



präsentiert

Miss Pettigrew Lives for a Day

EVERY WOMAN WILL HAVE HER DAY

Mit
FRANCES McDORMAND
AMY ADAMS
LEE PACE
CIARAN HINDS
SHIRLEY HENDERSON
MARK STRONG
TOM PAYNE
u.v.a.

UK/USA 2007 | 92 Minuten

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Synopsis

Can you get a life and discover love, all in one day? Two women are about to find out.

In the sophisticated and heartfelt comedy *Miss Pettigrew Lives for a Day*, Academy Award winner Frances McDormand plays the film's title role opposite Academy Award nominee Amy Adams (star of the blockbuster *Enchanted*).

The cast also includes Golden Globe Award nominee Lee Pace (of the hit American series *Pushing Daisies*), Ciarán Hinds (*There Will Be Blood*), Shirley Henderson (the *Harry Potter* films), Mark Strong (*Stardust*), and screen newcomer Tom Payne.

In 1939 London, Miss Guinevere Pettigrew (played by Ms. McDormand) is a middle-aged governess who finds herself once again unfairly dismissed from her job. Without so much as severance pay, Miss Pettigrew realizes that she must – for the first time in two decades – seize the day. This she does, by intercepting an employment assignment outside of her comfort level – as “social secretary.” Arriving at a penthouse apartment for the interview, Miss Pettigrew is catapulted into the glamorous world and dizzying social whirl of an American actress and singer, Delysia Lafosse (Ms. Adams).

Within minutes, Miss Pettigrew finds herself swept into a heady high-society milieu – and, within hours, living it up. Taking the “social secretary” designation to heart, she tries to help her new friend Delysia navigate a love life and career, both of which are complicated by the three men in Delysia's orbit; devoted pianist Michael (Mr. Pace), intimidating nightclub owner Nick (Mr. Strong), and impressionable junior impresario Phil (Mr. Payne). Miss Pettigrew herself is blushing drawn to the gallant Joe (Mr. Hinds), a successful designer who is tenuously engaged to haughty fashion maven Edythe (Ms. Henderson) – the one person who senses that the new “social secretary” may be out of her element, and schemes to undermine her.

Over the next 24 hours, Guinevere and Delysia will empower each other to discover their romantic destinies.

Miss Pettigrew Lives for a Day

About the Production

What does it take to bring together one of the film industry's most respected actresses and one of its rising stars? "A fairy tale for adults," says director Bharat Nalluri of *Miss Pettigrew Lives for a Day*, which teams Frances McDormand and Amy Adams.

The Academy Award-winning McDormand says, "This is a stylish and entertaining story about making choices and living with the consequences – and right away I could clearly see myself playing the title role."

Adams, the Oscar nominee recently seen starring in the hit movie *Enchanted*, adds that the film "is a female-driven story that originated from a female perspective; the journey is about finding out what – and who – is right for you, what is truly best for you, and about being true to yourself even as you step outside of your comfort zone."

The film takes place in the London of 1939, as re-created by the filmmakers on location in the U.K., including at the storied Ealing Studios. As the oldest film studio site in the world, Ealing itself was a vital part of London in 1939.

Also part of the arts scene at the time was author Winifred Watson (1907-2002). First published in 1938, the novel *Miss Pettigrew Lives for a Day* was written by her. The author wrote six novels in total and "was a bit ahead of her time," says producer Stephen Garrett. "Her books were about women changing their lives, flouting convention, and addressing class tensions and extramarital sex." Her other works – more dramatic than *Miss Pettigrew...* – were well-reviewed and popular. But writing was phased out of her life during World War II and the concurrent and subsequent commitment to her husband and newborn son.

"My father and I tried to get her to write again, but she wouldn't," remembers her son Keith Pickering. "She told me she had written *Miss Pettigrew Lives for a Day* in six weeks, from start to finish. She would go over dialogue in her mind while she was washing dishes, and then write after finishing the dishes. She knew it was a winner, and she was absolutely right."

Producer Nellie Bellflower, an Academy Award nominee for *Finding Neverland*, offers that "the power of Winifred Watson's story lies in its ability to make the reader happily believe that anything might be possible."

The novel had very nearly made it to the big screen once before; Universal Studios had optioned the successful book with plans to make it into a movie musical with a top star of the time, Billie Burke (now best-known and fondly remembered as Glinda the Good Witch in *The Wizard of Oz*), as Miss Pettigrew. But WWII spurred Universal to make different and more serious movies, and so the tale awaited rediscovery as a viable motion picture.

In 2000, Watson herself was rediscovered by the London publishing company Persephone Books, which reprinted Miss Pettigrew Lives for a Day to renewed critical praise. The Guardian asked, “Why has it taken more than half a century for this wonderful flight of humour to be rediscovered?” The Daily Mail cited the book’s message “that everyone, no matter how poor or prim or neglected, has a second chance to blossom in the world.” The author herself enjoyed the renewed attention, finding it all “rather nice,” and citing the novel as her favorite of her works; “I always had a fondness for Miss Pettigrew...”

During the reissue/rediscovery of the novel, the U.K.-based Garrett “first came across it when I read a synopsis in The Bookseller. I then read the book and it moved me and made me laugh; I found it to be extraordinarily uplifting, completely captivating, and life-affirming.

“Miss Pettigrew embodies the dashed hopes and expectations of anyone whose life hasn’t quite worked out as they might have hoped it would. Miss Pettigrew couldn’t be further removed from my own life experiences, but when I finished reading her story I thought the world a better place. I wanted to make a film which could capture that spirit and have that effect on audiences.”

He adds, “You realize quite quickly that this is not your average British period film. This rather prim woman with very little experience of the real world finds herself amongst a bunch of rather racy types. Over the course of the next 24 hours, she sorts out Delysia’s life through sheer common sense – and, rather wonderfully, her own life gets sorted too.”

Garrett optioned the film rights, and was subsequently introduced to Bellflower, who was in London for production on *Finding Neverland* with that film’s screenwriter David Magee. While the duo would later receive Oscar nominations for the project, the producer found herself thinking even further ahead when she read Watson’s book on a plane back to NYC – and quickly joined Garrett in working to bring Miss Pettigrew’s tale to the screen at last.

Bellflower remarks, “I fell in love with it. This had everything you would want a story to have. I knew that David would bring a very human understanding of the characters to it, and, as with *Finding Neverland*, I believed that it’s the kind of film that people want to see – need to see – now, given the times we live in.

“The story is a little sexy, a lot of fun, and a classic Cinderella tale – but there are *two* Cinderellas; Miss Pettigrew *and* Delysia. They cross each other’s paths at a moment in time when each is open enough to move in the other’s direction. Their circumstances are so different, and yet they are so much the same – we learn that they have more in common than they appear to. For the title role, I said, ‘This part is for Frances McDormand.’”

Once back in New York, she gave the book to the Oscar winner’s managers. Bellflower remembers, “They loved it and then Frances told me she wanted to play the role – and this was before we had a director or a script.”

Screenwriter Magee laughs, “I’m not British, so I wasn’t at all sure I was right for it. I kept telling Nellie I’d get around to reading the book that she’d sent over. When I did start reading it, I couldn’t stop because I fell in love with Miss Pettigrew and Delysia – two incredibly resourceful women. It reminded me of the classic movies from that era, those wonderful romantic comedies where you feel for the characters but there’s also an energetic pace and a lightness of spirit. I’d always wanted to be part of telling a story like that. While writing this movie, I would end a lot of days smiling.”

Bellflower found the project its financing and studio partner in Focus Features. As the development process continued, Garrett’s partner Paul Webster joined as executive producer, and Simon Beaufoy (an Academy Award nominee for *The Full Monty*) joined as screenwriter.

Garrett and Webster had worked with Bharat Nalluri on several projects, including the acclaimed miniseries *Tsunami: The Aftermath* and the hit caper series *Hustle*, which was based on an idea by the director. Therefore, Garrett notes, “Not all directors can lend their talents to any genre, but Bharat can and does.”

Nalluri admits, “I was perhaps not the obvious choice for a romantic comedy. But, after *Tsunami*, which dealt with such pain and loss, I knew I wanted – needed – to do something that dealt with love and hope. *Miss Pettigrew* embodies these emotions.

“Having just gotten engaged myself, I wanted to explore love and the choices we make in terms of who we end up with, and this story does that so beautifully. The story may take place in 1939, but these are characters we can all recognize.”

Bellflower says, “We met with Bharat, thinking ‘This man can’t possibly know much about the world in our movie.’ Not only did he know everything about it, he knew what would make it more special than we had imagined.”

Nalluri adds, “An underpinning to this wonderfully romantic and funny story is the fact that World War II is about to break out. That isn’t really mentioned in Winifred Watson’s book – seeing as it came out in 1938 – so it became important to us as subtext. The dramatic stakes are higher because of this. Life is too short, and at that time was about to become more so for too many,

“There was certainly a lot of glamour then, but there were also a lot of have-nots – and Miss Pettigrew has, as the story begins, become one of them. She has to sort out her future, quickly.”

Bellflower offers, “At the base of any good comedy is something a little more serious. Our story takes place on the cusp of a time in when people – and not just in the U.K. – were unsure about their future. This gives the story an added poignancy.”

That last quality is evident in Miss Guinevere Pettigrew from the first, whether in Watson's story or Magee and Beaufoy's screenplay or – most particularly – in McDormand's performance.

McDormand notes, "Reading the book, I felt that Winifred Watson was telling us about women who in fact exist."

Magee adds, "Frances knew the character, and what she wanted to do with the role. She's wonderful as Guinevere."

"There could have been no other Miss Pettigrew," says Garrett. "It was inconceivable that anyone else could have played the role. Had we lost her for any reason, the project would have collapsed. As it was, she patiently stayed the development course with us."

Beaufoy notes, "At the start of the story, Miss Pettigrew is a very shy and neglected woman, seemingly good at nothing. She lacks money, she lacks resources, and is fired from her job. Yet when she unwittingly walks into this glamorous life she has only ever seen in the movies, she finds a place for herself through an innate ability she has to make the best of whatever is around her.

"She goes from being the least important person in the room to the most important person in the room. Not through money or looks, but because she is an innately good human being. She becomes like a magnet for people – like Delysia – who realize that they have become desperate to know how to sort out their lives. Trying to make the right moral decision in a complex set of circumstances is an eternal problem for us all."

Magee elaborates, "While Delysia is willing to be whomever anyone wants her to be in order to become a star, Guinevere is willing to become what Delysia wants her to be – whether it's personal assistant or referee in her affairs – because she's horribly poor. Yet Delysia doesn't judge Guinevere based on her looks – which is how *she* is judged all the time. With she and Guinevere becoming friends, Delysia is able to ask herself for the first time, 'What do I really want to do with my life?' Guinevere meanwhile gains confidence, advising and supporting Delysia and realizing that there is a second act in her *own* life."

As part of the glamorous milieu she suddenly becomes immersed in, Miss Pettigrew finds herself in the salon of Edythe DuBarry (Shirley Henderson) and is persuaded to undergo a makeover.

"Well," admits McDormand, "At the start of the story Miss Pettigrew *is* dowdy, with particularly uncontrollable hair. But when the mirror turns to reveal her new look, she is still the same person, just in different clothes. She discovers that it's not about getting rid of what she was before, but about fully inhabiting who she was before – and taking control of her life over the course of a day like no other in her life."

“Frances brings an honesty and truth to the role,” says Nalluri. “This in turn helps add depth to our storytelling and takes our movie to another level. Having done her homework on Miss Pettigrew for the past few years, she so completely owns the character that you would believe it was written for her by Winifred Watson.”

McDormand reveals, “The one major script change I made was to get away from the idea that Miss Pettigrew’s rhythm was one of reticence and shyness, and that she was incapable of finishing a sentence. My change was that she complete every sentence; Miss Pettigrew knows exactly what she thinks and what she wants to say – it’s that people just don’t hear her finish her sentence, because they don’t realize she’s there.”

One who takes note of Miss Pettigrew’s presence is Edythe. “She’s not nice and she’s quite mercenary,” laughs Henderson when discussing her character. “But, you know, the 1930s were difficult for women, and she’s trying to keep her head above water, so I felt sorry for her. The wealthy people who come to her salon don’t like her cutting remarks, yet at the same time they kind of enjoy them.”

Bellflower marvels, “We knew Shirley was the one to play Edythe after she read four lines for us, in our first meeting with her!”

Henderson was eager to join the project. She says, “It takes place in a period when people were sharp and spoke quickly. They didn’t have television, so they were good at having conversations. Playing all that is good for the brain *and* the mouth, working them that quick.

“Also, I knew that Frances would be playing Miss Pettigrew when I went for the audition, and she is so well-thought of among actors. Frances is down-to-earth but has gritty and vulnerable qualities as well – all perfect for Miss Pettigrew. And I found that, like her character, Frances is concerned about everybody. This movie is a comedy, but there’s the underlying message of someone taking the time to genuinely help people – and therefore oneself.”

Drawing not only from Watson’s story but also from her own actor’s instincts for a character, McDormand enumerates Miss Pettigrew’s personal history; “She is a vicar’s daughter and was brought up very properly. When she lost her fiancé in World War I, her life just kind of stopped and she had to go on to service as a governess. She still has her clothes that she got for her trousseau with the wedding.”

While McDormand was the only choice for Miss Pettigrew, the prospect of playing the second lead female role in the story – and opposite McDormand, no less – yielded no shortage of interested actors and discussion among the filmmakers. Garrett says, “Because Miss Pettigrew and Delysia are diametrically opposed to one another in terms of personality and experience and attitude to the world, the casting of Delysia was absolutely critical for that to work properly.”

It was only when Amy Adams arrived for a meeting that the filmmakers sensed they had found their Delysia. Garrett says, “There is a spirit and *joie de vivre* to

her that is unique and utterly infectious. I'm referring to not only Delysia but also Amy herself."

"First of all," marvels Nalluri, "Amy has unbeatable comic timing. She also has an extraordinary vulnerability that she brings to the screen. It's rare to find an actor who has both."

Magee adds, "She's just so exciting to watch in *Enchanted*. What with that and her tremendous Academy Award-nominated performance in *Junebug*, it's very clear that she is going to be huge."

Bellflower says, "Amy is beautiful and sexy, and also has the ability to be funny – verbally and physically – without losing any sense of innocence. What we saw in *Junebug* and then witnessed firsthand is that she removes any barrier between the characters she inhabits and the audience."

The same could be said of Adams' own connection to Delysia; "I responded to Delysia as soon as I read the script," she explains. "I am attracted to optimistic people and characters. Delysia is so vivacious and energetic and full of life, and she's really resourceful – which is important, because she has a *lot* going on that she must juggle. If she had a modern motto, it would be 'Fake it 'til you make it.'"

"Knowing that Frances was going to play Miss Pettigrew – and I have always been a great admirer of her work – I was excited about what we might be able to achieve together. She turned out to be such a generous and joyful person to work with, while keeping everything professional and authentic. She mined all the humor from the script – and I tried to follow her lead, on a wing and a prayer..."

McDormand assesses, "In lesser hands, the character of Delysia would not have been as funny. Not every actor understands the rhythm of the language from that period. With all that fast talking, you cannot really improvise. Amy understood all of this, and our director did, too."

Nalluri was keen to stoke the chemistry of McDormand and Adams, "since the two characters are so very different yet come to see their similarities in terms of what they want and need out of life. I also knew that Frances and Amy together would make for a dynamic – and comedic – duo."

"At the first script reading, they were both so wonderful together that it set the whole tone for the film – and the style we shot it in. They brought the characters to life, and so I knew then even better how I was going to approach the work. When you're doing comedy, I've found it's best to set it up, give the actors a nice frame, and then let them do their work."

McDormand clarifies, "Bharat saw to it that Amy and I were in the same frame for the scenes with physical comedy. In a way, we were emulating Lucille Ball and Vivian Vance; two women moving through spaces together and dealing with situations."

Ciarán Hinds, who plays opposite McDormand as Joe, remarks, “At the end of one extraordinary day, they have impacted each other. Experiencing Miss Pettigrew’s decency, Delysia realizes that she has not listened to her heart, and not gone the truer way. They both better understand what is worth chasing in life.”

“Whereas Miss Pettigrew and Delysia have more screen time which tells you who they are and where they’re going, the men in our picture have to make an immediate impression,” explains Bellflower. “With Joe, you had to know that this is a man you can trust and who will be there for you when it’s important.”

Hinds says, “Joe has a collection on display at a big fashion show. When he sees Miss Pettigrew there, he sees someone who is out of her depth and that touches him. He realizes they’re older than the other people there, and they establish a rapport – one that is tempered by Miss Pettigrew because she is already acquainted with his younger fiancée, Edythe. But when Joe looks into Miss Pettigrew’s eyes, there’s something that doesn’t exist with Edythe.”

The actor had the stature – both physically and as a thespian – to play Joe. Nalluri says, “Joe is enjoying his life, but he starts to realize that what he has might not be what will make him happy. When you watch a brilliant actor like Ciarán playing opposite Frances, it is absolutely magical. It takes your breath away. It was already a beautiful script, but they just upped the ante every day.”

Hinds states, “Frances is a completely committed actor. She makes use of a technical approach, yet that almost gets thrown away as she gets down to work and makes it all connect.”

Beaufoy remarks, “The challenge was, they only have a handful of scenes together. Fortunately, with two of the best actors you could find, every moment convinces. Unlike the other main characters, Miss Pettigrew and Joe know life – having experienced World War I – and so their interactions are more grounded.”

By contrast, the three – count them, *three* – men in Delysia’s life “give us a rollercoaster feeling of ‘Who will she choose?’ and make for great fun,” says Nalluri.

“Each man that she’s involved with is providing her with something that is vital for her survival,” clarifies Adams. “But, yes, she’s a rascal..”

Golden Globe Award nominee Lee Pace (star of the hit American television series *Pushing Daisies*) plays Michael, Delysia’s pianist, who envisions a future for them; Tom Payne plays Phil, the nascent producer who has more money than sense; and Mark Strong as Nick, who seems to have the strongest hold on her – not least since it is his penthouse apartment that she is living in.

Pace offers, “I see Michael as something of a bohemian; he is an artist who wears his heart on his sleeve. He truly cares about Delysia and their music. He doesn’t come from money, doesn’t have money, never will have money – and

that doesn't matter to him. Michael has a defined objective; he wants to marry Delysia. He's ready to commit, and is focused on getting the woman he loves to marry him. So I played him more naturalistically than, say, posed and buttoned-up – although, when you're in a tuxedo and a very starched shirt and tie like in this movie, you do take yourself more seriously...

"There aren't enough films like this today, about people falling in love and making the choices about what they value in life. Also, when I heard Frances McDormand and Amy Adams were starring, I knew I had to do it. I remember watching Amy in *Catch Me If You Can* and wondering, 'Who is that? She's fantastic.'"

Adams, in turn, sees Pace as having "an old-fashioned leading man quality, able to convey vulnerability and tenderness in addition to a sexy masculinity. Having him to act opposite made our scenes easy."

In the crucial scene where Delysia performs in Nick's nightclub with Michael, it is Adams' voice – singing in-character – as Delysia – that audiences will hear. Pace reveals, "Amy had a ball playing Delysia; she saw the character very clearly and just went for it, all day long!"

Payne was even more thrilled to be playing Phil – because *Miss Pettigrew* is the actor's first movie. He marvels, "I couldn't have wished for a better cast to work with and learn from on my first film, and I trusted Bharat because I knew I could always ask him questions about what was needed in a scene."

"A conscious decision that Bharat and I discussed was my not giving Phil too much depth. If I had, Phil would appear as though he were manipulating things – when he is really more of a victim of circumstance. He's a 19-year-old kid trying to be a grown-up, but he doesn't understand how the real world works, and so he gets pushed around and pulled about – although it is fun for him."

Magee offers, "Tom captures the exuberance and excitement of being a young guy who has a lot more power than assurance, and more opportunity than he knows what to do with."

Strong, whose roles have ranged from leading man to character actor, "just loved playing a bouncer [i.e., shady type]! When you're the king, you don't act the king; Amy helped me there, in that she plays Delysia as bubbly and effervescent while also conveying that her character is frightened of mine."

"This script is a beautifully crafted, old-fashioned story – but one that moves quickly, with the rapid patter as in 1930s films. That's very unusual and elegant for an actor to find these days."

Nalluri notes, "That dialogue is often delivered at breakneck speed. I tried to make sure that the actors and the camera moved, too! While I didn't go back and look at any specific movies from the period, I have a lot of references and memories built into me from having seen those great pictures. But this movie had to be its own animal."

Strong clarifies, “Although you can’t get seduced by the fact that it is period – since, for the characters, it’s today – I was delighted that I got to talk the talk, walk the walk, and wear the clothes.”

Indeed, helping all the actors get into character even before cameras started rolling was the attention to detail by costume designer Michael O’Connor and his team.

Hinds confides, “The costumes helped you hold yourself in a different way – and I’ll take all the help I can get.”

O’Connor remarks, “The period set the parameters for us. This story takes place in 1939. The more classic 1930s look was giving way to the 1940s look – so we veered towards that, too; shoulders were going wider, and skirts were getting shorter and fuller. Decoration-on-plain was a key thing too. It was a golden age of clothing.”

Payne notes, “I’m of neither ‘too big’ nor ‘too small’ stature, which turned out to be a godsend for costuming; a lot of what I wore was original, and from the 1930s. Those costumes in my size don’t get used a lot. I never wear braces and waistcoats and shoes like Phil does, so those immediately made me stand and conduct myself in a different way.”

O’Connor notes, “The way the film was written, I saw each scene transition as, ‘Curtain going down’ and then ‘Curtain coming up’ – the perfect excuse for taking a bit of license. Miss Pettigrew, as the title goes, is living for and in this day, so her changes of clothing are particularly important. We fitted samples on Frances, who knew what would and wouldn’t suit her character – and what would and wouldn’t be too extreme in terms of the changes. For example, there was talk of making the initial costume for her particularly shabby, which we didn’t do.”

As a result, “I adored Miss Pettigrew’s coat,” says McDormand of the garment which helps define her character for the first part of the story. “It’s what her shape is, and it’s who she is.”

O’Connor adds, “The cut of her dress is taken from about a decade before the story is set. It is a classic governess’ dress with a belt, and some buttons down the back. With the two-tone fabric of the mackintosh coat, a mid-brown tone for Miss Pettigrew was created and maintained.”

“The costume department was quite wonderful,” raves Adams, whose character also undergoes multiple changes – costumed and otherwise – in the space of 24 hours. “They did an amazing job. Each garment was special in its details, and was made both for the characters and the actors. He let us be part of the process. So I felt at home in the costumes, even though they’re so unique and so different from anything I wear in my own life.”

O'Connor adds, "Delysia's colors begin with light blue and progress to pink and gold. They're bright colors, but mostly in relation to the fact that Miss Pettigrew is next to her in more subtle colors. It's comparable when contrasting Phil with Nick; we lightened Tom Payne up because he's a dandy, while Mark Strong was given hints of the gangster element."

"For those well-versed in the Hollywood style of the time, even if people were just getting out of bed, they were all done up; certainly that applies to Delysia, who is trying to look the part of the starlet the whole time."

Adams concurs, noting, "The costumes helped me discover elements of Delysia's personality; since everything matched and everything was just so, it reminded me that Delysia is trying to fit in with an elite group of people."

The group of people on the set fit in just fine with each other. Bellflower says, "Bharat's generous and gracious attitude towards his colleagues, and the relaxed atmosphere he created on the set, established an extraordinary tone for our film from the first day. There was a truly collaborative feel, with everyone sharing a common vision and belief in our project."

Hinds laughs, "Well, he convinced us he knew what he was doing...! For me, it was the rare film shoot that felt fast and light."

Garrett clarifies, "Bharat prepares very carefully for each day's shooting, and therefore can tend to everything from actors' needs to taking care of coverage. He made everyone feel that they were embarking on something special and important – and that they were important to the process."

The director admits, "I like to keep a light and generous set; what better than to encourage people to think and have ideas, whether it's the runner or the cinematographer. What I most strive for is that people enjoy working there; I believe that translates onto the screen when you're doing comedy."

"Further, I find it difficult to operate amidst cynicism. I am blessed to be directing movies for a living, so I don't understand if people come to work and are difficult. That's why I tend to surround myself with positive people, and I think that imbued itself and we had the happy set we required. The actors, in particular, helped me find the right levels and tone throughout our telling of the story."

Adams reports, "Bharat created such a great tension-free environment on the set that the crew would sing songs; usually, it's just *me* doing that...He allows his actors a lot of freedom, but there wasn't a lot of improvisation on this project, because the writing had such a wonderful cadence and rhythm."

McDormand says, "I'd never met or worked with any of these actors before this project; I found that every single one showed up and inhabited their characters and our story in the right way – and that's to Bharat's credit."

Strong confides, "A happy shoot does start at the top, and this was one not only

because of Bharat; Frances is the antithesis of ‘star behavior.’ We were almost like a theater group, in that she is collaborative with everybody in the cast and crew. She doesn’t disappear off to her trailer; she was always around and available.”

When called to the set, Nalluri remarks, “She delivers precision acting. I merely had to place the camera on Frances and she would give me what I wanted on take 1. I would do take 2, take 3, take 4 not because I was trying to fix anything with her, but because she would then deliver the line or do the scene in different subtle ways.

“Her steadiness allowed Amy to, as Delysia, be more of a flibbertigibbet and swirl around Miss Pettigrew. So it was a beautiful contrast between these two. While we had a set route we were following with the characters, it would have been churlish of me not to give them the freedom to play. Nothing threw them; I could say, ‘That lampshade over there, what can you do with that?’ and they would come up with something.”

Miss Pettigrew Lives for a Day filmed for seven weeks. The crew re-created the two contrasting worlds of late 1930s London; the near-destitute street existence that Miss Pettigrew faces at the beginning of the film, and the glamorous life that she finds herself in. The latter encompasses the narrative’s progression of penthouse apartment, fashion show, styling salon, and nightclub sequences. While the actors performed in the spirit of the 1930s, Nalluri and O’Connor worked closely with cinematographer John de Borman, production designer Sarah Greenwood, and make-up & hair designer Fae Hammond to recapture the era and its elegance.

De Borman notes, “We all discussed everything in pre-production with Bharat. We decided to do the opposite of the traditional ‘period look’ you find in movies, by going for a lot of color. Also, we didn’t over-light the scenes or soften the lenses. Photography of the period – especially by Madame Yvonne – inspired us.”

“Bharat had a very strong vision of how the film should look,” says Greenwood, an Academy Award nominee for *Pride & Prejudice*. “But he was up for our presenting ideas to him. This movie, itself a fairy tale that is touching and witty, was a designer’s dream project.”

Nowhere is this more evident than in Nick’s penthouse apartment – which Delysia has all but claimed as her own. “It was a stunning place to hang out,” laughs McDormand. “What Sarah and her team created, it’s not a little one-bedroom, you know?”

The set was built at Ealing, and Greenwood rejected the expected British art deco scheme in favor of what would be Delysia’s American influences; sources of reference for Greenwood and her team included the era’s famed decorators Dorothy Draper and William Haines. The latter is especially renowned for the homes he did for Hollywood stars of the era.

“Sarah had an amazing amount of reference books on hand. In the 1930s, American magazines and movies really influenced the English,” points out Hammond. “People went to the nth degree; Max Factor had brought to the market make-up for the average woman, who was definitely trying to look her best and emulate movie stars. Men, too, were dressed, groomed, and clipped, taking cues from Cary Grant and David Niven.

“The hairstyles were especially exciting to do. Miss Pettigrew starts out with awkward and unmanageable hair, and a weathered look. We didn’t want to go too far with the character’s makeover, because the point of the story isn’t about someone changing themselves but rather bringing out what was always there.”

McDormand elaborates, “After the makeover, she’s still not what she thought she would be. I think that’s true for a lot of people; they think, ‘Oh if I just get my hair cut, my life would change,’ or ‘If I can just buy that shirt, I’ll look like her.’ But that’s not what is going to change you, or your life.

“I found this part of the story so important, especially now, what with all the reality television makeover shows that are on. For Miss Pettigrew, everything she’s been through up until this one day is an element of who she is. It’s not about getting rid of what she was before; it’s about fully inhabiting herself.”

Even with a strong U.K. crew in place, shooting on location in London proved challenging but, as Bellflower states, “We really didn’t want to take it anywhere else – and there had been talk of that – because the story is set here.”

The production made certain to seek out parts of London that existed in the time period in which the story is set. However, reveals Garrett, “There is the assumption that, if you’re setting a period movie in London, things couldn’t be easier because there many beautiful historic places. While London is a great historical city, it is in truth now difficult to find original, authentic 1930s architecture – and when you do, it’s expensive to use them.

“In general, it’s hard to find *any* place where people aren’t doing their day jobs; it’s not so easy to carve out a filming schedule. All that said, our locations manager Emma Pill did not compromise, and found great spots which Sarah and her team could transform or take back in time.”

Bellflower marvels, “Sarah and Emma would find things that were in-period. And when they couldn’t, they would find things and see to it that they became so!”

The ballroom at London’s Savoy Hotel became the site of the lingerie fashion show sequence, where Miss Pettigrew meets Joe for the first time. Greenwood laughs, “It was perfect; the ballroom itself reminded me of underwear! It has a softness, a lacy quality, and it’s peachy-hued; the hotel itself is from the 1930s.”

The Savoy was, in fact, named as a setting in Watson’s novel. Accordingly, the hotel was highly accommodating to the production, allowing Greenwood and her

team – “we’ve worked together on a few films and have a shorthand,” she notes – to build a stage and a catwalk; hang drapes; and cater an upscale buffet.

“They did huge work on a limited budget,” enthuses Hinds. “It was wonderful to play in; you don’t often find yourself in rooms like this.

Adams adds, “You walked into that environment, and you were *there*. The Savoy was my favorite location on this movie.”

Choreographer Jack Murphy, already engaged for scenes set in Nick’s club the Scarlet Peacock, was further called upon to advise the on-screen fashion show’s models on period-appropriate movement and body language. From main characters to models to show attendees, some seven dozen people milled about the ballroom on-screen – with O’Connor and his staff having tapped three separate costume houses in London to outfit every last member of the crowd. The lingerie for the models, however, was newly created.

“If Sarah and I and our departments hadn’t communicated and shared information, it wouldn’t have worked,” admits O’Connor.

Nalluri marvels, “The end result was a most sumptuous and authentic setting for our fashion show. An even greater testament to Sarah and her team’s amazing work was walking into [South London’s] Rivoli Ballroom and believing you were in a 1930s speakeasy.”

Of remaking the Rivoli into the Scarlet Peacock, Greenwood admits, “The ballroom is beautiful, and has immense character, but we needed to make it slightly more upmarket and feel more like a nightclub. It’s loosely based on the café society of the time in the Café Royal. One key inspiration was to go in and hang Swarovski crystals everywhere.”

Edythe’s beauty salon was created at the recently closed Ravenscourt Park Hospital in West London. Greenwood explains, “The space allowed us to create something hard and brittle, contrasting with the Savoy’s lingerie show – and reflecting Edythe herself – which would be intimidating in a quite different way to Miss Pettigrew than the Savoy setting is.”

Other exterior locations included Fortune Theatre; Covent Garden; Borough Market and Freemasons Hall, which became the exterior and interior, respectively, of a train station; Belgrave Square; the Adelphi Building; and the William Booth Memorial College.

Garrett feels that “all these locations gave our film a sense of scale, and Bharat’s direction emphasized that as well. Every street and scene felt bigger than we could have imagined.”

The director notes, “At the beginning of the movie, Miss Pettigrew is a small figure in a grand landscape.

“I believe we have made sure the film’s energy reflects our own. The camera moves as much as the people do – while they’re saying so much dialogue at quite a pace – and London is shown off at its best. “

The filmmakers also believe that they have brought Winifred Watson’s original message to audiences. “My mother would have been thrilled to see the way in which her story is being presented,” states Keith Pickering.

Bharat Nalluri concludes, “This film has a big heart, and I hope audiences come out of the theater smiling. It is a magical 24 hours for Miss Pettigrew, and hopefully a wonderfully entertaining 90 minutes for today’s moviegoers.”

Miss Pettigrew Lives for a Day

About the Cast

Frances McDormand (Miss Pettigrew)

Frances McDormand has established a worldwide cinema audience with roles in a variety of films, including her Academy Award-winning portrayal of Marge Gunderson in the acclaimed Coen Brothers film *Fargo*. Other films include Nicole Holofcener's *Friends with Money* (Spirit Award nomination); Niki Caro's *North Country* (Academy Award, Golden Globe, and SAG Award nominations); Lisa Cholodenko's critically acclaimed *Laurel Canyon*; Nancy Meyers' *Something's Gotta Give*; Cameron Crowe's *Almost Famous* (Golden Globe, BAFTA Award, and Academy Award nominations, and several critics' awards); Curtis Hanson's *Wonder Boys*; Michael Caton-Jones' *City by the Sea*, opposite Robert De Niro; Daisy Von Scherler Mayer's *Madeline*; Gregory Hoblit's *Primal Fear*; John Sayles' *Lone Star*; Alan Taylor's *Palookaville*; Mick Jackson's *Chattahoochee*, with Gary Oldman; Sam Raimi's *Darkman*, opposite Liam Neeson; Ken Loach's *Hidden Agenda*; Robert Altman's *Short Cuts* (Venice International Film Festival award for Best Ensemble and a Golden Globe Award for Best Ensemble Cast); John Boorman's *Beyond Rangoon*; Bruce Beresford's *Paradise Road*; and Alan Parker's *Mississippi Burning* (Academy Award nomination).

With the Coen Brothers, she has made four other films; *Blood Simple*, *Raising Arizona*, *The Man Who Wasn't There*, and the upcoming Focus Features release *Burn After Reading*, with George Clooney, Richard Jenkins, John Malkovich, Brad Pitt, and Tilda Swinton.

Ms. McDormand has starred in the television films *The Good Old Boys*, directed by Tommy Lee Jones; *Talking With...*, directed by Kathy Bates; *Crazy in Love*, directed by Martha Coolidge; and *Hidden in America* (Emmy Award nomination), opposite Jeff Bridges and directed by Martin Bell.

She studied at the Yale School of Drama. Her stage successes include Caryl Churchill's *Far Away*, directed by Stephen Daldry, at the New York Theatre Workshop; her Tony Award-nominated performance as Stella in *A Streetcar Named Desire*; *The Sisters Rosenzweig*, at Lincoln Center; *The Swan*, at the Public Theatre; *A Streetcar Named Desire* (this time as Blanche), at the Gate Theater in Dublin; and Dare Clubb's *Oedipus*, at the Blue Light Theater Company, opposite Billy Crudup. Recently, she spent two years with The Wooster Group workshopping and then performing *To You, The Birdie!*

She will return to the Broadway stage this spring in Clifford Odets' *The Country Girl*, directed by Mike Nichols and starring opposite Morgan Freeman.

Amy Adams (Delysia)

Academy Award nominee Amy Adams recently starred for director Kevin Lima in the Disney film *Enchanted*, opposite Patrick Dempsey, James Marsden, and Susan Sarandon. The film has grossed over \$100 million to date. She also recently costarred in Mike Nichols' *Charlie Wilson's War*, with Tom Hanks, Julia Roberts, and Philip Seymour Hoffman.

Ms. Adams has completed filming *Doubt*, opposite Meryl Streep and Philip Seymour Hoffman. Directed by John Patrick Shanley, the film is based on his Pulitzer Prize-winning play of the same name.

She is currently filming *Julie & Julia*, again starring with Meryl Streep. The film is based on Julie Powell's book of the same name and is being directed by Nora Ephron. Due out soon is Christine Jeffs' *Sunshine Cleaning*, in which Ms. Adams stars opposite Emily Blunt and Alan Arkin, a world premiere at the 2008 Sundance Film Festival.

In 2005, Phil Morrison's *Junebug* premiered at the Sundance Film Festival, where Ms. Adams won a Special Jury Prize for Acting. For her performance in the film, she would later receive Academy Award and Screen Actors Guild Award nominations; and win an Independent Spirit Award, a Broadcast Film Critics Association Critics' Choice Award, a National Society of Film Critics award, a San Francisco Film Critics Society award, and a Gotham Award.

Her other film credits include Adam McKay's *Talladega Nights: The Ballad of Ricky Bobby*, opposite Will Ferrell; Clare Kilner's *The Wedding Date*, opposite Debra Messing; Steven Spielberg's *Catch Me If You Can*, opposite Leonardo DiCaprio; and Michael Patrick Jann's *Drop Dead Gorgeous*.

Ms. Adams' television appearances include ones on *The Office* and *The West Wing*.

Lee Pace (Michael)

In his career overall, and in the past year alone, Lee Pace has starred on film, television, and stage.

He first came to industry attention at the 2003 Sundance Film Festival with his breakthrough performance in *Soldier's Girl*, written by Ron Nyswaner and directed by Frank Pierson. Mr. Pace's portrayal in the feature earned him a Gotham Award as well as nominations for Golden Globe and Independent Spirit Awards.

He currently stars on the critically acclaimed hit television series *Pushing Daisies*, with Anna Friel, Chi McBride, Kristin Chenoweth, Ellen Greene, and Swoosie Kurtz. He had previously starred for series creator and executive producer Bryan Fuller in another show, *Wonderfalls*, opposite Caroline Dhavernas; the role of Ned in the new series was written for Mr. Pace.

His film work includes starring in Tarsem Singh's epic fantasy *The Fall* (which world-premiered at the 2006 Toronto International Film Festival), as well as roles in Robert De Niro's *The Good Shepherd*; Douglas McGrath's *Infamous*; Merchant Ivory's *The White Countess*; and Joel Bergvall and Simon Sandquist's soon-to-be-released *Possession*, in which he plays the male lead opposite Sarah Michelle Gellar.

An alumnus of NYC's Juilliard School, Mr. Pace began his acting career in theater. He most recently starred off-Broadway in Jason Moore's Culture Project staging of Peter Morris' play *Guardians*, opposite Kate Moenning, and earned a 2007 Lucille Lortel Award nomination for Outstanding Leading Actor. He previously was nominated for that Award for his performance in Mark Wing-Davey's Playwrights Horizons production of Craig Lucas' play *Small Tragedy*, for which he shared an Obie Award with the ensemble cast.

His other off-Broadway works include Michael Mayer's Playwrights Horizons staging of Keith Bunin's *The Credeaux Canvas* and Lisa Peterson's Vineyard Theater production of Janusz Glowacki's *The Fourth Sister*.

Ciarán Hinds (Joe)

Ciarán Hinds is currently starring on Broadway in Conor McPherson's *The Seafarer*.

He began his acting career with The Glasgow Citizens Theatre, and was a company member for many years. In Ireland, he has performed with the Lyric Theatre in Belfast; the Druid Theatre in Galway; and at the Project and the Abbey in Dublin, where he last appeared as Cuchulain in *The Yeats Cycle*. At Dublin's Gate Theatre, he has appeared in The Field Day Company's stagings of *Antigone*, *The School for Wives*, and *The Yalta Game*.

Mr. Hinds has toured internationally with Peter Brook's company in *The Mahabharata* and has starred with and/or at the Royal Shakespeare Company, the Royal Court, the Donmar Warehouse and the National Theatre. It was at the latter that he originated the role of Larry in Patrick Marber's *Closer*, which he also played in the Broadway production.

Worldwide television audiences recently saw him as Julius Caesar in the series *Rome*; his portrayal was honored with an Irish Film & Television (IFTA) Award. This followed his starring roles in such telefilms and miniseries as David Thacker's *The Mayor of Casterbridge*, for which he also an IFTA Award; David Drury's *Prime Suspect 3*; and Robert Young's *Jane Eyre*, opposite Samantha Morton.

Mr. Hinds' many feature film credits include John Boorman's *Excalibur* and *The Tiger's Tail*; Peter Greenaway's *The Cook, The Thief, The Wife, and Her Lover*; Thaddeus O'Sullivan's *December Bride*; Pat O'Connor's *Circle of Friends*; Roger Michell's *Persuasion* and *Titanic Town*; Terry George's *Some Mother's Son*; Gillian Armstrong's *Oscar and Lucinda*; Chris Menges' *The Lost Son*; Kathryn Bigelow's *The Weight of Water*; Sam Mendes' *Road to Perdition*; Phil

Alden Robinson's *The Sum of All Fears*; Nigel Cole's *Calendar Girls*; Joel Schumacher's *Veronica Guerin*, for which he was an IFTA Award nominee, and *The Phantom of the Opera*; Steven Spielberg's *Munich*; Michael Mann's *Miami Vice*; Michael Apted's *Amazing Grace*; Catherine Hardwicke's *The Nativity Story*; David Mackenzie's *Hallam Foe*; Noah Baumbach's *Margot at the Wedding*; Paul Thomas Anderson's *There Will Be Blood*; and Kimberley Peirce's soon-to-be-released *Stop Loss*.

Shirley Henderson (Edythe)

Shirley Henderson grew up in Fife, Scotland; and studied at London's Guildhall School of Music and Drama. Since graduation, her stage career has included stints at the National Theatre (under the direction of Sir Peter Hall), the Royal Court, the Traverse, Hampstead, and the Citizens. She most recently starred in *Anna Weiss* at the Whitehall Theatre, directed by Michael Attenborough.

She starred on the television series *Hamish Macbeth* while also embarking on a film career. Her early credits include Michael Caton-Jones' *Rob Roy* and Danny Boyle's *Trainspotting*. Michael Winterbottom then cast Ms. Henderson in *Wonderland*; she has since reunited with the director on *The Claim*, *24 Hour Party People* (for which she received a London Film Critics Circle award nomination), and *Tristram Shandy: A Cock and Bull Story*.

She won a Scottish BAFTA Award for her performance in Juliet McKoen's *Frozen*, which also brought her Best Actress honors at the 2005 Marrakech International Film Festival and the 2006 Cherbourg-Octeville Festival of Irish & British Film. She is the only actress to have won the latter award twice, having won three years prior for her work in Don Coutts' *American Cousins*. For the latter film, she was also voted Best Actress in the 2003 Bowmore/Scottish Screen/Sunday Times film awards, which are Scotland's Oscars equivalent.

Ms. Henderson was a British Independent Film Award nominee for Frank Van Passel's *Villa des Roses* and Lone Scherfig's *Wilbur Wants to Kill Himself*, for which she won the Best Actress award at the 2003 Bordeaux International Festival of Women in Cinema.

Her other films include Mike Leigh's *Topsy-Turvy*, for which she was a London Film Critics Circle award nominee; John Crowley's *Intermission*; Sally Potter's *Yes*; Alison Peebles' award-winning *AfterLife*; Sharon Maguire's *Bridget Jones's Diary* and Beeban Kidron's *Bridget Jones: The Edge of Reason*; Shane Meadows' *Once Upon a Time in the Midlands*; Sofia Coppola's *Marie Antoinette*; Oliver Parker's *I Really Hate My Job*; Nick Moore's soon-to-be-released *Wild Child*; and, directed by Chris Columbus and Mike Newell, respectively, *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of Fire*.

Ms. Henderson's telefilms and miniseries include Joe Wright's award-winning *Charles II: The Power and the Passion* (a.k.a. *The Last King*); David Richards' *The Taming of the Shrew*; David Yates' *The Way We Live Now*; Adrian Shergold's *Dirty Filthy Love*; and Philip John's *Wedding Belles*.

Mark Strong (Nick)

Mark Strong will soon be seen in a host of upcoming feature films. These include Ridley Scott's *Body of Lies*, with Leonardo DiCaprio and Russell Crowe; Jean-Marc Vallée's *The Young Victoria*, opposite Emily Blunt; Vicente Amorim's *Good*, with Viggo Mortensen; Mathieu Kassovitz' *Babylon A.D.*, opposite Vin Diesel; Baillie Walsh's *Flashbacks of a Fool*; and Guy Ritchie's *RocknRolla*.

Filmgoers have previously seen him in Matthew Vaughn's *Stardust*; Danny Boyle's *Sunshine*; Guy Ritchie's *Revolver*; Stephen Gaghan's *Syriana*; Roman Polanski's *Oliver Twist*; Kevin Reynolds' *Tristan + Isolde*; Thomas Vinterberg's *It's All About Love*; Mike Figgis' *Hotel*; David Evans' *Fever Pitch*; and István Szabó's *Sunshine* (1999), among other works.

Mr. Strong was a BAFTA Award nominee for his performance in Bille Eltringham's miniseries *The Long Firm*. His other telefilm and miniseries credits include *Our Friends in the North*, in segments directed by Simon Cellan Jones and Stuart Urban; Adrian Shergold's *Low Winter Sun* (which won the Scottish BAFTA Award for Best Drama) and *Births, Marriages and Deaths*; Pete Travis' *The Jury* and *Henry VIII*; David Drury's *Trust*; Diarmuid Lawrence's *Emma*, opposite Kate Beckinsale; Roger Michell's *The Buddha of Suburbia*; Danny Boyle's *Screenplay* episode "Not Even God Is Wise Enough;" and, opposite Helen Mirren for directors David Drury and Tom Hooper, respectively, *Prime Suspect 3* and *Prime Suspect 6*.

He has also performed in radio and stage plays, and was an Olivier Award nominee for his performance in Sam Mendes' Donmar Warehouse staging of *Twelfth Night* (which he played in repertory with *Uncle Vanya*). U.K. audiences have seen him perform with the Royal Shakespeare Company, in Danny Boyle's staging of *Hess is Dead*, among other productions; with the National Theatre, in four productions for Richard Eyre and Patrick Marber's *Closer*, among other shows; at the Royal Court, in Lindsay Posner's production of *The Treatment* and Hettie MacDonald's staging *Thickness of Skin*; and Peter Gill's New Ambassadors production of *Speed-the-Plow*.

Tom Payne (Phil)

Tom Payne makes his feature film debut in *Miss Pettigrew Lives for a Day*, and was cited in 2007 as one of Screen International's "Stars of Tomorrow."

The U.K. native is a graduate of London's Central School of Speech and Drama, from which he earned his BA in Acting in 2005. At the School, he appeared in stagings of such plays as *Class Enemy*, *The Balcony*, *The Rivals*, *Three Sisters*, *A Midsummer Night's Dream* (as Bottom), *Richard III*, and *The Man Who Had All the Luck*.

Post-graduation, Mr. Payne starred in a lead role in David Grindley's sold-out New Ambassadors revival of *Journey's End* in London's West End; and played

opposite Imogen Stubbs in Maria Aberg's Soho Theatre staging of *Shrieks of Laughter*.

He has also made appearances on U.K. television, in episodes of *Skins* and *Casualty*. He had a regular role on the hit show *Waterloo Road*; and has costarred in the telefilms *Miss Marie Lloyd* (directed by James Hawes) and *He Kills Coppers* (directed by Adrian Shergold) for Ecosse Films.

About the Filmmakers

Bharat Nalluri (Director)

Bharat Nalluri most recently directed the miniseries *Tsunami: The Aftermath*, which was honored with Golden Globe Award nominations for actors Toni Collette, Chiwetel Ejiofor, and Sophie Okonedo; and with three Emmy Award nominations, including one for Mr. Nalluri's direction.

Also for the production company Kudos Film & Television Ltd., he has directed episodes of the cop fantasy series *Life on Mars*, including the pilot (which earned him a BAFTA Award nomination); of the BAFTA Award-winning spy drama series *Spooks* (titled *MI-5* in the U.S.); and of the hit caper series *Hustle* (which was based on an original idea of Mr. Nalluri's).

His previous features as director include a trio of thrillers. These are *The Crow [III]: Salvation*, which starred Kirsten Dunst opposite Eric Mabius; *Downtime*, starring Paul McGann opposite Susan Lynch; and *Killing Time*, starring Craig Fairbrass and Kendra Torgan.

Additionally, Mr. Nalluri directed the short film "Cyclops" for the U.K. anthology series *Shockers*; has produced and directed documentaries and entertainment shows; and was the second-unit director on Paul W.S. Anderson's *Alien vs. Predator* and *Resident Evil*.

Born in Guntur, India, he lives and works in the U.K.

David Magee (Screenplay)

David Magee's first screenplay, *Finding Neverland* (which he adapted from Allan Knee's play *The Man Who Was Peter Pan*), was made into a feature film directed by Marc Forster and starring Johnny Depp and Kate Winslet. The screenplay earned Mr. Magee an Academy Award nomination; he was also nominated for the Humanitas Prize and the Golden Globe, Critics' Choice, and BAFTA Awards, among others.

He originally studied theater directing and design. He worked for several years as an actor, performing in regional theaters across the U.S. and appearing on soap operas and performing voiceover work. During this time, he also supported himself by building sets for off-Broadway productions.

Mr. Magee's acting assignments narrating audiobooks led to an opportunity to write abridgements of novels. Over the course of five years, he wrote audio abridgements of more than 80 books by notable authors, including best-sellers from nearly every genre.

It was at a theater in East Hampton, Long Island that he wrote and performed his first play, *Buying the Farm*; the production was produced and directed by Nellie Bellflower, one of the producers of both *Finding Neverland* and *Miss Pettigrew Lives for a Day*.

Mr. Magee is currently developing a film about Kenyan naturalist and filmmaker Joan Root, for Julia Roberts and Working Title Films.

Simon Beaufoy (Screenplay)

Simon Beaufoy's original screenplay for *The Full Monty* earned him the London Film Critics Circle award as well as Academy Award, BAFTA and Writers Guild of America Award nominations. The film, directed by Peter Cattaneo, was also nominated for the Best Picture Oscar, among other honors.

The U.K. native's other screenwriting credits include *Among Giants*, directed by Sam Miller and starring Pete Postlethwaite and Rachel Griffiths; and *This Is Not a Love Song*. The latter film was directed by Bille Eltringham, with whom Mr. Beaufoy co-directed the feature *The Darkest Light*, from his own original screenplay.

For *Miss Pettigrew Lives for a Day* production company Kudos, Mr. Beaufoy most recently scripted the miniseries *Burn Up*. The thriller, revolving around the politics of oil depletion and climate change, will premiere on BBC2 in June 2008. *Burn Up* stars Bradley Whitford and Neve Campbell and is directed by Omar Madha. Also at Kudos, Mr. Beaufoy's adaptation of Eva Ibbotson's children's novel The Journey to the River Sea is in development.

He is currently at work adapting Steven Hall's novel The Raw Shark Texts into a feature for Film4; his script *Slumdog Millionaire*, based on true events, is currently being filmed with Danny Boyle directing.

Nellie Bellflower (Producer)

Nellie Bellflower founded the NYC-based independent film production company Keylight Entertainment in 2001. Keylight continues to develop feature projects.

Three years prior to forming Keylight, she had optioned the play *The Man Who Was Peter Pan*, by Allan Knee; she subsequently commissioned David Magee to script the screen adaptation. As producer of the retitled *Finding Neverland* (with Richard Gladstein), Ms. Bellflower was nominated for an Academy Award, a Golden Globe Award, a BAFTA Award, and the Producers Guild of America Award. The film, directed by Marc Forster, received many other honors and accolades around the world.

Ms. Bellflower began her industry career as an actress in film and television. In the early 1990s, she began directing plays in Los Angeles and then New York. Her first NYC show was *Women in Heat*, which she staged at the West Bank Café's Downstairs Theater. This was followed by her staging of Doris Davis' *Summer Share*, at Theater Row.

She produced and directed a series of stagings of new works, under the umbrella title "Champagne & Sunset," at the John Drew Theater in East Hampton, NY's Guild Hall. Spotlighting both new and established playwrights, the series was a premiere showcase for works by Christopher Durang, Tom Dulack, Murray Schisgal, Ron McLarty, and the aforementioned Allan Knee and David Magee.

Stephen Garrett (Producer)

Stephen Garrett is joint managing director, with Jane Featherstone, of Kudos Film & Television Ltd., which he founded and which is now Britain's premier independent producer of television drama.

Mr. Garrett was executive producer of David Cronenberg's award-winning *Eastern Promises* (also a Focus Features release), which was the first project for the Kudos' new film division, headed by Paul Webster, to reach movie screens.

Since its inception in 1992, Kudos has produced such notable projects as the miniseries *Tsunami: The Aftermath*, helmed by *Miss Pettigrew Lives for a Day* director Bharat Nalluri, which was nominated for three Golden Globe Awards; the hit caper series *Hustle*; the BAFTA Award-nominated cop fantasy series *Life on Mars*; Paul Lynch's International Emmy Award-winning *The Magician's House*; Grant Gee's Grammy Award-nominated feature documentary on Radiohead, *Meeting People is Easy*; and the BAFTA Award-winning spy drama series *Spooks* (titled *MI-5* in the U.S.), which was based on an original idea of Mr. Garrett's and which gave Matthew Macfadyen his breakout role.

Currently in production, written by *Miss Pettigrew Lives for a Day* screenwriter Simon Beaufoy, is the miniseries *Burn Up*, directed by Omar Madha and starring Bradley Whitford and Neve Campbell. On the feature side, Kudos is in production on the documentary *The Crimson Wing*, co-directed by Matthew Aeberhard and Leander Ward.

Mr. Garrett's producing credits also include Gillies MacKinnon's *Pure*, starring Keira Knightley; and Sam Miller's *Among Giants*, written by *Miss Pettigrew Lives for a Day* screenwriter Simon Beaufoy and starring Pete Postlethwaite and Rachel Griffiths.

Winifred Watson (Novel)

Winifred Watson (1906-2002) resided in her native Newcastle for her entire life. Educated at St. Ronan's boarding school in Berwick-on-Tweed, it was

expected that she would follow her older sisters to university. But shortly after World War I, her father's shoe stores business collapsed, and she was taken out of school at 16. After attending Commercial College, she started work as a secretary.

Challenged by her brother-in-law to write a better novel than the "awful nonsense" one she was reading, she wrote her first novel, Fell Top, during uneventful mornings at work and then stuck the manuscript in her attic and forgot about it.

Several years later, her eldest sister saw an agent's notice asking for new novelists to submit work and she and Winifred dug out Fell Top and sent it off – to an interested response. Winifred was advised to tell the agent she had a second novel in preparation, and as a result she was put under contract for her next four books at Methuen Publishing. The non-existent second novel then had to be written, and her wedding to Leslie Pickering was moved up by five months so that she could leave work and concentrate on writing the historical novel Odd Shoes.

Fell Top, a rustic tale of sexual jealousy and murder, was published in 1935 and made an instant name for the novelist. A radio adaptation of the novel followed, and Odd Shoes was published in 1936.

Winifred changed course with her next effort, and when presented with the draft of the progressive Miss Pettigrew Lives for a Day, Methuen representatives were taken aback; they wanted "women's fiction." The author said to them in direct response, "You are wrong, Miss Pettigrew... is a winner," but she obliged with Upsyonder – on the condition that Methuen also publish Miss Pettigrew... When both were published in 1938, the reception accorded Miss Pettigrew... proved its author right. There followed an American edition and a translation into French. In 1939, Winifred received a request for a German translation, while remarking, as she posted the letter agreeing to the deal, that she knew England would be at war with Germany by the time the letter was received.

By the time WWII broke out, she had written her fifth novel, Hop, Step and Jump (published in 1939) as well as her sixth and last novel, Leave and Bequeath (published in 1943).

Her son Keith Pickering was born during WWII. At the age of four months, he and his mother were alone in their house when it was demolished by a bomb. Obligated to move in with relatives, Winifred believed, "You can't write if you are never alone." In time, she and her husband and son again had a home of her own. By then she had reluctantly abandoned writing, as something which belonged to a different era.

She lived the next several decades as a homemaker, spending all of the earnings from her writing on Keith's education. In 2000, Persephone Books republished Miss Pettigrew Lives for a Day, which had remained her favorite of the works she had created so long ago.

Paul Webster (Executive Producer)

Paul Webster produced Joe Wright's award-winning *Atonement* and *Pride & Prejudice* for Focus Features and Working Title Films.

He is an independent film producer based in London. In 2004, he launched – with partners Stephen Garrett and Jane Featherstone – the feature film division of Kudos Film & Television Ltd., Britain's premier independent producer of television drama.

Mr. Webster most recently produced David Cronenberg's *Eastern Promises*, also for Focus Features. The award-winning thriller starred Viggo Mortensen, Naomi Watts, and Vincent Cassel, and was the first project for Kudos' new division to reach movie screens. Since its inception in 1992, Kudos has produced such notable projects as the miniseries *Tsunami: The Aftermath*, helmed by *Miss Pettigrew Lives for a Day* director Bharat Nalluri, which was nominated for three Golden Globe Awards; the hit caper series *Hustle*; the BAFTA Award-nominated cop fantasy series *Life on Mars*; Paul Lynch's International Emmy Award-winning *The Magician's House*; Grant Gee's Grammy Award-nominated feature documentary on Radiohead, *Meeting People is Easy*; and the BAFTA Award-winning spy drama series *Spooks* (titled *MI-5* in the U.S.), which gave Matthew Macfadyen his breakout role.

Currently in production, written by *Miss Pettigrew Lives for a Day* screenwriter Simon Beaufoy, is the miniseries *Burn Up*, directed by Omar Madha and starring Bradley Whitford and Neve Campbell. On the feature side, Kudos is in production on the documentary *The Crimson Wing*, co-directed by Matthew Aeberhard and Leander Ward, for Walt Disney Pictures.

Mr. Webster was executive producer of Walter Salles' award-winning *The Motorcycle Diaries* (also a Focus release).

As the creator and head of FilmFour, the feature film arm of the U.K.'s Channel Four, he oversaw a slate of original productions from 1998 through 2002 that included such movies as Gregor Jordan's *Buffalo Soldiers*; Jez Butterworth's *Birthday Girl*; Gillian Armstrong's *Charlotte Gray*; and Jonathan Glazer's *Sexy Beast* (for which Sir Ben Kingsley received an Academy Award nomination).

Prior to forming FilmFour, Mr. Webster was head of production at Miramax Films for over two years. In that capacity, he supervised such Academy Award-winning films as Anthony Minghella's *The English Patient*, Gus Van Sant's *Good Will Hunting*, and John Madden's *Shakespeare in Love*.

He had previously worked as a producer, both independently and with Working Title Films, during which time he produced such films as Mel Smith's *The Tall Guy*; Peter Medak's *Romeo is Bleeding*; and James Gray's *Little Odessa*, which won the Silver Lion Award at the 1994 Venice International

Film Festival. He subsequently reteamed with the latter filmmaker as producer of *The Yards*.

Prior to segueing into his producing career, he ran Palace Pictures, the theatrical distribution arm of the U.K. production company Palace. Mr. Webster began working in the film industry in the mid-1970s, clerking at the (Notting Hill) Gate cinema.

Jane Frazer (Co-Producer)

Jane Frazer was co-producer on Joe Wright's award-winning *Atonement* and *Pride & Prejudice*, for Focus Features and Working Title Films.

She 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, Ms. Frazer worked as head of production for Working Title. 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*.

She has also been co-producer on Robert Altman's *Gosford Park*, for which Julian Fellowes won the Academy Award for Best Original Screenplay; and Mira Nair's *Vanity Fair*, also for Focus Features.

John de Borman, BSC (Director of Photography)

John de Borman was a BAFTA Award nominee for his cinematography of the miniseries *Tsunami: The Aftermath*, which was his first collaboration with *Miss Pettigrew Lives for a Day* director Bharat Nalluri.

Mr. de Borman was an Independent Spirit Award nominee for his work on Michael Almereyda's *Hamlet*. In 2000, he was honored with the Evening Standard British Award for Best Technical/Artistic Achievement, given for his body of work in general and for his cinematography of Gillies Mackinnon's *Hideous Kinky* in particular. For the latter director, he has also shot the feature films *Tara Road*, *Pure*, *Small Faces*, and *Trojan Eddie*.

His other feature credits include as cinematographer include Peter Chelsom's *The Mighty*, *Serendipity*, and *Shall We Dance*; Nigel Cole's *Saving Grace* and *A Lot Like Love*; Bill Forsyth's *Gregory's Two Girls*; Tommy O'Haver's *Ella Enchanted*; Daisy V.S. Mayer's *The Guru*; and Peter Cattaneo's *The Full Monty*, written by one of the *Miss Pettigrew Lives for a Day* screenwriters, Simon Beaufoy.

Mr. de Borman recently completed filming Joel Hopkins' *Last Chance Harvey*, starring Dustin Hoffman and Emma Thompson.

Sarah Greenwood (Production Designer)

Sarah Greenwood was an Academy Award nominee for her production design on Focus Features and Working Title Films' *Pride & Prejudice*. She has also collaborated with that film's director Joe Wright on the miniseries *Nature Boy*, *Bodily Harm*, and *Charles II: The Power & the Passion* (a.k.a. *The Last King*), earning a BAFTA Award nomination for her work on the latter; and, most recently, on Focus Features and Working Title Films' *Atonement*.

She had earlier been nominated for a BAFTA Award as production designer of Mike Barker's miniseries *The Tenant of Wildfell Hall*, for which she won a Royal Television Society Award.

Ms. Greenwood's other credits as production designer include Robert Bierman's *Keep the Aspidistra Flying* (a.k.a. *A Merry War*); Patrick Marber's *After Miss Julie*, for the BBC; Sandra Goldbacher's *The Governess*; David Kane's *This Year's Love* and *Born Romantic*; and Tom Vaughan's *Starter for Ten*.

After graduating with a BA from the Wimbledon School of Art, she designed extensively for stage productions and later joined the BBC as a designer. She has also designed for television commercials.

Barney Pilling (Editor)

Miss Pettigrew Lives for a Day is the first feature film edited by Barney Pilling.

He has twice been nominated for a BAFTA Award, for his editing on episodes of the hit series *Spooks* (titled *MI-5* in the U.S.) and *Life on Mars*. On the latter, he edited the first two installments, both helmed by *Miss Pettigrew Lives for a Day* director Bharat Nalluri. The duo also teamed for the miniseries *Tsunami: The Aftermath*.

The first of Mr. Pilling's two years of work on another program, *As If*, earned him a Royal Television Society Award. He has also edited episodes of *Hustle*, *Sea of Souls*, and *Hotel Babylon*; and two seasons of the series *No Angels*.

Paul Englishby (Music)

Initially engaged to compose the "temp track" score for *Miss Pettigrew Lives for a Day*, Paul Englishby was subsequently asked to compose the film's complete original score.

This followed his composing the original scores for Debbie Isitt's *Confetti* and Andrew O'Connor's *Magicians*; the theme music score for the series of "Ten Minutes Older" short films by such directors as Bernardo Bertolucci, Mike Figgis, and Jim Jarmusch; and orchestrating the original music for such films as Julian

Jarrold's *Becoming Jane* (scored by Adrian Johnston), and John Madden's *Proof* and Michael Radford's *Flawless* (both scored by Stephen Warbeck).

Mr. Englishby has scored stage plays for The Royal Shakespeare Company (RSC) and the Royal National Theatre, among other troupes; and such West End shows as the revival of *Bedroom Farce*. His music was most recently heard in the RSC hit *Merry Wives*, starring Dame Judi Dench.

As orchestrator and pianist, he has been in concert halls with some of the U.K.'s leading ensembles, such as The London Orchestra, Britten Sinfonia, London Musici, Tallis Chamber Choir, Fibonacci Sequence, and the BBC Concert Orchestra.

While still a student, Mr. Englishby was commissioned by the BBC and the Arts Council to devise and compose a short music film. The result was *Pictures on the Piano*. He has continued to work with the BBC and other production companies on radio and television music and film scores.

Michael O'Connor (Costume Designer)

Michael O'Connor was the costume designer on Kevin Macdonald's *The Last King of Scotland*, starring Academy Award winner Forest Whitaker; and most recently completed work on Saul Dibb's *The Duchess*, starring Keira Knightley and Ralph Fiennes.

His other feature credits as costume designer include Ismail Merchant's *The Mystic Masseur*; Dave Moore's telefilms *The Star*, *Tom Brown's Schooldays*, and *Wallis & Edward*; and Sarah Gavron's *Brick Lane*.

Mr. O'Connor was assistant costume designer on such features as Chris Columbus' *Harry Potter and the Chamber of Secrets*; Philip Kaufman's *Quills*; and Mike Leigh's *Topsy-Turvy*, on which he worked with Academy Award winner Lindy Hemming.

He has also designed the costumes for a number of U.K. stage productions, among them the New End Theater's staging of *Benchmark*.

Songs

"Brother Can You Spare a Dime"

Written by E.Y. "Yip" Harburg and Jay Gorney

Arranged and Conducted by Paul Englishby

"Anything Goes"

Words and Music by Cole Porter

Performed by Lew Stone and His Band (featuring Radio Three Singers)

Courtesy of EMI Records Ltd.

"If I Didn't Care"

Written by Jack Lawrence

Performed by Amy Adams and Lee Pace

Arranged and Conducted by Paul Englishby

"Dream"

Written by Johnny Mercer

Performed by Pied Pipers

Courtesy of EMI Records Ltd.

"T'Ain't What You Do (It's The Way That Cha Do It)"

Written by Oliver/Young

Arranged and Conducted by Paul Englishby