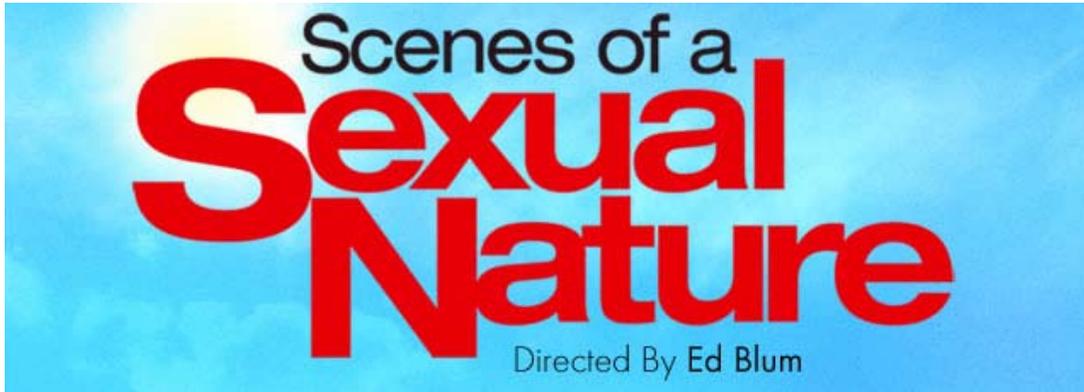


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SCENES OF A SEXUAL NATURE

A film about love, sex and the need for long walks.

Sex and love. Some seek it, some need it, some spurn it and some pay for it, but we're all involved in it. However, the only thing that truly connects us is our attempt to connect. Whether it is emotional, physical, subliminal or sexual, as human beings we need to make contact with others. But what are the rules? How do we really know whether someone likes us let alone is in love with us? How do we decide whether to connect with another person for a moment indeed a lifetime? The word that gets used most when discussing these issues is love. According to many great thinkers love is an unattainable notion that is driven more by need than reality, according to others it is the only thing that makes the otherwise intolerable idea of life remotely worth attempting. *Scenes Of A Sexual Nature* is a film that looks at some of our attempts to find it and how we behave in love, in lust and in trouble.

Set on one afternoon on Hampstead Heath, the film investigates the minutiae of seven couples. Whether it is a divorcing couple discussing how they ever got together, a gay couple grappling with the very notion that they are now allowed to adopt or an old couple who realise they were once in love forty years ago, the film confronts our assumptions at every turn. It looks at the desperate attempts of a young man to get a young woman into bed, made trickier by the fact she's just been dumped by her lover, and the case of what happens when a happily married couple are presented with the dilemma of the wife catching her husband staring at a teenage girl's underwear. We look at the extremes of hope and need set against individual identity through the story of a blind date picnic where two forty-somethings search awkwardly and desperately for evidence that another person may be enough like them to be a mate. One man knows it's all impossible and just prefers to pay for his affection.

Scenes Of A Sexual Nature is a comedic and erotically charged look at what makes us tick and it seems that what makes us tick is complex, dark and ludicrously funny.

Directed and Produced by Ed Blum
Written by Aschlin Ditta
Executive Producers Vadim Jean, Suran Goonatilake
Co-Producer Amanda Wilkie

Tin Pan Films

In association with
The Mob Film Co
5 London films

Cast (*alphabetical order*)

Holly Aird
Eileen Atkins
Hugh Bonneville
Tom Hardy
Douglas Hodge
Adrian Lester
Andrew Lincoln
Ewan McGregor
Gina McKee
Sophie Okonedo
Eglantine Rembauville
Mark Strong
Catherine Tate
Polly Walker
Benjamin Whitrow

Crew

Director of Photography	David Meadows
Casting	Emma Style
Editor	Joe McNally
Music by	Dominik Scherrer
Sound Editor	Ian Wilson
Costume Designer	Jo Thompson
Makeup & Hair Designer	Colette King
1 st Assistant Director	Rawdon De Fresnes
Production Sound Mixer	Henry Milliner
Lawyer	Clare Griffiths

ED BLUM (Director)
On SCENES OF A SEXUAL NATURE



PRODUCING

How did the idea come about?

The idea for this film came in February last year from an urge to get back into drama after working as a journalist for some time. The idea was to work on some short erotic or sexually charged stories on Hampstead Heath. I talked to a friend about it, Aschlin Ditta, a writer for film and TV, and we realized that if we did seven stories of about 10/13 minutes long, we could have the length of a feature film. We also realized that we could try to get very good actors on board, as all we needed was two days of their time. The very first day after we spoke about the film he came up to my flat and gave me seven stories. In fact those stories haven't changed at all from that very first meeting. *Scenes Of A Sexual Nature* went from idea to post-production in record time.

Can you tell me about the script?

Aschlin came back to me with a script in June. At that point I had just come back from Cannes where I had met a producer who had put me in touch with a casting director, Emma Style. I sent her the script and she really enjoyed it, to the point that she went off on a mission to find good actors. As we had nothing to lose, together we decided to approach an A list cast with the hope they would come on board. Incredibly, all the people we approached said yes. The script was the focal point for all of the people involved. It was beautifully written, very funny, quite moving, but also very acute in its observation of the different characters.

How to you get such a great cast on board?

Instead of sending the scripts out to agents and actors hoping they would read it, we went and met each agent individually and pitched the story to them. We convinced the agents that: first the actors would only be needed for two days; secondly that if any of them got big Hollywood films, they could drop our film; and thirdly all actors would be treated exactly the same. As soon as the first actor, Hugh Bonneville, came on board, and agreed to do it for equity minimum, the lowest amount you can pay an actor, it kind of set the ball rolling. As soon as we got Hugh Bonneville, we could go to Gina McKee. All of a sudden actors just started saying yes.

Actors like Ewan McGregor and Doug Hodge were in the theatre acting together in London at the time, so we approached their agent. They're the best of friends. So they both decided to come on board and come onto the set and do their piece. And both of them did it brilliantly.

All the actors started to say yes, and we started to get international stars like Sophie Okonedo, who was Oscar -nominated last year, and Ewan McGregor, obviously in Star Wars and had just come out of The Island on board. I started to think this is was a dream come true.

How did you fund the film?

We had an investors' evening on 13 July. We decided to pitch the idea to a group of potential investors. At this point I think we only had Hugh Bonneville and Gina McKee attached. We still had no money in the bank, no crew and no location but by the end of that investors' evening, we had raised a third of the money.

Then I approached another individual Suran Goonatilake, who I knew was looking to get into the film business. Luckily he had just sold a company a few weeks before. Also he had just come back from holiday and was feeling very good. He came on board as the executive producer and put in the rest of the two thirds of the money. This was less than two weeks from when we were supposed to be turning over. It was a kind of a mad, crazy rush to get the film done. But the strange thing was, because we set a date for filming which was 1 August, it focused everybody's minds.

DIRECTING

What was directing your first feature film like?

On the first day of the shoot I turned up at Kenwood House, Hampstead Heath and there were 30 members of the crew there all eating their breakfast, waiting for the director to give orders. And at that moment I had to switch from being the producer to the director. Amanda Wilkie, who was the line producer and then became the co-producer, did a fantastic job taking all the pressure off me in terms of the producing, although the money wasn't actually in the bank at that point.

There were certain crew members who I had known for a long time, one of which was Dave Meadows, the DOP. In the past we had done a lot of films together for television and so I knew we spoke the same kind of cinematic language. I also knew he was a very good cinematographer, which took away some pressure as I knew the film was going to look good.

What did you want to achieve with the film?

My aim as a director was to try to create a film about the idea or the sensation that there is an oasis right in the heart of London.

What I wanted to do was to give an idea that this was a place where people go to talk about their emotions. I wanted to create this feeling that it is a very enclosed and safe environment. So we never shot from the city looking in. It was always looking out across to the city.

Hampstead Heath is this extraordinary park, which has these amazing vistas of the urban skyline, and yet at the same time, when you walk into the park, it's very tranquil, it's very peaceful and it's very beautiful.

Also, in terms of the colours and the look of it, I wanted a very English feel to it. I wanted it to feel like a really kind of ripe English summer and I think we caught that beautifully. We shot at the height of summer, in August, when there was a really luscious green in the park and beautiful flowers.

Because we were shooting outside, we tried to stop for the sun as much as possible. But some days, when we were pushed for time, we just had to shoot when the cloud cover was over us. The colourist did a great job matching the two shots if one was full of sunlight and the other was a little bit cloudy. But on the whole we waited for the sun so that we could have this glorious look to the film.

We tried to shoot people who were running or walking to give a sense of movement, so it's quite cinematic. Yet I wanted to use camera moves which were very subtle, which hopefully helped tell the story or tell the emotion within those stories. At the same time I didn't want to make the viewer aware that the camera was moving.

Scenes Of A Sexual Nature is a performance-driven film so it was shot very classically in some ways. As a director it was really important to get the tone of the performance spot on. When I look at the film I'm very proud of the performances. The actors are brilliant and they brought to the table a fantastic feast in terms of their imagination.

There's a certain kind of longing for passion, which sometimes the English nation lacks yet I want people to realise that they can love and although we don't always wear our hearts on our sleeves as some other nations do, there is still passion underneath.

**ASCHLIN DITTA (Writer)
On SCENES OF A SEXUAL NATURE**



Where did your inspiration for this film come from?

I'd had some stories in my head for a while, but they were very unfocused. Ed came to me and with the idea of making a film in the summer. He wanted it to be based outside, on Hampstead Heath and for the stories to be based around the issues of sex and love. The idea of making a film with Ed propelled me into writing them. I wrote them very quickly, and the writing was quite raw and quick. That was a deliberate choice because of the schedule that we had and also because of the way the film was going to work.

How did you choose the couples for the stories?

With some of the stories, like Billy and Brian, the gay couple, it was much more about wanting to write about the issue of having children more than the fact I wanted to write about a gay couple. If we had to set a film in Hampstead Heath, with people falling in love and talking about sex, then it would be an omission not to include a gay couple. But really it came at it from the fact that I wanted to have an interesting conversation about family and children.

I also wanted to write about a good divorce. I think it's possible to have a good divorce and in fact I think sometimes people should get divorced. Sometimes people stay together for all the wrong reasons. So I wanted to write about two people who are very much in love, but just can't be together.

And I wanted to write about a couple, separated at the beginning of their relationship and meet again 50 years later.

Why have you set them all in the park?

I've spent years walking around London parks. I love them. I find them really fascinating places and they're where people go to relax, to meet. But I always find them really sexually charged places. I think that's where people go when they have affairs. I tried to project that fantasy onto all these couples.

What made you think of the title?

You grow up watching films on TV and there's this warning ahead of the drama: beware this contains scenes of a sexual nature. I like the idea that this is a kind of a warning yet slightly provocative. And actually it's a perfect title for the film because there is not a single narrative but a collection of individual scenes.

How does the central story of Iris and Eddie affect the tone of the film?

It's actually an uplifting story in that you they may have spent the last 50 years coming to this bench to remember this fantasy, this ghost of a young man or a young woman that they perceived that they were in love with.

But what they realise of course when they meet is that, while it's fascinating to talk about what they've been through and what could have been, they come to the realisation that they have had good lives. I think that says something incredibly uplifting

**EWAN MCGREGOR (as Billy)
On SCENES OF A SEXUAL NATURE**



What character do you play?

I play Billy. There's something quite free about him. He's got a brilliant partner and they have this great relationship. He goes off with other guys and has nights out with them and that's in the make-up of their relationship. Brian, his partner is sensible and bookish, while Billy is more of a fun-loving kind of guy.

I think he's a very lucky guy and yet there's this one nagging thing in his life: he thinks he wants to have children and he believes that it's a possibility.

How did you approach playing a gay man?

I've never been a soldier but I've played a soldier. Billy is a human being, if he is gay or straight, it doesn't make any difference. I put myself in the situation and try and get the feelings and the thoughts that would be going through his head. It's as simple as that. What's really nice about it is that you believe that it's believable. They're in love with each other and they're an established couple. I think that comes across very strongly. I think it was done with respect and they are emotionally engaging. You don't emotionally engage with them just because they're gay, you emotionally engage with them because of their situation.

Why did you get involved in the film?

I got involved because of the script. The writing was very good and I think the whole idea that the film was being made really appealed to me. Many films these days don't get made and so many films struggle to get financing.

I thought the structure of the film worked really well. I'd like the debate in it. I liked the discussion about these two gay men adopting a child and what that would mean in their lives. When I first read the script I just thought this could actually be any couple. It didn't really matter if they were gay or straight. There is a potential for both those characters to commit to one another and to bring up a child and I think it's believable.

How was it working with Douglas Hodge?

Doug and I were doing *Guys and Dolls* [theatre] at the time and the idea that we were working together on stage and would be shooting this during the day was appealing. It was a nice continuity to what was going on.

We worked on it a few times together before shooting because we wanted to be on top of the dialogue. We didn't know if we were going to shoot it in sections. We worked on it so that we could play it from start to finish. It's a rarity to have access to the other actor to do that. We would run it a couple of times between shows and come in early a couple of days before shows as well so that we could play it through.

What was it like working on such a low budget film?

I'm lucky enough to make big films, but also smaller ones and the smaller ones tend to be more enjoyable. There's something about the lack of budget that enhances the experience and you've got to solve problems there and then. It was nice to know everyone's name by the end, whereas on a bigger film sometimes you don't know who anyone is.

I really wanted to do this film because the writing was good. I also thought our scene was really lovely I was really pleased with the result. I think the scene worked perfectly because of what Doug was doing, the choice of shots and the way it was edited. I think it came together perfectly.

Have you seen the finished film?

When I got the chance to watch the film I loved it. Watching the film was like having a glass of champagne. All of the performances are hugely believable and touching, in one-way or another.

I meet people all the time who don't know about Hampstead Heath. They don't know it's there. It's the nearest thing you can get to being in the countryside, being in the wilderness in central London. It makes you think about what love means in your life and if you're lucky, like I am, then, it makes you reflect on your own happiness through your partner.

**SOPHIE OKONEDO (as Anna)
On SCENES OF A SEXUAL NATURE**



Why did you decided to take a role in this film?

I remember this part stuck out because I couldn't really see how to make it work. So I thought I'll do that one, because it's a little complicated and I thought that would be a good challenge.

Tell us about your character?

I play Anna. She is on the Heath with her boyfriend and has a very big row with him and they split up. They've obviously been having quite a bad time, when she basically tells him to leave. Before she gets time to contemplate what is happened, Tom's character tries to chat her up.

I think she's sort of sick of blokes at that point, and she decides to play him at his own game and wind him up. The Anna that you see in the film isn't the everyday Anna. She's at a crisis point. She has just split from her long-term partner and she has Noel coming up to her. She is put in a very extreme situation. She probably isn't like that all the time.

It was a very fast shoot, what was that like?

I liked the fact that we filmed it in one day and that I got to do a full proper scene, not just lines here and there. The day before filming was raining and we spent a lot of time learning lines so we were really quite hot on them by the next day. When the day of filming came, we were chomping at the bit to do a bit of acting.

TOM HARDY (as Noel)
On working on SCENES OF A SEXUAL NATURE



What character do you play?

I play an opportunist lad called Noel, out on a stroll to find a woman for the day. He is a bit of a lonely character, looking for some company. That's why he's roaming around all day.

For me it was very easy to fit into the role because he's a hustler. There are a lot of quick, darting questions in his head, similar to me. I found it funny.

Why did you come on board this film?

I got involved because Sophie was doing it and because the script was really funny. The writing is very astute and a great set of duologues. It's not often that you get an opportunity to play ball on film, to do a few pages worth of moving dialogue. That was my immediate reaction. It was just great.

You have some scenes with a dog, what was that like?

Onion the dog was so much fun. She's a great dog. She has a face like a rugby ball, like an English bull terrier. It comes running on while I'm trying to pull my pants up and then it chases me out the scene.

And this was improvised?

I had an opportunity there. They said: 'look, do you want another scene', and I thought: 'yeah, yeah, I'll have another go'. It was because of the dog, who was just perfect, she would pretty much do anything on screen. She was better than all of us, so receptive. You could talk to her and she'd talk back.

How do you feel about the finished film?

I did my best. The film is really tasteful, good fun. I would definitely tell my family and friends they should see it because I think it's fun and it's good. My friends that have already seen it think it's brilliant. They left the movie feeling good and that's a result, that's a proper result!

**ADRIAN LESTER (as Pete)
On SCENES OF A SEXUAL NATURE**



What attracted you to working on this film?

The reason I came on board was because of the script. The script is excellent! I thought I had to be a part of it because it's going to be good.

What's really clever about the film is the scheduling required every actor for maximum three days. For me it was two days, and to spend two days, one on one, with a great actress, on material that was provoking, intelligent and funny, is a dream come true. So you just you jump at the chance. And everything else is icing.

Why did you think the script was so good?

When I read it, I believed that Aschlin had caught every tricky conversation I'd ever had with my girlfriend, fiancée, and wife, and he'd put it on a page in a way that was respectful and informative to anybody reading it.

I don't want to sound too philosophical, but because none of the characters, including the one I played, really know what they want, or really know what they think, it touches that part of every human being that is a little at sea. The film brilliantly touches on that.

What was it like working with Catherine Tate?

It was great to work with Catherine. She was brilliant. She's really, really, really good! It's incredible that she manages to inhabit, truthfully and fully so many different characters; that's the actress inside the comedienne.

How did you feel about working with a first-time feature director?

Any director on low budget project like *Scenes Of A Sexual Nature* will have worked quite closely with the writer on getting the scripts to that level. So the director has hand-in-hand made those subtleties and those observations. And

because he's a part of that, you know that this person will know what they're talking about and what they're going for.

It was a great project to be a part of, and I think that you then understand why everybody links to it. Anybody who decides to put money into that script and the actors came to it for the same reasons. And I'm not surprised that such a busy cast decided to get together and do three or four days on a low budget feature, when there's a script like this, because that's what people really, really want.

Suran Goonatilake (Executive Producer)

On

SCENES OF A SEXUAL NATURE

How did you become involved with this film?

I met Ed and Ash about a year before they came up with the idea of Scenes of a Sexual Nature, before we had started the project together.

When Ed emailed me the script, he caught me at a very good time, when I was in a very happy mood, I had just sold my first company and I had just come back from holiday in Brazil.

It was surprisingly good. I thought the script was amazing and Ash had done a great job. I thought it a very good project to investigate further. At that stage, Ed and Aschlin only had one or two actors attached, but I decided to back it anyway on the strength of the script.

I liked the whole fact that it was a relationship driven project. I thought the stories were very contemporary, very London, very multicultural London, and very now.

Cast and crew have been completely dedicated. It was a fantastic team. I think this has been an amazing journey but it isn't quite finished yet and I think we have a lot more work to do and. Yet in the end it's going to work out for everyone. I think everyone involved can be really proud of the work.

I think I've learnt a lot about the industry and it's been a pleasure to work with Ed Blum.

CAST BIOGRAPHIES

HOLLY AIRD (Molly)



Aged nine, a young Holly was chosen out by a casting director to star in *The History of Mr Polly*. Her first acting appearance went well, and she began getting even more roles such as *The Tale of Beatrix Potter* and *The Flame Trees of Thika*.

She managed the sometimes difficult transition from child actor to adult actress and sustained a successful career in both film, television and theatre.

She is now most well known for her role as forensic pathologist, Frankie Wharton, in the BBC Series *Waking the Dead*. Amongst her other notable TV roles have been in *Mother Love*, *Soldier Soldier*, *Have Your Cake and Eat It* and most recently in *Losing It* with Martin Clunes.

Holly's other film roles include *Intimate Relations* with Julie Walters, *Fever Pitch* with Colin Firth, *Theory of Flight* with Kenneth Branagh and Helena Bonham Carter, *Dreaming of Joseph Lees* with Samantha Morton and the adaptation of A.S. Byatt novel *Possession* alongside Gwyneth Paltrow and Jeremy Northam.

Her theatre roles include *Ice Man Cometh* starring with Kevin Spacey.

DAME EILEEN ATKINS (Iris)



Eileen was born in London and was a student at the Guildhall School of Music and Drama. She made her first appearance in London in *Love's Labours Lost* or at the Open Air Theatre, Regents Park. Seasons in repertory followed including two years with the RSC at Stratford-upon-Avon.

In theatre, she won the 1965 Evening Standard Award for Best Actress for her performance as Childie in *The Killing Of Sister George*, a Variety Club Award for her role as Elizabeth in Robert Bolt's *Vivat! Vivat! Regina*, received an Olivier Award for Best Supporting Actress in Peter Hall's production of *The Winter's Tale*, was nominated for an Olivier Award for Best Supporting Actress for her performance in Tennessee Williams' *The Night Of The Iguana*, directed by Richard Eyre and won an Olivier award for Best Actress in RSC's *The Unexpected Man* with Michael Gambon.

In 1989 Eileen appeared as Virginia Woolf in her one woman show *A Room Of One's Own* and received the Drama Desk Award for Best Solo Performance and a special Citation in a practically unanimous vote from the New York Drama Critics Circle. In 1992 Eileen premiered her own play, *Vita And Virginia*, at the Chichester Festival Theatre - as Virginia Woolf opposite Penelope Wilton's Vita Sackville West.

She has also appeared many times on the American stage where her credits include *The Promise*, *As You Like It*, *The Duchess Of Malfi*, *Mary Barnes*, *Prin*, and *Indiscretions* at the Ethel Barrymore Theatre.

Her film appearances include *The Dresser*, *Equus*, *Let Him Have It*, *Wolf*, *Jack And Sarah The Avengers*, *The Hours*, *Gosford Park*, *American Girl*, *Cold Mountain*, *Vanity Fair*, *Ask The Dust*, *The Queen Of Sheba's Pearl's*, and *The Feast Of The Goat*.

In 2003 Eileen appeared in *Honour* at the National Theatre, directed by Roger Michell for which she won the Olivier Award for Best Actress. She appeared on Broadway in William Nicholson's *Retreat From Moscow* directed by Daniel Sullivan, for which she was TONY nominated.

HUGH BONNEVILLE (Gerry)



Hugh's recent films include David Mackenzie's erotic thriller *Asylum*; *Four Last Songs*, directed by Francesca Joseph; *Man To Man*, directed by Regis Wargnier; *Piccadilly Jim* for director John McKay; and Richard Eyre's *Stage Beauty*. Hugh previously worked with Eyre on the Academy Award-winning *Iris*, for which his portrayal of the young John Bayley won him the New Talent Award at the Berlin Film Festival and a BAFTA nomination for Best Supporting Actor. Other feature credits include *Mansfield Park* and *Notting Hill*.

For television, Hugh recently completed shooting *The Aftermath* for BBC/HBO (co-starring Gina McKee and Sophie Okonedo). His other television credits include the Emmy Award-winning Churchill film, *The Gathering Storm*.

Hugh's many stage appearances include *Cloaca* at the Old Vic directed by Kevin Spacey, *Us and Them* at the Hampstead Theatre and Sam Mendes' production of *Habeas Corpus* at the Donmar Warehouse, where he also appeared in *Beautiful Thing*, later co-producing the show in the West End. His work for the Royal Shakespeare Company includes playing Laertes to Kenneth Branagh's *Hamlet*, *The Alchemist*, *Two Gentlemen of Verona* and *'Tis Pity She's a Whore*. Seasons at the Royal National Theatre include *The School for Scandal*, *Yerma* and the title role in *The Devil's Disciple*.

TOM HARDY (Noel)



Tom Hardy was born and raised in South West London. Following an acting course at Richmond Adult College Parkshott Centre, Tom won a place at the infamous Drama Centre in North London. Tom was offered representation by a top London agent and soon afterwards he won a role in the Stephen Spielberg/Tom Hanks collaboration and Emmy award winning mini-series *Band Of Brothers*.

Tom's next role was starring alongside Willem Dafoe, Paul Bettany and Ewen Bremner in *The Reckoning* on location in Almeria. Tom then starred in the Oscar winning *Black Hawk Down*, directed by Ridley Scott.

In January 2002, Tom shot his debut Hollywood movie, *Star Trek Nemesis* followed by Matthew Parkhill's *Dot The I* and Matthew Vaughn's *Layer Cake*.

Tom then moved to the theatre to play in Stephen Adly Guirgis's *In Arabia We'd All Be Kings* at The Hampstead Theatre in London and in *Blood* at The Royal Court. Tom won the Outstanding Newcomer award at the 2003 Evening Standard Theatre Awards and was also nominated for an Olivier Award. He then went on to appear in *Festen* at The Almeida.

Tom's recent television work includes *Colditz* opposite Damien Lewis and Sophia Myles, the new Poliakoff drama *Gideons Daughter* opposite Bill Nighy and *The Virgin Queen*, for the BBC with Tara Fitzgerald and Anne Marie Duff. He will recently be seen playing Count Rohan in Sofia Coppola's film *Marie Antoinette*.

DOUGLAS HODGE (Brian)



Doug was nominated for an Olivier theatre Award for his outstanding performance in *The Caretaker*. He was also nominated for Best Actor in the 2005 Evening Standard Awards for his role in *Dumbshow* at The Royal Court.

Doug is currently in rehearsals for the lead role of Titus in *Titus Andronicus* at Shakespeare's Globe, Directed by Lucy Bailey. Doug also played Nathan Detroit in Michael Grandage's production of *Guys and Dolls* at The Piccadilly Theatre.

His television work has included roles in *Middlemarch*, *Men of The Month*, *True Love*, *Redcap*, *It Could Be You*, *The Way We Live Now* and *Spooks*. His film career has seen him in *Saigon Baby*, *Hollow Reed*, *Vanity Fair* and *The Trial*.

ADRIAN LESTER (Pete)



After being spotted by director Mike Nichols and offered the part of Henry in *Primary Colors*, alongside John Travolta and Emma Thompson, Lester has enjoyed a series of diverse and successful roles on the big screen including *Maybe Baby*, *Born Romantic*, *Love's Labour's Lost*, *Dust*, *Final Curtain*, *Best* and hard hitting award winning TV drama *Storm Damage*. He also guest starred in a double bill of the popular TV Series *Ghost Squad* for Channel 4 over Christmas (27 December).

Lester trained at the Royal Academy of Dramatic Art in London and soon became one of the most celebrated actors in the West End. His extensive theatre experience has included major roles in *Sweeney Todd*, *Company*, *As You Like It*, *Six Degrees of Separation*, *Kiss of the Spider Woman*, *Antigone*, *Winter's Tale*, *A Midsummer Night's Dream* and many more.

He has garnered over ten award nominations. He received an Olivier Best Actor in a Musical Award for his portrayal of Bobby in *Company*, directed by Sam Mendes, the Time Out Award for his performance in *Six Degrees of Separation* and the Carlton Television theatre award for *Hamlet* (World Tour), directed by Peter Brook. Earlier this year, Lester received critical acclaim for an impressive portrayal of *Henry V* at the National Theatre, directed by Nicholas Hytner.

EWAN McGREGOR (Billy)



EWAN McGREGOR is a multi award-winning actor, who is known for both his versatility and eclectic choice of roles. He is perhaps best known to today's film audiences for his portrayal of Obi-Wan Kenobi in George Lucas' second blockbuster *Star Wars* trilogy.

Born in Scotland, McGregor gained his first acting experience with the Perth Repertory Theatre and later attended London's Guildhall School of Music and Drama. Six months before graduating, he won a leading role in Dennis Potter's six-part BBC series *Lipstick on Your Collar*, and has been working steadily ever since. He made his feature film debut in 1993 in Bill Forsyth's *Being Human*. The following year, he earned widespread praise and won an Empire Award for his performance in the thriller *Shallow Grave* which marked his first collaboration with director Danny Boyle.

In 1996, he reunited with Boyle to star in *Trainspotting*, bringing him international acclaim and many awards, including the London Film Critics Circle, Empire, and BAFTA Scotland Awards for Best Actor.

His other early film credits include *Emma*, *Brassed Off*, *Little Voice* and *Velvet Goldmine*. In 2001, McGregor starred in Baz Luhrmann's *Moulin Rouge!*. McGregor was recognized with the London Film Critics Circle Award, an Empire Award, and a Golden Globe nomination for Best Actor. That same year, McGregor co-starred in Ridley Scott's *Black Hawk Down*.

His recent film work includes starring roles in *Young Adam*; the romantic comedy *Down With Love*, Tim Burton's fantasy *Big Fish*, the hit animated comedy *Robots*, *The Island* opposite Scarlet Johansson and *Stay* starring opposite Naomi Watts.

In-between McGregor's film commitments he returned to the stage with critical acclaim starring in the lead role of Sky Masterson in The Donmar's production of *Guys and Dolls* in London's West End. McGregor is currently filming *Miss Potter*, with Renée Zellweger.

GINA McKEE (Julia)



Gina's film credits include *Scenes of a Sexual Nature*, *The Adventures of Greyfriars Bobby*, *Mirrormask*, *The Reckoning*, *There's Only One Jimmy Grimble*, *Women Talking Dirty*, *Wonderland*, *Notting Hill*, *The Croupier* and *Naked*. Gina is currently in Thailand shooting *Aftermath Tsunami* [working title].

T.V includes *The Lavender List*, *The Forsythe Saga*, *The Blackwater Lightship*, *Dice*, *The Passion*, *Mothertime*, *Brass Eye*, and *Our Friends in the North* for which she won the BAFTA for Best Actress.

Her theatre credits include *Aristocrats* at the National, *The Exonerated* at the Riverside Studios, *Old Times* at the Donmar, *Five Kinds of Silence* at the Lyric Hammersmith and *Hammetts Apprentice* at the Royal Court.

ANDREW LINCOLN (Jamie)



Andrew Lincoln graduated from theatre school RADA and rose to fame in the popular BBC TV series, *This Life*, playing Edgar "Egg" Cook. He went on to appear in many successful TV shows including *Bomber*, *A State of Mind*, *The Canterbury Tales* before going on to star in the comedy drama *Teachers* (of which he directed two episodes in the third series). He has since gone on to star in *Whose Baby*, *Lie With Me* and *Afterlife*.

He has also had several film roles, including appearances in *Human Traffic*, *Love Actually*, *Enduring Love* and *Comme t'y es Belle!*

SOPHIE OKONEDO (Anna)



After graduating from RADA Sophie spent two years with the Royal Shakespeare Company and began her long running association with the Royal Court Theatre (where she is now on the Board of Directors) and with whom she appeared in more than ten plays. Her big break was when she joined Trevor Nunn and Jon Caird's company at the National Theatre to play the role of 'Cressida' in *Troilus and Cressida*.

In 2002 she co-starred in the Award winning British film *Dirty Pretty Things* alongside, earning her a nomination for Best Supporting Actress at the Independent Film Awards in 2003. Sophie has had parts in other hit films such as *This Years Love* (1999), *The Jackal* (1997), *Go Now* (1995), and *Young Soul Rebels* (1991).

Sophie recently starred in *Hotel Rwanda*, directed by Terry George which earned her an Oscar nomination, a SAG nomination, a Critics Circle Award nomination and NAACP Image Award nomination for Best Supporting Actress.

Sophie's cutting edge television roles include the 2003 Paul Abbot thriller/black comedy *Alibi*, and in his BBC series *Clocking Off* (2000) and Tony Marchant's *Never Never* (2000) for Channel 4 which earned her a Best Actress nomination at the RTS Awards.

Audiences will next see Sophie in *Stormbreaker*, which is due for UK release in July. Sophie was most recently seen in *Aeon Flux* alongside Charlize Theron, and prior to this in Channel Four's TV drama *Born With Two Mothers* which addressed the powerful issue of IVF treatment.

Sophie has recently completed filming *The Martian Child* alongside John Cusack and Joan Cusack, and is currently filming *Tsunami* [summer 2006] in Thailand, about the tragedy that struck during Christmas of 2004.

EGLANTINE REMBAUVILLE (Sophie)



French actress Eglantine played in both French television and theatre. She appeared in the series *La vie devant nous* for two years before leaving to Esther in *Le Bleu de l'Océan*, and then Camille in *Une Femme Si Pafait*.

Other television roles include the shows *Clara et Associes*, *Saveur Giordano*, *Louis Page*, *Avocats & Associes* and *Le Serment de Mado*. She has also appeared in the films *Flip a Coin* and *Narco*.

Prior to working on *Scenes of a Sexual Nature*, Eglantine played the part of Claire in *The da Vinci Code* directed by Ron Howard.

NICK SIDI (Ludo)



Nick Sidi has an active career in both TV and theatre. His television work includes roles in *Vincent*, *Hotel Babylon*, *Silent Witness*, *No Angels*, *Bob and Rose*, *Wire in the Blood*, *Cold Feet*, as well as series of *Bodies* and Paul Abbott's *Clocking Off*.

In the theatre Nick has appeared on stage at both the Royal Court and National Theatre. His recent theatre work includes *Motortown* and *Port* both by Simon Stephens, *Tales from the Vienna Woods*, *Twelfth Night*, and *As You Like It*.

MARK STRONG (Louis)



Mark Strong was born in London. He first intended to pursue a career in law but returned after studying in Munich for one year to university in London (where he studied English and Drama) before he went to the Bristol Old Vic Theatre School.

Since then he has had an impressive career in film, theatre and television. He became known playing the role of Tosker in the multi-award winning BBC drama *Our Friends In The North*. His other television credits include *Emma*, *Ann Karenia*, *Falling Apart*, *Henry VIII*, *Prime Suspect V1* and *Walk Away And I Stumble*.

In 2005 Mark received the Best Actor BAFTA TV award for his performance in *The Long Firm*.

He has appeared in numerous British stage productions, including at the Royal National Theatre and the RSC. These include *Death of a Salesman*, *Closer*, *The Iceman Cometh* and *Speed The Plow*. He was nominated for a 2003 Laurence Olivier Theatre Award for Best Performance in a Supporting role for his performance in *Twelfth Night* performed at the Donmar Warehouse.

His film roles include *It's All About Love*, *Syriana*, *Oliver Twist*, *Revolver*, *Tristan and Isolde* and most recently in Danny Boyle/ Alex Garland film *Sunshine*.

CATHERINE TATE (Sara)



As a leading actress, Catherine has an array of credits; in 2005 alone, she starred in the West End production of Neil Labute's *Some Girls*, alongside David Schwimmer and completed recording the feature films: *Love & Other Disasters* (alongside Brittany Murphy), *66* (with Helena Bonham Carter) and *Starter for Ten* (with James McAvoy).

Catherine recently won the 'Best Comedy Performance' award at the 2006 RTS Awards and has been nominated for 'Best Comedy Performance' at the 2006 Baftas. In 2005 Catherine won the 'Best Television Newcomer' award at the British Comedy Awards and at the RTS Awards as well as the Variety Club Comedy Award and the 'Originality' Award at the Women in Film & Television awards. 2005 also saw Catherine nominated for a 2005 International Emmy for 'Best performance by an Actress'; 'Best Actress' and 'Best TV Comedy' at the 2005 British Comedy Awards.

Catherine has recently completed a lead role in the BBC's *Twisted Tales* series, a major role in the crime/drama series *Miss Marple* for ITV and a role in the BBC's *Bleak House*.

In addition to this television success, Catherine has enjoyed sell out live success (in London and the Edinburgh Festival) with her self-titled debut solo show.

POLLY WALKER (Esther)



Polly began her career as a dancer but an injury at the age of 18, forced her to change direction. She studied at London's Drama Centre and from there went on to appear in theatre productions for the RSC, including *As You Like It*, *Hamlet* and *Les Liaisons Dangereuses*.

Polly landed the title role in the TV series *Lorna Doone*, and has since made notable TV appearances in *Jeffery Archer: The Truth*, *State of Play*, *The Mayor of Casterbridge* and *Waking the Dead*. She won a Golden Globe nomination for her role of Atia of the Julii in HBO's epic *Rome*.

She made her feature debut in *Shogun Mayeda (Kabuto)* and then went on to star in Mike Newell's *Enchanted April*. She gained attention in Phillip Noyce's *Patriot Games* and has since appeared in Peter Greenaway's *8 and a Half Women*, *The Gambler* with Michael Gambon, *Talk of Angels* with Frances McDormand and an adaptation of Kafka's *The Trial* with Anthony Hopkins.

BENJAMIN WHITROW (Eddie)



Benjamin Whitrow is a prolific stage actor, where he has performed in over 40 plays with the National Theatre, and the Royal Shakespeare Company, amongst others. His extensive stage credits include *The Rivals*, *Loot*, *The Merry Wives of Windsor*, *The Winter's Tale*, *Henry VIII*, *Uncle Vanya*, *A Man For All Seasons*, *Noises Off*, *The Cherry Orchard*, *Passion Play*, *Otherwise Engaged*, *What the Butler Saw*, *The Front Page*, *School for Scandal*, *A Flea in Her Ear* and *The Idiot*.

He has also been seen on the big screen in such films as *Quadrophenia*, *On the Black Hill*, *Clockwise*, *Fairy Tale: A True Story*, *Restoration*, *Damage* and *Brimstone* & *Treacle*.

He played Mr. Bennet in the BBC adaptation of *Pride and Prejudice*, for which he received a BAFTA nomination. His other television appearances include roles in the BBC's *Tom Jones*, *A Man For All Seasons*, *The New Statesman*, *Monarch Of The Glen*, *Blonde Bombshell*, *Inspector Morse*, *Midsomer Murders*, *Jonathan Creek*, *Henry VIII*, *The Merchant Of Venice*, *Murder In Suburbia* and *Poirot*.

CREW BIOGRAPHIES



Ed Blum: Producer/ Director

Edward is both a BAFTA nominated drama director and a critically-acclaimed documentary director / producer.

The first short comedy he directed, *The Last Post*, was nominated for a BAFTA in 1996. Although made for only £2,000 it became one of the most profitable short films of that year, being sold to Channel 4, numerous countries around the world and to several airlines.

Edward has since directed on the award-winning ITV drama series *The Bill* and has produced and directed numerous documentaries and drama documentaries for the BBC and Channel 4. He also produced and directed the first series of the ITV comedy show, '*Take The Mike*'.

His talent at producing popular mainstream shows was called upon when he was appointed Series Producer of *Modern Obsessions*, a series of programmes commissioned to help launch E4. More recently the BBC invited him back for a short period as Deputy Editor of BBC News and Current Affairs Development to help oversee a large slate of new programmes for all four BBC channels.

Whilst learning his trade in television, Edward has successfully developed a number of screenplays which he is making through his own independent film company, Tin Pan Films. Besides *Scenes of a Sexual Nature* he has also developed the crime caper *Crimebusters* which won the Big Pitch Competition at the Cannes Film Festival last year.

Aschlin Ditta: Writer

Aschlin Ditta has written for a variety of TV shows. He has recently finished working on *No Angels* the popular Channel Four comedy drama. He has also co-written and appeared for the past three years in the award winning comedy *The Catherine Tate Show* and can take claim for its domestic and international success. The show has to date won the Canadian BAMF comedy award 2004, been nominated for an International Emmy; been nominated for a Golden Rose, won Best Newcomer at the 2005 Comedy Awards, Best Show at the 2006 RTS Awards, Best Show at 2006 Broadcast Awards and was nominated for three BAFTAs.

Aschlin is currently writing a pilot for a new six part drama series for the BBC. In addition he has recently completed a sitcom commission for Hat Trick and is developing a comedy drama with Tiger Aspect, two of the biggest independent television companies in the UK.

The National Theatre has also picked up on his talent and has invited him to work at their studio theatre and he is writing his second feature film in the summer of 2006.

Vadim Jean: Executive Producer

Vadim Jean, executive producer, has produced and/or directed seven feature films including *Leon The Pig Farmer*. He has won nine international awards, including prizes at the Venice International Film Festival and the Evening Standard British Newcomers Award. His latest film *Jiminy Glick in Lalawood*, with Kurt Russell, was the closing film at the Toronto Film Festival 2004. As a feature film director, Vadim most recently made his American directorial debut with *Jiminy Glick in Lalawood* for Gold Circle Films (*My Big Fat Greek Wedding*), starring Martin Short as Jiminy Glick from his Comedy Central TV show. The cast also includes Elizabeth Perkins, Kurt Russell, Steve Martin and Janeane Garofolo.

Vadim is presently helming *Hogfather*, the first live-action adaptation of a Terry Pratchett Discworld novel for Sky TV and RHI, starring David Jason and Ian Richardson with broadcast planned for Christmas in 2006.

Suran Goonatilake: Executive Producer

Suran Goonatilake OBE is the Chairman of 5 London Films, a London-based company focusing on high-quality independent film and TV productions. He is also a co-founder of Luxury Unveiled, a media company focused on the Luxury Goods sector that has recently completed a six part TV series on some of the world's leading luxury brands. Suran is also Chairman of Bodymetrics, a company pioneering the use of body-scanning for made to measure luxury

garments. Bodymetrics has operations in leading department stores including Selfridges, in London, and in Lé Bon Marche in Paris.

Amanda Wilkie: Co-Producer

Amanda continues to line produce film and feature-length or serialised dramas for television - her most recent to be screened '*Scenes of a Sexual Nature*' (feature) and the well received '*The Best Man*' (ITV). Her past production credits form an impressive catalogue of critically acclaimed dramas include '*Danielle Cable*', '*Wall of Silence*' and the award winning '*Fat Friends*'.

David Meadows: Director of Photography

David is one of the most sought-after cameramen in the UK. He has worked on over two hundred broadcast documentaries and dramas. In that time, shows he has filmed have gained a BAFTA Nomination, an EMMY Nomination, and a British Advertising Award Gold Medal.

Emma Style: Casting Director

Emma Style has been casting since 1984. Her film work includes several films for Franco Zeffirelli including *Tea with Mussolini*. Television work includes Emmy award winning *Prime Suspect* and *Our Friends in the North*. Emma is currently working on several film projects and the first live action Terry Pratchett novel *Hogfather*, to be brought to the screen for Christmas 2006.

Joe McNally: Editor

Joe McNally has edited numerous commercials, documentaries and feature films. Documentaries have included *Skin Deep* and *Working The Thames* for the Discovery Channel. His feature film work includes *One More Kiss*, *Jump*, *Jiminy Glick in LA LA Wood*, *Hogfather* starring Nigel Planer and Sir David Jason.

Dominik Scherrer: Composer

Dominik Scherrer is a London based composer for screen and stage. His adventurous score for Evening Standard Award winning Ben Hopkins film *The Nine Lives of Tomas Katz* won Best Score at the Estepona Film Festival. He also scored *The Truth*, released earlier this year in the UK, a black comedy starring Elizabeth McGovern and Elaine Cassidy. Other feature films include *The Honeytrap*, *Alice Through the Looking Glass* and *Appetite*, as well as the Italian *In principio erano le mustande*.

Dominik Scherrer also created the theme-tune and the score for ITV's hit series *Miss Marple* (Geraldine McEwan) which won him the New York Festivals' TV Programming Award for Best Music as well as other TV drama such as the four-

parter *Jericho* and the thriller *If I had You*. He also composes and directs his own film-operas, most recently *Hell for Leather*, a motorbiker opera, had its US premiere at Sundance and went on to win 10 Awards.

Ian Wilson: Sound Editor

Ian trained at the BBC in Birmingham and then moved to London to work on feature films in the early 90's which had always been his passion. He has been fortunate to have worked along side such diverse directors as Terry Gilliam, Tim Roth and Michael Winterbottom, supervising the sound on films such as *Brothers Grimm*, *The War Zone*, *Wonderland* and *The Claim*.

Jo Thompson: Costume Designer

Scenes Of A Sexual Nature is the first time Jo has designed the costumes for a full-length feature film. After a successful career designing for TV in both drama and comedy on shows such as *Drop The Dead Donkey*, *Bedtime*, she also has designed a number of short films, *Dumping Elaine*, *Dead Calm*, *The Silent Treatment*, *Inseparable*, *Stingray* and has most recently designed the costumes on the new Shane Meadows film *This Is England*.

Colette King: Make-Up Artist

Make up designer Colette's latest work can be seen on the recently completed horror/thriller *Dark Corners* starring Thora Birch and Toby Stephens.

Rawdon De Fresnes: 1st Assistant Director

Having worked for the last 15 years in the field of commercials and music videos, Rawdon has connections with the executive producer Vadim Jean, who brought him to the project and the director Ed Blum and his script for *Scenes of a Sexual Nature*. The project gave him the opportunity to expand into feature films.

Henry Milliner: Production Sound Mixer

Henry Milliner has worked as a sound recordist in a variety of television and film productions, including *Who Rules The Roost*, *What Not To Wear* and *The Block*.

Clare Giffiths: Lawyer

Clare Griffiths is the production lawyer for the film. Having obtained broad experience in leading city, niche and West End law firms, Clare set up specialist intellectual property and media law firm Be. in 2004. The firm currently acts for approximately 200 high-profile media clients, ranging from TV and film production companies, writers, actors and comedians, creative agencies, designers, inventors and technology companies.