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OFFICIAL SELECTION 2012

A film by Sally Potter

GINGER & ROSA

Elle
Fanning

Alessandro
Nivola

Christina
Hendricks

Timothy
Spall

Oliver
Platt

Jodhi
May

Annette
Bening

Introducing
Alice
Englert

Friendship pulled them together. Love tore them apart.

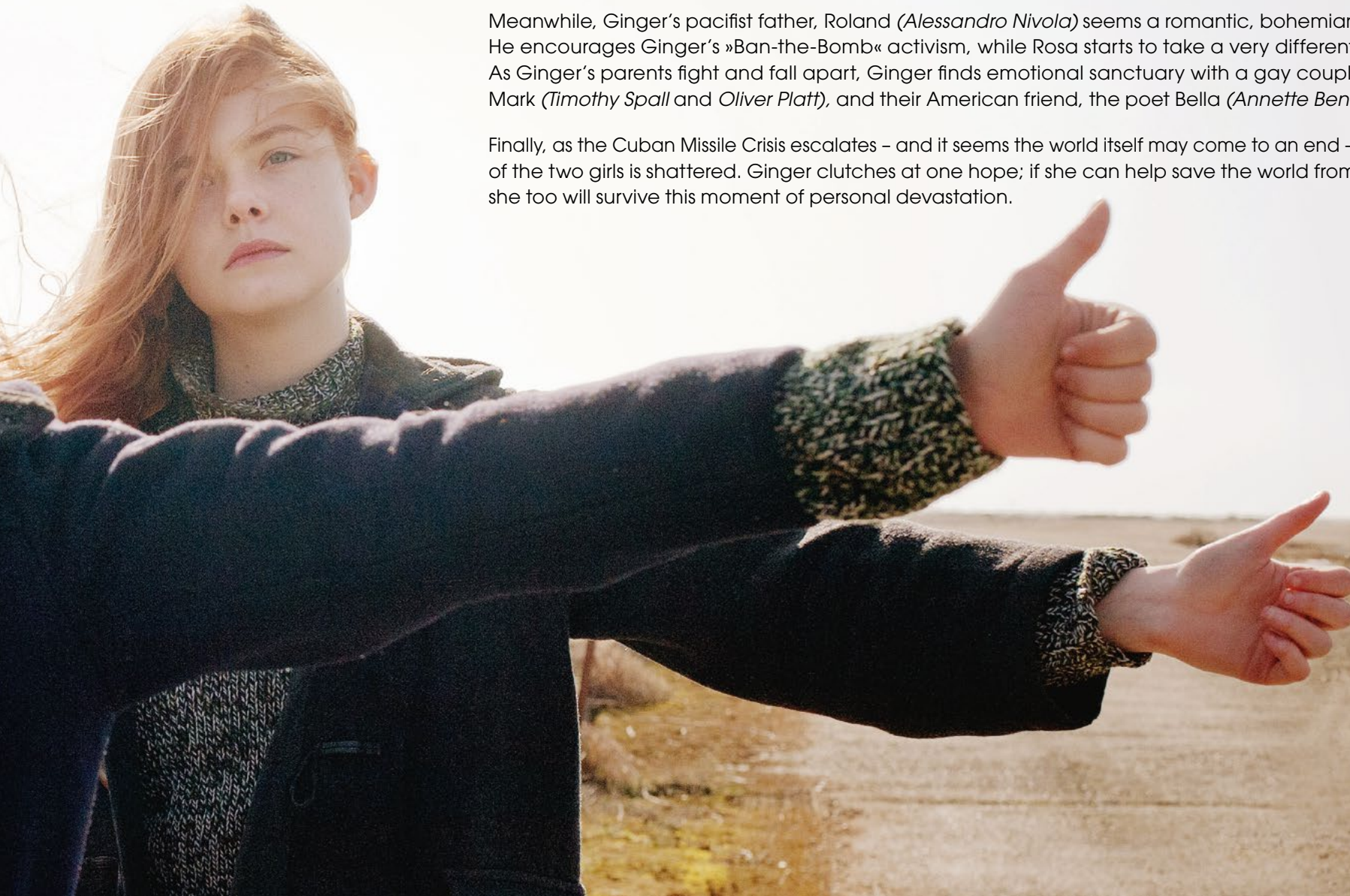


Synopsis

London, 1962. Two teenage girls – GINGER & ROSA – are inseparable. They skip school together, talk about love, religion and politics and dream of lives bigger than their mothers' domesticity. But the growing threat of nuclear war casts a shadow over their lives. Ginger (*Elle Fanning*) is drawn to poetry and protest, while Rosa (*Alice Englert*) shows Ginger how to smoke cigarettes, kiss boys and pray. Both rebel against their mothers: Rosa's single mum, Anoushka (*Jodhi May*), and Ginger's frustrated painter mother, Natalie (*Christina Hendricks*).

Meanwhile, Ginger's pacifist father, Roland (*Alessandro Nivola*) seems a romantic, bohemian figure to the girls. He encourages Ginger's »Ban-the-Bomb« activism, while Rosa starts to take a very different interest in him. As Ginger's parents fight and fall apart, Ginger finds emotional sanctuary with a gay couple, both named Mark (*Timothy Spall* and *Oliver Platt*), and their American friend, the poet Bella (*Annette Bening*).

Finally, as the Cuban Missile Crisis escalates – and it seems the world itself may come to an end – the lifelong friendship of the two girls is shattered. Ginger clutches at one hope; if she can help save the world from extinction, perhaps she too will survive this moment of personal devastation.





An Interview with Sally Potter

What was the genesis of the script?

I wanted to tell a raw, simple story that explored the ways in which the most intimate parts of our lives are deeply interwoven with global events. We are part of everything, and everything is part of us. I explored this idea through the eyes of two girls growing up in the early 1960's, when the Cold War was coming to a head, the "nuclear family" was under threat and the nuclear age was reaching its most dangerous moment during the Cuban Missile Crisis. Many people felt the world might end. The global crisis is mirrored in the dynamics of the relationships between the characters in the story; their lies and betrayals, clashes of belief, fears of annihilation, hopes for a future. There are no good or bad characters in the story, despite the events that unfold; just individuals doing their best, given what they believe at this moment in history and what they feel they need to do in order to live fulfilling and meaningful lives.

What memories do you have of the specific time period of the film?

I have many poignant memories of the period. I was intensely conscious about the existence of the atom bomb and the horrors of Hiroshima. I found it unthinkable that such weapons could exist, designed by man and threatened to be used again. During the Cuban Missile Crisis I was thirteen, and I really felt that it was the end of the world. But my own memories were not enough for this film; I also watched every documentary I could find and asked people who were active in that period – in the Committee of One Hundred, for example – what it was like and what it meant to them. I read and remembered and listened and imagined. I wanted to make it as authentic

as possible, as true as possible, as real as possible. A portrait of a slice of British society rarely seen on screen; idealistic, free-thinking, atheists and believers, passionate, flawed, full of contradictions.

You have described the script as being more accessible than some of your previous films? What made you decide you to take this tack?

I always want people to be able to relate to what I do and I'm disappointed when that doesn't happen. But I learn from each successive film about what works – or doesn't work – in mirroring the hidden worlds that everybody carries within them. In this case, I've made a conscious decision to remove anything obstructing a direct experience of the film, so that hopefully each person can find themselves in it. For this reason, it is shot in a very direct way, and always in a singular way: the point of view of Ginger. The clarity of taking that position helped with a lot of decisions during the shoot and, of course, during the writing also. I tried to eliminate some of my aesthetic habits and obsessions and make it a film about the complexity of experience.



How did you find working with Elle?

Elle was twelve when I first met her, thirteen when we were shooting, and is now fourteen. She said to me she had grown up through the film. It's extraordinary to work with somebody at such an incredibly important time of their young, professional life. Having said that, she's been acting since she was two, so she brought experience, professionalism, dedication, and preparedness to the process. She was open to go further, to go deeper, and to work in layers; the top layer of what was apparently going on in any given scene and the deeper feelings beneath that: fears and hopes and memories and grief. I've never met somebody so hungry, able and willing to take directorial notes. Her openness, absolute lack of resistance, and quality of joy in the working process mean you can do anything with her, you can go anywhere. It was blissful working with her.

And with Alice?

It was also a joy working with Alice. She's a little older than Elle but they managed to quickly build a cooperative relationship with each other. They were learning from each other and had fun together. There was a lot of laughter. Alice faced a very different challenge to Elle. Ginger is a more inherently sympathetic role whereas Rosa is doing something that people might not like. Alice tackled that with grace, intelligence and subtlety. The way she tracked the initial closeness and childlike quality with Ginger into a kind of premature adult-hood is quite astonishing: it was like watching somebody grow up four or five years in the space of a five-week shoot – quite amazing.



What made you cast non-British actors to play British characters?

They were the right individuals for the roles. An actor's job is to become whatever they need to become, wherever they come from. I found casting actors who were not themselves British curiously gave the film an authenticity. When you look at documentaries or newsreels of that period, it's not the Britishness that we know now, it's something else. Any actor would have had to work with a voice that was not quite their own in order to come into this period. In the end I think it's about how an actor links with the role that they are being asked to embody and I don't think that has anything to do with a passport. I think it has everything to do with hunger, inclination, ability and resonance.

What's your approach towards rehearsal process?

My definition of the word rehearsal is broad; it's not just about sitting around a table reading a script, although that's part of it too. For me it's about building a one-on-one relationship with each of the actors, finding a mutual language of trust and understanding. What are we doing in this film? Why? Asking the big questions while there's time to do that before you start shooting. I also try to keep my eyes and ears open at every stage of preparation. I go to the costume fittings, seeing how each individual responds to clothes, colours, textures, to their own image in the mirror, to intervention, to design, to me. I learn a huge amount about where they relax and blossom, or where they get tense and contract. Nothing is too small or apparently trivial to be





worthy of attention. Sometimes a part can be unlocked in the tiniest details. Or sometimes it is about overt dissection of the script together, finding a back-story, analyzing the themes: making sure everything is clear, understood, there for a reason. Given a chance, every actor will reveal to you what they need in order to do their best work.

Could you tell us about the film's shooting style?

There is deliberately no formalism in the film, in line with my desire to make it as raw and accessible as possible. I chose Director of Photography, Robbie Ryan, based on his previous work, which I admired very much, but also for his personal qualities. I wanted somebody who was going to be fast and free with the material. I wanted to let go and have life breathed into the film by him as part of a spontaneous and flexible collaboration between us. That proved to be a joyful and vibrant working experience. Most of the film was shot handheld and the only rule was to see everything and everybody from Ginger's point of view. She was the axis of the story and the visual axis of every scene.

And similarly, on the editing front, how was it working with Anders Refn?

I had a gloriously combative and creative relationship with editor Anders Refn. He often laughingly repeated Bergman's maxim that the editor's job is to save the film from the director in the cutting room. So I was at pains to prove to him that I was more of a slasher than him! You have to be prepared to let go of your attachments to the script and your memories of the shoot. We had some really passionate arguments about the themes and the characters in the story, the ethics and

morality of the individuals' choices and actions, as we shaped and re-shaped the material again and again. We finally arrived at agreement about how to tell the story. It was exhilarating. The cutting room process is ... magical.

What was the experience of shooting on location in London like?

I loved shooting locally. There was an area of wasteground that we found not too far from where I live in East London. I wanted a feeling of a broken-down cityscape that I remember from my own childhood in London. I was very pleased with the skeleton of a gasworks in the background, smouldering fires, and kids running around in rubble. Production designer, Carlos Conti and I tried to find ways of suggesting London in 1962 – not the London that is self-consciously period London but rather the world that these girls are inhabiting, what's important to them; the look of an alleyway, an old bombsite where they hang out and learn how to smoke cigarettes. Each of the locations really tries to express, or mirror what the girls are seeing and feeling.

How did you make the music choices for the film?

The music in this film is in effect the soundtrack to these people's lives. There is no »score« in the conventional sense, just the music these individuals are listening to on vinyl or on the radio. I chose songs that were in the hit parade at the time (ranging from Apache by the Shadows, to Take Five by Dave Brubeck) and also Miles Davis, Thelonius Monk, Sidney Bechet and Django Reinhardt.

How would you sum up the themes of the film?

The themes are of friendship and betrayal, freedom and responsibility, the politics of love and the love of politics. How we are all linked – whether we know it or not – with the big events on the other side of the world, for we are in the world but the world is also in us. It's also about the moral and ethical choices that people make according to their belief systems. And the struggle of young girls as emerging artists and activists.



About the Cast



ELLE FANNING (GINGER)

Elle Fanning made her feature film debut in 2001 at the age of two when she co-starred as a «Young Lucy» in New Line Cinema's *I AM SAM*. Since then she has starred in more than 10 films and numerous episodes of television (*CRIMINAL MINDS*, *DIRTY SEXY MONEY*, *THE LOST ROOM* miniseries and more).

Elle's feature films include *DADDY DAY CARE* for Revolution Studios; Paramount's *BABEL*, directed by *Alejandro Gonzalez Inarritu*; Touchstone's *DÉJÀ VU*; *David Fincher's THE CURIOUS CASE OF BENJAMIN BUTTON* opposite *Brad Pitt*; *Sofia Coppola's SOMEWHERE*; the blockbuster film *SUPER 8* for director *J.J. Abrams* and producer *Steven Spielberg* and most recently *WE BOUGHT A ZOO* for director *Cameron Crowe*, starring opposite *Matt Damon* and *Scarlett Johansson*.

Elle was nominated for a Critics' Choice Award for her performance in *SOMEWHERE* and was named Female Actress of the Year by the Young Hollywood Awards. Elle was also nominated for a Critic's Choice Award and an MTV Movie Award for her performance in *SUPER 8*.

ALESSANDRO NIVOLA (ROLAND)

Since starring in *John Woo's 1997 FACE/OFF* opposite *Nicholas Cage* and *John Travolta*, *Alessandro Nivola* has made over 20 films, including *MANSFIELD PARK*, *JURASSIC PARK III* and *LAUREL CANYON*, *JUNEBUG* and the first two movies of the *GOAL!* trilogy. Recent credits include *Rob Epstein's HOWL* alongside *James Franco*, *Jon Hamm*, *Mary-Louise Parker* and *Jeff Daniels*, the French-language film *COCO BEFORE CHANEL* opposite *Audrey Tautou*, and *WHO DO YOU LOVE*, in which he played the legendary producer *Leonard Chess*. His television work includes the mini series *THE COMPANY* with *Michael Keaton* and *Alfred Molina*.

In 2010, *Alessandro* did a run of *Sam Shepard's A LIE OF THE MIND* on stage in New York.

Alessandro was last seen starring in *David Rosenthal's* drama *JANIE JONES* with *Abigail Breslin*.









CHRISTINA HENDRICKS (NATALIE)

Christina Hendricks' flawless portrayal of Joan Harris in *MAD MEN* has earned her critical acclaim, including Emmy nominations in 2010, 2011 and 2012 for Outstanding Supporting Actress in a Drama Series, and the 2011 and 2012 Critics' Choice Television Award for Supporting Actress in a Drama Series.

Christina began her career on Showtime's *BEGGARS AND CHOOSERS*, moving on to the comedy *KEVIN HILL*, the TNT original series *THE BIG TIME*, and ABC's *THE COURT* starring opposite Sally Field. Christina had recurring roles on *ER* and Joss Whedon's *FIREFLY*, *LIFE* and *NOTES FROM THE UNDERBELLY*. She has guest starred on some of primetime's highest rated shows including *BODY OF EVIDENCE*, *COLD CASE*, and *WITHOUT A TRACE*.

Christina's film credits include *DRIVE* alongside Ryan Gosling and Carey Mulligan, as well *I DON'T KNOW HOW SHE DOES IT* opposite Sarah Jessica Parker and Greg Kinnear, and *LIFE AS WE KNOW IT* for director Greg Berlanti.



ALICE ENGLERT (ROSA)

Australian newcomer Alice Englert made her film debut in 2006 in *THE WATER DIARY*, directed by Jane Campion (Alice's mother). Alice, who has just turned eighteen, has played leading roles in the feature films *SINGULARITY* opposite Josh Hartnett and Neve Campbell, and *IN FEAR*, both due for theatrical release in 2012. Alice will also appear in the novel adaptation *BEAUTIFUL CREATURES*, a supernatural family drama for Warner Bros. Alice plays the mysterious Lena Duchaness alongside Jeremy Irons, Emma Thompson, Emmy Rossum and Alden Ehrenreich.





TIMOTHY SPALL (MARK)

Timothy Spall is well known for playing Barry Taylor in forty episodes of *AUF WIEDERSEHEN*, *PET* and *Peter Pettigrew (Wormtail)* in the *HARRY POTTER* films. Tim's film work includes roles in Tom Hooper's Academy Award winning *THE KING'S SPEECH* where he played *Winston Churchill*; *Tim Burton's ALICE IN WONDERLAND* and *SWEENEY TODD*; *Mike Leigh's ALL OR NOTHING*, *SECRETS AND LIES* and *LIFE IS SWEET*; *Gillian Armstrong's DEATH DEFYING ACTS*; *Ed Zwick's THE LAST SAMURAI*; *Doug McGrath's NICHOLAS NICKLEBY*; *Cameron Crowe's VANILLA SKY*; *Kenneth Branagh's LOVE'S LABOURS LOST* and *HAMLET*; and *Peter Cattaneo's LUCKY BREAK* for which he was nominated for British Independent Film and London Film Critics' Circle Awards.

Timothy received an OBE in 1999 and has five BAFTA nominations to his name, for *Maurice Purley* in *SECRETS & LIES*, *Mr. Venus* in *OUR MUTUAL FRIEND*, *Oswald Bates* in *SHOOTING THE PAST*, *Richard Temple* in *TOPSY-TURVY* and *Tommy Rag* in *VACUUMING COMPLETELY NUDE IN PARADISE*.



OLIVER PLATT (MARK TWO)

Oliver Platt's film credits include *Matthew Vaughn's X-MEN: FIRST CLASS*, *Ed Zwick's LOVE AND OTHER DRUGS*, *Nicole Holofcener's PLEASE GIVE*, *Roland Emmerich's 2012*, *Ron Howard's FROST / NIXON*, the *Harold Ramis* comedy *YEAR ONE*, *CASANOVA*, *THE ICE HARVEST*, *FUNNY BONES*, *BULWORTH*, *MARRIED TO THE MOB*, *WORKING GIRL*, *FLATLINERS*, *POSTCARDS FROM THE EDGE*, *INDECENT PROPOSAL*, *The THREE MUSKETEERS*, *A TIME TO KILL*, *DOCTOR DOLITTLE*, *SIMON BIRCH*, *LAKE PLACID*, *DON'T SAY A WORD* and *PIECES OF APRIL*, *THE ORANGES* and most recently, *Marc Turtletaub's GODS BEHAVING BADLY*.

On television, Platt has played *George Steinbrenner* on the hit *ESPN* miniseries *THE BRONX IS BURNING*, opposite *John Turturro* and *Daniel Sunjata*. He has received Golden Globe, SAG and Emmy nominations for this and roles on *HUFF*, *THE WEST WING* and *NIP/TUCK*. He currently stars in the Showtime Original Series *THE BIG C*.

Platt's stage work includes *THE TEMPEST*, *MOON OVER MIAMI*, the Lincoln Center production of *UBU*, *Jules Feiffer's ELLIOT LOVES*, directed by *Mike Nichols*, *Brian Kulick's* production of *TWELFTH NIGHT*. He received a Tony nomination for Best Performance by a Leading Actor for his work on Broadway in *Conor McPherson's SHINING CITY*.



ANNETTE BENING (BELLA)



Annette Bening made her feature film debut in the comedy *THE GREAT OUTDOORS*, with Dan Aykroyd and the late John Candy. She went on to star with many of the greatest screen actors in films such as *VALMONT*, *POSTCARDS FROM THE EDGE*, *THE GRIFTERS*, *THE AMERICAN PRESIDENT*, *MARS ATTACKS!*, *RICHARD III*, *BEING JULIA*, *AMERICAN BEAUTY*, *RUNNING WITH SCISSORS* and *THE WOMEN*.

Two-time Golden Globe-winner Bening was most recently seen in Focus Features' critical and commercial sensation *THE KIDS ARE ALL RIGHT*, in which she played opposite Julianne Moore and Mark Ruffalo. Her role as Nic earned her a Golden Globe and New York Film Critics Circle award, and Oscar, Screen Actors Guild, Critics Choice, and Independent Spirit nominations in the »Best Actress« category. She has received 3 Oscar nominations, SAG, Golden Globe, Emmy and BAFTA nominations and awards. Most recently, Annette was honoured with the »Actress of the Year« award at the Hollywood Film Festival and the American Riviera Award at this year's Santa Barbara Film Festival.

JODHI MAY (ANOUSHKA)

Jodhi May made her debut in Chris Menges' film *A WORLD APART*, Winner of the Prix du Jury at Cannes for which she won the Cannes Best Actress Award. Her other films have included Michael Mann's *THE LAST OF THE MOHICANS* in which she co-starred alongside Daniel Day Lewis, *SISTER MY SISTER* with Julie Walters, Terrence Davies' *THE HOUSE OF MIRTH* with Gillian Anderson, Peter Greenaway's *NIGHTWATCHING* and Ed Zwick's *DEFIANCE* with Daniel Craig. She recently appeared opposite Charlotte Rampling in Barnaby Southcombe's *I, ANNA* which screened at the 2012 Berlin Film Festival.

Her television work includes *THE TURN OF THE SCREW*, *THE MAYOR OF CASTERBRIDGE*, *TIPPING THE VELVET*, *THE OTHER BOLEYN GIRL*, Tom Hooper's *DANIEL DERONDA* and Steven Poliakoff's *FRIENDS AND CROCODILES*. Jodhi recently appeared in Peter Morgan's *THE JURY* and Charles Sturridge's *The SCAPEGOAT*. Jodhi has worked extensively in theatre including Caryl Churchill's *FAR AWAY* directed by Peter Brook at Les Bouffes Du Nord, *THE SEAGULL* and *BLACKBIRD*, both directed by Peter Stein, *PLATONOV* at the Almeida, and Christopher Hampton's *THE TALKING CURE* directed by Howard Davies, in which she starred opposite **Ralph Fiennes** at the National Theatre.







SALLY POTTER DIRECTOR/WRITER

Sally Potter made her first 8mm film aged fourteen.

GINGER & ROSA is the seventh feature film she has written and directed. She has also made many short films (including *THRILLER* and *PLAY*) and a television series, and has directed opera and other live work.

Her background is in choreography, music, performance art and experimental film. *ORLANDO* (1992), *Sally Potter's* bold adaptation of *Virginia Woolf's* classic novel, starring *Tilda Swinton*, first brought her work to a wider audience. It was followed by *THE TANGO LESSON* (1996), *THE MAN WHO CRIED* (2000), *YES* (2004) and *RAGE* (2009).

Sally Potter is known for innovative form and risk-taking subject matter and has worked with many of the most notable cinema actors of our time, including *Julie Christie*, *Johnny Depp*, *Cate Blanchett*, *John Turturro*, *Steve Buscemi*, *Jude Law*, *Sam Neill*, *Joan Allen* and *Judi Dench*.

Sally Potter's films have won over forty international awards and received two Academy award nominations. She has had full career retrospectives of her film and video work at the BFI Southbank, London, MoMA, New York, and the Cinematheque, Madrid. She was awarded an OBE in 2012.

About the Filmmakers

CHRISTOPHER SHEPPARD PRODUCER

Christopher Sheppard founded Adventure Pictures when he first joined forces with writer/director *Sally Potter* in 1990. The Oscar-nominated *ORLANDO* (1992), starring *Tilda Swinton*, marked his debut as a feature film producer and was one of the first ever multi-country European co-productions. This was followed by other groundbreaking ventures, including the BAFTA-nominated *THE TANGO LESSON* (1996), *THE MAN WHO CRIED* (2000) starring *Christina Ricci*, *Johnny Depp*, *Cate Blanchett* and *John Turturro*, and *YES* (2004) with *Joan Allen*, *Simon Abkarian*, and *Sam Neill*. *RAGE* (2009) with *Jude Law*, *Judi Dench* and *Steve Buscemi*, was the first feature film to premiere simultaneously in cinemas and on mobile phones and was nominated for a Webby Award in 2010.

Christopher first worked as a journalist, with assignments across five continents. He has also directed many documentary films, including two nominated for Royal Television Society awards, and produced a number of innovative internet projects, including www.SP-ARK.org, the interactive online *Sally Potter* archive.

ANDREW LITVIN PRODUCER

Andrew Litvin began his career working in development for various British directors and producers including *Sarah Radclyffe* and *Margaret Matheson*. He then worked his way up through the production department while producing several of his own films along the way. In the last decade he has been line producer on many films including *Hideo Nakata's CHATROOM* with *Aaron Johnson*, *Andrea Arnold's* Oscar winning *WASP* and *Steve McQueen's HUNGER* with *Michael Fassbender*, which won the Camera D'Or at Cannes and the BAFTA for Special Achievement. In recent years Andrew has been co-producer on several films including *ALBATROSS* with *Sebastian Koch* and *Felicity Jones*.



ROBBIE RYAN BSC DIRECTOR OF PHOTOGRAPHY

Robbie shot his first feature in Ireland in 1996, *HOW TO CHEAT IN THE LEAVING CERTIFICATE* directed by *Graham Jones*. Robbie won a Best Black and White Cinematography award for the short film *THE TALE OF THE RAT THAT WROTE* before moving to the UK in 1999. Robbie has since shot award-winning short films including the Bafta awarded *SHADOWSCAN* in 2001 directed by *Tinge Krishnan* and also the Oscar winning short film *WASP* directed by *Andrea Arnold* with whom Robbie has collaborated on three other feature films: *RED ROAD* (Grand Jury Prize, Cannes 2006), *FISH TANK* (Grand Jury Prize, Cannes 2009), and *WUTHERING HEIGHTS* for which he picked up an Ossella award for Best Technical Achievement in a film at the Venice Film Festival 2011.

Other film credits include *BRICK LANE* directed by *Sarah Gavron* (2007), *SCOUTING BOOK FOR BOYS* directed by *Tom Harper* (2010), *PATAGONIA* directed by *Marc Evans* (2011) and *THE ANGELS' SHARE* directed by *Ken Loach* (2012).

CARLOS CONTI PRODUCTION DESIGNER

Carlos Conti, originally from Cordoba in Argentina and now based in Paris, has an international reputation as one of cinema's leading production designers. He first collaborated as a set decorator on *Jean-Jacques Beineix's* celebrated film, *DIVA*. He thereafter launched his career in production design. Carlos has designed many of France's most famous and acclaimed films of recent years such as *Beineix's BETTY BLUE*, *Andre Techine's MA SAISON PREFEREE*, and *Claude Sautet's NELLY ET MONSIEUR ARNAUD*. With his experience in contemporary French cinema and his knowledge of filmmaking in Argentina, Carlos served as production designer on *Sally Potter's THE TANGO LESSON*, which was filmed in Buenos Aires and Paris and allowed him to rediscover his roots: Argentina and the tango. He went on to work with Sally again on *THE MAN WHO CRIED* and *YES* before reuniting for *GINGER & ROSA*. Carlos designed *Walter Salles' Cannes competition entry ON THE ROAD* as well as his award winning *MOTORCYCLE DIARIES*. Carlos's international work includes *THE KITE RUNNER*, *THE GOLDEN DOOR*, *LES SOEURS FACHEES* ...

HOLLY WADDINGTON COSTUME DESIGNER

GINGER & ROSA is *Holly Waddington's* first film as Costume Designer, following a career in film, theatre, dance and live performance. She worked as Assistant Costume Designer on films such as *LINCOLN* (*Steven Spielberg*), *WARHORSE* (*Steven Spielberg*), *ANOTHER YEAR* (*Mike Leigh*), *HAPPY GO LUCKY* (*Mike Leigh*), *GLORIOUS '39* (*Steven Poliakoff*) and *THE OTHER MAN* (*Richard Eyre*).

In 2007 Holly was a finalist in the Linbury Prize for Theatre Design and has been designing sets and costumes for the stage in tandem with her film work ever since. Recent theatre designs include: *CROW* (*Handspring UK*), *THE DIFFERENCE ENGINE* (*Lost Dog*), *SECURITY IS NOT COMPLETE WITHOUT U* (Installation at Almeida Theatre in collaboration with the Belarus Free Theatre), *ELECTRA* (*The Gate*), *IT NEEDS HORSES* (*Lost Dog*/ Winner of the Place Prize for Dance), *BREATHING IRREGULAR* (*The Gate*), *HEDDA* (*The Gate*), *ELEKTRA* (*Young Vic*), *THE LIFE & TIMES OF GIRL A* (*Scottish Dance Theatre*).

ANDERS REFN EDITOR

Anders Refn has edited over 50 feature films, documentaries and television programmes. His recent editing credits include *Henning Calsen's MEMORIA DE MIS PUTAS TRISTES* (2011), *Jeremy Weller's LIMBOLAND* (2010) and *Lars von Trier's ANTICHRIST* (2009). His other work includes his award winning work on von Trier's *BREAKING THE WAVES* (1996), *P.O.V.* (2001), *BABY* (2003) and *TID TIL FORANDRING* (2004). Anders also wrote and directed *STRØMER* (1976), *SLÆGTEN* (1978), *THE FLYING DEVILS* (1985), *SORT HØST* (1994), and *SETH* (1998). Amongst TV directing credits are *EN GANG STRØMER* (1987), *TAXA* (1996).





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 IN ASSOCIATION WITH THE MATCH FACTORY INGENIOUS MEDIA HOUSE CAPITAL MISO FILM DANISH FILM INSTITUTE

A FILM BY SALLY POTTER »GINGER & ROSA«

ELLE FANNING ALESSANDRO NIVOLA CHRISTINA HENDRICKS TIMOTHY SPALL OLIVER PLATT JODHI MAY AND ANNETTE BENING INTRODUCING ALICE ENGLERT

CASTING IRENE LAMB HEIDI LEVITT SOUND JEAN-PAUL MUGEL COSTUME DESIGN HOLLY WADDINGTON PRODUCTION DESIGN CARLOS CONTI

EDITOR ANDERS REFN DIRECTOR OF PHOTOGRAPHY ROBBIE RYAN

EXECUTIVE PRODUCERS RENO ANTONIADES AARON L GILBERT GOETZ GROSSMAN HEIDI LEVITT JOE OPPENHIEMER PAULA ALVAREZ VACCARO

CO-PRODUCERS PETER BOSE JONAS ALLEN LENE BAUSAGER MICHAEL WEBER PRODUCER ANDREW LITVIN PRODUCED BY CHRISTOPHER SHEPPARD

WRITTEN AND DIRECTED BY SALLY POTTER



BBC FILMS



ADVENTURE
PICTURES

MISO FILM

THE MATCH FACTORY





TECHNICAL DATA

Length: 90 Min
Filming Format: Alexa
Screen Ratio: 1.2:35
Sound format: Dolby SRD 5.1 + Dolby SR 2.0
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