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Synopsis

Based on the internationally bestselling novel of the same name, *THE GUERNSEY LITERARY AND POTATO PEEL PIE SOCIETY* tells the story of Juliet Ashton (Lily James), a free-spirited, successful writer living in post-war London.

Despite the success of her recent novel and support from her dear friend and publisher Sidney (Matthew Goode), she struggles to find inspiration for her writing after the harsh experiences of the war. Poised to accept a proposal from Mark Reynolds (Glen Powell), a dashing American GI, she receives an unexpected letter from a Guernsey farmer named Dawsey Adams (Michiel Huisman). Juliet impulsively leaves for Guernsey, where she hopes to write about the curiously named book club that Dawsey has written to her about, formed by his fellow islanders under the German occupation in WW2. Juliet is charmed by the island and inspired by the members' shared love of literature. As a lifelong bond forms between this unlikely group of friends, Juliet soon realises that the society are hiding a heartbreaking secret, which they are afraid she may bring to the surface. As Juliet and Dawsey become close, she begins to unravel what happened during the difficult years under the occupation and starts to understand why they are so afraid to tell her their story. Her fate now intertwined with the society, Juliet must decide how to help her new friends and follow her heart, knowing that her life may change in ways she had never expected.

Introduction

It is late at night on Guernsey, one of the small chain of Channel Islands suspended in the sea between France and England. It is 1941 and the island is under Nazi Occupation. Among the many crimes the German soldiers are committing is the theft of the island's livestock to feed their army on the continent and the imposition of a crippling curfew for Guernsey's near-starving inhabitants.

In defiance of both of these, four friends, Elizabeth (Jessica Brown Findlay), Eben (Tom Courtenay), Isola (Katherine Parkinson) and Dawsey (Michiel Huisman) are winding their way merrily home down a dark country path. They are a little drunk it's true, but mostly they are happy to be in each other's company. After months of hunger and isolation and fear, they have spent a precious night of laughter and conversation together at the home of Amelia (Penelope Wilton), feasting on an illicit pig, boldly hidden from the Nazis by her.

A blinding headlight terrifies the friends into silence. A group of German soldiers wielding machine guns prepare to arrest the group for being out after dark until Elizabeth offers the suggestion the friends are merely returning home from a meeting of their book club. She fumbles around for a name, coming up with the unlikely sounding Guernsey Literary and Potato Peel Pie Society. The latter is an unhappy example of the kind of culinary delicacies the islanders have been forced to create during the Occupation, including one that accompanied the delicious roasted pork earlier that evening. Although the Society is clearly not on the Nazi's list of approved groups, when the contents of Eben's stomach ends up splashing their shiny boots the disgusted soldiers weary of the group and decide to leave them to it. They make it clear the club must register their curiously named group with the German authorities in the morning.

The Guernsey Literary and Potato Peel Society is born. The islanders eagerly take the opportunity to meet regularly to discuss whatever books they can lay their hands on, relishing a book's ability to whisk them away from what has become a bleak and brutal existence. But like pretty much everything else on the island, even after the Germans are gone, books - and bookshops - are gone too. So much so that once the war is over Dawsey spots a name and an English address written inside a book he has read and enjoyed called *The Selected Essays of Elia* by Charles Lamb, he decides to write to the young woman. Dawsey simply asks if she knows of a London book shop that might stock any further books by Charles Lamb.

The free-spirited Juliet (Lily James) is living a rather grand life in London in 1946. The city is beginning to emerge from the dreary wartime years, although it's hard to disguise the many gaping holes where houses used to stand and lives gaily led. But the colour is returning. Just the sight of fresh paint is a cause for delight, and unfeasibly glamorous American GIs fill the jazz clubs throughout the town. Juliet is in love with one, the dashing Mark Reynolds (Glen Powell) and is poised to accept his proposal of marriage and move to a new life in the US.

Juliet is a sought-after journalist and writer, but her first book, a critical biography of Anne Bronte, sold just 28 copies. Her follow up is a collection of humorous essays about the wartime musings of a heroic little man called Izzy Bickerstaff, which has been published with much greater success by her beloved friend Sidney (Matthew Goode). The two are close and it was to Sidney who Juliet turned to following the harrowing death of her parents during the Blitz.

But Juliet is bored of the flippant Izzy and uncomfortable with the financial success his book has brought her. She is unable to shake the feeling it is at odds with the terrible suffering she sees Londoners still experiencing all around her. She wants to write again in her own voice but, although fondly encouraged by Sidney, she is struggling to find inspiration.

The letter from Dawsey is a welcome distraction. Something about his description of the book club moves her and he has a turn of phrase that makes her laugh. She sends him another book written by Lamb and they begin to write to each other.

When Juliet makes an impulsive decision to visit Guernsey, much to the dismay of Mark and against the advice of Sidney, she is charmed by the island and relishes the company of the book club members. She is inspired by their love of literature, and their passionate opinions. But their welcome is guarded and they greet her with a mixture of enchantment and uncertainty. Their founder, the headstrong Elizabeth, is nowhere to be seen. Amelia, at whose home they meet, keeps Juliet at arm's length and refuses to let her write about them. But as Juliet

begins to unravel what happened during those terrible years of Occupation, she begins to realise why the group is so afraid to tell her their story. She understands she has a very big decision to make. Not just about the book club but about her own life too.

About the production

The Guernsey Literary And Potato Peel Pie Society is one of the longer titles in film history – and director Mike Newell loves it for precisely this reason. “You decode the title against the story of the film, and you do that as you go along,” he explains. “It amuses me that it is quoted three times in the first two minutes! I find that funny. It's idiosyncratic and it leads you into an idiosyncratic experience.”

Saying the title in full, often at speed, became a running joke among the cast.

“It took me forever to be able to say it,” admits Dutch actor Michiel Huisman who plays Dawsey. “We were all calling it ‘Guernsey’ on set for a while, but then we went back to the full title -- and I kind of love it. I asked a few people to say it for me, and suddenly it became like a melody instead of all these words.”

Retaining the title in its full glory also honours the spirit of the best-selling book of the same name on which the film is based. Published in 2008, *The Guernsey Literary And Potato Peel Pie Society* was co-authored by US writer Mary Ann Shaffer and her niece Annie Barrows, and consists entirely of letters. Shaffer visited Guernsey, one of the string of Channel Islands, not part of the UK but feels very English and is a Crown Dependency.

Shaffer was entranced by the island and intrigued by the islanders’ dramatic experiences during the Second World War.

She became interested in Guernsey while visiting London in 1976. On a whim, she decided to fly to Guernsey but became stranded there as a heavy fog descended and no boats or planes were permitted to leave the island. As she waited for the fog to clear, she came across a book called *Jersey Under the Jack-Boot*, and so her

fascination with the Channel Isles began. Many years later, when goaded by her own literary club to write a book, Mary Ann naturally thought of Guernsey.

“Like most Americans Mary Ann had no idea the Channel Islands had been occupied by the Germans during War,” says Annie Barrows, who is Shaffer’s niece. “She became fascinated by the story of the occupation and the people who had lived through it. She spent the next 20 years of her life researching the subject.”

In 2006, Shaffer’s manuscript was accepted for publication. However she became gravely ill before it was finished. Barrows stepped in.

“Mary Ann called me and said, ‘You’re the other writer in this family. Will you finish this book for me?’” Barrows recalls. “I sat down to read it, and I was thrilled by it. It was like listening to Mary Ann talk and there was nothing more interesting than listening to Mary Ann talk.”

“There was a lot of work to do on it,” she continues. “I thought it was impossible until I sat down to write. Two hours in, I thought to myself, ‘This is not impossible. This is going to be wonderful.’”

Aunt and niece had always been close. “I saw Mary Ann all my life, pretty much,” Barrows says. “Every other day at least. I knew how she would tell this story. When I began to write, I could hear it. I could hear what the next sentence was going to be even if it wasn’t there.” Barrows remembers Shaffer vividly describing the people she had met in Guernsey.

Shaffer died in February 2008 a few months before the novel was published. *The Guernsey Literary and Potato Peel Society* went on to become the number one-selling paperback on the New York Times’ bestseller list and a firm favourite among US book groups.

However, the book had come to the attention of US film producer Paula Mazur even before its literary success. At galley stage it had first caught the eye of Miami-based independent bookseller Mitchell Kaplan, who reads books very early, often before publication, and very much wanted to make movies. He had been

looking for a filmmaker with whom to have that conversation. Kaplan's sister was Marcy Ross, president of Skydance TV, and she introduced him to Mazur.

Mazur's producing credits included Lily Tomlin's *The Search for Science Of Intelligent Life in The Universe*, Jessie Nelson's *Corrina, Corrina* and Eve Ensler's *The Vagina Monologues*. At the time she met Kaplan in 2008, she had just co-written and produced a feature adaptation of Wendy Orr's children's book *Nim's Island* for Walden Media. Mazur was looking to work on the adaptation of further literary properties and the tip off from Kaplan about a yet unpublished book with incredible cinematic potential came at the right time.

"I thought the characters were unique, well-voiced and specific," Mazur says of *The Guernsey Literary and Potato Peel Society*. "They were funny, and there was a real originality to them."

She was invigorated by the challenge of taking an epistolary novel, a novel of letters, one that took place in two time periods – 1946, with flashbacks to the war years 1940-45-- and making a compelling story from it.

"I think one of the reasons the book did so well was that readers were truly moved by the fact this group could get through the war by leaning on each other, by having a book group and by reading," Mazur suggests. "This felt like a really inspiring story to make into a movie."

Together Mazur and Kaplan optioned the film rights and formed their new Los Angeles-based film and TV production outfit, the Mazur/Kaplan Company. Their partnership combines Kaplan's ability to spot potential screen gems at the manuscript stage with Mazur's Hollywood smarts.

In addition to *The Guernsey Literary and Potato Peel Society*, they have produced an adaptation of Les Standford's 'The Man Who Invented Christmas', directed by Bharat Nalluri and starring Dan Stevens and Christopher Plummer, which was released theatrically in late 2017. Further projects in the works include an adaptation of A.S.A Harrison's 'The Silent Wife' and Jennifer Niven's 'All The Bright Places'.

From page to screen

Working from a script by acclaimed writer-director Don Roos (*Single White Female*, *The Opposite Of Sex*), a US studio initially boarded *The Guernsey Literary and Potato Peel Pie Society*, but withdrew just weeks ahead of principal photography. Mazur entirely reconfigured the project and UK distributor STUDIOCANAL initially boarded the project in 2013. Shortly thereafter Mazur brought in BAFTA-winning producers Graham Broadbent and Pete Czernin of London-based Blueprint Films, whose credits include *In Bruges*, *The Best Exotic Marigold Hotel* and *Three Billboards Outside Ebbing, Missouri*. At that point, UK screenwriter Kevin Hood came on to write a preliminary script.

New York based writer-director Thomas Bezucha, whose credits include *The Family Stone*, worked on a new draft of the script and BAFTA-winning filmmaker Mike Newell signed on as director.

Newell, it was universally agreed, was the ideal talent to bring this unconventional, complex novel to the screen. With a history of directing a variety of successful films such as *Four Weddings and a Funeral*, *Enchanted April* and *Harry Potter and the Goblet of Fire*, the veteran film-maker had demonstrated his flair for comedy, romance and adventure – all aspects of *The Guernsey Literary and Potato Peel Pie Society*.

It also helped that Newell had a personal feel for the period depicted in the film. He was born in 1942, and grew up in St. Albans, 20 miles north of London in the post-war era. Newell instantly responded to Bezucha's script.

"Thomas had somehow found a way of getting into the private recesses of Juliet's imagination," he explains.

Recreating Guernsey

The film of *The Guernsey Literary and Potato Peel Society* shot for eight weeks in the UK from March 2017. As the story is set in 1940s Guernsey, the production team wanted to shoot as much as possible on the island itself. (The success of the book has

helped boost tourism on the island and visitors are taken to locations mentioned in its pages.) But it was logistically an unrealistic endeavour.

Producer Paula Mazur speaks of this process "Prior to the film's production we did extensive location scouting on the island of Guernsey working very closely with VisitGuernsey, States of Guernsey, Marketing and Tourism to find suitable shooting locations. Due to the period setting a very specific look was needed to recreate 1940s Guernsey both during and just after the occupation. We filmed the original WW2 look out towers from the Island that are hugely iconic Guernsey landmarks. However, despite an enormous amount of effort from all parties it was eventually decided it was logistically unrealistic to try and transform modern day Guernsey for the full production, in order to accurately depict the historical period in which the story is set.

"We shot photographs of the island, which we've incorporated into the film. The islanders were immensely generous and helpful," Newell explains. "But the problem about filming there is everything would have had to be brought in, by boats, across the English Channel, cameras, lights, everything."

"Guernsey and Jersey and have become very prosperous in the last 50 years because of the offshore banking industry, and they've changed," Newell continues. "We only found two places that fulfilled the brief of what they might have looked like in the 1940s."

Locations matching Guernsey's lush countryside and magnificent coastline were found on the south coast of the UK mainland, in Cornwall and Devon. The crew either constructed or used computer graphics to depict archetypal Guernsey landmarks, including the concrete observation towers the occupying German forces built into its landscape. Dawsey's farm was recreated on a farm in Buckinghamshire, just west of London.

Production designer James Merifield and costume designer Charlotte Walter are key players in leading the charge to get the look and feel of 1940s Guernsey, as well as post-war London.

"I loved the script," says Merifield. "There are so many lovely, extraordinary worlds to create. There are the big broad strokes of creating war-torn London, as well as war-torn Guernsey."

Merifield and Newell went on a fact-finding mission to the island to help recreate the island as it would have looked and felt under Nazi occupation.

"I start with research," says Merifield of how he prefers to work. "Our trip to Guernsey was very revealing. We could see the extraordinary towers, built out of tons of concrete that was shipped onto the island and built by prisoners of war to create these fortresses along the entire coastline."

For costume designer Charlotte Walter, the 1940s is a rich period in which to dress characters and so working on *The Guernsey Literary and Potato Peel Society* immediately appealed.

"And it's a story about a girl who goes from London to Guernsey," says Walter of what she responded to in the script. "It's about doing the costumes but making them look like real clothes that just happen to be 1940s clothes."

Walter worked with members of her local Women's Institute group to hand knit items from 1940s patterns to recreate era detail. "I gave them the wool and the pattern and an original 1940s pattern and they [would give me] back a beautiful child's jumper, or a hat or a waistcoat, and it's exactly as it would have been in the 1940s," she explains. "They knitted socks, gloves and balaclavas. It's all those details that are fascinating to create but also instantly makes somebody look real."

The Society comes to life

Rising UK star Lily James, best known for her lead role in Kenneth Branagh's *Cinderella* for the Walt Disney Company in 2015, plays Juliet, the young writer through whose eyes the story is told. Newell was impressed by James' ability to play Juliet as an independent young woman living in the 1940s who nonetheless has a real contemporary resonance. He was convinced by James after seeing her perform on stage as another Juliet, this time in Shakespeare's *Romeo And Juliet*.

“She was marvelous,” he enthuses. “She’s technically gifted and can show an enormous range of emotions very subtly.”

This quality, he felt, was vital for the film: “This is a romance but it’s also a complicated story,” he says.

Producer Graham Broadbent agrees: “Lily is luminous on screen and has enormous charisma. You simply want to watch her and that’s a great movie star quality. She also feels modern. And what we didn’t want to make a film that felt old-fashioned.”

James herself jumped at the chance to play Juliet Ashton and cried the first time she read the script. “I’m very rarely moved to tears when I read a script. But the characters just get under your skin without your realising it. They were vivid, and there was a strong heart to the story.

“Then I read the book, which I really loved, and I really wanted to work with Mike Newell. He was passionate about the project, which was very infectious.”

James says she was very moved by the scene in which Juliet writes a letter to the Guernsey book club to tell them she’d been searching for a family. “They are a collection of people you wouldn’t necessarily see together,” she says. “The war forced people to club together in ways they wouldn’t have done before. And in this mismatched group there’s such passion and optimism.

“These people became a family to her. And she writes a whole book about them.”

When the cast were rehearsing their scenes together, Newell encouraged them to talk over one another to ensure it felt naturally chaotic in the manner of people who know and love each other well.

“When these people get together all hell breaks loose!” laughs James. “And for the first time in her life I think Juliet feels it matters. Suddenly she’s with these people and she laughs properly for the first time. She debates and fights and.....she cares. I hope people will watch the film and think: ‘I wish I was in that book club.’”

“It's not your classic love story, or your classic war film. It's an intriguing piece.”

Dutch actor Michiel Huisman, best known for his role as Daario Naharis in HBO's *Game of Thrones*, was cast as Dawsey, the Guernsey farmer who writes to Juliet in London after finding her name in a book.

“Michiel came through Los Angeles, where I live, and I met him,” Mazur recalls. “And I said, ‘I will do anything to get him in this movie’. He *was* Dawsey. He's so soulful, so real – and so wonderful to look at!”

“One of the things I love about his relationship with Juliet is its randomness and coincidence,” Huisman reflects. “Dawsey is trying to get hold of more books, but there's almost none on the island. So he writes a letter to someone in London who left her address on the inside cover of a book he owns. And that's Juliet Ashton.

“It's not until they meet each other that something grows between them. At first these two people seem to be complete opposites. She arrives, she's a writer from London, he's a farmer from the island who's never travelled beyond it. But somehow, they grow closer and closer together.

“Dawsey is a composed man who lives a sort of isolated existence. Out of nowhere he is forced to take on the responsibility of Elizabeth's child. He doesn't even question it. By taking the child in, he agrees that he'll take care of that child as if it were his own. I thought that was very remarkable.”

When he first heard about the role, Huisman admits, “I didn't even know where Guernsey was situated. So there was a lot of research to do.”

He came to think of Dawsey as the unofficial mayor of Guernsey. “He's one of those people that a lot of people around him rely on,” says Huisman of his character. “He's someone who can fix things, and he knows a lot about the island and its land. He's a very fun and interesting character to play.

“The romance with Juliet is something that takes Dawsey by surprise. He lives by himself, he takes care of a child that is someone else's. I don't think he's particularly thinking about meeting someone. So when he meets Juliet and she turns

out to be the woman he had a connection with through those letters, it just starts to open up a whole new part of him.”

Newell believes securing Huisman for the role was a real coup. He had screen-tested British actors who wanted to play Dawsey as a more macho character.

“Michiel’s absolutely secure in his masculinity. He’s Dutch, he knows farming -- and he can handle a pig!” guffaws Newell. “He’s a terrific actor and gorgeous looking. Juliet feels Dawsey understands her in a way she isn’t normally understood. He gets her number in a way people usually don’t. And Michiel conveyed that.”

James says she loved working with her co-star. “Michiel is incredibly kind, but he also has this rooted quality and a feeling of experience and depth. He happens to be incredibly handsome, but he doesn’t rely on his looks. He absolutely has the heart and soul of Dawsey.”

Although he enjoyed the romantic and comedic aspects of the story, for Huisman it was very important to underline the devastating impact of the hardships suffered by the characters through the years of wartime and occupation, even in seemingly quite small ways.

“We wore clothes that were slightly too big to show those years when people were suffering from hunger,” he explains.

The third major character in the story is Elizabeth McKenna, played by Jessica Brown Findlay. The acclaimed UK actor first came to prominence playing Lady Sybil Branson in the BBC TV series *Downton Abbey*. Elizabeth is the founding member of the Society and the one who comes up with its strange name. But when the story is discovered by Juliet, Elizabeth has disappeared.

“I was excited at being able to play someone who had such a vivid nature,” says Brown Findlay of Elizabeth. “She has this sense of danger about her and she cannot stop herself from speaking her mind. When she sees injustice she can’t help but try to do something about it without regard for her own safety, and whether or not it will have an effect on others.

"I was really excited to be part of a story that is about what happens in the wake of storming through people's lives like that. Some people might find Elizabeth heroic, and she is. But she leaves behind so much, a daughter, and a group of people who are also deeply troubled and who then experienced additional loss because of what she did. But she has to act in the way she believes is right and that kind of frustrating brilliance and fearlessness was really attractive to me."

Mazur is full of praise for the commitment Brown Findlay shows in portraying such a complex character as Elizabeth. "Jessica is....a human being on fire!" she says. "She has this electric personality. And because the character of Elizabeth is a firebrand, we felt Jessica could bring great depth and truth to the role."

Brown Findlay was deeply affected by the story's depiction of the illicit book club meetings on Guernsey: "A lot of the books they read are about the human condition, what it is to be human, vulnerable, scared, in love, heartbroken, all those things. It's very close to Elizabeth's heart. And then Juliet comes in and is able to give life to all that. The members of the book group didn't necessarily realise their own lives were a brilliant story."

The film's supporting cast boasts some of the UK's leading actors. The Olivier award-winning Penelope Wilton, star of stage, film and television, plays Amelia, the member of the book club who is the most uneasy about Juliet's arrival on Guernsey. Wilton says she loved the film's title and relished playing a character who shared one of her own personal passions, reading.

"The [film] title amused me because of its length and also potato peeling and literary society," says Wilton. "I read the book and it's a wonderful correspondence between the young man in Guernsey and Juliet, this young journalist in London. You get to know them through this correspondence of letters and also it's based on a truth."

The resilience shown by the islanders during a terrible time and the fact Guernsey was the only part of Britain that was occupied during the war also made

Wilton pause. "It was only a stone's throw away from the UK mainland," says Wilton. "It was a story that really about the war that hadn't been told."

James was thrilled to be working with Wilton for the first time. "She's an actress who on the one hand can break your heart, and then at the flip of a coin you're in absolute hysterics," says James. "She plays Amelia as so restrained and so anguished, but who is also longing to open up again."

The versatile Katherine Parkinson, a BAFTA TV winning actor for her role in *The IT Crowd*, plays the eccentric Isola, the book club member in whom Juliet finds a lasting friend.

"I remember being sent the script while I was working at the Vaudeville Theatre," says Parkinson. "I was reading the script in my dressing room and I knew straight away that I wanted to do it."

Parkinson embraced the story in its entirety. "I loved that it felt like romance, a historical drama, a sort of character piece, a comedy, it felt like everything."

She also enjoyed that it was not sentimental and that the comedy shone through the characters.

"I was also really excited about working with Mike Newell because I met him years ago and he saw me in my first acting job in a play," says Parkinson.

BAFTA-winning actor Tom Courtenay, most recently seen on the big screen in Andrew Haigh's *45 Years*, stars as Eben, the local postmaster and a member of the book club. His grandson was among those evacuated from the occupied island by boat, away from imminent danger.

Courtenay's character is an amalgam of three men in the original novel, a fisherman, a postmaster and the original creator of the recipe for Potato Peel Pie. As the film's Eben he encompasses all three.

"I thought the script had a great charm to it," says Courtenay. "I liked the main idea that literature and art will, through its power, overcome tyranny. That's the central message, really."

The pie, as it turns out, consists of nothing but potato peel. But for the islanders it was one way to keep hunger at bay.

“I had never heard of a potato peel pie,” says Newell of Eben’s creation, which is true to a real dish cooked up by the islanders during the Second World War. “I can see why they were invented, because people in Guernsey were starved, the occupiers had taken away most of the food, so you wouldn’t throw away anything you could eat. And you could eat potato peel.”

Guernsey Occupation – The Facts

Dr Jason Monaghan, Head of Heritage Services for States of Guernsey is an expert on the occupation and relays some of the key facts of the German occupation of the Channel Islands:

British and French armies fighting Nazi Germany suffered a stunning defeat in May 1940. France surrendered to the Germans and was occupied by their armies, allowing Luftwaffe aircraft to set up bases on the French coasts. This meant that Channel Islands could not be defended, so British troops withdrew and the islands were ‘de-militarised’. This became clear to the enemy too late to prevent an attack by Luftwaffe bombers on St Peter Port harbour on 28 June. The 23 people killed are commemorated by a monument on the White Rock.

All but a handful of people from Alderney were evacuated to England, plus 17,000 people from Guernsey, leaving 25,000 behind. The German army drew up plans for an invasion of the islands, but on June 30th, a pilot from the Luftwaffe landed his plane at Guernsey airport and found that the island was really undefended. Guernsey surrendered to the invaders on the following day.

For the rest of the war, the islands were occupied by the enemy. Resistance was out of the question in such a small place, when there was one soldier for every two islanders. Those who dared defy the Germans were sent to prison camps and three Jewish women were taken away by the Nazis, meeting their deaths at Auschwitz. Two Guernsey-born soldiers sent here to spy only just avoided being

shot when the German commander von Schmettow decided they should instead be treated as prisoners of war. Radios were confiscated and people were banned from going on the beaches.

Fishing boats could only go out with a guard aboard to stop the men escaping. Guernsey however escaped most of the cruelty and destruction suffered by other countries in Europe. Adolf Hitler wanted to use the Occupation of the Channel Islands to show the British people how civilised the Germans could be. Some soldiers were relieved to be in a place where there was no fighting and some even came back after the war was over.

The Germans were determined that the British would not recapture the Channel Islands, so brought in up to 37,000 soldiers with artillery, aircraft, ships and tanks. They ringed the island with concrete bunkers, trenches, towers and artillery positions - some of which can still be visited. Slave labourers from Russia and occupied Europe were used to build these fortifications and many died of ill-treatment. The fortifications were however never needed.

The British only launched a few small attacks on the islands using commandoes and bombers, mainly aimed at annoying the Germans and finding out information. A big invasion was planned, but fortunately never carried out as Guernsey would have been left in ruins and lots of its people killed.

During 1942 and 1943, some 2,000 Channel Islanders were deported to camps in Germany. Guernsey deportees mainly went to Biberach, and sat out the war behind barbed wire. For the people left behind, things became darker as the war dragged on. Everyday things like bicycle tyres and children's toys were impossible to find. Food became in short supply and the crime rate increased. In June 1944, the Allies invaded Normandy and began to recapture France. From that point on the Germans in the island were cut off, as was the supply of food, coal and medicines. In the winter that followed, both the islanders and the occupiers were close to starvation, even eating seaweed. Only the arrival of Red Cross food parcels on board the ship 'Vega' saved them.

On 8th May 1945 the war in Europe ended and the British sent HMS Bulldog to Guernsey to receive the surrender of the German forces. On May 9th, British soldiers from 'Force 135' landed and took back control of the island. The Occupation holds an important place in the minds of islanders and May 9th is now celebrated as Liberation Day.

Visiting the Island That Inspired the Story

Visitors to Guernsey today can learn more about the context of the German Occupation and subsequent Liberation, as well as discover the places that provided the setting for the struggles and the friendships in *The Guernsey Literary and Potato Peel Society*.

St Peter Port – Guernsey's historic capital is the backdrop for many historical events mentioned in the book. Fountain Street, Market Square and the Pollet, where islanders shopped during the occupation, remain bustling shopping areas today. Elizabeth volunteered at the old town hospital (now the Guernsey Police Station), and The Ship and Crown on the harbour front was previously the Crown Hotel, where Dawsey worked on the roof and first set eyes on Juliet.

German Underground Hospital and Occupation Museum – These two museums offer fascinating insights into life under German rule.

St Martin – A stroll through the small parish lanes of St Martin provide a glimpse into the places where many of the characters lived and worked, including Dawsey Adams in La Bouvée and Eben Ramsay on Calais Lane.

Fortified West Coast – The west coast of the island is evidence to the extraordinary measures taken by the Nazis to fortify Guernsey against invasion. World War Two bunkers and watchtowers are open to the public on certain days and include Fort Saumaurez, Fort Hommet and Batterie Dollmann.

Getting to Guernsey

Guernsey is easily accessible by air and by sea from the UK.

Direct flights operate from London Gatwick and Stansted, plus Birmingham, Bristol, Cardiff, East Midlands, Exeter, Leeds Bradford, Manchester, Norwich and Southampton with either Aurigny (www.aurigny.com) or Flybe (www.flybe.com).

Regular car ferry services to Guernsey run from Poole and Portsmouth with Condor Ferries (www.condorferries.com).

For more information:

www.VisitGuernsey.com

www.facebook.com/VisitGuernsey/

<https://twitter.com/visitguernsey>

<https://www.instagram.com/visitguernsey/>

<https://www.youtube.com/user/VisitGuernsey>

BIOGRAPHIES

LILY JAMES (JULIET ASHTON)

Lily James is one of the most in demand young British actresses working today. Since graduating from the Guildhall School of Music and Drama in 2010, Lily has caught the industry's imagination with performances across stage and screen with a succession of iconic roles such as 'Cinderella', 'Natasha Rostova' and 'Juliet'. She is comfortable across all mediums, moving between film, theatre and television

Lily will next star in *The Guernsey Literary and Potato Peel Pie Society*, Mike Newell's adaptation of New York Times bestseller of the same name. The story is set in the aftermath of World War II and sees Lily in the role of journalist, 'Juliet Ashton', who forms a life-changing bond with the eccentric society when she decides to write

about the book club. Guernsey will be released by Studio Canal (UK) on 20th April 2018. She'll then be seen in highly anticipated *Mamma Mia: Here We Go Again!* alongside Meryl Streep, Amanda Seyfried, Jeremy Irvine, Dominic Cooper, and Pierce Brosnan. Playing a 'young Donna', the sequel to the 2008 musical comedy *Mamma Mia!* is slated to be released on 20th July 2018 in the US and 27th July in the UK.

Lily also shot indie flick *Little Woods* in Austin last year. The film is the directorial debut from Nia DaCosta, who also wrote the script. Lily and Tessa Thompson play sisters who are driven to work outside the law to better their lives. The film will premiere at the Tribeca Film Festival next month.

Lily was most recently seen in the award-winning Winston Churchill drama *Darkest Hour*, which saw Gary Oldman taking on the role of 'Churchill'. The drama was directed by Joe Wright (*Atonement*), written by Anthony McCarten (*The Theory of Everything*) and produced by Working Title. Lily played the Prime Minister's personal secretary 'Elizabeth Nel' opposite Oldman, Ben Mendelsohn and Kristin Scott Thomas. The film was released late last year. Last June also saw Lily star in Edgar Wright's *Baby Driver*, where she played the role of 'Deborah', girlfriend of music loving getaway driver 'Baby,' played by Ansel Elgort. The heist movie with a twist also starred Jamie Foxx and Jon Hamm.

2016 was a fantastic year for Lily with a variety of roles marking her versatility. Lily took on the much-heralded role of 'Natasha Rostova' in *War & Peace* (BBC) for which she received glowing reviews, with *The Hollywood Reporter* remarking of her performance; "*James takes Natasha believably from nervous teen to radiant young adult*". Lily was then seen in *Pride & Prejudice & Zombies*, the quirky re-imagining of Austen's classic. Lily played 'Elizabeth Bennett' opposite a stellar cast of young British actors including Douglas Booth, Matt Smith and Sam Riley. In theatre Lily took on the role of 'Juliet' opposite Richard Madden as 'Romero', in Kenneth Branagh's acclaimed staging of Shakespeare's classic tragedy *Romeo & Juliet*.

Lily's breakout film role was in Disney's award-winning worldwide hit *Cinderella*, directed by Kenneth Branagh. Lily was praised for her magical turn as the Disney icon. The cast included Cate Blanchette as the evil 'Stepmother' and Richard Madden as the 'Prince'.

In 2012, Lily joined the cast of Golden Globe and BAFTA winning period drama *Downton Abbey*, in which she played the mischievous 'Lady Rose' for 3 series. Other notable films include *Wrath of the Titans* - starring Sam Worthington, Rosamund Pike, Liam Neeson and Ralph Fiennes; *Burnt*, starring alongside Sienna Miller and Bradley Cooper and the Noel Clarke' penned sports drama *Fast Girls*.

On graduating from drama school, Lily cut her teeth on stage. Most notably in the leading role of 'Taylor' in the Olivier nominated production of *Vernon God Little*, directed by Rufus Norris at the Young Vic Theatre. Her performance as 'Desdemona' in Daniel Evans' stage production of *Othello*, which also starred Dominic West, was much celebrated with one reviewer stating "*We may have a new star actress on our hands... She left drama school only last year, yet she practically sweeps all before her.*"

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KATHERINE PARKINSON (ISOLA PRIBBY)

BAFTA-winning actor Katherine Parkinson is one of the UK's most versatile performers, working regularly in both film and television and theatre and embracing dramatic and comedic roles. She studied at the London Academy of Music and Dramatic Art (LAMDA) before starring in *The Age of Consent* at the Bush theatre. She then moved into television with a regular part in UK TV series *Doc Martin* for ITV before landing her break-out role in Channel 4 comedy series *The IT Crowd*. She was nominated for multiple awards and won the award for the best female performance in a comedy role at the BAFTA TV awards in 2014. Parkinson's further TV roles include the high-end drama *The Honourable Woman* for BBC Worldwide and Drama Republic, comedy *The Kennedys* for the BBC, clone drama *Humans* for Channel 4, and Kay Mellor's *In the Club* for Rollem Productions.

On stage Parkinson has appeared at the Royal Court Theatre in Chekhov's *The Seagull* in 2007, alongside Mackenzie Crook and Kristin Scott Thomas. She returned to the Royal Court in 2009 to star in *Cock* by Mike Bartlett. She made her Royal National Theatre debut in 2010 in *Season's Greetings* and her Barbican Theatre debut the following year as Lady Teazle in *The School for Scandal*. Further appearances include *Absent Friends* at the Harold Pinter Theatre in 2012, *Before the Party* at the Almeida Theatre in 2013 and *Dead Funny* at the Vaudeville Theatre in 2016.

Parkinson's film roles have included Stephen Elliot's *Easy Virtue*, Robert Weide's *How To Lose Friend And Alienate People*, Oliver Parker's *St Trinians 2*, and Richard Curtis's *The Boat That Rocked*. Mike Newell's *The Guernsey Literary And Potato Peel Pie Society* is her biggest role to date.

PENELOPE WILTON (AMELIA MAUGERY)

Actress Penelope Wilton is one of the most beloved and familiar faces of UK stage and screen. She first came to national attention with her role as the long suffering wife of Richard Briers in the BBC TV comedy *Ever Decreasing Circles* (1984-1989) and found worldwide renown with her role as Mrs Isobel Crawley in the UK TV period drama series *Downton Abbey* for ITV (2010-2015) for which she won three Screen Actors Guild award for the Outstanding Performance by an Ensemble in a Drama Series in 2013, 2015 and 2016. Wilton has also appeared regularly in *Dr Who* and most recently starred in *Brief Encounters* for ITV.

Wilton's film work includes roles in some of the most iconic British movies of recent times. They include Karel Reisz's *The French Lieutenant's Woman* (1981), Christopher Morahan's *Clockwise* (1986), Richard Attenborough's *Cry Freedom* (1987), Nigel Cole's *Calendar Girls* (2003), Edgar Wright's *Shaun Of The Dead* (2004), Joe Wright's *Pride And Prejudice* (2005), Nicholas Hytner *The History Boys* (2006), John Madden's *The Best Exotic Marigold Hotel* (2011) and *The Second Best Exotic Marigold Hotel* (2015), Amma Asante's *Belle* (2013), and Steven Spielberg's *The BFG* (2016).

Wilton began her career on stage in 1969 at the Nottingham Playhouse and she made both her West End and Broadway debut in 1971. She appeared in John Osborne's *West Of Suez* at the Cambridge Theatre in London and appeared as Araminta in the original Broadway production of *The Philanthropist*. Of her many awards, Wilton won the Laurence Olivier award for best actress for Jonathan Church's *Taken At Midnight* at the Theatre Royal Chichester in 2015 and has been nominated for roles in Christopher Morahan's *Man And Superman* at and Peter Gill's *Much Ado About Nothing* both at the National Theatre (1982), Howard Davies' *The Secret Rapture* at the National Theatre (1988) Karel Reisz's *The Deep Blue Sea* at the Almedia Theatre (1994), Michael Grandage's *The Chalk Garden* at the Donmar Warehouse (2008), Michael Grandage's *John Gabriel Borkman* at the National Theatre (2008). Wilton most recently appeared in *Fanny And Alexander*, directed by Max Webster at The Old Vic in 2018.

SIR TOM COURTENAY (EBEN RAMSEY)

Sir Tom Courtenay is an internationally acclaimed actor with a career spanning over 50 years. Upon graduating from London's Royal Academy of Dramatic Arts, Courtenay began touring with the Old Vic in the production of *The Seagull* (1960). The following year, he replaced Albert Finney as the title role of Billy in the Cambridge Theatre's *Billy Liar* (1961). Courtenay's other theatre credits include Old Vic's *Andorra* (1964), Chichester Theatre's *The Cherry Orchard* (1966) and *Macbeth*

(1966), Century Theatre's *Charley's Aunt* (1967), alongside Helen Mirren and the Globe Theatre's *The Norman Conquests* (1974). He performed solo in the Russian dissident play *Moscow Stations* (1994) for which he received Best Actor Awards from the London Critics Circle and the London Evening Standard Theatre Awards. He also gave many performances at The Royal Exchange including *King Lear* (1999) and *Uncle Vanya* (2001).

Courtenay made his Broadway debut starring in *Otherwise Engaged* (1977), for which he received a Tony Award nomination. He earned a further Tony Award nomination for his role in The Queen's Theatre's original production of *The Dresser* (1980). More recently, he wrote and starred in the West Yorkshire Playhouse's *Pretending to be Me* (2003).

Courtenay began his film career in Tony Richardson's *The Loneliness of the Long Distance Runner* (1962), following which he won a BAFTA for Most Promising Newcomer. He went on to receive his first Academy Award nomination for his performance in David Lean's *Doctor Zhivago* (1965). Courtenay's second Academy Award nomination came two decades later when he was cast in Peter Yates' film adaptation of *The Dresser* (1983), for which he won a Golden Globe Award for Best Performance.

Subsequent to this, he starred in Fred Schepisi's *Last Orders* (2001) and Douglas McGrath's *Nicholas Nickleby* (2002). He went on to star in Chris Weitz's *The Golden Compass* (2007).

Courtenay's recent film credits include Dustin Hoffman's *Quartet* (2012), Michael Hoffman's *Gambit* (2012) and Andrew Haigh's *45 Years* (2015), for which he won a Silver Bear for Best Actor at the Berlin International Film Festival. Courtenay's most recent film roles include Robert Carlyle's Barney Thomson (2015), and as Jones in Oliver Parker's big screen remake of TV comedy classic *Dad's Army* (2016).

2018 sees Courtenay starring in two anticipated features. In Mike Newell's *The Guernsey Literary And Potato Peel Pie Society* he plays Eben Ramsey, the creator of the afore-mentioned wartime culinary delight, while in James Marsh's *The King Of Thieves*, Courtenay stars as one of the gang of real-life elderly crooks who attempt to carry out an audacious jewelry heist in London's diamond district of Hatton Garden. He co-stars with Michael Caine, Charlie Cox, Michael Gambon, Jim Broadbent, Ray Winstone and Francesca Annis.

In addition to his illustrious cinematic career, Courtenay has also appeared in a number of television projects including BBC drama *A Rather English Marriage* (1998). His role earned him a BAFTA TV Award for Best Actor. Following this, he played the lead in ITV's *Ready When You Are Mr McGill* (2003). He went on to star in BBC period drama *Little Dorrit* (2008). His role as Mr Dorrit earned him an Emmy

Award nomination in the Outstanding Supporting Actor category. He most recently starred in the ITV drama series *Unforgotten* (2015) and a TV movie adaptation of David Walliams' children's novel *Grandpa's Great Escape* (2018) for the BBC.

In 2001 Courtenay received a knighthood for his services to the arts.

MICHEL HUISMAN (DAWSEY ADAMS)

As an established actor, Michiel Huisman has made an immediate impression in his plethora of work on the big and small screen in both the English language and his native Dutch.

Michiel is universally known for his role on HBO's hugely successful fantasy drama series *GAME OF THRONES*, as 'Daario Naharis'. From series four to series six, Huisman's character was the leader of a band of mercenaries and a love interest of 'Daenerys' (Emilia Clarke). The show attracted record viewership on HBO and was acclaimed by critics and received multiple award nominations, most notably for the Primetime Emmy Awards, Golden Globes and BAFTA TV Awards.

Michiel will next be seen in *THE GUERNSEY LITERARY AND POTATO PEEL PIE SOCIETY*, Mike Newell's adaptation of New York Times bestseller of the same name. The story is set in the aftermath of World War II and sees Michiel as 'Dawsey Adams', who forms a life-changing bond with journalist Juliet Ashton (Lily James) when she decides to write about the book club. The film will be released by STUDIOCANAL in the UK and Netflix in the US. He'll also be seen in Meredith Danluck's indie film *STATE LIKE SLEEP*, alongside Kathryn Waterston, Michael Shannon and Luke Evans, in addition to *THE RED SEA DIVING RESORT* - a retelling of the rescue of Ethiopian Jewish immigrants to Israel in 1981 featuring Haley Bennett, Chris Evans and Ben Kingsley.

2018 will also see Michiel lead a stellar cast in the Netflix reboot of *THE HAUNTING OF HILL HOUSE*, directed by Mike Flanagan. The ten episode drama is a modern reimagining of Shirley Jackson's classic 1959 novel and centres upon four people living in an 80-year old mansion. Huisman will take on the role of 'Steven Crane', the oldest Crane sibling and a published writer of supernatural books – including a memoir about his family's time living at Hill House.

Huisman can also be seen in Stephanie Laing's romantic Netflix drama, *IRREPLACEABLE YOU*. Huisman plays 'Sam' opposite Gugu Mbatha-Raw as 'Abbie', soul mates destined to be together forever. A twist of fate as a result of a stunning cancer diagnosis spurs Abbie to embark on a hilarious mission to seek a

future girlfriend for her fiancé and childhood sweetheart, who's clueless when it comes to dating.

September 2017 saw Michiel's film *INDIAN HORSE* screen at the Toronto International Film Festival, the second feature directed by Stephen Campanelli. An adaptation of Richard Wagamese's award-winning novel and a quintessential Canadian story, the story was executively produced by Clint Eastwood and sheds light on the dark history of Canada's Residential Schools and the indomitable spirit of Indigenous people. Michiel stars alongside Forrest Goodluck, Michael Murphy, Michael Lawrenchuk and Johnny Issaluk. Michiel also appeared in Paul Currie's romantic thriller *2:22*, opposite Teresa Palmer last year. He features as 'Dylan', a man whose life is derailed when an ominous pattern of events repeats itself in exactly the same manner every day, ending at precisely 2:22pm.

Prior to this, Huisman was seen in the Discovery Channel's mini-series *HARLEY AND THE DAVIDSONS*, which charts the birth of the iconic bike manufacturers during a tumultuous time of social and technological change at the beginning of the 20th century. Starring alongside Robert Aramayo and Bug Hall, with direction from Ciaran Donnelly and Stephen Kay, the show was the biggest premiere in more than three and a half years for a single network mini-series.

2015 saw Michiel as the male lead in Lee Toland Krieger's turn of the century romantic drama *THE AGE OF ADALINE*, starring alongside Blake Lively, Harrison Ford, Ellen Burstyn. The film tells the story of a young woman, born at the start of the 20th century, rendered ageless after a near-fatal accident. After a multitude of solitary years, she meets 'Ellis' (Huisman) who complicated the eternal life she has settled into. He also appeared in Karyn Kusama's horror-thriller *THE INVITATION*, which premiered at the SXSW film festival. Starring alongside Logan Marshall-Green, Tammy Blanchard and Emayatzy Corinealdi, the film concerns a man who, while attending a dinner party at his former home, thinks his ex-wife and her new husband have sinister intentions for their guests. The film went onto screen at the London Film Festival.

Previous film credits also include Jean-Marc Valiee's *WILD*, a biopic drama in which he co-stars opposite Reese Witherspoon; Marc Forsters's adaptation of Max Brooks' best-selling novel *WORLD WAR Z*, opposite Brad Pitt; Jean-Marc Valiee's *THE YOUNG VICTORIA* with Emily Blunt; Otto Bathurst's *MARGOT* for BBC Films in which he played "Rudolph Nureyev" opposite Anne-Marie Duff; and Alexis Dos Santos' *UNMADE BEDS*. In The Netherlands, his film credits include Paul Verhoeven's *BLACK BOOK*.

His previous television credits include BBC America's breakout original sci-fi series *ORPHAN BLACK*, in the recurring role of "Cal Morrison"; HBO's hit series *TREME*, starring as "Sonny" the street musician with dreams of breaking into the New

Orleans music scene; and ABC's musical drama series NASHVILLE, in which he portrayed bad-boy country music producer, "Liam McGuinnis" starring opposite Connie Britton.

Huisman can also be seen alongside Gisele Bündchen in Baz Luhrmann's October 2014 Chanel N°5 ad campaign, The One That I Want.

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JESSICA BROWN FINDLAY (ELIZABETH MCKENNA)

Jessica began her career as a dancer, training with the National Youth Ballet. At the age of 15 she was asked to dance with the Kirov at the Royal Opera House in London for a summer season. It was after this, during her time of study on a Fine Art course at London's prestigious Central Saint Martin's College, that Jessica began acting classes.

In April, we will see Jessica star alongside Lily James and Matthew Goode in *'The Guernsey Literary and Potato Peel Pie Society'*, an adaptation of Annie Barrows and Mary Ann Shaffer's novel. Mike Newell's drama follows the story of a writer who forms an unexpected bond with the residents of Guernsey Island in the aftermath of World War II, which prompts her to write a book about their experiences of the war. This year will also see her take on the role of Miss Shaw in Don Macnab-Stark's *'Iris Warriors'* directed by Roydon Turner and we have just recently seen her star in the animation: *'Monster Family'*.

Last year Jessica starred in various productions, one being the TV mini-series *'Harlots'* alongside Samantha Morton, Lesley Manville and Poppy Corby-Tuech. The mini-series tells the story of a brothel owner named Margaret Wells who struggles to raise her daughters in London during the 18th century. The second series is set to TX later this year.

Last August, Jessica starred as *Linder Sterling* in Mark Gill's *'England Is Mine'* alongside Jack Lowden, Simone Kirby and Finney Cassidy. The biopic explores the early days of the British pop legend Morrissey's life. 2017 also saw her star in Simon Aboud's *'This Beautiful Fantastic'*, a film which follows the story of a young woman who dreams to be a children's author, forming an unlikely friendship with a cantankerous, rich old widower. Jessica plays the lead role of 'Bella Brown' alongside Jeremy Irvine, Andrew Scott, Sheila Hancock and Tom Wilkinson.

Jessica was last seen on stage in Robert Icke's modern retelling of Shakespeare's classic '*Hamlet*' alongside Andrew Scott and Angus Wright. The play was met with critical acclaim and was transferred to the Harold Pinter Theatre. In 2016, Jessica starred as 'Sonya' in Robert Icke's adaptation of Anton Chekhov's play, '*Uncle Vanya*' at the Almeida Theatre. In 2015, Jessica starred in her on stage debut in Ancient Greek tragedy '*Orestia*' which first ran at the Almeida Theatre and then made its West End transfer to Trafalgar studios.

2015 saw Jessica in '*The Outcast*' for BBC One, a two-part drama written and adapted by Sadie Jones, based on her best-selling award-winning novel. Set in a booming post-war Britain, the drama is directed by Ian Softley (*The Wings of the Dove*) and described as a 'deeply romantic, uncomfortably honest coming-of-age story'. 2015 also saw Jessica in the screen adaptation of the **Mary Shelley** horror classic '*Victor Frankenstein*' directed by **Paul McGuigan**, in which Jessica starred alongside James McAvoy and Daniel Radcliffe.

2014 was an exciting year for Jessica when she was seen in the fantasy drama '*Winter's Tale*', alongside Colin Farrell and Russell Crowe. The Warner Brothers adaptation of the 1983 Mark Helprin novel was directed by Oscar winning scribe Akiva Goldsman. Jessica starred the lead female role of a dying young woman called 'Beverley', who falls in love with a thief who breaks into her home. The drama takes place in 19th century and contemporary Manhattan. 2014 also saw Jessica in Andrew Levitas' dramatic comedy '*Lullaby*' alongside Amy Adams, Garrett Hedlund, Richard Jenkins and Terrence Howard. September 2014 saw Jessica on cinema screens once again, in Lone Scherfig's film '*The Riot Club*', based on the London stage play '*Posh*', and starring alongside Max Irons, Douglas Booth and Sam Claflin. The film follows students at Oxford University as they join the infamous Riot Club, where reputations can be made or destroyed over the course of a single evening.

Jessica made her film debut in the coming-of-age drama '*Albatross*' which was released on October 14th 2011, directed by up and coming British director Niall MacCormick. In this, Jessica takes the lead role as Emilia, a headstrong teenager with writing ambitions, starring opposite Sebastian Koch, Julia Ormond and Felicity Jones. Since its premiere at the Edinburgh International Film Festival in 2011, '*Albatross*' received fantastic reviews, with Jessica singled out for her stunning performance and lead Jessica to earn nominations in the 'Best Newcomer' categories at both the 2012 British Independent Film Awards and the Evening Standard Film Awards.

Jessica is best known for her role as the convention-defying, politically engaged youngest daughter, Lady Sybil Crawley in the phenomenally popular ITV period drama '*Downton Abbey*' from Oscar winning script writer Julian Fellowes. In

September 2012, Jessica reprised her role in the third series, starring alongside a superb ensemble cast including Dame Maggie Smith and Hugh Bonneville. Among her television credits, Jessica was most recently seen in BBC One's '*Jamaica Inn*', based on Daphne Du Maurier's novel of the same name. 2012 saw Jessica in Channel 4's '*Labyrinth*', a medieval TV mini-series based on the international bestseller by Kate Mosse. From producers Ridley and Tony Scott, Jessica starred in the lead female role alongside John Hurt as 'Alais Pelletier du Mas'. In December 2011, Jessica starred in the critically acclaimed satirical drama directed by Euros Lynn, '*Black Mirror: 15 Million Merits*'. Written and produced by Charlie Brooker for Channel 4, Jessica played the tragic 'Abi' alongside Rupert Everett and Daniel Kaluuya. Jessica was also seen as Rachel in an episode of the hugely successful E4 series '*Misfits*' opposite Robert Sheehan.

In 2011, Jessica was selected as one of four British actors to represent British Talent at BAFTA's inaugural Brits to Watch event in Los Angeles.

MATTHEW GOODE (SIDNEY STARK)

Matthew Goode is an established English actor with extensive credits spanning television, film and theatre. A graduate of the renowned Webber Douglas Academy of Dramatic Art, Matthew has since become a familiar face on both the big and small screen. He is best known for his roles in the acclaimed drama, '*The Imitation Game*', Netflix hit '*The Crown*' and the incredibly popular ITV period drama, '*Downton Abbey*'.

Matthew is currently in production for Sky's highly anticipated fantasy drama '*A Discovery of Witches*' opposite Teresa Palmer and '*Official Secrets*', Gavin Hood's (*Eye in the Sky*) political thriller starring Ralph Fiennes, Kiera Knightly and Matt Smith. He can also be seen in the BBC Agatha Christie adaptation '*Ordeal by Innocence*', starring opposite Bill Nighy and Alice Eve which aired episode one on April 1st, 2018.

Matthew will next be starring alongside Lily James and Michiel Huisman in the soon to be released '*The Guernsey Literary and Potato Peel Pie Society*', Mike Newell's adaptation of the New York Times bestseller of the same name. The drama follows the story of a writer (Lily James) who forms an unexpected bond with the residents of Guernsey Island in the aftermath of World War II, Goode takes on the role of the writer's agent 'Sidney Stark'.

2017 was a busy year for Matthew. His portrayal of Tony Armstrong-Jones in Netflix royal drama '*The Crown*' opposite Claire Foy and Matt Smith was widely praised. In addition, 2017 saw the release of '*The Sense of an Ending*', mystery drama from

Ritesh Batra where Matthew starred alongside Charlotte Rampling and Jim Broadbent as well as the *'The Hatton Garden Job'*, a heist thriller based on the real events surrounding the Hatton Garden Safe Deposit robbery.

Previous notable film credits include *'Allied'* (2016), the Robert Zemeckis spy thriller starring Brad Pitt and Marion Cotillard; *'The Imitation Game'* (2014), the acclaimed, Academy Award®-winning Alan Turing biopic starring Benedict Cumberbatch and Kiera Knightly; *'Belle'* (2013), Amma Asante's period drama; *'Stoker'* (2013), Chan-wook Park's psychological thriller starring Nicole Kidman and Mia Wasikowska; *'Leap Year'* (2010), romantic comedy starring Amy Adams; *'A Single Man'* (2009), Tom Ford's award-winning drama starring Colin Firth and Julianne Moore based on Christopher Isherwood's novel of the same name; and *'Watchmen'* (2009), Zack Snyder's superhero smash hit.

Additional Television credits include Matthew's portrayal of Henry Talbot in the popular Golden Globe and BAFTA winning period drama in *'Downton Abbey'* (2014-2015); Finn Polmar in the CBS legal drama *'The Good Wife'* (2014-2015); *'Death Comes to Pemberly'* (2013), the BBC murder mystery mini series; *'Dancing on the Edge'* (2013), the golden globe nominated BBC drama starring Chiwetel Ejiofor; and *'Birdsong'* (2012) the two-part BBC drama starring Eddie Redmayne adapted from the Sebastian Faulks novel of the same name.

Theatre credits include Ariel in Dee Evan's *'The Tempest'* (2001) and Moon in Sue Lefton's *'Blood Wedding'* (2001).

MIKE NEWELL – Director

A Cambridge graduate, Newell began directing at age 22, working on numerous plays for TV, both for the BBC and for most of the ITV companies. His television feature "The Man in the Iron Mask" (1977), which was ultimately released as a feature film, served as the springboard to international success.

He subsequently directed "Dance with a Stranger" (1984) that won Cannes' Prix de la Jeunesse, "The Good Father" (1985) that won the Prix Italia, "Enchanted April" (1991) that won 2 Golden Globes and "Into the West". In 1994, he made "Four Weddings and a Funeral," the record-breaking romantic comedy.

Returning to America, Newell made the Mafia thriller "Donnie Brasco" (1997) starring Johnny Depp and Al Pacino, followed by such films as "Pushing Tin" (1999), starring Cate Blanchett, John Cusack, Billy Bob Thornton and Angelina Jolie, and "Mona Lisa Smile" (2003), with Julia Roberts, Kirsten Dunst, Julia Stiles and Maggie Gyllenhaal.

Newell served as executive producer on several projects, including “Traffic” (2000) and “High Fidelity” (2000).

As the director of “Harry Potter and the Goblet of Fire” (2005), Newell became the first British director to helm an instalment of the hugely popular franchise.

Newell’s recent credits include "Prince of Persia" and "Great Expectations".

PAULA MAZUR – Producer

Paula has worked extensively from literary source material, taking plays and books from stage and page to screen, in Academy, Emmy® and Ace award-winning projects.

She is partnered with Miami bookseller Mitchell Kaplan in The Mazur/Kaplan Company, with a slate that brings books to film and TV. The company most recently produced *The Man Who Invented Christmas*, directed by Bharat Nalluri, starring Dan Stevens and Christopher Plummer.

Mazur Kaplan’s upcoming film projects include *The Silent Wife* starring Nicole Kidman, and *All The Bright Places* starring Elle Fanning. For television, they are executive producing *The Forgetting Time* starring Octavia Spencer, and *Major Pettigrew’s Last Stand* for BBC TV.

Paula's previous producing credits include *Nim’s Island* starring Jodie Foster, Gerard Butler and Abigail Breslin, which she co-wrote, *Corrina, Corrina* starring Whoopi Goldberg, and the Academy Award winning *The Appointments Of Dennis Jennings*. Paula has produced numerous stage to screen adaptations including Eve Ensler’s *The Vagina Monologues*, Lily Tomlin’s *The Search For Signs Of Intelligent Life In The Universe*, and was a producer on Spalding Gray’s *Swimming To Cambodia*.

MITCHELL KAPLAN – Producer

Mitchell Kaplan, a Miami Beach native, founded Books & Books, a group of South Florida-based independent bookstores in 1982. Books & Books was named Publishers’ Weekly Bookstore of the Year in 2015. Mitchell is also a co-founder of Miami Book Fair International and serves as the Chairperson of its Board of Advisors. The Book Fair brings over 500 authors and exhibitors to a weeklong celebration of all things literary into the heart of downtown Miami.

This year marks The Fair's 35th anniversary. In 2011, Kaplan received the National Book Foundation's prestigious "Literarian Award for Outstanding Service to the American Literary Community".

Kaplan, with his partner Paula Mazur, formed the Mazur Kaplan Company to bring books to the screen. *The Man Who Invented Christmas* was released by Bleecker Street in the U.S. Starring Christopher Plummer, Jonathan Pryce and Dan Stevens, the film tells the origin story of Charles Dickens' *A Christmas Carol*. Mazur Kaplan has numerous projects for television and theatrical release in development, all based on books in every genre.

GRAHAM BROADBENT – Producer

Graham Broadbent formed Blueprint Pictures with Pete Czernin in 2005. *The Guernsey Literary and Potato Peel Pie Society* is Blueprint's first collaboration with the BAFTA-winning director Mike Newell and is the third film the company has produced to be released in 2018. Their releases so far include Martin McDonagh's multi award-winning *Three Billboards Outside Ebbing, Missouri*, which won five BAFTA awards including Best Film, four Golden Globes awards, including Best Motion Picture, Drama, and two Academy Awards® - for Best Actress for Frances McDormand and Best Actor for Sam Rockwell. They also released James Marsh's critically acclaimed portrait of doomed yachtsman Donald Crowhurst *The Mercy*, starring Colin Firth and Rachel Weisz.

Three Billboards was Blueprint's third collaboration with Martin McDonagh after the Academy®, BAFTA and Golden Globe-nominated *In Bruges* and McDonagh's BAFTA-nominated *Seven Psychopaths*. Broadbent produced *The Second Best Exotic Marigold Hotel* in 2015, which was the follow up to the 2012 BAFTA and Golden Globe-nominated *The Best Exotic Marigold Hotel*, as well as Lone Scherfig's *The Riot Club*. Prior to Blueprint, Broadbenet's further credits include Danny Boyle's *Millions* Julian Jarrold's *Becoming Jane*, and Michael Winterbottom's *Welcome to Sarajevo*.

PETE CZERNIN - Producer

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Three Billboards was Blueprint's third collaboration with Martin McDonagh after the Academy®, BAFTA and Golden Globe- nominated *In Bruges* and McDonagh's BAFTA -nominated *Seven Psychopaths*. Czernin has also most recently produced *The Second Best Exotic Marigold Hotel* in 2015, which was the follow up to the 2012 BAFTA and Golden Globe -nominated *The Best Exotic Marigold Hotel*, as well as Lone Scherfig's *The Riot Club*. Previous to this, Czernin lived in Los Angeles for nearly 10 years working for a number of studios and production companies.