

# *My Summer of Love*

*A Film by Pawel Pawlikowski*

*A Focus Features Release*

*Production Notes*

# *My Summer of Love*

## **Awards and Nominations**

**Winner** of the top prize (the Michael Powell Award for Best British Feature) at the 2004 Edinburgh International Film Festival

**Winner** of the BAFTA Award for the Outstanding British Film of the Year (the Alexander Korda Award)

**Winner** of 2 Evening Standard British Film Awards: Best Screenplay (Pawel Pawlikowski) and [the ITV London award for] Most Promising Newcomer ([jointly,] Natalie Press and Emily Blunt)

**Winner** of the London Film Critics' Circle award for Best British Newcomer (Natalie Press)

Nominated for 5 additional London Film Critics' Circle awards: The Attenborough Award for Best British Film, Best British Director (Pawel Pawlikowski), Best British Actress (Natalie Press), Best British Newcomer (Emily Blunt), and Best British Screenwriter (Pawel Pawlikowski)

Nominated for 5 British Independent Film Awards: Best Film, Best Director (Pawel Pawlikowski), Best Actress (Natalie Press), Best Supporting Actor (Paddy Considine), and Most Promising Newcomer (Emily Blunt)

Nominated for the Hollywood European Award (for Best European Film of the Year) at the Hollywood Awards

# *My Summer of Love*

## Synopsis

*My Summer of Love* is this summer's most intoxicating and intriguing romance. From Pawel Pawlikowski, the award-winning director of *Last Resort*, comes a tale of obsession and deception, and the struggle for love and faith in a world where both seem impossible. *My Summer of Love* was the winner of the top prize at the Edinburgh International Film Festival, seduced audiences at the Toronto International Film Festival, and recently won a BAFTA Award.

The passionate, droll, and mysterious drama features striking performances from its two lead actresses, both of whom are movie newcomers.

The film vibrantly charts the emotional and physical hothouse effects that bloom one summer for two young women (Natalie Press and Emily Blunt). Mona (played by Ms. Press), behind a spiky exterior, hides an untapped intelligence and a yearning for something beyond the emptiness of her daily life. Tamsin (Ms. Blunt) is well-educated, spoiled, and cynical. As they are complete opposites, each is wary of the other's differences when they first meet, but this coolness soon melts into mutual fascination, amusement, and attraction.

Adding further volatility is Mona's older brother Phil (Paddy Considine), who has renounced his criminal past for religious fervor – which he tries to impose upon his sister. Mona, however, is experiencing her own rapture. "We must never be parted," Tamsin intones to Mona...but can Mona completely trust her?

BBC Films and The Film Consortium with Baker Street present, in association with U.K. Film Council, a Take Partnerships production of an Apocalypso Picture. A Film by Pawel Pawlikowski. *My Summer of Love*. Natalie Press, Emily Blunt, Paddy Considine. Featuring Music by Alison Goldfrapp, Will Gregory. Sound Recordist, John Pearson. Costume Designer, Julian Day. Casting Director, Buffy Hall. Production Designer, John Stevenson. Editor, David Charap. Director of Photography, Ryszard Lenczewski. Executive Producers, David M. Thompson, Chris Auty, Emma Hayter. Based on the Novel by Helen Cross. Written by Pawel Pawlikowski in collaboration with Michael Wynne. Produced by Tanya Seghatchian, Christopher Collins. Directed by Pawel Pawlikowski. A Focus Features Release.

# *My Summer of Love*

## About the Production

Following his multi-award-winning *Last Resort*, writer/director Pawel Pawlikowski returns to his theme of love and faith in a barren landscape with *My Summer of Love*.

“The two heroines of *My Summer of Love* couldn’t be more different,” explains Pawel. “But it’s their many differences that fascinate them and draw them to each other. Each projects things onto the other, and each deceives the other.”

“It’s not the usual coming-of-age tale,” adds producer Tanya Seghatchian. “It’s something far more surprising, in that it’s by turns funny and unsettling. Two of the lead characters, Mona and Tamsin, were drawn from a novel of the same title by Helen Cross. Pawel fell in love with Mona’s voice – this mixture of intelligence, naiveté, cynicism, and yearning. But he was less interested in a straightforward adaptation than in using the book as a springboard for his own, far more personal film – one which would be only very loosely based on the novel.

“Pawel tends to allow many different elements to inform his writing process. On *My Summer of Love*, characters from the novel and elements of his own biography blend together seamlessly with strong landscapes and ideas culled from life, forming something radically different than from any single source. We always knew that the novel was only ever going to be a starting point for the film.”

Producer Christopher Collins adds, “Pawel is genuinely interested in finding certain truths about human existence, which I think is evident in his films. His method of working is particularly unique. Those, like BBC Films, who finance his work inevitably have to take a leap of faith with him, because it’s hard to quantify what he’s trying to achieve.”

While the core story of *My Summer of Love* was being set, there could still be no movie without the right two young women in the lead roles. The filmmakers embarked on an intensive and extensive casting and workshop period; the quest for the two leads took eight months to complete, with thousands of young women seen at schools, colleges, drama groups and open calls.

For the third key role in the film – Mona’s brother Phil, a character invented from scratch – Pawel extended his successful collaboration with *Last Resort* star Paddy Considine. The actor remarks, “Because Pawel is European, he comes with a different angle on, and a different look at, England. He’s able to see things that other people can’t. That’s why I always get excited about working with him; I know his film is going to be something different.”

Tanya elaborates, “Pawel has a European sensibility. Whilst he’s working with British subjects and landscapes, he is more interested in the essence of things – rather than the usual obsession with class and the surface of contemporary life. He has a mixture of lyricism and humor and a love of paradox and mystery which set him apart from the rest of British filmmaking, particularly the social realist tradition.”

Pawel and Tanya met Natalie Press during the casting process. Tanya remembers, “We instinctively felt that she was an original talent – precisely what the film called for. But before we could cast her, we needed to find the right actress to complement her. Pawel worked with Natalie and Paddy at workshops and auditions, trying to find that spark of chemistry with other auditioners which would set the film alight. Finally, when Natalie was paired up with Emily Blunt, Pawel felt that he had found the perfect combination.”

Natalie reflects, “It was one of those auditions where you come out feeling like you’re floating; ‘This has to be...there’s something magic going on!’”

Of her own audition, Emily notes, “I’d never done anything like it before. Pawel gave me a few scenarios, made me try things this way and that. On the way out, I thought, ‘There’s no way I’ve got that [part]!’”

Pawel says, “Both Natalie and Emily were extremely different and very original, which is a rare thing nowadays. They avoid the obvious, and are capable of playing complex and conflicting attitudes. Above all, they had energy, which is key for a movie. When I brought them together for a workshop, I could see them feeding off of each other well, and I knew that this was going to work.”

Of her role, Natalie explains, “Mona doesn’t have a mother any more, and in effect doesn’t have a brother any more. She feels that Phil’s relationship with Jesus is far more important than his relationship with her. She finds solace and excitement in her relationship with this mysterious, fascinating girl who comes from a completely different world, one of privilege and education.

“It’s a relationship based on need. Mona needs a friend. Tamsin needs somebody to understand her, someone to bounce off of. It’s a bit like Romeo and Juliet, in that they should never meet – and the beautiful thing is, they do, and they fall in love.”

Emily adds, “Underneath it all, Tamsin is completely lost. When these two are together, it’s a bit of a lethal combination, as they spark each other’s deepest desires. Tamsin has a massive imagination and lives in her head – she’s a total fantasist. Although she’d like to play out all these outrageous, dangerous things that are in her mind, she’s actually a bit of a coward – and wouldn’t quite be able to follow them through without Mona. She likes what Mona brings out in her.

“Mona becomes her everything, but Tamsin is not always completely truthful with Mona. There’s a certain danger and edge about Mona that Tamsin

doesn't have. Yet, because Mona is besotted, Tamsin can manipulate her. Mona throws herself into the relationship with all her heart, while Tamsin throws herself into it with all her head."

For his part, Paddy notes, "There are big changes happening in Phil's life, but they're at the expense of his little sister, who is still very much in pain and confused and trying to find her own way to deal with things. Phil is on his own track. He decides that Christ has actually told him to cleanse his pub, The Swan, and make it a spiritual center so that people can come and learn about Christianity."

With her and Paddy's characters at odds over Mona, Emily reveals that "Tamsin sees Phil as the man he was before, and sees him as a challenge."

The director worked extensively with the two movie newcomers and Paddy, from the initial workshops to rehearsals to shooting on location.

Paddy says, "Pawel has to find the film, trimming off the edges and grinding it down into its purest form. What I love about him is that he hates false notes."

Emily concurs, noting, "Pawel has the greatest insight for bulls—t that I've ever seen! He knows when you're 'Acting' and when you're not. He'll generate moments that are just beautiful, and tap into them."

Natalie adds, "Pawel is fascinated and obsessed by human beings, and by what they might do next. He instinctively sees beyond class, and looks, straight to the soul.

"I knew there wasn't a budget for a voice coach or anything like that, but Pawel suggested I go to Yorkshire and hang out there for a week, with some of the cast from his earlier movie *Tweekers*, way before we started filming. I went around with a dictaphone, and I made friends with people."

With a 37-page shooting document (rather than a conventional screenplay) in hand, the production shot for five weeks on location in West Yorkshire, during the hottest summer in 50 years. Paddy reveals, "People offered Pawel more money to shoot in another part of the country, and he wouldn't budge."

Tanya clarifies, "There was a point, just before we started production, where we didn't have enough money to make the film. We knew that if we moved to a different part of Yorkshire, or to the Midlands, we would probably be able to find additional monies. But Pawel had been driving around location scouting for months, as part of his process. He had homed in on these specific locations on the outskirts of Todmorden and taken lots of photographs. Those parts of the landscape had formed part of the movie in his head, and he saw the film quite clearly. He really felt that he wouldn't be able to move from the locations that he'd found, and Chris and I respected that instinct. We fixed the budget accordingly, so that Pawel could shoot where he wanted.

“The gamble paid off; we found ourselves blessed with this amazing summer heat which helped Pawel achieve the look he was after – making England look like a completely different place.”

The financiers who had boarded the film committed to a highly specific yet flexible working method, one which allowed Pawel to continue sculpting the movie throughout filming.

Tanya notes, “Pawel’s process is about shooting chronologically and allowing for the fact that there’s an evolving story and that his characters should have room to breathe. He uses his own very specific and controlled form of improvisation. He constantly tries things out on his cast, opening them up so that he can excise their false notes and get at something original and surprising. The process may seem loose, but he is actually very controlled and scientific about what he wants, and what does or doesn’t work.

“We pre-planned a break during shooting, enabling us to consider the emerging strengths and impulses of the story and actors and to structure the end of the shoot accordingly – and in avoidance of predictability and cliché.”

One sequence that Pawel notes as “particularly important [is] where the girls dance to Edith Piaf’s ‘La Foule’ – and Tamsin realizes that she can take Mona wherever she wants to, emotionally.”

Emily elaborates, “Tamsin loves this image of herself as totally in control, and wants Mona to be in awe of her. This fantastic sequence allows me to play all of that, with this brilliant and powerful Piaf song.”

Natalie adds, “It’s the first physical contact that we have [in the film]. It’s tender and exciting. Doing that scene was exhilarating. That’s actually [the scene] we did in the audition; Emily really had the b-ls to hold me close!”

Paddy says, “With the way that Pawel works, there’s a lot of openness and experimentation. You just have to trust him. I think both Natalie and Emily found the process testing at times – but also rewarding. They both learned good things from this project.”

Natalie remarks, “I think Emily and I both jumped into this movie with real bravery. And sometimes we’d just have a real giggle!”

After filming wrapped, Pawel reunited with his *Last Resort* editor David Charap, and continued to further shape the movie in the post-production phase. *My Summer of Love* had its world premiere at the 2004 Edinburgh International Film Festival, where it won the top prize (the Michael Powell Award for Best British Feature) before going on to become one of the discoveries of the 2004 Toronto International Film Festival. The film, its makers, and its actors were subsequently nominated for and won several awards, including a BAFTA Award.

“This is a film we can be proud of,” states Natalie.

# *My Summer of Love*

## That Certain Summer: Q & A with Pawel Pawlikowski

**Q:** Tell us about the source material that you drew from for *My Summer of Love*.

**A:** The film is inspired by the novel My Summer of Love [by Helen Cross]. It had these two great characters who immediately engaged me – Mona and Tamsin. I especially loved Mona. She was just my sort of character – cynical, lyrical, funny, unpredictable, always at odds with the world and with herself.

One other important source was an encounter I had with born-again Christians in 1987, when I was shooting a documentary in Lancashire about an evangelist preacher who was actually trying to plant a cross on top of Pendle Hill – where, famously, some witches were hanged in the 17<sup>th</sup> Century – to claim it for Christianity. I've never forgotten him and it.

**Q:** But how closely is the screenplay based on the novel per se?

**A:** What I kept was mainly the characters of the two girls. The book was a much busier, more populated affair. I remember Mona had a proper family; a father, a stepmother, a sensible older sister, and an obese stepbrother. Their pub was very lively, very Northern, with a crowd of “characters.” There was also a creepy pedophile lusting after Mona, there were two murders, and the whole place was in the grip of the Miners Strike – the year was 1984. Ah, and the Yorkshire Ripper was on the prowl terrorizing the population. None of this survived into the film.

So the novel was much more sociologically specific and also quite plotty. The world in our film is much more spare, almost a little abstract. I wanted to tell the story through images and create a more timeless and elemental landscape, one in which the sort of emotions I'm interested in could occur, where someone can look into another's eyes and get obsessed. What I really wanted to avoid on *My Summer of Love* was making one of these so-called gritty realist films which claim to reflect contemporary Britain or contemporary youth – neither of which interest me very much.

**Q:** How did the film's narrative develop?

**A:** At the center was this multi-layered obsessive relationship between the two girls and then I added the character of Phil, Mona's brother, who has become infatuated with religion and seeks transcendence that way. The brother and sister are similar in some ways – they both have this need to lose themselves in something bigger than themselves – but are pitted against each other.

You know, I'm not English and the sort of characters who live in my head are not necessarily from the U.K. If I had totally free rein, I would probably be

making films in Polish or Russian, but that's not possible, so I keep looking for characters and stories in the English-speaking world which could ring a bell with me. This isn't easy. In Britain, people are extremely self-conscious. They "know their place" and tend to hide behind standard behavior, or protect themselves with this nervous hand-me-down irony. Any hint of passion or engagement tends to look ridiculous.

**Q:** How did the cast come together?

**A:** Paddy Considine was tremendous on *Last Resort*, a real find. I really enjoyed working with him on that. But I felt there was something more to him that one could explore. When I came up with the idea of Mona's born-again Christian brother, Paddy immediately jumped to mind. He's got this inner energy and he's very good at steeping himself in a different reality. His mind and body engage in a particular kind of way.

Looking for Mona, we spent quite a few months looking at unknown young actresses and non-professionals. I didn't want a known actor. We went to Leeds and Manchester and saw hundreds and hundreds of girls. I suppose I was hoping to find a genuine Yorkshire girl, capable of these complex emotions while also being quite earthy and rooted. This was a tall order. Also, I realized that because of the raw emotions involved and the erotic content of the film, I couldn't cast a non-professional actress, especially not of that age.

Then we came across Natalie Press, who's as far away from being a Yorkshire lass as I am from being Chinese. She immediately stood out. She had this inwardness and intensity, an amazing face and great elasticity of character. We did a few test scenes and she was brilliant; always offbeat, inventive, and surprising. I knew we'd found our heroine.

It also took quite long to find the girl to play Tamsin. Britain seems to produce a lot of girls who can do posh, but I needed someone quite original, complicated, and interestingly devious. We auditioned a lot of young actresses – some rather famous ones, too – but no one stood out. We also trawled through non-professionals and posh public schools, where we did come across some real originals – but again it was clear that we couldn't push non-professional actresses quite to the degree that I'd been planning to do.

Then Emily Blunt cropped up and there was something striking and lively about her eyes. They were full of mischief, there was always something lurking behind them. She had energy, a quick mind, and a theatricality that really suited Tamsin.

Obviously I had to test people as couples, and when I put these two together, there was a real opposites-attract sort of spark. They looked and sounded good together, and moved well as a pair.

**Q:** How did you further cultivate the actresses' chemistry, and individual qualities, after casting them?

**A:** I've found, in my experience, that there is no absolute formula for working with actors. Each actor is different, and you have to work out the best methods for each one. The main thing is that they give me something to work from and that they trust me. People go on about how natural the performances are in my films, how "real" the characters are, but to be honest naturalistic acting is not really what I'm after. Of course one should avoid false notes and clunky exposition, but what I like to see on-screen are people who are expressive and original, in situations which are not entirely predictable. By "naturalistic acting," people often mean characters emoting away with trembling lips, or shouting and swearing at each other.

While workshopping and also just spending time with your actors, you get to know the sort of qualities you can layer into their characters. For example, Natalie has this intensity about her that shades into obsessiveness, which you can then tap into for dramatic effect. I also noticed that she was always drawing, that she doodles all the time – faces, all sorts of angular shapes. So, in the scene where Mona gets imprisoned in her bedroom by her brother, I was racking my brain for what she could be doing while in the room. I thought, "Of course, she would be doodling something significant on the wall."

I decided not to rehearse the scene, and explained to Natalie that we should just launch into it and do it in real time. I asked her to be intense, but very focused, calm and tender – in love with her drawing. So we set up the lights, created the atmosphere, and let Natalie draw the portrait of Tamsin/Emily in her own time. And she got it – wonderfully. Our cinematographer got into her rhythms with his hand-held camera. There was an unbelievable electricity in the room. I had shivers running down my spine, and I knew we had a powerful scene – with just the girl, the pencil, and the wall in an empty silent room.

With Emily, I knew that she played the cello, so during workshops I asked her to play it in her character's (Tamsin's) bedroom. Natalie was there too and I could see she was moved by Emily's playing, close to tears. So I asked Emily if she would play Saint Saens' "Swan," which tied in with the fact that Phil's pub is called The Swan.

Emily had already been in front of a camera, so she was more experienced and confident. This was Natalie's first film, so she was a bit more raw and worried, but fantastically gifted and full of possibilities and wonderful left-field ideas which were very Mona.

**Q:** Did you and Paddy research born-again Christianity?

**A:** Yes. The rhetoric of born-again Christianity is pretty repetitive, and it doesn't add up to great dialogue unless you want to parody it. But you do meet some very interesting people with very dramatic personal histories, full of radical swings and existential choices. We befriended one born-again Christian who had been a bit of a loose cannon in his previous life – a dangerous, impulsive criminal. He then was saved by Christianity and became reconciled to the world, very nice and very relaxed. He was one of our inspirations. Paddy's character of Phil is much less sorted out. There's

something manic and forced about Phil's Christianity – he hasn't quite got there, his faith is fragile. Paddy spent a lot of time researching with the born-again. I think he's possibly turned into a born-again Christian himself, but I'm not totally sure. He is an actor, after all.

**Q:** How does your style of directing influence your choice of creative collaborators?

**A:** I love working with people who are open and brave; people who are not just competent, but who will get excited and with whom you can engage in a sort of dance. Because what I do is not exactly a scientific process where you just have a script and everyone sticks to their job.

The director of photography, Ryszard Lenczewski, played a major part on *My Summer of Love*. We made *Last Resort* together; he's a good friend and a kindred spirit. He's an old hand who knows all the tricks of the trade, but he's also managed to retain his childlike enthusiasm and sense of adventure. During filming, we spent evenings together talking about not just specific shots but about the whole nature of the project. He knows that I like to tell the story visually, that I am obsessed with landscape and the human face, so he likes working with me. We spur each other on.

Ryszard has not only worked in feature films, but also documentaries, so he's still got this flexibility, this ability to quickly respond to people and situations. I know that when I say this moment is important, he trusts me that it is important; he won't waste time on some ideal lighting arrangement, but will do his best to squeeze every drop of truth from the performance. When we do have the odd quarrel – we usually switch to Polish for that – it's never anything personal and it's always for the good of the film.

In *My Summer of Love*, I didn't have any tracking or crane shots. For one thing, we didn't have a big budget, but also they didn't seem necessary. I wanted to keep things simple and elemental. It was mainly about the interplay between the landscape and the face, between this rather strange world we created and subjective emotion. So the key elements were these wide landscape shots – very composed, usually a little off-center – and close-ups of human faces – emotional and subjective. Whenever we did come up with a complicated shot for a very simple scene, we thought the better of it in time. I remember one day looking through the viewfinder and then turning to Ryszard and saying, "Bloody hell, this is beginning to look like some 'movie.'" We axed the shot immediately.

My producers, Tanya Seghatchian and Christopher Collins, are understanding about my process and open-minded enough to go with the flow when I change my mind; they don't lose their trust in me. Chris and Tanya were a very good double act; one producer (Chris) has a calming influence and great organizational skills, while the other (Tanya) has a great faith and energy with which she inspires people around her. It's an ideal combination.

**Q:** How did you decide to shoot on location in West Yorkshire?

**A:** I had been driving around looking at other places, but all the time I had this nagging feeling that this one corner of West Yorkshire was it. I'd previously made a film around that area, and was always somehow drawn back there.

I wanted to shoot this seemingly very English landscape in a new way. Because of the kind of light you get in the U.K., most films tend to capture landscapes in greens, browns and greys. I wanted strong saturated color – no half-tones – and a strong, elemental landscape to create a different, not entirely real world.

There is something ambiguous about that landscape – the mixture of post-industrial decay and emptiness, and an elemental beauty that's being messed up by human endeavor and industry. It's beautiful, but somehow disturbing – which is what I wanted our film to be. There are also strong religious currents in the area, which helped me imagine things; a whole vibe exists in the area between Yorkshire and Lancashire. A few centuries ago, it was a place of religious wars and witch-hunts, a fault-line between worlds and belief systems, and that's left a mark. West Yorkshire is also renowned as being the rainiest and most miserable place in the U.K., so it was pretty bonkers of us to want to shoot our *summer* there. But we were lucky.

**Q:** Although the season is specific, the time period is not – ?

**A:** Right; we did do all sorts of things to remove it from the contemporary world, in which – let's face it – passion, imagination, feeling are hard to conceive of. I suppose that I am also just living in denial; I don't want to accept that the world is the way it is at the moment. So, yes, we removed all contemporary life, stripped away the visual clutter, the information, the noise, the bland music –

**Q:** But Goldfrapp is certainly not that. How did you gravitate towards their scoring the movie?

**A:** During editing, somebody played me [their album] "Felt Mountain," and I really liked it. It was melodious, but strangely off-key and disturbing. Just like our film, in fact. I put one of the tracks against a finished scene and felt it was very much in the right territory. When I met Goldfrapp, they were great. Our collaboration was very organic. I was surprised that they were not at all precious. Often, with well-known musicians, the attitude is, "Here is the score we did for you. Take it or leave it." They were open to shifting material around and trying new things.

**Q:** Getting back to the time period, or lack thereof –

**A:** We wanted to be at a remove from any recognizable period, to make things seem timeless. We chose the locations and the cars – and there were only two cars – very carefully. And we tried to compose the shots in a way that would be uncluttered; simple, timeless-looking compositions – a hill, a house, a horse, a tree, a car.

**Q:** You mentioned that you were living in denial...

**A:** Well, modern Britain and the modern world are not exactly inspiring. Economics have effectively ousted every other belief system, and our lives are defined by lifestyle, appearance, and the meaningless promotion of same. How do you get away from all this in cinema? How do you find characters – and actors to play them – who are not permeated by this civilization? That's one of my reasons for making this film, and for making films in general. I want to look beyond the present, to rediscover something authentic, to immortalize people who are somehow unique – who haven't lost the capacity to yearn.

The aim is to salvage a certain image of humanity; to reclaim some territory from the banality and materialism that surround us, and also from the warped, misanthropic faith of the fundamentalists of all persuasions.

**Q:** So then what is the basic appeal of narrative filmmaking for you, since you began with documentary work?

**A:** The jump to fiction was not such a radical one. All filmmaking is about creating a world through photography, editing, and sound. It's always about finding characters with somewhere to go and meaningful landscapes. The fun part – in both documentary and fiction – is the exploring. Finding things out about people and about yourself; getting under the skin of something and finding the film.

# *My Summer of Love*

## **About the Cast**

### **Natalie Press (Mona)**

For her feature film debut performance in *My Summer of Love*, Natalie Press won the London Film Critics' Circle award for Best British Newcomer. She was also honored with the Evening Standard British Film Award for Most Promising Newcomer, shared with Emily Blunt. Additionally, Natalie received a British Independent Film Award nomination for Best Actress, and a London Film Critics' Circle award nomination for Best British Actress.

Natalie was the star of Andrea Arnold's *Wasp*, which won the Academy Award for Best Live Action Short Film in 2005. For her performance in the film, Natalie received an Honorable Mention at the Stockholm International Film Festival. She has also starred in another short, Candida Scott-Knight's *Mercy*.

The Hertfordshire native recently starred in Ramin Gray's world premiere staging of Clare Pollard's play *The Weather*, at the Royal Court Theatre.

Natalie will soon be seen in a variety of film projects: Susanna White's telefilms *Lie with Me* and *Mr. Harvey Lights a Candle* (opposite Timothy Spall); Roselyne Bosch's *Animal*; the new BBC miniseries adaptation of *Bleak House* (from the Charles Dickens novel); and, as part of a stellar ensemble, Martha Fiennes' *Chromophobia*.

### **Emily Blunt (Tamsin)**

For her feature film debut performance in *My Summer of Love*, Emily Blunt won the Evening Standard British Film Award for Most Promising Newcomer (shared with Natalie Press), and earned a British Independent Film Award nomination for Most Promising Newcomer as well as a London Film Critics' Circle award nomination for Best British Newcomer.

On television, Emily has starred as Catherine Howard, opposite Ray Winstone, in Pete Travis' miniseries *Henry VIII* (broadcast Stateside on *Masterpiece Theatre*); alongside Alex Kingston in Bill Anderson's *Boudica*; and, opposite David Suchet's Hercule Poirot, in Andy Wilson's remake of *Death on the Nile* (which is to air Stateside on A&E Network this year).

She made her professional acting debut onstage, opposite Dame Judi Dench, in Sir Peter Hall's production of *The Royal Family* at the Haymarket Theatre Royal. Her performance in the play won her the Evening Standard Award for Best Newcomer. She subsequently starred onstage in Richard Eyre's award-winning production of *Vincent in Brixton*, at the National Theatre, and in *Romeo and Juliet*.

Emily will soon be seen starring in the epic ABC miniseries *Empire*; with Bill Nighy in Stephen Poliakoff's as-yet-untitled new film; and in Celia Ware's BBC telefilm *The Strange Case of Sherlock Holmes and Sir Arthur Conan Doyle*, with Douglas Henshall and Brian Cox. She next begins work on Ann Turner's *Irresistible*, starring with Susan Sarandon and Sam Neill.

### **Paddy Considine (Phil)**

For his performance in *My Summer of Love*, Paddy Considine earned a British Independent Film Award nomination for Best Supporting Actor.

Paddy previously collaborated with *My Summer of Love* director Pawel Pawlikowski on the award-winning feature *Last Resort*. His other screen credits include Jim Sheridan's *In America* (for which he shared a SAG Award nomination with his fellow actors), Michael Winterbottom's *24 Hour Party People*, and Ron Howard's soon-to-be-released *Cinderella Man*.

The native of Burton-Upon-Trent has also starred in Christopher Morris' BAFTA Award-winning short film *My Wrongs 8245-8249 and 117*, as well as two features for Shane Meadows: *A Room for Romeo Brass* and *Dead Man's Shoes* (which was the winner of the top prize [the Golden Hitchcock] at the Dinard Festival of British Cinema). Paddy co-wrote the latter film with the director, garnering British Independent Film Award nominations for both Best Screenplay and Best Actor as well as winning the Evening Standard British Film Award for Best Actor

He recently completed his role as Frank Thoroughgood in Stephen Woolley's *The Wild and Wycked World of Brian Jones*, about the original Rolling Stone

(portrayed in the movie by Leo Gregory).

### **About the Filmmakers**

#### **Pawel Pawlikowski (Director/Screenwriter)**

In January 2005, Pawel Pawlikowski was named one of Daily Variety's "10 Directors to Watch."

His last feature as writer/director, *Last Resort*, won him BAFTA's Carl Foreman Award for Most Promising Newcomer. The film also earned the top prize at the Edinburgh International Film Festival – as did *My Summer of Love* four years later.

Prior to *Last Resort* (which also screened at the Venice and Toronto International Film Festivals), Pawel directed such acclaimed short films as

*Twoockers* and *The Grave Case of Charlie Chaplin* (a.k.a. *Charlie Chaplin and the Cossack Gold*); and wrote and directed the feature *The Stringer* (which screened at the Cannes International Film Festival).

He has also directed a number of award-winning documentaries, such as *Vaclav Havel*, *From Moscow to Pietushki*, *Serbian Epics*, and *Dostoevsky's Travels*.

Pawel is partnered with producer Tanya Seghatchian in Apocalypso Pictures; *My Summer of Love* is the company's first feature production. In addition to the win at Edinburgh and the honors for leads Natalie Press and Emily Blunt, the film's accolades include winning a BAFTA Award (the Alexander Korda Award, honoring the Outstanding British Film of the Year) and receiving London Film Critics' Circle award nominations (for the Attenborough Award for Best British Film, Best British Director, and Best British Screenwriter) and British Independent Film Award nominations (for Best Film and Best Director).

Additionally, Pawel won the Evening Standard Film Award for Best Screenplay, for *My Summer of Love*.

### **Tanya Seghatchian (Producer)**

Tanya Seghatchian is partnered with writer/director Pawel Pawlikowski in Apocalypso Pictures; *My Summer of Love* is the company's first feature production.

As the first person to spot the screen potential of J.K. Rowling's Harry Potter series of books, Tanya developed the film franchise. She co-produced the first two blockbusters in the series, *Harry Potter and the Sorcerer's Stone* (a.k.a. *Harry Potter and the Philosopher's Stone*) and *Harry Potter and the Chamber of Secrets*, both directed by Chris Columbus. She has since executive-produced the third and fourth films, Alfonso Cuarón's acclaimed *Harry Potter and the Prisoner of Azkaban* and Mike Newell's globally anticipated *Harry Potter and the Goblet of Fire*.

Tanya also enjoys a successful career as an interviewer and moderator, having devised and hosted the sold-out Orangeword Screenwriting Series.

### **Christopher Collins (Producer)**

Christopher Collins previously collaborated with Pawel Pawlikowski on the award-winning *Last Resort*, on which he was associate producer.

Including his projects with Pawel, Christopher has been part of the creative teams on some of the key independent feature films made in the U.K. in recent years. As a production executive with the British Film Institute, he shepherded John Maybury's *Love is the Devil* and Carine Adler's *Under the Skin*, which was the breakthrough film for Samantha Morton. He subsequently line-produced Jasmin Dizdar's *Beautiful People*, which won the Un Certain Regard Award at the Cannes International Film Festival.

He was producer of Francesca Joseph's *Tomorrow La Scala!*, which world-premiered at the Cannes International Film Festival and was later nominated for BAFTA and RTS Awards; and associate-produced Emily Young's *Kiss of Life*, which screened at the Cannes International Film Festival and earned its writer/director BAFTA's Carl Foreman Award for Most Promising Newcomer.

### **Michael Wynne (Script Collaborator)**

With *My Summer of Love*, Michael Wynne now adds film to the list of mediums that he has worked in.

He is best known in the U.K. for his stage plays, including *The Knocky* (which was awarded with the Meyer Whitworth Prize); *Sell Out* (which won the Time Out Best Off-West End Production Award); and *The People Are Friendly* (which recently had a successful run at the Royal Court Theatre).

Last summer, Michael contributed to the Old Vic's "24-Hour Plays" event, receiving widespread acclaim for his piece. He is currently writing a new stage play for the Royal Court Theatre.

For U.K. television, he has written episodes of the series *As If*, *Grafters*, *Where the Heart Is*, and the BBC One sitcom *Eyes Down*. He also scripted an original drama, *Substance*, for BBC Choice.

### **David M. Thompson (Executive Producer)**

David M. Thompson began his career at the BBC as a documentary maker. He began producing drama while working for the BBC's *Everyman* documentary series, where he produced the original *Shadowlands* (directed by Norman Stone), which won the British Academy Award for Best Drama as well as an International Emmy Award. Subsequent productions included the British Academy Award-winning *Safe*, directed by Antonia Bird; and Alan Clarke's *The Firm* and *Road*.

David was appointed Head of BBC Films in May 1997, overseeing a slate of films for cinema and television. Past BBC Films productions include John Madden's acclaimed *Mrs. Brown*, starring Dame Judi Dench and Billy Connolly; Stephen Daldry's *Billy Elliot* (the company's most successful film to date, which has taken in over \$100 million worldwide, and which won three BAFTA Awards and earned three Academy Award nominations); Richard Eyre's *Iris*, starring Dame Judi Dench, Kate Winslet, and Jim Broadbent (who won the Academy Award for his performance); Stephen Frears' *Dirty Pretty Things*; Tim Fywell's *I Capture the Castle*; Michael Winterbottom's *In This World* (BAFTA Award winner, and winner of the Golden Bear Award at the 2003 Berlin International Film Festival) and *Code 46*; Lynne Ramsay's *Ratcatcher* and *Morvern Callar*; Roger Michell's *The Mother*; Christine Jeffs' *Sylvia* (also a Focus Features release); Ken Loach's *Sweet Sixteen*; Stephen Hopkins' *The Life and Death of Peter Sellers* (which was In Competition at the 2004 Cannes International Film Festival); Richard Eyre's *Stage Beauty*; and Pawel Pawlikowski's *Last Resort*.

Due out from BBC Films in 2005 are Danny Boyle's *Millions*; Saul Dibb's *Bullet Boy* (which world-premiered to great acclaim at the 2004 London Film Festival); Pearse Elliott's *The Mighty Celt*; Debbie Isitt's *Confetti*; Tom Hooper's *Red Dust*, starring Hilary Swank and Chiwetel Ejiofor; and Stephen Frears' *Mrs. Henderson Presents*, starring Dame Judi Dench and Bob Hoskins.

As executive producer, David's many credits include Paul Seed's *A Rather English Marriage*, Stephen Poliakoff's *Perfect Strangers* and *The Lost Prince*; the Emmy and Golden Globe Award winners *Conspiracy* (directed by Frank Pierson and starring Kenneth Branagh) and *The Gathering Storm* (directed by Richard Loncraine and starring Albert Finney and Vanessa Redgrave); Dominic Savage's *Out of Control*; Francesca Joseph's *Tomorrow La Scala!*; and Sarah Gavron's multi-award-winning *This Little Life*.

### **Chris Auty (Executive Producer)**

Chris Auty was appointed chief executive of the [National U.K. filmmaking] Lottery franchise-holder company, The Film Consortium, in June 1999.

Since his appointment, TFC has funded numerous films, including Michael Winterbottom's *24 Hour Party People* and *In This World* (winner of the Golden Bear Award at the 2003 Berlin International Film Festival), and Stephen Fry's *Bright Young Things*. In October 2001, he also became chief executive of the group incorporating The Film Consortium – Civilian Content plc, a company listed on the London Stock Exchange. Civilian also owns The Works (formerly The Sales Company), the well-known international sales agent which, in addition to the films funded by TFC, represents and markets films from a number of other sources (including such recent smash hits as *Bend It Like Beckham* and the Academy Award-nominated *Whale Rider*). The company's recent films include John Boorman's *In My Country*, starring Samuel L. Jackson and Juliette Binoche; and Saul Metzstein's *Guy X*, starring Jason Biggs.

Prior to running TFC and Civilian, Chris was a producer on several films, including Bernardo Bertolucci's *Stealing Beauty*, David Cronenberg's *Crash*, and Bob Rafelson's *Blood and Wine*.

### **Emma Hayter (Executive Producer)**

Emma Hayter is an experienced European filmmaker who has been responsible for producing and financing a number of internationally successful independent films over the last twenty years.

Her films include Waris Hussein's *The Shell Seekers* (which aired in the U.S. as part of *Hallmark Hall of Fame*); Robert Altman's acclaimed *Vincent & Theo*; Aisling Walsh's award-winning *Joyriders*; and Michael Raeburn's *Vent de Colère*.

Emma's executive producer credits include Harley Cokeliss' *An Angel for May*; Ludi Boeken and Michael Lerner's award-winning *Deadlines*; Gaby Dellal's *On a Clear Day* (which world-premiered at the 2005 Sundance Film Festival, and which is also a Focus Features release); and Charles Dance's *Ladies in Lavender*, starring Dames Maggie Smith and Judi Dench.

She also produced 26 episodes of the globally popular comedy/drama *Lovejoy*, starring Ian McShane.

### **Ryszard Lenczewski (Director of Photography)**

For his cinematography of Pawel Pawlikowski's *Last Resort*, Ryszard Lenczewski won the Golden Camera at the Brothers Manaki (Macedonia) International Film Camera Festival (celebrating the art of cinematography).

A member of the Polish Society of Cinematographers, he studied the craft at Film School in Lodz, receiving his diploma in 1975. He went on to shoot nearly two dozen films there before beginning another phase of his career in the U.K.

Since then, Ryszard has twice been honored with BAFTA Awards, for Peter Edwards' telefilm *Bride of War* (a co-production between Poland and the U.K.) and Joe Wright's miniseries *Charles II: The Power and the Passion* (broadcast in the U.S. as *The Last King*). He also received BAFTA and RTS Award nominations for David Blair's *Anna Karenina* miniseries.

His other feature credits as cinematographer include David Blair's *Tabloid* and John Crowley's *Intermission*.

From time to time, Ryszard returns to Film School in Lodz and teaches workshops in the Camera department.

### **David Charap (Editor)**

David Charap previously collaborated with Pawel Pawlikowski on *Last Resort*.

In addition to editing other award-winning U.K. independent features as Emily Young's *Kiss of Life* and Dom Rotheroe's *My Brother Tom*, he has worked in the Czech Republic, cutting Petr Zelenka's *Buttoners*, *Year of the Devil* (for which he was honored with a Czech Lion award), and, most recently, *Wrong Side Up*.

David has also edited several documentaries, including Zuzana Justman's International Emmy Award-winning *A Trial in Prague* and Mira Erdevicki's *Black and White in Colour* (both of which he also produced).

### **John Stevenson (Production Designer)**

John Stevenson was production designer of Francesca Joseph's debut feature *Tomorrow La Scala!*, also produced by Christopher Collins.

His other credits as production designer include such telefilms as Robyn Shephard's *Cherished*, Vito Rocco's *The Last Chancers*, Frank Hanley & Ben McPhearson's *Meades Eats*, and Johnny Daukes' *Hello I'm Jack Berry*.

John's credits as art director include Dominic Savage's award-winning *Out of Control*, and Terry Johnson's telefilm *Not Only But Always*.

He holds a B.A. in Theatre Design, and has worked as a set and/or costume designer on a host of stage productions, among them Dominic Cook's Royal Court Theatre stagings of *Spinning Into Butter* and *The People Are Friendly*; and Steven Berkoff's West Yorkshire Playhouse staging of *Coriolanus*.

### **Julian Day (Costume Designer)**

Julian Day previously collaborated with Pawel Pawlikowski on *Last Resort*.

His film credits as costume designer also include Emily Young's *Kiss of Life*; Sarah Gavron's *This Little Life*; Khalid Al-Haggar's *Room to Rent*; Newton I. Aduaka's *Rage*; and Tom Waller's *Eviction* and *Monk Dawson*. Early in his career, he was costume assistant on John Madden's award-winning *Mrs. Brown*.

Julian's television credits as costume designer include the series *Wire in the Blood* and *Outlaws*.

### **Alison Goldfrapp and Will Gregory (Music)**

Alison Goldfrapp and Will Gregory are the band Goldfrapp.

Their debut album, "Felt Mountain," was released to rave reviews in the autumn of 2000, went on to achieve Gold Album status in the U.K., and was nominated for the prestigious Mercury Music Prize.

Goldfrapp's second album, 2003's "Black Cherry," also went Gold and brought them a Brit Award nomination for Best British Dance Act, as well as an Ivor Novello Award for the song "Strict Machine." A third album is due out this summer.

They won the MTV Web Award at the 2003 European Music Awards in Edinburgh, and played live to sold-out audiences across Europe, the U.S., Australia, and Japan.

In addition to Alison and Will's original score, *My Summer of Love* includes the track "Lovely Head," from their debut album.

# *My Summer of Love*

## **Cast in order of appearance**

Mona  
Tamsin  
Phil  
Ricky  
Ricky's Wife  
Tamsin's Father  
Tamsin's Mother  
Sadie

Natalie Press  
Emily Blunt  
Paddy Considine  
Dean Andrews  
Michelle Byrne  
Paul Antony-Barber  
Lynette Edwards  
Kathryn Sumner

## **Crew and Credits**

Directed by  
Produced by

Written by

Based on the Novel by  
Executive Producers

Director of Photography  
Editor  
Production Designer  
Casting Director  
Costume Designer  
Sound Recordist  
Featuring Music by

Production Managers

Production Coordinator  
Production Assistant  
Production Runners

Production Accountant  
Assistant Producer  
Additional Casting  
Location Manager  
Assistant Location Manager  
First Assistant Directors

Second Assistant Directors

Pawel Pawlikowski  
Tanya Seghatchian  
Christopher Collins  
Pawel Pawlikowski  
in collaboration with  
Michael Wynne  
Helen Cross  
David M. Thompson  
Chris Auty  
Emma Hayter  
Ryszard Lenczewski  
David Charap  
John Stevenson  
Buffy Hall  
Julian Day  
John Pearson  
Alison Goldfrapp  
Will Gregory  
Emma Fowler  
Charlotte Ashby  
Imogen Bell  
Ella Lister  
Matthew Grey  
Melanie Heseltine  
David Colenutt  
Rachel Quigley Smith  
Joshua Neale  
Nadira Seecoomar  
Gary Barnes  
Jonathan Davies  
Steve Newton  
Mike Elliot  
Olivia Peniston-Bird

Third Assistant Directors	Paula Turnbull
	Chris Stoaling
	Chris Armstrong
Focus Pullers	Vicky Allen
	Tim Fleming
	Carl Hudson
	Richard Bevan
	Jake Marcuson
Additional Photography	David Scott
Clapper/Loader	Sara Deane
Grips	Glyn Fielding
	Dave Moss
Boom Operator	Dan Dewsnap
Sound Maintenance	Patrick Oldacre
Art Director	Netty Chapman
Standby Art Directors	Hannah Spice
	Katie Buckley
Art Department Assistant	Katrina Dunn
Production Buyer	Duncan Wheeler
Props Master	Peter Cooper
Prop Hand	Adrian Platt
Set Dressers	Arwel Evans
	Chris Tipper
Wardrobe Supervisors	Shaida Day
	Laura Johnson
Hair and Make-Up	Tara McDonald
Gaffer	Jon White
Electricians	John Welsh
	Simon Marsh
	Mike Gibson
	Wayne Mansell
	Ben Horsfield
	Sam Horsfield
	Joe McLean
Rigger	Lawrence Carter
Stunt Coordinators	Rod Woodruff
	Andy Smart
Stunt Performer	Ruth Jenkins
Special Effects	Ian Rowley
Animal Handler	Sue Clark
Stills Photographer	Susan Allnut
EPK Director	Chris Payne
Assistant Editor	Graeme Holmes
Paramedics	Lee & Julie Clyne
Supervising Sound Editor	Simon Gershon
Dialogue Editor	Stewart Henderson
Effects Editors	Mike Grimes
	Ben Meechan
ADR Recordists	Matthew Skelding
	Michele Woods

Foley Recordist  
Foley Artists

Theatre Assistant  
Foley Dubbing Mixer  
Dubbing Mixer  
Assistant Dubbing Mixer  
Re-Recorded at

Colorist  
Online Editor  
Assistant Online Editor  
Project Coordinator  
Graded at  
Title Design  
Filmed on  
Processed and Prints by

35MM Negative Transfer  
Camera Equipment  
Lighting Equipment  
Rigging Equipment  
Unit Vehicles  
Production Vehicles  
Unit Catering  
Unit Security

Legal Services

Insurance  
Completion Guarantor  
Publicity  
International Sales

For BBC Films

Head of Development  
Development Executive  
Production Executive  
Business Affairs Executive

For The Film Consortium

Head of Production  
Production Executive  
Business Affairs Executive

For Baker Street Media Finance

Business Affairs Executive  
Legal Services

Barnaby Smyth  
Melissa Lake  
Jason Swanscott  
Stuart Bagshaw  
Dan Johnson  
Andrew Stirk  
Marcus Oliver  
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Cinema Sound London  
Trevor Brown  
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Film & TV Services  
Apex Car Hire  
Unit Base Facilities  
Steve Perrin  
All Safe Securities  
Jeremy Gawade  
Sarah Jane Facer  
Lee And Thompson  
AON/Albert G. Ruben  
Film Finances  
McDonald and Rutter  
The Works

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Lee Hall  
Sue Hamer  
David Heyman  
Laing & Christine Holley  
Catherine Linstrum  
Alex Rodriguez  
Lucy Russell  
Bijan Seghatchian  
Ninon Vinsonneau  
Liam Walsh  
Screen Yorkshire

## Songs

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and Will Gregory  
Performed by Goldfrapp  
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“La Foule”  
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Performed by Edith Piaf  
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Arranged by Robert Sharples  
Performed by Emily Blunt  
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“Hare Krishna Hare Ram”  
Written and Performed by  
Anand Bakshi and R.D. Burman  
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and C.W. Murphy  
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Words and music by Paulo Beltran Ruiz  
English lyrics by Norman Gimbel  
Performed by Dean Andrews  
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“String Quartet No. 2 in D”  
Composed by Alexander Borodin  
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Performed by  
The Budapest Haydn Quartet

“Mauereische Trauermusik  
in C Minor”  
Composed by  
Wolfgang Amadeus Mozart  
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