry's first novel, *The Liar*, was published in 1991, and remained on the bestseller list for several months. His other books include *Paperweight*, a collection of writings; *Moab is My Washpot*, an autobiography; and three other novels, *The Hippopotamus*, *Making History*, and *The Stars' Tennis Balls*.

He wrote the book for the musical *Me and My Girl*, which ran for several years in London's West End (where it originally starred Emma Thompson). When the show transferred to Broadway, Fry was nominated for a Tony Award.

Michael Gambon (Sir William McCordle)

Sir Michael Gambon started his career with the Edwards/MacLiammor Gate Theatre in Dublin. In 1963, he became one of the original members of the National Theatre Company at the Old Vic, under Laurence Olivier. Gambon appeared there in many plays before leaving to join Birmingham Rep, where he played Othello. Also in repertory, he played the title roles in Shakespeare's *Macbeth*, *Coriolanus*, and *Othello* (the latter this time at the Stephen Joseph Theatre in Scarborough).

His West End stage work includes Simon Gray's *Otherwise Engaged*, the London premieres of three plays by Alan Ayckbourn: *The Norman Conquests*, *Just Between Ourselves*, and *Man of the Moment*, *Alice's Boys* (with Ralph Richardson); Harold Pinter's *Old Times*, and the title role in Chekhov's *Uncle Vanya*. With the Royal Shakespeare Company, Gambon played leading roles in premieres of Harold Pinter's *Betrayal* and *Mountain Language*, Simon Gray's *Close of Play*, Christopher Hampton's *Tales from Hollywood*, and three more plays by Alan Ayckbourn: *Sisterly Feelings*, *A Chorus of Disapproval* (for which Gambon won an Olivier Award), and *A Small Family Business*. He has also starred in Shakespeare's *Richard III* and Arthur Miller's *A View from the Bridge* (which transferred to the Aldwych, and for which he won all the major drama awards in 1987).

Gambon opened in David Hare's *Skylight* at the Royal National Theatre in 1995, before transferring to Wyndham's Theatre, and then, in 1997, to New York's Royale Theatre (marking his Broadway debut). His

recent U.K. stage appearances include Yasmina Reza's *The Unexpected Man* and Nicholas Wright's *Cressida* (directed by Nicholas Hytner).

His work on U.K. television includes the title role in Dennis Potter's miniseries *The Singing Detective* (directed by Jon Amiel), for which he won awards from BAFTA, the Broadcasting Press Guild, and the Royal Television Society; and, more recently, the miniseries *Wives and Daughters* (adapted from Elizabeth Gaskell's novel and directed by Nicholas Renton), which also starred Tom Hollander of *Gosford Park*.

His films include David Hare's *Paris by Night*, Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover* (starring opposite Helen Mirren of *Gosford Park*), Mike Figgis' *The Browning Version* (1994), Suri Krishnamma's *A Man of No Importance*, Nicolas Roeg's *Two Deaths*, Stephen Frears' *Mary Reilly*, Iain Softley's *The Wings of the Dove*, Pat O'Connor's *Dancing at Lughnasa*, Karoly Makk's *The Gambler*, Michael Mann's *The Insider*, Tim Burton's *Sleepy Hollow*, Deborah Warner's *The Last September* (starring with Maggie Smith of *Gosford Park*), Conor McPherson's filmization of Samuel Beckett's *Endgame*, Mel Smith's *High Heels and Low Lites*, Gillian Armstrong's forthcoming *Charlotte Gray*, and Jimmy T. Murakami's (animated) *Christmas Carol: The Movie*. He is currently at work on John Frankenheimer's HBO telefilm *Path to War*, in which he portrays U.S. President Lyndon Baines Johnson.

Richard E. Grant (George)

Gosford Park is Richard E. Grant's third film for Robert Altman, following *The Player* and *Pret-a-Porter/Ready to Wear*.

The Swaziland native received international recognition and acclaim for his film debut in Bruce Robinson's cult film classic *Withnail & I*. He subsequently has been seen in, among other films, Bruce Robinson's *How to Get Ahead in Advertising*, Philip Kaufman's *Henry & June*, Steve Miner's *Warlock*, Mick Jackson's *L.A. Story*, Bob Rafelson's *Mountains of the Moon*, Michael Lehmann's *Hudson Hawk*, Francis Ford Coppola's *Bram Stoker's Dracula*, Martin Scorsese's *The Age of Innocence*, Peter Capaldi's Academy Award-winning short film *Franz Kafka's 'It's A Wonderful Life'*, Tim Sullivan's *Jack & Sarah*, Trevor Nunn's *Twelfth Night*, Jane Campion's *The Portrait of a Lady*, Bob Spiers' *Spice World*, Robert Bierman's *A Merry War*, and Ulrich Edel's *The Little Vampire*.

Grant's theater credits include Oscar Wilde's *The Importance of Being Earnest* (staged by Nicholas Hytner) and Shakespeare's *A Midsummer Night's Dream* (staged by David Conville).

His television work includes the BBC productions of Dennis Potter's *Karaoke* and *Cold Lazarus* (directed by Renny Rye), Tennessee Williams' *Suddenly Last Summer* (directed by Richard Eyre), and David Jones' Hallmark Entertainment adaptation of Charles Dickens' *A Christmas Carol* (opposite Patrick Stewart and Saskia Reeves). He was most recently seen in a telefilm series of *The Scarlet Pimpernel* adventures, starring in the title role of the BBC/A&E productions.

Grant has published his film-location diaries from the late 1980s and early 1990s in a collection entitled With Nails. More recently, he has published a novel entitled By Design.

Tom Hollander (Lieutenant Commander Anthony Meredith)

While at Cambridge, Tom Hollander was in the university's Cambridge Footlights revue; and played a much-celebrated *Cyrano de Bergerac* (directed by Sam Mendes). His honors include a Best Actor nod from *Time Out*; and four Ian Charleson Awards from the London Critics Circle.

His stage and radio credits include productions of *The Judas Kiss*, *The Government Inspector*, *Tartuffe*, *Mojo*, and *The Threepenny Opera*. On U.K. television, he has appeared on *Absolutely Fabulous*, among other series; and with fellow *Gosford Park* star Michael Gambon in the miniseries *Wives and Daughters* (adapted from Elizabeth Gaskell's novel and directed by Nicholas Renton).

Hollander's film credits include two more USA Films releases (Neil LaBute's upcoming *Possession* and Ben Elton's *Maybe Baby*), as well as Tom Hunsinger and Neil Hunter's recently completed *The Lawless Heart*, Michael Apted's *Enigma* (the first of three films that both he and Jeremy Northam have appeared in, the others being *Possession* and *Gosford Park*), Rose Troche's *Bedrooms and Hallways*, Nick Hamm's *Martha*, *Meet Frank*, *Daniel and Laurence* (a.k.a. *The Very Thought of You*), and Terry George's *Some Mother's Son*.

Derek Jacobi (Probert)

Sir Derek Jacobi is one of the U.K.'s best and busiest actors, with successful careers in television, theater, and cinema.

Gosford Park is his third feature with Kristin Scott Thomas: the two have previously costarred in Philip and Belinda Haas' *Up at the Villa* and Jack Gold's telefilm adaptation of *The Tenth Man* (for which Jacobi earned an Emmy Award).

Jacobi's performance as the Roman emperor Claudius in the classic BBC miniseries *I, Claudius* made him a household name in Britain and entranced international audiences. His other television credits range from the title role in the popular U.K. mystery drama series *Cadfael* to a recent guest appearance on NBC's *Frasier* (for which he won a second Emmy Award).

He starred as real-life scientist Alan Turing in Hugh Whitmore's *Breaking the Code*, for both theater (in London's West End and on Broadway) and on television; and more recently starred in the U.K. world premiere of Whitmore's latest play, *God Only Knows*.

On stage, Jacobi has also given critically acclaimed performances as, among others, Benedick (receiving a Tony Award for his performance), Hamlet, Macbeth, Peer Gynt, Prospero, Cyrano de Bergerac, Becket, and Uncle Vanya.

His screen credits include Ridley Scott's Academy Award-winning *Gladiator*, John Maybury's *Love is the Devil* (as Francis Bacon), and three films for Kenneth Branagh: *Henry V*, *Dead Again*, and *Hamlet* (in which he played Claudius, opposite Julie Christie as Gertrude).

Kelly Macdonald (Mary Maceachran)

Kelly Macdonald arrived on the international film scene with a memorable screen debut as Diane, the beautiful and precocious schoolgirl in Danny Boyle's *Trainspotting*. The native Glaswegian was cast in the film version of Irvine Welsh's novel from an open audition.

She has since gone on to star in a number of films. These include Coky Giedroyc's *Stella Does Tricks* (in which she played the title role), Des McAnuff's *Cousin Bette*, Shekhar Kapur's award-winning *Elizabeth* (as the ill-fated lady-in-waiting Isobel Knollys), Phil Joanou's *Entropy*, Mike Figgis' *The Loss of Sexual Innocence*, Gregg Araki's *Splendor*, Amy Jenkins' "Mr. Cool" segment of the U.K. omnibus telefilm *Tube Tales*, Simon Cellan Jones' *Some Voices*, Julian Kemp's *House!*, Peter Capaldi's *Strictly Sinatra*, and Raymond De Felitta's *Two Family House* (for which she received an IFP/West Independent Spirit Award nomination).

Macdonald starred onstage as Donna in David Rabe's *Hurlyburly*, directed by Wilson Milam, at the Old Vic. On BBC Radio, she played Mary in *Life House*.

In February 2000, she was selected for the Berlin Film Festival's Shooting Stars European Film Promotion, the Festival's annual showcase of rising European talent.

Helen Mirren (Mrs. Wilson)

Helen Mirren is probably best known for her role as DCI Jane Tennison in the multi-award-winning *Prime Suspect* miniseries. For her work as Tennison, she has earned three BAFTA Awards and an Emmy Award. Mirren received a second Emmy Award for her portrayal of Ayn Rand in Christopher Menaul's telefilm *The Passion of Ayn Rand*.

Her film credits include Lindsay Anderson's *O Lucky Man!*, Ken Russell's *Savage Messiah*, Piers Haggard's *The Fiendish Plot of Dr. Fu Manchu* (starring opposite Peter Sellers), John Boorman's *Excalibur*, John Mackenzie's *The Long Good Friday*, Pat O'Connor's *Cal*, Peter Weir's *The Mosquito Coast*, Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover* (starring opposite Michael Gambon of *Gosford Park*), Nicholas Hytner's *The Madness of King George* (for which she received an Academy Award nomination), Terry George's *Some Mother's Son*, Kevin Williamson's *Teaching Mrs. Tingle*, Sean Penn's *The Pledge*, Joel Hershman's *Greenfingers* (starring with Clive Owen of *Gosford Park*), Hal Hartley's soon-to-be-released *No Such Thing*, and, most recently, Fred Schepisi's *Last Orders*.

Mirren's distinguished stage career began at the Royal Shakespeare Company, where she played such Shakespearean characters as (among others) Lady Macbeth, Ophelia, Cressida, and Julia (of *Two Gentlemen of Verona*). More recently, she starred in New York and London in *A Month in the Country*, in London as Cleopatra in *Antony and Cleopatra*, and at London's Donmar Warehouse in Nicholas Hytner's production of Tennessee Williams' *Orpheus Descending*. She will return to the Broadway stage, from September 2001 until January 2002, starring opposite Sir Ian McKellen in August Strindberg's *Dance of Death*, adapted by Richard Greenberg and directed by Sean Mathias.

Jeremy Northam (Ivor Novello)

Jeremy Northam will soon be seen starring in another USA Films release, *Possession*, directed by Neil LaBute and starring Gwyneth Paltrow, Aaron Eckhart, and Jennifer Ehle; and in Vincenzo Natali's *The Company Man*, opposite Lucy Liu.

His performances in Oliver Parker and David Mamet's adaptations of *An Ideal Husband* and *The Winslow Boy*, together with his work in Mark Illsley's *Happy, Texas*, garnered him these honors: the London Evening Standard Award for Actor of the Year, the Variety Club Film Award for Actor of the Year, and the London Critics Circle Award for Best British Actor. His other film credits include Christopher Hampton's *Carrington*,

Irwin Winkler's *The Net*, Douglas McGrath's *Emma*, Brian Skeet's *The Misadventures of Margaret*, Guillermo del Toro's *Mimic*, Steven Spielberg's *Amistad*, Sidney Lumet's *Gloria*, the Merchant Ivory production of *The Golden Bowl*, and Michael Apted's *Enigma* (which costarred Tom Hollander, who has since also appeared in *Gosford Park* and *Possession*).

His U.K. television credits include the telefilms *Journey's End* (directed by Michael Simpson), *A Fatal Inversion* (directed by Tim Fywell), and *The Tribe* (directed by Stephen Poliakoff), as well as the miniseries *Piece of Cake* (directed by Ian Toynton).

Trained at the Bristol Old Vic Theatre School (1984-1986), Northam won the 1990 Olivier Award for Outstanding Newcomer for his performance as Edward Voysey in Richard Eyre's National Theatre production of *The Voysey Inheritance*. His many other stage credits include Royal Shakespeare Company productions of *Love's Labour's Lost*, *The Country Wife*, and *The Gift of the Gorgon*, National Theatre productions of *Hamlet*, *The Shaughraun*, and *School for Scandal*, and stagings of *Certain Young Men*, *Way of the World*, *Three Sisters*, and *La Bete*.

Clive Owen (Robert Parks)

Clive Owen's performance in the title role of Mike Hodges' sleeper hit *Croupier* had critics comparing him to the likes of Bogart, Mitchum, and Connery.

Owen first came to the U.K. public's attention as the star of the television series *Chancer*. U.S. television audiences later saw him starring opposite Catherine Zeta-Jones in Jack Gold's telefilm adaptation of *The Return of the Native*, which aired on CBS. More recently, the BBC's *Second Sight* police dramas, in which he stars as DCI Ross Tanner, aired on PBS' *Mystery!*

His U.K. telefilm credits also include Andrew Grieve's *Lorna Doone*, Andy Wilson's *An Evening with Gary Lineker*, Diarmuid Lawrence's *The Echo*, and David Blair's *Split Second*.

Owen's feature films also include Beeban Kidron's *Vroom*, Stephen Poliakoff's *Close My Eyes* and *Century*, Sean Mathias' *Bent*, and Joel Hershman's *Greenfingers* (his first teaming with Helen Mirren of *Gosford Park*). He will be reuniting with *Croupier* director Mike Hodges for a new film.

His acclaimed stage work includes portraying Romeo at the Young Vic; starring in Sean Mathias' staging of Noel Coward's *Design for Living*, and playing the lead role in Patrick Marber's original production of *Closer* at the Royal National Theatre. In the fall of 2001, he will be starring in London in Laurence Boswell's staging of Peter Nichols' *A Day in the Death of Joe Egg*.

Owen most recently starred in "The Hire" series of BMW Internet short features, in which he was directed by (respectively) John Frankenheimer, Ang Lee, Wong Kar-wai, Guy Ritchie, and Alejandro Gonzalez Inarritu.

Ryan Phillippe (Henry Denton)

As actor, producer, and writer, Ryan Phillippe has established himself as an in-demand talent in Hollywood. The diversity of his projects has enabled him to explore a variety of different characters.

His first major feature film role was in Ridley Scott's *White Squall* (as part of the young ensemble cast captained by Jeff Bridges). Next came the independent features *Little Boy Blue* (directed by Antonio Tibaldi) and *Nowhere* (directed by Gregg Araki).

Phillippe then starred in the boxoffice smash *I Know What You Did Last Summer* (directed by Jim Gillespie and written by Kevin Williamson, and for which he received a Blockbuster Entertainment Award nomination). In quick succession, he filmed starring roles in Stephen Gyllenhaal's *Homegrown*, Mark Christopher's *54*, Willard Carroll's *Playing by Heart* (in which, as a member of the ensemble cast, he acted opposite Angelina Jolie, Gena Rowlands, and Sean Connery), and Roger Kumble's hit *Cruel Intentions* (opposite Reese Witherspoon and his *I Know What You Did Last Summer* costar Sarah Michelle Gellar). The latter film earned him an MTV Movie Award nomination for Best Male Performance.

More recently, he played a cameo role in Peter Askin and Douglas McGrath's *Company Man*, and starred in Christopher McQuarrie's *The Way of the Gun* (opposite Benicio Del Toro) and Peter Howitt's *Antitrust*. He will next be seen starring in Burr Steers' *Igby Goes Down*, as part of an ensemble cast that includes Kieran Culkin, Claire Danes, Jeff Goldblum, Jared Harris, Amanda Peet, Bill Pullman, and Susan Sarandon.

Phillippe has formed a production company, Lucid Films. The company produces projects for all mediums, and is headquartered with Intermedia Films.

Camilla Rutherford (Isobel McCordle)

Camilla Rutherford is at the start of a promising film career. Before acting with Robert Altman's *Gosford Park* ensemble, the U.K. native starred in movies for Bruce McDonald (*Picturing Claire*, with Juliette Lewis and Gina Gershon, which world-premiered at the 2001 Toronto International Film Festival) and Denys Arcand (the film festival favorite *Stardom*, with Jessica Paré and Dan Aykroyd). She also starred in Toby MacDonald's short film *Je t'aime John Wayne* [*I Love You John Wayne*].

Maggie Smith (Constance, Countess of Trentham)

Dame Maggie Smith's acting career, which spans five decades, has encompassed indelible comedic roles and memorable dramatic performances in all mediums.

Her first stage appearance was in 1952, with the Oxford University Drama Society (OUDS). Four years later, she made her professional stage debut, in New York City in the *New Faces of 1956* revue. Returning to the U.K., she joined the Old Vic Company in 1959 and began working extensively on the stage. For her performances in *The Private Ear* and *The Public Eye* at the Globe Theatre, she received the (London) Evening Standard Award for Best Actress of 1962.

The following year, Dame Maggie joined The National Theatre and also starred at Chichester as Desdemona in *Othello*, opposite Laurence Olivier in the title role. Among her other notable stage performances over the next few years were portrayals of *Miss Julie* and *Hedda Gabler*. She continued to perform onstage in not only the U.K., but also in the U.S. and Canada. Among the honors that she has earned for her stage performances are two Variety Club Awards for Best Actress (for *Mary Mary* and *Private Lives*); three more (London) Evening Standard Awards for Best Actress (for *Virginia*, *The Way of the World*, and, most recently, *Three Tall Women*); and a Tony Award for *Lettice and Lovage*.

Her television performances include the Alan Bennett *Talking Heads* monologue *Bed Among the Lentils* (for which she received the Royal Television Society Award, and a BAFTA Award nomination, for Best Actress); the title role in the teleplay *Mrs. Silly*; Richard Eyre's 1992 telefilm version of *Suddenly, Last Summer* (for which she received an Emmy Award nomination); Jack Clayton and Jim Hubbard's *Memento Mori*; and Simon Curtis' 1999 miniseries version of *David Copperfield* (for which she earned Emmy and BAFTA Award nominations).

Dame Maggie's notable initial films include Seth Holt's *Nowhere to Go* (her film debut, which brought her a BAFTA Award nomination); Jack Cardiff's *Young Cassidy* (for which she received a BAFTA Award nomination); the 1965 Stuart Burge/Laurence Olivier film version of *Othello* (for which she earned her first Academy Award nomination); Richard Attenborough's *Oh! What a Lovely War*; and Ronald Neame's *The Prime of Miss Jean Brodie*. For her portrayal of the title character in the latter, she was honored with the Academy Award and the BAFTA Award for Best Actress, as well as a Golden Globe Award nomination for Best Actress.

Her films over the next two decades included George Cukor's *Travels with My Aunt* (for which she received Academy Award and Golden Globe Award nominations for Best Actress); John Guillermin's *Death on the Nile* (for which she a BAFTA Award nomination); Herbert Ross' film version of Neil Simon's *California Suite* (for which she was honored with her second Academy Award, this time for Best Supporting Actress, and for which she was also honored with a Golden Globe Award for Best Supporting Actress and a BAFTA Award nomination for Best Actress); Merchant Ivory's *Quartet* (which she starred in with Alan Bates of *Gosford Park*, and which earned her a BAFTA Award nomination); Alan Bennett's *A Private Function* (for which she received BAFTA and Variety Club Awards for Best Actress); Merchant Ivory's *A Room with a View*, (for which she received a second Golden Globe Award for Best Supporting Actress, a BAFTA Award for Best Actress, and an Academy Award nomination for Best Supporting Actress); and Jack Clayton's *The Lonely Passion of Judith Hearne* (for which she earned a third consecutive, and fourth overall, BAFTA Award for Best Actress).

More recently, Dame Maggie's films have included Steven Spielberg's *Hook*, Emile Ardolino's *Sister Act*, Agnieszka Holland's *The Secret Garden* ([1993] for which she received a BAFTA Award nomination) and *Washington Square* (1997); Richard Loncraine's *Richard III* (1995); Hugh Wilson's *The First Wives Club*; Franco Zeffirelli's *Tea with Mussolini* (for which she received a BAFTA Award for Best Supporting Actress); Deborah Warner's *The Last September* (starring with Michael Gambon of *Gosford Park*); Chris Columbus' globally anticipated *Harry Potter and the Sorcerer's Stone*, and Callie Khouri's just-wrapped *Divine Secrets of the Ya-Ya Sisterhood*.

In the 1970 New Year's Honours List, she received the CBE. In 1990, she received the DBS and became Dame Maggie Smith. She was awarded the Hamburg Shakespeare Prize in 1991 and a Silver BAFTA Award in 1993. She is a fellow of the British Film Institute, a patron of the Jane Austen Society, and honorary degrees from Cambridge University and St. Andrews.

Geraldine Somerville (Louisa, Lady Stockbridge)

Geraldine Somerville will be soon be seen, along with fellow *Gosford Park* star Maggie Smith, in Chris Columbus' eagerly awaited *Harry Potter and the Sorcerer's Stone* (in which she plays Lily Potter).

Her other film credits include Ferdinand Fairfax' *True Blue*; Lewis Gilbert's *Haunted*; Stephen Poliakoff's *Close My Eyes* (which marked her screen debut, and which toplined fellow *Gosford Park* star Clive Owen), and Coral Houtman's *Augustine* (in which she played the title role, and which was the winner of the Grand Jury Prize at the Houston International Film and Video Festival).

Somerville's U.K. television credits include adaptations of Terence Rattigan's *The Deep Blue Sea* and Shakespeare's *Romeo and Juliet* (in which she played Juliet); and David Caffrey's miniseries *Aristocrats*. In addition, she starred for three seasons as Penhaligon on the popular *Cracker* series (for which she received a BAFTA Award nomination).

Trained at the Guildhall School of Music and Drama, she has performed onstage several times at the Royal National Theatre and the Royal Court. She has essayed such roles as Nora in Ibsen's *A Doll's House*, Juliet in Shakespeare's *Romeo and Juliet* (at the [Bristol] Old Vic), and Laura in Tennessee Williams' *The Glass Menagerie* (for which she received a [Manchester] Evening News Award nomination).

Kristin Scott Thomas (Lady Sylvia McCordle)

Well-known to audiences in her native Britain and around the world, Kristin Scott Thomas will soon be seen starring opposite Kevin Kline in Irwin Winkler's *Life as a House*.

She received Academy Award and Golden Globe Award nominations for her starring role, opposite Ralph Fiennes, in Anthony Minghella's multi-Academy Award-winning *The English Patient*.

Gosford Park marks Scott Thomas' third feature with Derek Jacobi: the two have previously costarred in Philip and Belinda Haas' *Up at the Villa* and Jack Gold's telefilm adaptation of *The Tenth Man*.

Her other screen credits include Sydney Pollack's *Random Hearts*, *The Horse Whisperer* (starring opposite the film's director, Robert Redford), Brian De Palma's *Mission: Impossible*, Philip and Belinda Haas' *Angels and Insects* (for which she received the [London] Evening Standard Award for Best Actress), Richard Loncraine's *Richard III*, Mike Newell's *Four Weddings and a Funeral* (for which she received honors including the BAFTA Award for Best Actress), Roman Polanski's *Bitter Moon*, and Charles Sturridge's *A Handful of Dust* (for which she received the [London] Evening Standard Award for Best Newcomer).

Scott Thomas speaks several languages, and has appeared in a number of foreign-language films, including Pierre Jolivet's *Force Majeure*, Marie-France Pisier's *Le Bal du Gouverneur*, Eric Rochant's *Aux Yeux du Monde*, Lucien Pintille's *Un Ete Inoubliable* (filmed in Romania), and Carlo Cotti's *Bille en Tete* (which brought her awards from the Europacinema Festival and France's Carbourg Festival). She recently toured France, and is currently working in Paris, in a stage production of Racine's *Berenice*.

Her television credits include the U.K. miniseries *Body and Soul* (which earned her an award at the Chicago Film Festival), Gavin Millar's *La Belle Epoque* (from a screenplay by Francois Truffaut), and Charles Sturridge's epic miniseries *Gulliver's Travels*.

Sophie Thompson (Dorothy)

Sophie Thompson began her career with some initial U.K. stage and television work (including Don Taylor's telefilm version of Arthur Miller's *The Crucible*) before training at the Bristol Old Vic Theatre School.

On graduation, she joined the Bristol Old Vic for two seasons. Her wealth of subsequent stage appearances includes Tom Stoppard's *The Real Thing* (staged by Peter Wood); the Renaissance Theater Company productions of Shakespeare's *Much Ado About Nothing* (directed by Judi Dench), *As You Like It* (as Celia, directed by Geraldine McEwan), and *Hamlet* (directed by fellow *Gosford Park* star Derek Jacobi); the Royal Shakespeare Company productions of *As You Like It* (this time as Rosalind, directed by John Caird) and *All's*

Well That Ends Well (directed by Peter Hall); Alan Ayckbourn's *Wildest Dreams* (for which she received an Olivier Award nomination); Stephen Sondheim and George Furth's *Company* (as Amy, directed by Sam Mendes, and for which she won the Clarence Derwent Award and received her second Olivier Award nomination); and, at the Donmar Warehouse, Stephen Sondheim and James Lapine's *Into the Woods* (as the Baker's Wife, directed by John Crowley, for which she earned the Olivier Award for Best Actress in a Musical).

For television, Thompson has had stints as a series regular on *Thompson*, *The Phil Cool Show*, *Nelson's Column*, *Blind Men*, and, most recently, *Lee Evans: So What Now?* Among her telefilms are Dennis Potter's *Message for Posterity* (directed by David Jones) and Catherine Morshead's *The Railway Children*.

Her films include Richard Loncraine's *The Missionary*, Don Boyd's *Twenty-one*, Mike Newell's *Four Weddings and a Funeral*, Roger Michell's *Persuasion*, Douglas McGrath's *Emma* (with fellow *Gosford Park* star Jeremy Northam), Pat O'Connor's *Dancing at Lughnasa*, and Eric Styles' *Relative Values* (for which she received a London Film Critics Circle Award nomination).

Emily Watson (Elsie)

Over the last several years, Emily Watson has become one of the entertainment world's most acclaimed actresses.

The U.K. native came to international prominence at the 1996 Cannes International Film Festival, where Lars von Trier's *Breaking the Waves* had its world premiere. The film marked Watson's screen debut, and her performance as Bess earned her Academy Award, Golden Globe Award, and BAFTA Award nominations for Best Actress. In addition, she was named Best Actress by the New York Film Critics Circle, the National Society of Film Critics, and the European Film (Felix) Awards; was given the New Generation Award by the Los Angeles Film Critics Association; and earned the (London) Evening Standard Award as Most Promising Newcomer.

Watson received her second Academy Award, Golden Globe Award, and BAFTA Award nominations for Best Actress for portraying real-life cellist Jacqueline du Pré (opposite Rachel Griffiths as Hilary du Pré), in Anand Tucker's *Hilary and Jackie*. Her performance also brought Watson Screen Actors Guild Award and BAFTA Award nominations for Best Actress; and the British Independent Film Award for Best Actress.

Among her other film credits are Philip Saville's *Metroland* (starring opposite Christian Bale); Graham Theakston's BBC/PBS "Masterpiece Theatre" telefilm adaptation of *The Mill on the Floss* (from the George Eliot novel); Jim Sheridan's *The Boxer* (starring opposite Daniel Day-Lewis); Tim Robbins' *Cradle Will Rock* (starring with an ensemble cast that included John Turturro); Alan Parker's *Angela's Ashes* (in which she starred as the title character, author Frank McCourt's mother, for which she received her third BAFTA Award nomination for Best Actress); Alan Rudolph's *Trixie* (her first collaboration with *Gosford Park* director/producer Robert Altman, who produced the film); and Marleen Gorris' *The Luzhin Defence* (again starring with John Turturro; for which she was nominated for a British Independent Film Award). She has completed filming two movies: Paul Thomas Anderson's untitled film, in which she stars opposite Adam Sandler; and Kurt Wimmer's *Equilibrium*, which reteams her with Christian Bale.

Watson's extensive U.K. stage experience includes productions of Chekhov's *Three Sisters*, Lillian Hellman's *The Children's Hour* (at the Royal National Theatre), and Royal Shakespeare Company stagings of Shakespeare's *The Taming of the Shrew* and *All's Well That Ends Well*.

Natasha Wightman (Lady Lavinia Meredith)

Just prior to filming *Gosford Park*, Natasha Wightman was part of another ensemble cast, appearing in the CBS telefilm remake of Agatha Christie's *Murder on the Orient Express*, playing opposite Alfred Molina as Hercule Poirot (directed by Carl Schenk).

Her other films include Stuart Urban's *Revelation* and Eric Magnan's just-wrapped *Rendezvous in Paris*.

Wightman took courses at the Royal Academy of Dramatic Arts (RADA) and trained at Elmhurst Ballet and Theatre School. At the latter, she was in productions of Shakespeare's *Richard III* and Arthur Schnitzler's *La Ronde*. Her subsequent stage work includes starring roles in Noel Coward's *Blithe Spirit* and a European tour of Shakespeare's *As You Like It* (in the Soho Theatre Group production).

James Wilby (The Hon. Freddie Nesbitt)

James Wilby's first lead film role was in the Merchant Ivory adaptation of *Maurice*, playing the title part. He later reunited with the filmmakers to star in *Howards End* and, more recently, *Cotton Mary*.

His other screen credits include Joel Hopkins' *Jump Tomorrow*, Willard Carroll's *Tom's Midnight Garden*, Gillies Mackinnon's *Regeneration* (in which he portrayed Siegfried Sassoon), and Charles Sturridge's *A Handful of Dust*.

Wilby's extensive U.K. television work includes adaptations of D.H. Lawrence's *Lady Chatterley's Lover* (starring as Sir Clifford Chatterley for director Ken Russell) and Dickens' *A Tale of Two Cities* (starring as Sydney Carton for director Philippe Monnier); the popular miniseries *Mother Love* (directed by Simon Langton); and an appearance on *The Storyteller* (in an episode directed by Steve Barron).

Onstage, he has starred in several plays at the Chichester Festival Theatre; Nicholas Hytner's staging of Shakespeare's *As You Like It* (at the Royal Exchange); and Peter Gill's staging of John Osborne's *A Patriot for Me* (with the Royal Shakespeare Company).

Gosford Park

About the Filmmakers

Robert Altman (Director/idea for story/Producer)

Robert Altman's extraordinary career has surprised, entertained and challenged audiences with vibrant, freewheeling films that stretch the boundaries of the medium.

In the 1950s in his native Kansas City, he began making industrial and documentary films at the Calvin Company. His feature directorial debut, made in Kansas City, was the teenage gang drama *The Delinquents* (1957). He next co-directed the documentary feature *The James Dean Story* (1957).

Altman then spent several years directing episodes of top television series, including *Alfred Hitchcock Presents*, *The Millionaire*, *Bonanza*, and *Kraft Suspense Theatre*. His 1964 episode of the latter anthology series, about a serial killer, was expanded to the feature-length *Nightmare in Chicago*.

Returning his focus to feature films, he directed the taut space drama *Countdown* (1968) and the enigmatic thriller *That Cold Day in the Park* (1969). His next film, *M*A*S*H* (1970), was an irreverent black comedy about surgeons in a Korean War medical unit. It won the coveted Palme d'Or at the Cannes International Film Festival; was a global boxoffice smash; and firmly established Altman as a major American director.

He next helmed the quirky fantasy *Brewster McCloud* (1970), followed by a ground-breaking reinvention of the American Western, *McCabe & Mrs. Miller* (1971). The story hinged on the building of a frontier bordello, while Altman's filmmaking boldly synthesized overlapping dialogue, distinctive cinematography, and a soundtrack of Leonard Cohen songs.

In the years that followed, his films successfully explored such diverse themes as pulp noir (by inventively reworking Raymond Chandler in *The Long Goodbye* [1973]); The Depression (*Thieves Like Us* [1974]); the communion of two male gamblers on a spree (*California Split* [1974]); and haunting explorations of the interior lives of women (*Images* [1972] and *3 Women* [1977]).

With the unforgettable *Nashville* (1975), Altman first displayed his unique talent for braiding the stories of a large ensemble cast, set in and around the burgeoning country-music scene in Nashville. This approach has also characterized a number of his other films, including the nuptials-themed *A Wedding* (1978); *Short Cuts* (1993), the biting vision of love and death in L.A.; the Paris-based haute-couture farce *Pret-a-Porter/Ready to Wear* (1994); and now the U.K. period mystery *Gosford Park*.

Unpredictable and versatile, his other films include biopics of Buffalo Bill (*Buffalo Bill and the Indians, or Sitting Bull's History Lesson* [1976]) and the brothers Van Gogh (*Vincent and Theo* [1990]); a fictionalized private history of Richard M. Nixon (in *Secret Honor* [1984]); a romantic comedy (*A Perfect Couple* [1979]); a social satire (*HEALTH* [1979]); a comic-book adaptation (*Popeye* [1980]); the popular film-industry odyssey *The Player* (1992); cinematic homages to music (the gangster-themed *Kansas City* [1996] and its documentary companion piece, *Robert Altman's Jazz '34: Remembrances of Kansas City Swing* [1997]); and, most recently, contemporary comedies of Southern manners (*Cookie's Fortune* [1999] and *Dr. T and the Women* [2000]).

Altman has also successfully adapted several stage works into different mediums. Among these are film versions of David Rabe's *Streamers* (1983), Sam Shepard's *Fool for Love* (1985), and Christopher Durang's

Beyond Therapy (1987); telefilm versions of Harold Pinter's *The Dumb Waiter* and *The Room* (both 1987); and, from Herman Wouk's original play, a television staging of *The Caine Mutiny Court-Martial* (1988).

He won an Emmy Award for directing the bold HBO series *Tanner '88*, which placed a fictional candidate (played by Michael Murphy) among actual politicians in the real-life 1988 elections.

In addition to most of his own films, Altman's producing credits include five films directed by Alan Rudolph: *Welcome to L.A.* (1977), *Remember My Name* (1978), *Mrs. Parker and the Vicious Circle* (1994), *Afterglow* (1997), and *Trixie* (2000); Robert Benton's *The Late Show* (1977); and Robert M. Young's *Rich Kids* (1979).

While continually experimenting with music in his filmmaking, he has also staged successful productions of Stravinsky's opera *The Rake's Progress* (at the University of Michigan and the Opéra du Nord at Lille, France) and William Bolcom's opera *McTeague* for Chicago's Lyric Opera; and filmed *Black and Blue* for PBS' *Great Performances* series. He also co-authored the 1970s country music hit song "Black Sheep of the Family."

Awards and Honors

(2000) – Independent Feature Project Gotham Awards honoree, Bravo Lifetime Achievement award
-- Motion Picture Club award for Filmmaker of the Year

Cookie's Fortune (1999)

National Board of Review award for Best Supporting Actress (Julianne Moore [w/three other films])
Dallas-Fort Worth Film Critics Association award for Best Supporting Actress (Julianne Moore)
IFP/West Independent Spirit Award nomination for Best Feature
IFP/West Independent Spirit Award nomination for Best First Screenplay (Anne Rapp)
IFP/West Independent Spirit Award nomination for Best Supporting Male (Charles Dutton)
Prize of the Guild of German Art House Cinemas, Berlin International Film Festival

(1998) -- Independent Director honoree, (San Francisco) Classically Independent Film Festival

Robert Altman's Jazz '34: Remembrances of Kansas City Swing (1997)

Grammy Award nomination for Best Long-Form Music Video
Prémio do Publico award for Best Documentary, Sao Paulo Film Festival

Kansas City (1996)

New York Film Critics Circle award for Best Supporting Actor (Harry Belafonte)
Los Angeles Film Critics Association award for Best Music (Hal Willner [music producer])

(1996) – awarded the medal of the Chevalier of the Legion of Honor, France's highest artistic honor
-- Golden Lion award, Venice Film Festival
-- Honorary Doctorate of Fine Arts, University of Michigan
-- Honorary Doctorate of Fine Arts, American Film Institute

(1995) -- American Cinema Editors (A.C.E.) award for Unique and Distinguished Contributions to the Art and Craft of the Motion Picture

Pret-a-Porter/Ready to Wear (1994)

National Board of Review award for Best Ensemble Cast

Black and Blue/PBS' Great Performances(1994)

Emmy Award nomination for Direction

(1994) -- Directors Guild of America's D.W. Griffith Award for Special Lifetime Achievement

-- Film Society of Lincoln Center's Gala Tribute honoree

-- Cinema Arts Centre award for Unique Achievement in Advancing the Art of Independent Film

Short Cuts(1993) [partial listing]

Academy Award nomination for Best Director

Golden Globe Award of special citation for the acting of the ensemble cast

Golden Globe Award nomination for Best Screenplay (written with Frank Barhydt)

National Society of Film Critics award for Best Supporting Actress (Madeleine Stowe)

Boston Society of Film Critics award for Best Screenplay (written w/Frank Barhydt)

IFP/West Independent Spirit Award for Best Feature

IFP/West Independent Spirit Award for Best Director

IFP/West Independent Spirit Award for Best Screenplay (written w/Frank Barhydt)

IFP/West Independent Spirit Award nomination for Best Supporting Female (Julianne Moore)

Golden Lion award for Best Film, Venice International Film Festival

Coppa Volpi award for the acting of the ensemble cast, Venice International Film Festival

Opening-night film, New York Film Festival

(1992) -- IFP/West Independent Spirit Awards' John Cassavetes Award for

Significantly Extending the Possibilities of Film Art

-- Great Director award, USA Film Festival

The Player(1992) [partial listing]

Academy Award nomination for Best Director

Academy Award nomination for Best Adapted Screenplay (Michael Tolkin)

Academy Award nomination for Best Film Editing (Geraldine Peroni)

Golden Globe Award for Best Picture [Musical/Comedy]

Golden Globe Award for Best Actor [Musical/Comedy] (Tim Robbins)

Golden Globe Award nomination for Best Director

Golden Globe Award nomination for Best Screenplay (Michael Tolkin)

Writers Guild of America Award for Best Adapted Screenplay (Michael Tolkin)

New York Film Critics Circle award for Best Picture

New York Film Critics Circle award for Best Director

New York Film Critics Circle award for Best Cinematography (Jean L  pine)

Southeastern Film Critics Association award for Best Director

IFP/West Independent Spirit Award for Best Feature

Best Director award, Cannes International Film Festival

Best Actor (Tim Robbins) award, Cannes International Film Festival

BAFTA Award for Best Direction

BAFTA Award for Best Adapted Screenplay (Michael Tolkin)

(1991) -- Cinema Audio Society's Lifetime Achievement Award

Tanner '88 (HBO) (1988)

Emmy Award for Direction
BAFTA Award for Best Foreign Television Series
FIPA [France] Award for Best Foreign Series

The Caine Mutiny Court-Martial(CBS) (1988)
Best Director award, Monte Carlo Festival

Streamers(1983)
Coppa Volpi award for the acting of the ensemble cast, Venice International Film Festival

Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean(1982)
Golden Globe Award nomination for Best Supporting Actress (Cher)
Grand Prix, Chicago Film Festival

A Wedding(1978)
Golden Globe Award nomination for Best Supporting Actress (Carol Burnett)
Writers Guild of America Award nomination for Best Original Screenplay [Comedy]
(written with John Considine, Allan F. Nicholls, Patricia Resnick)
Opening-night film, New York Film Festival

3 Women(1977)
New York Film Critics Circle award for Best Supporting Actress (Sissy Spacek)
Los Angeles Film Critics Association award for Best Actress (Shelley Duvall)
Best Actress [tie] (Shelley Duvall) award, Cannes International Film Festival

Buffalo Bill and the Indians, or Sitting Bull's History Lesson(1976)
Golden Bear award for Best Film, Berlin International Film Festival

Nashville(1975) [partial listing]
Academy Award for Best Song ("I'm Easy," by Keith Carradine)
Academy Award nomination for Best Picture
Academy Award nomination for Best Director
Academy Award nominations for Best Supporting Actress (Ronee Blakely, Lily Tomlin)
Golden Globe Award for Best Song ("I'm Easy," by Keith Carradine)
Golden Globe Award nomination for Best Picture [Drama]
Golden Globe Award nomination for Best Director
Golden Globe Award nomination for Best Screenplay (Joan Tewkesbury)
Golden Globe Award nomination for Best Supporting Actor (Henry Gibson)
Golden Globe Award nominations for Best Supporting Actress
(Ronee Blakely, Geraldine Chaplin, Barbara Harris, Lily Tomlin)
Writers Guild of America Award nomination for Best Original Screenplay [Drama]
(Joan Tewkesbury)
New York Film Critics Circle award for Best Picture
New York Film Critics Circle award for Best Director
New York Film Critics Circle award for Best Supporting Actress (Lily Tomlin)
Los Angeles Film Critics Association award for Best Screenplay (Joan Tewkesbury)
National Society of Film Critics award for Best Picture
National Society of Film Critics award for Best Director

National Society of Film Critics award for Best Supporting Actor (Henry Gibson)
 National Society of Film Critics award for Best Supporting Actress (Lily Tomlin)
 National Board of Review award for Best Picture [tie]
 National Board of Review award for Best Director [tie]
 National Board of Review award for Best Supporting Actress (Ronee Blakely)
 David di Donatello [Italy] Award for Best Foreign Film
 Selected for the U.S. National Film Registry by the National Film Preservation Board

The Long Goodbye(1973)

National Society of Film Critics award for Best Cinematography (Vilmos Zsigmond)

Images(1972)

Academy Award nomination for Best Original Score (John Williams)
 Writers Guild of America Award nomination for Best Original Screenplay [Drama]
 Best Actress (Susannah York) award, Cannes International Film Festival

McCabe & Mrs. Miller(1971)

Academy Award nomination for Best Actress (Julie Christie)
 Writers Guild of America nomination for Best Adapted Screenplay [Drama] (written with Brian McKay)

*M*A*S*H*(1970)

Academy Award for Best Adapted Screenplay (Ring Lardner, Jr.)
 Academy Award nomination for Best Picture
 Academy Award nomination for Best Director
 Academy Award nomination for Best Supporting Actress (Sally Kellerman)
 Academy Award nomination for Best Film Editing (Danford B. Greene)
 Golden Globe Award for Best Picture [Musical/Comedy]
 Golden Globe Award nomination for Best Director
 Golden Globe Award nomination for Best Screenplay (Ring Lardner, Jr.)
 Golden Globe Award nominations for Best Actor [Musical/Comedy] (Elliott Gould, Donald Sutherland)
 Golden Globe Award nomination for Best Supporting Actress (Sally Kellerman)
 Writers Guild of America Award for Best Adapted Screenplay [Comedy] (Ring Lardner, Jr.)
 National Society of Film Critics award for Best Picture
 Palme d'Or [Best Picture] award, Cannes International Film Festival
 BAFTA Awards' U.N. award
 Selected for the U.S. National Film Registry by the National Film Preservation Board

Julian Fellowes (Writer)

Julian Fellowes was recently named one of Variety's "10 Screenwriters to Watch." *Gosford Park* is his first feature film screenplay to have been produced.

Born in Egypt and later raised in England, Fellowes attended Cambridge University as well as the Webber Douglas School of Drama. After graduation, he performed in stage repertory. He soon began acting in movies. His films include B.W.L. Norton's *Baby...Secret of the Lost Legend*, Philip Saville's *Fellow Traveler*, Louis Malle's *Damage*, Richard Attenborough's *Shadowlands*, Gillies Mackinnon's *Regeneration* (with *Gosford Park* star James Wilby), Roger Spottiswoode's *Tomorrow Never Dies*, and Nicole Garcia's *Place Vendome*.

His many television credits include Don Boyd's telefilm *Goldeneye: The Secret Life of Ian Fleming* (in which he portrayed Noel Coward, and which toplined *Gosford Park* star Charles Dance in the title role); Mike Vardy's miniseries *The Final Cut* (with Ian Richardson); Danny Boyle's telefilm *For the Greater Good*; David Caffrey's miniseries *Aristocrats* (with *Gosford Park* star Geraldine Somerville); and, most recently, a recurring role on the BBC series *Monarch of the Glen*.

Fellowes began writing while in Hollywood in the mid-1980s, but his screenwriting career began in earnest in 1990 once he was back in England, resulting in his successful adaptation of *Little Lord Fauntleroy* (from Frances Hodgson Burnett's classic novel of the same name). The 1994 BBC miniseries, directed by Andrew Morgan, was honored with an International Emmy Award as well as a Banff Festival Award. Fellowes subsequently adapted and produced for the BBC *The Prince and the Pauper* (from Mark Twain's classic story), which was directed by Andrew Morgan and nominated for a BAFTA Award.

He is working on, among other projects, two screenplay adaptations: of Kate O'Riordan's novel The Angel in the House, the film version of which will be produced by Tiger Aspect Films; and of P.G. Wodehouse's Piccadilly Jim, the film version of which will be produced by Mission Pictures.

Bob Balaban ([role of] Morris Weissman/idea for story/Producer)

Bob Balaban's acting career of over 30 years has continued to surprise critics and audiences alike. He has also established second and third careers behind the camera, as film director and producer (through his production company, Chicagofilms).

The Chicago native's roots are in the entertainment world: his uncle was a longtime president of Paramount Pictures, and his grandfather headed production at MGM for many years. While attending NYU, Balaban originated the role of Linus in the off-Broadway production of *You're a Good Man, Charlie Brown*. He went on to appear in such Broadway productions as *The Inspector General* (for which he was nominated for a Tony Award) and *Speed-the-Plow*.

He made his film debut in John Schlesinger's Academy Award-winning *Midnight Cowboy*, and has since appeared in such features as Mike Nichols' *Catch-22*, Steven Spielberg's *Close Encounters of the Third Kind*, Ken Russell's *Altered States*, Sidney Lumet's *Prince of the City*, Sydney Pollack's *Absence of Malice*, John Badham's *Whose Life Is It Anyway?*, Peter Hyams' *2010*, Woody Allen's *Alice* and *Deconstructing Harry*, Christopher Guest's *Waiting for Guffman* and *Best in Show*, Tim Robbins' *Cradle Will Rock*, Gore Verbinski's *The Mexican*, Terry Zwigoff's *Ghost World*, and Frank Darabont's soon-to-be-released *The Majestic*.

Balaban's television acting work includes Betty Thomas' HBO telefilm *The Late Shift*, and a memorable recurring role on NBC's *Seinfeld*. In addition, he has directed episodes of HBO's *Oz*, NBC's *Amazing Stories*, *Lateline*, and *Deadline*, CBS' *Now and Again*, and a segment of the HBO omnibus telefilm *Subway Stories*.

His feature work as director includes *The Last Good Time*, starring Armin Mueller-Stahl and Olivia d'Abo (which earned the Best Film and Best Director awards at the Hamptons International Film Festival); and *Parents*, starring Randy Quaid, Mary Beth Hurt, and Sandy Dennis.

In addition to *Gosford Park*, Balaban is working with USA Films as producer and director of the film version of the Tony Horwitz novel Confederates in the Attic. Chicagofilms is also developing the romantic comedy *Kiss the Bride* with Jonathan Demme; and a half-hour TV series for Imagine Entertainment.

He will be directing *The Exonerated* in the spring of 2002, off-Broadway.

David Levy (Producer)

David Levy began his film industry career at International Creative Management (ICM), the world's largest talent and literary agency. At ICM, he worked closely with motion picture department head Sam Cohn.

He left ICM to work in independent film production and embarked on a rewarding collaboration with Robert Altman (whom he had met as one of Cohn's clients), that has spanned over two decades and continues to this day. He has associate-produced *The Player*, *Short Cuts*, and *The Gingerbread Man*, co-produced *Cookie's Fortune* and *Dr. T and the Women*, and now produced, with Altman and Bob Balaban, *Gosford Park*.

His first job with Altman was as the director's executive assistant on *HEALTH*. The cast of that film included, in her first major role, Alfre Woodard. Levy's next project as producer is an independent feature that will reunite him with Woodard, who will star in the film.

Jane Barclay (Executive Producer)

Jane Barclay is co-founder and joint managing director of Capitol Films, which she formed with Sharon Harel in 1989. Capitol is now one of the world's leading international sales, finance, and production companies.

Since its formation, Capitol has financed and executive-produced nearly 40 feature films; and accumulated a library of over 90 titles. The company is shooting David Cronenberg's *Spider*. Its current slate includes Victor Salva's hit *Jeepers Creepers*, Terry Zwigoff's critically acclaimed *Ghost World*, and Woody Allen's *The Curse of the Jade Scorpion*. Among Capitol's notable library titles are Terence Davies' *The House of Mirth*, Edward Yang's award-winning *Yi Yi*, Pat O'Connor's *Dancing at Lughnasa*, Brian Gilbert's *Wilde*, Alan Rickman's *The Winter Guest*, and Roman Polanski's *Death and the Maiden*.

Prior to co-founding Capitol, Barclay was director of sales and marketing for Gavin Film. There, she successfully marketed and sold such U.K. features as Stephen Frears' *Prick Up Your Ears* and *Sammy and Rosie Get Laid*, Mike Figgis' *Stormy Monday*, and Terry Jones' *Personal Services*. She got her start in the film industry, after studying at Bristol University, with Alexander Salkind's organization, where she helped to coordinate the worldwide distribution of Jeannot Szwarc's *Santa Claus: The Movie*.

Sharon Harel (Executive Producer)

Sharon Harel is co-founder and joint managing director of Capitol Films, which she formed with Jane Barclay in 1989. Capitol is now one of the world's leading international sales, finance, and production companies.

Since its formation, Capitol has financed and executive-produced nearly 40 feature films; and accumulated a library of over 90 titles. The company is shooting David Cronenberg's *Spider*. Its current slate includes Victor Salva's hit *Jeepers Creepers*, Terry Zwigoff's critically acclaimed *Ghost World*, and Woody Allen's *The Curse of the Jade Scorpion*. Among Capitol's notable library titles are Terence Davies' *The House of Mirth*, Edward Yang's award-winning *Yi Yi*, Pat O'Connor's *Dancing at Lughnasa*, Brian Gilbert's *Wilde*, Alan Rickman's *The Winter Guest*, and Roman Polanski's *Death and the Maiden*.

Prior to co-founding Capitol, Harel was an independent producer. After graduating from the Hebrew University in Jerusalem, she co-wrote the first feature she worked on, the very popular Israeli film *The*

Troupe, and then reteamed with director Avi Nesher on two more Israeli features, *Dizengoff 99* and *The Cowards*. She went on to produce the features *Every Time We Say Goodbye* (directed by Moshé Mizrahi and starring Tom Hanks) and *Iron Eagle II* (directed by Sidney J. Furie).

Robert Jones (Executive Producer)

Robert Jones has two decades of experience working in both business and creative capacities on feature films.

In the 1980s, he worked at Palace, at the time the U.K.'s leading independent film producer and distributor. There, he became well-versed in acquisition, distribution, and marketing. He established the Palace Classics label, building a catalogue of more than 150 titles encompassing art-house and foreign-language films. As director of acquisitions for Palace Pictures and Video, he was responsible for identifying, negotiating for, and closing deals on, the U.K. distribution of such notable films as Jim Sheridan's *My Left Foot*, Giuseppe Tornatore's *Cinema Paradiso*, Luc Besson's *(La Femme) Nikita*, and Robert Altman's *The Player*. Later, for PolyGram Distribution, he identified and acquired films including Quentin Tarantino's *Reservoir Dogs* and Danny Boyle's *Shallow Grave*. He also acquired films for German distributor NEF2.

In 1993, Jones moved into film production. He executive-produced John Duigan's *Sirens*, starring Hugh Grant. Jones would later reteam with Grant, as executive producer of Christopher Monger's *The Englishman Who Went Up a Hill but Came Down a Mountain*. Also in 1993, at the Sundance Film Festival, he met directors Bryan Singer and Paul Thomas Anderson and went on to partner with them on their breakthrough films: Jones executive-produced *The Usual Suspects* (which went on to win two Academy Awards and two BAFTA Awards) and produced *Hard Eight* (a.k.a. *Sydney*, starring Philip Baker Hall and Gwyneth Paltrow), respectively.

In 1996, he formed Jonescompany Productions. He has since produced these features: Philippe Rousselot's *The Serpent's Kiss*, starring Ewan McGregor (which world-premiered In Competition at the 50th Cannes International Film Festival); Betsan Morris Evans' *Dad Savage*, starring Patrick Stewart; and Ben Hopkins' *Simon Magus*, starring Noah Taylor (which was selected for the Official Competition at the 1999 Berlin International Film Festival).

Jones is an instructor with the ACE program and the Media Business School; and has taught students production at EICTV in Cuba and EMAM in Rome. He is also a former professional musician, and has written and performed music for film soundtracks and documentaries.

Hannah Leader (Executive Producer)

Hannah Leader joined Capitol Films, one of the world's leading international sales, finance, and production companies, in 1994. She has negotiated and closed numerous transactions, acquisitions, and contracts for the company throughout the world. A regular attendee at the major film markets, Leader is also involved in Capitol's artist contracts, production legal work, and funding arrangements.

She was called to the bar in 1976 after two years in magistrate courts service following university. After practicing for three years, she moved to the United States. She then qualified for the California Bar, and practiced entertainment litigation in Century City. Following a stint in Silicon Valley, she returned to the U.K. to again practice entertainment law.

Leader joined Vestron International as vice president of international business affairs. At Vestron, she gained valuable experience in film marketing and distribution, and negotiated Vestron film acquisitions. When Vestron Inc. went into Chapter 11, the international company was still profitable, and Leader oversaw the final transactions and disposals from private practice. For three years, she practiced in her own law firm, Yusef & Leader (in partnership with Mohammed Yusef), specializing in independent film finance. At that time, she worked extensively for Capitol Films, and eventually joined the company.

Jane Frazer (Co-Producer)

Jane Frazer began her producing career in the mid-1980s, working with directors Stephen Frears (on *My Beautiful Laundrette*, as production manager) and Bernard Rose (on *Paperhouse* and *Chicago Joe and the Showgirl*, as associate producer), and then on Peter Medak's *Let Him Have It* (as associate producer).

From 1992 through 1999, she worked as head of production for Working Title Films, Europe's pre-eminent production house. Among the notable films that she oversaw there were Mike Newell's smash *Four Weddings and a Funeral*, the Academy Award-winning *Dead Man Walking* (directed by Tim Robbins) and *Elizabeth* (directed by Shekhar Kapur); Joel and Ethan Coen's *O Brother, Where Art Thou?*, *The Big Lebowski*, and Academy Award-winning *Fargo*; Roger Michell's blockbuster *Notting Hill*, and Stephen Frears' *The Hi-Lo Country* and *High Fidelity*.

Joshua Astrachan (Co-Producer)

Joshua Astrachan was co-founder and artistic director of New Arts, a not-for-profit production company that developed and presented new plays by American writers in New York City.

In 1996, he joined Robert Altman's Sandcastle 5 Productions, and has since worked on *The Gingerbread Man*, *Cookie's Fortune*, *Dr. T and the Women* (on which Astrachan was associate producer), and now *Gosford Park*.

Andrew Dunn, B.S.C. (Director of Photography)

Andrew Dunn was honored with the (London) Evening Standard Technical Achievement Award in 1996.

His many feature film credits as cinematographer include Andy Tennant's upcoming *Sweet Home Alabama* and *Ever After*; Kevin Reynolds' soon-to-be-released *The Count of Monte Cristo*; Stephen Frears' *Liam*; Henry Selick's *Monkeybone*; Griffin Dunne's *Practical Magic* and *Addicted to Love*; Nicholas Hytner's *The Crucible* and *The Madness of King George* (for which he won the British Society of Cinematographers' [B.S.C.] Best Cinematography Award and received a BAFTA Award nomination); Gillies Mackinnon's *A Simple Twist of Fate*; Mark Herman's *Blame it on the Bellboy*; and David Hare's *Strapless*.

In addition, Dunn has worked with directors Richard Eyre and Mick Jackson multiple times as their cinematographer. He received a BAFTA Award for his cinematography of the Jackson-helmed telefilm *Threads*, and the duo later collaborated on the telefilm *Life Story* (a.k.a. *The Race for the Double Helix*) and the features *Chattahoochee*, *L.A. Story*, *The Bodyguard*, and *Clean Slate*. Dunn received another BAFTA Award for shooting the Eyre-directed telefilm *Tumbledown*, and the two also worked together on the telefilms *The Absence of War* and *Suddenly Last Summer* (the 1992 adaptation starring Maggie Smith of *Gosford Park*).

Among his other television credits as cinematographer are Martin Campbell's miniseries *Edge of Darkness* (for which he earned another BAFTA Award); Dennis Potter's miniseries *Blackeyes*; and the series *The Monocled Mutineer* (directed by Jim O'Brien and for which he received a BAFTA Award nomination).

Dunn has also filmed a number of documentaries and commercials for directors including Michael Mann, Michael Apted, and Nick Hamm.

Stephen Altman (Production Design)

Stephen Altman has been production designer on a number of films directed by his father, Robert Altman: *Dr. T and the Women*, *Cookie's Fortune*, *The Gingerbread Man*, *Kansas City*, *Pret-a-Porter/Ready to Wear*, *Short Cuts*, *The Player*, *Vincent and Theo*, *Beyond Therapy*, *Fool for Love*, and *Secret Honor*. In their respective capacities, the two also collaborated on the HBO series *Tanner '88* and the television staging of *The Caine Mutiny Court-Martial*.

Stephen Altman's other credits include as production designer include Jeremy Paul Kagan's telefilm *The Ballad of Lucy Whipple*, George Armitage's *Grosse Pointe Blank*, Brian Gibson's *What's Love Got to do With It*, Kathryn Bigelow's *Near Dark*.

Tim Squyres, A.C.E. (Editor)

Tim Squyres has edited all of director Ang Lee's films: *Pushing Hands*, *The Wedding Banquet*, *Eat Drink Man Woman*, *Sense and Sensibility*, *The Ice Storm*, *Ride with the Devil*, the short *Chosen* (part of the "The Hire" series of BMW Internet short features, starring Clive Owen of *Sesford Park*), and the multi-Academy Award-winning *Crouching Tiger, Hidden Dragon*.

The latter feature earned Squyres Academy Award, BAFTA Award, Hong Kong Film Academy Award, and American Cinema Editors ("Eddie") Award nominations. For his work on the film, he was honored with the Golden Horse Award, Taiwan's equivalent of the Academy Award.

His other credits include Paul Auster's *Lulu on the Bridge*, television documentaries for Bill Moyers, Michael Moore, ESPN, and VH1; and numerous commercials and music videos.

Patrick Doyle (Music)

Patrick Doyle's "Non Nobis Domine," which he composed for Kenneth Branagh's *Henry V* (1989) earned him the Ivor Novello Award for Best Film Theme.

The composer has received two Academy Award nominations, for scoring Branagh's *Hamlet* (1996) and Ang Lee's *Sense and Sensibility*, respectively. His score for the latter film also brought him his second Golden Globe Award nomination, following one for Branagh's *Dead Again*. He has received two César Award nominations as well (the César is France's equivalent of the Academy Award), for his scores for Régis Wargnier's *Est-Ouest [East-West]* and Academy Award-winning *Indochine*. Among his other honors are the Los Angeles Film Critics Association Award for Best Music, for his score for Alfonso Cuarón's *A Little Princess*, and a BAFTA Award nomination, for the *Sense and Sensibility* score.

Doyle has scored the majority of Kenneth Branagh's films as director, including not only the aforementioned features but also *Much Ado About Nothing*, *Mary Shelley's Frankenstein*, and *Love's Labour's Lost*. Other films

for which he has composed the musical scores include Mike Newell's *Into the West* and *Donnie Brasco*, Brian De Palma's *Carlito's Way*, Régis Wargnier's *Une Femme Française*, Alfonso Cuarón's *Great Expectations* (1998), Sharon Maguire's *Bridget Jones's Diary*, and Chen Kaige's soon-to-be-released *Killing Me Softly*.

He graduated from the Royal Scottish Academy of Music and Drama, where he studied piano and singing. He began composing scores, including ones for radio and television. In 1987, he joined the Renaissance Theatre Company as composer and musical director, beginning his long and fruitful creative collaboration with Kenneth Branagh. Doyle composed music for RTC productions of Shakespeare's *Hamlet* (directed by *Gosford Park* star Derek Jacobi), *As You Like It* (directed by Geraldine McEwan), and *Much Ado About Nothing* (directed by Judi Dench); John Osborne's *Look Back in Anger* (directed by Judi Dench, for both the stage and television); and a number of other stagings as part of the RTC world tour, for which continued as both composer and musical director.

In 1990, HRH The Prince of Wales commissioned Doyle to write "The Thistle and the Rose," a song cycle for full choir, in honor of the Queen Mother's 90th birthday.

In 1997, he was commissioned by Sony Classical to compose accompaniment for the children's story *The Face in the Lake*. The piece premiered in February 1998 at Carnegie Hall in New York City, and was subsequently released on CD (along with the companion children's book).

Jenny Beavan (Costumes)

Jenny Beavan received the Academy Award for Best Costume Design for her work on *A Room with a View*, the Merchant Ivory adaptation of the E.M. Forster novel. Her work on the film also won her a BAFTA Award.

Her collaboration with Merchant Ivory spanned nearly two decades of moviemaking, and garnered her additional Academy Award nominations for *The Remains of the Day*, *Howards End* (which also brought her a BAFTA Award nomination), *Maurice*, and *The Bostonians* (which also brought her a BAFTA Award nomination). Their other films together included *Jefferson in Paris*, *Jane Austen in Manhattan*, and *Hullabaloo over Georgie and Bonnie's Pictures*.

Beavan's many other film credits include Neil LaBute's *Possession* (to be released by USA Films in March; and also starring Jeremy Northam, and in tandem with chief make-up artist Sallie Jaye and hair designer Jan Archibald, of *Gosford Park*); Andy Tennant's *Anna and the King* (for which she received an Academy Award nomination) and *Ever After*; Franco Zeffirelli's *Tea with Mussolini* (for which she received a BAFTA Award nomination) and *Jane Eyre* ([1996] for which she was honored with the David di Donatello Award); Ang Lee's *Sense and Sensibility* (for which received both Academy Award and BAFTA Award nominations); Caroline Thompson's *Black Beauty* (1994); James Lapine's *Impromptu*, and Bob Rafelson's *Mountains of the Moon*.

Her costuming work also includes the 1997 miniseries adaptation of *Emma* (directed by Diarmuid Lawrence), for which she won an Emmy Award.

For the stage, Beavan has designed sets and costumes for the Royal Shakespeare Company productions of *'Tis Pity She's a Whore*, *The Lorenzaccio Story*, and *Outskirts*; a Royal Opera House production of *Carmen*; a Ballet Rambert production of *Listen to the Music*; Welsh National Opera productions of *Idomeneo* and *L'Elisir d'Amour*; and, more recently, the West End staging of *Private Lives*, starring Alan Rickman and Lindsay Duncan.

Sallie Jaye (Chief Make-up Artist)

Sallie Jaye won a BAFTA Award (shared with *Gosford Park* hair designer Jan Archibald) for her work on Iain Softley's *The Wings of the Dove* (which starred Michael Gambon of *Gosford Park*). She has also been lead make-up artist on such features as Danny Boyle's *The Beach*, Christopher Miles' *The Clandestine Marriage* (again in tandem with *Gosford Park* hair designer Jan Archibald), Nancy Meckler's *Alive and Kicking*, and Malcolm Mowbray's *The Revengers' Comedies* (a.k.a. *Sweet Revenge*).

Other film projects that she has worked on include Brian Gibson's *Still Crazy* and Michael Caton-Jones' *Rob Roy* (both of which also teamed her with *Gosford Park* hair designer Jan Archibald), Andy Tennant's *Ever After*, Roger Spottiswoode's *Tomorrow Never Dies*, Ang Lee's *Sense and Sensibility*, and Merchant Ivory's *Howards End*. More recently, she completed work on Neil LaBute's *Possession* (starring Jeremy Northam, and in tandem with costumer Jenny Beavan and hair designer Jan Archibald, of *Gosford Park*), which USA Films will release in March; and Danny Boyle's forthcoming *28 Days Later*.

Jaye has worked extensively in television as well, winning a BAFTA Award for Best Make-up on *French and Saunders (Series IV)*, as well as BAFTA Award nominations for her work on *French and Saunders (Series III)* and Renny Rye's telefilm *Lipstick on Your Collar*.

She has also worked on several commercials, including ones for Barclaycard (with Rowan Atkinson) and Walker's Crisps (with Gary Lineker).

Jan Archibald (Hair Designer)

Jan Archibald won a BAFTA Award (shared with *Gosford Park* chief make-up artist Sallie Jaye) for her work on Iain Softley's *The Wings of the Dove* (which starred Michael Gambon of *Gosford Park*). She also received BAFTA Award nominations for her work on Ang Lee's *Sense and Sensibility* and Neil Jordan's *Interview with the Vampire*. For her work on the 1999 miniseries *Joan of Arc* (directed by Christian Duguay), she earned an Emmy Award nomination.

Her other teamings with Sallie Jaye include Christopher Miles' *The Clandestine Marriage*, Brian Gibson's *Still Crazy*, and Michael Caton-Jones' *Rob Roy* (for which Archibald won the Schwarzkopf/Hairdressers Journal Film Hairdresser of the Year Award.).

Archibald's other film projects include Sally Potter's *The Man Who Cried* and *Orlando*, George Lucas' *Star Wars: Episode I -- The Phantom Menace* (as personal hairdresser to Liam Neeson), Bille August's *Les Misérables* (1998; Archibald's first collaboration with Liam Neeson), Beeban Kidron's *Swept from the Sea* (a.k.a. *Amy Foster*), Nicholas Hytner's *The Crucible*, Brian Gilbert's *Tom & Viv*, Nicolas Roeg's *Insignificance*, Malcolm Mowbray's *A Private Function* (which starred Maggie Smith of *Gosford Park*), and Alan Bridges' *The Shooting Party*. More recently, she completed work on Neil LaBute's *Possession* (starring Jeremy Northam, and in tandem with costumer Jenny Beavan and chief make-up artist Sallie Jaye, of *Gosford Park*), which USA Films will release in March.

Gosford Park

Full Credits

Also featured were
Loaders

Beaters

Directed by
Written by
Based upon an idea by
Producers

Executive Producers

Co-Producers

Director of Photography
Production Design
Editor
Music
Costumes
Casting

1st Assistant Director

Production Manager

Production Accountant

Camera Operator

Script Supervisor

Chief Make-up Artist

Hair Designer

Sound Mixer

Supervising Art Director

Set Decorator

Location Manager

Supervising Sound Editor

John Cox, Ken Davies,
Tony Davies, Steve Markham,
Terry Sturmey, Julian Such
Alan Bland, Peter Champion,
Geoff Double, Robin Devereux,
John Fountain, Richard Gamble,
Brian Rumsey, George Sherman

Robert Altman
Julian Fellowes
Robert Altman and Bob Balaban
Robert Altman
Bob Balaban
David Levy
Jane Barclay
Sharon Harel
Robert Jones
Hannah Leader
Jane Frazer
Joshua Astrachan
Andrew Dunn, B.S.C.
Stephen Altman
Tim Squyres, A.C.E.
Patrick Doyle
Jenny Beavan
Mary Selway

Richard Styles

Tori Parry

Alistair Thompson

Peter Taylor

Penny Eyles

Sallie Jaye

Jan Archibald

Peter Glossop

John Frankish

Anna Pinnock

Sue Quinn

Nigel Mills (M.P.S.E.)

Re-Recording Mixers	Robin O'Donoghue Richard Street
Associate Producer	Julian Fellowes
Production Coordinator	Winnie Wishart
Assistant Production Coordinator	Anya Keith
Director's Assistant	May Chu
Producer's Assistant	Brett Tyne
Production Runner	Ben Rakison
Post-Production Assistant	Sacha Guttenstein
U.S. Post-Production Assistant	Lowell Dubrinsky
For Sandcastle 5 Productions	Wren Arthur
For Chicagofilms	Allison Shigo
2 nd Assistant Director	Sara Desmond
3 rd Assistant Director	Carlos Fidel
Floor Runners	Caroline Chapman
	Clare (Woody) Wade
Additional Floor Runners	Vicki Allen
	Samar Pollitt
Focus Pullers	Brad Larner
	Mikael Allen
Clapper Loaders	Paul Wheeldon
	Richard Sion Carroll
Grips	Pat Garrett
	Malcolm Huse
Video Operator	Stephen Lee
Video Assistant	Derek Boyes
Camera Trainee	Charlie Stanfield
Additional Focus Puller	Eamon O'Keefe
Stills Photographer	Mark Tillie
Boom Operators	Shaun Mills
	Benjamin Bober
Sound Assistant	Mark Gudgin
Casting Assistant	Fiona Weir
1 st Assistant Accountant	Claire Robertson
2 nd Assistant Accountant	Julian Murray
Trainee Accounts Assistant	Zoie Miller
Unit Manager	Joseph Jayawardena
Location Assistants	Simon August
	Hamish Tavendale
Unit Publicist	Claudia Kalindjian
1 st Assistant Editor	Amanda Pollack
2 nd Assistant Editor	John F. Lyons
Editing Room Assistant	Betty Teng
U.K. Assistant Editors	Emily Grant, Will MacNeil
Supervising Dialogue Editor	Nina Hartstone

ADR Editor
Foley Editor
Dialogue Editors
Music Editor
Assistant Sound Editor
Assistant Dialogue Editor
Assistant ADR Editor
Assistant Foley Editor
Assistant Music Editor

Make-up Artists

Hairdressers

Barber

Costume Supervisor
Assistant Costume Designer
Wardrobe Assistants

Additional Wardrobe Assistants

Gaffer
Best Boy
Electricians

Generator Operator

Art Director
Property Buyers
Assistant Art Director
Standby Art Director
Draughtsperson
Art Department Coordinator
Researcher
Art Department Assistant

Property Master
Location Property Master
Property Storeperson
Chargehand Dresser
Dressing Props

Dressing Prop Trainee
Standby Props
Property Department Coordinator

Construction Manager
Construction Buyer
Construction H.O.D.
Supervising Carpenter
Carpenters

H.O.D. Scenic

Rob Ireland
Grahame Peters
Howard Halsall, John Cochrane
Graham Sutton
Steve Mayer
Robin Quinn
Foluso Aribigbola
Hugo Adams
Abigail Doyle

Deborah Jarvis, Sharon Martin,
Kate J. Thompson, Norma Webb
Anita Burger, Astrid Schikorra,
Loulia Sheppard
Eric Scruby

Clare Spragge
Anna Kot
Andrew Hunt, Sophie Norinder,
Sunita Singh
Stephen Miles, Jane Petrie

Pat Grosswendt
Liam McGill
Robert Cuddy, Sam Bloor,
Gary Nolan, Martin Welland,
Iwan Williams, Neil Munro,
Ron Shane
Andrew Purdy

Sarah Hauldren
Ray Lee, Fergus Clegg
Matt Gray
James Foster
Helen A. Xenopoulos
Shirley Robinson
Celia Barnett
Lotta Wolgers

David Balfour
John Wells
Keith Vowles
Lawrence Wells
Marlon Cole, David Cheesman,
Mark Geeson, William Wells
Gary Dawson
Robert Hill, Gregor Telfer
Maria Newsham

Tony Graysmark
Margaret Graysmark
Chris Brown
Bryce Johnstone
John McGoldrick, Hugh McKenzie,
Joseph Newman, John Porter,
Terence Simpson, Richard Shackleton,
Terry Thomson
Adrian Start

Painters

H.O.D. Rigger
Rigger
H.O.D. Stagehand
Stagehands

H.O.D. Plasterer
Plasterers

Standby Carpenter
Standby Painter
Standby Rigger
Standby Stagehand
Standby Plasterer
Additional Standby Carpenter
Additional Standby Riggers

Drapes Master
Drapes Assistant

Special Effects Supervisor
Special Effects Technician

Home Economist
Assistant Home Economists

For Film Council's Premiere Fund

Business Affairs
Production Finance
Production Executives

Music Produced by

Assisted by
Music Orchestrated by

Music Conducted by
Music Recorded & Mixed by
Assisted by
Music Recorded & Mixed at
Musicians Contractor
Music Preparation

Featured Musicians

Guitar: John Parricelli & Richard Bolton
Bass: Andy Pask
Drums: Ralph Salmins
Woodwinds: Jamie Talbot, Nicholas Bucknall
Harp: Hugh Webb
Accordion: Eddie Hession

Health & Safety Advisors
Unit Nurse
Construction Nurse

Kevin Hopkins, Roy Martin,
Douglas Regan, Glenn Start,
Matthew Start, John Watts,
Michael Weaver
Ronald Meeks
Robert Gurney
Keith Muir
Clive Drinkall
Michael Driscoll
Allan B. Croucher
Ian McFadyen, Barry Sams,
Keith Shannon

Colin Woodbridge
Albert Roper
Raymond Flindall
James Muir
John Mister
Peter Beasley
Darren Flindall, Sid Hinson

Colin Fox
Frank Howe

Stuart Brisdon
Mark Haddenham

Debbie Brodie
Katherine Tidy, Gina Stewart

Jackie O'Sullivan, Gillian Clyde
Vince Holden
Brock Norman Brock, Luke Morris

Maggie Rodford,
Air-Edel Associates Ltd.
Vicky Quinn
Patrick Doyle, James Shearman
& Lawrence Ashmore
James Shearman
Nick Wollage
Ion Metsovitis & Yann McCullough
Air-Edel Recording Studios, London
Tonia Davall
Tony Stanton

1st Violin: Perry Montague-Mason
2nd Violin: Patrick Kiernan & Chris Tombling
Viola: Bruce White, Ivo Van Der Werff
Cello: James Potter
Piano: Christopher Northam, Brian Gascoigne

Jason Curtis, Andy Watson
Patricia Barr
Ruth Nicol

Medical Cover	Capital Medical Services Ltd.
Stunt Coordinator	Dinny Powell
Riding Double	Abbi Collins
Horse Handler	Steve Dent
Pip the Dog	Widget
Dog Handler	Kay Raven, Animals O Kay
Stand-ins	Joan Field, Gary Messer, David Oliver, Bella Sabbagh
Dialogue Coach	Julia Wilson-Dixon
<u>Technical Advisors</u>	
Butler	Arthur Inch
Cook	Ruth Mott
Parlour Maid	Violet Liddle
Pheasant Shoot	Ron Puttock
Piano Tutor	Christopher Northam
Ivor Novello Consultant	David Slattery-Christy
Bridge Tutor	Ned Paul
Billiards Tutor	Kevin Walker
FT2 Trainees	Alan Harrison, Lisa Inman, Stuart Mackay, Nneka Meka
Work Experience	Rebecca Farrant, Rowley Samuel
Transport Coordinator	Roy Clarke
Unit Drivers	Terry Collins, Clive Crawley, Gerry Floyd, Len Fursedonn, Simon Hudnot, Stanley Surkin, Barry Stevenson
Catering	Chorley Bunce Meals on a Mission Ltd.
Caterers	Mark Bunce, Dave Chorley, Phil Churchfield
Facility & Truck Drivers	Daniel Brown, George Corrigan, Rob Hanson, Phil Haughton, Bob McGovern, John McMeekin, John Reid, Phil Richman, Dean Roberts, Steve Rose, Gary Sutch, Bob Turner
Security	Lew Morgan, Tony Cuomo, Terry Green, Scott Reid
Re-Recording Mixer Assistant	Nigel Bennett
ADR/Foley Mixers	Ed Colyer, John Bateman
ADR/Foley Mixer Assistants	David Tyler, Esther Smith
Foley Mixer	Mark Laffery
ADR Mixer	Paul Carr
Foley Artists	Peter Burgis, Andi Derrick, Julie Ankerson, John Fewell
Post-Production Consultancy	Steve Harrow
	Steeple Post-Production Services Ltd.

Legal Services U.S.
Legal Services U.K.

George Sheanshang
Barry Smith, Simon Hall
Richards Butler

Insurance Services provided by

AON/Albert G. Ruben
Kevin O'Shea

Camera and Lenses
Lighting Equipment
Editing Equipment

Panavision U.K.
Lee Lighting Ltd.
Orbit Digital LLC
Hyperactive Broadcast Video Hire
Nationwide Access Ltd.
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Post-Production Facilities
ADR/Foley Studio
Foley Studio
Stills Processing

Telecine of Dailies
Sound Transfer
Post-Production Script
Armourer

Crowd Casting
Costumiers
Wigs supplied by
Action Vehicles

Special Effects
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Location Filming at Syon House
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U.K. Payroll Service
U.S. Payroll Service
DTS Technical Support Engineer

Axium (U.K.) Ltd.
Axium Entertainment Services
Rod Duggan

The Producers Wish to Thank

Sam Cohn
Donna Gigliotti
Stephen Frears
Pam Dixon Mickelson
Elmer Balaban

Chanel Joaillerie, Tessier's Ltd., De Gournay Ltd.

Gary Brady, Maxine Davidson, John Ensby, Avy Eschenasy, Rob Garvey, Hortense Izac, Pat McEnallay, John Mellor, Ian Neil,
Nigel Palmer, Anita Patel, Paul Olliver, Nick Pocock, Anita Serwacki, Hugh Whittaker,
Thorney Court Management & Staff

Originated on Motion Picture Film from Kodak

Color by Technicolor

Filmed with Panavision Cameras and Lenses supplied by Panavision U.K.

"Waltz of My Heart"

Performed by Christopher Northam
Composed by Ivor Novello
& Christopher V. Hassall
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Warner/Chappell Music Ltd.

"Nuts in May"

Sung by Jeremy Northam
Composed by Ivor Novello & P.G. Wodehouse
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"And Her Mother Came Too"

Sung by Jeremy Northam
Composed by Ivor Novello & Dion Titheradge
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"What a Duke Should Be"

Sung by Jeremy Northam
Composed by Ivor Novello & Clifford Grey
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"Glamorous Night"

Performed by Christopher Northam
Composed by Ivor Novello
& Christopher V. Hassall
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Warner/Chappell Music Ltd.

"The Land of Might-Have-Been"

Sung by Jeremy Northam
Composed by Ivor Novello & Edward Moore
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"I Can Give You the Starlight"

Sung by Jeremy Northam
Composed by Ivor Novello
& Christopher V. Hassall
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"Why Isn't It You"

Sung by Jeremy Northam
Composed by Ivor Novello
& Christopher V. Hassall
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“Keep the Home Fires Burning”
Performed by Jeremy Northam
Composed by Ivor Novello & Lena Guilbert Ford
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“The Way It’s Meant to Be”
Sung by Abigail Doyle
Music by Patrick Doyle
Lyrics by Robert Altman & Abigail Doyle
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Soundtrack Available on Decca Records

As far as the producer knows, the real Ivor Novello never visited the fictional Gosford Park imagined in this film, and never participated in the events depicted in this film which are totally fictional.

The characters, locations and incidents portrayed and the names herein are fictitious, and any similarity to the name, character or history of any actual persons living or dead is entirely coincidental and unintentional.

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Dolby Quad, in selected theaters

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