

## [An Education From Oliver Stone](#)

by [Julian Sancton](#)

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From left: *An Education* star Carey Mulligan and Maggie Gyllenhaal

Last night, after the Hudson Union Society's New York premiere of *An Education*, **Oliver Stone** asked me what I thought of **Carey Mulligan's** hair. As Jenny, the precocious English schoolgirl she plays in Lone Scherfig's film, Mulligan wore her hair long and dark, but she had since cut it pixie-short and dyed it red. Stone has cast her in *Wall Street 2*, which is currently filming in Manhattan. Having seen her triumphant performance at Sundance in *An Education* (which took home that festival's top award), Stone had no doubt that she could act, but he was curious to know what people would make of the 'do

she'll have in his film. "Some people say it looks like Audrey Hepburn," said Stone, "but it's more Shirley MacLaine" in *The Apartment*.

It was **Maggie Gyllenhaal** who recommended that Mulligan chop it all off.

"Carey looks *hot*," she says. Gyllenhaal was there accompanying her husband, **Peter Sarsgaard**, who plays Jenny's sophisticated older lover in the film (the August, if not yet December, to her May). Sarsgaard, meanwhile, was explaining how he had perfected his English accent as a child by mimicking the commentary of German Bundesliga soccer games, which, for some reason, were re-broadcast in his native Illinois; for a long time, he could only do a passable accent when impersonating a British sportscaster. Before long, he had grabbed Gyllenhaal by the hand and excused himself: "We're gonna go rage downtown."

Throughout the night, Stone continued to greet well-wishers, including *Wall Street 2* star and Mulligan's rumored boyfriend **Shia Labeouf**, who looked a bit irritated. Stone never strayed more than three steps from his elderly mother, the French-born **Jacqueline**, who exuded an old-world bohemian glamour with her Jack Sparrow head scarf. And Stone railed against the things you would expect Stone to rail against, namely capitalism and corporate greed. He was especially shocked to read the [front-page Times story](#) about the bankruptcy of Simmons mattresses and the Wall Street sharks who profited from it.

The excesses of the financial markets, he said, have also permeated Hollywood, where profitability trumps creativity to the point where studios are reluctant to finance high-production-value art films like *An Education*, and such films become increasingly hard to finance independently.

He also lamented the spread of Digital HD, which, he said, "looks like shit," especially when certain directors content themselves with "15-minute" lighting jobs. "I want my images to look like Tintoretto's," said Stone. To help him paint his canvases on *Wall Street 2*, he's hired Mexican cinematographer Rodrigo Prieto, who lately lensed Pedro Almodovar's *Broken Embraces*. (Incidentally, I passed **Almodovar** himself on a deserted Fifth Avenue—followed by a pack of star-struck Spaniards; *It was hhhhim, no?*—as I left the party, around midnight. I had run into **Charlie Rose** fifteen seconds earlier, but that's neither here nor there.)

Overall, Stone appeared to be in the appropriately angry mindset to take on his upcoming rebuke of greed. The question is whether Americans will still be aching to watch Gordon Gekko repent or to listen to Stone's wakeup call when it releases next year if they're [not listening to Michael Moore's now](#).