



Directed by: Karim Aïnouz

Written by: Henrietta Ashworth and Jessica Ashworth, with additional writing by Rosanne Flynn

Produced by: Gabrielle Tana and Carolyn Marks Blackwood

Cast: Alicia Vikander, Jude Law, Eddie Marsan, Sam Riley, Simon Russell Beale, Erin Doherty

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For production notes and stills, please visit:

<https://www.roadsideattractionspublicity.com/filmography/firebrand>

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In association with FILMNATION ENTERTAINMENT
a BROUHAHA ENTERTAINMENT production
in association with MAGNOLIA MAE FILMS
a Karim Aïnouz film

FIREBRAND

Starring Alicia Vikander and Jude Law

Directed by.....KARIM AÏNOUZ

Written by..... HENRIETTA and JESSICA ASHWORTH

Based on the novel '*The Queen's Gambit*' by ELIZABETH FREMANTLE

Additional Writing by.....ROSANNE FLYNN

Produced by.....GABRIELLE TANA

Producer.....CAROLYN MARKS BLACKWOOD

Director of Photography.....HÉLÈNE LOUVART

Costume Designer.....MICHAEL O'CONNOR

Production Designer.....HELEN SCOTT

Hair & Make Up Designer.....JENNY SHIRCORE

Film Editor.....HEIKE PARPLIES

Music by.....DICKON HINCHLIFFE

Casting by.....NINA GOLD

Running Time: 2 hours | Cert: TBC

SHORT SYNOPSIS

In blood-soaked Tudor England, Katherine Parr, the sixth and last wife of King Henry VIII, is named Regent while tyrant Henry is fighting overseas. Katherine has done everything she can to push for a new future based on her radical Protestant beliefs. When an increasingly ailing and paranoid King returns, he turns his fury on the radicals, charging Katherine's childhood friend with treason and burning her at the stake. Horrified and grieving, but forced to deny it, Katherine finds herself fighting for her own survival. Conspiracy reverberates through the palace. Everyone holds their breath – for the queen to slip up, for Henry to take her head like wives before. With the hope for a future free of tyranny at risk, will Katherine submit to the inevitable for the sake of King and country?

DIRECTOR'S STATEMENT

I couldn't be more excited to bring FIREBRAND to the screen and tell the story of Katherine Parr—a ferociously brilliant, enlightened, and emancipated woman whom I am inspired by deeply. A woman who has been largely disregarded, or certainly under-represented in English Tudor history. Much is known about Henry VIII's tyrannical reign, much is known about the King himself, and about those who perished at his hands, but my focus here was on a woman who not only managed to survive but also to thrive and conquer.

FIREBRAND is an opportunity to present to larger audiences, the moving portrait of a unique character in history, surprisingly untouched on the big screen until now. The story follows the last months of Katherine Parr's survival as Queen of England, consequently the last months of Henry VIII's life as King. Katherine Parr was a woman who dared to dream amidst the nightmare of an abusive relationship in decay, a person who audaciously willed a new future for her own country in a world where being a woman was just an accessory reality to masculine domination. A queen that disregarded what her role prescribed her to be: either submissive or brutally murdered.

To me, this is a reimagining of a 'period' film, closer to a psychological horror film, or a political thriller—a potboiler set in superstitious, blood-soaked Tudor England, steeped in the everyday horrors of the court and the reality of surviving a tyrant. As Katherine dared to imagine her own idea of a nation, I dared to imagine the reliefs and flavours of this medieval, pre-imperial England. I imagined an invasive and brutal nature, as menacingly mysterious as the power games and conspiracies that inhabit the icy

palatial corridors. The whisper of the wind blends with the characters' cries of pain, despair and hope. The burden of the unspoken, the overwhelming force of survival, the discomfort of bodies trapped in the weight of royal garments. The staggering of power mixed with the unavoidable cold of England. Something dense, intense, like the weight of matter.

With FIREBRAND, I wanted to bring to the screen the heat of threatened bodies, the pounding pulse of their hearts, the steam of their breaths, the apparent control of lives that are in constant threat. I saw gold, posturing and violence. I imagined an opera fatale, a game of life or death, a movie with saturated colours, deep crimson and blue - a story of characters inhabiting the brutal wind of winter and the silver skies of the North.

- **KARIM AÏNOUZ**

PRODUCTION STORY

The genesis of FIREBRAND began even before Elizabeth Fremantle's novel *The Queen's Gambit*, published in 2012, had hit the shelves. Award-winning producer, Gaby Tana, was sent the early proof which she immediately optioned. Gaby had studied Tudor history in school but didn't have much recollection of Katherine Parr, Henry VIII's last surviving wife. 'Katherine Parr is one of those extremely powerful and impressive women in our history whose story has not been told before,' Gaby explains. 'I was fascinated by the modernity of her. She was an enlightened, educated, forward-thinking person who was trying to enact change and take the world from dark to light.'

A meeting was set up between Gaby and Brazilian-Algerian director Karim Aïnouz in February 2020. His previous films include *Invisible Life*, which won the Un Certain Regard award at Cannes in 2019 and the documentary *Central Airport THF*, about Berlin's Tempelhof Airport, which won the Amnesty International award at the Berlinale in 2018. His most recent film, *Mariner of The Mountains*, premiered in Cannes 2021.

Karim had no prior knowledge about Henry VIII, so it was up to Gaby to give him a brief overview of England's notorious king and his wives. This only excited Gaby more in her conviction that he would be the perfect director for the film. 'This wasn't going to be another English period drama, it was going to be about humanity and relationships in a very visceral way,' Gaby elaborates. 'Karim went into a world with no preconceived

notions and was able to inhabit the story with a very fresh approach. He has drawn conclusions that maybe nobody would have done before.'

Karim's initial reaction was that he wasn't the right person to do it because of his lack of knowledge of Tudor history, but soon he realised that it was an interesting opportunity to reinterpret English history from an outsider's perspective.

'I was really interested in this singular character and why her story hadn't been told before. Henry VIII is known for the abuse and deaths of his wives; I was excited to be able to make a film about the wife that survived him. She was such an interesting, powerful character,' Karim explains.

Karim used the years of COVID to delve deep into researching more about the Tudors, re-reading Fremantle's book and collaborating with the Ashworth sisters on their adaptation. In his research, Karim watched as many BBC documentaries as possible about Henry VIII and his wives. However, he soon discovered that the majority of these were made by male scholars of a certain generation, that had a more clinical way of looking at history. A particular moment of his research that stood out for him was when he visited a museum and came across the children's books *Horrible Histories*, which included the popular song about Henry VIII and his wives – Divorced, beheaded, died, divorced, beheaded, survived... 'I was shocked, this is the story of a serial killer being sung through a children's song,' Karim recalls.

Initially, the script started as a much more literal adaptation of Fremantle's novel which covered a longer span of history than that depicted in *FIREBRAND*. Through the evolving process of development, Karim and the writers, Henrietta and Jessica Ashworth, honed in on the heart of the story which became the essence of the film; four years into Henry's final marriage and the last months of his life. 'It's not a new marriage. It's the end of a marriage,' Gaby adds.

Despite this story being about real people, Karim is not a fan of the term "biopic". 'How can you condense someone's life down to two hours? That is only a trailer of someone's life. I don't come to a project with the ambition to tell someone's life story, instead I want to present the essence of that person.'

For Elizabeth Fremantle, seeing her novel translated into this reflection of a character has been thrilling: 'Karim really is an artist, he views this story as more of a myth or a dark

fairy-tale and has encapsulated both the fear and how he negotiates her way through that.'

THE QUEEN

Alicia Vikander

When thinking about Henry VIII's wives, focus can often lie on the ones that were killed by his hand, not necessarily on the one that survived. 'There is a tendency to remember Katherine as the woman who looked after Henry in his old age,' Fremantle explains. 'However, she is a highly intellectual woman – the first English woman to publish a book in the English language. She is a survivor. The narrative of the survivor is so important at this moment in time.'

Alicia Vikander admits that all she knew about Katherine was that she was the one that didn't die, and therefore, naively assumed was less interesting: 'The previous five wives all have various incarnations of their story shown on screen. With such a spotlight on this moment in history, Katherine Parr is rarely mentioned other than as the one that survived.'

However, through reading the script and researching the real person, Alicia grew to discover much more about who Katherine was, and her relationship with Henry. 'She is very intelligent and clever. Henry is impressed by her, and she knows it. She's able to navigate her wit, intelligence, and femininity in such a way that he feels he really needs her.'

Alicia even read Katherine's own writing to better understand the character through her own voice: 'It was amazing to hear somebody's voice that many years later; it felt very personal, if not slightly spooky'.

One of the key things that Alicia learned was how dangerous it was for Katherine to be in that position - to be in such close proximity to a very dangerous, sadistic man, exacerbated by the fact that two of his previous wives had been executed: 'She can stand up for her beliefs, but she might just be killed if she speaks too loudly. She needs to find other ways to make her thoughts sneak in and infiltrate in another way. If you live in a reality like the one she did, you need to justify why you are living in it and have a reason to get up in the morning, knowing that you could be killed at any minute.'

For Karim, Alicia's Swedish nationality brought a whole new perspective to the role as, like him, she is a non-British actor telling such an integral story from British history: 'The first thing that she brings, which is not even a choice of hers, is that she's not English and that for me was exciting.'

Alicia agrees with this, stating: 'If I did one of the most well-known Swedish stories that everyone in Sweden knew everything about because you've read about it for two years at school, then it's almost as if you feel an obligation to make certain choices to honour or respect history. Maybe, if you don't have that, you might be a bit free and that will lead you to finding something quite different and new.'

In terms of the physicality of Katherine, Karim was impressed by Alicia's commitment to showing the duality of Katherine's presence: 'Alicia brought something which is somehow very close to what I was imagining, which was this very quiet, discreet presence but also very strong and mysterious. She brings a lot of mystery and I would never be able to make a proper portrait of Katherine without mystery.'

Similarly, for Alicia, being able to work with Karim was a huge draw for her, knowing that he would bring an interesting take to the project: 'He has a big personality and plenty of charisma and, having seen his work, I knew he was an interesting, visual and powerful director.'

From initial conversations, Karim and Alicia knew that in order to tell this story now, it was important to translate the voices and words to a level where a modern audience could relate, including conversations that had the cadence of the present-day. As Alicia states:

'We wanted to take a very modern feminist look at Katherine, but she's a product of the time she lived in and above anything else, she believed that her biggest job to do in her life was to serve her husband and do it well'.

As well as her role of being a wife to Henry, a core part of Katherine is as a mother. Despite the children being from Henry's previous wives, Katherine loved them as if they were her own and fought hard to ensure they were well-educated:

'She knew that the work that she did every day was mostly because she wanted the next generation to be given the possibility to rise up. Her days are counted, but she still

feels that it's worth the risk. She makes sure that the people, the closest to the King, the people that will go on to lead the country, she can influence them in a positive way.'

THE KING

Jude Law

Albeit aware of the time period, Jude Law confesses that his knowledge of Tudor history was limited. He knew of Henry's infamous personality but was eager to discover further dimensions to his character.

Through reading the script and partaking in his own research, Jude was able to gain an insight into the closed-door relationship with Katherine, as well as the key figures that worked in Henry's court:

'What I took from the first reading was that this is a well-covered and investigated chapter of British history but told through a very human lens. The death, the religious obsessions and the political manipulation wasn't a surprise. We know that it was a dangerous time, a time of allegiance, division and bloodshed. That was all there. I was really surprised by how they managed to look at it as if it were a contemporary drama about a couple.'

Aware of the magnitude of the role, Jude was eager to shed some fresh light on such an iconic figure: 'The idea that this once seemingly perfect young prince, this beautiful, vibrant, physically virulent, romantic musician and sportsman ended up as this sickly, obese, wretched and rotting old man in his early fifties was interesting to me. I love the idea of this fallen hero in his mind. He created a world where no one could tell him he was dying. He's been told of his power since he was a child and his status rose until he saw himself second only to God. That deluded status is obviously going to influence an already abusive and violent man'.

For Jude, learning about Katherine and Henry's relationship was fascinating, as this chapter of both of their lives is something that he was not familiar with: 'Her defiant ability to be both loving mother, loving wife and political and religious pioneer. Her independence, intellect and understanding of how to tiptoe through a minefield of threats were revelatory to me.'

Jude also sourced someone to come to set and help create odours in the room, so everyone could sense the filth and rotting of his body. As Gaby confirms: 'You can see people having a visceral reaction to the environment – that is something that really helped in terms of the performances.'

This was an interesting dimension that Jude was keen to bring to his performance – the fact that this is the end of Henry's life, and he doesn't have the physical strength that he once did, which probably adds to his mental vulnerability:

'He was in and out of blackouts because of the state of his legs, which puts everyone around him on tenterhooks as oftentimes he could awake and start accusing people of being responsible for his sickness. Also, no one knew how his sickness would influence his decision-making – it must have been a terrifying court to be a part of'.

For Katherine, this was something she could utilise in her emotional warfare against the King. As Jude states: 'She uses his fear of death to get close to him, she manages to make him feel like she's not anyone who looks at him with pity and making him still feel like the man he used to be. It's an ongoing emotional chess game all the time, that shows she is very emotionally intelligent.'

Working with Alicia has been a rewarding experience for Jude, and she has been a generous partner for some of the more intense scenes: 'She's got a strong antenna for what she wants to achieve through Katherine. She brings her own intellect and modern sense of being a woman now and how that can translate to playing Katherine. She's fearless and dead set on finding the truth, and also lots of fun. She was the perfect partner in crime.'

This energy, alongside Karim's direction, provided Jude with all the tools he needed to fully realise the character: 'Karim balances the line between being a genius conductor and stepping back and allowing the actors to discover things together.' He is a completely individual, unique, and inspiring director. The minute we met, we really hit it off. I knew it was going to be a job unlike any I'd ever taken because of his approach and perspective, he wasn't locked and restricted by the rigidity of history.'

For Karim, working with Jude was a tremendous honour, and both understood that this character was something that would require a great deal of commitment and physical immersion:

'It was incredible working with Jude because there was so much trust. The most important thing to have between a director and an actor is trust. There was a real wish from both of us to jump somewhere new with him. The amount of information and time that he spent studying Henry gave him a real respect. A really incredible thing that he did was this sense of physical possession. He owned that character physically.'

THE CHURCH

Simon Russell Beale, Erin Doherty

At the start of Henry's reign, England was a devoutly Catholic country. However, after breaking with Rome and the creation of the Church of England in a later process known as The Reformation, Protestant ideas were on the rise. Networks of reformists met in secret, discussing methods of insurrection.

Key players during the latter part of Henry's reign included the conservative Bishop, Stephen Gardiner, played by Simon Russell Beale, and Protestant preacher, Anne Askew, played by Erin Doherty. Katherine herself was involved in the reformist movement but, due to her proximity to the King, had to withhold her activism.

One of the things that Karim was excited to show was how instrumental Katherine became in the introduction of this new religion, which he discovered when reading Fremantle's book. 'What Liz brought to the fore was the fact that Katherine was a talented writer, a strategist and a stateswoman. Katherine had a dream of changing religion in England.'

Another important part of the research process for Karim was learning about the values of the different ideologies. At the time, the reformists were fighting to abolish heretics, advocating for people to speak to God directly and removing the need for a priest. 'I studied the history of the Protestant church and the reform, who argued that you didn't need the church. They almost blatantly argued for anarchy, because the moment you take out the church, you also take out the state and the monarchy in order to have this direct relationship with God. That was something radical that has not been talked about enough in relation to Katherine.'

Simon Russell Beale, who had an awareness of this turbulent time, as well as his own character, Bishop Gardiner, knew what a dangerous position Katherine was in. 'She has an interest in the slightly more radical end of the Church of England community. She

was a supporter of the bible being in English and for everyone. But by doing this, knowing Henry's temper, she's playing with fire.'

He also understood that, although the bishop was on the other side of the argument, he was merely a strong believer in what he felt was right. 'He wants to preserve things as they were. He doesn't like the radicals coming in and changing this. He becomes suspicious that Katherine might be sympathetic to the other side.'

One of the biggest differences between the Catholics and the Protestants was the argument that the bible be translated into English. As Simon argues, Bishop Gardiner was concerned about what power the church would hold if everyone had access to the translation: 'If everyone was able to read it then the priesthood becomes less powerful. He believes that what the radicals are proposing is bad theologically. He's a funny mixture of political acumen and also genuine concern about the church.'

Anne Askew, who was outlawed for her devout Protestant beliefs, gave Katherine the fire she needed to pursue her ideologies, right under the nose of the King. As Fremantle states, 'Katherine and Anne were childhood friends; they will have grown up in similar families. They had similar beliefs, but Anne took things much further, whereas Katherine kept her beliefs covert because she was in a completely different position. It would have been much too dangerous.'

Katherine's relationship with Anne gave her the ammunition and drive she needed to undermine and destabilise the King's power over his realm. As Alicia states, 'Katherine would be killed if she speaks too loudly. So, she needs to find other ways to speak her mind and infiltrate through. She knows that she probably can't even share her thoughts with her ladies-in-waiting because it would put them at considerable risk.'

Erin Doherty's performance as Anne also helped Alicia find Katherine's true self: 'She ran that scene about thirty times and I enjoyed it as if I was sitting in the theatre. It was so impressive. It's the one scene where Katherine doesn't have to hide. It's a very special female relationship between them. I really enjoyed doing that with her'.

This was aided by Karim's professionalism as a director. 'He can push you to the limits whilst you are feeling extremely supported and you can trust him with anything', Alicia confirms.

For Karim, watching Doherty's performance as Anne set the tone for the rest of the film: 'There is always this underlying sense of me questioning myself. Is what I'm doing too precise? Too complicated? But it was funny because the first day of shooting was with Alicia and Erin, and she just came in and totally opened the door of this film. There was something quite magical about the way she embraced it.'

THE SEYMOUR BROTHERS

Eddie Marsan, Sam Riley

The court of King Henry was not a place unfamiliar with scandal, treason and betrayals. Edward and Thomas Seymour, brothers of Henry's third wife, the late Jane Seymour, were particularly dastardly. With Jane's son, Prince Edward, as heir to the King, they would do almost anything to keep the power within the family.

Eddie Marsan, who plays Edward Seymour, describes the brothers as 'like gangsters trying to take control when the head gangster dies. Edward is a man who is prepared to do whatever it takes to succeed and to guarantee succession, even if it means humiliating himself.

Sam Riley, who plays Thomas Seymour, agrees that the main goal is Edward's ascension, but feels torn by his loyalty to Katherine: 'Their main interest is to protect their nephew and make sure that he gets to the throne in one piece. Thomas is less of a religious zealot than Edward, which is probably due to his affection for Katherine. Being a protestant and in love with the King's wife is a very dangerous position to be in.'

The differences between the Seymour brothers are key to their success in this period. As Eddie states, 'Edward is more cynical, more of a pragmatist and more manipulative in many ways. He's quite Machiavellian and manipulative. Edward is prepared to do anything and throw anyone under the bus. Whereas Thomas isn't. Thomas is a romantic.'

Working alongside Eddie has been a tremendous pleasure for Sam, who concedes that he has been a big fan of his work for years: 'He's had an incredible career. When you know you're going to be working with a great actor, the thought of it is a bit intimidating. But it lifts you and raises your game playing with someone like that because what they're giving you is so convincing that you have no choice but to react to it'.

For Eddie, this project has enabled him to work alongside actors he has worked with many times before, as well as new faces, including Sam's, 'Sam is a great actor and he's one of the shining lights in Britain. So, it's a nice surprise to finally get to work with him.'

Upon Eddie's first meeting with Karim, it was clear that the director had a vision in mind for the look of the brothers: 'Karim said to me that he's met lots of people and been recommended lots of actors, but he wanted me because I look like I could survive in this world. I don't know if that's a compliment or not but it's not the first time someone has said it'.

At this time, the Seymour brothers knew that their most powerful tool was Katherine. All three shared similar religious beliefs, and all have a close relationship with Prince Edward. For Eddie, their affiliation with Katherine is important for them to prevail, 'When Katherine is suddenly made regent, Edward aligns himself with her so that he will be in a position of power. Katherine is more of an idealist and Edward is more of a pragmatist – he believes in the reformation, but he's prepared to sacrifice his ideals to gain power.'

Sam agrees with this statement, noting that Katherine was an extremely powerful player in the court, with ideas well beyond her station, 'Katherine is a devout Protestant who was one of the first women to publish a book of prayers. We want the future, and Edward's inevitable reign, to remain Church of England. That's what we're desperately trying to cling onto.'

For Karim, both Eddie and Sam brought a sense of physicality to the brothers that really set them apart: 'Even Eddie's voice is possessed by the character. There's a sense of bass in his voice that adds to this calculating and evil character. With Sam, he was always trembling after we finished every take. Not because he was nervous, but because that is what Thomas Seymour would do. Plus, during his scenes with Katherine, there was a real sense of somebody who was in love with somebody that they couldn't have'.

THE CASTLE

Production spent many months visiting every stately Tudor and Medieval place in the UK. When production designer Helen Scott joined, the filmmakers were working on a version of the script set in London with multiple locations and a lot more pageantry.

Helen hadn't worked in the Tudor period before, so she was excited to start the research process, her favourite part of the job. A key reference Karim gave Helen was the gothic fairy tale *Blue Beard*, about a murderous husband and a locked chamber filled with the bodies of his previous wives. This reference kick-started Helen's imagination for visuals of the film with colours that felt operatic and dramatic.

Gaby already knew the owners of Haddon Hall, a medieval property in Derbyshire, so the filmmakers went for a recce there. Karim started to recognise that bringing all the drama to one place would heighten the intensity of the film.

With the decision made to shoot the entire film in Haddon Hall, the script was reincarnated again to incorporate the narrative of the Royal Court escaping the plague of London. With Haddon Hall the only location in the film, it also became a character in its own right.

'What we had in Haddon Hall allowed us to explore the questions we had about what we wanted this film to be,' Karim explains. 'You have a castle far away where a woman is trying to escape a monster. That is a classic convention of a thriller.'

'It became more of a kitchen sink drama in a way,' Helen recalls. 'It's an intense psychological thriller within an abusive relationship. By filming in Haddon Hall, it became something we've never seen before.'

When the cameras started to roll, Helen understood that filming the entire film in Haddon Hall complemented Karim's style of working: 'Karim likes 360, he works within the whole space. He could never contain his action or his shots to just part of a location.' Helen explains. 'He's very method and naturalistic.'

To be in one location for the duration of a shoot is a luxury that is not often possible, especially for period films. For the cast, being in one location only increased their enjoyment of the filming process. Both Alicia and Jude opted against having trailers, choosing instead to have green rooms within the castle walls.

As Alicia states: 'I absolutely love being on location – it's one of the biggest joys about filmmaking. It's great to have everyone in the same place, in with the cows and pigs. It grounds everyone and increases focus.'

Jude agrees, stating: 'It was wonderful living up in Derbyshire, it felt like an escape and that we were filming in our own 16th-century studio. I think Karim recognised that the drama would benefit from the intensity of being in one place. I've also learnt an awful lot about that period just by asking questions about the rooms that we were filming in.'

Similarly, for Sam, being on location added to the grittiness and the reality of what it was like at that time: 'You can feel the attention to detail of the set dressing – everything is extraordinary. Between the dogs, the monkeys and the parrots. You feel the temperature, you feel everything. Being on location is a tremendous asset.'

THE LOOK

When period dramas are described, often a grey colour palette can come to mind. On set, Karim created scenes that felt like colourful paintings, taking his extensive research to make historically accurate characters, but also to create a new fresh look on the period film.

'Karim is able to capture passion on screen, he's like a painter with images,' Gaby explains. 'I knew the film was going to be beautifully rendered aesthetically, but that he was also going to get amazing performances out of the actors.'

For Karim, there were three important elements he had in mind when it came to the look of the film. The first was for it to capture a snapshot of Tudor life, and for it not to be seen through the sanitised version of events often seen in period dramas, as he explains further:

'I wanted the film to be physically dirty in order for it to be genuine. There was something about the way people lived at that time and their relationship to hygiene, cleanliness and health that for me was really interesting.'

His second point was for the film to represent the Tudors' obsession with bright, over-the-top excess. 'They were bright and blingy,' Karim adds. 'There was a lot of blood, gold and excess.'

And finally, his third point was for the aesthetic look to feel intimate. He was interested in filming ideas that weren't in the official registers of history, where the action takes place in private quarters.

This is the third film Gaby has produced with costume designer Michael O'Connor (*An Invisible Woman*, *The Duchess*) and she knew that he would be the perfect fit for this project:

'He has this knowledge of history and this sense of authenticity, but he also knows how to make it work today. People don't do it the way Michael does it anymore.' After filming, they ended up donating one of Michael's Henry VIII costumes to a costume design school to show them the intricacies of the seams.

Michael was very interested in working on a period film, something which he has done many times before, although this time with a non-British director. Also, despite working on historical films, this is the first time he would get to work on something set in the Tudor period. Despite being a fan of the period, and of Henry VIII in general, Michael admits to being slightly naïve, noting that this helped as otherwise he would have been daunted by the prospect of the task ahead:

'It was a lot to learn. I had an awareness of the look of the period, but once you delve into the actual design and assembly of the pieces, it's a feat. This production was a real eye-opener'.

Production engaged the experts from the School of Historical Dress who helped make Henry's clothes. They designed for The Globe Theatre and are extremely passionate about the era, something that was hugely beneficial to the costume team. As Michael states:

'When people have a knowledge greater than yours, you have to drop your ego and listen because we are all learning.'

Embroidery took place in Germany, with velvets being specially stamped in France. Designers were sent to Rome and Frankfurt to collect the garments in person, instead of having to deal with freights during COVID. As Michael continues: 'He's the King of England, so it had to be the most elaborate, expensive wardrobe at the time in the world, so you can't half do that, you have to go all the way.'

Michael's initial meetings with Karim were filled with questions – what they wore, what their shoes were like, whether they wore earrings. A key question that Karim kept coming back to was the idea of the Tudor equivalent of the tracksuit, an item that you lounged around inside the home when you had nowhere to go.

Having worked with Alicia on *Tulip Fever*, Michael enjoyed conversing with her on the look of Katherine: 'She has a lot to say about her clothes which is great – if there was no dialogue between myself and the actor, then it's not really much of a project. We agreed that Katherine's look was all about control and the balance of power. Contrasting what Katherine wears with what her ladies wear is a great way to subtly express herself, whilst still dressing like a Queen.'

Alicia was thrilled to work with Michael again, noting that his attention to detail was second to none: 'Michael's costumes are out of this world. To see the colour palette that they brought out, I thought that was very beautiful. With period dramas, due to the sheer number of costumes, they are rarely handmade because it costs too much time and money. However, Karim was adamant that they were handmade in order to be as authentic as possible which I totally agree with.'

For Jude, who had been researching the Tudor period long before his first fitting with Michael, he was pleased that they could have such active discussions about Henry's wardrobe right from the start: 'Being able to work so closely with Michael on Henry's physicality and look has been a tremendous asset. Every thread, every lace has been placed with such precision after studying books, pictures and texts and telling them how the clothes were made.'

For all the effort and dedication that went into the costumes and production design, the intricacies needed to show up on camera. For DOP H  l  ne Louvart, she had a specific way of lighting in an unobtrusive way. As Alicia states:

'H  l  ne is incredible. She said very early on that it was going to be all candlelit – very dark, very authentic. The first time I walked in, I was like 'Wow, there is no light'. Then I looked up at the ceiling and they'd manage to build a rig with all these neon lights that bring out the colours in the room without explicitly lighting them up. That was impressive.'

Karim, who had worked with H  l  ne before, knew that she would know exactly what to do to achieve his vision. As Gaby states: 'She's a genius, a really fabulous artist. They were both always looking at the image to make sure that it was right, often subtly reframing things to get that added texture.'

'HISTORY IS MORE OBSESSED WITH DEAD WOMEN THAN WITH SURVIVING WOMEN'

The majority of written texts about Katherine and her relationship with Henry, describe her as 'the nurse wife', her contribution to history thus being reduced down to the notion that all she did was care for her ailing husband.

For Karim, there is an understanding of how noteworthy women from history have the tendency to be depicted wrongly or forgotten altogether: 'I do think women were taken out of history. I believe that if people don't perceive you as having a visible and privileged position of power, then you will be written out.'

However, modern audiences have a tendency to look further, to delve deeper into the stories that haven't been brought to the front. Even the genesis of *Firebrand* is a testimony to how engagement in female-led stories is changing - a female producer falls in love with a female author's work, taking it to two female screenwriters to adapt. As Karim states:

'Gaby fell in love with the book in 2012, so this process has taken a long time. I do sometimes ask myself whether if this project was focused on Henry, would it have been financed faster?'

Additionally, Katherine's assertion of power had to be strategic – she couldn't be too unruly, lest her head be taken off. Therefore, the true estimation of what she achieved is more difficult to say. As Karim explains:

'There were a lot of conversations between Gaby, the writers, and I about what we call 'soft power'. The film is very much about her and how she exercised power in a way that is very different to how men would do. Her way of accessing power was very different. She had to have a different strategy.'

For Gaby, the privilege of Katherine's position meant that she had a duty to bring about positive change: 'Katherine believed she was there for a reason and that she had a responsibility to fulfil. She had been given this privilege, this place and this stature, and she knew that she needed to do good by it.'

One of the good things that Katherine instituted was the education of Henry's legitimate children, one or more of whom would ascend to the throne at some point.

Katherine was particularly fond of Elizabeth, with their close bond continuing after Henry's death. As Karim states:

'My love for Katherine is that her legacy was through the education of the children that she adopted which felt very modern. The most beautiful thing about Katherine is that I don't think she was interested in occupying a position of power. I think she was interested in what she could contribute to the future. Katherine did not train Elizabeth to be Queen, she trained her to be an empowered woman.'

Alicia agrees with this, stating: 'Power is a very human thing and something that, if you're as close to the throne as she is, is not that far out of reach. But, for me, I had this feeling that she knows her days are somewhat accounted for, and instead, she works towards helping the next generation come through.'

Jude reinforces this, stating: 'Katherine is a figurehead of independent womanhood and strength. She had a pivotal role in history and she passed that on to Elizabeth for her reign, which became such an important chapter of English history.'

For Elizabeth, despite Katherine's story taking place almost 500 years ago, it is hugely relevant in present day: 'The story of Katherine Parr is so prescient because, right now, we're seeing what can happen to women who are outspoken and intelligent. It can create enormous ripples and how the institution of the royal family still echoes through our history and culture.'

ABOUT THE CAST

Alicia Vikander as Katherine Parr

Alicia Vikander is an Academy Award-winning actress and producer. Since her film debut in Lisa Langseth's *PURE* in 2010 for which she won a Guldbagge Award, Alicia has collaborated with some of the industry's most respected filmmakers on a diverse range of roles from projects such as *TESTAMENT OF YOUTH* (2014), to *JASON BOURNE* (2016).

It was *ANNA KARENINA* (2012) that introduced Alicia to international audiences, Joe Wright cast her having seen her as a young Danish Queen, in Nikolaj Arcel's, *A ROYAL AFFAIR* (2012). The same year, Alicia was selected by the European Film Awards for their highly respected 'Shooting Stars' program and was also nominated for a BAFTA Rising Star Award.

Alicia's portrayal of 'Gerda Wegner' in the 2015 drama, *THE DANISH GIRL* directed by Tom Hooper, resulted in her winning the Academy Award for Best Supporting Actress, as well as a host of other awards including a SAG Award and Critics Choice Award. Alicia also garnered multiple nominations including Golden Globe and BAFTA, both of which she was nominated in two categories, Best Actress and Best Supporting Actress for *THE DANISH GIRL* and *EX MACHINA* (2014) respectively.

Alicia is currently filming the Korean thriller, *HOPE*, directed by acclaimed director Na Hong-jin. The film follows the residents of a small harbour town, who find themselves fighting for survival after a mysterious discovery is made on the outskirts of the town. *HOPE* will also star Michael Fassbender, Hoyeon, and Taylor Russell.

In 2022, Alicia starred in the A24/HBO co-production, *IRMA VEP*. This ambitious series is written and directed by filmmaker Olivier Assayas and based on his own cult film of the same title. The series follows Alicia in the role of 'Mira', an American actress who goes to Paris to star in a remake of French cult classic 'Les Vampires', and as production develops, she begins to have trouble distinguishing her own identity from the character she plays. Alicia is also credited as a producer.

2021 saw Alicia star in *THE GREEN KNIGHT*, directed by David Lowery and starring Dev Patel, which is based on the Arthurian legend, Sir Gawain and the Green Knight. Alicia took on two separate roles, one as 'Essel' and the other as 'The Lady'. According to Lowery, this was a nod to the original text and the notion that a woman must take on many disguises within this world.

Alicia also starred in Justin Chon's drama, *BLUE BAYOU* (2021), which received its world premiere at Cannes in the Un Certain Regard section. Inspired by true events, the story centers around a Korean adoptee, 'Antonio', raised in the US and finds himself facing deportation back to South Korea.

In 2020 Alicia starred in *THE GLORIAS*, a feature film drama based on Gloria Steinem's bestselling memoir and her life as a feminist icon. Directed by Julie Taymor, Alicia starred alongside Julianne Moore, Allie McCulloch, Janelle Monáe and Bette Midler. Alicia's starred as 'Lara Croft' in Warner Bros' 2018 reboot of *TOMB RAIDER*. A sequel is in the works at MGM and Warner Bros.

Alicia's first feature as a producer under her own Vikarious Production banner was *EUPHORIA* (2017), which starred Alicia and Eva Green, as two sisters with a complicated relationship who come together on a journey to a mystery destination. The film premiered at The Toronto International Film Festival.

Other notable projects include *THE LIGHT BETWEEN OCEANS* (2016) which co-starred Michael Fassbender and was directed by Derek Cianfrance, based on the best-selling novel of the same name. In 2016 Alicia starred opposite Matt Damon in *JASON BOURNE*, the highly anticipated final instalment of Matt Damon's Jason Bourne films. Directed by Paul Greengrass, the action thriller also starred Tommy Lee-Jones.

Other credits for Alicia include *BECKETT* (2021) also starring John David Washington; *THE DARK CRYSTAL: THE AGE OF RESISTANCE* (2019); *EARTHQUAKE BIRD* (2019) directed by Wash Westmoreland, also starring Riley Keough and Naoki Kobayashi in the adaptation of Susanna Clarke's acclaimed novel; *SUBMERGENCE* (2017) directed by Wim Wenders and co-starring James MacAvoy. *SON OF A GUN* (2014) also starring Ewan Macgregor; *SEVENTH SON* (2014) with Julianne Moore and Ben Barnes; *THE MAN FROM U.N.C.L.E* (2015) directed by Guy Ritchie and starring Henry Cavill and Elizabeth Debicki; *TULIP FEVER* (2017) directed by Justin Chadwick and starring Christoph Waltz and Dane DeHaan; *THE FIFTH ESTATE* (2013) starring Benedict Cumberbatch as Julian Assange and *HOTEL* (2013) directed by longtime collaborator Lisa Langseth.

Alicia is also an ambassador for the luxury fashion house, Louis Vuitton.

Jude Law as Henry VIII

BAFTA winner and Oscar[®], Tony[®] and Olivier Award-nominated actor, Jude Law has worked alongside the most accomplished directors, writers and talent of our time. In a career spanning three decades of distinguished and immersive performances, Law brings a passion and curiosity to his craft both on stage and on screen, whether independent or tent pole productions. Additionally, with Riff Raff Entertainment Ltd., Law has established himself as a producer of note developing material from the ground up stemming from a desire to entertain, challenge and inform through inspired and fresh storytelling.

Upcoming, Law portrays Henry VIII opposite Alicia Vikander as Queen Catherine Parr in the historical thriller *FIREBRAND*, which will be released theatrically by Roadside Attractions on June 14th. Also in 2024, Law leads the Disney+ TV series *STAR WARS*:

SKELETON CREW; stars opposite Nicholas Hoult in Justin Kurzel's THE ORDER, also produced by Law under his Riff Raff banner and was recently acquired by Vertical for the U.S. rights; and will be seen in Ron Howard's survival thriller EDEN alongside Ana De Armas, Daniel Brühl, Vanessa Kirby, and Sydney Sweeney. He is currently in production on the upcoming Netflix series BLACK RABBIT, in which he stars opposite Jason Bateman, who also directs, and executive produces under Riff Raff.

Previously, Law earned rave reviews including a Gotham Award nomination for "Best Actor" in Sean Durkin's feature film, THE NEST (2020), starring opposite Carrie Coon. He also received praise for his work in HBO's six-part limited drama and innovative theatrical broadcast, THE THIRD DAY (2020), created by writer Dennis Kelly and Felix Barrett, Artistic Director of Punchdrunk. The mid-series, 12-hour, live stream production followed Law's character as he further sinks into his deranged delusions during the ritualistic ceremonies of the eerie island. The conceptualization of the immersive event was years in the working, and the groundbreaking cross-over is a testament of Law's passion for theater with a cinematic quality made for television.

Throughout the years, Law has worked repeatedly with some of the greatest filmmakers of our time. He had a meaningful collaboration early in his career with the late Anthony Minghella and Sydney Pollack. Law starred as "Dickie Greenleaf" in Minghella's psychological thriller THE TALENTED MR. RIPLEY (1999). The iconic performance earned Law a Golden Globe® and Academy Award® nomination and he was awarded a BAFTA Award for "Best Actor in a Supporting Role." Minghella cast Law in his 2003 war film, COLD MOUNTAIN, where Law earned Academy Award®, Golden Globe® and BAFTA Award nominations for "Best Actor" and again in BREAKING AND ENTERING (2006). Law has also starred in multiple films directed by Martin Scorsese with THE AVIATOR (2004) and HUGO (2011) and by Steven Soderbergh with CONTAGION (2011) and SIDE EFFECTS (2013).

Law's motion-picture performances have collectively grossed billions across the global box office. Bringing a depth to his work no matter how big or small the palette, Law received a Golden Globe® nomination for his leading role in Steven Spielberg's sci-fi drama, A.I. ARTIFICIAL INTELLIGENCE (2001), and he was part of the award-winning ensemble in Wes Anderson's THE GRAND BUDAPEST HOTEL (2014), which was Anderson's highest grossing film to date. Law starred as "Albus Dumbledore" in J.K. Rowling's Harry Potter franchise, THE FANTASTIC BEASTS. The first installment, FANTASTIC BEASTS AND WHERE TO FIND THEM (2016) grossed over \$800 million, and the following film FANTASTIC BEASTS: THE CRIMES OF GRINDELWALD (2018), grossed over \$650 million. Law returned

for the third installment of the FANTASTIC BEASTS franchise, which was released in 2022. He also starred as “Dr. Watson” opposite Robert Downey Jr. in Guy Ritchie’s SHERLOCK HOLMES franchise, where both films grossed over \$500M worldwide, further solidifying Law as an international cinematic force.

Additional film credits include: Andrew Niccol’s GATTACA (1997), Clint Eastwood’s MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (1997), David Cronenberg’s EXISTENZ (1999), Sam Mendes’ ROAD TO PERDITION (2001), Jean-Jacques Annaud’s ENEMY AT THE GATES (2001), Mike Nichols’ CLOSER (2004), Charles Shyer’s ALFIE (2004), Kerry Conran’s SKY CAPTAIN AND THE WORLD OF TOMORROW (2004) which Law also produced through Riff Raff, David O. Russell’s I HEART HUCKABEES (2004), Steve Zaillian’s ALL THE KING’S MEN (2006), Nancy Meyers’ THE HOLIDAY (2006), Kenneth Branagh’s SLEUTH (2007) which Law also produced through Riff Raff, Wong Kar-wai’s MY BLUEBERRY NIGHTS (2007), Joe Wright’s ANNA KARENINA (2012), Kevin Macdonald’s BLACK SEA (2014), Paul Feig’s SPY (2015), Michael Grandage’s GENIUS (2016), Brady Corbett’s VOX LUX (2018), Anna Bowden’s and Ryan Fleck’s CAPTAIN MARVEL (2019), Reed Morano’s THE RHYTHM SECTION (2020), and most recently as the iconic “Captain Hook” in David Lowery’s PETER PAN AND WENDY (2023).

In addition to THE ORDER, Riff Raff produced the psychological drama, TRUE THINGS, directed by BAFTA-winning female director Harry Wootliff, starring Ruth Wilson and Tom Burke, for BBC Film and BFI. Adapted from Deborah Kay Davies’s book, which Law and Jackson originally optioned, the film received critical acclaim, premiered at Venice International Film Festival and was released in 2022 by Picturehouse Entertainment. Riff Raff has numerous series and films in various stages of development and production, including upcoming Netflix show BLACK RABBIT, a TV series starring and to be directed by Jason Bateman, a Sharon Horgan-scripted contemporary film set in London, and a major new TV drama scripted by SUCCESSION and BETTER CALL SAUL writer Jonathan Glatzer. It is also commissioning original work from an array of exciting and varied talent including Temi Wilkey (SEX EDUCATION, WEDDING SEASON), Marek Horn (DISNEY+: RIVALS) and writer Justin Kuritzkes (CHALLENGERS).

In 2016, Law made his premium television debut when he starred as “Archbishop of New York, Lenny Belardo” in Oscar[®]-winning filmmaker Paolo Sorrentino’s critically acclaimed HBO limited series, THE YOUNG POPE. For his performance, Law earned a Golden Globe[®] nomination in the category of “Best Performance by an Actor in a Limited Series” and won the “Pondazione Mimmo Rotella Award” at the Venice Film Festival. In 2020, Law reteamed with Sorrentino to reprise his role for a continuation of

"Pope Pius XIII" entitled, *THE NEW POPE*, in which he executive produced and starred opposite John Malkovich.

In the theater world, Law is equally esteemed. In 2010, for his outstanding performance in *Harriet*, Law was awarded the Critics' Circle Theatre Award for "Best Shakespearean Performance" and the South Bank Show Award and Falstaff Award for "Best Leading Actor." In 2009, Law wowed audiences and critics in the titular role of Hamlet for which he received a Tony® Award nomination for "Best Performance By a Leading Actor in a Play," a Drama Desk Award nomination for "Best Performance," a Drama League Award nomination for "Best Performance," Outer Critic's Circle nomination for "Best Leading Actor" and a Laurence Olivier Award nomination for "Best Leading Actor in a Play." In 1995, Law was awarded the Theater World Award, for his performance in *Indiscretions*, for which he also earned a Tony® Award nomination for "Best Featured Actor in a Play." Additional theater credits include *Obsession* (2017), *Henry V* (2013), the Laurence Olivier Award-nominated *Anna Christie* (2012), *Dr. Faustus* (2002), *'Tis A Pity She's A Whore* (1999), the Third Prize Ian Charleson Award-winning production of *Ion* (1994) and *Les Parents Terribles* (1994.)

Sam Riley as *Thomas Seymour*

Sam stars as 'Thomas Seymour' alongside Jude Law and Alicia Vikander in Karim Ainouz's new film *FIREBRAND* which premiered at Cannes in 2023. He will next be seen starring alongside Tom Sturridge and Haley Bennett in *WIDOW* which premiered at the Toronto Film Festival in September 2023 and will release later this year. In 2023 Sam shot the lead role in Jan Ole Gerster's new film *ISLANDS*. Other recent film credits include *RADIOACTIVE*, directed by Marjane Satrapi in which he plays "Pierre Curie" opposite Rosamund Pike, and Ben Wheatley's Netflix feature *REBECCA* starring alongside Lily James. In 2022 Sam also starred opposite Freddie Highmore in *WAY DOWN* directed by Jaume Balagueró.

Sam made his first screen appearance playing Joy Division's "Ian Curtis" in Anton Corbijn's film *CONTROL*. His extraordinary performance earned him many awards including Best Actor at the Edinburgh International Film Festival, the Newcomer Award at the British Independent Film Awards, the British Breakthrough Award at the London Film Critics' Circle Awards 2008 as well as a BAFTA Orange Rising Star 2008 nomination.

In 2019 Sam starred in Carl Hunter's film *SOMETIMES ALWAYS NEVER* with Bill Nighy and Ben Wheatley's action thriller *FREE FIRE* alongside Cillian Murphy and Brie Larson. Also in

2019, Sam appeared in Disney's MALEFICENT: MISTRESS OF EVIL, returning in the role of "Diaval" opposite Angelina Jolie.

Past major films also include PRIDE AND PREJUDICE AND ZOMBIES directed by Burr Steers, in which Sam starred as 'Mr Darcy', SUITE FRANCAISE directed by Saul Dibb, Rowan Joffe's BRIGHTON ROCK and ON THE ROAD directed by Walter Salles. Additionally, Sam was the lead role in the BBC1 mini-series SS-GB directed by Philipp Kadelbach and released in 2017.

Simon Russell Beale as Bishop Stephen Gardiner

Simon Russell Beale was educated at St Paul's Cathedral Choir School and Clifton College in Bristol. After graduating with a first in English at Cambridge University he began training as an opera singer before he turned to acting. He started his theatrical career at The Royal Court and went on to the Royal Shakespeare Company for 8 years. Since then, he has spent 20 years at The National Theatre. Not only has Russell Beale performed all over the world, but he has also appeared in award-winning TV and films. Russell Beale has presented many BBC programs about classical music. In 2019 he was appointed a Knighthood in the Queen's Birthday Honours for his services to the Arts.

His Theatre credits include: A CHRISTMAS CAROL (The Bridge Theatre); JOHN GABRIEL BORKMAN (The Bridge Theatre); THE LEHMAN TRILOGY (Piccadilly Theatre and The Armory, New York); THE TEMPEST, KING LEAR, GHOSTS, RICHARD III, THE SEAGULL, EDWARD II, TROILUS & CRESSIDA, THE MAN OF MODE, RESTORATION (RSC); THE LEHMAN TRILOGY, KING LEAR, TIMON OF ATHENS, COLLABORATORS, LONDON ASSURANCE, A SLIGHT ACHE, MAJOR BARBARA, MUCH ADO ABOUT NOTHING, THE ALCHEMIST, LIFE OF GALILEO, JUMPERS, HUMBLE BOY, HAMLET, BATTLE ROYAL, CANDIDE, SUMMERFOLK, MONEY, OTHELLO, ROSENCRANTZ & GUILDENSTERN ARE DEAD, VOLPONE (National Theatre), MR FOOTE'S OTHER LEG (Hampstead/ Haymarket); TEMPLE, THE PHILANTHROPIST, UNCLE VANYA, TWELFTH NIGHT (Donmar Warehouse); THE HOTHOUSE (Trafalgar Studios); PRIVATES ON PARADE (Noel Coward Theatre); BLUEBIRD (Atlantic Theatre, New York); THE CHERRY ORCHARD, THE WINTER'S TALE (BAM, World Tour, Old Vic); MONTY PYTHON'S SPAMALOT (Palace Theatre, London & Schubert Theatre, New York); Julius Caesar (Barbican / International Tour); RICHARD II, MACBETH (Almeida Theatre); JUMPERS (Brooks Atkinson Theatre, New York); JUMPERS (Piccadilly Theatre); HUMBLE BOY (Gielgud Theatre).

His Television work includes *MARY & GEORGE* (2024), *VANITY FAIR* (2018), *CHARLIE BROOKER'S WEEKLY WIPE* (2013), *PENNY DREADFUL* (2014), *LEGACY* (2013), *SPOOKS* (2010), *AMERICAN EXPERIENCE* (2006), *DUNKIRK* (2004), *A DANCE TO THE MUSIC OF TIME* (1997).

His film work includes *RADIOACTIVE* (2019), *OPERATION FINALE* (2018), *THE DEATH OF STALIN* (Winner of 2017 British Independent Film Awards for Best Supporting Actor), *MUSEO* (2018), *MY COUSIN RACHEL* (2017), *TARZAN* (2016), *INTO THE WOODS* (2014), *THE DEEP BLUE SEA* (2011), *MY WEEK WITH MARILYN* (2011), *HAMLET* (1996).

His Radio includes: *WAR & PEACE*, *THE TRIALS OF OSCAR WILDE*, *THE SISTERHOOD*, *WAITING FOR GODOT*, *ART*, *RADIO 4 BOOK OF THE WEEK: THE OTHER PARIS*, *DEAD GIRLS TELL NO TALES*, *RADIO 4 BOOK OF THE WEEK: THE STORY OF ALICE*, *VICTORY*, *A SPY AMONG FRIENDS*, *THE SCREWTAPE LETTERS*, *THE ORGANIST'S DAUGHTER*, *PROM: NATIONAL THEATRE ORCHESTRA*, *TWENTY MINUTES – WAGNER*, *SUSPICION IN TEN VOICES*, *COPENHAGEN*, *COLLABORATORS*, *OLYMPIAD / SHAKESPEARE*, *IN TUNE*, *THE SECRET PILGRIM*, *SMILEY'S PEOPLE*, *CHEKHOV'S GUN*, *THE HONOURABLE SCHOOLBOY*, *TINKER TAILOR SOLDIER SPY*, *THE LOOKING GLASS WAR*, *THE SPY WHO CAME IN FROM THE COLD*, *A MURDER OF QUALITY*, *CALL FOR THE DEAD*, *WORDS & MUSIC: JOY*, *A SHROPSHIRE LAD*. BOOK NARRATION INCLUDES: *THE ROMANOV'S*, *DE PROFUNDIS*, *A DANCE TO THE MUSIC OF TIME*, *HAMLET*, *THE TEMPEST*, *MEASURE FOR MEASURE*. And his concerts include *BBC PROMS*, *DANCERS ON A TIGHTROPE*, *FAÇADE*, *MUSIC & POETRY: AUDEN & BRITTEN*, *THE FIREBRAND OF FLORENCE*. He also performs *RÊVERIE – THE LIFE and LOVES OF CLAUDE DEBUSSY* with concert pianist, Lucy Parham.

Eddie Marsan as Edward Seymour

With an incredible body of work that so far spans over 20 years, Eddie Marsan is one of the most exciting and versatile actors today. He is the recipient of two BIFA Awards for his role in Mike Leigh's features *Vera Drake* and *Happy Go Lucky*.

Eddie recently starred in the Amy Winehouse biopic *Back to Black*, directed by Sam Taylor-Johnson. He played Amy's father Mitch Winehouse alongside Marisa Abela (in the role of Amy Winehouse) and Jack O'Connell. The film released in April in the UK and 17th May in US. Eddie also starred as the second US president John Adams opposite Michael Douglas in the Apple TV+ series *Franklin* which aired in April. Also upcoming is *Supacell* (created by Rapman) on Netflix at the end of June. He will also be seen in

Firebrand, alongside Jude Law and Alicia Vikander and *Midas Man*. It was recently announced that Eddie will star in TV series *King and Conqueror* for BBC and CBS as well as *Lockerbie* for the BBC. He has also joined the cast for the third season of *Heartstopper*.

Eddie was also seen recently in *The Winter King* for ITVX, playing 'King Uther'. The series details King Arthur's rise to leadership. 2023 saw Eddie star in *The Power* playing Bernie Monke, London crime boss and father to Roxy Monke, who along with a slew of other characters, discovers she has electrostatic powers. Based on the prize-winning novel by Naomi Alderman, the Prime Video series also stars Toni Collette and Toheeb Jimoh. Also in 2023, Eddie starred alongside Hugh Grant, Aubrey Plaza, and Jason Statham in Guy Ritchie's *Operation Fortune: Ruse de Guerre*. 2023 also saw the release of the critically acclaimed *Fair Play*. In which Eddie took the pivotal role of 'Campbell' opposite Phoebe Dynevor. In 2022, Eddie starred in the ITV's BAFTA nominated drama *The Thief, His Wife and the Canoe* which follows the true story of John Darwin, who faked his own death to claim life insurance. Eddie also featured in *The Contractor* and the animated film *Charlotte*, which follows the story of German-Jewish artist Charlotte Salomon. He additionally starred in Netflix thriller *Choose or Die* and the dystopian sci-fi drama *Vesper*. January 2022 saw Eddie reprise his role as Terry Donovan for the film version of *Ray Donovan* (Showtime).

In 2021 Eddie was also seen in in Guy Ritchie's *Wrath Of Man* which premiered on Amazon Prime. In TV, the same year, Eddie starred in the gripping Channel 4 four-part drama *Deceit* in which he played the criminal profiler Paul Britton and as anti-fascist activist Soly Malinovsky in the TV adaptation of the novel *Ridley Road*. In 2018 he appeared alongside Matthew McConaughey in the crime thriller *White Boy Rick*, and in Adam McKay's political comedy *Vice*, with Christian Bale. The same year, he joined the DC Universe in Ryan Reynolds' sophomore outing as satirical comic book hero 'Deadpool' in *Deadpool 2*. The year prior, Eddie reunited with Charlize Theron in the pulp thriller *Atomic Blonde* the beginning of his multiple collaboration with director David Leitch.

Eddie's expansive career in film includes everything for acclaimed independent projects such as 2011's *Tyrannosaur* alongside Olivia Coleman, and *Still Life*, to Edgar Wright's franchise *The World's End*, alongside Nick Frost and Simon Pegg. He has also been seen in *The Disappearance of Alice Creed*, *God's Pocket* opposite Phillip Seymour-Hoffman and *Still Life*. As well as this, he has appeared in blockbuster features such as *Gangs of New York*, *War Horse* *V for Vendetta*, *Mission Impossible 3*, *Hancock*, *Snow White and the Huntsman*, *Hobbs and Shaw* and Guy Ritchie's *Sherlock Holmes*.

Erin Doherty as Anne Askew

2018 Screen International Star of Tomorrow and Evening Standard Rising Star Erin Doherty studied at the Guildford School of Acting for a year before being accepted into the three-year theatre program at the Bristol Old Vic theatre.

Erin was cast as Fiz in BAFTA Award-winning writer Jack Thorne's *JUNKYARD*, a play centred around the creation of a playground made of junk and was a coming-of-age story about friendship and standing up for what matters.

In 2017, Erin starred in The Young Vic's production of *MY NAME IS RACHEL CORRIE*. That same year Erin won the Manchester Theatre Award for Best Actress in a Studio Production and was the winner of The Stephen Sondheim Society Student Performer of the Year Award in 2015.

Erin also appeared in the role of Tamsin in Katherine Soper's debut play *WISHLIST* in 2016. The play was centred around a young Tamsin who balances a zero-hours packing job alongside caring for her brother.

In 2018 Erin starred in two Old Vic productions, *THE DIVIDE* and *A CHRISTMAS CAROL*. Erin's further stage credits include *WHO CARES* (2016) at the Lowry Theatre, *THE GLASS MENAGERIE* (2015) at West Yorkshire Playhouse; and *PINK MIST* (2015) at the Bristol Old Vic.

Erin landed her first onscreen role in an episode of the BBC's *CALL THE MIDWIFE* in 2017, when she portrayed the wife of a blind dock worker. Since then, Erin has been seen as Fabienne in the BBC TV miniseries adaptation of Victor Hugo's classic *LES MISERABLES* (2019), alongside Lily Collins, Dominic West, and David Oyelowo.

Erin starred as Princess Anne in seasons 3 and 4 of Netflix's worldwide hit series *THE CROWN*. Erin played the daughter of Queen Elizabeth II alongside Olivia Colman, Tobias Menzies, and Helena Bonham Carter.

Erin was recently seen as the lead in BBC and Amazon drama, *CHLOE* (2022). She played Becky, a temp who lives with her mother and who becomes obsessively drawn to the Instagram account of the seemingly flawless Chloe (Poppy Gilbert). When Chloe dies suddenly, Becky sees an opportunity to engineer a 'chance' encounter that allows

her to infiltrate all aspects of Chloe's former life. Filming took place in Bristol and aired on BBC One in February 2022 and was set for global release on Amazon Prime in June 2022.

Erin was last seen on stage in September 2022 in the National Theatre's *THE CRUCIBLE*. Erin portrays Abigail Williams in the play, her character's past affair with Proctor (Brendan Cowell) leads her to stoke the hysteria about witchcraft that breaks out in 17th-century Salem.

ABOUT THE CREW

Karim Aïnouz – Director

Karim Aïnouz is an award-winning filmmaker and visual artist. He debuted as a director with *MADAME SATÃ* (*Cannes Un Certain Regard 2002*). His other works include *MARINER OF THE MOUNTAINS* (Official Selection Cannes, 2021), *NARDJES A.* (Berlin Panorama, 2020), *CENTRAL AIRPORT THF* (Berlin Amnesty Prize, 2018), *FUTURO BEACH* (Berlin Competition, 2014), *THE SILVER CLIFF* (Cannes Directors Fortnight, 2011), *I TRAVEL BECAUSE I HAVE TO, I COME BACK BECAUSE I LOVE YOU* (Venice, Orizontti, 2009) and *LOVE FOR SALE* (Venice, Orizontti, 2006).

INVISIBLE LIFE won the Un Certain Regard Prize at the 2019 Cannes Film Festival and has been the recipient of several prizes worldwide. Aïnouz is also a screenwriter, tutor and member of the Academy of Motion Pictures Arts and Sciences.

Gabrielle Tana – Producer

Gabrielle is an Oscar-nominated and Bafta-winning film and television producer based in London and New York. She specialises in authored stories rooted in human truth, often based on real, exceptional people or adapted from prestigious literary works. She collaborates with filmmakers from across the globe, and is committed to making progressive, uplifting content for audiences worldwide.

Through her company, Magnolia Mae, Gabrielle has produced a number of independent films in recent years, including *PHILOMENA* (2013), *THE DUCHESS* (2008), *THE WHITE CROW* (2018) and *THE DIG* (2021).

Gabrielle's latest release was *COTTONTAIL* (2023), starring Ciarán Hinds, and before that *THIRTEEN LIVES* (2022), directed by Ron Howard. A recreation of one of the most extraordinary rescue operations ever undertaken, it stars Viggo Mortensen, Colin Farrell and Joel Edgerton and is written by William Nicholson.

THE DIG (2021) was directed by Australian Academy Award winner Simon Stone and written by Moira Buffini, it details the true story of Edith Pretty and the archaeological discovery made on her land. The film stars Carey Mulligan, Ralph Fiennes, Lily James, and Johnny Flynn. It was nominated for five BAFTA awards, including Outstanding British Film.

PHILOMENA (2013), directed by Stephen Frears and starring Dame Judi Dench and Steve Coogan was based on a true account by BBC reporter Martin Sixsmith. The film became a global sensation and was nominated for four Oscars, including Best Picture, with screenwriters Jeff Pope and Steve Coogan picking up the BAFTA for Best Adapted Screenplay. *THE INVISIBLE WOMAN* (2013), directed by Gabrielle's long-time collaborator Ralph Fiennes, was also Oscar-nominated. Adapted by BAFTA and Emmy-winning screenwriter Abi Morgan, this film was based on Claire Tomalin's biography of Nelly Ternan and her affair with Charles Dickens, and starred Felicity Jones and Fiennes.

THE DUCHESS (2008), adapted from Amanda Foreman's best-selling biography, explored the world of one of the most charismatic figures of the Georgian era – Georgiana Cavendish, Duchess of Devonshire. Directed by Saul Dibb and starring Keira Knightley, Ralph Fiennes, and Haley Atwell, it won both the Oscar and BAFTA for Best Costume Design. *CORIOLANUS* (2011) an adaptation of the Roman Shakespeare tragedy, starred Gerard Butler, Vanessa Redgrave, Brian Cox, Jessica Chastain, and Fiennes; it was nominated for Outstanding Debut at the BAFTAs.

Gabrielle's keen interest in dance has often been reflected in her work, which also includes the portrait of Rudolf Nureyev, *THE WHITE CROW* (2018). Directed by Ralph Fiennes from a script by Sir David Hare, *THE WHITE CROW* premiered at the 2018 Telluride Film Festival and was released theatrically worldwide in 2019.

In 2016 Gabrielle produced the BIFA-nominated documentary *DANCER* (2016), an examination of the personal and creative evolution of the world-famous – and highly controversial – ballet dancer Sergei Polunin. The film documents Polunin's career and

culminates in the renowned viral dance video *Sergei Polunin: Take Me to Church*, directed by David LaChapelle and created especially for the film.

Gabrielle has also worked with Baby Cow Films, and executive produced the feature *STAN & OLLIE* (2018), directed by Jon Baird and starring Steve Coogan, and John C. Reilly as legendary comedy duo Laurel & Hardy. *STAN & OLLIE* was chosen as the closing film for the 2018 London Film Festival and was nominated for three BAFTAs and a Golden Globe. Gabrielle also Executive Produced *MINDHORN* (2016) directed by Sean Foley, from a screenplay written by 'Mighty Boosh' creator Julian Barrett. The film starred Barrett alongside Steve Coogan, Russell Tovey, and Andrea Riseborough.

Gabrielle's earlier feature projects include Michael DiJiacomo's *ANIMALS* (1998), starring Tim Roth, John Turturro and Mickey Rooney, Goran Paskaljevic's *SOMEONE ELSE'S AMERICA* (1995) starring Tom Conti and Miki Manojlovic, and the Oscar-nominated documentary *ON THE ROPES* (1999), directed by Nannette Burstein and Brett Morgen. Gabrielle founded Magnolia Mae Films with partner Carolyn Marks Blackwood in 1996. Prior to working as an independent producer, Gabrielle was a production executive for Walt Disney Pictures Europe.

In 2021, Gabrielle joined forces with two producers in Australia, Troy Lum and Andrew Mason, to create a new company, Brouhaha. They are already working with talent throughout the UK, USA, Europe, Australia and Asia, with three films and one television series that all went into production in 2022.

Hélène Louvart – Director of Photography

Hélène Louvart is a French cinematographer with over a hundred feature film credits globally. She has worked with the prestigious French director Agnès Varda on the documentary *THE BEACHES OF AGNÈS* (2008). She also shot Wim Wenders' 3D documentary feature *PINA* (2011) which won the BAFTA for 'Film Not in the English Language', and was Oscar nominated for 'Best Documentary Feature'. Her artistic and technical work on *PINA* was recognized by her peers at Camerimage in 2013, when she won the best documentary award.

At the 2014 Cannes Film Festival, Hélène was present with two films: Alice Rohrwacher's *THE WONDERS* (2014) which was selected for the Palme d'Or, and awarded the Grand Jury Prize, and the Greek film *XENIA* (2014) by Panos H Koutras which was nominated for Un Certain Regard and the Queer Palm award.

In 2018, she had two further films selected for the Cannes Film Festival: *HAPPY AS LAZZARO* (2018), again with Alice Rohrwache; and Jaime Rosales' *PETRA* (2018). That same year, Hélène was nominated for Best Cinematography at the Independent Spirit Awards for Eliza Hittman's *BEACH RATS* (2017), which won Best Director at Sundance.

She also shot Karim Aïnouz's *THE INVISIBLE LIFE OF EURIDICE GUSMAO* (2019), the winner of 'Best Film' at Un Certain Regard at Cannes Film Festival in 2019, and for which Hélène won a Golden Camera 300 award at the Manaki Brothers International Cinematographers' Film Festival. She also shot *ROCKS* (2019) which was directed by Sarah Gavron for Fable Pictures and Film Four, and for which she received a BIFA nomination for 'Best Cinematography'.

Hélène teamed up once more with Eliza Hittman in 2019 to shoot *NEVER, RARELY, SOMETIMES, ALWAYS* (2020) which won Berlin Film Festival's Silver Bear in 2020, and for which she was nominated for a Spirit Award. That same year she also shot *MY BRILLIANT FRIEND: THE STORY OF A NEW NAME* (2020) with Alice Rohrwacher.

In 2021, she shot Maggie Gyllenhaal's directorial debut *THE LOST DAUGHTER*, starring Olivia Colman, and Jessie Buckley. It won 'Best Feature' and 'Best Director' at the Spirit Awards. Her other feature, Antoneta Alamat Kusijanović's *MURINA* (2021), also won Caméra d'Or at Cannes Film Festival.

The following year, she worked on two films with Alice Rohrwacher: the short *LE PUPILLE* (2022), which was nominated for 'Best Short' at the 2023 Academy Awards, and the feature *LA CHIMERA* (2023) with Josh O'Connor in the lead. That same year she also shot Giacomo Abbruzzese's *DISCO BOY* (2023) for which she was awarded the 'Silver Bear for Outstanding Artistic Contribution' at the 2023 Berlin International Film Festival.

Hélène is currently working with Israeli director Eran Riklis on *READING LOLITA IN TEHRAN*.

Henrietta and Jessica Ashworth – Screenwriters

Screen's 'Stars of Tomorrow' 2012; Broadcast 'Hotshots' 2013; and listed in the BBC's New Talent Hotlist in 2017, Jessica and Henrietta wrote their first script *THE SHAKESPEARE CLUB* – a farce about authorship controversy – aged 15. Their script *OLIVIA AND JIM* came third on the Brit List 2011. Following on from their TV work on the third series of Sam Bain and Jesse Armstrong's *FRESH MEAT* (2013) and the BAFTA-winning *DIXI* (2014), the

Ashworths wrote on the second series of Phoebe Waller Bridge's BAFTA-winning *KILLING EVE* (2019) for the BBC.

Their debut feature, *TELL IT TO THE BEES* (2018), adapted from Fiona Shaw's novel of the same name, premiered at the 2018 Toronto International Film Festival. Produced by Daisy Allsop, Riverstone and the BFI, the film was directed by Annabel Jankel and stars Anna Paquin and Holliday Grainger.

The Ashworths are currently in development on their directorial debut, *THE CHANGE*. The film, about a girl who develops terrifying powers, began shooting in 2023 and is being produced by Helen Gladders of Gingerbread Pictures.

Helen Scott – Production Designer

Helen's work in film includes successful collaborations with Andrea Arnold for *DOG* (2001), *WASP* (2003) which won the Academy Award for Best Short Film – Live Action in 2005, *RED ROAD* (2006), *FISH TANK* (2009) and *WUTHERING HEIGHTS* (2011). Clio Barnard, for whom she designed *THE SELFISH GIANT* (2013) and *DARK RIVER* (2017). *HOW TO TALK TO GIRLS AT PARTIES* (2017), which she designed for director John Cameron Mitchell, premiered at the Cannes Film Festival in 2018.

She also designed *MANGROVE* and *LOVERS ROCK*, the first two films in the *SMALL AXE* (2020) series, for Academy Award-winning director Steve McQueen. They were both in the Official Selection for the Cannes Film Festival in 2020. For her work on *SMALL AXE*, Helen received a BAFTA Television Craft Award for Best Production Design in 2021. She previously won a BAFTA Craft Award for *A VERY ENGLISH SCANDAL* (2018), which she designed for Academy Award-nominated director Stephen Frears, and which was also nominated for Best Mini-Series at the Golden Globes, BAFTA TV Awards and RTS Television Awards.

Helen has most recently designed *Mothering Sunday* (2021), adapted by Alice Birch, for director Eva Husson, and *Living* (2022), for director Oliver Hermanus, for which Helen has won a British Independent Film Award for Best Craft in addition to *Mary & George* (2024), starring Julianne Moore and Nicholas Galitzine.

Michael O'Connor – Costume Designer

Michael O'Connor's creativity and versatility has seen collaborations with some of the UK's most talented directors. Most notably his work with Saul Dibb on *THE DUCHESS* (2008), starring Keira Knightley, which won him the Oscar, BAFTA, and Costume Designers' Guild Awards.

Michael has also received recognition for his work on films such as *THE INVISIBLE WOMAN* (2013) with actor-director Ralph Fiennes and Felicity Jones and *JANE EYRE* (2011), director Cary Fukunaga, starring Mia Wasikowska, gaining further nominations for Oscar, BAFTA, and Costume Designer Guild Awards.

His further feature credits include Sarah Gavron's adaptation of *BRICK LANE* (2007), Bharat Nalluri's *MISS PETTIGREW LIVES FOR A DAY* (2008) starring Amy Adams and Frances McDormand for Focus Features; and the BAFTA-winning *THE LAST KING OF SCOTLAND* (2006) starring Academy Award-winner Forest Whitaker. He has also designed costume on Pete Travis' comic- book adaptation *DREDD* (2012), Justin Chadwick's *TULIP FEVER* (2017), Matthew Heineman's *A PRIVATE WAR* (2018) and most recently in Francis Lee's *AMMONITE* (2020), Will Sharpe's *THE ELECTRIC LIFE OF LOUIS WAIN* (2021) and Francis O'Connor's *EMILY* (2022).

Michael's work can next be seen in Andrew Cumming's *THE ORIGIN* (2022) and Ellen Kuras's *LEE*.

Jenny Shircore – Hair and Makeup Designer

Jenny Shircore has worked on a vast array of critically acclaimed projects. Jenny's work has seen her collaborate with some of the finest talent in feature films including directors Stephen Frears, Neil Jordan, and Robert Zemeckis.

Jenny has been nominated for three Academy Awards, winning for her work on *ELIZABETH* (1998) directed by Shekhar Kapur. She has also been nominated for nine BAFTA awards, winning three for *ELIZABETH*, *THE YOUNG VICTORIA* (2009), and *THE DRESSER* (2015), starring Sir Anthony Hopkins and Sir Ian McKellen.

Jenny has worked on a variety of high-profile projects including *NOTTING HILL* (1999), *VANITY FAIR* (2004), *GIRL WITH A PEARL EARRING* (2003), *ELIZABETH: THE GOLDEN AGE* (2007), *MRS. HENDERSON PRESENTS* (2005), *CLASH OF THE TITANS* (2010), *MY WEEK WITH MARILYN* (2011), *SUITE FRANÇAISE* (2014), *MACBETH* (2015) and *GREAT EXPECTATIONS* (2012).

Her most recent credits include *BEAUTY AND THE BEAST* (2017) and *THE NUTCRACKER & THE FOUR REALMS* (2018) for Disney. Working Title's *MARY QUEEN OF SCOTS* (2018), for which she has received Academy Award and BAFTA nominations. *THE AERONAUTS* (2019) and *THE KING'S MAN* (2021). Jenny's work on *THE DIG* (2021) saw her nominated for another BAFTA award for Best Make-up & Hair in 2021. She followed up this film with Robert Zemeckis' live-action adaptation of *PINOCCHIO* (2022), and *HERE* also directed by Robert Zemeckis and starring Tom Hanks.

Nina Gold – Casting Director

Nina's recent feature film credits include: *INDIANA JONES AND THE DIAL OF DESTINY* (2023); *CATHERINE CALLED BIRDY* (2022); *EMPIRE OF LIGHT* (2022); *THE WONDER* (2022); *LAST NIGHT IN SOHO* (2021), *THE POWER OF THE DOG* (2021); *THE MAURITANIAN* (2021); *THE TWO POPES* (2019); *1917* (2019); *STAR WARS: EPISODES VII* (2015), *VIII* (2017) and *IX* (2019); *JURASSIC WORLD: FALLEN KINGDOM* (2018); *MAMMA MIA 2- HERE WE GO AGAIN* (2018); *BRIDGET JONES' BABY* (2016); *THE BFG* (2016); *THE DANISH GIRL* (2015); *FAR FROM THE MADDING CROWD* (2015); *HIGH-RISE* (2015); *THE MARTIAN* (2015); *PADDINGTON* (2014) and *PADDINGTON 2* (2017); *IN THE HEART OF THE SEA* (2015); *THE IRON LADY* (2011); *THE THEORY OF EVERYTHING* (2014); *THE IMITATION GAME* (2014); *THE KING'S SPEECH* (2010) and *LES MISÉRABLES* (2012). She has cast eight films with Mike Leigh including *PETERLOO* (2018), *MR. TURNER* (2014), *TOPSY-TURVY* (1999), *VERA DRAKE* (2004) and *ANOTHER YEAR* (2010). Other films include *SIGHTSEERS* (2012); *BEFORE I GO TO SLEEP* (2014); *HOW I LIVE NOW* (2013) ; *RUSH* (2013); *PROMETHEUS* (2012); *THE COUNSELLOR* (2013); *ATTACK THE BLOCK* (2011); *JANE EYRE* (2011); *HOT FUZZ* (2007); *BROTHERS OF THE HEAD* (2005); *THE ILLUSIONIST* (2006); *WILD BILL* (2011); *THE WORLD'S END* (2013); *MY WEEK WITH MARILYN* (2011); *NOWHERE BOY* (2009); *BRIGHT STAR* (2009) and *EASTERN PROMISES* (2007).

Television credits include recent breakout hit *BABY REINDEER* (2024), eight seasons of *GAME OF THRONES* (2011-2019); three seasons of *THE CROWN* (2016-2019); *CHERNOBYL* (2019); *THIS IS GOING TO HURT* (2022); *BAD SISTERS* (2022); *SLOW HORSES* (2022); *ANDOR* (2022); *RAIN DOGS* (2023); *THE POWER* (2023); *BREXIT* (2019); *PATRICK MELROSE* (2018); *KING LEAR* (2018); *THE STATE* (2017); *WOLF HALL* (2015); *MARCO POLO* (2014); *LONDON SPY* (2015); *WOLF HALL* (2015); *ANY HUMAN HEART* (2010) and *THE CRIMSON PETAL AND THE WHITE* (2011). Other television credits include two seasons of *ROME*; *THE RED RIDING TRILOGY* (2005-2007); *THE DEVIL'S WHORE* (2008); *JOHN ADAMS* (2008) and *THE LIFE AND DEATH OF PETER SELLERS* (2004).

Nina has won five Primetime Emmys for Outstanding Casting for her work on *JOHN ADAMS* in 2008, *GAME OF THRONES* in 2015, 2016 and 2019 and *THE CROWN* in 2018. Nina has won a BAFTA for scripted casting on *THIS IS GOING TO HURT* (2022), five Artios awards for outstanding casting on *THE KING'S SPEECH* (2010), *MY WEEK WITH MARILYN* (2011) and most recently *GAME OF THRONES* (2011) and *THE CROWN* (2016). In April 2016 she was honored with a BAFTA Special Award for her outstanding contribution to casting over 100 television and film productions – the first time BAFTA recognised a casting director with a special award.

Directed by
KARIM AÏNOUZ

Produced by
GABRIELLE TANA

Producer
CAROLYN MARKS BLACKWOOD

Based on the novel *QUEEN'S GAMBIT*
by
ELIZABETH FREMANTLE

Written by
HENRIETTA ASHWORTH and JESSICA ASHWORTH

Additional Writing by
ROSANNE FLYNN

Executive Producers
MARIA LOGAN
ANNE SHEEHAN

Executive Producers
ROSANNE FLYNN
NICOLA HART

ALICIA VIKANDER

JUDE LAW

FIREBRAND

EDDIE MARSAN

SAM RILEY
AMR WAKED
PATSY FERRAN

ERIN DOHERTY
MINA ANDALA

JUNIA REES
PATRICK BUCKLEY

and

SIMON RUSSELL BEALE

Director of Photography
HÉLÈNE LOUVART AFC

Production Designer
HELEN SCOTT

Editor
HEIKE PARPLIES BFS

Costume Designer
MICHAEL O'CONNOR

Hair and Make Up Designer
JENNY SHIRCORE

Music by
DICKON HINCHLIFFE

SHELLY WARD
STUART BOOTHER
LYNDON HELLEWELL
CLAIRE LAWRENCE
JAMIE KARITZIS
DAVID BENNIE

JOHN TANNEN
JAMES PAVEY
JUSTIN SYSUM,
MILES LEY
LUKE BAILEY

Line Producer

CARLENE KING

Co-Producer (Prep)

LESLEY STEWART

Associate Producers

SAM GORDON
EMILY LOWE
JAMIE HARVEY

First Assistant Director

LYDIA CURRIE

Financial Controller

RACHEL PROUDLOVE

Production Manager

JAMIE HARVEY

Supervising Art Director

ADAM MARSHALL

Supervising Location Manager

JOEL HOLMES

Sound Supervisor

DANNY SHEEHAN

Re-Recording Mixers

PAUL COTTERELL
PAUL CARTER

Production Sound Mixer

YVES-MARIE OMNES

Script Supervisors

SUSANNA LENTON
CAROLE SALISBURY

Casting Associate

SACHA GARRETT

Editing Consultant

JON HARRIS

Post Production Supervisor	MEG CLARK
Supervising 1st Assistant Editor	MATTHIAS ALBRECHT BFS
A Camera Operator	HÉLÈNE LOUVART
Key A Camera First Assistant	ASHLEY BOND
A Camera First Assistant	CHRIS MCALEESE
A Camera Second Assistant	JOAQUIN BLUNT
Steadicam Operator	CHARLES COWPER
B Camera Operator	RICHARD BEVAN
B Camera First Assistant	OLIVER DRISCOLL
B Camera Second Assistant	SAM JOHNSON
Senior Camera Trainee	TOM BURLINSON
Camera Trainee	ANA RAMIC
C Camera Operator	JAMIE HICKS
C Camera First Assistant	MARCO ALONSO MONEDERO
C Camera Second Assistant	JESSICA LAMB
Camera Trainee	KASIA SERAFIN
Camera Operator, Establishers	OLIVER DRISCOLL
Unit	
Drone Pilot	ANGUS BENSON-BLAIR
Drone Operator	DARREN MILLER
Drone Assistant Camera	ROB FINCH
DIT	JOHN MIGUEL KING
Off Set DITs	CALUM NARDONE, MICHAEL PENTNEY
Playback Operator	JOEL MALONE
Playback Assistants	LEWIS EVERS, GABRIEL STANGER
Gaffer	CAROLINA SCHMIDTHOLSTEIN
Best Boy Electric	DAMIAN COOPER
Electricians	
MALIK ELBARTAL	DOMINIC MOULE
JONO SMITH	DEAN FOARD
JASON CLARE	DEXTER LOVELY
CAMIL LIBERTO	

Chargehands
Genny Operator
Desk Operator
Rigging Gaffer
Best Boy (Rigging)
Rigging Desk Operator

JOHN OSMOND, HADLEIGH LIDDLE
PHIL BAKER
CHARLOTTE ROBINSON
WARREN EWEN
MICHAEL MACKINTOSH
ALEX MURPHY

Key Grip
Best Boy Grip
Grip

DAN SHAW
MADALITSO MALUNGA
STEVE MANNINGHAM

Grip Assistants

DEAN RIGBY, DAWSON MORRIS, SAM KAYE

Grip Trainee
Grip Daily

ALEX ROBINSON
WES JONES

Boom Operator
Sound Assistant
B Camera Boom Operator
B Camera Sound Assistant

CHRISTOPHER ATKINSON
AYESHA BREITHAAPT
BEN COLLINSON
SIMON PICKEN

Production Coordinator
Assistant Production Coordinators
Production Secretary
Travel & Accommodation
Coordinators
Production Assistants

ANA MARIA RADULESCU
SUNIL CHANDLA, SADE GILIBERTI
HENRIETTA ALLEN
EVE PERRY, CHIARA GIAVARINI

Production Runner/Drivers

EBONY PASCALL, JORDAN RHYS
MOFFATT
ABDI YAZDI, JACOB SHAW

Assistant Accountants
Payroll Accountants

MICHELLE PAULY, ANNABEL BENNETT
JESSICA BLIZZARD, TILLY O'HARA

Senior Art Director
Standby Art Director
Assistant Art Director
Storyboard Artist
Art Director (Prep)

PILAR FOY
EMILY WOODWARD
JAMES TURNER
TEMPLE CLARK
SOLOMON HONEY

May Day Animal Masks
Graphic Designer
Assistant Graphic Designer
Calligrapher
Art Department Assistant
Art Department Runner

ALISON DUDDLE
DAVID AHERN
MARIA COSTAS NOVO
ROSALIND WYATT
EVA CALLAND-WALLER
AMARA COOKE

Set Decorator
Assistant Set Decorators
Production Buyer
Assistant Buyer
Action Props Buyer
Petty Cash Buyer

HANNAH SPICE
LAUREN DOSS, HANNAH WILLS
SAMANTHA SUSSEX
CLARISSA LIVOCK
DIMITRA MAZI
BETTIE MCNALLY

Scenic Artists
Illustrator/Scenic Artist
HOD Painter
Breakdown Painter
Prop Master
Storemen
Lead Standby Props
Standby Props
Charge Hand Props
Dressing Props
Prop Trainee
Props

LUCY RAINBOW, SALLY EVANS
SUSANNA BURTON
GREGORY O'DONNELL
MARIAN PADINA
OWEN HARRISON
JAMES GIBSON, ROB FENNER
MELISSA STRONG
LAURIE STEWART
PETER WOOD
ARTHUR FULLALOVE
LAURA MADEIRA
OLIVIA WALKER, SACHA LEYS

Home Economists

Assistant Home Economist

Costume Supervisor
1st Assistant Costume Designer
Assistant Costume Designers

Costume Coordinator
Costume Assistant
Ladies Wardrobe Stylist
Men's Wardrobe Stylist
Principal Standbys

SHERYN WEMBRIDGE

MAJA MESCHEDÉ
JOANNE MOSLEY
ANNA KOTT, MORGAN ALEXANDRA
RICHARDS
MEGHAN ESME WARREN
GEORGIA CHANTRY
SARAH TOUAIBI
ROBERT WORLEY
CARL AMBLER, CHARLOTTE KAYLL

Junior Standby	CLARA FEELY
Costume Standby	ORLA KELLEHER
Costume Artists	EKATERINA (KATYA) KREININ, MADELEINE FURBY
Costume Cutters	ANNA MARIA GENUISE, SAM DIGHTAM
Senior Costume Makers	DANUTE DAINIENE, KATHERINE COX

Costume
Makers

NINA BARNES	KATE PETERS
SARAH PEARCE	DONNA SIMMONS
MARIA SCARY	

Junior Costume Makers

UGNE DAINUITE	NIVERA GILBERT
ANNIE CHUHAN HE	ROSALBA MENSAH
GABRIELLE BEAN	REBECCA DIANA ROBERTS
Men's Fitter	GORDON HARMER
Lead Costume Breakdown	JESSICA SNYDER

Costume Maker/Alterations

SARAH HARTLEY, JORDAN COLLS, ISABELLE FRASER

Truck Supervisor	BONNIE RADCLIFFE
Costume Trainee	AMELIA BUSH
Trainee Set/Truck	MATILDA ROYAL-DAWSON
Principle Costume	SOPHIE HARVEY
Jewellery Maker	JESSICA CORLETT
Crowd Costume Supervisor	ELLEN CRAWSHAW
Key Crowd Costume Standby	KATE HAMILTON
Crowd Costume Junior	SOHIE PREISLER
Crowd Costume Trainee	JOANA DOMINGUES
Crowd Costume Fitters	OLIVER WILSON, FRANCESCA PRIZZON

Crowd Costume Alterations

JENNY MCINALLY	JO BIRKETT
NICOLA HOLTER	LOTTIE ADAMS

GEORGIA BURGESS
Crowd Costume Breakdown
Crowd Costume Buyer
Costume Buyer

JEMA HEWITT
ROXANNE WARREN
LUAN PLACKS
EMMA REES

Hair & Make Up Artists

AUDREY DOYLE
ADAM JAMES PHILLIPS
LISA CHAPE
Hair & Make Up Artist Juniors
Hair & Make Up Artist Trainee
Wig Maker
Crowd Hair & Make Up Supervisor
Crowd Hair & Make Up Artist
Crowd Hair & Make Up Artist
Junior
Crowd Hair & Make Up Artist
Trainee

AMY DE REES
LOUISE LUXTON
LARA PACE, MEGAN LEIGH
FRANCESCA THOMAS
TERRY JARVIS
CAROLINE GREENOUGH
AMIE WILSON
JOSE COLE
ROSIE ALLISON

Crowd Hair & Make Up Artist Dailies

CARLI MATHER
KAREN SCOTT
VICKY JOHNSON
Crowd Hair & Make Up Artist
Junior Daily
Crowd Hair & Make Up Trainee
Daily

SUE NEWBOULD
CLAIRE JONES
MADDIE DYNEVOR
CATRIONA CAMERON

Second Assistant Director
Crowd Second Assistant Director
Third Assistant Director

ARTHUR SHEPHERD
CHRISTIAN JEFFCOAT
ZOE CHAPMAN

Crowd Third Assistant Directors

LEONORA BARTON, SAM HOUSEMAN, ELLE HESNAN

Base PA
Crowd PA

SARAH ANDERSON
OLLY DOUGLAS

Floor PAs

BRIAN GITHIOMI, CORRINE SWALLOW, NATHAN GRANT

Dialect Coaches

MARINA TYNDALL, SANDRA
BUTTERWORTH

Producer's Assistant

JAZ BISSET

Director's Assistant

VIVIANE LETAYF

Director's Assistant (Prep)

ZOE ALKER

Script Supervisor's Assistant

LUIZA PAIVA

Script Coordinator

ELLA WILSON

Dramaturg

JACQUES AKCHOTI

Historical Advisors

DR. ELIZABETH NORTON, DR. RUTH GOODMAN, DR. ONYEKA NUBIA

Religious Advisors

PETER WAGSTAFF, DAVID
CRANKSHAW

Tudor Music Advisor & Lead

TAMSIN LEWIS

Unit Publicists

ELLEN STEERS, BRODIE WALKER

Unit Stills Photographer

LARRY HORRICKS

EPK

PHIL STOOLE

MICHAEL ASPIN

HUGO CURRIE

GRACE HALLIDAY

Miss Vikander's Stand In

CORRINE SWALLOW

Mr Law's Stand In

JAMES HARRIS

Patrick Buckley's Chaperone

HANNAH MOORE

Choreographer

FRANCESCA JAYNES

Intimacy Coordinator

IMOGEN KNIGHT

Location Manager

RYAN FLYNN

Assistant Location Manager

PAUL COVERDALE

Unit Manager

DAN STAVELEY

Locations Assistant

MOLLIE HIRST

Head Of Security

MARK JONES

Security Guards

JOHN LOCKE, FARRUKH SHAMSI, MOHAMMED NEJMAL

Special Effects Supervisor

CHRIS REYNOLDS

SPFX Floor Supervisor

MAT HORTON

SPFX Technicians

HARVEY COLLINS, BARNEY HO

Construction Manager

JASON REILLY

Construction Team

MARK WILLIAMSON, NICK SITTON, BRIAN REILLY

Standby Painter

SIMON HUTCHINGS

Standby Carpenters

TOM SYMES, TOM HIGGINS

HOD Rigger

GRAHAM BAKER

Supervising Rigger

ALEX STEWART

Riggers

HARRY KELLY

FRANK WEBSTER

DAVE O'SHEA

DAN JONES

Transport Captain

ROBERT ARRAND

Assistant Transport Captain

DAVE NEO

Unit Drivers

GEOFF LEWIS

JULIAN THORP

PAUL DONALDSON

JAMES FLEMING

MARK TIFFANY

ROB ROBERTS

ROSS POTTER

RICH DAVIS

BEN JAMES

ADELE SWIFT

CHRIS FLEMING

CHEF MORGAN

DAVID CLARK

DAVE SHIELD

JOHN DALBY

IAN CROZIER

JUSTIN MAINE

JON SPIVEY

MARK PERRY

KAREN WEDGEWOOD

PETER HOCKIN

NICOLA THORP

SAM PEARSON
UMAR AZIZ
VINCE DOUGLAS
MICHAEL GATEHOUSE
MARTIN HEATHCOTE
PAUL IRELAND
NATHAN JORDAN
MARK KERSHAW
MARK SELLERS
BRIAN TURNER
ELAINE WOOD

ROB TEED
STUART HOLDEN
GRAHAM BRIGHTY
SHAUN FLETCHER
ANDY HARDEY
FAISAL IQBAL
ED JOHNSON
PAUL KERSHAW
JAMES LIDSTER
STEVEN SPEIGHT
BRUCE WILSON

Minibus Drivers

CHRIS NAYLOR
VICTORIA NAYLOR
PAUL HARDY
KRISTIAN UMNEY

KEN VARNIS
STEVEN TROTH
ADAM TROTH

Facilities Manager
Facilities Captain
Facilities Operative
Facilities Account Manager

CHRISTIAN OUGHTON
MICK OUGHTON
DAVID STOCK
HANNAH OUGHTON

Medical Manager
On Set Medics
Covid Manager
Covid On Set Supervisor
Covid Assistant
Health & Safety
Fire Marshall
Internet Technician

RACHEL MORLEY
TONY DUNNILL, ANDREW FULLER
STEPHEN TEMPLETON
VANESSA BRITTON
DAVEY WATKINS
ALAN GEORGE, ALISTAIR RICKMAN
CHARLIE DAVEY
ABBIE GRINDROD

Catering Supervisor
Catering Manager
Head Chef

EBBIE BURNS
LUCY LITTLE
HARVEY SPENCER-SMITH

Catering Assistants

CHARLEY REGAN, JACK YELLAND, SARAH THACKERAY

Coffee Truck Barista
Catering Manager at Haddon Hall

JESS MCALLISTER
DEAN TORR

Work Experience

CHRISTINA RENSHAW
GEORGE HIGGINGBOTTOM
HANNAH SHIRCORE
JESSICA HALLAM
MOLLY PLANT
BETH CREW
MARGOT OMIROVA

CAITLIN WILSON
MATTHEW KNIGHT
MASON ALLEN
LEWIS CANTRILL
SARAH NORTON
ANNA-MARIE PENNELL

AND THANK YOU TO ALL OUR DAILIES

1st Assistant Editor

ANNA MBIYA KATSHUNGA BFS

Sound Services Provided by
Sound Designers
SFX Editor
Dialogue & ADR Editor
Additional Dialogue Editor
Assistant Sound Editor

PHAZE UK
PAUL CARTER, ROB TURNER
JOE FLETCHER
KASPER PEDERSEN
ALEXEY KUZNETSOV
MADDIE DAY

Re-recording By
Mix Technicians

TWICKENHAM FILM STUDIOS, LONDON
FILIPE PEREIRA, CHARLIE WHITESIDE

ADR Services Supplied by
ADR Mixer
ADR Audio Producer

GOLDCREST POST PRODUCTION
MARK APPLEBY
LILLIAN CROCK

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LEO BENEDICT
MOLINARE, ELLIE KAVANAGH

Foley Supervisor/Artist
Foley Mixer
Assistant Foley Artist/Editor
Foley Editor

BARNABY SMYTH
KEITH PARTRIDGE
REBECCA GLOVER
MATHIUS SCHUSTER

Music Orchestrated and
Produced by
Conducted by
Orchestra Led and Contracted by
Music Preparation by
Percussion by

DICKON HINCHLIFFE

ANDREW SKEET
LUCY WILKINS
RICHARD SIDWELL
RALPH SALMINS

Voices by

MELANIE PAPPENHEIM, KATE HUGGETT, SARAH GABRIEL

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Assistant Engineer
Additional Recording by
Music Editor
Music Clearance

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ANDY MAXWELL
GEORGE MURPHY
PETER CLARKE
IAN NEIL

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VFX Producer
VFX Supervisor
VFX Coordinator
Head of VFX Editorial
VFX Editor
VFX Editorial IO Assistant
CG Generalists
Digital Matte Painter

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GABRIELA GONCALVES
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GERRY KIRBY
CHESTER KIRBY
DAN WARD, RICHARD JONES
RICHARD TILBURY

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JOSH GOTTO
ANDRIUS JURKEVICIUS
Technical Pipeline
Head of Systems

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PEDRO GARTNER
FABIAN GEISLER, PETER NEPP
KEITH BARTON

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DI Colourist
Colour Assist
Senior DI Online Editor
DI Producers
Assistant DI Producer

HARBOR
JATEEN PATEL
KATIE LINARD
DANIEL TOMLINSON
KAROLINA DZIWINSKA, RACHAEL YATES
MUNAH YAHKUP

DI Assistants

STEVE KNIGHT, SUMIT MALHOTRA, AIDEN TOBIN

Head of Workflow
Technical Manager
Systems Engineers
Mastering Producer
Digital Lab Technician
Commercial Director
Operations Director

DEXTER KONG
PAUL ISLEY
ADAM POWELL, CARL GLENNON
ROB DOWSON
JASHESH JHAVERI
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ALICE RATHERT

For MBK Productions

SHABNUR GAYIBOVA, MEDIA FINANCE
MANAGER

For Magnolia Mae Films

ANDREW SEMANS

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VICTORIA COTTRELL
CASTING COLLECTIVE
THE DEVIL'S HORSEMEN

Birds and Animals Provided by
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Firefly Source Footage Courtesy of

RADIM SCHREIBER

"AH ROBIN, GENTYL ROBIN"
Written by William Cornysh

"HELAS MADAME"
Written by Henry VIII

"MY LADY CAREY'S DOMPE"
Anonymous

"IL BIANCO E DOLCE CIGNO"
Written by Jacques Arcadeldt

"PASTIME WITH GOOD COMPANY"
Written by Henry VIII. Arranged by
Tamsin Lewis

"BLOW THY HORN HUNTER"
Written by William Cornysh

"LA BROSSE"
Written by Pierre Attaignant

"TANT QUE VIVRAY"
Written by Claudin de Sermisy

AGNUS DEI from MISSA LA
SPAGNA
Written by Heinrich Isaac

"MARAZULA SCHIARAZULA"
Anonymous

"THREE RAVENS"
Anonymous

"DOWN BY THE WATER"
Written by Polly Jean Harvey

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MARY GREENWELL, RUTH EADY, JULIE MELLOR & ALL THE HADDON HALL STAFF, CRUMPET,
SORCHA & BORIS
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SOPHIE DOLAN,
JOHN GLENCROSS, TROY LUM, ANDREW MASON, KATARINA MANDIC, TYRO HEATH

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