

RED JOAN

A film by Trevor Nunn

Sortie- Release 19.06.19

110 MIN.

PRODUCTION NOTES

Distribution-Distributie

Cineart
Rue de Namur 72-74 bte 8
1000 Bruxelles
Tél : 02 245 87 00
info@cineart.be

Presse

Heidi Vermander
Tél : +32 475 62 10 13
heidi@cineart.be

INTRODUCTION

RED JOAN is directed by **Trevor Nunn** (original London production of *Les Misérables*, *Twelfth Night* or *What You Will*), from an adapted screenplay by **Lindsay Shapero** (*Royal Wives at War*, *Enid*) and based on Jennie Rooney's best-selling novel of the same name. The film is produced by BAFTA and Academy Award® winning producer **David Parfitt** (*My Week with Marilyn*, *Shakespeare in Love*,) of Trademark Films. **Ivan Mactaggart** (*Loving Vincent*, *My Week with Marilyn*) of Cambridge Picture Company and **Alice Dawson** (*Yardie*, *The Party*) co-produce.

The cast of RED JOAN is led by multi-award winning actress **Judi Dench** (*Skyfall*, *Shakespeare in Love*) and **Sophie Cookson** (*Gypsy*, *Kingsman: The Secret Service*) who star as the eponymous central character, **Stephen Campbell Moore** (*The Child in Time*, *Goodbye Christopher Robin*) as Max, a physics professor and Young Joan's mentor, **Tom Hughes** (*Victoria*, *London Town*) as Leo, a young communist and Young Joan's first love, **Ben Miles** (*The Crown*, *Woman in Gold*) as Joan's son and lawyer Nick and **Tereza Srbova** (*Inkheart*, *Eastern Promises*) as a fellow Cambridge University student and Young Joan's confidant.

Behind the camera, the creative talent includes BAFTA award-winning director of photography **Zac Nicholson** (*The Guernsey Literary and Potato Peel Pie Society*, *Death of Stalin*), BAFTA award-winning editor **Kristina Hetherington** (*My Cousin Rachel*, *Le Week-End*), production designer **Cristina Casali** (*The Death of Stalin*, *Red Riding: The Year of our Lord 1974*), Academy Award nominated and BAFTA award-winning composer **George Fenton** (*The Lady in the Van*, *Dangerous Liaisons*), costume designer **Charlotte Walter** (*The Guernsey Literary and Potato Peel Pie Society*, *Their Finest*), and BAFTA award-winning make-up and hair designer **Sallie Jaye** (*Juliet*, *Naked*, *The Wings of the Dove*)

RED JOAN is a **Trademark Films** production in association with **Cambridge Picture Company**, The film is backed by **Quickfire**, **Cofiloisirs** and **Twickenham Studios**. **Embankment Films** is handling worldwide sales and **Lionsgate** will release the film in the UK.

SHORT SYNOPSIS

The year is 2000 and Joan Stanley is living in contented retirement in suburbia at the turn of the millennium. Her tranquil life is suddenly disrupted when she's arrested by MI5 and accused of providing intelligence to Communist Russia.

Cut to 1938 where Joan is a Cambridge physics student who falls for young communist Leo Galich and through him, begins to see the world in a new light.

Working at a top-secret nuclear research facility during WWII, Joan comes to the realisation that the world is on the brink of mutually assured destruction. Confronted with an impossible question – what price would you pay for peace? – Joan must choose between betraying her country and loved ones or saving them.

FULL SYNOPSIS

The Joan of the title is an elderly lady living a quiet life in suburbia when, shockingly, she is arrested by MI5 and charged with treason.

As she is interrogated, she drifts into memories of events in her student life, which we see in flashback. At Cambridge in 1938, she becomes involved with a lively, energetic group, who have formed a student Communist Society. She is particularly attracted to a young Russian student, Leo Galich, who was born in Russia, escaped pogroms to live in Germany, and now has escaped Nazi anti-Semitism to live in England. It becomes very hard for Joan to distinguish between his romantic involvement with her and the uneasy feeling that he is grooming her for Communist Party activity.

She also becomes best friends with Sonya, a fellow student who it transpires is Leo's cousin, and who has shared many of his terrifying past experiences.

War is declared with Germany, so Joan's 'German' friends are unable to remain in England, but she gains a First Class degree in Physics – (albeit a degree for women is still referred to in the 1940s as a 'Certificate'). Slightly mystified about how she has been recommended for interview, Joan secures a job in a top-secret project underway at the famous Cavendish Laboratory in Cambridge.

Gradually Joan, who impresses the leader of the project, Professor Max Davies, is let into the secret. They are trying to create an atomic bomb.

In the interrogation room, the elderly Joan is joined by her son, Nick, a QC, who is determined to clear his mother's name. Accusations and denials are traded until Joan collapses under the strain; but we begin to understand that the collapse is due not so much to exhaustion, as to the growing certainty that the allegations that she became a spy, are true.

The story makes it clear that Joan resists the repeated pressure from her young Communist friends to divulge and betray the secrets of the project, to which she is now entirely privy. But, in common with many of the scientists who worked on the development of the bomb in America, in Canada and in Britain, she experiences overwhelming shame and guilt when mass destruction is unleashed first at Hiroshima, and then days later, at Nagasaki.

What is to be done ... to prevent ceaseless mass destruction in the future? Torn between her undeniable love for the obsessive Leo, and her growing love for her project leader, Max, she must decide. If she releases secrets (via Sonya) to the Russian Cold War enemy, she will be a traitor to her country. But she might also, by creating equivalence, save the world from this horrific weapon ever being used again.

DIRECTOR'S NOTE

Based on a true story, RED JOAN is a small film on a huge subject.

We are immensely privileged to have Judi Dench playing the older Joan; nobody could possibly be more substantial and believable as a woman faced with a vast moral problem, a human, political, personal and intellectual problem. Her impassioned confession is the climax of the film.

But we are also fortunate to have Sophie Cookson playing the role of Joan, in that decisive time, between being a fresher at eighteen years old and a fully-fledged scientist, approaching her thirtieth birthday. That period of time involves highly charged sexual encounters, comedic situations, physical danger and nail-biting espionage.

Tom Hughes as Leo and Stephen Campbell Moore as Max vie, in ignorance of each other, for Joan's affections, while Tereza Srbova luxuriantly and extravagantly shows us that Sonya is the least trustworthy friend of all.

Shot on locations in Cambridge and in and around London, the film attempts to tell a fundamentally true story in a fundamentally true way. Was Joan right to do what she did? The film asks that question and hopes that everybody seeing it will want to discuss, ponder and feel free to debate this issue.

Trevor Nunn

ABOUT THE PRODUCTION

Traitor or Heroine? Bringing Red Joan To Screen

Joan Stanley is living a happy, uneventful retirement in suburbia. But over one dramatic week she and her family's lives are shattered when MI5 arrest the seemingly unremarkable pensioner and accuse her of spying on her country for the Russians.

The astonishing claims transport us from the present day back to 1930s Cambridge, when the young Joan enjoyed a passionate romance with a charismatic Russian, and the 1940s, when the gifted scientist - shocked at the devastating power of the atom bomb - vows to do what she can to make the world a better place.

A strong cast, led by a characteristically powerful performance from Judi Dench, feature in this adaption of the award-winning novel, which was itself inspired by an astounding true story. It brings to life the culture of The Cambridge Spies, who passed secrets to the Russians during WW2.

RED JOAN offered acclaimed director Trevor Nunn the opportunity to bring to screen a fascinating tale of espionage laced with romance, danger, drama and moral dilemmas.

For the award-winning theatre director, the novel's potential as a movie was evident from the first moment he glanced at its jacket while browsing in a bookstore. It was a real page-turner, he recalls.

"These days, when you get to the end of a book, there's not only a biographical note about the author but there's an email address for your feedback. I used it to say: 'I'm absolutely sure that the film rights have gone a long time ago but definitely this should be a movie'. Almost by return I got an email back from the writer Jennie Rooney saying: 'No the film rights have not gone and I cannot think of anything more exciting'."

Intrigued, Trevor contacted producer David Parfitt, whose many successful films include the Oscar-winning *Shakespeare in Love*. "I sent the idea to David and he responded enthusiastically immediately and then he read the book and became even more enthusiastic."

"He came into the office, bouncing with enthusiasm, as Trevor can," remembers David. "This is a film! You've just got to read it." I read it and I thought, he's absolutely right."

Rooney's novel, though fictional, was inspired by the extraordinary and controversial true story of Melita Norwood, a British scientist and civil servant, who gave secrets to Russia over a period of four decades through her job at a facility researching the construction of an atom bomb.

"We meet Joan when she's in her early eighties in the year 2000, pottering around in her very nice suburban home, when suddenly MI5 arrive, and she's dragged out, arrested and taken in for questioning," says David.

"It turns out that she went to Cambridge with a man named Sir William Mitchell, who has recently died and they think may be part of a Cambridge Spy Ring. They believe they have found a link between Joan, William and the KGB. Our story, really, is the interrogation of older Joan, and through her, flashbacks back to 1938 through to 1947, and the story of her life, initially as a Cambridge student and then as a scientist working on the very secret Tube Alloys Project."

A strong theme of the film is that Joan is provoked to spy not because of a Communist ideology, but because she is horrified at the bombings of Hiroshima and Nagasaki and wants to ensure this never happens again. If all countries have the same secrets, she feels, the world will be a safer place. What is also very much evident is that the threat she posed was disregarded because she was a woman.

"It is a sort of theme all the way through that women at that time are in the background, unimportant, ignored, and therefore sort of shadows who can easily become involved in espionage or who knows what else," says David.

"There are incredible things that I found out. I knew nothing of this world of Cambridge, but you've got this gorgeous Newnham College full of brilliant women, who just got a certificate when they graduated, they didn't get a degree like the men. Remarkable. And that went on until after the war."

"It's so shocking that such a distinction should be made and indeed when I researched into it I discovered that it continued to be made until 1951," adds Trevor. "That there should be a lower level of accreditation even though they took the same exams."

While the film brings to life the culture of The Cambridge Spies, this is very much Joan's story, agrees David. "I knew something of the Cambridge Spy Ring, keeping their communist principles intact by spying for Russia. This actually isn't that story. Joan has a very clear line through - she's not that interested in communism particularly, it's just that she's found a very gorgeous boy who is. But she actually resists all attempts to convert her. In the end what it's about is a moral dilemma around nuclear warfare. That anything she may or may not have done is because of that, and not because of her political views."

"I think in the simplest possible terms it's a small-scale story about a gigantic subject," says Trevor. "You meet very very believable individuals at a very particular moment in time and therefore can relate to their foibles, their dreams, their yearnings."

Joan first starts giving secrets to Russia while working as a secretary at the top-secret Tube Alloys Project, which is researching the potential development of the atom bomb.

"She is sent to interviews, quite mysteriously because they are personal recommendations, to work at a project called the Tube Alloys Project," says Trevor. "It's made very clear to her, signing the Official Secrets Act, that even to be interviewed is a top-secret activity."

She discovers what the project involves through her connection with her boss Max, and British scientists are racing to develop the science involved before the Germans, carrying out similar research under Hitler. "There is a very great urgency to what they are doing," he adds.

"What they are involved with is something that is going to change the course of world history. Or something that prevents the course of world history from going catastrophically bad. I think the fascination is that distinction of scale between something that is small scale, up close and believable and something that in effect is vast."

From Page to Screen: Adapting a Bestseller

To bring RED JOAN to screen, the producers turned to experienced screenwriter Lindsay Shapero, who immediately became excited at the depth, complexity and potential of Jennie Rooney's novel.

"Jennie made Joan someone who was doing it for reasons of passivism, more logical reasons than ideological. I think that makes Joan's character more likeable, more empathetic. We can see her journey more, rather than as a two-dimensional communist.

"She had done a brilliant job with the structure. Writing a screenplay is all about structure. You've got the two timelines. You've got the present-day timeline where you're trying to find out whether she's a spy or not. That gives you a fantastic framing device to keep going back into the past, to unpack the story as we go along.

"With the present-day timeline what you have to be wary of is it's not the same scene happening again and again. 'Did you do it?' 'No.' You have to drip feed into those scenes

information that changes your view of the characters. You have to introduce important back-story elements. In the present time, we see the long-term repercussions of things that have happened in the past. That's why the two timelines are so useful."

As well as the structure, Lindsay was drawn to the richness of the moral dilemmas in the novel, and the complex nature of the story - in particular the romance between the student Joan and Leo, a handsome, edgy young Russian with whom she embarks on a passionate love affair.

"Everyone sees this film differently. For me the film was always about: does Leo love Joan? And is he a man who can love? Leo is a fantastically complicated character. It's about love, and duty, and business. I know what I feel but I think everyone can come away with a different opinion, and that's really exciting.

"I think it's also about how somebody who's like all of us get sucked into something really extreme. I hope that's what we've achieved with it. That you understand how an ordinary young woman could get sucked into what many of us would call treason. How you can take an extremist view without being an extremist yourself."

Lindsay adds that having Dench as the older Joan was a great help in navigating such moral dilemmas. "You've got a huge bonus on your side because she could make anyone sympathetic. Such a great actress with such a huge charisma. For me it's a big thrill that she's speaking my words, and you know that someone of that calibre can make your words sound great."

Telling Joan's Story: Finding the Characters

Bringing such a complex, multi-faceted story to the big screen - and setting it over three different timelines - would require the skills and input of some of our finest acting talent. Trevor Nunn knew instantly who he wanted to play his present-day Joan. His great friend and collaborator Judi Dench, who he'd worked with in theatre many times, had so much trust in the iconic director that she agreed in principle to the project before she'd even seen the script.

"It was always at the very top of our list that Judi should play this, and I had a chat with Trevor early on," says David Parfitt. "We've got this fantastic story, we've now got this lovely script, what we need to really get this away is Judi Dench'. I first worked with her in the 80s and I've worked with her now four or five times. It was really just reuniting the team."

"I met Judi in 1967. We first did shows together in 1969. We did a huge amount of stuff together," says Trevor Nunn. "It's been a dream come true to be able to have Judi working on a project with me again. We find it very difficult to keep a straight face. It's nail biting, it's terrifying, it's world changing and it's a hoot. It was wonderful to get her insights and when she's in front of the camera - who can explain it? - an extra dimension arrives."

For her part, Trevor's involvement was enough for Judi to show early interest in the project. "Strangely enough I didn't know the story, so I knew nothing about her. Why I did it was because of Trevor. Trevor Nunn and I go back a very long time, to Stratford, and *Macbeth*, and *A Comedy of Errors*, *A Winter's Tale*, lots of productions. I'd never worked with him on film, and he asked me and I said I'd love to do it, long before I read it or knew anything about it."

On reading the script, Judi became fascinated by this seemingly innocuous woman and her extraordinary lifelong secret.

"She's just a very ordinary person, living in an unremarkable house who, in her seventies was uncovered as one of the Cambridge Spy ring. She was very very good at just keeping it to herself. She had great belief in what she was doing, knew why she was doing it, and kept it to herself.

"She says in the film that it was Hiroshima that gave her the conviction of wanting to do such a thing. I remember that time, the shock of it, and I can understand the idea of somebody wanting to even things out, as she says."

Joan ends up being defended by her son Nick, a QC who had no knowledge of his mother's secret life.

"It was unbelievably easy to relate to him, kind of instant," says Judi. "You put yourself into that position of suddenly, your son finding out something about you, finding out so late in life. This is his own family, the last thing that he ever even imagined.

"There will be a huge element of surprise maybe, to a young audience, that such a thing went on. We know of MI5 and MI6 and how vigilant they have to be. We know there must be people everywhere picking up information. But this was during a war."

Nick is played by Ben Miles, who was drawn to the richness of the story. "I'm Joan's adopted son and I discover her past in stages throughout the film. I witness the story on behalf of the audience in a way. A story unfolds of, you could argue on the one hand, treasonous acts, you could argue on the other hand acts of great courage, wisdom, daring. It's a fantastic spy story. There's a wonderful romance. It makes you think about the ethics of nuclear technology.

"All the while for Nick it's a story of great betrayal, because this is the first time he's heard about his mother's past. All of a sudden, in his middle age, at the peak of his career and his life, suddenly this bombshell drops and he has to reexamine his past and question everything he's been told about his life. He has to come to terms with the fact that he has been lied to all these years. But find a way through and help his mother come out of it as best he can."

To understand Joan's motivations we must see life through her eyes, and the casting of the young Joan was crucial to the film's success. Actress Sophie Cookson plays the young woman whose life experiences carry much of the film.

"Obviously Judi bookends the film, she appears all the way through in this interrogation, but the story is with young Joan and she carries us through," says David Parfitt. "She goes from naive student through to mature woman, there are a couple of relationships along the way. She's a very different person at the end of the film than the person we meet at the beginning. She does a remarkable job, really terrific."

Trevor credits casting agent Priscilla John with first suggesting Sophie. "It was instantly apparent that I was talking to a girl who was not hugely much taller than Judi, who had an explosive sense of humour. Who could change from that comedic thing to that serious emotional

commitment instantly, who has wonderful ability in that face. I count myself immensely lucky that I was put on to that bit of casting."

The prospect of playing the young Joan appealed to Sophie as soon as she first began reading the script. "It was the first script I'd read in a long time where I really just raced through the entire thing - I was riveted from the start. I knew that Judi was involved which was like alarm bells flashing: 'Do this project'. And Trevor was involved, who's a complete legend in himself."

The actress relished the idea of getting behind the motivations of such an interesting, complicated and multi-layered young woman, helping the audience understand the root causes behind why she makes the choices she does.

"I think it's easy to believe that she follows Leo and starts giving all of these secrets to the Russians because she's madly in love with him. But it's really not that, she fundamentally doesn't believe in communism like that. It's just to make the world a safer place. Women at that time were underestimated. It's said in the film as well as the book: 'They'll never suspect us because we're female'.

"The world is on the precipice of changing and she can't quite believe they're there. And after Hiroshima, being involved so closely in that, she can't live with that. She can't imagine any other option than to ensure that all countries have those secrets so the world can be safer."

Leo is the debonair, charming and just a little bit dangerous stranger who sweeps the young Joan off her feet as they embark on a passionate romance. Trevor had wanted to work with actor Tom Hughes for some time and considered him ideal for this role. "When this came up pretty much my first thought was Tom. There's a big sequence where he has to do a massive speech to a crowd of 250 people and Tom totally, uncomplainingly, completely committedly, did it 14 times."

For his part, Tom was interested in the fact that Leo was a highly politicised young man, and a committed communist. "His background - born in Russia, lived in Germany, now in the UK - has kind of forced him, I think, to have opinions about life and within that, very strong political opinions. We meet him at a time that his political idealism is really driving him as much as anything.

"He's kind of unconstrained by society, and that's always attractive. He's genuinely free. He's got the added enigma of youthful exuberance. He's unapologetic, and that's always an attractive quality. It's potentially quite mesmerising, and usually self-destructive. Because of his political viewpoint and how strongly he gets behind that, he has a very intellectualised disregard for the individual. He lives what he preaches to a certain degree."

But Leo is not the only love in Joan's life. When she begins to work in top-secret research facility Tube Alloys, she meets Professor Max Davis, played by Stephen Campbell Moore.

"In Joan, Max is looking for an assistant and it's important to him that they have the knowledge and skills required to even take notes, that they're not getting lost along the way. He wants someone who is involved, engaged.

"They're engaged in something together and by doing that they have a natural ease, an affinity, a shared target. That shared passion is somehow connected beyond that. There's no agenda at first, it's just about working and working well."

The two embark on a romance, with Max having no idea that she will later begin to share his life's work with Russian agents.

"I find it interesting the compartmentalisation that people have in these situations. That one thing is completely true, and the other thing is true, and just because you can't marry them together, that's why you have to place them in different parts of your psyche."

The beautiful and exotic Sonya is another key friend who Joan meets at a turbulent time in her college life and is played with aplomb by Tereza Srbova. Even her entrance is dramatic. "She actually gets into the story through a window!" laughs Tereza. "Sonya is a student, a bit older than Joan. She becomes very quickly Joan's good friend and confidante.

"Sonya has a very international background and she is kind of a citizen of the world. Russian background, Jewish, grew up in Germany. She's a glamorous, fashionable character. She's very spontaneous, very exciting for Joan. There's something devilish about her, ambiguous.

"When I first got the script and met Trevor on Skype, what really came as a strong feature in it was that all the dialogue, all the scenes that Sonya would have were with a woman. In my entire career there's only a fraction of scenes that I would have with another woman. That was very compelling, very special about this script."

A Sense of Time and Place: The Locations and Look of RED JOAN.

Because it is set in two very different worlds and over three different time periods, it was crucial to the production that past and present were rooted in different and authentic identities.

Producer David Parfitt wanted the production to reflect the realities and dilemmas faced by women like Joan.

"I think though it's not specifically about the Cambridge Spy Ring, it is a historically accurate piece. We do follow large parts of the war, and I think that people do come out understanding more about that period in history. But what we do want people to understand was that these are very real moral dilemmas, and a lot of women were involved in this incredibly important work."

"Cambridge is very important to the story," adds Trevor Nunn. "That ethos, that knowledge that there were passionate, idealistic young communists in Cambridge is important to it. But almost as important is this understanding that young Joan gets into Newnham College. It was completely a women's college, so there was a segregation between the young women and men at that university, and therefore a sort of strict morality that came from that institution.

"We had a terrific time doing location filming in and around Newnham. But because Jennie Rooney was, much later on, at St John's College, Jennie wrote a sequence that young Joan is taken to the top of St John's Tower by young Leo. She obviously knew of this tiny, secret passageway that gets you to the very top, and you look over the whole of Cambridge, but it

feels like you're looking over the whole world. And that's why she sets an all-important scene there, where Leo talks about imagining a completely different world."

Other scenes, including sequences shot on Cambridge's famous period streets, and a picnic scene by the River Cam, running through St John's College and showing the Bridge of Sighs in all its grandeur, also give a sense of time and place.

"The key thing for us was to tell the story of Cambridge," explains supervising location manager Tom Howard. "We needed to feel like we were in the town. But we were also working across a number of different periods - pre-war, during the war and after the war. A lot of it takes place in Cavendish Labs and we had to find somewhere to do those interiors. We had to find somewhere to build that and make that.

"We had to contact the various colleges that feature in the film. And find dates that worked for everybody which was the trickiest thing because of the nature of what these colleges are. It just takes time. Like any busy place, you've got to have a method statement and we've had to work through that."

In defining the different periods, director of photography Zac Nicholson and his team took a relatively subtle approach, highlighting past and present in small but significant ways.

"My feeling was always that it would happen naturally, the time periods are very separate. The framing, how we handle the camera, the lighting, just to make it a bit more dramatic in how we handle the flashbacks. To make it feel more vivid. It's fascinating comparing and contrasting the two Joans. Outside of the film itself, it's interesting seeing the different approaches from Judi and Sophie. That naturally feeds into their performance and how we shoot it. It's very interesting from a behind-the-camera point of view. It feels like the young Joan is very much in the moment, and the older Joan is very reflective, looking back. We've tried to reflect that in the approach to filming it.

"Cambridge is not quite a character but a significant presence in the film. Having shot a lot of the story already, being here was really satisfying. We're giving a shape to the world that they're actually occupying. It's very visual and beautiful and there's a lot of history."

In creating the costumes for RED JOAN, costume designer Charlotte Walter also opted for a relatively pared-back approach, though the resulting look is nevertheless glamorous and striking.

"I was thinking that Joan is quite an uncluttered girl. She doesn't really wear anything, as Sophie herself calls it, not too fru fru. She's stylish but uncomplicated."

The changes that emerge in Joan's life are reflected in the costume design. "We start with young Joan in Cambridge, a rather naive girl with little blouses and skirts, straight out of school really. Then she gets work and that leads to her being more grown up.

"It's been a proper journey for Sophie and for myself. We started our fitting in the late nineteen thirties, a very young Joan. I also found the outfit for the final (scene) and then it was a matter of filling in the expanse between. Because it is Joan's story and Sophie is in almost every scene, it's been very much together that we found her."

Charlotte was also enthused at the prospect of dressing Judi Dench for the first time in her career. "Working with Judi was an absolute pleasure, it was everything you'd want it to be and more. She tried the clothes on and yes it felt completely like the Joan that she had in her head. The colour echo the colours that I've used for young Joan as well. It's a pale palette and it just seemed right for both Joans. There is a real sense of the two of them being the one Joan."

Hair and make-up designer Sallie Jaye worked closely with the costume department in conceiving the overall look.

"In present day with Judi it spans a week of consecutive days. She starts off normal, and gradually looks dishevelled over the days, but it's a very small timeframe," she explains. "Then the flashbacks go from 1938 to 1947 so there are quite a lot of changes. Sophie has quite a different look."

Because women of that period typically styled their hair themselves, Sallie was careful not to make it look too set. "I like to make it look authentic period. I wanted her hair to look like she'd done it herself. I got lots of reference pictures from students in Cambridge at that period.

"We changed her look as she gets older and becomes a woman, more experienced. We wanted her hair to look really natural but of the period, so we did a Lauren Bacall-style thing. Sophie let us cut and perm and colour her hair because she wanted to make it look exactly like the period."

Sallie wanted Judi's Joan to look like an innocuous, unassuming character, which meant disguising the actress's stunning gamine crop.

"She's amazing. She's a really professional, delightful lady with the most wonderful sense of humour. As soon as she arrived on that make-up bus she knew everyone's name immediately. She's really quite a special person.

"She's wearing a wig because her own hair is very stylish, that little pixie cut and she's meant to look like a butter-wouldn't-melt-in-your-mouth sweet little lady who lives in the suburbs. Her story wasn't to be given away by the way she looked, so we wanted to make her look very conventional, just like your granny.

"I come up with the ideas and research it all myself and then I go to the director. I look at photographs and old films and then I try to base people on real people. I work very closely with the costume designer to make sure that it's all going to work together."

BIOGRAPHIES - CAST

JUDI DENCH – Joan

Since playing Ophelia in *Hamlet* at The Old Vic Theatre almost 60 years ago, Judi Dench has garnered wide popular and critical admiration for a career marked by outstanding performances in both classical and contemporary roles. She has won numerous major awards – including an Academy Award, ten BAFTA Awards and a record eight Laurence Olivier Awards – for work on both stage and screen, and in recognition of her many achievements she received an OBE (Order of the British Empire) in 1970, became a DBE (Dame of the British Empire) in 1988, and in 2005 was awarded a Companion of Honour. She has also received the Japan Arts Association's prestigious Praemium Imperiale Laureate Award for Film and Theatre.

Dame Judi can be seen in *Murder on The Orient Express*, directed by Kenneth Branagh for Twentieth Century Fox, playing Princess Dragomiroff in a new adaptation of the Agatha Christie classic. Dame Judi has recently appeared in *Victoria & Abdul*, directed by Stephen Frears for Working Title and Focus Features, in which she plays Queen Victoria on screen for the second time in her career. For her first such performance, directed by John Madden in *Mrs Brown*, she won BAFTA and Golden Globe awards and was nominated for an Academy Award.

Dame Judi received an Academy Award and a BAFTA Award, both for Best Supporting Actress, for another magisterial performance as Queen Elizabeth I in *Shakespeare In Love*, and she has received Academy Award nominations for performances in a further five films: Lasse Hallstrom's *Chocolat*, for which she was also nominated for a Golden Globe; *Iris*, directed by Richard Eyre, for which she also won a BAFTA Award; *rs Henderson Presents*, directed by Stephen Frears, for which she was further nominated at the BAFTAs and the Golden Globes; *Notes On A Scandal*, again directed by Richard Eyre, which also brought her BAFTA and Golden Globe nominations; and *Philomena*, directed by Stephen Frears and co-starring Steve Coogan, for which she also received BAFTA, Golden Globe and SAG award nominations.

Dame Judi is recognised globally for her legendary role as M in seven James Bond films, from *Goldeneye* to *Skyfall*. Her other film work includes *Tea With Mussolini*, directed by Franco Zeffirelli; *A Room With A View* and *A Handful Of Dust*, both of which brought her BAFTA Awards for Best Supporting Actress; *84 Charing Cross Road*, directed by David Jones; *Henry V* and *Hamlet*, both directed Kenneth Branagh; *Nine*, directed by Rob Marshall; *Jane Eyre*, directed by Cary Fukunaga; *My Week With Marilyn*, directed by Simon Curtis; *J. Edgar*, directed by Clint Eastwood; the hugely successful India-set comedy *The Best Exotic Marigold Hotel*, and its sequel *The Second Best Exotic Marigold Hotel*, both directed by John Madden; Roald Dahl's *Esio Trot*, opposite Dustin Hoffman; *Miss Peregrine's Home For Peculiar Children*, directed by Tim Burton; and the upcoming *Tulip Fever*, written by Deborah Moggach and Tom Stoppard and directed by Justin Chadwick.

Dame Judi is also revered for her television work. Most recently she starred as Cecily, Duchess of York, in *The Hollow Crown* for the BBC, and past credits include: *The Last Of The Blonde Bombshells*, for which she received BAFTA and Golden Globe Awards and an Emmy Award nomination; the long-running hit BBC sitcom *As Time Goes By*; and the critically acclaimed *Cranford* and *Cranford: Return To Cranford*, for which she received a number of major award nominations.

Dame Judi's achievements on screen are mirrored by her celebrated career on stage. She received an Olivier Award for Best Supporting Actress for her most recent role as Paulina in Kenneth Branagh's celebrated West End production of *The Winter's Tale*, and she has previously won Olivier Awards for *Macbeth* and *Juno and the Paycock* for the RSC; *Pack Of Lies* at the London Lyric; and *Anthony And Cleopatra*, *Absolute Hell*, and *A Little Night Music*, all at The National Theatre. Her performance in David Hare's *Amy's View*, directed by Richard Eyre, brought her a Critics Circle Award and an Olivier Award nomination when it played in London at The National and Aldwych, followed by a Tony Award for Best Actress when the play transferred to Broadway. Her other theatre credits include: *The Royal Family*, directed by Peter Hall; *The Breath Of Life*, directed by Howard Davies and co-starring Dame Maggie Smith; *All's Well That Ends Well*, for the RSC; *Hay Fever*, directed by Peter Hall; *The Merry Wives of Windsor*, for the RSC; *Madame de Sade*, directed by Michael Grandage for The Donmar West End; Peter Hall's production of *A Midsummer Night's Dream* at the Rose Theatre, Kingston; *Peter And Alice*, directed by Michael Grandage in the West End; and *The Vote*, directed by Josie Rourke for The Donmar in 2015, which was also broadcast live on UK General Election night in a landmark television event.

SOPHIE COOKSON – Young Joan

British actress Sophie Cookson was still at drama school when she was cast in her first lead role and was recognised as one of Screen International's prestigious 'Stars of Tomorrow' in 2014. With each project she takes on, Sophie continues to attract the industry's attention as an international talent to watch.

Sophie was most recently seen on screens reprising the role of 'Roxy' in the second installment of Matthew Vaughn's hit *Kingsman* franchise, *Kingsman: The Golden Circle*. The first film, *Kingsman: The Secret Service* was released in January 2015 and went on to make £319,000,000 worldwide. Sophie starred alongside Samuel Jackson, Michael Caine, and Colin Firth, with Taron Egerton playing 'Eggy'. Vaughn and Jane Goldman wrote the screenplay, based on the comic book by Matt Millar and Dave Gibbons. The second film added Channing Tatum, Julianne Moore, Jeff Bridges, Halle Berry, and Elton John to its cast, and was released internationally on 22nd September 2017.

Before this, Sophie starred in Netflix's psychological thriller series *Gypsy*. She portrayed 'Sidney', starring opposite Naomi Watts, in the psychological thriller from Universal Television, Working Title and writer Lisa Rubin. Sam Taylor-Johnson directed the first two episodes of the ten-episode drama, which premiered globally on Netflix on 30th June, and the series follows the journey of 'Jean Holloway', a therapist who begins to develop dangerous and intimate relationships with the people in her patients' lives.

Coming up, Sophie has World War II Drama *Ashes in The Snow*, with Bel Powley. Filming took place in Lithuania and the feature is based on Ruta Sepetys' New York Times bestseller *Between Shades of Gray*. Ben York Jones wrote the screenplay and Marius Markevicius directs the coming-of-age story of 16-year-old 'Lina Vilkas' who is deported to Siberia amidst Stalin's reign of terror in the Baltic region during WWII. Sophie plays 'Ona' and the film will be released in 2017.

In April 2016, Sophie appeared in *The Huntsman: Winter's War* and, the same year, filmed *The Crucifixion*, playing the role of 'Nicole Rawlins'. Also starring Brittany Ashworth, Mathew Zajac,

and Radu Banzaru, the horror film is directed by Xavier Gens and penned by Carey Hayes and she also portrayed the lead role in *Emperor*. Her character, 'Johanna of Ghent', is a daring 21-year-old who infiltrates the court of Holy Roman Emperor Charles V to avenge the death of her father. Set at a time when the emperor is struggling to hold together a fragmented empire in a world of wealth, debauchery, intrigue and treason, Sophie stars alongside Adrien Brody, Bill Skarsgard and Thomas Kretschmann. Both films are slated for release in 2017.

In December 2013, Sophie made her television debut starring as 'Grace Mohune' in SKY1's popular two-part drama *Moonfleet*, with Aneurin Barnard and Ray Winstone. Set in eighteenth century Dorset, and directed by Andy De Emmony, *Moonfleet* is an adaptation of the John Meade Falkner novel of the same name and tells the story of orphan John Trenchard and smuggler Elzevir Block journey to find pirate Blackbeard's treasure.

Sophie studied at The Oxford School of Drama.

STEPHEN CAMPBELL MOORE – Max

Stephen Campbell Moore is a British actor renowned for both stage and screen work. He has most recently been seen on screen alongside Domhnall Gleeson, Margot Robbie and Kelly Macdonald in *Goodbye Christopher Robin*. The film centres on the relationship between beloved children's author A.A Milne, and his son Christopher Robin Milne, whose toys inspired the magical world of Winnie the Pooh. Along with his mother and his nanny Olive, Christopher Robin and his family are swept up in the international success of the books, which bring hope and comfort to England after the First World War. With the eyes of the world on young Christopher Robin, the film explores the cost of this success to the family. Stephen played Ernest Shepard, artist and book illustrator for A.A Milne. The film is directed by Simon Curtis and written by Frank Cottrell Boyce and Simon Vaughan.

Over the past few months, Stephen has been seen in two acclaimed BBC dramas. Firstly, *The Child in Time* a one-off 90-minute drama for BBC One that tells the story of a children's book author and his wife two years after their life is turned upside down by their daughter's disappearance. Adapted by Stephen Butchard from Ian McEwan's Whitbread Prize winning novel, starring opposite Benedict Cumberbatch.

Secondly was Peter Moffat's BBC One six-part drama-series *The Last Post*. Set in the shimmering heat of Aden (Yemen) in the sixties, the drama centred on a unit of Royal Military Police officers and their families struggling to carve out a life during a time of great cultural change in their homeland that is slow to reach the foreign shores they are living on. Stephen starred alongside Jessica Raine and Ben Miles.

Other film credits include, *How to Talk to Girls at Parties*, *Burnt*, *The Ones Below*, *Moonwalkers*, *Man Up*, *The Lady in the Van*, *Complicit*, *Johnny English Reborn*, *Season of the Witch*, *A Short Stay in Switzerland*, *Sea Wolf*, *The Children*, *The Bank Job*, *Amazing Grace* and *A Good Woman*.

Stephen also reprised his role of Irwin in the film adaptation of *The History Boys*, having played the same role in the original production of the Olivier and Tony Award winning play alongside James Corden and Dominic Cooper. Other TV credits include *The Go-Between*, *Stag*, *The Wrong Mans*, *Titanic*, *Just Henry*, *Hunted*, *Sleepyhead*, *Ben Hur*, *Wallis And Edward*, *Ashes to Ashes*, *Rough Crossings*, *Hustle*, *Pulse*, *He Knew He Was Right*, *Byron* and *Larkrise to Candleford*.

He graduated from Guildhall School of Music and Drama in 1999 where he was awarded the Gold Medal for his accomplishments. His debut film performance was as the lead, Adam, in Stephen Fry's *Bright Young Things* opposite Emily Mortimer.

In 2015 Stephen starred alongside Nicole Kidman in Michael Grandage's production of *Photograph 51*. The award-winning play by Anna Ziegler is about British scientist Rosalind Franklin (played by Nicole Kidman), and the race to discover the structure of DNA before any of her rival scientists. Stephen plays Maurice Wilkins, who collaborated with Rosalind on some of the early research and eventually won the Nobel Prize (shared with two colleagues) for his contribution and discoveries.

Stephen has performed in some of the most renowned London theatres with some of our most distinguished directors including: Nick Hytner in *The History Boys* at The National Theatre and on Broadway; Josie Rourke in *Berenice* at The Donmar Warehouse and Dominic Cooke in *Clybourne Park* at the Royal Court and Wyndham's Theatre. He was also directed by Howard Davies in *All My Sons* and led the cast of *Chimerica*, one of London's most successful shows. *Chimerica* transferred from the Almeida Theatre to the Harold Pinter theatre, with 5-star reviews across the board and the Olivier Award for Best New Play in 2014.

Stephen's other theatre roles include his performance as Don John in *Much Ado About Nothing*, Octavius in *Antony And Cleopatra*, Happy in *Death of a Salesman* for the Compass Theatre Company; *A Midsummers Night's Dream*, *Richard II* and *Coriolanus*, both at the Almeida, *The Changeling* at the Salisbury Playhouse and most recently *Consent* at the Harold Pinter Theatre.

TOM HUGHES - Leo

Having worked with some of the finest writers, directors and actors in the industry, Tom's expanding CV positions him as one of the most sought-after young actors working today. Since graduating from RADA in 2008, Tom has been BIFA nominated and featured in the prestigious Screen International's 'Stars of Tomorrow'.

Tom was most recently seen in the second series of the ITV drama *Victoria*, in which he reprised his role of Prince Albert. This series once again followed Queen Victoria, played by Jenna Coleman, through the ups and downs of running a country, and learning to balance her responsibilities as both loving mother and dutiful Queen. He was also seen in a special Christmas episode for the show, which premiered in December. The first series aired Autumn 2016.

In 2016, he starred alongside Denise Gough in BBC Two thriller, *Paula*. Created by playwright and filmmaker Conor McPherson, in his first original television series, the revenge thriller follows the fallout in a young chemistry teacher's life after a one-night stand. Directed by Alex Holmes, it was shown in three 60-minute episodes and was released last May.

Tom was also recently seen in *Realive*, a new film from Mateo Gil, co-writer of Alejandro Amenabar's Oscar-winning *The Sea Inside*. This science fiction drama follows Marc (Tom), a man diagnosed with terminal cancer, with only a few months to live who chooses to cryonize his body in a bid to sustain life. 60 years later, Marc becomes the first resuscitated cryonized

person in the history of human kind. Other cast includes Oona Chaplin. 2016 also saw Tom star as 'Johnny' in *London Town* alongside Jonathan Rhys Meyers and Natascha McElhone. Directed by Derrick Borte, the film follows a 14-year old boy who is introduced to the Clash and his life changes forever. It had an October release in the US and was shown at the London Film Festival the same month.

2015 saw Tom in *The Incident*, the debut feature film from BAFTA-nominated writer/director Jane Linfoot. The film follows a metropolitan couple (Tom Hughes and Ruta Gedmintas) who cross paths with a troubled, vulnerable teenager, Lily (Tasha Connor), which has lasting and negative consequences for the couple. The film is described as a 'character-driven psychological drama' and premiered at the 2015 Edinburgh Film Festival.

2015 also saw Tom in the Sky Arts mini-series *Neil Gaiman's Likely Stories*. The four-part adaptation of Neil Gaiman's short stories was directed by Iain Forsyth and Tom lead one episode. Other episodes were fronted by Johnny Vegas, Paul Ritter and George MacKay. Spring 2015 saw Tom in the BBC Two espionage thriller series, *The Game*. He led a stellar cast that including Brian Cox, Paul Ritter, Shaun Dooley and Chloe Pirie. Set in 1972, London, Tom plays 'Joe Lambe', a troubled but genius interrogator able to read every tic and turn of human nature but with dark secrets of his own. The six-part drama TX'd on BBC Two April 2015 and on BBC America in November 2014.

2013 was a busy year for Tom with a starring role in a new adaptation of the 1938 Hitchcock movie, *The Lady Vanishes*, opposite Tuppence Middleton and Keeley Hawes. Tom also starred in Poliakoff's award winning series *Dancing on the Edge*, with Chiwetel Ejiofor, Matthew Goode and Jaqueline Bisset, receiving huge acclaim for his role as 'Julian'. He also took a role in the Richard Curtis film *About Time*, supporting Rachel McAdams, Bill Nighy and Domhnall Gleeson.

Tom's film credits include Mat Whitecross's Ian Dury biopic, *Sex & Drugs & Rock n Roll* and the Ricky Gervais and Stephen Merchant debut feature film *Cemetery Junction*, for which Tom received a BIFA Award nomination for 'Most Promising Newcomer'. The 1970s-set comedy follows three young working-class friends in a dreary suburb of Reading with Tom playing 'Bruce Pearson'.

On stage Tom was most recently seen in the critically acclaimed Donmar Warehouse production of *Versailles*, directed by Peter Gill. In 2010 Tom took a leading role in the Young Vic production of Arthur Schnitzler's *Sweet Nothings* directed by Luc Bondy.

Other notable credits include, David Hare's *Page Eight* opposite Bill Nighy and Rachel Weisz, and Rupert Goold's *Richard II* appearing opposite Ben Whishaw, Rory Kinnear and Patrick Stewart. Tom also had a principal returning roles BBC's legal drama *Silk* in 2011. In 2013 Tom starred in Chiwetel Ejiofor's directorial debut, the short film *Colombite Tantalite* which premiered at a number of festivals including Seattle Film Festival and Palm Springs ShortFest.

BEN MILES – Nick

Ben Miles is an English film, television and theatre actor, widely known for his starring roles as Patrick Maitland in the British television comedy *Coupling*, and as Peter Townsend in the critically-acclaimed Netflix drama *The Crown*.

On the small screen, he has also starred in the award-winning comedy series, *Cold Feet*, *The Forsyte Saga*, *Lark Rise to Candleford*, *The Promise*, *Dracula*, *Black Mirror* and most recently, *The Last Post*.

Miles has appeared in many television movies, including BBC's *The Project*, *Love Again* and *Sex, the City and Me*, as well as *After Thomas* and *Pulse*.

A veteran stage actor, Miles was nominated for a Tony Award for his performance as Thomas Cromwell in *Wolf Hall/Bring up the Bodies*. His previous collaborations with director Trevor Nunn include *The Cherry Orchard* and *Richard II* and he has also performed in *The Winter's Tale*, *Two Gentlemen of Verona*, *Norman Conquests*, *Measure for Measure*, *Love Love Love* and *Sunset At The Villa Thalia*, among others. He's currently appearing at The National Theatre in the acclaimed production of *The Lehman Trilogy*

Miles' film credits include *Imagine Me Andy You*, *V for Vendetta*, *Speed Racer*, *Ninja Assassin*, *Five Years*, *Woman in Gold*, *The Catcher was a Spy*.

TEREZA SBROVA – Sonya

Tereza is best known for her performances in David Cronenberg's *Eastern Promises*, Iain Softley's *Inkheart*, and *St. Trinians* with Gemma Arterton. Recent credits include playing the title role in Lionsgate's thriller, *Siren* and in Fernando Meirelles' *360* along with a recurring role on *STRIKE BACK IV* and *V* on Sky1. Tereza has just wrapped on *Houdini And Doyle* for ITV.

BIOGRAPHIES & CREDITS - CREW

TREVOR NUNN – Director

For 18 years, from 1968 to 1986, he was the youngest ever Artistic Director of the Royal Shakespeare Company. He directed over thirty productions, while opening two small space theatres (The Other Place and the Donmar Warehouse) and the Swan Theatre in Stratford. His work included much of the Shakespeare canon, as well as the multi-award winning shows, NICHOLAS NICKLEBY and LES MISERABLES, now the world's longest running musical.

From 1997 to 2003, he was Director of the National Theatre, where his twenty productions included Shakespeare's TROILUS AND CRESSIDA, THE MERCHANT OF VENICE and LOVE'S LABOUR'S LOST. Other award-winning productions included SUMMERFOLK, THE CHERRY ORCHARD, A STREETCAR NAMED DESIRE and the world premiere of NOT ABOUT NIGHTINGALES by Tennessee Williams. Widening the demographic of the NT, he also directed award-winning revivals of musicals such as OKLAHOMA!, MY FAIR LADY and ANYTHING GOES.

He has directed the world premieres of Tom Stoppard's plays EVERY GOOD BOY DESERVES FAVOUR, ARCADIA, THE COAST OF UTOPIA (PARTS 1, 2 AND 3) and ROCK N ROLL. He has directed the world premieres of Andrew Lloyd Webber's CATS, SUNSET BOULEVARD, STARLIGHT EXPRESS, ASPECTS OF LOVE and THE WOMAN IN WHITE. More recent musical work includes A LITTLE NIGHT MUSIC (West End and Broadway) and SCHIKANEDER (Vienna). Other theatre includes productions of HAMLET (Old Vic), RICHARD II, SHAW'S HEARTBREAK HOUSE and FLARE PATH by Rattigan. He directed the world stage premiere of Beckett's ALL THAT FALL. Recent productions of THE WARS OF THE ROSES (Kingston Rose Theatre); PERICLES (TFANA New York) and A MIDSUMMER NIGHT'S DREAM (Ipswich) mean that he has now directed all thirty-seven of Shakespeare's plays.

In opera, he has directed IDOMENEO, PORGY & BESS, COSÌ FAN TUTTE and *Peter Grimes* at Glyndebourne and at the Royal Opera House PORGY & BESS, KATYA KABANOVA and SOPHIE'S CHOICE. He also directed PETER GRIMES at the Salzburg Festival. Work for television includes ANTONY AND CLEOPATRA, THE COMEDY OF ERRORS, MACBETH, THREE SISTERS, OTHELLO AND KING LEAR, as well as the Emmy Award winning OKLAHOMA! and THE MERCHANT OF VENICE. He also directed the films HEDDA (Oscar nominated for Best Actress), LADY JANE and TWELFTH NIGHT.

DAVID PARFITT – Producer

David has worked as an independent film, TV and theatre producer for over 30 years. His film credits include HENRY V, PETER'S FRIENDS, MUCH ADO ABOUT NOTHING, THE MADNESS OF KING GEORGE (nominated for four Academy Awards), MARY SHELLEY'S FRANKENSTEIN, TWELFTH NIGHT, THE WINGS OF THE DOVE (nominated for four Academy Awards), SHAKESPEARE IN LOVE (winner of Seven Academy Awards including Best Picture and four BAFTA Awards including Best Film), GANGS OF NEW YORK, (Production Consultant), I CAPTURE THE CASTLE, CHASING LIBERTY and A BUNCH OF AMATEURS. In 2010 he produced MY WEEK WITH MARILYN (nominated for two Academy Awards) followed in 2011 by Tom

Stoppard's award-winning adaptation of PARADE'S END for BBC and HBO. In 2013 David produced THE WIPERS TIMES (winner of The Broadcasting Press Guild Award for Best Single Drama). More recently he produced two BBC4 documentaries: GLYNDEBOURNE: THE UNTOLD HISTORY and BIRTH OF AN OPERA.

Most recently he executive produced the world's first painted animation feature film, LOVING VINCENT, starring Douglas Booth, Saoirse Ronan, Chris O'Dowd and Aidan Turner. LOVING VINCENT was nominated for an Academy Award, Golden Globe and BAFTA Award in the Animation category.

David established Trademark Films in 2001 with other members of his regular production team.

David was Chairman of BAFTA 2008-10 and has just completed a seven-year tenure as Chairman of Film London.

IVAN MACTAGGART – Co-Producer

Ivan is a feature film and television producer with 28 years' industry experience.

Prior to founding Cambridge Picture Company, Ivan was a partner in Trademark Films with producer David Parfitt (SHAKESPEARE IN LOVE, THE MADNESS OF KING GEORGE). At Trademark, Ivan co-produced and executive produced high-quality dramas such as MY WEEK WITH MARILYN and the BBC/HBO 5 x 1hr drama PARADE'S END with Benedict Cumberbatch and Rebecca Hall.

Prior to Trademark, Ivan had a 20-year career in film financing. Working in senior roles for companies including BMS Finance, BBC Films, BBC Worldwide, Baker Street Media Finance, The Works and Signpost Films, Ivan backed some of the most successful British films in recent history. These include BILLY ELLIOTT, BEND IT LIKE BECKHAM, MADE IN DAGENHAM, MOON and SHALLOW GRAVE.

ALICE DAWSON – Co-Producer

Alice has worked on British independent films for the last 20 years, first as a Production Accountant and then as a Production Manager, Line Producer and Co-Producer. Her film credits include THE WARRIOR (winner of two BAFTA awards), ST TRINIANS, A MIGHTY HEART, THE MAN WHO KNEW INFINITY and THE PARTY.

LINDSAY SHAPERO – Writer

Lindsay Shapero started as a journalist before moving into factual television Executive Producing via MTV and then the BBC - her background in journalism fueling an interest in stories based on real life events.

Her first feature film script BITTEN BY A ZEBRA won the Oscar Moore Screening writing Prize. She went on to write the BAFTA-nominated biopic ENID for the BBC, starring Helena Bonham Carter, which won an International Emmy. Her next projects were IN HER ELEMENT for Oscar-winning director Volker Schlöndorff and the Brit-list nominated script TRIGGER.

Most recently, she has been commissioned to write feature scripts for Bedlam, (the producers of THE KINGS SPEECH) and Pathe Films. She was delighted to join the RED JOAN team when she was asked by David Parfitt and Trevor Nunn. Lindsay is currently working on TV and feature film projects for the BBC and European producers.

ZAC NICHOLSON – Director of Photography

Zac Nicholson was born in London in 1971 and studied Fine Art at Central St Martins School of Art and Sheffield Polytechnic. He worked as a Clapper Loader and then a Focus Puller on many projects, including VELVET GOLDMINE directed by Todd Haynes.

As a Camera Operator he has collaborated with many directors including Shane Meadows (THIS IS ENGLAND); Stephen Poliakoff (GLORIOUS 39) and Tom Hooper, (THE KING'S SPEECH and LES MISERABLES).

As Director of Photography Zac has recently worked with Armando Iannucci on THE DEATH OF STALIN and with Mike Newell on THE GUERNSEY LITERARY AND POTATO PEEL PIE SOCIETY. In 2015 Zac won a BAFTA for THE SOUND OF MUSIC Live.

KRISTINA HETHERINGTON – Editor

Kristina Hetherington is a BAFTA award-winning editor who has enjoyed great success collaborating with some of the industry's finest directors within both film and television.

In 2010, Kristina began collaborating with Phillip Martin on MO, starring Julie Walter, which was met with a wealth of critical acclaim and won Kristina the BAFTA Award for Best Editing Fiction/Entertainment. Following this, she cut Martin's first feature film JAPAN IN A DAY, the series AGATHA CHRISTIE'S POIROT: MURDER ON THE ORIENT EXPRESS, WALLANDER and Working Title's BIRDSONG starring Eddie Redmayne for which she received another BAFTA nomination for Best Editing: Fiction in 2012.

In 2013 she cut the feature LE WEEK-END starring Jim Broadbent and Lindsay Duncan which was the start of a fruitful relationship with director Roger Michell. Shortly after, she worked again with Roger on THE LOST HONOUR OF CHRISTOPHER JEFFERIES written by Peter Morgan with Jason Watkins in the title role, for which she won an RTS West Craft Award. She then went on to cut his television film BIRTHDAY, based on the play by Joe Penhall, starring Anna Maxwell Martin and Stephen Mangan.

Kristina's credits include Chris Smith's DETOUR for Dan Films, the highly praised Netflix original series THE CROWN with both directors Philip Martin and Stephen Daldry, and MY COUSIN RACHEL with director Roger Michell for Fox Searchlight.

Her most recent credits include Julian Farino's THE CHILD IN TIME for the BBC starring Benedict Cumberbatch and CHRISTOPHER ROBIN with director Marc Forster for Walt Disney, where she was Additional Editor. She is currently working on the production of RED JOAN, directed by Trevor Nunn for Trademark Films.

CRISTINA CASALI - Production Designer

Cristina Casali trained in Theatre Design at Wimbledon School of Art. She began her career in the Music Industry as Assistant Designer on productions for MTV and Smash Hits Award Shows and C4's THE WHITE ROOM, also staging a number of music events for U.S. artists like Mariah Carey and Aerosmith.

She graduated into films via Art and Set Decoration working on HIDEOUS KINKY (dir. Gillies McKinnon) and ALEXANDER (dir. Oliver Stone). Her break into Production Design came in 2007 on THE OXFORD MURDERS (dir. Alex De La Iglesia) followed by RED RIDING IN THE YEAR OF OUR LORD 1974 (dir. Julian Jarrold). Her work was nominated for a Production Design BAFTA and formed part of the multi award-winning series RED RIDING TRILOGY (Revolution Films).

Cristina began to travel worldwide, and her work as Designer on the Oscar®-nominated film IN THE LOOP (Armando Iannucci) took her to Washington. She has since worked in many locations including Vietnam, South Africa, Morocco, Kenya, Ukraine, sometimes in challenging environments always utilising talented local crews and always aiming to preserve the integrity of the project using the most visual and technically cost-effective solutions.

THE DEATH OF STALIN (dir. Armando Iannucci) is her very latest project. With its cinema release imminent the film is already stimulating many press inches.

When not working, Cristina lists "Serious Foodie" and being an "aspiring kayaker" as her main interests and hopes to one day nail the Ravioli from her parents' recipe book.

GEORGE FENTON - Composer

Best known for his work in film and television, George Fenton is one of the UK's most successful composers, writing scores for over 100 films and collaborating with some of the most influential filmmakers. Feature projects include the soundtracks for Ken Loach's I, DANIEL BLAKE and Alan Bennett's THE LADY IN THE VAN, directed by Nicholas Hytner. George has also recently scored stage productions of MRS HENDERSON PRESENTS, directed by Terry Johnson and THE TALKING CURE, directed by Christopher Hampton for Theater in der Josefstadt.

Throughout his career, Fenton's work has been recognised with numerous awards. George has received 5 Oscar nominations; multiple Ivor Novello nominations and wins; BAFTA and Emmy awards; a Classical Brit; the Nina Rota award at Venice and a Lifetime Achievement award from the Royal Television Society. George also holds a Fellowship of The Royal College of Music and BASCA.

CHARLOTTE WALTER - Costume Designer

BAFTA award-winning costume designer Charlotte Walter has designed extensively for film and TV, receiving particular acclaim for her work on BIRDSONG for Working Title/BBC, Shane Meadows' THIS IS ENGLAND '86 and '88 and EASY VIRTUE, directed by Stephan Elliott and starring Jessica Biel, Ben Barnes, Colin Firth and Kristen Scott Thomas.

Charlotte's film credits include THE GUERNSEY LITERARY AND POTATO PEEL PIE SOCIETY for Blueprint Pictures and directed by Mike Newell; BREATHE directed by Andy Serkis; THEIR FINEST directed by Lone Sherfig; PRIDE directed by Matthew Warchus; Warp Films' SUBMARINE directed by Richard Ayoade; Working Title's I GIVE IT A YEAR; FOUR LIONS directed by Chris Morris; Tim Fywell's I CAPTURE THE CASTLE and A MIGHTY HEART and A COCK AND BULL STORY for Michael Winterbottom.

Amongst her television credits are THIS IS ENGLAND '90 directed by Shane Meadows; CHURCHILL'S SECRET, SCAPEGOAT and FLORIZEL STREET directed by Charles Sturridge; ITV's STOLEN for Justin Chadwick; James Marsh's RED RIDING QUARTET: 1980 and TURN OF THE SCREW, AFFINITY and HALF BROKEN THINGS for Tim Fywell.

SALLIE JAYE – Make-up & Hair Designer

Sallie Jaye is a BAFTA award winning Hair and Make-up designer who won a BAFTA Award for Hair and Make-up design on THE WINGS OF THE DOVE. Subsequently, Sallie has worked on a number of culturally defining films.

Recent film credits include JULIET, NAKED, directed by Jesse Peretz; LOVING VINCENT, the world's first fully painted feature film directed by Dorota Kobiela and Hugh Welchman; FALLEN, directed by Scott Hicks; MORTDECAI, directed by David Koepp; JOHNNY ENGLISH REBORN, directed by Oliver Parker; THE PRINCE OF PERSIA: THE SANDS OF TIME, directed by Mike Newell; IN BRUGES, directed by Martin McDonagh; CASSANDRA'S DREAM, directed by Woody Allen; BLOOD DIAMOND, directed by Edward Zwick; 28 DAYS LATER, directed by Danny Boyle; GOSFORD PARK, directed by Robert Altman; and THE BEACH, directed by Danny Boyle.

TRADEMARK FILMS – Production Company

Trademark Films is a London-based independent film production company established in 2001 by David Parfitt. David produced the multi award-winning SHAKESPEARE IN LOVE, (winner of seven Academy Awards including Best Picture and four BAFTA Awards including Best Film) as well as HENRY V, THE MADNESS OF KING GEORGE and *The WINGS OF THE DOVE*.

Trademark's films include MY WEEK WITH MARILYN (nominated for two Academy Awards and six BAFTA Awards), A BUNCH OF AMATEURS, CHASING LIBERTY, and I CAPTURE THE CASTLE, an adaptation of Dodie Smith's novel. More recently Trademark produced the BAFTA nominated film THE WIPERS TIMES by Ian Hislop & Nick Newman (winner of The Broadcasting Press Guild Award for Best Single Drama), two documentaries for BBC4 - GLYNDEBOURNE: THE UNTOLD HISTORY and BIRTH OF AN OPERA and co-produced the award-winning PARADE'S END for BBC & HBO.

Trademark most recently co-produced the world's first painted animation feature film, LOVING VINCENT, starring Douglas Booth, Saoirse Ronan, Chris O'Dowd and Aidan Turner. LOVING VINCENT has been nominated for Academy Award, Golden Globe and BAFTA Award in the Animation category.

CAMBRIDGE PICTURE COMPANY – Production Company

Cambridge Picture Company is a film, television and theatre production company based in Cambridge, UK, run by Ivan Mactaggart a producer/financier with 28 years' industry experience.

In addition to developing its own slate, CPC has a partnership with Trademark Films, the production company of Oscar and BAFTA winning producer David Parfitt, to co-produce an existing slate of feature films and TV drama projects. It also works closely with Dance with Mr D, run by legendary theatre producer Karl Sydow, on his slate of theatre productions including "DIRTY DANCING: THE CLASSIC STORY ON STAGE".

Being based in Cambridge, the scientific capital of the UK, CPC is working in partnership with leading providers in the fields of data analysis, machine learning and virtual worlds, to build a ground-breaking research and development operation and identify new technologies and techniques to reduce risk and increase effectiveness of development, production and distribution of audio-visual content.

FRONT CREDITS

Quickfire presents

in association with Embankment Films and Twickenham Studios

A Trademark Films production

in association with
Cambridge Picture Company

RED JOAN

Directed by
Trevor Nunn

Produced by
David Parfitt

Screenplay by
Lindsay Shapero

Co-Producer
Alice Dawson

Co-Producer
Ivan Mactaggart

Executive Producer
Karl Sydow

Executive Producers
Tim Haslam
Hugo Grumbar
Zygi Kamasa

Executive Producers
James Atherton
Jan Pace
Kelly EAshton

Judi Dench

Stephen Campbell Moore

Sophie Cookson

Tom Hughes

Ben Miles

Nina Sosanya

Tereza Srbova

Casting

Priscilla John CDG
Orla Maxwell CDG

Make Up and Hair Designer
Sallie Jaye

Costume Designer
Charlotte Walter

Music by George Fenton

Production Designer
Cristina Casali

Editor
Kristina Hetherington

Director of Photography
Zac Nicholson BSC

Based on the novel "Red Joan" by
Jennie Rooney