

Atonement

ATONEMENT, a Universal Pictures presentation in association with Studio Canal and Relativity Media, a Working Title production, is directed by Joe Wright and stars James McAvoy, Keira Knightley, Romola Garai, Saoirse Ronan and Vanessa Redgrave. The screenplay is by Christopher Hampton based on the best selling novel by Ian McEwan. The producers are Tim Bevan, Eric Fellner and Paul Webster, with Richard Eyre, Robert Fox, Ian McEwan, Debra Hayward and Liza Chasin executive producing. The film also stars Brenda Blethyn, Juno Temple, Benedict Cumberbatch, Patrick Kennedy, Harriet Walter, Peter Wight, Daniel Mays, Nonso Anozie, Gina McKee, Jeremie Renier and Michelle Duncan.

Joe Wright has gathered together many of his collaborators from *Pride & Prejudice*. As well as Keira Knightley and Brenda Blethyn, he has brought back on board production designer Sarah Greenwood, costume designer Jacqueline Durran, editor Paul Tothill and composer Dario Marianelli. Greenwood, Durran and Marianelli all received Academy Award nominations for their contribution to *Pride & Prejudice*. Cinematographer Seamus McGarvey and make-up and hair designer Ivana Primorac complete Wright's technical team.

The film opens in England in 1935, on the hottest day of the year. In the looming shadow of World War II Briony Tallis and her family live a life of wealth and privilege in their enormous Victorian Gothic mansion. As the family gathers for the weekend the combination of the oppressive heat and long suppressed emotions coming to the surface create an ominous sense of threat and danger. Briony, a fledgling writer, is a girl with a vivid imagination. Through a series of catastrophic misunderstandings she accuses Robbie Turner, the housekeeper's son and lover of her sister Cecilia, of a crime he did not commit. This accusation destroys Robbie and Cecilia's new found love and dramatically alters the course of all their lives.

Filming took place on location in Shropshire, London, Lincolnshire, Norfolk, Cambridgeshire, Grimsby and Redcar in the UK.

ATONEMENT is distributed by Universal Pictures International in all territories outside North America where it will be released by Focus Features.

Adaptation

It was during the shooting of *Pride & Prejudice* that Working Title co-chairman and producer Tim Bevan realised Joe Wright was one of the most talented first time directors he had ever encountered and not wishing to lose him he started to look around for what could be his next film. Ian McEwan's best selling novel ATONEMENT had been brought to Working Title by Richard Eyre and Robert Fox with plans for Eyre to direct. Over the course of development Eyre's prior commitments to other projects came to the fore and he honourably stepped aside to make way for Joe Wright to take the helm.

The attraction for Wright in lifting ATONEMENT from the page to the screen was

the narrative from the viewpoint of Briony Tallis at three key stages in her life as he knew this would be an exciting challenge for him as a filmmaker. He comments, "In taking the book to the screen the story kind of reveals itself to you as you make it. We are questioning narrative structure, we are questioning points of view, we are questioning one single truth as opposed to multiple truths."

Wright spent a concentrated time working with Christopher Hampton on adapting the book, and says, "When I was first sent the script, it had departed quite a lot from the novel. I thought the book was brilliant and Christopher and I started again from scratch, sticking to the book as faithfully as possible. We had quite a fluid collaboration which was wonderful. I really enjoyed it. It was very exciting and it really got under my skin. I felt I knew the book and knew the script totally and understood every moment of it or at least tried to." He continues, "A book is an illusion, a series of symbols on a page that create a narrative in your mind. There are as many different versions of the book as there are readers of it. I've made an adaptation of the book that happened in my head as I read it."

Producer Paul Webster says, "Once Joe started collaborating and working with Christopher I think the script became richer, more complex, and he brought this kind of vast visual imagination to the project. The issues it deals with are so powerful and common to us all, the idea of emerging sexuality in young people, of intertwining fates, the sense of 'if only I'd have turned right instead of left my life would have been entirely different.'

Ian McEwan, who has witnessed his works being adapted for the screen on previous occasions, also knew the task would not be simple with *ATONEMENT*. As he says, "It's a kind of demolition job. You've got to boil down 130,000 words to a screenplay containing 20,000 words. In this particular case there are greater difficulties for the screenwriter because this is a very interior novel. It lives inside the consciousness of several characters. I think Christopher Hampton has steered a wise and clever course through the book."

Christopher Hampton admits that adapting a really good book is much harder than adapting a bad one. "I think *Atonement* is one of the best novels of the last 20 years and to preserve its qualities is a great responsibility."

ATONEMENT, though a period piece, has contemporary relevance as it is about everyday experiences, relationships, emotions, making choices and decisions. With *Pride & Prejudice*, Wright had illustrated as a filmmaker that he has the talent to interpret stories in such a way that a modern day audience is able to see beyond the time and setting of a story. Christopher Hampton observes, "My theory is the more accurate you are with presenting a period, the more striking the modern aspects of the story become."

"There seems to be an interesting emotional journey at the heart of this," Tim Bevan summarises. "We all have to live through the circumstances of what we do at any point in our life and this is a very acute rendition of that."

Preparation and production

With the script in place, Joe Wright turned to his meticulous preparation of the film itself, actively engaging with every department early on to ensure his vision and the research and expertise of his crew, was married in such a way that once filming began everyone was on the same page. This included a three week rehearsal period with the cast ensuring that by the time the cameras rolled they were all comfortable with their characters and the environment they inhabited.

The look of the three parts of the film have, for Wright, very different identities which he wanted to subtly convey to the audience through the camera work and different colour palates. This involved careful correlation between himself and his heads of departments, in particular the director of photography, production designer, costume designer and make up and hair designer. Wright's ideal was that he would lead each department and in turn they would unify and enhance each other's work with the shared sensibility, which would ultimately translate to the final film. The team worked with a historian and then went on to research and prepare for each period carefully looking at paintings, photographs, films, and searching archives for inspiration to fit the story.

The first part of ATONEMENT is set on the hottest day of the year in 1935 at the Tallis House in Surrey, a strange day when the heat seems to affect the behaviour of the individual members of the house.

The task of finding a house to fulfil the description of the Tallis House in McEwan's book fell to production designer, Sarah Greenwood and set decorator, Katie Spencer. They visited the Country Life archives for research purposes in the hope they would come across properties which could be used to film the interior and exterior scenes at the Tallis House on that fateful day. Stokesay Court in Shropshire emerged as perfect for both.

On the look of the Tallis house producer Paul Webster notes, "Sarah really got into the detail of the piece and paid special attention to what was going on in design in the 1930's. And the idea is that there is a kind of ripeness about the story, everything is ripe to the point of corruption and she has used the patterns of Chintz which are quite popular today, wallpapers and fabrics and costumes echoed all the way through all the elements that were very important to get this very, very dense rich pattern upon pattern idea."

Greenwood describes how her design works alongside the costumes in the 1935 scenes and beyond, "The main difference between Jacqueline's costumes and the patterns that we were using is that her colours are slightly more vibrant than ours - ours were quite washed out and we took them back, so you have a kind of separation between the two, that gives us a contrast to everything that we will see subsequently see in London and Dunkirk."

Greenwood and location manager Adam Richards spent many months scouring the UK for appropriate locations to stand in for the French countryside and Dunkirk before settling on locations in Lincolnshire, Norfolk, Cambridgeshire, Grimsby and Redcar which closely resembled the landscape of Dunkirk with the beach and industrial landscape in the distance.

Wright and his cinematographer, Seamus McGarvey, use the camera not only to capture the story visually but also as a storytelling device in itself, through the movement and techniques applied to it across the three parts of the film. The distinct look that the 1935 scenes have is in part due to the lighting and techniques McGarvey used to give a radiant quality, "We used a particular filter that is basically Christian Dior stockings which create a beautiful glow around the highlights and soften, creating a lustrous feel. However things take a darker turn in the script and we still continue to use this but that sweetness becomes more saccharine as you go on. There is a kind of slightly dark side that keeps surfacing and which is progressed and built upon in the other areas of the film."

For the transition from 1935 to 1940 McGarvey and Wright adapted the camera technique to convey the change from the rich hues of the luxurious setting of the Tallis House to wartime London and France. As McGarvey describes, "1940 and Dunkirk particularly starts stiffer and more symmetrical and then the war comes to London and we adopt a more hand held frenetic kind of jagged approach to the cinematography and that applies to the light as well which becomes kind of harder and more brittle and abrupt."

In addition to the themes echoing through the production design and costumes, there was the distinct look of the three actresses playing the central protagonist, Briony, from their hair and make up through to their costumes. Durran explains, "It was really important to have continuity between the three Brionys. For me it meant keeping the pallet similar, so because we'd started off with Saoirse in her off white pallet, then we carried that on to the pale blue and white of Romola's nurses uniform. So it became absolutely essential that when we got to Vanessa Redgrave, we'd carry on that colour way."

Ivana Primorac carefully created hair and make up that subtly conveyed the period, circumstances and experiences of the characters from the luxury and beauty of 1935 to the effect of war and loss during 1940. As she explains, "The 1935 sequence at the Tallis House has a stylised 1930's theme, the look has been heightened to a level that the British aristocracy would not have been at that time, we have made their world more glamorous. In 1940's London the hair and make up reflects the brutal reality of the time. The look of Cecilia is influenced by the time, the colours, the reality of the period. In comparison the Tallis House feels almost dreamlike, Briony's memories of happier times."

When it came to capturing the Dunkirk action, filmed on Redcar beach Wright took the decision to capture it all in a single steadicam shot. With two thousand local extras plus spectacular production design which included a bandstand, a working Ferris wheel, bombed out buildings, a huge beached boat, through to the action which included a choir singing, soldiers riding show horses through the wreckage and men playing football, this was a bold decision to make.

Wright says, "I thought that we'd do it in a single steadicam shot and just rehearse it. And it was very, very exciting and we spent all day rehearsing it from 6am to 6.30 pm, getting it together and then built it up into a big event and shot three takes. So everyone got excited and engaged and involved and all the extras realised what we

were doing and what we were trying to achieve. And it became more like a piece of theatre. It was great, I loved it. And the light was amazing. But I kind of thought the light was going to be good. I didn't question that. I had faith."

In all aspects of the making of the film Wright pays detailed attention, whether it be the exaggerated sound of rushing water when Cecilia emerges from the fountain in a poignant scene with Robbie, or the clipped upper class accents the Tallis family adopt, or the clever interweaving of the sound of typewriter keys into the score, every area, however small, is given equal consideration. Tim Bevan comments on Wright's work ethic, "Joe is an exceptional new director and he's extremely hungry, always the one to leap from the front, be up earlier, work later, striving for a greater quality. He is very detailed in his approach and takes the process very seriously."

Paul Webster adds, "Joe renders incredibly complex things in a very simple way, and in a way you know the general audience can understand. ATONEMENT is a highbrow book with highbrow ideas but they are still universal ideas and he's a great romantic, a philosopher in his way; an interpreter of big ideas in cinematic form. He's one of the most exciting artists I have ever come across."

Casting

It was important to Wright to cast actors of a similar age to the characters they would be playing in ATONEMENT. With this in mind when the time came to casting the role of Cecilia Tallis his and Working Title's first choice was Keira Knightley, the recipient of an Academy Award nomination for her role as Elizabeth Bennet in *Pride & Prejudice*.

Wright says of working with Knightley, "When I was thinking about Cecilia I immediately thought about Keira and I just felt that she was ready for it. It's a character role rather than simply being a pretty leading lady. It is a very complex role and Cecilia is not a particularly likeable person to start with and then she is redeemed by her love of Robbie and his of her."

The working relationship Wright and Knightley developed over the course of filming *Pride & Prejudice* meant they had a mutual understanding and respect for one another's approach to the making of ATONEMENT.

Wright enthuses, "One of the things I really think is amazing about Keira's performance is that she was not afraid of playing someone who's actually quite cold and difficult and awkward. I think she was brave in taking the role as many actors are terrified of being disliked in the characters they play on screen."

Knightley explains the appeal of playing Cecilia, a character very different to any she has played in her career thus far, "The reason I like the character is because she is a woman. She knows who she is but she doesn't know what direction to go in so she's quite conflicted. She doesn't realise that actually she fancies Robbie who she's grown up with and won't admit that there's anything beyond a kind of brother and sister relationship, and actually it's something quite different."

It was imperative to Wright that his male lead Robbie Turner, the son of the Tallis

housekeeper, a bright young man with a Cambridge education courtesy of the Tallis family, be played by someone who had the acting ability to take the audience with him on his journey from a time of hope and prosperity through to the horrors of World War II.

For this crucial role Wright chose James McAvoy. Wright says, "James has working class roots and that was very important in the casting of Robbie, whose story is that of a working class boy who is destroyed partly by the snobbery of an upper class family. James has also got soul and isn't afraid to show it. The character is described as having 'eyes of optimism' and James has those."

McEwan talks of the on screen chemistry behind Cecilia and Robbie, "Keira and James are superb together. I particularly liked the scene in the library. This is a wonderful release of tension for Cecilia - a brittle upper class young woman, divorced from her own feelings. In the library she confronts them in a flood of strong emotion and erotic charge."

Wright first spotted James McAvoy in a play at the Hampstead Theatre seven years ago. When he read for the part of Robbie, Wright said, "He's just so good you can't help but love him and when he smiles you smile, when he cries you cry."

McAvoy was delighted to be cast in the challenging role of Robbie and to have the opportunity to experience working with director Wright. McAvoy says, "Robbie's a bit of an angel really. He's very straight, one of the most difficult characters I've ever played. Joe's so complete - gets the audience, the actors, understands the story he's telling, and he knows how to make actors better. He really falls in love with his characters."

Words echoed by Vanessa Redgrave, who plays the eldest of the three actresses playing Briony Tallis, "He's brilliant with actors and the film was beautifully prepared."

The youngest Briony Tallis is played by newcomer Saoirse Ronan. After many auditions and much searching for a young actress to play the part, Wright's casting director, Jina Jay, came across Ronan, a 12-year-old Irish actress with a keen sensibility which belies her years, making her perfect for the role of the fledgling young writer, Briony.

During the six weeks Ronan was on set filming ATONEMENT Wright was consistently amazed by the talent Ronan displayed in playing 13-year-old writer Briony, a confused young character experiencing feelings she does not understand towards Robbie coupled with a vivid imagination.

Wright says of Ronan, "A lot of actors draw on their own emotional experience and imagination, in a way they substitute their characters' emotion for their own emotion and there's no right or wrong way of doing it. But Saoirse doesn't do that, she purely imagines what it would be like to be Briony Tallis and has such empathy that she can feel and express the emotions of another human being and I think that's an incredible talent and every day she surprised me and filled me with awe really."

The challenging part of 18-year-old Briony fell to Romola Garai who was the last of the three to be cast and therefore had to physically fit into the look that had already been created for the younger and older Briony. Romola also followed the way Saoirse

moved and worked with a voice coach to create a similar vocal range.

Completing the stellar cast are award winning actress Brenda Blethyn, who played Mrs Bennet in *Pride & Prejudice*, Benedict Cumberbatch, Patrick Kennedy, Juno Temple, Peter Wight, Daniel Mays, Nonso Anozie, Gina McKee, Michelle Duncan, Harriet Walters and Alfie Allen.

Of the casting overall, Tim Bevan comments, "There's a very exciting group of young British actors between the age of 18 and 28 at the moment who are definitely a great big talent pool, and Joe has four of them in his film...Keira, Romola, Benedict and James."

In addition to the principal and supporting cast and extras, a thousand local young men were engaged in Redcar to take on the role of soldiers, many injured and dying, waiting on the beaches of Dunkirk to be transported home to safety.

The locations

STOKESAY COURT, SHROPSHIRE

Stokesay Court is a Victorian house which forms part of the privately owned Stokesay estate in the county of Shropshire. All the exteriors and interiors of the Tallis home and Robbie and Grace's cottage were filmed at Stokesay.

LONDON LOCATIONS

The London locations include The Old Town Hall, Bethnal Green, which was used for the scene where Cecilia and Robbie meet for the first time since 1935 at the tea house.

The Balham underground station scene in which Cecilia seeks shelter during the bombing was filmed at the closed tube station, Aldwych. The scene where Robbie sees Cecilia walk to the bus was filmed at Whitehall.

A street in Streatham was dressed and used for the scenes set in Balham when Briony at 18 years of age is looking for Cecilia's flat.

The St Thomas's hospital ward interior and corridors were built as a studio set at Shepperton studios; the storeroom, day room and nurses' dormitory were filmed at Park Place, Henley Upon Thames, and the exteriors at University College, London.

Paul Marshall and Lola's wedding scene was filmed at St John's Church, Smith Square and the television interview in 1999 when older Briony is interviewed about her book was filmed at the BBC Wood Lane.

FRENCH COUNTRYSIDE

The scenes during which Robbie, Mace and Nettle make their way through the French countryside to Dunkirk were filmed on location in Coates and Gedney Drove End in Lincolnshire, as well as Walpole St Andrew and Denver in Norfolk, and March and Pymore in Cambridgeshire. The poppy field scene was shot in Cheltenham, Gloucestershire. The light industrial quarter scenes were filmed at Grimsby fish docks.

Redcar beach took the place of Bray dunes, Dunkirk, including the old Regent Cinema which is on the pier and the marshland and heavy industrial quarter scenes were filmed at Corus steelworks, also in Redcar.

The cast

KEIRA KNIGHTLEY (Cecilia Tallis)

At just 21 years of age Keira Knightley confirmed her status as a rising star with Academy Award and Golden Globe nominations for Best Actress for her acclaimed performance as Elizabeth Bennet in Joe Wright's *Pride & Prejudice*.

Knightley first made headlines in Gurinder Chadha's hit, *Bend It Like Beckham*, for which she won the London Critics Circle Award for British Newcomer of the Year. She was then selected by director Gore Verbinski and producer Jerry Bruckheimer to star opposite Johnny Depp, Orlando Bloom and Geoffrey Rush in the 2003 worldwide blockbuster *Pirates of the Caribbean: The Curse of the Black Pearl* and has since reprised her role twice in the international box office smash hits, *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean: World's End*.

Knightley's diverse range of credits include Tony Scott's action drama *Domino*, Antoine Fuqua and Jerry Bruckheimer's *King Arthur*, John Maybury's thriller *The Jacket* opposite Adrien Brody, and as part of the impressive ensemble cast in Richard Curtis' *Love Actually* with Hugh Grant, Colin Firth, Laura Linney, Liam Neeson, Alan Rickman, Bill Nighy and Emma Thompson amongst others.

Making her professional acting debut at the age of six on British television in *Royal Celebration*, some of Knightley's early credits include *A Village Affair* and *Innocent Lies* as well as performances in the TV series *The Bill* and the TV films *Treasure Seekers*, *Coming Home* and Walt Disney's *Princess of Thieves*. Knightley's mini-series credits include *Oliver Twist* and the adaptation of Boris Pasternak's classic novel *Doctor Zhivago*. Her other feature film credits include *Star Wars: Episode 1 - The Phantom Menace*, *The Hole* and *Pure*.

Knightley will soon be seen in the adaptation of Alessandro Baricco's best-selling novel *Silk* for director Francois Girard with Michael Pitt, Alfred Molina and Koji Yakusho.

In addition to her acting roles, Knightley was recently chosen to be the face of Coco Mademoiselle for Chanel. This occasion will be marked by her third collaboration with Joe Wright, as writer and director of her debut commercial for the brand.

Knightley has recently filmed John Maybury's *The Edge Of Love* with Sienna Miller, Cillian Murphy and Matthew Rhys based on the story of an unlikely friendship between Dylan Thomas' former sweetheart Vera and his wife Caitlin. Sharman Macdonald, Knightley's screenwriter mother, wrote the script.

JAMES McAVOY (Robbie Turner)

McAvoy was born in the Scotstoun area of Glasgow, Scotland in 1979 and is a graduate of the prestigious Royal Scottish Academy of Music and Drama. In his short

career, he has tested himself with an incredible variety of work, on stage, television and film and is regarded as one of the UK's most exciting acting talents. He made his professional debut at age 16 in the film, *The Near Room* and his impressive collection of credits include *Bollywood Queen*, *Regeneration* opposite Jonathan Pryce, *Inside I'm Dancing* with Romola Garai for which he received a nomination in the Best British Actor category at the London Film Critics Circle Awards for his performance, Stephen Fry's *Bright Young Things* and Richard Loncraine's *Wimbledon*. McAvoy, was also the winner of the inaugural Orange Rising Star award at the BAFTA's following his lead role as Mr Tumnus in *The Chronicles of Narnia; The Lion, the Witch and the Wardrobe*, and was nominated for the same role for British Actor in a Supporting Role at the London Film Critics Circle Awards for his performance.

McAvoy garnered critical acclaim for his role in the BAFTA award winning BBC1 political drama series, *State of Play* with Bill Nighy, John Simm and Kelly Macdonald and for the BBC2 series *Early Doors*. Before that, McAvoy starred in the Channel Four adaptation of Zadie Smith's popular novel, *White Teeth* which brought him to the attention of Hollywood and in 2002 he was cast as Leto Atrides II in the Emmy Award-winning mini-series, *Children Of Dune*. His other television credits include the BAFTA winning Channel Four series *Shameless* for which he was nominated in the Best Comedy Newcomer category at the 2004 British Comedy Awards for his performance, HBO's award-winning miniseries *Band of Brothers* produced by Tom Hanks and Steven Spielberg, *The Inspector Lynley Mysteries*, *Murder in Mind* and *Lorna Doone*.

McAvoy was most recently seen in the romantic comedy *Starter For Ten* and Kevin Macdonald's critically acclaimed and award winning *The Last King of Scotland*, for which he received a BAFTA nomination for Best Supporting Actor, and *Becoming Jane*, the Jane Austen biopic which stars Anne Hathaway, Dame Maggie Smith and Julie Walters. He will next be seen in the modern day fable *Penelope* opposite Christina Ricci, Reese Witherspoon and Richard E Grant.

McAvoy is currently in Prague filming *Wanted* for Timur Bekmambetov, director of *Nightwatch* and *Daywatch* alongside Morgan Freeman and Angelina Jolie.

ROMOLA GARAI (Briony aged 18)

While still at school, Romola Garai was cast in Gillies Mackinnon's HBO feature *The Last of the Blonde Bombshells*, in which she played the younger incarnation of Dame Judi Dench's character.

Garai went on to take her first theatrical feature film role playing the lead in the adaptation of Dodie Smith's popular novel, *I Capture the Castle* for which she was nominated for the Most Promising Newcomer Award by the British Independent Film Awards. She followed with lead roles in *Dirty Dancing 2: Havana Nights*, *Vanity Fair* with Reese Witherspoon and *Inside I'm Dancing* alongside James McAvoy for which she won the Best Supporting Actress award from the London Critics Circle Film Awards and was nominated for the Best Supporting Actress role by the British Independent Film Awards.

Garai's television credits include Douglas McGrath's *Nicholas Nickleby* and Tom Hooper's BBC miniseries *Daniel Deronda*.

Garai has most recently been seen in Michael Apted's *Amazing Grace*, Kenneth Branagh's *As You Like It*, Woody Allen's *Scoop* and in the title role of Francois Ozon's *Angel*.

On the stage Garai starred as James Joyce's daughter Lucia in *Calico* in the Michael Hastings' play directed by Edward Hall. She is currently performing with the Royal Shakespeare Company in Stratford as Cordelia in *King Lear* and Nina in *The Seagull*, directed by Trevor Nunn.

BRENDA BLETHYN (Grace Turner)

Brenda Blethyn received a BAFTA nomination in the category of Best Supporting Actress for her memorable portrayal of Mrs Bennet in Joe Wright's *Pride & Prejudice*.

Her performance in Mike Leigh's *Secrets & Lies* garnered the actress international recognition, as she won Best Actress honours from the Golden Globes, the BAFTAs, the Cannes International Film Festival, and the Los Angeles Film Critics Association. She was also nominated for an Academy Award for Best Actress and a Screen Actors Guild Award.

For her performance in Mark Herman's *Little Voice*, Blethyn gained an Academy Award nomination for Best Supporting Actress in addition to nominations from BAFTA, the Screen Actors Guild, and the Golden Globes. This was her third nomination for the latter as she also received one for her performance in Nigel Cole's *Saving Grace*.

Her other film credits include Gaby Dellal's *On a Clear Day*; Kevin Spacey's *Beyond the Sea*; Nicole Holofcener's *Lovely & Amazing*; Robert Redford's *A River Runs Through It* and Nicolas Roeg's *The Witches*.

Blethyn was an Emmy Award nominee for her performance in Robert Dornhelm's miniseries *Anne Frank: The Whole Story*. Her other notable television credits include Christopher Menaul's *Belonging*, for which she earned a BAFTA Award nomination, Benjamin Ross' *RKO 281* and Roger Michell's miniseries *The Buddha of Suburbia*.

Blethyn has been acting on the stage for 30 years, and recently starred on Broadway in Marsha Norman's *'night, Mother*, opposite Edie Falco for director Michael Mayer.

In 2000, Blethyn was awarded the Order of the British Empire.

Her other credits include the upcoming Cherie Nowlan feature *Clubland* and the TV mini series *War and Peace* alongside Malcolm McDowell.

VANESSA REDGRAVE (Older Briony)

Vanessa Redgrave has long been noted for her uncompromising approach to difficult and even controversial roles. She recently starred in her third Merchant Ivory film *The White Countess* having previously starred in *The Bostonians* and *Howard's End* for which she received Oscar nominations for both.

Redgrave trained for the stage at the Central School of Speech and Drama in London. In her first major theatrical role, *A Touch of the Sun* in 1958, she played the daughter of a school headmaster played by her own father, Sir Michael Redgrave. She

made her screen debut that year in *Behind the Mask*. In 1959, she became a member of the Stratford-Upon-Avon Theatre Company, where she worked with some of the most distinguished talents of the British stage, including her future husband, director Tony Richardson.

After successfully negotiating Shakespearean roles, Redgrave easily moved into film work, winning her first international notices for her role in Michelangelo Antonioni's landmark *Blow Up*. The same year, she played Anne Boleyn in *A Man for All Seasons* and was nominated for her first Best Actress Oscar for her work in *Morgan: A Suitable Case for Treatment*. She was a charming Guinevere in *Camelot*, and was again Oscar-nominated for her performance as famed dancer Isadora Duncan in 1968's *Isadora*. Redgrave aroused the ire of the Vatican for her portrayal of a sexually delirious Mother Superior in Ken Russell's scandalous *The Devils*, and captured yet another nomination for her superbly nuanced portrayal of *Mary, Queen of Scots*.

In 1978, Redgrave won an Academy Award for her haunting work in the title role of *Julia* as the woman who inspires writer Lillian Hellman played by Jane Fonda. Among her many other memorable film appearances are *Oh! What a Lovely War*; *The Trojan Women*; *Murder on the Orient Express*; *Agatha*; *The Seven Percent Solution*; *Wagner*; *Prick Up Your Ears*; *Wetherby*; *Romeo-Juliet*; *The Ballad of the Sad Café*; *Little Odessa*; *A Month by the Lake*; *Mission Impossible*; *Smilla's Sense of Snow*; *Mrs Dalloway*; *Wilde, Girl, Interrupted* and many others.

She was most recently seen in Roger Michell's *Venus* with Peter O'Toole, and will be soon be seen in the features *The Thief Lord*, *The Riddle, Evening* and *How About You*.

Redgrave has done some of her best work in high-profile television films such as *Playing for Time*, for which she won an Emmy in 1980 playing a Jewish concentration camp survivor. Her other television credits include *Second Serve*, a remake of *Whatever Happened to Baby Jane?*, *Byron* and the acclaimed US drama *Nip/Tuck*.

Redgrave is currently appearing in the acclaimed Broadway production of *The Year Of Magical Thinking* directed by David Hare.

SAOIRSE RONAN (Briony aged 13)

At 9 years of age Saoirse Ronan began her acting career in Irish television. Her television credits include *The Clinic* and *Proof* and she has also appeared in Gillian Armstrong's *Death Defying Acts* alongside Catherine Zeta Jones and Guy Pearce, Amy Heckerling's *I Could Never Be Your Woman* with Michelle Pfeiffer and Paul Rudd, and *The Christmas Miracle of Jonathan Toomey* with Joely Richardson and Tom Berenger. She is currently playing the lead in *City of Ember* opposite Bill Murray.

PATRICK KENNEDY (Leon Tallis)

Patrick Kennedy's film credits include *In Tranzit* with John Malkovich, Steven Spielberg's *Munich* and Stephen Frears *Mrs Henderson Presents*.

His television credits include the acclaimed BBC1 series *Bleak House* which won the BAFTA and Royal Television Society award for Best Drama; *Cambridge Spies* and

the TV film *The Somme*. He also appeared in a number of stage productions including *A Midsummer's Nights Dream* at Bristol Old Vic, *Suddenly Last Summer* directed by Michael Grandage and *Thérèse Raquin* at the Royal National Theatre.

BENEDICT CUMBERBATCH (Paul Marshall)

Son of actor Timothy Carlton and actress Wanda Ventham, Benedict Cumberbatch trained at the prestigious London Academy of Music and Dramatic Art (LAMDA).

He received a BAFTA nomination and the Best Actor award from the Monte Carlo Television Festival for his title role in the BBC television drama *Hawking* based on the life of physicist Stephen Hawking. Cumberbatch also played the lead in *To The Ends Of The Earth* for BBC 2, with Sam Neill in a major adaptation of the Nobel Prize Winner William Golding's sea trilogy, for which he won Best Actor Monte Carlo Television Festival - Golden Nymph Award.

His credits include Paige Cameron's short film based on Ernest Hemingway's *Hills Like White Elephants* and on stage Henrik Ibsen's *Hedda Gabler* at the Almeida Theatre under the direction of Richard Eyre for which he received Olivier and Ian Charleson Award nominations, and in *Lady From The Sea* for Trevor Nunn. His commitment to the Almeida Theatre continued with *Period of Adjustment* directed by Howard Davis.

Cumberbatch has most recently been seen on the big screen in *Starter For Ten* opposite James McAvoy and in Michael Apted's *Amazing Grace*. He will be seen next in Justin Chadwick's *The Other Boleyn Girl* with Natalie Portman, Scarlett Johansson and Eric Bana, and in the TV production *Stuart: A Life Backwards*. He is currently filming the lead role of Stephen Ezard in *The Last Enemy*, a five part drama series for BBC 1 to be screened this Autumn.

JUNO TEMPLE (Lola Quincey)

Juno Temple's first appearance on the big screen was in *Pandaemonium* for her father Julian Temple. She was most recently seen in Richard Eyre's adaptation of Zoe Heller's best selling novel, *Notes On A Scandal* with Cate Blanchett and Judi Dench. She will next be seen in Justin Chadwick's *The Other Boleyn Girl* with Natalie Portman, Scarlett Johansson and Eric Bana, *St Trinian's* alongside Lena Headey, Rupert Everett and Colin Firth and *Mr Nobody* directed by Jaco van Dormael.

Temple is currently filming *Wild Child* directed by Nick Moore for Working Title Films.

PETER WIGHT (Police Inspector)

Wight has now collaborated with Joe Wright on three occasions, *Atonement*, *Pride & Prejudice*, and the BAFTA award winning television series, *Charles II: The Power & The Passion*.

His recent feature credits include Edgar Wright's *Hot Fuzz* with Simon Pegg and Nick Frost, and Alejandro Gonzalez Iñárritu's *Babel* alongside Brad Pitt and Cate Blanchett. His other credits include the Mike Leigh features *Vera Drake*, *Meantime*,

Secrets and Lies and *Naked*.

A recognisable face from numerous British television series including the recent Jane Austen adaptation *Persuasion*, the BBC's *Party Animals*, the acclaimed *Out of the Blue*, and Craig Cash's *Early Doors*, his extensive theatre credits include work with the National Theatre, Shared Experience and the Royal Shakespeare Company.

Wight will next be seen in *The Flood* alongside Robert Carlyle and Tom Courtenay

HARRIET WALTER (Emily Tallis)

Amongst Harriet Walter's extensive film credits are Stephen Fry's *Bright Young Things*, Martha Fiennes *Chromophobia* and *Onegin*, Ang Lee's *Sense and Sensibility* with Emma Thompson and Kate Winslet, *Keep the Aspidistra Flying* with Helena Bonham Carter and Richard E Grant, *The Governess* with Minnie Driver, and *Bedrooms and Hallways*.

Her prolific television career includes appearances in popular series such as *Trial and Retribution*, *Doctors*, *Midsummer Murders*, *Spooks*, *Waking the Dead*, *Inspector Morse*, and *Dalziel and Pascoe*.

She is an associate artist of the Royal Shakespeare Company and has played many leading roles with them, most recently Cleopatra in *Antony & Cleopatra* at Stratford and the West End and USA.

Among many awards she won the Evening Standard award for Best Actress for her performance in *Mary Stuart*.

MICHELLE DUNCAN (Fiona MacGuire)

Michelle studied at The University of St Andrews graduating in English and Classics. Recent film work includes her feature debut, *Driving Lessons*, with Julie Walters, Laura Linney and Rupert Grint and the 2008 release, *The Broken*, with Lena Headey. Television work includes her Scottish BAFTA-nominated role in *Sea of Souls* (BBC Scotland), *Whatever Love Means* playing the young Princess Diana (Granada TV), *Sugar Rush* (Channel 4), *Dr Who* (BBC Wales) and the Award Winning Drama, *Low Winter Sun*, directed by Adrian Shergold.

GINA McKEE (Sister Drummond)

Gina McKee's career during the past twenty years has spanned stage and screen.

She has appeared in films such as Luc Besson's *The Messenger: The Story of Joan of Arc*, *Women Talking Dirty* with Helena Bonham Carter, Roger Michell's *Notting Hill* alongside Julia Roberts and Hugh Grant, Michael Winterbottom's *Wonderland*, *Croupier* with Clive Owen, Mike Leigh's *Naked*, and Ken Russell's *The Lair of the White Worm*.

Her television credits include the TV film *Tsunami: The Aftermath*, Stephen Poliakoff's *The Lost Prince* for which she received a BAFTA TV nomination for Best Actress, *The Forsythe Saga* with Damian Lewis, and *Our Friends in the North* for which

she won a BAFTA for Best Actress.

McKee has appeared in a diverse collection of television programmes including *Brass Eye*, *Drop the Dead Donkey*, *Auf Wiedersehen Pet* and *Rockliffe's Babies*.

She will soon be seen in Anand Tucker's *When Did You Last See Your Father?* with Colin Firth, Jim Broadbent and Juliet Stevenson.

DANIEL MAYS (Tommy Nettle)

Daniel Mays, a RADA graduate, has worked extensively at the Royal Court Theatre including playing the lead in the critically acclaimed plays *Motortown* by Simon Stephens, *The Winterling* by Jez Butterworth and Vassily Sigarev's *Ladybird*.

Mays television roles include series lead Carter Kranz in *Funland*, *Consent*, *Class of 76*, *Bodily Harm* for Joe Wright, *Tipping the Velvet*, *Top Buzzer* and the soon to be broadcast *Saddam's Tribe* for Channel 4.

His film credits include two collaborations with established film maker Mike Leigh, *Vera Drake* and *All or Nothing*, Antonia Bird's *Rehab* for which he won the Best Actor award at the Palmare-Reims Television festival and Brian Kirk's *Middletown* opposite Matthew Macfadyen. He has also had roles in Ridley Scott's *A Good Year*, *The Secret Life of Words*, *Pearl Harbour* and the forthcoming thriller *The Bank Job* with Jason Statham and Saffron Burrows.

NONSO ANOZIE (Frank Mace)

Nonso Anozie graduated from the Central School of Speech and Drama in 2002 and in the same year became the youngest person in history to play William Shakespeare's *King Lear*.

He was awarded the Ian Charleson Award in 2005 for his performance in William Shakespeare's *Othello* in an adaptation by the Cheek by Jowl theatre company, and was hailed by critics as the best Othello since Laurence Olivier.

Anozie's formidable talent led to him being cast in *The Last Legion* in which he stars as an Ethiopian legionnaire opposite Colin Firth, Aishwarya Rai and Sir Ben Kingsley.

He is providing the voice of Iorek Byrnison, the armoured bear, in the first instalment of the Philip Pullman trilogy, *The Golden Compass*, directed by Chris Weitz which stars Nicole Kidman and Daniel Craig.

The crew

JOE WRIGHT (Director)

Joe Wright received the Carl Foreman BAFTA Award for the Most Promising Newcomer and the London Film Critic's Circle Award for British Director of the Year for his critically acclaimed feature film debut *Pride & Prejudice*.

In addition to Wright's awards, *Pride & Prejudice* received four Academy Award

nominations and a BAFTA nomination for Best British Film.

He had previously received a BAFTA award for his acclaimed TV miniseries *Charles II: The Power & The Passion*. The series, which starred Rufus Sewell, won two additional BAFTA Awards, and was nominated for three more.

Wright's prior credits as director include the much lauded miniseries drama *Nature Boy* for which he was a BAFTA Award nominee, the miniseries *Bodily Harm* starring Timothy Spall, and the television film *Bob & Rose* which won several international awards.

Wright most recently collaborated with Keira Knightley for a third time on her debut commercial for Chanel as the new face of Coco Mademoiselle.

TIM BEVAN and ERIC FELLNER (Producers)

Working Title Films, co-chaired by Tim Bevan and Eric Fellner since 1992, is Europe's leading film production company, making movies that defy boundaries as well as demographics.

Founded in 1983, Working Title has made more than 85 films that have grossed over \$3.5 billion worldwide, its films have won 4 Academy Awards (for Tim Robbins' *Dead Man Walking*, Joel and Ethan Coen's *Fargo*, and Shekhar Kapur's *Elizabeth*), 24 BAFTA Awards and prestigious prizes at the Cannes and Berlin Film Festivals. Bevan and Fellner have been honoured with two of the highest film awards given to British filmmakers; the Michael Balcon Award for Outstanding British Contribution to Cinema at the Orange British Academy Film Awards (2004) and the Alexander Walker Film Award at the Evening Standard British Film Awards. They have both been honoured with CBEs (Commanders of the British Empire).

Working Title has enjoyed long and successful creative collaborations with filmmakers Richard Curtis, Stephen Daldry and the Coen brothers; and actors Rowan Atkinson, Colin Firth, Hugh Grant and Emma Thompson among others. Its worldwide successes (in addition to the above-mentioned) include Mike Newell's *Four Weddings and a Funeral*, Richard Curtis' *Love Actually*, Stephen Daldry's *Billy Elliot*; Roger Michell's *Notting Hill*; Mel Smith's *Bean*; Sydney Pollack's *The Interpreter*; Peter Howitt's *Johnny English*; Joel and Ethan Coen's *O Brother, Where Art Thou?*; Chris and Paul Weitz' *About a Boy*; both *Bridget Jones* movies (directed by Sharon Maguire and Beeban Kidron, respectively); Joe Wright's *Pride & Prejudice*; Kirk Jones' *Nanny McPhee*; Edgar Wright's *Hot Fuzz*; and Steve Bendelack's *Mr Bean's Holiday*. The company has also had great success in the UK with Mark Mylod's *Ali G Indahouse*, starring Sacha Baron Cohen and Edgar Wright's award-winning sleeper hit rom zom com (romantic zombie comedy) *Shaun of the Dead*.

The success of *Billy Elliot* on film has since been repeated on the London stage. Stephen Daldry and screenwriter Lee Hall reunited for a stage musical version in 2005, with songs composed by Sir Elton John. The hit production, marking Working Title's debut theatrical venture (co-produced with Old Vic Prods.), continues to play to full houses in London and garnered nine 2005 Olivier Award nominations, including a win for best new musical. Preparations are now underway to take *Billy Elliot* to Sydney and New York where it will open in 2008.

Last year saw the release of Paul Greengrass' *United 93* to critical acclaim worldwide leading to two BAFTA wins (for Best Direction and Best Editing) and an Academy Award nomination for Best Directing.

Forthcoming releases in 2007 include Shekhar Kapur's *Elizabeth: The Golden Age* starring Cate Blanchett, Geoffrey Rush and Clive Owen; and Adam Brooks' *Definitely, Maybe* starring Ryan Reynolds, Isla Fisher, Derek Luke, Abigail Breslin, Elizabeth Banks and Rachel Weisz.

PAUL WEBSTER (Producer)

Atonement marks Paul Webster's 8th producing collaboration with Working Title and his second with Joe Wright after *Pride & Prejudice*. In 2004 he formed Kudos Pictures with Stephen Garrett and Jane Featherstone. Current productions are David Cronenberg's *Eastern Promises* starring Viggo Mortensen and Naomi Watts, *Miss Pettigrew Lives For a Day* by Bharat Nalluri and starring Frances McDormand and Amy Adams and *The Crimson Wing*, a wildlife documentary for Disney currently shooting in Tanzania.

Golden Globe nominee for *Pride & Prejudice*, Webster has produced or executive produced 35 films to date including Academy Award winner *The Motorcycle Diaries*. He has produced or financed films that have won over 100 awards including three BAFTAs for Best British Film and 8 Academy nominated pictures.

Webster was Head of Production for Miramax Films, where he supervised many films, starting with the 1996 Best Picture Oscar winner *The English Patient* and concluding with Oscar winners *Good Will Hunting* and *Shakespeare In Love*. In 1998 he joined Channel 4 television and created FilmFour Ltd, which was involved in the production of over 50 films and numerous shorts in its five years of existence, garnering numerous international awards and nominations.

He had previously worked as a producer, both independently and with Working Title Films, during which time he produced such films as Mel Smith's *The Tall Guy* starring Emma Thompson, Peter Medak's *Romeo is Bleeding* starring Gary Oldman, and James Gray's *Little Odessa* which won the Silver Lion Award at the 1994 Venice International Film Festival.

Prior to segueing into his producing career, he ran Palace Pictures, the theatrical distribution arm of the UK. production company Palace. He began working in the film industry in the mid-1970s, clerking at the Gate cinema in Notting Hill.

CHRISTOPHER HAMPTON (screenplay)

Christopher Hampton was born in the Azores in 1946 and lived in Aden, Egypt and Zanzibar as a child. In 1966 he went to New College, Oxford to study German and French and graduated with a First Class Honours Degree.

He became involved in theatre at Oxford University and moved on to become the youngest writer ever to have a play performed in the West End in 1966. His early theatre credits include *Total Eclipse*, *The Philanthropist*, *Savages* and *Treats* all at the Royal Court, as well as translations of such classics as *Uncle Vanya*, *Hedda Gabler*, *A*

Doll's House and *Don Juan*. His other work for the theatre includes the stage adaptation of *Sunset Boulevard* for Andrew Lloyd Webber for which he also won 2 Tony Awards for Book and Lyrics, *Tales From Hollywood*; *Tartuffe* for the Royal Shakespeare Company, *Talking Cure* for the National Theatre, his translation of *Art* by Yasmina Reza opened in the West End, won the Olivier and Tony Awards and ran for 2500 performances and, most notably, in 1985 he adapted the Choderlos de Laclos novel *Les Liaisons Dangereuses* for the RSC which ran for nearly 2000 performances in the West End.

Hampton's television screenplays include *The History Man*; *Tartuffe*, the BAFTA Award winning *Hotel Du Lac*; *The Ginger Tree* and *Tales From Hollywood*.

His film work includes *A Doll's House*; *Tales From the Vienna Woods*; *The Honorary Consul* based on a Graham Greene novel starring Michael Caine and Richard Gere; *The Good Father*; *Total Eclipse*; *The Secret Agent*; *Mary Reilly* and *The Quiet American* directed by Philip Noyce and starring Michael Caine.

In 1988 he won the Academy Award for Best Adapted Screenplay (from his own play) for *Dangerous Liaisons*, directed by Stephen Frears and starring John Malkovich, Glenn Close and Michelle Pfeiffer. He also won a BAFTA Award for Best Screenplay.

Hampton also directed three films; *Carrington* starring Emma Thompson and Jonathan Pryce which won the Special Jury Award in Cannes Festival in 1995; *The Secret Agent* with Bob Hoskins, Gerard Depardieu and Patricia Arquette and *Imagining Argentina* starring Antonio Banderas and Emma Thompson.

IAN McEWAN (author)

Ian McEwan studied at the University of Sussex, where he received a BA degree in English Literature in 1970. While completing his MA degree in English Literature at the University of East Anglia, he took a creative writing course taught by the novelists Malcolm Bradbury and Angus Wilson.

McEwan's works have earned him worldwide critical acclaim. He won the Somerset Maugham Award in 1976 for his first collection of short stories *First Love, Last Rites*, the Whitbread Novel Award and Prix Fémina Etranger for *The Child in Time* and Germany's Shakespeare Prize. He has been short-listed for the Booker Prize for Fiction three times, winning the award for *Amsterdam* in 1998. In 2006, he won the James Tait Black Memorial Prize for his novel *Saturday*.

ATONEMENT received the WH Smith Literary Award, National Book Critics' Circle Fiction Award, Los Angeles Times Prize for Fiction and the Santiago Prize for the European Novel.

Many of McEwan's novels have been adapted for the screen including *The Comfort of Strangers* directed by Paul Schrader with a screenplay written by Harold Pinter; *The Cement Garden* directed by Andrew Birkin; *The Innocent* directed by John Schlesinger; *First Love, Last Rites* by Jesse Peretz and *Enduring Love* directed by Roger Michell starring Daniel Craig, Samantha Morton and Rhys Ifans.

His most recent work *On Chesil Beach* has just been published.

McEwan was named a Commander of the Order of British Empire (CBE) in 1999,

and recently won the prestigious Commonwealth Award for Literature in April 2007.

SEAMUS MCGARVEY BSC (Director of Photography)

Seamus McGarvey, born in Armagh Northern Ireland, began his career as a stills photographer before attending film school in London. After graduating in 1988 he began shooting short films and documentaries, including *Skin*, which was nominated for a Royal Television Society Cinematography Award. He also photographed and directed over 100 music videos, for such artists as U2, the Rolling Stones, PJ Harvey, Robbie Williams, Paul McCartney, Dusty Springfield and Coldplay. In the late nineties McGarvey began his continuing association with Sam Taylor-Wood; lighting many of her installations, photographs and films, including *Atlantic* which was nominated for the 1998 Turner Prize. Also in 1998, the British Society of Cinematographers invited McGarvey to join, making him its youngest member ever. In 2004 he was awarded the Royal Photographic Society's prestigious Lumiere medal for contributions to the art of cinematography.

Recent credits as cinematographer include Oliver Stone's *World Trade Centre* starring Nicholas Cage; *Charlotte's Web* directed by Gary Winick; *The Hours* directed by Stephen Daldry starring Nicole Kidman, Meryl Streep and Julianne Moore, for which he earned the London Evening Standard British Film Award for Best Technical/Artistic Achievement; and the action-adventure film *Sahara* starring Matthew McConaughey and Penelope Cruz, for which he won the Irish Film and Television Award for Best Cinematography. Other credits include: Stephen Frears' *High Fidelity* starring John Cusack; Mike Nichols' *Wit* starring Emma Thompson; Michael Apted's *Enigma*; and Michael Winterbottom's *Butterfly Kiss*.

SARAH GREENWOOD (Production Designer)

Sarah Greenwood received an Academy Award nomination for outstanding achievement in production design for Joe Wright's *Pride & Prejudice*.

Her artistic collaboration with Joe Wright began with their successful work in British television including the BAFTA Award-winning BBC drama *Charles II: The Power and The Passion* for which she earned a BAFTA Award nomination, Channel Four's *Bodily Harm* and BBC's *Nature Boy*.

She graduated with a BA from the Wimbledon School of Art and went on to design extensively for stage productions and later joined the BBC as a designer. She has also designed for television commercials. Sarah received a Royal Television Society Award and a BAFTA Award nomination for Mike Barker's miniseries *The Tenant of Wildfell Hall*.

Her other feature film credits include *Starter for Ten* starring James McAvoy; David Kane's *Born Romantic* and *This Year's Love*; Sandra Goldbacher's *The Governess* with Minnie Driver, Tom Wilkinson and Jonathan Rhys Meyers, and Bob Bierman's film version of George Orwell's *Keep The Aspidistra Flying* with Richard E Grant and Helena Bonham Carter.

Sarah has recently designed *Miss Pettigrew Lives for a Day* for director Bharat Nalluri starring Frances McDormand.

JACQUELINE DURRAN (costume designer)

Jacqueline Durran began her career as costume designer working with Mike Leigh on *All or Nothing*. They collaborated again on *Vera Drake*, starring Imelda Staunton, for which Jacqueline won a BAFTA Award for Best Costume Design. Jacqueline first worked with Joe Wright on *Pride & Prejudice*, for which she received both an Academy Award nomination and a BAFTA nomination for outstanding achievement in Costume Design.

Jacqueline's other credits include David Mackenzie's *Young Adam* starring Ewan McGregor; and Sally Potter's *Yes* starring Joan Allen and Sam Neill. She is currently working once again with Mike Leigh on his, yet to be titled, latest film.

IVANA PRIMORAC (make up and hair designer)

Ivana Primorac has been nominated for a BAFTA award for Best Make-up and Hair on three separate occasions, for Tim Burton's *Charlie and the Chocolate Factory*, Anthony Minghella's *Cold Mountain*, and Stephen Daldry's *The Hours*.

Her recent work includes being the make-up and hair designer on Justin Chadwick's *The Other Boleyn Girl* starring Natalie Portman, Scarlett Johansson and Eric Bana, and Milos Forman's *Goya's Ghosts* starring Natalie Portman and Javier Bardem and Tim Burton's *Sweeney Todd* which stars Johnny Depp, Helena Bonham Carter, Alan Rickman and Timothy Spall.

Primorac's other credits as hair and make-up designer also include Anthony Minghella's *Breaking and Entering* with Jude Law and Juliette Binoche and *The Libertine* starring Johnny Depp.

Her work has featured in films such as M Night Shyamalan's *The Village*, Peter Jackson's *The Lord of the Rings: Return of the King*, Patrice Chéreau's *Intimacy*, Stephen Daldry's *Billy Elliot*, Ridley Scott's *Gladiator*, Shekhar Kapur's *Elizabeth* starring Cate Blanchett and Geoffrey Rush, and Tim Roth's *The War Zone* starring Ray Winstone.

JINA JAY (Casting director)

Jina Jay is one of the busiest and most respected casting agents in the UK. Her extensive credits include Martin McDonagh's *In Bruges*, Wes Anderson's *Darjeeling Express*, David Dobkin's *Fred Claus*, Ridley Scott's *A Good Year* and *Kingdom of Heaven*, Kevin Macdonald's *The Last King of Scotland*, Steven Spielberg's *Munich*, Joe Wright's *Pride & Prejudice*, Matthew Vaughn's *Layer Cake*, Alfonso Cuarón's *Harry Potter and the Prisoner of Azkaban*, Edgar Wright's *Shaun of the Dead*, Alejandro Amenabar's *The Others*, Stephen Daldry's *Billy Elliot* and John Boorman's *The General*.

PAUL TOTHILL ACE (Editor)

Paul Tothill, who started his career at the BBC, first worked with Joe Wright on the BAFTA Award winning BBC miniseries, *Charles II: The Power And The Passion*. He followed that with Working Title's *Pride & Prejudice* for which Paul received an Ace Eddie nomination for Best Editing.

In addition to several Royal Television Society Award nominations, Paul has received five BAFTA Award nominations for his work on Bille Eltringham's *The Long Firm*; Stephen Poliakoff's *Perfect Strangers*; Andy Wilson's *Gormenghast*; Metin Hüseyin's *The History of Tom Jones, a Foundling*; and Anthony Page's *Middlemarch*.

Paul's other film credits include Paul Weiland's *Sixty Six* and Shane Meadows' *A Room for Romeo Brass*. His television credits include Stephen Poliakoff's miniseries *Shooting The Past*, Beeban Kidron's *Murder* and Simon Cellan-Jones' *Our Friends In The North*.

DARIO MARIANELLI (Composer)

Dario Marianelli received an Oscar nomination as well as the coveted Classical Brit award for his work as composer on Joe Wright's *Pride & Prejudice*. He also wrote the scores for the BAFTA award winning films *In This World* directed by Michael Winterbottom and Asif Kapadia's, *The Warrior*.

Dario's other film credits include *The Brave One*, Neil Jordan's latest film for Warner Bros. starring Jodie Foster, *Goodbye Bafana*, directed by Bille August and starring Joseph Fiennes, and Paddy Breathnach's *Shrooms*, *V for Vendetta* directed by James McTeigue and written by the Wachowski Brothers, Michael Caton-Jones' *Shooting Dogs* for BBC Films, Terry Gilliam's fantasy epic *The Brothers Grimm*, David Thewlis' *Cheeky*, *I Capture the Castle* directed by Tim Fywell, Julian Temple's *Pandaemonium*, Philippa Collie-Cousins' *Happy Now* and *I Went Down* a film by Paddy Breathnach which won four awards at the San Sebastian International Film Festival.

Credits

Cast in order of appearance

Briony Tallis 13	Saoirse Ronan
Singing Housemaid	Ailidh Mackay
Grace Turner	Brenda Blethyn
Betty	Julia West
Robbie Turner	James McAvoy
Emily Tallis	Harriet Walter
Cecilia Tallis	Keira Knightley
Lola Quincey	Juno Temple
Pierrot Quincey	Felix von Simson
Jackson Quincey	Charlie von Simson
Danny Hardman	Alfie Allen
Leon Tallis	Patrick Kennedy
Paul Marshall	Benedict Cumberbatch
Police Inspector	Peter Wight
Police Constable	Leander Deeny
Police Sergeant	Peter McNeil O'Connor
Tommy Nettle	Daniel Mays
Frank Mace	Nonso Anozie
Frenchmen	Michel Vuillermoz
Naval Officer	Lionel Abelanski
Crying Soldier	Tobias Menzies
Solitary Sunbather	Paul Stocker
Beach Soldiers	Alex Noodle
	Roger Evans
	Bronson Webb
	Ian Bonar
	Oliver Gilbert
Soldiers in Bray Bar	Jamie Beamish
	Johnny Harris
	Nick Bagnall
	Billy Seymour
	Neil Maskell
Soldier with Ukulele	Paul Harper

Sister Drummond
Probationary Nurses

Gina McKee
Charlie Banks
Madeleine Crowe
Scarlett Dalton
Olivia Grant
Katy Lawrence
Jade Moulla
Georgia Oakley
Alice Orr-Ewing
Catherine Philps
Bryony Reiss
Sarah Shaul
Anna Singleton
Emily Thomson

Fiona Maguire
Briony, 18
Hospital Admin Assistant
Soldier at Hospital Entrance
Registrar
Staff Nurse
Second Soldier at Hospital Entrance
Injured Sergeant
Soldier Who Looks Like Robbie
Luc Cornet
Vicar
Pierrot 14
Jackson 14
Mother of Evacuees
Evacuee Children

Michelle Duncan
Romola Garai
Kelly Scott
Mark Holgate
Ryan Kiggell
Vivienne Gibbs
Matthew Forest
Richard Stacey
Jay Quinn
Jeremie Renier
John Normington
Jack Harcourt
Ben Harcourt
Tilly Vosburgh
Angel Witney
Bonnie Witney
Ben Webb
Wendy Nottingham
Vanessa Redgrave
Anthony Minghella

Mrs Jarvis
Older Briony
Interviewer

Crew

Production Manager

Simon Fraser

First Assistant Director	Josh Robertson
'A' Camera/Steadicam Operator	Peter Robertson
Second Unit Director	Thomas Napper
Production Sound Mixer	Danny Hambrook
Production Accountant	Betty Williams
Location Manager	Adam Richards
Script Supervisor	Sue Hills
Supervising Art Director	Ian Bailie
Set Decorator	Katie Spencer
Post Production Supervisor	Deborah Harding
Re-Recording Mixer	Paul Hamblin
Supervising Sound Editor	Catherine Hodgson
Post Production Accountant	Tarn Harper

For Working Title

Chief Operating Officer	Angela Morrison
Executive in Charge of Production	Michelle Wright
Production Executive	Sarah-Jane Robinson
Head of Development	Natascha Wharton
Head of Legal & Business Affairs	Sheeraz Shah
Finance Director	Tim Easthill
Development Executive	Amelia Granger
Vice President of Legal and Business Affairs	Grainne McKenna
Legal and Business Affairs Executive	Lucy Wainwright
Executive Co-ordinator	Ann Lynch
Legal and Business Affairs Manager	Christina Angeloudes
Assistant Production Co-ordinator	Jessica Forte
Assistant to Tim Bevan	Chloë Dorigan
Assistant to Eric Fellner	Aliza James
Music Co-ordinator	Vicki Williams
Production Services by	SCION FILMS
Production Co-ordinator	Samantha Knox-Johnston
Assistant Production Co-ordinator	Jo Wallett
Second Assistant Director	William Dodds
Crowd Second Assistant Directors	Candy Marlowe
	Nick Shuttleworth
Third Assistant Director	Tom Brewster

Assistant to Joe Wright	Anna Edwards
Assistant to Paul Webster and Jane Frazer	Jessica Cole
Post Production Assistant to Paul Webster	Jo Davies
Production Secretary	Sarah Lindfield
Production Runner	Sarah Payne
Asset Manager	Julie Streeter
Floor Runners	Jae-Sung Oh
	Carly Lewisohn
	Sarah Hood
Crowd Runners	Jo Bradman
	Sam Rook
Child Casting Director	Dixie Chassay
Casting Assistant	Robin Hudson
First Assistant 'A' Camera	Carlos De Carvalho
Second Assistant 'A' Camera	Jennie Paddon
Grip 'A' Camera	Gary Hutchings
First Assistant 'B' Camera	Rawdon Hayne
Second Assistant 'B' Camera	Iain Mackay
Grip 'B' Camera	Dean Morris
FT2 Trainee	Chris McAleese
Video Assist Operator	Nick Kenealy
Apprentice Grip	Simon Thorpe
Sound Maintenance	Adam Laschinger
Cable Man	Chris Atkinson
Unit Manager	Erica Bensly
Assistant Location Manager	Harriet Sutcliffe
Assistant Location Manager - Redcar	Mally Chung
Location Assistants	Justin Gregory
	Rory Shaw
	Sarah Shepherd
	Tom Magnus
Assistant Accountants	Deborah Leakey
	Cristiano D'Urso
	Diarmuid Coghlan
	Debbie Moseley
	David Wilcock
First Assistant Editor	Bridgette Williams

Location and Post Assistant Editor	Gabrielle Smith
Second Assistant Editor	Matt Streatfield
Supervising Dialogue Editor	Becki Ponting
Dialogue Editor	Andre Schmidt
Foley Recordist/Mixer	Alexandros Sidiropoulos
Foley Editor	Virginia Thorn
Costume Supervisor	David Crossman
Assistant Costume Designer	Andrea Cripps
Wardrobe Supervisor	Charlotte Finlay
Wardrobe Master	Andrew Hunt
Wardrobe Mistress	Amanda Trewin
Costume Makers	Jenny Alford
	Jo Van Schuppen
Costume Breakdown	Emma Walker
Key Costume Assistant	Andrew Fletcher
Fabric Buyer	Rachele Verrecchia
Wardrobe Assistants	Holly Waddington
	Bartholomew Cariss
	Dave Croucher
	Carin Hoff
	Adam Roach
	Esther St John Gray
Make-Up and Hair Artists	Norma Webb
	Deborah Jarvis
	Andrea Finch
	Lisa Pickering
	Andy Seston
Make-Up Trainee	Melanie Davey
Art Directors	Niall Moroney
	Nick Gottschalk
Standby Art Director	Netty Chapman
Assistant Art Directors	Lotta Wolgers
	Emma Vane
Assistant Art Director - Graphics	Georgina Millett
Draftspersons	Sarah Stuart
	Tom Whitehead
	Peter Newton Dorme

Junior Draftsperson	Tim Browning
Art Department Co-ordinator	Oliver Goodier
Art Department Assistant	Michelle Barber
Art Department Runner	Luke Edwards
Art Department Trainee	Poppy Leather
Drapes	Izzi Dunhill
Drapes Assistant	Colin Fox
Prop Maker	Laurent Ferrie
Action Vehicle Co-ordinator	Rowan Harris
Production Buyer	Steve Lamonby
Assistant Set Decorator	Alison Harvey
Assistant Production Buyer	Sophie Tyler
Prop Buyer Runner	Alison Cardy
Home Economist	Elly Marie Meyrick
Property Master	Katharine Tidy
Dressing Propmen	Dennis Wiseman
	Mark Billingham
	Kenny Burnett
	Theo Hutchcraft
	Gary Martin
	Adrian Platt
	Lee Wiseman
Property Storeman	Paul Emerson
Standby Propmen	Alex King
	Rob MacPherson
	Josh Barraud
Standby Greensman	Joshua Lee
Standby Painter	Simon Hutchings
Standby Carpenter	Pete Lennox
Standby Stagehand	Nigel Ross
Standby Rigger	Terry Richards
Construction Managers	Stuart Watson
	Rob Brown
HOD Carpenter	Tony Hoskins
Supervising Carpenter	Russ Sargent
Carpenters	Ian Bee
	Derek Bellchambers

	Chris Brough
	David Chettleborough
	Andy Good
	Barnaby Inman
	Nick Lloyd
	Graham Mitchell
	Dominic Pike
	Luke Sargent
	Leigh Thurbon
	Alex Wells
	David Wells
	John Whitby
	Christopher White
	Les Wylie
HOD Painter	David T Haynes
Supervising Painter	Glyn Evans
Chargehand Painter	Paul Bale
Painters	Stephen Marquiss
	Steve Sibley
	Jim Fennessy
	David G Haynes
	Gary Gleeson
	Anthony Goddard
	Lee Goddard
	John Malham
HOD Scenic Painter	James Gemmill
Scenic Painter	Russell Oxley
Signwriter	Tony Statham
HOD Stagehand	Eddie O'Neill
Supervising Stagehand	Gary Evans
Stagehand	Neil Robertson
Chargehand Plasterer	Mark Bewley
Plasterers	Adrian Aitken
	Keith Charles
	William Clarke
	Steven Ponting
	Paul Tripp

HOD Sculptor

Sculptors

Steve Hunter

Mark Barnett

David Herbert

Amelia Rowcroft

Mark Stowe

Gaffer

Perry Evans

Rigging Gaffer/Best Boy

Ossa Mills

Chargehand Electrician

Ricky Pattenden

Electricians

Reg Boddy

Mark Clark

Mark 'Rocky' Evans

David Sinfield

James Smart

Generator Operator

Alan Grosch

HOD Rigger

Roy Elston

Rigger

Kenny Richards

HOD Electrical Rigger

Paul Harford

Electrical Rigger

Richard Law

Robert 'Nobby' Clarke

Special Effects Supervisor

Mark Holt

Senior Special Effects Technicians

James Davis

Hugh Goodbody

Russell Pritchett

Special Effects Technicians

Martin Geeson

Peter Kersey

Nick Kool

Neil Peters

Matt Ryan

John Savage

Mike Tilley

Jamie Weguelin

Trevor Williams

Trainee Special Effects Technician

Ben Coles

Stunt Co-ordinator

Lee Sheward

Stunt Performers

Richard Bradshaw

Rob Cooper

George Cottle

	Jamie Edgell
	Neil Finnighan
	Bradley Farmer
	Dave Fisher
	Gary Hoptrough
	Paul Howell
	Rob Hunt
	Rob Inch
	Tidd James
	Morgan Johnson
	Derek Lea
	Julian Lightwing
	Guy List
	Tony Lucken
	Mark Mottram
	Belinda McGinley
	Seon Rogers
	Matt Stirling
Miniature Effects	The Model Unit
Model Unit Supervisor	Mike Tucker
Model Unit Director of Photography	Peter Tyler
Model Unit Gaffer	Alan Graham
Model Makers	Alan Brannan
	Nick Kool
	Nick Sainton-Clark
	Scott Wayland
Runner	Kelly Duggan
Prosthetics and Body Effects	Animated Extras
Prosthetic Supervisor	Pauline Fowler
HOD Sculptor	Colin Jackman
Prosthetic Make-Up Artist	Mathew Smith
Prosthetics and Silicones	Daniel Meaker
Prosthetics and Finishing	Con McClosky
Prosthetic Painting and Finishing	Tracy O'Brian
HOD Mouldmaker	Nigel Heirons
Mouldmaker	Darryl Brooke
Underwater Photography	Mike Valentine BSC

Underwater Co-ordinator	Francoise Valentine
First Assistant	Dean Morrish
Second Assistant	James Lewis
Underwater Gaffer	Mark Campany
Marine Co-ordinator	Ian Creed
Dive Supervisor	Lance Palmer
Marine Supervisor	Ian Nichols
Safety Divers	Clint Bailey
	Mark Dyer
	Phil Anderson-Hanney
	Simon Murray
Unit Publicist	Rachel Kennedy
Stills Photographer	Alex Bailey
EPK	Special Treats
Dialogue Coach	Neil Swain
Choreographer	Jane Gibson
Tutor	Christopher Pring
French Tutor	Yves Ballard
Harmonica Tutor	David Munday
Chaperones	Belynda Day
	Monica Ronan
Stand-Ins	James Payton
	Amy Irvine
	Rebecca Surtees
	Ellen Orchard
	Fred Windsor-Clive
	Beatrice Brennan
	Jason Devil
Historical Advisor	Juliet Gardiner
Medical Advisors	Jon Sions
	Lucy Pleasence
Military Advisor	Andy Lindley
Health and Safety	Media Safety Ltd
Unit Nurse	Sam Goldsmith
	Enigma Nursing and Care
Caterers	Reel Meals
	Megan Morrison

Transport Captain
Driver to Joe Wright
Driver to Paul Webster
Driver/Security to Keira Knightley
Unit Drivers

Minibus Drivers

Standby Construction Driver
Camera Car Driver
Prop Truck Driver

Grip Truck Driver
Wardrobe Truck Driver
Make-Up Truck
Artist Trailers
Vehicle Construction

Second unit

Second Assistant Directors

Camera Operator
First Assistant Camera

Gerry Gore
Colin Simmons
Eric Francks
Marcus Ward
John Burden
George Caccavale
John Dawson
Eddie Kay
Eddie McLaughlin
Shahin Moatazed' Keyvany
Mark Richards
Birol Sahin
Chris Hammond
John Kemp
Gavin Mullins
Tony Power
Alan Jones
Brian Heath
Eddie Rodmell
Mark Hatchwell
Colin Bressington
Paul Jones
Dave Jones
Reg Capson
Stuart Harrington
Dennis Papaleo
Ronnie Papaleo
Hank Schumacher
Peter Tombs
Colin Waterworth
George Williams

Stewart Hamilton
Michael Stevenson
Simon Baker
Hamish Doyne-Ditmas

Second Assistant Camera
Grips

Sally Low
Stuart Godfrey
David Maund
Andy Hopkins

Crane Operator
Camera Revolution
Digital Visual Effects by
Visual Effects Supervisor
CG Supervisor
Lead Composer
Executive Producer
Producers

Paul Legall
Joe Buxton
Double Negative
John Moffatt
Ryan Cook
Adrian Banton
Alex Hope
Stuart McAra
Kristopher Wright

3D Artists

Paul Ducker
Julian Foddy

Compositors

Michael Bell
Paul Norris
Gruff Owen
Florian Schroeder

Matte Painting
Rotoscope Artists

Gurel Mehmet
Bimla Chall
Matthew Jacques
John Moffett
Ami Patel

Match Move Artist
Editorial
Studio

Allison Farmer
Sarah Barker
Peter Hanson
Deluxe Digital Entertainment

Digital Intermediate by
Digital Colourist
Digital Intermediate Producer
Digital Intermediate Editor
Digital Colour Assist

Adam Inglis
Marcus Alexander
Josh Sutcliffe
Andrew Lim

Scanning
Record

Bob Roach
Paul Doogan

Title Design by
Titles Produced by

Tom Hingston Studio
Glassworks

Sound Re-Recorded at

Boom Sound Studios

Re-Recording Mixer	Martin Jensen
ADR Recordist	Steve Haynes, Lipsync Post
Foley Recordist	Alistair Renn
Foley Artists	Peter Burgis
	Andi Derrick
ADR Voice Casting	Louis Elman AMPS MPSE
	Abigail Barbier
Insurance	AON/Albert G Ruben
Product Placement and Clearances	Bellwood Media
Legal Research	Marshall/Plumb Research Associates Inc
Post Production Script Services	Masterwords
Camera, Lenses and Grip Equipment	Panavision
Lighting Equipment	Lee Lighting
Colour by	Deluxe
Laboratory Contact	Clive Noakes
Telecine	Arion Facilities
Arion Colourist	Ray Cacket
Negative Cutting	Jason Wheeler Film Services
Dolby Sound Consultant	Chris Sturmer
Film Stock	Kodak
Video Playback Equipment	SL Video
Walkie Talkies	Wavevend
Stills Processing	Lofty's Lab
Armoury	Bapty
Location Security	Cone Alone Ltd
Aerial Platforms	Universal Aerial Platforms
Editing Equipment	Oculus
Equipment and Facility Transport	Location Facilities & Lays International
Horse Supplier	Debbie Kaye
Horsemaster	Tony Smart
Animals	Almost Human Animals
Camera Action Vehicles	Bickers Action
Fairground Props	Alfie Gregory Entertainment
Boats	Heritage Marine
Costume Suppliers	Hero Collection, Krzysztof Kloskowski
	Angels, Cosprop
Wigs by	Owen King & Co

Greens	Filmscapes Ltd
Rehearsal Space	Sands Films
Piano Performed by	Jean-Yves Thibaudet
Executive in Charge of Music for Universal Pictures	Kathy Nelson
Music Orchestrated by	Dario Marianelli and Benjamin Wallfisch
Conducted by	Benjamin Wallfisch
Cello Soloist	Caroline Dale
Music Performed by	The English Chamber Orchestra
Harmonica Soloist	Brendan Power
Score Co-ordinated by	Maggie Rodford
Music Recorded and Mixed at	Air Lyndhurst Studios, London
Music Recorded and Mixed by	Nick Wollage
Assistant Engineers	Chris Barratt Olga Fitzroy Sam Jones
Music Editor	James Bellamy
Programmer	Jody Jenkins
Music Copyist	Tony Stanton
Piano Technician	Michael Lewis
Music Consultants	Kirsten and Charles Lane on behalf of Right Music Limited

Jean-Yves Thibaudet appears courtesy of Decca Music Group

“O soave fanciulla, o dolce viso”

from “La Bohème”

(Giuseppe Giacosa, Luigi Illica, Giacomo Puccini)

Performed by Jussi Björling, Victoria de los Angeles

and the RCA Victor Orchestra

Conducted by Sir Thomas Beecham

Courtesy of EMI Records Ltd

“Dear Lord And Father Of Mankind”

(Charles Parry, John Whittier)

Performed by Bede College Choir

Courtesy of Universal Studios

“(There’ll Be Bluebirds Over) The White Cliffs Of Dover”

(Nat Burton, Walter Kent)
Performed by The Dunkirk Soldiers
Courtesy of Universal Studios

“Miss You”
(Charles Tobias, Harry Tobias, Henry Tobias)
Performed by Flanagan and Allen
Courtesy of The Decca Music Group
Under license from Universal Music Operations Ltd

“Keep The Home Fires Burning”
(Lena Ford, Ivor Novello)
Performed by The Dunkirk Soldiers
Courtesy of Universal Studios

“Bless ‘Em All”
(Jimmy Hughes, Frank Lake)
Performed by Paul Harper and
The Dunkirk Soldiers
Courtesy of Universal Studios

“Hot Throb”
(Bastiaan Maris)
Performed on the LHPO by Bastiaan Maris
Courtesy of Universal Studios

“Clair de Lune”
(Claude Debussy)
Performed by Gordon Thompson
Courtesy of Sanctuary Records Group Ltd

Soundtrack Album available from Universal Music Classics and Jazz

The red cross emblem is a protective symbol used during armed conflicts and its use is restricted by law. The producers wish to thank the United Kingdom Ministry of Defence and the British Red Cross Society for authorisation to use the red cross emblem in this film.

Clip from “LE QUAI DES BRUMES” © 1938 STUDIOCANAL IMAGES

A film by Marcel Carne

Scenario and Dialogue by Jacques Prevert

Based on the novel by Pierre Mac Orlan

Music by Maurice Jaubert

Featuring Jean Gabin, Michele Morgan, Pierre Brasseur

Courtesy of STUDIOCANAL IMAGE

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Stephen Jones Millinery

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Neil Mockler

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Royal Copenhagen

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Dolby AE logo Digital in Selected Theatres

Digital DTS AE In Selected Theatres

Kodak Logo

Panavision Logo

MPAA Logo /MPAA No 43417

Motion Picture Association of America

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