

THE BOOKSHOP

Een film van Isabel Coixet

In de verfilming van Penelope Fitzgerald's DE BOEKHANDEL besluit weduwe Florence Green (Emily Mortimer, THE PARTY) haar leven weer op te pakken door een boekwinkel te openen. Ze is een krachtige vrouw die haar dromen najaagt, maar eind jaren vijftig in het Britse kustplaatsje doet haar winkel meer stof opwaaien dan verwacht.

Onder leiding van de welgestelde Violet Gamart (Patricia Clarkson, HOUSE OF CARDS) en haar man wordt Florence door haar dorpsgenoten op slinkse wijze tegen gewerkt. Toch vindt ze steun bij de mysterieuze Mr. Brundish (Bill Nighy, LOVE ACTUALLY), die vindt dat het stadje wel toe is aan wat verandering.

Schrijfster Penelope Fitzgerald won de Booker Prize en de waardering voor haar werk beleeft tegenwoordig een grote opleving. Deze boekverfilming van regisseur Isabel Coixet is een groot succes in Spanje waar de film 3 Goya's (Spaanse Oscars) won voor Beste Film, Beste Regie en Beste Scenario.

THE BOOKSHOP won de 'Prijs voor Beste Boekverfilming van het jaar' op de Frankfurter Bookfair.



Speelduur: 113 min. - Land: UK - Jaar: 2017 - Genre: Drama

Persmateriaal beschikbaar op www.cineart.be

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ISABEL COIXET - DIRECTOR

Filmography

2017 THE BOOKSHOP
2016 SPAIN IN A DAY (documentary)
2015 NOBODY WANTS THE NIGHT
2014 LEARNING TO DRIVE
2014 ANOTHER ME
2013 YESTERDAY NEVER ENDS
2011 LISTENING TO JUDGE GARZÓN
(documentary)
2010 ARAL. THE LOST SEA (short)
2009 MAP OF THE SOUNDS OF TOKYO
2008 ELEGY
2007 INVISIBLES (documentary,
segment: Letters to Nora)
2006 PARIS JE T'AIME (segment: Bastille)
2005 THE SECRET LIFE OF WORDS
2004 ¡HAY MOTIVO! (segment: The
Unbearable Lightness of the Shopping
Trolley)



2003 MY LIFE WITHOUT ME
1998 TO THOSE WHO LOVE
1996 THINGS I NEVER TOLD YOU
1989 TOO OLD TO DIE YOUNG
1984 LOOK AND SEE (short)

Isabel Coixet started filming when she was given a 8mm camera on the occasion of her First Communion.

After a BA degree in History at Barcelona University, Major in Eighteen and Nineteen centuries, she worked in advertising and commercials scripwriting. She won several accolades for her spots, and finally founded her own production company in 2000, Miss Wasabi Films. In 1988, Coixet made her debut as a scriptwriter and helmer in DEMASIADO VIEJO PARA MORIR JOVEN. For this movie, she was nominated at the Goya Awards as a Best New Director.

In 1996, she made her first feature in English: THINGS I NEVER TOLD YOU. In this moving drama, the cast was made up of American actors led by Lili Taylor and Andrew McCarthy. Then, in 1988, in association with a French production company, Coixet came back to a script in Spanish to direct the historical adventure A LOS QUE AMAN. Internacional success took place with the intimate drama MY LIFE WITHOUT ME (2003), based on Nancy Kincaid's short story, where Sarah Polley plays Ann, a Young mother who decides to hide to her family she has a terminal cancer. This Spanish/ Canadian coproduction was strongly praised at the Berlin Internacional Film Festival. Coixet kept on working with Polley in a new movie: THE SECRET LIFE OF WORDS (2005), where Tim Robbins and Javier Cámara were costars too.

In 2005, Coixet joined other eighteen great international filmmakers, among them standing out Gus Van Sant, Walter Salles and Joel and Ethan Cohen, to make the groundbreaking collective project PARIS, JE T'AIME, where each helmer explored a different Paris quarter. Coixet accomplished prominent documentaries of great concern as INVISIBLES, selected by 2007 Berlin Film Festival Panorama section, about Doctors Without Borders; and VIAJE AL CORAZÓN DE LA TORTURA, which was shoot at Sarajevo during the Balkan Wars. It was awarded at October 2003 Human Rights Film Festival.

In 2008, Elogy was released. It was shoot at Vancouver, and produced by Lakeshore Entertainment, based on Philip Roth's novel *The dying animal*, the screenplay by Nicholas Meyer, and starred by

Penélope Cruz and Ben Kingsley. ELEGY was introduced at the 58th Berlin International Film Festival. In 2009, MAP OF THE SOUNDS OF TOKIO was released at the Cannes International Film Festival, being part of the Official Selection. It was shoot in Japan and Barcelona, and starred by Rinko Kikuchi, Sergi López and Min Tanaka; the script was written by Coixet herself.

That same year, she inaugurates *From I to J* at the Santa Mònica Art Center, a John Berger's work installation/homage. She also recieved the Spanish Fine Arts Golden Medal, one of the most important cultural prizes in the country. Besides, she became member of the jury at the 59th Berlinale that same year.

In 2010, she took on the content in one of the three Spanish Pavilion lounges for the Expo Shanghai China. In addition, she inaugurated the exhibition *Aral*. The lost sea toguether with an homonymous documentary shoot in Uzbekistan in 2009.

In 2011, Coixet released LISTENING TO JUEZ GARZÓN at the Berlinale Specials, a section of the Berlin International Film Festival. The film earned the Goya Award for Best Documentary.

In 2012, she shot and produced her project, YESTERDAY NEVER ENDS which was premiered in the Panorama Section of the 63th edition of the International Film Festival of Berlin, as well as opening the Málaga Film Festival the same year. That same year she shoots ANOTHER ME, an english production writen and directed by her and with Sophie Turner, Rhys Iphans and Johnatan Rhys Meyers in the cast.

Among 2013 she starts shooting LEANING TO DRIVE in New York starred by Sir Ben Kinglsey and Patricia Clarkson. It was premiered in Toronto Film Festival and won the Grolsch People's Choice Award.

Her next project was NOBODY WANTS THE NIGHT, shoot between Norway, Bulgary and Spain. It was starred by Juliette Binoche, Rinko Kikuchi and Gabriel Byrne. The film opened the 66th Edition of Berlin International Film Festival.

Isabel, still interested in filming documentary to denounce injustices all over the world, shoots in 2014 in Chad a documentary narrated by Juliette Binoche, TALKING ABOUT ROSE, PRISONER OF HISSÈNE HABRÉ. The piece recounts experience of a group of the victims of torture in their struggle to bring the former dictator of his country infront of justice.

In 2015 she received the prestigious award of the French Ministry of Culture "Chevalier des Arts et des Lettres" (Knight of Arts and Letters).

In 2016 she shot SPAIN IN A DAY, a film based on the documentary LIFE IN A DAY by Ridley Scott, using recordings that Spanish citizens sent to the national Spanish TV showing their day to day, their dreams, their fears and their future aspirations. It has a soundtrack composed by Alberto Iglesias and his poster was designed by the artist Javier Mariscal after a popular vote.

DIRECTOR'S VISION

I read the Penelope Fitzgerald novel, almost ten years ago, during a particularly cold summer in the British Isles. Reading the book was a true revelation: I felt totally transported to 1959 and I truly believed I was, in a way, the naïve, sweet and idealistic Florence Green. In fact, I am. I feel deeply connected with this character in a way I have never felt with the main characters of my other movies.

People take chances every day. Big chances, little chances, dangerous or safe: and most of them go unnoticed. But what happens when they *are* noticed? And how does it reflect the current world we all inhabit?

There is something heroic in the character of Florence Green, something simple and familiar. She is putting herself out there, and for no other reason than a desire to open a bookshop. She neither cares about nor seeks any support in her surroundings. She just pulls up her socks and gets to it. As a result, Florence Green gets noticed.

Here is where it gets interesting. This quiet woman, in a quiet village, in very quiet post-war England, is a call to everyone to grow up and claim responsibility for making life better for us all. This is an allegory for the underdog before there was someone there to root for them or make them believe in themselves. Florence is not the person usually in the lead. There are others that play that role, and they do not like being usurped. Florence's actions actually shine a light on her social leaders' inaction, and so engage their ire. But Florence shows gumption: she soldiers on even after several warnings.

Florence represents so many worlds that interest me as a filmmaker – she is a woman with a vision – a vision that not everyone in her village shares. Florence is doing something new. She sees an opportunity to fill a void. There is no bookstore in her town. Florence's hubris is the belief that this is a town that wants a bookstore as much as Florence thinks it does. She is taking a chance, and some of her contemporaries will go to extreme levels to cut her down to size. Florence takes on the powerful social elite without even realizing she has done so. Florence gets support from the Old Guard, or the "true" leadership of her village, but is it enough? She reminds me of the first round of electric cars. She is a little voice with a giant idea. Whereas the powers against Florence are the pushy people on the freeway that always shove the slower driver out of the way, her triumphs are the gorgeous afternoons when we witness their arrest.

In the original text, there is steady reference to the power of the sea and the mention of damp, or mould, in a house, and the general desirability of an interior space based on its ability to stay dry. This translates almost perfectly to the state of our characters' minds. I love the challenge of showing Florence as a burst of fresh air challenging the musty ideas of her small town. Her social rival, Mrs. Gamart, is the queen of mould – she uses the musty paperwork-ridden government to block Florence's path, and keeps injecting the mouldy and sticky character of Milo North into Florence's company, and he lingers, but cannot conquer, not until he finds a hiding place in the physical structure of the bookshop.

The balance of this film will lie in the layers of the various skirmishes Florence must get through in her small society. Those skirmishes tally up the battles and those battles make up the war.

As we witness her establishing herself, and the decisions she makes to move forwards, we must also see the wave effect of that drop in the pond and how she affects those around her. And, although Florence does not win the war, she makes an impact on a few people that may or may not have powerful actions to take on in their own futures.

In the end is the sweet dull pain of inevitability. The fires of resistance need oxygen to survive. Water continues to flow and, as mould finds its way into a structure and tears it down, it washes away history. Each side must be vigilant in self-maintenance. The war against Florence results in nothing all that impactful. We are all human again, full "of sound and fury, signifying nothing." Florence loses her battle, but has she inspired the next generation of warriors? My mission is to show that Florence has indeed inspired us all to take up the good fight.

Isabel Coixet

cinéart

DIRECTOR AND PRODUCERS' CULTURAL RATIONALE

The Bookshop is a feature film based on the homonymous novel by Penelope Fitzgerald, a subtle tragicomedy telling the story of Florence, a woman who takes on an enormous challenge: to set up and run a bookshop in a small English town. The story relates the difficulties and obstacles that Florence encounters in the process: ignorance, envy, and the false morals of a township that will irremediably bring an end to her dream.

The story has a strong cultural value in that its plot is essentially a parable of the dangers and difficulties facing the world of literature and the written word today as it confronts an ignorant and uncultured bureaucratic society driven by money and rivalry. If the written word as we know it were to disappear, all the cultural and social values, all the values of knowledge, would disappear with it. We have all witnessed how, in our own towns, long-established bookshops have been disappearing, devoured by the machinery of a society that seems not to need books. This film brings into the spotlight this silent, incessant and ultimate disappearance, the consequences of which are no less grave and catastrophic than the destruction of the Great Library of Alexandria.

The film is also an entreaty for freedom of expression and a direct attack upon all the many forms of ignorance and censorship. The publication of an edition of Nabokov's famous *Lolita* will provide the perfect excuse to bring Florence's bookshop down, revealing the unequivocally hypocritical morals that demonize and condemn any argument that fails to reaffirm the spiel of its false and dictatorial code of conduct. In short, the film is also a tribute to freedom of expression and plurality of opinion and perspective.

Along with these values, the film also narrates Florence's own personal struggle. She is a kind of Phoenix, attempting to rebuild herself following the death of her husband. A strong, intelligent, mature female character driven by, and thanks to, her emotions, who will give all she's got to build up a cultural enterprise simply as an act of love for her lost companion, expecting nothing in return but spiritual solace. Her antagonists, on the other hand, will want to wrest her project from her, to create another, better than hers, to achieve money and acclaim. This struggle exemplifies a phenomenon seen too often today whereby culture fosters not the most intrinsically worthy artistic works but those of an opportunistic or spectacular nature promising viability and big profits. Once again, spurning the curative, regenerative, educative and unfathomable possibilities that culture and art provide in and of themselves.

This film exudes a love of books and literature from every pore. A pure and eternal love for reading that ought to be transmitted from generation to generation. Hence it is that our protagonist, despite failing in her endeavor, is in the end able to transmit that passion to Christine, a child who represents the future of a world that must not turn its back on books. After all, who can preserve the existence of literature if not the upcoming generations that a priori have no interest in it? Literature and the novel are in the hands of those who now are young and it is in our hands to educate them so they don't forsake the written word. The film thus ends on an optimistic note reflecting this idea through a regenerative sequence in which, in the end, culture is transmitted from one generation to the next and builds a better world, in turn validating Christine's role as narrator. In a call to the younger members of the audience it is she who transmits those values to the new generation. Added to that, a young character playing an important supporting role in the film may act to draw this sector of the viewing public to cinemas.

BOOK ADAPTATION

Penelope Fitzgerald was a later 20th century British Booker Prize winning author whose reputation (already strong as a Booker winning author but perhaps undeservedly overlooked at the time in favour of some of her male contemporaries) has been undergoing a massive renaissance in the UK media. Literary critic and Oxford professor Hermione Lee has recently been championing her work culminating in a much discussed biography in 2013. As such she appears frequently in the UK press having been heralded as “a genius” by Alan Hollinghurst (The Telegraph, 2013) and having been described by Julian Barnes prior to her passing as “the best living English novelist”.

The Bookshop, published in 1978 was her second novel and was extremely well received being nominated for the Booker Award, and thus announcing her talent upon the international literary scene.

Praise for the author:

"The novelist and biographer Penelope Fitzgerald, was one of the most distinctive and elegant voices in contemporary British fiction. Her novels, spare, immaculate masterpieces."

"Fitzgerald has been compared in her qualities of social comedy and irony to Jane Austen. The comparison is just in many ways, but ultimately unsatisfactory, for she had a metaphysical quality which is less apparent in Jane Austen."

Edmund Gordon in The Guardian (2008)

"Reading a Penelope Fitzgerald novel is like being taken for a ride in a peculiar kind of car. Everything is of top quality – the engine, the coachwork and the interior all fill you with confidence. Then, after a mile or so, someone throws the steering-wheel out of the window."

Sebastian Faulks

"Wise and ironic, funny and humane, Fitzgerald is a wonderful, wonderful writer."

David Nicholls



DE BOEKHANDEL – UITGEVERIJ KARMIJN

In 2015 kwam *De Boekhandel* van Penelope Fitzgerald voor het eerst sinds de publicatie in 1978 in het Nederlands naar de boekhandels. Het boek was finalist voor de prestigieuze Booker Prize en is inmiddels vertaald in meer dan 10 talen.

Karmijn zal rond de bioscooprelease van THE BOOKSHOP een filmeditie van het boek uitbrengen.

★★★★

“Terwijl de boekwinkel langzaam gestalte krijgt, schetst Fitzgerald met prachtig ingetogen ironie het leven in het kustdorp” – de Volkskrant

“Pure literatuur” – NRC

Over Karmijn

Uitgeverij Karmijn is een nieuwe uitgeverij, die met passie voor het boekenvak fictie uitgeeft met een historische en/of vintage uitstraling. Sinds het voorjaar van 2015 staat de passie voor kwalitatief goede boeken op de eerste plaats: vergeten pareltjes, mooie omslagen, zeer grondige redactie, de beste vertalers.



EEN BOEK KAN ZOVEEL DOEN

In een landelijke samenwerking met de Stichting Collectieve Propaganda van het Nederlandse Boek (CPNB) benadert Cinéart de boekhandelaren om boek en film samen te brengen.

“CPNB heeft de film gezien hebben en is geraakt door de intense liefde voor boeken én de boekwinkel. De film is een romantisch epos waarin de boekwinkel de hoofdrol speelt, de gepassioneerde acteurs zich inleven in het belang van lezen en de liefde voor het boek oneindig blijkt: THE BOOKSHOP laat zien dat *een boek zoveel kan doen!*”

Over CPNB

De CPNB is het marketing- en communicatiebureau van de Nederlandse boekenbranche. CPNB staat voor Collectieve Propaganda van het Nederlandse Boek. De CPNB organiseert de grote leesbevorderingscampagnes, evenementen en PR rondom het boek en auteurs: van het meest begeerde bal ter wereld, het Boekenbal, tot het grootste familie-evenement van Nederland, de Kinderboekenweek. Het bereik van de campagnes is enorm. En dat willen we graag zo houden. Sterker nog, we willen meer. Onze missie is Nederland het meest boekbelezen land ter wereld maken. Van jong tot oud is lezen van boeken van groot belang. Boeken zorgen voor ontspanning en tegelijkertijd voor inspiratie en verrijking van de lezer. Ons motto is daarom: *een boek kan zoveel doen!*



Stichting Collectieve
Propaganda van het
Nederlandse Boek

CAST

Florence Green	EMILY MORTIMER
Edmund Brundish	BILL NIGHY
Mr. Keble	HUNTER TREMAYNE
Christine	HONOR KNEAFSEY
Mr. Raven	MICHAEL FITZGERALD
Jessie Welford	FRANCES BARBER
General Gamart	REG WILSON
Milo North	JAMES LANCE
Violet gGmart	PATRICIA CLARKSON
Guest 1	LUCY BECKWITH
Mr. Deben	NIGEL O'NEILL
Mr. Thornton	JORGE SUQUET
Wally	HARVEY BENNETT
Ivy Welford	LANA O'KELL
Mrs. Traill	ADIE ALLEN
Mrs. Gipping	LUCY TILLET
Peter Gipping	TOBY GIBSON
Theodore Gill	GARY PIQUER
Thief	ALFIE ROWLAND
Reader 1	SOPHIE HEYDEL
Mrs. Keble	MARY O'DRISCOLL
Mrs. Deben	KAREN ARDIFF
Kattie	CHARLOTTE VEGA
Inspector Sheppard	BARRY BARNES
Boy in the first row	CONOR SMITH
Female inspector	RACHEL GADD
Lionel Fitzhugh	JAMES MURPHY
Harold	NICK DEVLIN
William	RICHARD FELIX
Adult Christine	FRANCESCA MCGILL

EMILY MORTIMER - FLORENCE GREEN

Selected Filmography:

2018	MARY POPPINS RETURNS
2017	THE SENSE OF AN ENDING
2017	THE PHILOSOPHY OF PHIL
2017	THE PARTY
2016	SPECTRAL
2014	RIO, EU TE AMO
2011	HUGO
2010	SHUTTER ISLAND
2009	THE PINK PANTHER 2
2007	LARS AND THE REAL GIRL
2006	PARIS, JE T'AIME
2005	MATCH POINT

A talented and charming actress, Emily Mortimer continues to challenge herself with a variety of roles that have audiences fully captivated by her onscreen presence.

Emily recently wrapped Disney's new adaptation of *MARY POPPINS*, for director Rob Marshall. In the film, she stars opposite Meryl Streep, Colin Firth, and Emily Blunt. Emily recently wrapped award-winning director Isabelle Coixet's new film *THE BOOKSHOP*, opposite Bill Nighy and Patricia Clarkson. She recently starred in Stacy Cochran's film *A+* and in Sally Potter's *THE PARTY*, opposite Cillian Murphy and Kristen Scott Thomas. Prior to that, Emily starred in *PHIL*, the directorial debut of Greg Kinnear who also stars.

Mortimer was last seen in the second season of *Doll & Em* on HBO, co-written by and co-starring her real-life best friend Dolly Wells. The critically acclaimed six-episode series is a half hour comedy with Emily and Dolly starring as slightly fictionalized versions of themselves. With their friendship having nearly ended in Season 1 after Emily hired Dolly to be her personal assistant in L.A., the two women look to rekindle their mutual admiration in Season 2 by sequestering themselves in a lighthouse to write a play, which they hope to produce on Broadway or, at least, off-Broadway. Having secured a venue through ballet legend Mikhail Baryshnikov, and with two Hollywood stars, Olivia Wilde and Evan Rachel Wood, agreeing to play the lead roles in the play, Doll and Em excitedly make preparations for the show. But as always, life seems to get in the way. Doll bristles while living in the basement of Em's family's brownstone, Em becomes side-tracked by an enticing film offer and Wood and Wilde begin to lose faith in the project as the two creators start rewriting the play to reflect their growing frustrations with each other.

Mortimer recently wrapped Ritesh Batra's drama *THE SENSE OF AN ENDING*. Starring alongside Michelle Dockery, the drama film follows a man who becomes haunted by his past and is presented with a mysterious legacy that causes him to re-think his life.



The actress can also soon be seen in *RIO, EU TE AMO* (Rio, I Love You), which is the third in a series of films that comprise ten short segments set in Rio. Mortimer's segment, helmed by Paolo Sorrentino, follows the wife of an older man who is dying of diabetes. Mortimer will also be seen in *Nic*

Mathieu's *SPECTRAL*, a sci-fi/ thriller centred on a special-ops team that is dispatched to fight supernatural beings that have taken over New York City.

Throughout her career, Mortimer has worked with some of the most legendary film directors of our era including Martin Scorsese and Woody Allen. Mortimer marked her second collaboration with Martin Scorsese, opposite Sacha Baron Cohen in *HUGO*, which received 11 Academy Award® nominations, and took home five awards. She had previously worked with Scorsese on the box office hit thriller, *SHUTTER ISLAND* opposite Leonardo DiCaprio. Mortimer also starred in one of Woody Allen's most loved films of the last ten years, *MATCH POINT*, for which she received glowing reviews.

Mortimer's break-out performance was in Nicole Holofcener's critically-acclaimed, *LOVELY & AMAZING*, opposite Catherine Keener. The film won her rave reviews and an Independent Spirit Award for Best Supporting Actress. She went on to star in David Mackenzie's film, *YOUNG ADAM* opposite Ewan McGregor and Tilda Swinton, and earned nominations for Best British Actress at the Empire Awards as well as Best British Actress in a Supporting Role at the London Film Critics Circle Awards. Following that, she starred opposite Ryan Gosling in the Oscar® nominated comedy, *LARS AND THE REAL GIRL*.

Among her numerous other film credits are Hisako Matsui's *LEONIE*, a film about the life and relationships of the early 20th Century American educator, editor, and journalist, Leonie Gilmour; Jesse Peretz' *OUR IDIOT BROTHER* opposite Paul Rudd, Elizabeth Banks and Zooey Deschanel; Brad Anderson's *TRANSSIBERIAN* opposite Woody Harrelson and Ben Kingsley; David Mamet's *REDBELT*; *DEAR FRANKIE* opposite Gerard Butler which earned her a London Film Critics Award nomination; *CITY ISLAND*, opposite Andy Garcia; *HARRY BROWN*, opposite Michael Caine; Stephen Fry's *BRIGHT YOUNG THINGS*; Kenneth Branagh's *LOVE'S LABOUR'S LOST*; Shekhar Kapur's *ELIZABETH*; *THE GHOST AND THE DARKNESS* with Michael Douglas and Val Kilmer; *FORMULA 51* with Samuel L. Jackson; Wes Craven's *SCREAM 3*; *THE KID* opposite Bruce Willis; and the *PINK PANTHER 1 and 2* opposite Steve Martin.

Mortimer has lent her voice to John Lasseter's beloved sequel, *CARS*, as the beautiful British spy car, 'Holley Shiftwell' as well as to the character of young Sophie in Walt Disney Studios' English language version of *HOWL'S MOVING CASTLE*, directed by the renowned Japanese animator Hayao Miyazaki.

In addition to her film projects, Mortimer has starred in a range of television projects for the BBC and played the recurring role of 'Phoebe,' a love interest for Alec Baldwin's character, during the 2007 season of the hit NBC series *30 Rock*. Additional television credits include three seasons HBO's *The Newsroom* created by Aaron Sorkin and co-starring opposite Jeff Daniels. The series is a behind-the-scenes look at the people who make a nightly cable-news program. Focusing on a network anchor (played by Daniels), his new executive producer (Mortimer), the newsroom staff (John Gallagher, Jr., Alison Pill, Thomas Sadoski, Olivia Munn, Dev Patel) and their boss (Sam Waterston), the series tracks their quixotic mission to do the news well in the face of corporate and commercial obstacles-not to mention their own personal entanglements.

On stage, Mortimer's theatre credits include her off-Broadway debut at the Atlantic Theater in the world premiere of Jez Butterworth's *Parlour Song*, directed by Neil Pepe. In November 2007, Mortimer was invited by Eric Idle ("Monty Python") to take part in two special performances of his play, *What About Dick?* with a stellar cast that included Billy Connolly, Tim Curry, Eric Idle, Eddie Izzard, and Tracy Ullman. Additional theatre credits include productions of *The Merchant of Venice* for the Lyceum Theatre and *The Lights* for the Royal Court.

On the production side, Mortimer and her husband, Alessandro Nivola, run King Bee Productions. The production company has several projects in development including the film, *THE MAN WHO*

NEVER DIED, which they are producing in partnership with Jason Blum of Blumhouse Productions (THE READER, THE NORMAL HEART, PARANORMAL ACTIVITY). Based on the book of the same title by William Adler, the movie is a biopic about folk hero Joe Hill whose trial and execution have been the cause of speculation for the last century. Adler's book is full of romantic intrigue and for the first time provides evidence of Hill's innocence. King Bee is also producing RESPECTABLE, written and directed by Louis Mellis (SEXY BEAST) in partnership with producers Jim Wilson (THE LOVELY BONES, UNDER THE SKIN) and Ted Hope (THE ICE STORM, MARTHA MARCY MAY MARLENE). In addition, King Bee is developing a television series based on Kathy Lette's comic novel *The Boy Who Fell to Earth* about her relationship with her son who has Asperger's.

Mortimer was born in London, England – the daughter of famed writer Sir John Mortimer. She attended St. Paul's Girls School in Hammersmith, London and went on to study English and Russian at Oxford University. She currently lives in Brooklyn, New York with her husband and their two children

PATRICIA CLARKSON - MRS. GAMART

Selected Filmography:

2018 MAZE RUNNER: THE DEATH CURE
2018 DELIRIUM
2017 THE PARTY
2015 MAZE RUNNER: THE SCORCH TRIALS
2014 THE MAZE RUNNER
2014 LEARNING TO DRIVE
2011 ONE DAY
2010 SHUTTER ISLAND
2009 CAIRO TIME
2007 LARS AND THE REAL GIRL
2005 GOOD NIGHT, AND GOOD LUCK
2003 DOGVILLE
1999 THE GREEN MILE
1995 JUMANJI
1987 THE UNTOUCHABLES



Academy Award nominee and Emmy Award-winning actress, Patricia Clarkson takes on roles as varied as the platforms for which she plays them. This multi-faceted approach makes her one of today's most respected actresses.

Clarkson's continuous innovative work in independent film earned her the Independent Award for Acting Excellence at the 2009 ShoWest Awards. In 2003, her role in *PIECES OF APRIL* earned her nominations for an Academy Award, Golden Globe, SAG, Broadcast Film Critics and Independent Spirit awards. The National Board of Review and the National Society of Film Critics named her Best Supporting Actress of the Year for her work in *PIECES OF APRIL* and *THE STATION AGENT*. In 2010 she received rave reviews for her starring role in the award winning romantic drama, **CAIRO TIME**, which put her career in the American spotlight.

She will next be seen in Isabel Coixet's *THE BOOKSHOP*, also starring Bill Nighy and Emily Mortimer, and the hotly anticipated independent film drama *JONATHAN*, opposite Ansel Elgort.

Clarkson was most recently seen in a major arc on the latest season of the acclaimed Netflix drama *House of Cards*.

Earlier this year, Clarkson was seen in Sally Potter's latest film *THE PARTY* which premiered at the Berlin Film Festival and will next be seen at the London Film Festival.

Clarkson is currently filming *OUT OF BLUE* based on the Martin Amis novel. She will next film *LIGHT ON BROKEN Glass* in the leading role; it will be her third collaboration with director Isabel Coixet.

Clarkson most recently finished filming the final installment of *THE MAZE RUNNER* trilogy; she starred in the two previous installments of the supernatural thriller. She also completed filming the HBO drama *Sharp Objects* opposite Amy Adams and directed by Jean-Marc Vallée.

In 2014 she starred alongside Sir Ben Kingsley in *LEARNING TO DRIVE* directed by Isabel Coixet. The film won runner up honors for the People's Choice Award at the 2014 Toronto International Film Festival and was released in August 2015 and opened to critical acclaim. Other recent films include the timely thriller *The East*, opposite Brit Marling and Alexander Skarsgard, the comedy *FRIENDS WITH BENEFITS*, in which she co-stars with Justin Timberlake and Mila Kunis, and the Lone Scherfig directed drama, *ONE DAY* with Anne Hathaway and Jim Sturgess. In 2010, she was seen in the box office hit *EASY A*.

Clarkson and the cast of *GOOD NIGHT, AND GOOD LUCK*, with George Clooney and David Strathairn, received both Screen Actors Guild and Gotham Award nominations for Best Ensemble. *FAR FROM HEAVEN* won her a New York Film Critics Circle Award for Supporting Actress, *ALL THE REAL GIRLS* won her a Special Jury Prize at the Sundance Film Festival, and *THE SAFETY OF OBJECTS* earned her an Acting Prize at the Deauville Film Festival. *THE GREEN MILE* earned Clarkson and cast (including Tom Hanks and James Cromwell) a Screen Actors Guild Best Ensemble Award nomination, and *HIGH ART* earned her an Independent Spirit Award nomination for Supporting Actress.

Other film credits include: Martin Scorsese's thriller *SHUTTER ISLAND*, Woody Allen's *WHATEVER WORKS* and *VICKY CHRISTINA BARCELONA*, *BLIND DATE* with Stanley Tucci, *ELEGY*, *NO RESERVATIONS*, *ALL THE KING'S MEN*, *LARS AND THE REAL GIRL*, *SIMPLY IRRESISTIBLE*, *THE PLEDGE*, *JUMANJI*, *ROCKET GIBRALTAR* and *THE UNTOUCHABLES*.

In 2011, Clarkson was seen in Lifetime's *Five*, an anthology of five short films exploring the impact of breast cancer on people's lives directed by Jennifer Aniston, Alicia Keys, Demi Moore, Patty Jenkins and Penelope Spheeris. She previously guest starred in the critically acclaimed HBO series *Six Feet Under*, for which she won an Emmy in 2002 and again in 2006.

In December 2014, Clarkson returned to Broadway, after a 25-year hiatus from the stage, to star in *The Elephant Man*, opposite Bradley Cooper and Alessandro Nivola. Following its successful run on Broadway, the cast reprised their roles on the West End at the Theatre Royal Haymarket in 2015. That year, Clarkson was nominated for an Outer Critics Circle award for "Outstanding Featured Actress in a Play" and a Tony Award nomination for her role in "The Elephant Man."

BILL NIGHY - MR. BRUNDISH

Selected Filmography:

2016 THE LIMEHOUSE GOLEM
2016 THEIR FINEST
2015 THE SECOND BEST EXOTIC MARIGOLD HOTEL
2014 PRIDE
2013 ABOUT TIME
2011 THE BEST EXOTIC MARIGOLD HOTEL
2010 HARRY POTTER AND THE DEATHLY HALLOWS: PART 1
2009 THE BOAT THAT ROCKED
2008 VALKYRIE
2007 PIRATES OF THE CARIBBEAN: AT WORLD'S END
2005 THE HITCHHIKER'S GUIDE TO THE GALAXY
2003 UNDERWORLD
2003 LOVE ACTUALLY

Bill Nighy is an award-winning actor of the stage and screen whose extensive filmography illustrates an illustrious career. Amongst others, Bill has received a BAFTA Award, a London Film Critics Circle Award, an Evening Standard British Film Award and a Golden Globe.

Bill is currently filming for the TV Mini-series adaptation of Agatha Christie's *ORDEAL BY INNOCENCE*, due for release this year, in which he plays the lead role of Leo Argyll. Audiences can also expect to see Nighy in *THE BOOKSHOP* (release date TBC) which is currently in post-production, as well as *TRIPLE WORD SCORE*, a supernatural comedy-drama (release date TBC).

Bill can currently be seen on screens in *THE LIMEHOUSE GOLEM*, which premiered at The Toronto International Film Festival in Autumn 2016. Also featured during TIFF 2016 was *THEIR FINEST*, which saw Bill 'on irresistible form' (Daily Express). Bill's iconic turn as an aging rock star in Richard Curtis's 2003 hit *LOVE ACTUALLY* won him his Evening Standard British Film Award. He recently reprised the role in the charity special *RED NOSE DAY ACTUALLY* (2017).

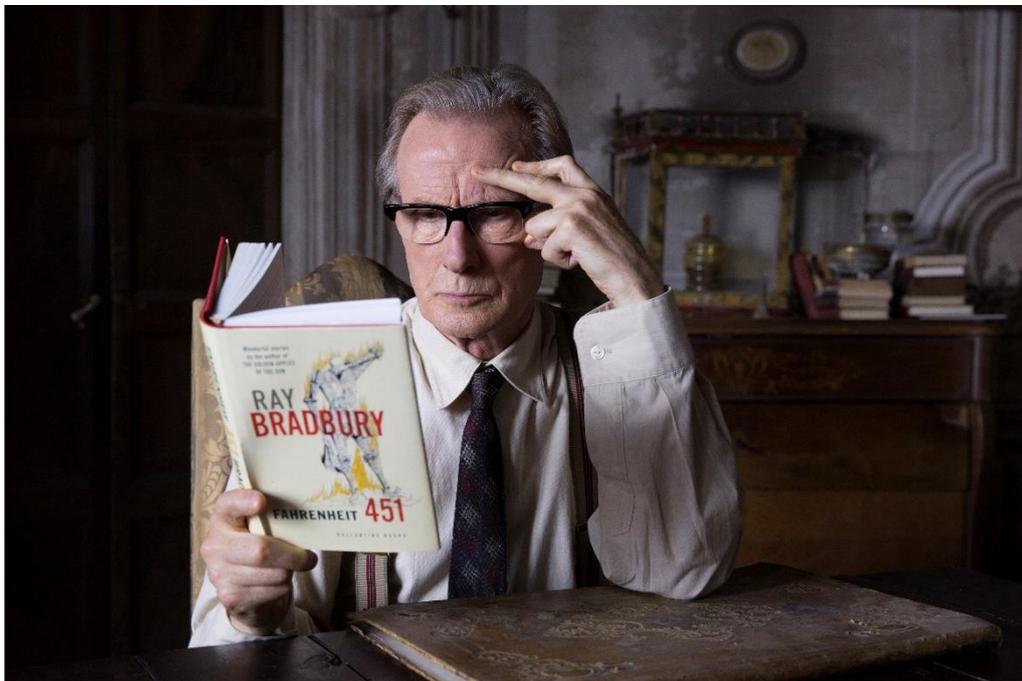
In recent years, Bill has lent his talent to *THE BEST EXOTIC MARIGOLD HOTEL* (2012) and its sequel, *THE SECOND BEST EXOTIC MARIGOLD HOTEL* (2015). 2014 saw Bill star in *PRIDE* which went on to win Best British Independent Film at the 2014 BIFAs. In 2013, Bill once again teamed up with Richard Curtis for time travelling romantic comedy *ABOUT TIME*.

Bill's incredible list of film credits also includes *WILD TARGET* (2010), *PIRATE RADIO* (2009, which reunited him with Richard Curtis), Bryan Singer's *VALKYRIE* (2008), Richard Eyre's *NOTES ON A*

SCANDAL (2006), Fernando Meirelles' THE CONSTANT GARDENER (2005), LAWLESS HEART (2001) and STILL CRAZY (1998).

Bill began his career on the stage and has since earned acclaim for his work in numerous plays, including David Hare's PRAVDA (1985), SKYLIGHT (1995) and A MAP OF THE WORLD (1983). He received an Olivier Award nomination in 2001 for Best Actor for his performance in Joe Penhall's BLUE/ORANGE.

In 2012, Bill earned a Golden Globe nomination for Best Actor for his performance in the BBC television movie PAGE EIGHT, directed by David Hare. He reunited with Hare in 2014 for the second and third instalments of the THE WORRICKER TRILOGY. On the small screen, HBO's THE GIRL IN THE CAFÉ (2005) brought Bill a Golden Globe Award nomination for Best Actor in a Television Movie or Miniseries. Later in 2005, he won a Golden Globe in the same category for his performance in the 2005 telefilm GIDEON'S DAUGHTER.



***“A good book is the precious life-blood of a master-spirit,
embalmed and treasured up on purpose to a life beyond life,
and as such it must surely be a necessary commodity.”***

Penelope Fitzgerald - *The Bookshop*

CREW

Written and directed by	ISABEL COIXET
Based on	NOVEL <i>THE BOOKSHOP</i>
by	BOOKER PRIZE WINNING NOVELIST PENELOPE FITZGERALD
Produced by	JAUME BANACOLOCHA & JOAN BAS
	ADOLFO BLANCO
	CHRIS CURLING
Production Companies	DIAGONAL TELEVISIÓ
	A CONTRACORRIENTE FILMS
	ZEPHYR FILMS
Co-produced with	GREEN FILMS and ONE TWO FILMS
With the support and participation of	NORTHERN IRELAND SCREEN
	ICAA
	ICEC
	RTVE
	MOVISTAR+
	TELECABLE
	SR-ARTE
	NATIXIS COFICINE
	CREASGR
	MOGAMBO
International Sales Agent	CELSIUS ENTERTAINMENT
Executive producers	ALBERT SAGALÉS
	PAZ RECOLONS
	FERNANDO RIERA
	MANUEL MONZÓN
Coproducers	JAMILA WENSKE
	SOL BONDY
Co-executive producers	THIERRY WASE-BAILEY
	HENRIETTE WOLLMANN
Director of photography	JEAN CLAUDE LARRIEU (A.F.C.)
Music composed by	ALFONSO DE VILALLONGA
Assistant director	LUCA VACCHI
Casting by	JEREMY ZIMMERMANN
Line producers	JORDI BERENGUER
	ALEX BOYD
Production designer	LLORENÇ MIQUEL
Editor	BERNAT ARAGONÉS
Costume designer	MERCÈ PALOMA
Make-up supervisor	MONTSE SANFELIU
Hairdressing supervisor	LAURA VACAS
Sound mixer	ALBERT GAY
Sound designer	ENRIQUE G. BERMEJO
Re-recording mixer	CARLOS JIMÉNEZ