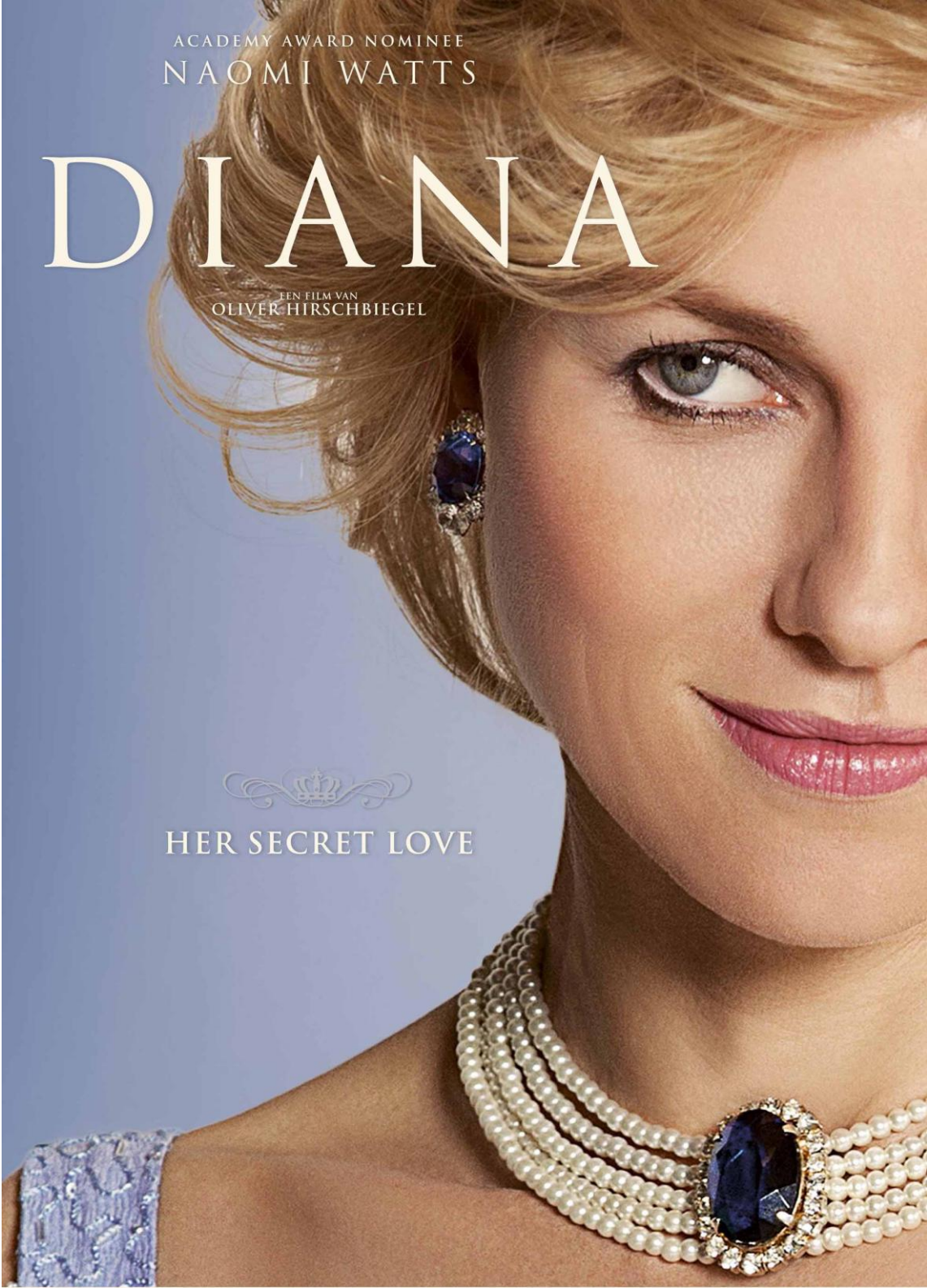


Persmap



ACADEMY AWARD NOMINEE
NAOMI WATTS

DIANA

EEN FILM VAN
OLIVER HIRSCHBIEGEL

HER SECRET LOVE

14 NOVEMBER IN DE BIOSCOOP

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DIANA

Een Film van Oliver Hirschbiegel

Tijdens de laatste twee jaar van haar roerige leven heeft Prinses Diana een geheime affaire met de hartchirurg Hasnat Kahn. De film geeft een intrigerende kijk achter de schermen en sleept je mee in haar onmogelijke maar onvoorwaardelijke liefde, haar verhouding met de pers en de aanloop naar het tragische einde: het auto-ongeluk in Parijs.

Een film over liefde, familie en de tragiek van roem.



Land: UK – Jaar: 2013 – Genre: Drama – Duur: 115 min

Releasedatum: 14 november 2013

Distributie: Cinéart

3 november is de Nederlandse première van Diana - Slotfilm Amsterdam Film Week 2013

Deze avond wordt het startsein gegeven voor de DIANA-veiling. Feestjurken en accessoires gaan onder de hamer voor het Rode Kruis.

Kijk voor meer informatie op www.rodekruis.nl/diana

Alle inkomsten van deze veiling komen 100% ten goede aan het PrinsesMargriet Fonds van het Rode Kruis.



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Persmap en foto's staan op: www.cinéart.nl

Persrubriek - inlog: cinéart / wachtwoord: film

Cast

Naomi Watts	PRINCESS DIANA
Naveen Andrews	DR. HASNAT KHAN
Douglas Hodge	PAUL BURRELL
Geraldine James	OONAGH TOFFOLO
Charles Edwards	PATRICK JEPHSON
Daniel Pirrie	JASON FRASER
Cas Anvar	DODI FAYED
Juliet Stevenson	SONIA
Jonathan Kerrigan	COLIN
Laurence Belcher	WILLIAM
Harry Holland	HARRY
Thusitha Jayasundera	NASREEN
Art Malik	SAMUNDAR
Michael Hadley	JOSEPH TOFFOLLO
Michael Byrne	CHRISTIAAN BARNARD

Crew

Directed by	OLIVER HIRSCHBIEGEL
Produced by	ROBERT BERNSTEIN
Cinematography by	RAINER KLAUSMANN
Film Editing by	HANS FUNCK
Casting by	REG POERSCOUT-EDGERTON
Production design by	KAVE QUINN
Art direction by	MARK RAGGETT
Set decoration by	NIAMH COULTER
Costume design by	JULIAN DAY

THE FILM'S STORY

The heart of the film is the rite of passage of Diana from a slightly depressed, lonely lady to somebody who found fulfilment in her personal life, which extrapolated into her professional life. Within that story is the love story between Diana and Khan.

"It's a beautiful love story," says Hirschbiegel. "It's important for people to know because there is something very true, honest and real about their love. At the same time, it's like a fairy tale; the common man from another culture falling in love with the most famous woman in the world. It teaches us a lot, as any good story does."

In bringing her story to the screen, the director wanted to show as many sides of her character as possible. He notes that like all icons, Diana had a very special existence, but that kind of existence can be very isolating. Combined with a certain sense of paranoia, it made her life very difficult. "When we first meet Diana at the start of the movie, her life has stalled. She's pretty isolated in Kensington Palace and not yet divorced, so she's searching for a purpose," he says. To emphasize her loneliness he filmed many private moments with Diana trapped in her apartment alone, doing everyday things which contrasts greatly with her public life as a princess.

"When Diana meets Khan she understands the importance not just of giving love, for which she had an extraordinary ability, but also of receiving it," explains Hirschbiegel. He follows their relationship to the point where they realize that, although they are emotionally and spiritually attuned, their lives are not compatible. "They had a very committed relationship but then ultimately there wasn't that final commitment, and that's what we dramatize," notes Bernstein.

Hirschbiegel believes that Diana and Khan immediately recognized each other as soul mates. "They are both what I call 'energy people.' They were both healers and were very perceptive of people's needs. He's still a doctor and, although she never practiced it, I believe she had the same healing energy. All the people I spoke to agreed that when she took someone's hand, she elevated that person."

The producers agree with this interpretation. "They both wanted to save people's lives and that's the key component in our love story. Hasnat is a heart surgeon and is very dedicated to what he does and Diana wanted to help people, so there was a *raison d'être* which drew them together."

"Who knows what would have happened if she were still alive today?" Bernstein asks. Hasnat said fairly recently when he opened the hospital in Pakistan that Diana would've definitely been at his side as his wife or married to somebody else. "This gives you the sense that from his point of view it wasn't necessarily over, but he didn't have the opportunity to have a second chance and that is the tragedy of this story," he says.

BRINGING DIANA'S STORY TO THE SCREEN

The idea for DIANA was generated in-house at Ecosse Films several years ago. The story the filmmakers wanted to tell was the love story between Diana and Dr. Hasnat Khan, a British Pakistani heart surgeon. "It seemed to us that it was the key to understanding the last two years of her life," says Bernstein. Although the producers knew they wanted to make the movie, they weren't confident they could take it forward into development until the inquests had taken place into Diana's death. At the inquest, Khan went on record confirming he had had a relationship with Diana. "He went into quite a bit of dignified detail, which was extremely helpful to us in terms of deciding that that period in her life was now history," explains Bernstein. "We decided now we could interpret that and make a film based on facts."

From the outset, Bernstein wasn't interested in making a typical biopic about Diana. They set about to make a film that focused on who Diana became in those last two years, rather than on the tragedy of how she died. "If you're looking at a famous person's life you have to consolidate it into a specific time period and through a key relationship, that is largely unknown, you can clarify the filmmaker's interpretation of that person's life," he explains.

"Diana became herself in those two years and we're very lucky that that journey is tied up in a love story," Bernstein adds. "Diana did a lot of good and was a pioneer in terms of bringing awareness to landmine victims which is important to revisit. The way that she felt played a strong part in terms of her ability to be more confident and become the woman she became at the end of her life. Hasnat was a very key component towards that happening."

The producers approached Stephen Jeffreys, a prominent playwright and film writer to bring their story to the screen. At the time they were already working with him on a film about Florence Nightingale. "We wanted to work with Stephen because he's a fantastic writer of character and he's also a very dexterous writer," Bernstein states.

The producers met with Jeffreys and presented him with a three-page story outline about Diana and Khan. He went away and returned a few days later with pages of coloured charts plotting the film's story. "I remember poring over these charts with Ecosse and our researchers in the café at Waterstone's in Piccadilly and thinking we had something special," he recalls.

One of the writer's key points of references when writing the screenplay was a meeting he had with Diana, when she awarded him a prize at the Evening Standard Drama Awards at the Royal Court. "I realized from talking to her that the standard press portrayal of her as a brainless bimbo was utterly wrong: she was quick, witty and intelligent. That five-minute conversation was my lodestar as I wrote the film: I returned to the voice I'd heard when imagining what she would say."

PAINTING AN ACCURATE PORTRAIT

Writing a script based on real people and events, and in particular, writing about one of the most famous people in the world was something Jeffreys found challenging. "The crucial events of any such films are the moments to which there were no witnesses, the private scenes, usually between two people where no-one actually knows what happened. In these scenes I had to take off and fly using empathy and imagination. This was the hardest part."

The filmmakers wanted to portray Diana's life as accurately as they could. Consequently the film is heavily researched from archive and source materials and with consultants and people who had met her. "Clearly there's some dramatic interpretation because we weren't always privy to what actually happened behind closed doors, but in those scenes we try to go with what we felt the spirit of things were," notes Bernstein.

In researching the screenplay, Jeffreys read an abundance of books and articles on related topics. Of these, the most important was *Diana: Her Last Love*, by Kate Snell who became a consultant on the film. The book, which Ecosse had optioned, deals directly with Diana's relationship with Khan and examines the events with forensic skill. "Kate introduced us to certain people who were close to Diana and we interviewed them which was extremely helpful," Bernstein recalls. "Certainly some of the insights in the film come in part from her journalistic endeavours."

Jeffreys also read Sarah Bradford's *Diana*, "which gives by far the best account of the formation of Diana's character," he says. Meeting Oonagh Shalney-Toffolo, one of Diana's healers, was also a great privilege for the writer providing valuable insight into the spiritual aspects of Diana's character. "Finally having lunch with David Puttnam in the House of Lords was very significant: he knew Diana well and told me I caught her character accurately."



CASTING THE DIRECTOR: OLIVER HIRSCHBIEGEL JOINS DIANA

The next significant step for the producers was to find the film's director. "It's part of what we do, to cast the director. It's a critical choice you make and we wanted to make the right choice," notes Bernstein. Their search led them to Oliver Hirschbiegel, the Academy Award® nominated director of *DOWNFALL*, a film they had watched several times. The producers recognized Hirschbiegel's ability to create drama out of somebody globally famous. "He had already made one masterpiece about an icon, in this case an evil icon, in the last days of his life. Diana is another icon and in her own way, she was stuck in her own bunker."

At the time the producers didn't think about whether Hirschbiegel was a British or non-British director. "We just felt Oliver was the perfect director for this film," states Bernstein. Hirschbiegel had heard of 'Princess Diana' but he wasn't at all familiar with the story they wanted to tell. When he was first sent the script, he admits he didn't want to read it. "I wasn't interested in Princess Diana but my agent told me that Stephen Jeffreys is a very fine writer so I read it. I was totally surprised – ten pages in I was completely hooked and I got what I hadn't expected – a very exciting and touching love story."

The script was basically written by the time the director came on board, but Hirschbiegel wanted to increase the audience's awareness of the press and security surrounding her. "He was very astute about the way a celebrity's life is constantly monitored and this, I think, increases Diana's sense of isolation and emotional emptiness in the film," says Jeffreys.

Bernstein acknowledges having a German director made it interesting, as he didn't come with any baggage or judgment. "I think that was of great benefit to us because we all had a collaborator who was just going for the story and the subject matter, rather than worrying about the perception, the history: all those sorts of things that we obviously have in the UK."

Hirschbiegel agrees that it helped him enormously in making the movie. "As a German, I'm not really part of what's going on in this country and that helped me a great deal because I have a very clear viewpoint. I felt I was able to make a film that's as authentic, honest and true as possible, without having anything to fear."

In preparing for the film, Hirschbiegel did his own extensive research. He read the same books, studied her videos over and over again and covered his walls with her photographs. "I met quite a lot of people who were close to her but the most useful source was the photographs. It's the look, her posture, her eyes, the way people look at her – they tell a million stories." Hirschbiegel also had access to a lot of the personal letters Diana wrote and these became a precious source of information for him. "She wrote up to six letters a day, describing the details of her situation: her thoughts and feelings. She was also a phone maniac and she was very direct and would always express her emotions and how she felt."

The first thought Hirschbiegel had about Diana's character was that she was like an old-fashioned movie star, in the vein of Marlene Dietrich. "She radiated a certain kind of energy that you only see in these stars and, like all icons, she's wasn't perfect, but that's what makes them real and that's why people adore them. The women of the world loved Diana."

The more Hirschbiegel researched Diana, the more he fell in love with her character. He describes her as the most fascinating and complex character he has ever worked with. "She really was a game

changer. You marry into the Royal Family and there are two ways; you either play the game, which is very isolating and not very fun for a woman, or you chose to be the rebel and sort of do it, but go against it at the same time." That's exactly what Diana did and he admires her for it. "She was a rebel, so insecure and afraid but at the same time she was a fighter and I loved that. Hasnat's grandmother compares her to a lioness and that's exactly what she was."

Biografie

Oliver Hirschbiegel (1957) is een Duitse filmregisseur met grote titels als DAS EXPERIMENT (2001) en DER UNTERGANG (2004) achter zijn naam.

In Hamburg studeerde hij aan de Kunstacademie, waar Hirschbiegel begon te experimenteren met fotografie en film. Zijn eerste filmpjes trokken de aandacht van een aantal Duitse TV producenten, waarna hij in 1986 zijn eerste film voor het project DAS! PROJEKT schreef en regisseerde. Als succesvolle televisieregisseur maakte Oliver vele afleveringen voor de series TATORT en COMMISSARIS REX. De film DAS EXPERIMENT, waarmee Hirschbiegel in 2001 debuteerde, werd lovend ontvangen. In 2004 trok Hirschbiegel wereldwijd aandacht met zijn film over de laatste dagen van Adolf Hitler: DER UNTERGANG won verschillende internationale prijzen en kreeg een Oscarnominatie voor beste buitenlandse film.

Filmografie:

2013	Diana
2009	Five Minutes of Heaven
2007	The Invasion
2004	Der Untergang
2002	Mein Letzter Film
2001	Das Experiment



ASSUMING THE ROLE OF A PRINCESS: NAOMI WATTS STARS AS DIANA

To portray Diana, the filmmakers looked no further than the British-born actress Naomi Watts, a two-time Academy Award® nominee for her leading roles in 21 GRAMS and THE IMPOSSIBLE. "I don't know who else would have been right and who could have pulled it off," says the director. "Naomi's an exquisite actress and is outstandingly good. She has the ability to be a chameleon. You know it's her and at the same time it's definitely that character and in this case you're watching Diana. That's an exceptional gift."

As an actress, Watts is better known for doing contemporary films. "This film is very near contemporary so we need it to feel quite edgy and real. Naomi brings all of those qualities to the screen," says Bernstein. "She's a very brave actress and her prior films have largely dealt with intense emotions. We knew she had the real range of ability and courage to fulfil the role."

Additionally, it's important to the filmmakers that Watts is British. "Naomi was born in Britain and this role is in her DNA. She remembers where she was the day Diana died and the impact it had on her and the world. She just inhabits the role and her ability to capture Diana's voice is uncanny."

Deciding whether to take on such an iconic role was not easy for Watts. At the time they approached her, she was in Australia filming TWO MOTHERS for director Anne Fontaine. "I struggled with the idea for some time, obviously because she is the most famous woman of our time, and with that comes a lot of pressure. Everyone feels they know her so I questioned whether I could ever claim her as being my own character."

The filmmakers continued to pursue her and she finally agreed to read the script. At the same time, she began her own research and quickly discovered there was a lot about Diana she didn't know. This was exciting for her. "I was definitely fascinated by the idea and I liked that this was a great love story. I realized there was a lot I didn't know about her life, which was this relationship at the centre of the movie."

Very quickly, Watts became captivated by Diana's character. This was a role that encompassed everything she looks for as an actress. "I like to play women who are complicated and full of contradictions, and Diana was this and more. At times she was strong and rebellious: she could also be happy, giggly, flirty, mischievous and incredibly wise. I'm interested in watching those kinds of women on screen. I'm also drawn to these kinds of women in my friendships in life."

Taking on the role of Diana could not have been done without the right director providing her with a safety net. Watts was already an admirer of DOWNFALL, which she describes as a masterpiece and a brilliant piece of storytelling. "When I met with Oliver, I realized he had become completely obsessed with Diana and entrenched in that world. We sat together and compared stories and I knew that taking on this character was about trusting him and the screenplay completely." In Hirschbiegel's hands, she believed the film would work. Several weeks later, she relocated to London to begin the process of becoming Diana.

BECOMING A PRINCESS

Watts immersed herself in research and training in preparation for her role. "I definitely prepared more for this role than I have for any other character," admits Watts. During this time, Hirschbiegel continued to send her endless little tidbits of information that he had come across, including the perfume that Diana wore.

For Watts, the most important element in becoming Diana was the voice. "I had six weeks of hardcore daily coaching with Penny Dyer (THE QUEEN, MY WEEK WITH 8

MARILYN) before we started filming as well as William Conacher (RAILWAY MAN, BILLY ELLIOT) coaching me on set. I just knew I had to get it right," she says. "Diana's voice was something we all remember very well. She was aristocracy but it wasn't that old-fashioned stiff upper lip. It was warm and modern and there was a breathiness to it, which makes it sound more attractive. There was a lot to get right. Even my mother said to me, 'Oh God. I don't know if you'll be able to get that voice, Naomi!'"

The Panorama interview between Diana and Bashir was the greatest source of information that the actress focused on. "I watched it over and over again and listened to the audio on a daily basis during the weeks leading up to the shoot and during filming."

Watts used the interview to study Diana's voice, her mannerisms: the way she moved her face, her hair and her eyes. She also used it to gain a deeper insight into her character and the more she listened, the more she grew to admire her and understand why she spoke out.

"I think her answers in that interview were brilliant. I know people have mixed feelings, but I think I would have wanted to do the same thing, and I don't know if I could have been that courageous. Here was a woman who went into that life at 19 with absolutely no preparation. I loved that she fought for her happiness against all odds and I take my hat off to her."

Once pre-production commenced, Watts worked closely with Noriko Watanabe (MEMOIRS OF A GEISHA, PORTRAIT OF A LADY) who designed her hair and make-up. Together with Hirschbiegel, they pored over hundreds of photos of Diana taken between 1996 and 1997. The filmmakers agree that although it was important to have a look that audiences would buy into, they didn't want Watts to become a caricature. "Naomi is not a lookalike for Diana and that's not what we wanted," explains Bernstein. "It's our interpretation and obviously the look is part of that interpretation."

Diana's hairstyles were some of the most photographed and documented in the world, and they defined the different stages of her life. For Watts, her transformation began with the wig. "We have four wigs because there were different lengths and colours between 1995 and 1997. This was quite tough during filming as there were often four changes in a day," she says.

The next defining characteristic was Diana's nose. "Our noses are completely different so I wanted something to make mine stronger without it being too distracting," she states. They tried several different options, before deciding on one small prosthetic on the bridge of her nose.

Although the wigs and the nose were added, the director claims it was all in the eyes. This involved a great deal of mascara and for the Bashir interview extra heavy eyeliner. Watts also shaved her eyebrows to be more like Diana's. "The make-up was actually very simple, but there was always something incredible about her eyes. They could change from being very shy and vulnerable to a powerful eye contact that was almost confronting. Because of her eyes, the story could often be told just with one look," she explains.

In addition to taking on some of the physical attributes, Watts had to train her face to move in the opposite direction. "My face tends to go to the right but Diana's goes to the left and that's the side I had to learn to use. It was actually quite difficult to train my face to work in the opposite way."

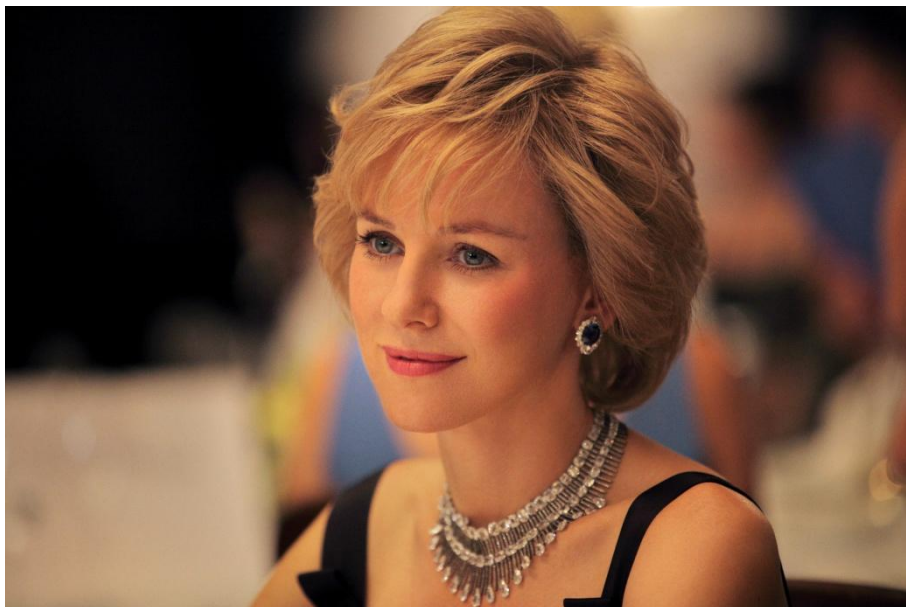
The costumes also played an important part in transforming the actress. Diana's wardrobe had been documented as much as her hair and it's a big part of what people are familiar with.

Costume designer Julian Day (RUSH, NOWHERE BOY) focused on blocks of simple color in navy, black, beige and cream. "In the last few years of her life, Diana became very simple in her style, very elegant and classic. She wore a lot of shift dresses and didn't wear a lot of pattern," he says. "I chatted to Naomi about what suited her and we talked about her look. It was important to marry the two together – what suited her and what suited Diana. It's the idea of her style and elegance more than anything else."

Day approached various designers about reproducing some of the looks for the movie. Versace, one of Diana's favourite designers, reproduced the exact blue gown that Diana wore to the Victor Chang event in Sydney, Australia. Jacques Azagury, also one of Diana's favourite designers, lent them two of the dresses that Diana actually wore. "Proportionally, they fit Naomi perfectly and we only had to alter it slightly," he notes.

Not all of her costumes are exact recreations of Diana's clothes. "What we have done is reproduce her style rather than copy every item. Some people may like that and some may not but we are not making a documentary. There are a lot of occasions when people don't know what she wore, so I took it as a whole design, rather than reproducing individual pieces."

For the film's iconic scenes, the filmmakers felt the costumes had to match exactly because these images have been seen so many times before. These include the Bashir interview, the Victor Chang charity event and Diana's landmines crusade. "Because these scenes are so famous it was important that the audience wasn't taken out of them," Day explains.



NAOMI WATTS (Diana) was honoured with an Academy Award® nomination in 2013 for Best Actress for her performance in Juan Antonio Bayona's THE IMPOSSIBLE. She also earned Best Actress nominations for a Golden Globe® Award, a SAG Award®, a Critics' Choice Award and received the Desert Palm Achievement Actress Award at the Palm Springs International Film Festival.

Watts also earned an Academy Award® nomination for Best Actress for her role in Alejandro Gonzales Inarritu's 21 GRAMS. The film also garnered Best Actress Awards from the Los Angeles Film Critics Association, South-eastern Film Critics Association, Washington Area Film Critics and San Diego Film Critics, as well as Best Actress nominations from the SAG Awards®, BAFTAs®, Broadcast Film Critics and Golden Satellites. At the film's premiere at the 2003 Venice International Film Festival, she received the Audience Award (Lion of the Public) for Best Actress.

Next up for Watts is the gritty drama SUNLIGHT JR., opposite Matt Dillon, which premiered at the Tribeca Film Festival and the highly anticipated TWO MOTHERS, from director Ann Fontaine, which premiered at The Sundance Film Festival earlier this year.

Other recent film credits include Clint Eastwood's critically acclaimed J. EDGAR, Jim Sheridan's DREAMHOUSE, Doug Liman's FAIRGAME, Woody Allen's YOU WILL MEET A TALL DARK STRANGER, Rodrigo Garcia's MOTHER AND CHILD, for which she received an Independent Spirit Award nomination for Best Supporting Actress and Tom Twyker's THE INTERNATIONAL.

Watts has had an impressive list of movies since her acclaimed turn in David Lynch's MULHOLLAND DRIVE. Her credits include Peter Jackson's epic remake of KING KONG, WE DON'T LIVE HERE ANYMORE which she starred in and produced, THE ASSASSINATION OF RICHARD NIXON, David O. Russell's I (HEART) HUCKABEES, Marc Forster's STAY, Gore Verbinski's THE RING and its sequel, THE RING 2, Merchant Ivory's LE DIVORCE; John Curran's THE PAINTED VEIL, David Cronenberg's drama/thriller EASTERN PROMISES and Michael Haneke's thriller FUNNY GAMES.

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's FLIRTING.

Among her many awards and recognitions, Watts received the Montecito Award from the Santa Barbara Film Festival in 2006 for her role in KING KONG, was honoured by the Palm Springs Film Festival in 2003 for 21 GRAMS, and in 2002, was named the Female Star of Tomorrow at ShoWest and received the Breakthrough Acting Award at the Hollywood Film Festival, both for her work in MULHOLLAND DRIVE. She was most recently honoured for her entire body of work at the 2011 Deauville Film Festival.

ASSEMBLING THE CAST AROUND DIANA

Naveen Andrews, who is originally from the north of India, was the filmmakers' first and only choice to portray Khan. "Having seen his performances in THE ENGLISH PATIENT and the television series LOST, we realized he had a great range," says Bernstein. "There's definitely a sympathy about how he goes about his work."

Hirschbiegel adds that he was the first man he thought about when reading the script. "I thought back to Minghella's ENGLISH PATIENT. Back then, I loved the love story between Naveen and Juliette Binoche and it touched me more than the other stories. I thought to myself, 'I need that guy.' We were lucky he was available."

Of all the characters in the film, Jeffrey notes that Khan was the most difficult to write. "He's very resistant to publicity. I admire him enormously and my fervent hope is that he will appreciate being restored to his rightful place in the Diana story," he says. The producers agree that portraying somebody who is still alive, who is very private, is very tricky, but in the end, Andrews accomplished it perfectly. "I think Naveen captured the essence of Hasnat entirely, with great charm, sensitivity and joie de vivre."

Andrews received the script from his agents and responded to the project immediately. "I wanted to do a love story, something very pure, something close to David Lean's BRIEF ENCOUNTER. When I met Oliver he seemed to have a grasp of the spiritual side of Diana-an awareness that suffuses his vision of the love story and the piece as a whole."

Andrews was grateful to be able to connect with people who know or knew the heart surgeon and were happy to talk to him. Through them, he was able to get a feel for the kind of human being he was during the time the movie was set. The few pieces of footage that existed, particularly an interview from years later, were also very helpful to him. "Above all, I learned that Hasnat is utterly dedicated to his vocation as a heart surgeon. He's also very masculine and seemingly free of the neurosis that afflicts most modern men."

It had always been the filmmakers' intention to treat Khan with sensitivity and respect in bringing his character to the screen. "It's a big deal to be creating a film that features him," acknowledges Bernstein. Andrews shared this viewpoint. "Given that a lot of the cast are playing real people, we feel a tremendous sense of responsibility towards them. I would like to think that this is a story they would have wanted to be told."

Although the filmmakers know that Khan is aware of the movie, they acknowledge that they haven't had a chance to meet with him. Hirschbiegel admits he would have found this very difficult. "I realize now how tragic it must have been for him. Anybody who has ever been truly in love must know how it feels to lose a loved one like that, and it's a very sad and painful thought. I know he is out there and will probably see the film eventually, so I hope I did everything right."

Surrounding Watts and Andrews in DIANA is an ensemble of highly accomplished and talented British actors. Douglas Hodge (Paul Burrell), Geraldine James (Oonagh Toffolo), Charles Edwards (Patrick Jephson) and Juliet Stevenson (Sonia) assume these critical roles. In casting these actors, the filmmakers were able to meet with some of the real people they were portraying which helped them enormously, although the director stresses he didn't want to go for lookalikes.

"For Jephson, for example, I was looking for the right posture and vibe. The actual Jephson is more heavy set." Charles Edwards, who was most recently seen on the award-winning series DOWNTON

ABBEY, agrees that he doesn't bear any physical resemblance to him. "It's the suggestions of him rather than a slavish recreation," he says. Edwards responded to the film because it's a love story. "The other thing I liked about it was that Charles and the Queen don't appear. It's the people you perhaps know less about, other than her of course, that makes it a story worth telling."

When searching for the right actor to play Paul Burrell, although Hirschbiegel had uncovered some negative press about him, he decided he wanted to cast someone likeable. "You have to remember that Paul was, at the time, very important to Diana. He loved her and he must have been devastated when she died."

Douglas Hodge, the Tony®-winning star of *La Cage aux Folles* was extremely cautious when he first heard there was a film about Diana. "When I thought of Paul Burrell, I was even more cautious. But then I heard that Oliver was directing, so I knew there would be a different take on it."

Once he began his research, Hodge was surprised how much had been written about Burrell and how much he had generated himself. He discovered countless books, hundreds of hours of footage, videos, interviews and even a reality television show. "I did watch it all but I'm not so interested in doing an exact impersonation. I think what I am interested in is his devotion to her, his attention to detail, those kinds of things."

Although Geraldine James (*GIRL WITH THE DRAGON TATTOO*, *SHERLOCK HOLMES*) doesn't look at all like Oonagh Toffolo, the director felt she hit the right note. He met Oonagh on several occasions and he believes she will be happy with the casting. "Geraldine captured her warmth and spirituality perfectly," he says.

Not all of the characters are portraying real people. The Sonia character that Juliet Stevenson (*TRULY, MADLY, DEEPLY*, *BEND IT LIKE BECKHAM*) plays isn't based on any one particular person. "It's actually loosely based on various friends Diana had around her in those years, including her healer, spiritual advisor and therapist. She's a fusion of all of them," Bernstein explains.

NAVEEN ANDREWS (Hasnat Kahn) is known for his role in JJ Abram's award winning hit series LOST. His performance earned him the Best Supporting Actor nominations at the 2005 Emmy Awards and the 2006 Golden Globes Awards. His other television credits include THE BUDDHA OF SUBURBIA directed by Roger Michell for the BBC.

His most recent film credits include Joel Silver's THE BRAVE ONE with Jodie Foster directed by Neil Jordan and GRINDHOUSE for director Robert Rodriguez.

In 1996, he starred in the critically acclaimed film, THE ENGLISH PATIENT, with Ralph Fiennes, Kristin Scott Thomas and Juliette Binoche, for writer/director Anthony Minghella. He began his career in London, where he studied at the Guildhall School of Music and Drama, and currently resides in Los Angeles.

DOUGLAS HODGE (Paul Burrell) is a four times Olivier®-nominated actor/director, who has worked at the National Theatre, the RSC, Shakespeare's Globe and the Royal Court Theatre. He has achieved great success on the stage in plays such as NO MAN'S LAND and THE CARETAKER at the Comedy Theatre, PERICLES at the National Theatre, BLINDED BY THE SON at the Cottesloe Theatre (National Theatre) and THE WINTER'S TALE at the Roundhouse, amongst others. For his Broadway debut in LA CAGE AUX FOLLES, he won the Tony®, Drama Desk and Outer Critics Circle awards.

For ten years Hodge worked closely with Harold Pinter, starring in many of his plays including BETRAYAL at the National Theatre's Lyttelton Theatre; MOONLIGHT at the Almeida Theatre; and A KIND OF ALASKA, THE LOVER and THE COLLECTION at The Donmar Warehouse. He was also Associate Director at the Donmar from 2007 to 2009.

For television, Hodge received critical and popular acclaim in the BBC's award-winning production MIDDLEMARCH, which also aired in the United States. His recent TV appearances include SKINS, OUTNUMBERED, ONE NIGHT, UNFORGIVEN, THE UNINVITED and THE WHISTLEBLOWERS. He also featured in the popular television movie MANSFIELD PARK.

Hodge's notable film credits include VANITY FAIR, ROBIN HOOD and the soon to be released SERENA.

In addition to his acting achievements, Hodge released two albums of his own compositions 'Cowley Road Songs' and 'Nightbus', and is the recipient of the Stiles and Drewe 2012 Best New Song Award.

GERALDINE JAMES (Oonagh Toffolo) works across film, television and the stage. Her most recent film work includes David's Fincher's THE GIRL WITH THE DRAGON TATTOO, Guy Ritchie's SHERLOCK HOLMES and its sequel SHERLOCK HOLMES: GAME OF SHADOWS, Tim Burton's ALICE IN WONDERLAND and Nigel Cole's MADE IN DAGENHAM.

James is a four times BAFTA® nominee for her television work for DUMMY, THE JEWEL IN THE CROWN, BAND OF GOLD and SINS. Other television credits include UTOPIA, LITTLE BRITAIN, THE LAST ENEMY, CRIME & PUNISHMENT, BLOTT ON THE LANDSCAPE and THE HISTORY MAN, among many others.

On stage, Geraldine played Gertrude in Michael Grandage's Donmar on Broadway production of HAMLET opposite Jude Law. Other theatre credits include 13 (National Theatre), THE SEAGULL (Arcola Theatre), VICTORY (Arcola Theatre), THE UN INSPECTOR (National Theatre), THE CHERRY ORCHARD (Oxford Stage Co) and THE MERCHANT OF VENICE (Phoenix Theatre and Broadway) for which she won the Drama Desk Award, and was nominated for a Tony® Award.

Geraldine trained at The Drama Centre and was awarded an OBE in 2003. She was also awarded the Coppa Volpi Award for Best Actress at the Venice Film Festival for her performance in Sir Peter Hall's SHE'S BEEN AWAY.

CHARLES EDWARDS (Patrick Jephson) is a graduate of the Guildhall School of Music and Drama. Most recently he was seen co-starring in the popular television series DOWNTON ABBEY, written and directed by Julian Fellowes. He also starred as 'Bertie' in the original stage play of THE KING'S

SPEECH, on a national tour that included the West End. His performance gained high appraisal from critics across the board.

In 2011, he was shortlisted for Best Actor at the Evening Standard Awards for his role as Benedick in *MUCH ADO ABOUT NOTHING* at Shakespeare's Globe Theatre. He was also recognized at the Whatsonstage Awards for his performance as Andrew Aguecheek in Peter Hall's production of *TWELFTH NIGHT*.

Notable film credits include *BATMAN BEGINS* directed by Christopher Nolan, *AN IDEAL HUSBAND* starring Rupert Everett and Julianne Moore and *MUCH ADO ABOUT NOTHING* directed by Jeremy Herrin.

For television, he has appeared on *MISTRESSES*, *WALKING THE DEAD*, *RUMPOLE OF THE BAILEY* and *MIDSOMER MURDERS*, among others.

Since launching his career, **CAS ANVAR** (Dodi Fayed), has performed in over 80 roles in both film and television. He will soon be seen in the TV series *AIR FORCE ONE IS DOWN*, adapted from Allistair MacLean's international thriller and the hit series *NCIS: LOS ANGELES*.

Anvar's film credits include *SOURCE CODE*, *SHATTERED GLASS*, *THE TERMINAL*, *NEVERLAND*, *THE FACTORY*, *AGENT OF INFLUENCE*, and most recently, the multi award-winning Oscar-nominated *ARGO*.

On the smaller screen, Anvar appeared opposite Naveen Andrews in the final season of *LOST* playing the role of his brother Omer. Some of his other television credits include *LAST RESORT* (ABC), *"24"* (FOX), *MAJOR CRIMES* (TNT), *IN PLAIN SIGHT* (USA Network), *LEVERAGE* (TNT), *BOSTON LEGAL*, *N.C.I.S.*, *THE UNIT*, *E-RING* and *MEDIUM*.

In Canada he featured in the hit television series *THE TOURNAMENT*, for which he was nominated for two Gemini awards for Best Ensemble Comedy Cast. He was also nominated for two ACTRA Awards for Best Actor for his roles in *THE PHANTOM* and the BBC/Discovery mini-series *SUPERSTORM*.

An accomplished stage actor, Anvar is the Founding Artistic Director of the acclaimed Shakespeare in the Park touring company (Repercussion Theatre) which tours extensively across Eastern Canada and throughout the United States.

Anvar has substantial roles in several of the largest video games in the world (*CALL OF DUTY: BLACK OPS 2*, *HALO 4*) and is the voice of Altair in the popular video game *ASSASSINS CREED: REVELATION*. He recently enjoyed a very successful appearance at the MCM Expo London Comicon in Oct 2012 as well as three major Game Launches in Nottingham.

Born in Canada, Anvar is a graduate of Montreal's prestigious National Theatre School and is a recipient of the Carla Napier Award for Achievement in the Montréal Theatre community. He also received the Alliance Quebec's Youth Achievement Award for accomplishments in the Arts.

Although **JULIET STEVENSON** CBE (Simone Simmons) has gained fame through her television and film roles, she is best known for her work on the stage. In 1992, Stevenson was honored with a Laurence Olivier Theatre Award for Best Actress for her performance in *DEATH AND MAIDEN*. Seven years later she was awarded the C.B.E. (Commander of the Order of the British Empire) in the 1999 Queen's Birthday Honors List for her services to drama.

Most recently, Stevenson completed filming on *THE LETTERS*, directed by William Reaid in which she stars as Mother Teresa. For her lead role as Nina in Anthony Minghella's *TRULY, MADLY DEEPLY*, Stevenson earned a BAFTA® nomination for Best Actress. She went on to win Best Actress awards at the Evening Standard British Film Awards, the Mystfest Film Awards and the Sitges-Catalonian Film Awards. Other notable screen credits include *EMMA*, *BEND IT LIKE BECKHAM*, *NICHOLAS NICKELBY*, *BEING JULIA*, *DROWNING BY NUMBERS*, *BREAKING AND ENTERING*, *INFAMOUS* and *MONA LISA SMILE*.

Stevenson has graced the small screen on some of Britain's finest TV series. Most recently, she was seen in *THE HOUR* and *WHITE HEAT* for the BBC. Her earlier television credits include:

GHOST, LEWIS, THE MALLENS, MAYBURY, CROWN COURT, 10 DAYS OF WAR and PLACE OF EXECUTION. For her roles in the drama series, THE ACCUSED, THE POLITICIAN'S WIFE and PERFORMANCE: A DOLL'S HOUSE, Stevenson earned BAFTA® TV nominations for Best Actress.

The incredibly versatile actress has also starred in the television movies: THE SNOW QUEEN, TRIAL BY FIRE, CIDER WITH ROSIE, VERDI, HEAR THE SILENCE, THE PACT and the award-winning THE ROAD FROM COORAIN for which she won an AFI for Best Actress.

Throughout her career, Stevenson's work on the stage has continued to be honored and recognized, earning her a total of five Olivier Award nominations for Best Actress. She has been a member of The Royal Shakespeare Theatre Company since the early 1980s starring in productions which include: THE HERETIC, LES LIAISONS DANGEREUSES, AS YOU LIKE IT, MONEY, MEASURE FOR MEASURE, TROILUS AND CRESSIDA, ANTONY AND CLEOPATRA and THE TEMPEST. She has also performed in DUET FOR ONE (Almeida Theatre), ALICE TRILOGY (Royal Court), PRIVATE LIVES (National Theatre), BURN THIS (West End) and HEDDA GABLER at the National Theatre.

Born in Essex, England, Stevenson is a graduate of the RADA and is a member of the RADA Council.

