PERSMAP



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OFFICIAL SECRETS

Release:	24 oktober 2019
Genre :	Drama
Cast:	Keira Knightley, Matt Smith
Regie:	Gavin Hood
Scenario:	Gregory Bernstein, Sara Bernstein, Gavin Hood
Producent:	Sierra
Kijkwijzer:	
Lengte:	112 minuten
Trailer	https://www.youtube.com/watch?v=DNTxybSMNO4

Logline
In **Official Secrets** is Katharine Gun (*Keira Knightley)* een moedige Britse klokkenluider die haar leven en dat van haar geliefden op het spel zet om het juiste te doen; het stoppen van een onrechtmatige invasie op Irak.

Synopsis
Official Secrets van de Oscarwinnende regisseur Gavind Hood (Eye in the sky) vertelt het waargebeurde verhaal van Katherine Gun (*Keira Knightley)*. Een klokkenluider van de Britse geheime dienst die tijdens de aanloop naar de Irak-invasie in 2003, vertrouwelijke NSA-documenten lekte waarin een illegale spionageoperatie tussen de Verenigde Staten en het Verenigd Koninkrijk werd onthuld. Met een groot eigen risico publiceerde journalist Martin Bright het gelekte document in de Londense krant *The Observer*, waarna het wereldwijd de krantenkoppen haalde. Katherine werd door haar regering een verrader genoemd en beschuldigd van het overtreden van de '*Official Secrets Act'*. Katherine weigerde te buigen en bleef bij haar standpunt, ook al werd haar leven en dat van haar geliefden hiermee in gevaar gebracht.

Met een sterrencast, waaronder Ralph Fiennes (The Grand Budapest Hotel), Matt Smith (The Crown) en Rhys Ifans (Snowden), maakte regisseur Gavin Hood een aangrijpende film over een vergeten heldin die alles riskeerde om de levens van duizenden te redden. **Official Secrets is vanaf 24 oktober te zien** in de Nederlandse bioscopen.

OFFICIAL SECRETS

Production Notes

SHORT SYNOPSIS

2003. As politicians in Britain and the US angle to invade Iraq, GCHQ translator Katharine Gun leaks a classified e-mail that urges spying on members of the UN Security Council to force through the resolution to go to war. Charged with breaking the Official Secrets Act, and facing imprisonment, Katharine and her lawyers set out to defend her actions. With her life, liberty and marriage threatened, she must stand up for what she believes in…

LONG SYNOPSIS

25 February 2004. KATHARINE GUN is brought to trial for breaching the Official Secrets Act. The judge asks her how she pleads…

One year earlier. January 2003. The USA and Britain are aggressively seeking a UN resolution to invade Iraq.

With her husband YASAR, at their home in Cheltenham, England, Katharine watches news reports of British Prime Minister Tony Blair claiming, “war is inevitable”.

A Mandarin translator at Government Communications Headquarters (GCHQ), Katharine receives a classified e-mail, a US directive to spy on UN Security Council members from five countries with a view to coercing them to sanction war in Iraq. Concerned, she visits her friend, JASMINE, asking if she could get this sensitive e-mail to anyone she knows.

3 February 2003. Katharine copies the e-mail and prints out a hard copy, bringing it home with her. Two weeks later, as the British public protests the possibility of war on the streets of London, MARTIN BRIGHT, a journalist at *The Observer* newspaper, receives a call. In an underground car park, he meets anti-war protestor YVONNE RIDLEY, now in possession of Katharine’s e-mail.

Martin starts to verify the authenticity of the e-mail, calling the National Security Agency and asking for Frank Koza, the man who sent it. Rebuffed, he and his colleague, war correspondent PETER BEAUMONT visit with PAUL BEAVER, an Independent Security Consultant, who agrees that the terminology used in the e-mail is genuine. Peter also meets an MI6 source who informs him that intelligence is being manipulated to go to war. Meanwhile, *Observer* journalist ED VULLIAMY speaks with a retired CIA contact, though he refuses to confirm the existence of Koza.

Concerned that the e-mail has come to nothing, Katharine meets with Jasmine, who says that Yvonne is having a hard time convincing the press the e-mail is real. Jasmine tells her it's out of their hands now.

In Washington D.C., Ed Vulliamy receives a mysterious extension number to call; it is Koza's office at the NSA. He speaks to him, briefly, before Koza puts the phone down.

Back in London, Martin, Peter, *Observer* editor ROGER ALTON and others debate whether to print the e-mail. Peter says that the publicity may prevent a war. The story runs. Katharine sees it and confesses to Yasar what she has done. Martin, meanwhile, is the toast of the office, with American news outlets requesting interviews. Until a *Drudge Report* story claims the e-mail is a fake, pointing out that the spellings used are all English and not American. NICOLE, a young intern, has accidentally run the copy through a spell-check, which automatically corrected the American spellings.

GCHQ begins to interview every employee to seek out the source of the leak. Anyone found withholding information will be in breach of the Official Secrets Act. Katharine is grilled but denies leaking the e-mail. The next day she calls in sick, but after hearing the U.S. denials of the authenticity of the e-mail, and of her own colleagues being interrogated, she confesses. Taken to a police station, she is questioned by Scotland Yard detectives and released on bail.

20 March 2003. With Iraq being bombed, Katharine contacts Liberty, a human rights law firm, and meets with lawyers JAMES WELCH, SHAMI CHAKRABARTI and BEN EMMERSON. At home, she is paid a visit by Scotland Yard, telling her that discussing her case with lawyers could be a further breach of the Official Secrets Act. Emmerson is visited privately by his old friend, KEN MACDONALD, the recently appointed Director of Public Prosecutions, who says he intends to prosecute Katharine.

Six months later. The legal gag order lifted, Welch contacts Katharine, explaining she will be charged by the Crown Prosecution Service. But worse is to come, as Yasar is detained and scheduled for deportation. After much wrangling, Katharine narrowly prevents this, collecting Yasar at an immigration removal centre at Heathrow airport.

Together Katharine and Yasar meet with the lawyers from Liberty to discuss her case. Emmerson suggests using the defense of "necessity" to defend Katharine in court. He proposes arguing that Katharine leaked the e-mail in order to stop an illegal war and save lives. Emmerson meets with Elizabeth Wilmshurst, the Deputy Legal Adviser at the Foreign Office, who confirms that *at the time Katharine leaked the memo* Attorney General Lord Goldsmith's advice was that war would be illegal without a new UN revolution. Wilmshurst

resigned when Goldsmith changed his position on the legality of the war and declared it would be legal without a new UN resolution, just three days before the invasion.

25 February 2004. Katharine arrives at the Old Bailey, where she meets Martin Bright for the first time. She pleads 'not guilty' to the charges of breaching the Official Secrets Act. Shockingly, the prosecuting barrister ELLISON announces to the court that the prosecution will be withdrawing the indictment against Katharine, claiming it would be a waste of taxpayers' money. Katharine Gun is free to go.

THE PRODUCTION:

In 2003, Katharine Gun became headline news. A GCHQ translator specializing in Mandarin, Gun received an e-mail in the lead up to the invasion of Iraq. In this memo, the US government's National Security Agency urged UK cooperation in an intelligence "surge" to gather information on UN Security Council members, with a view to securing a UN resolution to send troops to Iraq. Horrified, Gun leaked the memo, which ultimately came into the possession of *The Observer* journalist Martin Bright.

A thorough investigation into the authenticity of the e-mail followed, led by Bright and his colleagues, before the story went to print on March 2, 2003, headlined: "US dirty tricks to win vote on Iraq War." With her department under intense scrutiny, Gun confessed the leak and lost her job. Moreover, she was arrested and – eventually – charged with a breach of the Official Secrets Act.

"Whistleblowers come in all shapes and sizes, but they do tend to be unusual people," remarks Bright. "They tend to be loners. They're often quite strange people. Katharine was amazingly sane. She was very clear about why she'd done what she did." As he points out, the "principled" Gun only ever leaked one document. "That's what makes her special. She's someone who decided to take this stand at considerable cost to her career and her personal life."

As the story was reported by the media, word on Katharine's actions spread. Daniel Ellsberg, the whistleblower behind the infamous leak of the Pentagon Papers, called Gun's actions: "the most important and courageous leak I have ever seen…no one else – including myself – has ever done what Gun did: tell truths at personal risk, before an imminent war, in time, possibly to avert it."

Unfortunately, Gun's actions did not prevent the invasion of Iraq or the huge loss of life that followed. After a year of anxiety, she went to trial, defended by the highly experienced lawyer Ben Emmerson. Remarkably, the charges were dropped, with many suspecting that the government did not wish to risk further embarrassment after the search for Weapons of Mass Destruction in Iraq – one of the main reasons to go to war – had proved fruitless.

"It was just a surreal moment," remembers Gun. "We were prepared to fight. I had declared I wanted to submit a 'no guilty' plea. We were prepared to take it all the way. It was almost like pulling the rug from under your feet. I was torn. On the one hand, I was elated because I

thought 'The whole media circus that would've ensued if it had gone to a full judge and jury in court, that's been avoided.' But on the other hand, I thought the issues we're going to bring up in court aren't going to come up now. None of it's going to be scrutinized."

Yet those issues could be explored in other ways. For Gun, the process of bringing her story to the big screen began when Marcia and Thomas Mitchell approached her about writing a book on her experiences. Published in 2008, *The Spy Who Tried to Stop a War: Katharine Gun and the Secret Plot to Sanction the Iraq Invasion* soon led to various attempts to turn her story into a film. This included *Official Secrets*, a script by husband-and-wife team Gregory and Sara Bernstein, with producer Elizabeth Fowler (*Devil's Knot*) attached.

Such is the slow and often difficult nature of launching an independent film, Gun was skeptical. "I really thought it wasn't actually going to happen." But in 2015, producer Ged Doherty was sent the script by the film's executive producer, Claudia Bluemhuber. "The first time I read the story, I couldn't believe I didn't know anything about it," he says. "I was in London at the time of those anti-war marches, most of my friends were on those marches, and to this day I felt guilty I never went on them."

Teaming up with Elizabeth Fowler and fellow producer Melissa Shiyu Zuo, Doherty saw *Official Secrets* as a chance to tell an important story that "shines a light on what actually happened around that time". Gun, meanwhile, was delighted with his interest and enthusiasm in getting her story to the screen. "Ged came on board and said, 'We really want to tell your story'," she says. "I thought, 'Wow, this is amazing. It's fate. It's finally coming to fruition."

As luck would have it, Bluemhuber had also sent the script to director Gavin Hood, the South African-born filmmaker behind the Oscar-winning *Tsotsi*. Bluemhuber had worked with Hood on his previous movie, 2015's *Eye in the Sky*, with Helen Mirren, which Doherty had produced through his production company Raindog Films. With political dramas like *Rendition* also on his record, Hood "was born to do" *Official Secrets*, says Doherty. "It's totally in his wheelhouse and the kind of thing that he and I love – a bit of controversy, a bit of politics, shining a light on people who've done things they shouldn't and lie to us all."

Like Doherty, Hood was hooked by a story that didn't feel "abstract and theoretical" like, say, the Chilcot report, the Iraq inquiry led by Sir John Chilcott published in July 2016. "When I read the story," he says, "it felt like this was a way into a very large event through a particular individual. It allowed me to look at this period of time in quite a personal way, through the story of an essentially ordinary person who found themselves in an extraordinary situation."

Nevertheless, Hood immediately recognized the difficulties in turning Katharine's hellish year-long odyssey into a movie. "The structural challenge from a writing point-of-view and directing point-of-view was that the third act, which is the build-up to the court case, results in a non-event in a way," he says. "There is no court case." Working with the Bernsteins initially, Hood began to refine the script.

Further difficulties included telling a story where, in reality, Katharine only meets Martin Bright just before she goes to trial (Bright didn't even know who leaked the e-mail until she was arrested). But Hood was determined not to veer off into more fanciful territory. "The real challenge was 'How can we tell this story in a way that is accurate and true and still have it be dramatic without deviating from the truth in order to create a 'Hollywood' movie?'"

Research became paramount, and Hood spent a year investigating his subject. He interviewed extensively Martin Bright, and fellow *Observer* journalists Peter Beaumont and Ed Vulliamy, who were also key in cracking the story. "Once Gavin was involved, it was very clear that he wanted it to be as close to the original events, with as little poetic license, as possible," comments Bright. "He was very keen that all the events involving the journalists, all the events involving me, were represented as they happened."

This included the horrific moment when *The Observer* ran the story, only for the leaked e-mail to be deemed fake because it features English not American spellings (the results of an over-zealous intern running the copy through Spell Check). "That Spell Check moment…you couldn't make that up," laughs Hood. "It was one of the most awful points of my journalist career, really," laments Bright. "Comic but appalling."

As Hood crafted the story to reflect the details his research was revealing to him, he had one overriding ambition with the script. "The important thing, for the sake of the integrity of the film, was to be sure that we the filmmakers could appear with the actors and Katharine and the key investigative journalists, side-by-side, knowing that the story had been told with integrity. Obviously in compressing a series of events that took place over more than a year into a two-hour film you have to take some dramatic license and compress time and select key moments to focus on, but the material facts have to be accurate in a film of this kind."

Hood also spent time with Gun's lawyer Ben Emmerson, both in person and via e-mail. "When I met Ben, it was quite intimidating because he speaks fast, he speaks with great intelligence, and he doesn't suffer fools gladly," says Hood, whose own legal background – as a student, he studied law in South Africa – came in handy. Others on Hood's radar included James Welch, lawyer at the human rights organisation Liberty, who came to Katharine's aid, as well as security expert Paul Beaver.

Above all, crucially, he interviewed Katharine Gun. "When I first met her, it was quite difficult to win her over," the director admits. "I sat with her for five days. Each day, I'd come in and we'd work for four or five hours, and then we'd call it quits and she'd go and spend time with her daughter. Over the course of those five days, I'd like to think won her trust. I just let her tell me what really happened without trying to bend it into something that might be more exciting from a 'Hollywood film' point of view."

Spending all this time with Hood, Gun soon put aside her natural skepticism. "He's so full of energy and he's so passionate and so determined to get to the nitty-gritty of everything," she reflects. "We spent a week and we went through it all, and he wanted me to tell him everything, from A to Z, so that he could get a really clear picture in his head. I was very reassured when I met him. It showed us he really had that drive to get it going."

In particular, Hood and Gun discussed the flow of events, which took place over the course of a year but had to be compressed into a two-hour movie. “It’s hard to portray that in a film,” says Gun. In reality, a lot of the experience was “very internal”, as she turned events over in her mind after she was fired from GCHQ. “I immediately lost all my friends. So it was very isolating. But it’s hard to portray someone just sitting there moping! So we had all of these discussions.”

Another key conversation was regarding Gun’s husband Yasar, who was almost deported during the aftermath of the leak but saved at the eleventh hour. For Hood, it was vital to feature this to show the genuine love between Katharine and Yasar, rocked after the leak. “The emotional feeling of that reconciliation is what re-established their love, their connection, after he’d been pretty frustrated and thrown that she’d [leaked the e-mail] without telling him she was going to do it.”

Hood’s attempts to convey not only Gun’s story, but the way it unfolded, impressed Bright. “The way that it’s written does capture what it’s like to break a big story,” he says. “We had long discussions about the dynamics of a newsroom, because one of the frustrating things as a journalist watching newsroom drama is that it’s very rarely captured well. So we were very keen to make sure the nuts and bolts of that newsroom life were accurately represented.”

THE CAST AND CHARACTERS OF *OFFICAL SECRETS*:

Bringing actors to *Official Secrets* was always going to be a challenge. “When you’re dealing with real-life characters as smart and unique and with the powerful personality of a Ben Emmerson or the genuineness, intelligence, kindness and determination of a reporter like Martin Bright or someone with the spine, courage and integrity of a person like Katharine Gun, you really need to find actors that embody those qualities in themselves,” says Hood.

The first actor on board was British two-time Oscar-nominee Keira Knightley, cast as Katharine Gun. “We just thought she would be the perfect person,” offers Doherty. “She’d never played anything like this, and if she would be willing to take a risk on it, it would be a phenomenal role for her. That was the main reason and she gravitated towards it straight away, which was brilliant.”

Knightley was 17 when the Iraq war began in 2003 and admits now that Katharine’s story was not one she recalled. “I didn’t remember Katharine Gun. I was pretty politically aware but at that point I was in America, and it obviously wasn’t really covered there at all. So I thought it was really interesting that there was a story that is such a significant part of modern history that wasn’t really known about or remembered. It was an important story to tell and to put out there.”

When it came to research, Knightley diligently read the Marcia and Thomas Mitchell book and waded through the hefty Chilcot report. She also read government e-mails from the time that are now in the public domain “to give me the background I needed to play the scenes; the knowledge I felt she probably would’ve had in some way that made her so absolutely certain that leaking that document was the right thing to do”.

While Knightley also got to spend time with Gun, speaking to her about events wasn't easy. "She's in quite a tricky position because if you question her really on it, she still is bound by the Official Secrets Act. I'm not a journalist, I'm an actress. So I didn't feel it was my place to push her into revealing to me any more than she felt comfortable with and that she had already revealed to go into the script."

Meeting Knightley was also strange for Gun. "I met her before filming took place because she wanted to meet me," she recalls. "We went out for a meal with Gavin and I felt relaxed quite soon after she walked into the restaurant because she came up to me and gave me a big hug! She had lots of questions. She was really keen to know absolutely as much as she could about how I felt at the time and what was going through my mind."

When it came to casting Martin Bright, Doherty suggested *The Crown* star Matt Smith to Hood, and the director agreed. By chance Bright knew him already. Back when he was political editor of the *New Statesman*, Bright had been an advisor on the TV show *Party Animals*, which featured Smith. "I'd shown him around Parliament, as I had with the other actors, as part of my job on that TV programme," says Bright. "We were able to have quite an easy connection as a result of that."

Bright contacted Smith, who was on a beach holiday in Mexico at the time. "It was a strange situation to be in," says Bright. "I was saying to Matt, 'This is slightly awkward. Would you like to play me?'" Fortunately, Smith responded swiftly and positively. "I just thought it was a very present and pertinent and interesting story," the actor says. "Women speaking up and taking a stand…there are a lot of things that feel very present."

As Hood recalls, "I love the comment that Martin made about Matt. He said, 'You know, I think Matt is a better Martin Bright than I am!'" Bright clarifies: "On a very practical level he was just about the same age as I was at the time. He's got a kind of intensity that is important…that kind of journalism involves a degree of intensity. There's a seriousness that's involved that he was very aware of, so it did strike me that he was someone who could take on that role."

Having played real characters before, Smith was all too aware of what was required. "It's not like Prince Philip or Robert Mapplethorpe or Charles Manson where you can try and bottle a vague essence of someone. With this, it was about bottling my version of this journalist in this story. I tried to tell it as simply as possible. There's a no-frills nature to him." Smith even took advice from Bright who texted him some wisdom from the *Sunday Times*' Nick Tomlin: "The main attributes of a good journalist are: rat-like cunning, plausible manner and a little literary ability."

After securing Smith, Hood and casting director Kate Dowd began to work on the supporting roles. Welsh actor Rhys Ifans was sought to play Ed Vulliamy. Hood met him when he was rehearsing a play. "He said, 'Gavin, it's only a couple of scenes and I don't mean to be rude but I don't know you. If we'd been at drama school together, maybe. But I don't really know you.' And I said, 'Would you like a cup of tea? Let's get to know one another!' The twinkle came in his eyes and he said, 'You bastard!'"

While Hood and Ifans began to get to know each other over tea, Ifans had some thoughts on Vulliamy's character. "He gave me a couple of pointers and questions and I said, 'I will go away and have a crack at this.' So I went away, and I tweaked the scenes a bit and I sent them back to him, and his agent called my producer and said, 'This has never happened to Rhys. He was concerned, but he so enjoyed Gavin he felt that he actually addressed the notes he gave – and he'd be delighted to be in the film!'"

Another key member of the cast was two-time Oscar nominee Ralph Fiennes, who came in to play Gun's lawyer Ben Emmerson. "I thought it was a very important story being told which is still resonant now, about government transparency or lack of transparency," says Fiennes. "I also thought *Eye in The Sky*, Gavin's film, was very strong. And I thought the part was really interesting. I met Ben Emmerson, and that clarified all my instincts that it was a good thing to be part of."

He and Emmerson spent a few hours together in a "dark and Hogarthian" restaurant in London. "He has a very strong presence, which can be intimidating if he chooses it to be," says Fiennes of the lawyer who also represented Marina Litvinenko, widow to the poisoned ex-KGB agent Alexander Litvinenko. "Within a few minutes of talking to Ben, you feel the force of someone who will take on tough causes because there is an ethical urgency within his work."

For Hood, it was crucial to get an actor of Fiennes' stature to play Emmerson, not least because he arrives late on in the narrative. "I desperately wanted someone like Ralph to do it. I needed a significant presence to take the baton in the third act, and not drop it," he remarks. "I MEAN you've got Matt Smith who is going to deliver at a very high level through those first two acts – and to the end of the film as well – but you don't want him handing off to a lesser actor in that third act."

Joining Fiennes were John Heffernan and Indira Varma, cast as the fellow lawyers from Liberty, James Welch and Shami Chakrabarti. Heffernan, who had worked with Hood on *Eye in The Sky*, met with Welch for drinks during prep. "I basically wanted to hear everything he could remember about that period. He was really helpful about that relationship. It was extraordinary, the amount of media attention it got. After the trial, he and Shami went for a week round various media outlets saying 'I'm so glad she's been exonerated but why? What is the government covering up?'"

Likewise, Varma spent time with her character's real-life counterpart. "She invited me to the House of Lords for tea!" she smiles, recalling how much Chakrabarti empathized with Gun. "I was surprised that she was so emotionally engaged in it. I imagined that lawyers are all cut and dried and have a perspective and quite objective, but she said, 'We felt really emotional about it.' But of course you couldn't show those emotions, you couldn't express them."

Rounding out the cast was Adam Bakri (*Omar*) as Katharine's husband Yasar,
Matthew Goode (*Downton Abbey*, *Brideshead Revisited*) as *Observer* journalist Peter Beaumont, and Conleth Hill (*Game of Thrones*) as the paper's editor, Roger Alton. MyAnna Buring (*Kill List*, *The Twilight Saga*) came in to play Katharine's friend and contact Jasmine, while Jeremy Northam signed on to play Ken Macdonald, the Director of Public Prosecutions.

Continuing the hugely impressive roll call, acclaimed actress Tamsin Greig was cast as Elizabeth Wilmshurst, the Deputy Legal Adviser at the Foreign Office, while another *Eye in the Sky* alumni Monica Dolan, reunited with Hood to play Gun's supervisor Fiona Bygate. "Every one of these characters is critical to the integrity of the story," says Hood, who notes that "the stakes were pretty high" in terms of delivering an ensemble the financiers would back.

Yet, as Knightley notes, it was Gun's story that drew in this superb cast. "[We had] people who were coming in to do one scene or a couple of lines who were extraordinary actors, who just felt they wanted to be a part of this thing…I think that gave an energy that was really special."

ON THE ROAD WITH *OFFICIAL SECRETS*:

Production for *Official Secrets* began in March 2018 and shot for 39 days. Despite the story being set in Cheltenham, London, Iraq and Washington D.C., filming was completed in Manchester, Liverpool and Yorkshire, with Doherty comparing the shoot to a "road movie". Investment from Screen Yorkshire meant the county was used extensively. Bradford provided key locations, including the splendid interior of Bradford City Hall, which doubled for the hallways of the Old Bailey.

The park in Washington D.C., where Ed Vulliamy meets his ex-CIA contract, was shot at the Roundhay Boathouse in Leeds, part of the Leeds rowing club. To recreate GCHQ, the British Library in Boston Spa was used for the exterior gates. Doncaster-based Robin Hood Airport doubled for the Immigration Removal Centre at Heathrow. Otley Police Station also featured as the Cheltenham equivalent where Yasar is held.

For the Old Bailey interior, seen in the final act, the team went to County Sessions House in Liverpool. "Even the streets of London outside the Old Bailey you can double in Manchester," smiles Doherty. "Bring up a couple of double-decker buses and taxis and you'd think you're in London!" Perhaps even more impressively, the bombed-out site in Iraq, where we glimpse Peter Beaumont, was recreated at Pilkington Glass Factory in St. Helens, Merseyside.

Sets were also built. Production designer Simon Rogers (*Tyrannosaur*) and his team recreated *The Observer* offices at a disused building in Manchester. Katharine and Yasar's two-up-two-down house, meanwhile, was built at Northern TV & Film Studio in Goldthorpe. "The interior you want to be able to control," explains Doherty. "No traffic outside, you can have walls that move, if it rains…it's a lot more controlled. Gavin as a director likes to build a lot more sets. He's more in control. It's more time-effective, more cost-effective."

One special visitor to the set was Katharine Gun, who arrived to watch the tense scene where she prints off the e-mail at GCHQ. "It was kind of odd," she admits, watching Knightley play out such a crucial moment in her life, but was impressed by the concentration levels required. "Especially the actors and actresses who have to keep saying the same thing

again and again and remaining focused on that one scene…it was really fascinating to see how the whole process is put together."

As for the cast, it was a chance to work – or in some cases reunite – with some wonderful actors. Fiennes, for example, last worked with Knightley on Saul Dibb's *The Duchess* in 2008. "I have a very high regard for Keira," he says. "I think her performances on screen just get richer and richer. She did some fantastic things in the courtroom. Really impressive screen acting. I loved what she was doing in *The Duchess* but I think she was accessing something very powerful as Katharine Gun in the moments I had with her."

For Knightley, as much as she enjoyed filming, the shoot was exhausting as her 3-year-old daughter wasn't sleeping well. "The weeks when I had the most work, she was literally up five or six times a night between midnight and 6am. I think that added a particular vibe probably to my performance which maybe I should thank her for or maybe I should blame it all on her for – I'm not quite sure! But that was the most difficult thing for me."

Despite pressure of time, Hood was determined to find "little moments" with the actors. "What Keira and Matt have in common is they're incredibly instinctive actors," he says. He cites one tiny example when Katharine is at home and calls in sick to GCHQ; a moment later her husband opens the front door and the incoming daylight made Knightley flinch. "She's so in the moment of what she's doing," he says, "the reactions are fresh and not planned."

Often keeping the eye-line marks very tight to the camera lens, Hood notes that the scenes he is most proud of are when Katharine is about to confess the leak. "That camera is tracking around her on an extreme close-up looking right into her face, asking her to take the time to struggle through the decision. That is something that in the hands of a lesser actor could be a little forced. And in Keira's case, when she makes that decision to get up, you feel that you've lived that internal struggle with her."

Once the shoot wrapped, post-production began and Hood reunited with Megan Gill, the editor with whom he has worked on almost every film since 2005's *Tsotsi*. Likewise, he recruited composers Paul Hepker and Mark Kilian, who have scored a number of his films since *Tsotsi*. But the most troubling moment – in his mind at least – was showing the finished film to Katharine Gun. "I was terrified. Who knows what her reaction was going to be? Who knows what her husband's reaction was going to be?"

Gun, who now lives with her husband and daughter in Turkey, saw the film on a trip to London. "When I saw it, a lot of it is very close to the mark," she reflects. "It brought things back to me and it was quite weird seeing the same sort of scenes repeated in front of my eyes….it was a bit of an emotional rollercoaster ride."

Watching the finished film with relatives, including her father, it invariably stirred up old feelings. "We were all saying how angry we were again about the whole debacle and how really it's an open sore. I hope it will make people realise how nothing much has changed. It's been a continuum of the same for the last fifteen years and it's a really shocking state of affairs. There's a whole new generation who won't have caught onto this yet, because they were under 10 when it happened."

As Bright puts it, Katharine's story – and the Iraq war itself – has huge ramifications. "This is a war that corroded all our major institutions – our judicial system, our political system, the intelligence services and the press. So it continues to have a major effect on our public life. If there's a central core to this story, it's that. What Katharine was revealing went beyond a simple piece of wrongdoing. What she was revealing was something wrong at the heart of our national and international institutions."

As difficult as the process was, Gun is delighted that the British government's lack of transparency will once again come under the spotlight when *Official Secrets* is released to audiences worldwide. "It's this whole paradigm of what is national interest?" she says. "So much gets swept under that overall heading. Who is to decide what is in the national interest?" As Fiennes puts it, like fellow whistleblowers Edward Snowden and Chelsea Manning, Katharine Gun needs to be celebrated. "That courage is really rare."

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CAST BIOGRAPHIES

<u>Keira Knightley</u>

Keira Knightley is internationally renowned for her unbridled commitment to her art and for challenging herself with each new role.

In 2018, Keira can be seen in Wash Westmoreland's **COLETTE,** a film based on the real-life story of the titular Nobel Prize-nominated writer who rebelled against male manipulation and abuse, of which she received glowing reviews for her performance; **BERLIN, I LOVE YOU**, the anthology of shorts co-directed by 8 directors including Dianna Agron, Peter Chelsom and Fernando Eimbcke; as well as Disney's **THE NUTCRACKER AND THE FOUR REALMS** co-directed by Lasse Halstrom and Joe Johnston, co-starring Morgan Freeman and Helen Mirren, in which she stars as the 'Sugar Plum Fairy.' In 2019, Keira will be seen in James Kent's **THE AFTERMATH** co-starring Alexander Skarsgard and Jason Clarke.

Keira recently wrapped production on Gavin Hood's **OFFICIAL SECRETS**; starring opposite Matt Smith, it is true story of a British whistleblower who leaked information to the press about an illegal NSA spy operation designed to push the UN Security Council into sanctioning the 2003 invasion of Iraq.

Keira was seen in Morten Tyldum's **THE IMITATION GAME**, co-starring opposite Benedict Cumberbatch. For her performance as 'Joan Clarke,' she earned Academy Award, BAFTA Award, Golden Globe Award and Screen Actors Guild Award nominations in the category of Best Supporting Actress.

Her work also includes a trio of collaborations with Joe Wright for films **PRIDE AND PREJUDICE**; **ATONEMENT** and **ANNA KARENINA**. Her critically acclaimed portrayal in **PRIDE AND PREJUDICE** garnered her Academy Award and Golden Globe nominations for Best Actress in a Leading Role; and she was also nominated for a BAFTA Award and Golden Globe Award for her performance in **ATONEMENT.**

Keira has also starred in the worldwide box office blockbuster hit, Disney's **PIRATES OF THE CARRIBEAN**, starring opposite Johnny Depp and Orlando Bloom, starring as 'Elizabeth Swann.' The franchise of films includes **PIRATES OF THE CARRIBEAN: THE BLACK PEARL**; **PIRATES OF THE CARIBBEAN: DEAD MEN'S CHEST**; **PIRATES OF THE CARRIBEAN: AT WORLD'S END**; as well as the latest instalment, **PIRATES OF THE CARIBBEAN: DEAD MEN TELL NO TALES.**

Additional film credits include Patrice Leconte's **INNOCENT LIES**; George Lucas' **STARWARS: EPISODE 1 - THE PHANTOM MENACE**; Gurinder Chadha's **BEND IT LIKE BECKHAM**; Gillies MacKinnon's **PURE**; Richard Curtis' **LOVE ACTUALLY**, Antoine Fuqua's **KING ARTHUR**; Francois Gerard's **SILK**; Saul Dibb's **THE DUCHESS**; John Maybury's **THE EDGE OF LOVE**; Mark Romanek's **NEVER LET ME GO**; Massy Tadjedin's **LAST NIGHT;** David Cronenberg's **A DANGEROUS METHOD**; John Carney's **BEGIN AGAIN**; Kenneth Branagh's **JACK RYAN: SHADOW RECRUIT**; Lynn Shelton's **LAGGIES**; Baltasar Kormakur's **EVEREST** and David Frenkel's **COLLATERAL BEAUTY**.

Kiera made her debut in the BBC TV series **SCREEN ONE** and went on to appear in several other BBC dramas, including **DOCTOR ZHIVAGO**, **THE MUSIC PRACTICE** and **OLIVER**.

In addition to her work in both television and film, Keira has appeared on transatlantic stages. She made her West-End theatrical debut in Thea Sharrock's **THE MISANTHROPE**, for which she received a Laurence Olivier Award nomination for Best Actress in a Supporting Role. She went on to appear in Ian Rickson's **THE CHILDREN'S HOUR** and made her Broadway debut in Even Cabnet's **THERESE RAQUIN**.

MATT SMITH

Matt Smith is one of the UK's most dynamic and talented actors working today. He is best known for his unique portrayal of the 'Doctor' in the seminal series **DOCTOR WHO**, his performance garnered him critical acclaim and a BAFTA nomination. 2018 will see Matt start production on a selection of exciting projects. It has recently been announced that Matt will star as Charles Manson in the independent crime drama **CHARLIE SAYS**. With Mary Harron (American Psycho) attached to direct, the feature will focus on three young women who were sentenced to death following the 1969 murders that were ordered by Manson.

Matt was most recently seen returning as Prince Philip in series two of the hugely popular Netflix series about Britain's royal family, **THE CROWN**. Starring alongside Claire Foy as Queen Elizabeth II and Vanessa Kirby as Princess Margaret, the series was released in December 2017. Prior to this Matt returned to the Royal Court, the first time since 2007 when he starred in Polly Stenham's **THAT FACE**. Matt starred in the leading role in Anthony Neilson's play **UNREACHABLE**. Anthony's previous plays at the Royal Court include **NARRATIVE**, **RELOCATED** and **THE LYING KIND**.

In February 2016 Matt was seen as 'Mr. Collins' in **PRIDE AND PREJUDICE AND ZOMBIES**, directed by Burr Steers and co-starring Lily James, Lena Headey and Douglas Booth. Matt was also seen in the Sony Screen Gems film, **PATIENT ZERO**, directed Stefan Ruzowitzky and co-starring Natalie Dormer, Clive Standen and Stanley Tucci. The story follows the aftermath of an unprecedented global pandemic, which has turned the majority of humankind into a violent "Infected" race. Matt will also take the lead in the new biopic **MAPPLETHORPE**, opposite Girls' Zosia Mamet. The story will look at the life of controversial photographer Robert Mapplethorpe, from his rise to fame in the 1970s to his untimely death in 1989.

Earlier in 2015 Matt was seen in LOST RIVER, Ryan Gosling's directorial debut. The film was selected to go to Cannes and featured in the Un Certain Regard category. Matt played 'Bones' opposite Christina Hendricks, Eva Mendes, Saoirse Ronan and Ben Mendelsohn in the story of a single mother swept into a dark underworld, while her teenage son discovers a road that leads him to a secret underwater town.

The tail end of 2013 and then 2014 saw Matt complete a run in the highly acclaimed musical adaptation of Bret Easton Ellis' **AMERICAN PSYCHO**. Directed by Rupert Goold, the Almeida Theatre's Artistic Director, the play saw Matt star in the lead role of 'Patrick Bateman', a character who has been described as one of the most iconic antiheroes of the 20th century.

Matt made his theatrical debut at the Royal Court Theatre in **FRESH KILLS** directed by Wilson Milam, who also directed Matt in the West End production of **SWIMMING WITH SHARKS** opposite Christian Slater. Matt's other theatre credits include **ON THE SHORE OF THE WIDE WORLD**, **BURN**, **CITIZENSHIP**, **CHATROOM**, and **THE HISTORY BOYS** all at the National Theatre, and the hugely acclaimed **THAT FACE**, Polly Stenham's debut play, that transferred from the Royal Court to the West End.

In 2011 Matt claimed the protagonist role of Christopher Isherwood in (BBC) television film **CHRISTOPHER AND HIS KIND**. The role was received with critical acclaim and Matt's performance was described as 'appealing and disreputable'. Matt Smith also starred as the lead male 'Thomas' alongside Eva Green in Benedek Fliegauf's 2010 film **WOMB**.

On television, Matt has performed alongside such respected talents as Jim Broadbent and Timothy Spall in Jimmy McGovern's critically acclaimed BBC drama **THE STREET**. He also starred in BBC2's drama **PARTY ANIMALS** and then starred in the role of Olympian 'Burt Bushnell' in the BBC drama BERT & DICKIE, an uplifting real-life story, timed to coincide with the opening of the London 2012 Olympics. The film received two nominations at the Golden Nymph awards including that of 'Best Television Film'.

As well as acting, Matt directed **CARGESE**, a short film for Sky Arts series Playhouse Presents written by playwright Simon Stephens. The film starred Craig Roberts, Joe Cole and Avigail Tlalim as a group of disaffected teenagers in south London and aired in May 2013.

ADAM BAKRI

Born in Tel Aviv, Israel, Adam Bakri was only 13 when he first took the stage in national theaters in Haifa and Nazareth. Setting his sights on training in New York, Adam continued his theater studies at the Lee Strasberg Theatre and Film Institute. After two years of training Adam received his certificate and the very next day, learned he had won the lead role in **OMAR**, which became director Hany Abu Assad's (Paradise Now) second Oscar nomination in the foreign language film category at the 2013 Oscars. Omar was selected into Cannes Film Festival 2013 Un Certain Regard where it was awarded the Jury Prize, and later premiered at NYFF. Adam was graced with tremendous reviews for his sensitive portrayal.
Bakri's next film was in the period love story **ALI AND NINO** (2016) which premiered at Sundance. Ali & Nino was directed by Oscar-winning director Asif Kapadia (Amy, 2012). Adam's recent work has been in the independent Australian thriller **SLAM** directed by Partho Sen Gupta (Sunrise).

MATTHEW GOODE

Matthew Goode is an established English actor with extensive credits spanning television and film. He was most recently seen in Sky's fantasy drama **A DISCOVERY OF WITCHES** opposite Teresa Palmer, which has been renewed for a second series. He will next be seen in **FOUR KIDS AND IT** alongside Russell Brand, Michael Caine, and Paula Patton.

This past spring, he starred alongside Lily James and Michiel Huisman in THE **GUERNSEY LITERARY AND POTATO PEEL PIE SOCIETY,** Mike Newell's adaptation of the New York Times bestseller of the same name. Goode took on the role of the writer's agent 'Sidney Stark'. He was also 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. His portrayal of Tony Armstrong-Jones in Netflix royal drama **THE CROWN** opposite Claire Foy and Matt Smith was widely praised and secured him an Emmy nomination for 'Outstanding Guest Actor – Drama Series'.

Previous notable film credits include **ALLIED** (2016), the Robert Zemeckis spy thriller starring Brad Pitt and Marion Cottillard; **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 **DOWNTOWN ABBEY** (2014-2015); Finn Polmar in the CBS legal drama **THE GOOD WIFE** (2014-2015); **DEATH COMES TO PEMBERLY**

(2013), the BBC murder mystery miniseries; **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.

JOHN HEFFERNAN

Trained at the Webber Douglas Drama school in London, John Heffernan is a British theatre and screen actor.

His film credits include **THE BANISHING**, **RADIOACTIVE**, **CROOKED HOUSE, HAVING YOU** and Gavin Hood's **EYE IN THE SKY**, in which Helen Mirren takes on the role of Col. Katherine Powell, a military officer in command of an operation to capture terrorists in Kenya.

John's television credits include the role of Lord Altrincham in Netflix series **THE CROWN**, the recurring role of Sam Spence in crime drama **COLLATERAL**, starring Carey Mulligan and BBC mini-series **JONATHAN STRANGE & MR NORRELL**. His other television credits include: **BREXIT**, **THE LOCH**, **DICKENSIAN**, **LUTHER IV**, **RIPPER STREET III**, **THE SUSPICIONS OF MR WHICHER**, **OUTLANDER**, **FOYLE'S WAR**, **LOVE AND MARRIAGE**, **MURDER ON THE HOME FRONT**, **HENRY IV PARTS I & II**, **THE SHADOW LINE**, **CASUALTY 1990**, **HOLBY BLUE** and **KING LEAR**.

Taking on walk-on parts with the RSC at the outset of his career, his subsequent stage career has seen him play a huge variety of roles including appearances with the English Touring Theatre's **HAMLET** and in the National Theatre's **MAJOR BARBARA**, earning him third place at the Ian Charleston Awards for Most Promising Young Actor. He also played the title role in EDWARD II for which he was nominated at the Evening Standard Awards for Best Actor. Other theatre credits include: **SAINT GEORGE & THE DRAGON**, **MACBETH**, **OPPENHEIMER**, **THE HOTHOUSE**, **LOVE AND INFORMATION**, **THE PHYSICISTS**, **SHE STOOPS TO CONQUER**, **AFTER THE DANCE**, **THE HABIT OF ART**, **THE REVENGER'S TRAGEDY** and **KING LEAR**.

RALPH FIENNES

Ralph Fiennes made his feature film debut as Heathcliff in Wuthering Heights in 1992. His film credits include **SCHINDLER'S LIST**, **THE ENGLISH PATIENT**, **THE CONSTANT GARDENER**, **THE END OF THE AFFAIR**, **THE READER**, **QUIZ SHOW**, **OSCAR AND LUCINDA**, **ONEGIN**, **SPIDER**, **SUNSHINE**, **STRANGE DAYS** and **THE HURT LOCKER**. He played Lord Voldemort in the Harry Potter series and the role of 'M' in **SKYFALL** and **SPECTRE**.

Fiennes' most recent film credits include **THE VOYAGE OF DOCTOR DOLITTLE**, **HOLMES AND WATSON**, **THE GRAND BUDAPEST HOTEL**, **A BIGGER SPLASH**, **KUBO AND THE TWO STRINGS**, **HAIL CAESAR!** and **THE LEGO BATMAN MOVIE**. He is currently filming **KINGSMAN: THE GREAT GAME**.

Fiennes made his feature film directorial debut in 2011 with **CORIOLANUS** in which he also starred in the title role. In 2013 he directed and starred in **THE INVISIBLE WOMAN**. His film **THE WHITE CROW** about Rudolf Nureyev will open in March 2019.

His Television work includes David Hare's trilogy PAGE EIGHT, TURKS AND CAICOS and SALTING THE BATTLEFIELD. He played T.E Lawrence in **A DANGEROUS MAN: LAWRENCE AFTER ARABIA** and also appeared in **PRIME SUSPECT** and **REV**.

Fiennes' work at the National Theatre includes **ANTONY AND CLEOPATRA** opposite Sophie Okonedo for which he received the Evening Standard Best Actor Award, **MAN & SUPERMAN**, **OEDIPUS**, **THE TALKING CURE**, **SIX CHARACTERS IN SEARCH OF AN AUTHOR**, **FATHERS AND SONS** and **TING TANG MINE**.

His extensive work at the Royal Shakespeare Company includes **TROILUS & CRESSIDA**, **KING LEAR**, **LOVE'S LABOUR LOST**, **HENRY VI IN THE PLANTAGENETS**, **MUCH ADO ABOUT NOTHING**, **KING JOHN**, **THE MAN WHO CAME TO DINNER** and Ibsen's **BRAND** which later transferred to the Haymarket Theatre.

For the Almeida he has appeared as Richard III for which he received the Evening Standard Best Actor Award, **RICHARD II**, **CORIOLANUS**, **IVANOV** and **HAMLET** all directed by Jonathan Kent. **HAMLET** was presented at The Hackney Empire and then The Belasco Theater on Broadway where Fiennes received the Tony Award for Best Actor.

Fiennes returned to Broadway in 2006 and received a Tony Nomination for his role in Brian Friel's **THE FAITH HEALER** following a run at The Gate Theatre Dublin.

In 2016 Fiennes played Solness in **THE MASTER BUILDER** directed by Matthew Warchus at the Old Vic theatre for which he received the Evening Standard Best Actor Award.

Fiennes has been the recipient of many significant awards and nominations for his work on film and in the theatre. He was nominated for Academy Awards, Golden Globes and BAFTAs for his roles in both **THE ENGLISH PATIENT** and **SCHINDLER'S LIST**, winning the BAFTA for Best Actor in a Supporting Role for the latter. He was also nominated for BAFTAs for **THE END OF AN AFFAIR** and **THE CONSTANT GARDENER**. He was nominated for the BAFTA for Outstanding Debut by a British Writer, Director or Producer for **CORIOLANUS**. Most recently he was nominated for a Golden Globe and a BAFTA for his leading role in **THE GRAND BUDAPEST HOTEL**. Fiennes has also been honoured with the Variety Award for Film Achievement, The Richard Harris Award by the British Independent Film Awards and The Empire Film Legend Award.

INDIRA VARMA

Since graduating from The Royal Academy of Dramatic Art, **INDIRA VARMA** has enjoyed a successful career with prominent roles across theatre, film and television.

From her breakout role in **KAMA SUTRA**, Indira has gone on carve out an incredible career with starring roles in the global hit HBO series **GAME OF THRONES** playing Ellaria Sand; award-winning BBC series **LUTHER** and hit legal drama **SILK,** HBO'S epic **ROME** and feature **UNA** with Rooney Mara and Riz Ahmed. In her prolific theatre career, highlights include Shakespeare's **TITUS ANDRONICUS** (Globe Theatre) opposite Ralph Fiennes in **MAN AND**

SUPERMAN, Bianca in **OTHELLO, IVANOV** (all at the National Theatre), **TWELFTH NIGHT, THE VORTEX, DANCE OF DEATH, PRIVATES ON PARADE** (all at the Donmar Warehouse), **THE VERTICAL HOUR, THE COUNTRY, INGREDIENT X** (all at the Royal Court), **HYSTERIA** (Theatre Royal), **THE SKIN OF OUR TEETH** (Young Vic) and **CELEBRATION** (on Broadway).

Indira recently took the role of 'Queen Marguerite' in the National Theatre's production of Eugène Ionesco's **EXIT THE KING**. Directed by Patrick Marber (Travesties, Three Days in the Country), and also starring Rhys Ifans.

For TV, Indira was seen in the Emmy nominated drama **PATRICK MELROSE** was a triumph with critics and audiences, starring Benedict Cumberbatch and adapted from the novels written by Edward St. Aubyn.

In 2019, Indira will take on the role of Piety Breakspear in the much-anticipated Amazon Original series **CARNIVAL ROW**, directed by Paul McGuigan (VICTOR FRANKENSTEIN). The Victorian fantasy crime drama also stars Orlando Bloom and Cara Delevingne.

RHYS IFANS

Rhys Ifans is a gifted actor known for his enduring presence, his distinctive approach to comedy, and his ability to elegantly disappear into compelling and complex roles that are always memorable.

Ifans just completed filming season three of **BERLIN STATIONS** a TV spy series for Epix, shortly after the success of Patrick Marber's newly directed adaptation of the timeless classic **EXIT THE KING** at the National Theatre. His compelling performance last year as Ebenezer Scrooge in **A CHRISTMAS CAROL** at the Old Vic Theatre and the fool in 'King Lear' at the National Theatre saw him receive four/five stars across the board. He starred in the Oliver Stone's latest film **SNOWDEN**, alongside Joseph Gordon-Levitt and Shailene Woodley. James Bobin's ALICE AND WONDERLAND: LOOKING THROUGH THE GLASS (2016) opposite Johnny Depp, Anne Hathaway and Helena Bonham Carter. 2014, Ifans starred in the National Theatre's one man show **PROTEST SONG**; the play received excellent reviews across the board from both audiences and critics.

Rhys Ifans is perhaps the most commercially known for his scene-stealing performance in Roger Michell's **NOTTING HILL** (1999) for this portrayal of Hugh Grant's roommate 'Spike,' where he starred opposite Julia Roberts and Hugh Grant. Ifans received a BAFTA nomination for Best Performance by an Actor in a Supporting Role.

Additional credits include: **DOMINION** as 'Dylan Thomas' directed by Steven Bernstein, Kevin Allen's **UNDER MILK WOOD** as 'Captain Cat' and **LEN AND COMPANY**, directed by Tim Godsall. Judd Apatow's **THE FIVE-YEAR ENGAGEMENT**, opposite Jason Segel and Emily Blunt, independent film **SERENA** directed by Susanne Bier and also starring Jennifer Lawrence and Bradley Cooper, Isabel Coixet's **ANOTHER ME**, Marc Webb's **THE AMAZING SPIDERMAN**, **ANONYMOUS**, directed by Roland Emmerich; the closing chapter to the Harry Potter franchise, **HARRY POTTER AND THE DEATHLY HALLOWS**; Noah Baumbach's dark comedy, **GREENBERG** with Ben Stiller; **THE BOAT THAT ROCKED**, starring Philip Seymour Hoffman;

Shekhar Kapur's, **ELIZABETH: THE GOLDEN AGE**; Peter Webber's **HANNIBAL RISING: ONCE UPON A TIME IN THE MIDLANDS**, directed by Shane Meadows; Michel Gondry's comedy drama, **HUMAN NATURE**, where he starred opposite Patricia Arquette, Mike Figgis,' **HOTEL**, Lasse Hallström's **THE SHIPPING NEWS**; and Howard Deutch's comedy, **THE REPLACEMENT'S**, where he starred alongside Keanu Reeves and Gene Hackman.

On television, he played the role of Peter Cook in Terry Johnson's **NOT ONLY BUT ALWAYS**, for which he won the BAFTA for Best Actor. He also appeared in **SHAKESPEARE SHORTS**; **TRIAL AND RETRIBUTION**; **THE TWO FRANKS**; **JUDAS AND THE GIMP**; **NIGHT SHIFT**; **SPATZ**; **BURNING LOVE** and **REVIEW**. Rhys played the lead in Marc Evans' Sky Playhouse short **GIFTED**.

On stage, Ifans starred at the Donmar Warehouse in Patrick Marber's **DON JUAN** in Soho, Robert Delamere's **ACCIDENTAL DEATH OF AN ANARCHIST** and Michael Sheen's **BAD FINGER**. He was seen at the National Theatre in Matthew Warchus' **VOLPONE** and Roger Michell's, **UNDER MILK WOOD**; the Duke of York Theatre in Hettie MacDonald's **BEAUTIFUL THING** at the Royal Court Theatre; in James MacDonald's **THYESTERS** and at the Royal Exchange in Braham Murray's **SMOKE** and Ronald Harwood's **POISON PEN**.

His latest project **THE PARTING GLASS**, alongside Melissa Leo, Edward Asner, Anna Paquin, Cynthia Nixon and Denis O'Hare; a drama about a family dealing with their sister's death, just premiered at the Edinburgh International Film Festival August 2018.

CONLETH HILL

Conleth Hill is an acclaimed actor on stage, film, television, and radio, as well as a writer and director. His film credits include **PERRIER'S BOUNTY**, **INTERMISSION**, **SALMON FISHING IN THE YEMEN**, Woody Allen's **WHATEVER WORKS**, **THE SHORE** (Oscar, Best Live Action Short), **SHOOTING FOR SOCRATES**, **THE GOOD WORD**, **A PATCH OF FOG**, **THE TRUTH COMMISIONER**, **TWO DOWN**, **THE ISLE** and **TWO ANGRY MEN**.

His television credits include Varys in HBO's award-winning **GAME OF THRONES**, SUITS, **GOODBYE MR CHIPS**, **THAT DAY WE SANG**, **INSIDE NUMBER NINE**, **FOYLE'S WAR**, **BLUE HEAVEN**, **THE LIFE AND TIMES OF VIVIENNE VYLE**, **ARTHUR AND GEORGE**, Peter Kay's **CAR SHARE** and **LUCKY MAN**.

His theatre credits include **A MIDSUMMERS NIGHT'S DREAM**, **WHISTLE IN THE DARK**, **CONVERSATIONS ON A HOMECOMING**, **WAITING FOR GODOT**, **THE HOME PLACE** and **UNCLE VANYA**, all at Lyric Theatre Belfast. He also appeared on stage in the title role of 'Macbeth' opposite Frances McDormand at Berkeley Rep and Faith Healer as part of the International Friel Festival, and at the National Theatre in **DEMOCRACY, PHILISTINES** (Olivier Award nomination), **THE SEAFARER** (also Broadway, Tony Award nomination, Drama Desk Award), **ALL'S WELL THAT ENDS WELL**, **THE WHITE GUARD** and **THE CHERRY ORCHARD**. His West End credits include Mel Brooks' **THE PRODUCERS** (Olivier Award), **SHOOT THE CROW** and **QUARTERMAINE'S TERMS**, **WHO'S AFRAID OF VIRGINIA WOOLF**, and his West End and Broadway performance in **STONES IN HIS POCKETS** earned him Irish Times, Olivier, Dora, Drama Desk, Theatre League, Outer Critics' Circle, and Whatsonstage.com awards, as well as

Theatrical Management Association and Tony Award nominations. Hill has also written for television and theatre and has directed three productions of David Ireland's comedy **CAN'T FORGET ABOUT YOU**.

TAMSIN GREIG

Tamsin Greig's film work includes **TAMARA DREWE** (British Independent Film Awards Nomination – and an out of competition hit at Cannes); **THE SECOND BEST EXOTIC MARIGOLD HOTEL**; **BREAKING THE BANK**, **STOP THE WORLD** and **DIANA & I**.

Television work includes: **EPISODES** (5 Series- BAFTA nomination); **WHITE HEAT**, **FRIDAY NIGHT DINNER** *(*4 series BAFTA nomination); **THE GUILTY** – 3 part series, **EMMA**; **THE DIARY OF ANNE FRANK**; **LOVE SOUP** (2 Series); **GREEN WING** (2 Series – Royal Television Society's Award 2006/BAFTA Nomination 2006 - British Comedy Award Nomination 2005); **BLACK BOOKS** (3 Series), **PEOPLE LIKE US** and **HAPPINESS***.*

Her theatre work includes: **A KIND OF ALASKA/LANDSCAPE** (Pinter season (Harold Pinter Th), **LABOUR OF LOVE** (Noel Coward Th); **TWELFTH NIGHT** (National Th*),* **THE INTELLIGENT HOMOSEXUAL'S GUIDE TO CAPITALISM AND SOCIALISM WITH A KEY TO THE SCRIPTURES** (iHo); **LONGING** (Hampstead Th), **WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN** (Playhouse - Olivier nomination for Best Actress in a Musical); **JUMPY** (Royal Court/Duke of York's); **THE LITTLE DOG LAUGHED** (Garrick - Oliver Award Nomination for Best Actress 2011); **GETHSEMANE** (National Theatre); **GOD OF CARNAGE** (Gielgud); **MUCH ADO ABOUT NOTHING** (RSC - Winner of The Critics Circle Award and Olivier Award for Best Actress Award (2007) and **KING JOHN** *(*RSC).

KENNETH CRANHAM

Dunfermlin born actor Kenneth Cranham is one of Britain's most well-known and best-loved actors whose six-decade long career has seen him become a staple feature of British television, film and theatre.

Cranham trained at the National Youth Theatre alongside Helen Mirren, and later at RADA. He received his first film role in the multiple-award-winning musical **OLIVER!** playing Noah Claypole. Since then Cranham has taken on a diverse range of roles including sinister gangster Jimmy Price in Matthew Vaughan's **LAYER CAKE**, the deranged Dr Channard in horror cult classic **HELLBOUND: HELLRAISER II**, and a conflicted Field Marshall in Nazi Germany in historical thriller **VALKYRIE**. Cranham's other film credits include love story **FILM STARS DON'T DIE IN LIVERPOOL,** dark fantasy **MALEFICENT**, and historical drama **MADE IN DAGENHAM** as well as off-kilter police comedy **HOT FUZZ**, crime drama **GANGSTER NO.1** and the experimental Shakespeare adaptation **PROSPERO'S BOOKS**.
Cranham has also worked extensively in television and in the 1980s starred as a corporal adjusting to civilian life in post-war Britain in the extremely popular series **SHINE ON HARVEY MOON**. He has often taken risks in his television career, having accepted roles in controversial programmes such as the BBC's 1980 adaptation of John Ford's **'TIS PITY SHE'S A WHORE** in which he played one half of incestuous duo Giovanni and Anabella alongside Cherie Lunghi. Cranham also appeared in the ground-breaking and Bafta-award-winning

programmes **ORANGES ARE NOT THE ONLY FRUIT** and **THE MURDER OF STEPHEN LAWRENCE**, in which he played Pastor Finch and Michael Mansfield QC respectively. Throughout his career Cranham has taken roles in a number of iconic British TV shows including: **WAR & PEACE**, **MERLIN**, **UPSTAIRS DOWNSTAIRS**, **MIDSOMER MURDERS** and **INSPECTOR MORSE – MISSING PIECES**.

The greatest successes in Cranham's career however have been in the world of theatre. Cranham has received copious praise for his appearances in Howard Davies's 2011 production of **THE CHERRY ORCHARD** at the National Theatre, an Olivier-award nomination for the role of the Inspector in Stephen Daldry's 1992 **AN INSPECTOR CALLS** and Charles Sturridge's production of **ENDGAME** at the Gate Theatre, as well as his turn in **SCHOOL FOR SCANDAL** at the RSC directed by Declan Donnellan of Cheek By Jowl. Early in his career Cranham performed in numerous productions at the Royal Court Theatre during Bill Gaskill's seven-year stint as artistic director, including **PLAY**, **CASCANDO** and **EARLY MORNING**. In 2014 Cranham gave a career-defining performance as Andre, an eighty-year-old man suffering from dementia, in James Macdonald's production of **THE FATHER**, for which he received both the 2016 Laurence Olivier Award and the 2015 Critics' Circle Theatre Award for Best Actor.

MYANNA BURING

MyAnna Buring is an actor famous for her portrayal of nuanced troubled characters.

Having graduated from LAMDA in 2004, Buring's career in film began with her appearance in the extremely popular **THE DESCENT** (2005), a British horror film directed by Neil Marshall about a group of women who become trapped in a network of caves and must survive their encounter with the creatures dwelling within them. The film was unusual in that it featured an all-female and largely unknown cast, and also for the fact that while a genre film it garnered great critical acclaim.

In 2011 Buring was cast in the Twilight franchise, appearing as Tanya Denali and former love interest of Robert Pattinson's Edward Cullen in **THE TWILIGHT SAGA: BREAKING DAWN** (2011, 2012). The same year she appeared in Ben Wheatley's psychological horror film **KILL LIST** (2011) as a woman dealing with her partner's mental breakdown, a performance for which she later received a BIFA nomination for best actress. She played a broken party girl trying to help her corrupt former boyfriend in the much-lauded crime drama **HYENA** (2014) and made a comedic appearance as a no-nonsense agent in off-kilter comedy **THE COMEDIAN'S GUIDE TO SURVIVAL** (2016) with James Buckley of **THE INBETWEENERS** (2008-2010). More recently she played an unusual counsellor alongside Gary Oldman, Tim McInnerny and Michael Socha in **KILLERS ANONYMOUS** due for release via Lionsgate later this year.

In television Buring has made her mark playing a wide variety of characters - notably the morally questionable brothel madam Susan Hart in BBC's **RIPPER STREET** (2012-2017), a period drama set in London just after the Jack the Ripper killings. In 2017 she took the lead Helen Weeks in the four-part BBC crime series **IN THE DARK**, adapted from the popular novels of Mark Billingham. In **IN THE DARK**, Buring played a Detective Inspector who

becomes caught between the competing demands of her job and a complicated private life when the partner of a childhood friend is accused of murder. MyAnna is perhaps best known for her portrayal of scheming maid Edna Braithwaite in **DOWNTON ABBEY** (2010-2015), a character originally written to only appear in the series three Christmas special, however, Buring was asked to re-join the cast for series four.

Later Buring played the female lead in Øystein Karlsen's Norwegian television series **ONE NIGHT** (2018) which follows the progress of a blind date between two strangers in real time. The ten half-hour episodes were shot in both English and Swedish, with Buring performing in both languages. She received a Norwegian 'Golden Screen' Award nomination for her work.

In addition to her work in film and television Buring has appeared in several plays. She most recently performed in Tom Attenborough's **THE WASP** (2015) at the Hampstead Theatre and at Trafalgar Studios. She played ruthless journalist Tilde Larson in Josie Rourke's production of **THE VOTE** at the Donmar Warehouse in 2015. Her other theatre credits include: Ben Crocker's **TWELFTH NIGHT**, Michael Longhurst's **GUARDIANS**, and Robert Ackerman's **STRANGERS ON A TRAIN**.

Buring is currently filming Netflix's **THE WITCHER** alongside Henry Cavill and Lars Mikkelsen.

KATHERINE KELLY

A graduate of the Royal Academy of Dramatic Art, Katherine Kelly's diverse show reel shows no sign of stopping. Expect to see Katherine grace the screen in 2019 as Lisa in **DIRTY GOD**. A supporting role, the film is set to explore a single mother's plight to recover for the sake of her daughter in the wake of an appearance- altering acid attack. Due to be released in late 2018, Katherine can be seen starring as Liz Malone in E.E. Hegarty's directorial feature **KAT AND THE BAND**. Additional film credits include her big screen debut as Jane in **MISCHIEF NIGHT** (2006).

Aside from her film work, Katherine has gained numerous TV credits in a range of television genres. Katherine fronted 10-part documentary series **MURDERTOWN** (2018) which revisits real-life murder cases from across the UK. Prior to this, Katherine took on the role of soldier Jane Lowry, also known as 'Jihadi Jane' in the jihadi drama **STRIKE BACK** filmed in Jordan.

Her television work also includes recurring roles in **CLASS** (2016), **HIM** (2016), **HAPPY VALLEY 2** (2016), **THE NIGHT MANAGER** (2016), **MR SELFRIDGE** (2013- 2016), **THE GUILTY** (2013), **MR SELFRIDGE** (2013- 2016) and **FIELD OF BLOOD** (2013).

Katherine is perhaps best known for playing Becky McDonald in **CORONATION STREET** and has been the recipient of many awards for her take on the role: Most Popular Serial Drama Performance (NTA- 2012), Best Actress (2010 NTA), TV Soap Personality (TRIC 2009), Best Actress (TV NOW 2009 & 2010), Best Actress (TV Choice 2009).

Alongside this, Katherine was further nominated for the following categories: Best Actress & Best Couple (British Soap Awards- 2011), Most Popular Serial Drama Performance (NTA- 2010, 2009 & 2008), Best On-Screen Partnership (British Soap Award- 2009) and Best Actress, Best Comedy Performance & Best On-Screen Partnership (British Soap Award- 2008).

Further TV credits include: **THE LAST WITCH** (2013), **THE BEST POSSIBLE TASTE** (2012), **THE VISIT** (2007), **NEW STREET LAW** (2007), **NO ANGELS** (2006), **LIFE ON MARS** (2007), **BODIES** (2005), **THE ROYAL** (2004), **SILENT WITNESS** (2003), **SONS AND LOVERS** (2003)**, THE LAST OF THE SUMMER WINE** (2003) as well as Baroness Elsa Schraeder in the TV performance of **THE SOUND OF MUSIC LIVE (2015).**

In addition to her film and TV work, Katherine has graced theatres nationwide. Her last appearance on stage occurred when she played Clara/ Alaura in Josie Rourke's' Olivier-winning fringe-theatre revival of **CITY OF ANGELS**. Prior to this, she took one of the principle roles as Kate Hardcastle in Jamie Lloyd's **SHE STOOPS TO CONQUER** (2012). Katherine was a leading lady at the Royal Shakespeare company during their 2004-2005 season, performing in both Stratford-Upon-Avon and London, in **HOUSE OF DESIRE**, **PEDRO THE GREAT PRETENDER**, **TAMAR'S REVENGE** and **THE DOG IN THE MANGER**. First to the Manchester Royal Exchange in 2002 for Braham Murray's **OTHELLO**, Katherine later starred- in the same year- in Edward Kemp's **THE ACCRINGTON PALS** at Chichester Festival Theatre. Katherine had her stage debut (2001) at the Theatre Royal York, starring in a trio of plays directed by Lucy Pitman Wallace**: A MIDSUMMER NIGHT DREAM**, **LES LIASONS DANGEROUS** and **THE BLUE ROOM**.

Her career has been interspersed by appearances on radio productions: **A BADGE**, **EVERYONE QUITE LIKES JUSTIN**, **DAUGHTER OF THE AIR** and **GALLERY GIRL**.

SHAUN DOOLEY

2018 has seen Shaun Dooley wrap on his roles of Eamonn McConachie in Ron Scalpello's **THE CORRUPTED** and Bill Buckhurst's **POND LIFE** both of which have now entered the phase of post-production ahead of their release in the coming year. Alongside an appearance in the thriller **WOMAN IN BLACK** which garnered over $127 million worldwide, the acclaimed **EDEN LAKE** and the supernatural **THE AWAKENING**, he has also taken roles in short-films such as **RACHAEL**, **THE APPOINTMENT**, **PITCH PERFECT**, **THE KARMAN LINE**, **COWBOY BEN** and **BLOOD SHED** during his expansive career.

Other film credits include: All three of: **THE RED RIDING TRIOLOGY**, **OFFENDER**, **JUNKHEARTS**, **SALVAGE**, **KANDAHAR BREAK**, **MATHILDE**, PLAIN JANE as well as his debut in **GROOVE ON A STANLEY KNIFE**. It is for his portrayal of Corporal Grant in **THE MARK OF CAIN**, a drama based on the testimonies of British soldiers who have fought in the Iraq war, that won Shaun 'Best Actor' at the Royal Television Society North Awards.

Aside from his film work, Shaun has gained acclaim for this varied television performances appearing most recently in the new series of **DOCTOR WHO** as EPZO, a HAN-SOLO esque space racer. **GENTLEMAN JACK** will hit the screens in 2019, commissioned by HBO and BBC,

and details the story of Anne Lister- the 19th Century landowner- known as the "first modern lesbian" with Shaun assuming the character of Jeremiah Rawson. Last year, under the
direction of J. Blakeson, he assumed the role of Sir William Wade in the mini-series **GUNPOWDER** before transforming to Reverend Michaelmas Whitaker in **JAMESTOWN**.

Other television credits include: **BROADCHURCH**, **CUFFS**, **ORDINARY LIES**, **THIS IS ENGLAND 90**, **GREAT EXPECTATIONS**, **MOBILE**, **DCI BANKS**, **HOFF THE RECORD**, **STRICTLY CONFIDENTIAL**, **THE GAME**, **MISFITS**: Series 4 & 5, **THE ROAD TO CORONATION STREET**, **EXILE**, **VITAL SIGNS**, **THE STREET**, **HEAVENLY FATHER**, **ROSEMARY AND THYME**, **CHILD OF MINE**, **THE GHOST SQUAD**, **VINCENT**, **HOLBY CITY**, **NEW TRICKS**, **MURPHY'S LAW**, **THE ROYAL**, **FOYLE'S WAR**, **POW**, **SILENT WITNESS**, **EASTENDERS**, **SHACKLETON**, **HOLBY CITY**, **WARRIORS**, **PEAK PRACTICE**, **CORONATION STREET**, **DALZIEL & PASCOE**, **CASUALTY**, **WOLF BLOOD 3**, **OUR WORLD WAR**, **TATTS**, **COMMON PEOPLE**, **BENIDORM**, **THE BORROWERS**, **POSTCODE**, **SUGARTOWN**, **HUSTLE**, **THE ACCIDENTAL FARMER**, **SOUTH RIDING**, **MOVING ON- SKIES OF GLASS**, **INSPECTOR GEORGE GENTLY**, **FIVE DAYS**, **MARRIED. SINGLE. OTHER**, **SILENT WITNESS**, **HARLEY STREET**, **APPARITIONS** and **MIDSOMER MURDERS**.

From his debut in **1995 BLUE REMEMBERED HILLS** to more recent productions of **LUNCH AND THE BOW OF ULYSSES** in the West End, Shaun has also been a familiar face on the UK stage since his graduation from the Arden School of Theatre in 1995.

Other theatre productions include: **DINNER WITH FRIENDS**, **THE DARK EARTH AND THE LIGHT SKY**, **STOVEPIPE**, **BLOK/EKO**, **BRASSED OFF**, **EARLY MORNING**, **KISS OF THE SPIDER WOMAN**, **MAKING NOISE QUIETLY**, **MARAT/SADE**, **SUMMER BEGINS**, **THE ARBOR**, **THE GLASS MENAGERIE** and **THE WHITE DEVIL**.

Aside from theatrical, film and television work, Shaun has also taken on many roles in the world of BBC radio drama; winning best supporting actor at the BBC radio drama awards for his portrayal of the monster in **FRANKENSTEIN**. Other radio work includes: **MACBETH**, **HOME FRONT**, **MONSTER**, **WINTER'S TALE**, **PLANATAGANET 3**, **RAPTURE FREQUENCY**, **THE COMPLETE EARTHSEA**, **AN ACCIDENT WAITING TO HAPPEN**, **THE WOMB WHISPERER**, **WRITING THE CENTURY 15**, **RIGHT PLACE WRONG TIMES**, **FEATHER**, **JOSEPH AND JOSEPH**, **STREET AND LANE 2**, **THE LOSS ADJUSTER**, **BLIND EYE**, **THE PROFESSOR**, **MISSING**, **ARTHUR**, **MIND THE GAP**, **END OF THE PIER**, **RED IN TOOTH AND CLAW**, **INDIGO'S STAR**, **THE ILLMOOR CHRONICLES**, **AFTER THE DIVORCE**, **ST MUSGRAVE'S DANCE**, **PACKET OF SEEDS**, **HIS DARK MATERIALS**, **HUSKAR**, **WHOLE NOTHER STORY**, **DEADLINE**, **FREDERICA QUARTET**, **FRANK SUTTON** and **TALES FROM THACKERY- THE WIDOWER.**

JEREMY NORTHAM

An English actor, Jeremy Northam has gained acclaim for his various film and television appearances. His screen credits began back in 1992 in his appearance in Peter Kominski's **WUTHERING HEIGHTS** as Hindley Earnshaw.

Other film credits include: **OUR KIND OF TRAITOR** (2016), **THE MAN WHO KNEW INFINITY** (2015), **EYE IN THE SKY** (2015), **GLORIOUS 39** (2009), **CREATION** (2009), **DEAN SPANLEY**

(2008), **THE INVASION** (2007), **TRISTAM SHANDY: A COCK AND BULL STORY, GUY X** (2005), **BOBBY JONES: STROKE OF GENIUS** (2002), **THE STATEMENT** (2003), **THE SINGING DETECTIVE** (2003), **CYPHER** (2002), **POSSESSION** (2002), **GOSFORD PARK** (2001), **ENIGMA** (2001), **THE GOLDEN BOWL** (2000), **AN IDEAL HUSBAND** (1999), **THE WINSLOW BOY** (1999), **GLORIA** (1999), **HAPPY TEXAS** (1999), **THE MISADVENTURES OF MARGARET** (1998), **THE TRIBE** (1998), **AMISTAD** (1997), **MIMIC** (1997), **EMMA** (1996), **VOICES** (1995), **THE NET** (1995), **CARRINGTON** (1995) and **SOFT TOP HARD SHOULDER** (1993).

In terms of television credits, in 2016-2017, he appeared as Anthony Eden in the series one and two of the award-winning Netflix series **THE CROWN.** Prior to that, his diverse showreel includes appearances in ITV's **WHITE HEAT** (2012), period drama **THE TUDORS** (2007- 2010) as Sir Thomas Moore, murder mystery **AGATHA CHRISITE: POIROT** (1993) and BBC's **JOURNEY'S END** (1988). Other television appearances include: **NEW WORLDS** (2014), **MIAMI MEDICAL** (2010), **FIONA'S STORY** (2008), **MARTIN AND LEWIS** (2002), **A VILLAGE AFFAIR** (1995), **A FATAL INVERSION** (1992), **WISH ME LUCK** (1987), **PIECE OF CAKE** (1998) and **AMERICAN PLAYHOUSE** (1991).

Jeremy's theatre work includes multiple performances at the National Theatre including **THE SHAUGHRAUN**, **SCHOOL FOR SCANDAL**, **THE VOYSEY INHERITANCE** and the lead role in **HAMLET**. As well as this, he has performed in **HAY FEVER**, **OLD TIMES** and **CERTAIN YOUNG MEN**; and with the Royal Shakespeare Company in **THE COUNTRY WIFE**, **THE GIFT OF THE GORGON** and **LOVE'S LABOUR'S LOST**. Various other roles include **LA BÊTE**, **THE WAY OF THE WORLD** and **THE THREE SISTERS**.
Jeremy's acting work has garnered him multiple awards, including an Evening Standard British Film Award for Best Actor for his role in **AN IDEAL HUSBAND** and Olivier Award for Most Promising Newcomer for **THE VOYSEY INHERITANCE.** As part of the **GOSFORD PARK** cast, Jeremy has also won numerous awards including a Satellite Award, an Online Film Critics Society Award and a Screen Actors Guild Award.

FILM-MAKER BIOGRAPHIES

Gavin Hood – Director

Gavin Hood first came to prominence in the U.S. as the screenwriter and director of the acclaimed Academy Award winning South African film, **TSOTSI**. Prior to becoming a filmmaker, he graduated with degrees in Economics and Law from the University of the Witwatersrand in Johannesburg. After a brief spell at a law firm and a few years working as an actor in Johannesburg, he moved to Los Angeles to study screenwriting and directing at UCLA.

After completing his studies, Gavin returned to South Africa, where he got his first writing and directing work making educational dramas for the national Department of Health, which was just beginning to feel the devastating impact of the HIV/AIDS epidemic. For his work in generating greater awareness and understanding of HIV/AIDS through educational television, Gavin won an Artes Award (a South African Emmy.)

His first low budget feature, **A REASONABLE MAN**, was inspired by a true story of ritual murder and based on a series of court cases he'd studied while at law school that dealt with the question of whether a genuinely held religious belief could ever be admitted as a defence to a crime. On the strength of this film, Gavin was named by Variety as one of their "Ten Director's to Watch" in 2000.

In 2005 Gavin wrote and directed the Academy Award winning film **TSOTSI** based on a novel by acclaimed South African playwright, Athol Fugard. The film was also nominated for a Golden Globe Award and a BAFTA Award, and won the People's Choice Award at the Toronto International Film Festival. **TSOTSI** was followed by **RENDITION**, which focused on the U.S. practice of covertly sending terrorist suspects to be interrogated in foreign countries with less rigorous regulations for the humane treatment of prisoners. This was followed by **X-MEN ORGINIS: WOLVERINE**, starring Hugh Jackman and then **ENDER'S GAME,** starring Asa Butterfield, Harrison Ford and Sir Ben Kingsley.
EYE IN THE SKY, a dramatic thriller set in the world of modern drone warfare, starring Helen Mirren, Aaron Paul, Barkhad Abdi and Alan Rickman, premiered at the Toronto International Film Festival in September 2015. It was released in March 2016 in the U.S. to overwhelming critical acclaim and has generated considerable public discussion around the moral and ethical questions raised by the use of armed UAV's – unmanned aerial vehicles, or "drones."

In October 2016 Gavin was presented with the 2016 Sidney Lumet Award for Integrity in Entertainment at the annual Human Rights First dinner in New York for his work on **EYE IN THE SKY**.

Ged Doherty – Producer

Founding Partner of Raindog Films; Ged Doherty established the British film production company alongside BAFTA and Academy Award-winning actor Colin Firth in 2012. Based in London, the company's debut feature **EYE IN THE SKY**, starring Helen Mirren, Aaron Paul, and Alan Rickman, was theatrically released in the spring of 2016 to critical acclaim and commercial success, making the U.S. box office Top 10. It also reached number 2 in the UK Box office and was a big hit.

Their second film **LOVING**, an interracial love story written and directed by Jeff Nichols (Mud, Take Shelter), starring Joel Edgerton and Ruth Negga, was released theatrically in the US in November 2016 where it reached the Top 10. **LOVING** has garnered critical acclaim since its release, winning the prestigious Stanley Kramer Award from the Producers Guild of America, and earning Ruth Negga an Oscar nomination for Best Actress for her role as Mildred Loving.

Doherty is also the Chairman of the BPI & BRIT Awards Ltd, one of the UK Music Industry's leading trade bodies, whose members are responsible for more than 8Gun, and recorded music sold or consumed across the country. The BPI represent over 300 independent labels, alongside industry heavyweights Sony, Warner, and Universal Music; and own and organize The Brit Awards, The Classic Brits, and The Mercury Music Prize.

Doherty assumed the role in January 2015 on the back of garnering an unparalleled wealth of music industry experience, having previously served as Chairman and CEO of Sony Music UK. He became Chairman in 2006 - having played an integral role in its merger with BMG two years prior. Doherty worked with artists such as Dido, Kings of Leon, Calvin Harris, Beyoncé, Kasabian, and Foo Fighters; and was instrumental in launching the joint-enterprise between Sony and Simon Cowell's Syco Entertainment – an ambitious venture focused on the production and exploitation of music, television, film, and digital content on a global level.

Sarada McDermott – Producer

Sarada has gained a reputation for successfully steering large and challenging projects to deliver on time and on budget, mainly in films and also more recently in developing high end TV drama series as a series producer.

After graduating from Sheffield University Film School, Sarada quickly worked her way up through every production level to become a Producer, working for some of the UK's leading and most innovative feature film companies including Fox Searchlight, eOne, Universal, MGM, Film Nation, BBC Films, Film 4 and the BFI.

She is currently producing **HOPE GAP**, with David Thompson from origin Pictures, starring Bill Night and Annett Bening, Directed by Bill Nicholson.

Her other film titles include **TOLKIEN** for Fox Searchlight, starring Nicholas Holt. **FINDING YOUR FEET**, starring Timothy Spall, Celia Imrie, Joanna Lumley, Imelda Staunton, **FIGHTING WITH MY FAMILY**, **HABIT**, **THE SENSE OF AN ENDING**, **THE INCIDENT**, **D'MRS. BROWN'S BOYS**, **LONDON ROAD**, **TYRANNOSAUR**, **POWDER**, **SPLINTERED**, **SALVAGE**, **GROW YOUR OWN**, **THE DARK**, **NICHOLAS NICKLEBY**, **THE JACKET**, **28 DAYS LATER**, **24 HOUR PARTY PEOPLE**, **PAROLE OFFICER**, **SECRET SOCIETY** and **FANNY AND ELVIS**.

Television credits include: **COALITION**, **IF I HAD YOU**, **BRADFORD RIOTS** and **WHERE THE HEART IS.**