

Persmap

FROM THE DIRECTOR OF
CALENDAR GIRLS

SALLY HAWKINS
BOB HOSKINS
MIRANDA RICHARDSON

MADE IN DAGENHAM

1968. IT'S A MAN'S WORLD. BUT NOT FOR LONG...

BBC FILMS and UK FILM COUNCIL, present in association with HANWAY FILMS, BMS FINANCE and LIP SYNC PRODUCTIONS
a STEPHEN WOOLLEY, ELIZABETH KARLSEN, NUMBER 9 FILMS PRODUCTION in association with AUDLEY FILMS
a film by NIGEL COLE "MADE IN DAGENHAM" SALLY HAWKINS, BOB HOSKINS, MIRANDA RICHARDSON, GERALDINE JAMES,
ROSAMUND PIKE, ANDREA RISEBOROUGH, JAUME WINSTONE, DANIEL MAYS and RICHARD SCHIFF. CREATING BY LUCY BEVAN
MUSIC SUPERVISOR KAREN ELLIOTT. MAKE-UP & HAIR DESIGNER LIZZIE PIANNO, GEORGIOU. COSTUME DESIGNER LOUISE STJENSVAARD
MUSIC BY DAVID ARNOLD. EDITOR MICHAEL PARKER. PRODUCTION DESIGNER ANDREW MACALPINE. DIRECTOR OF PHOTOGRAPHY JOHN DE BURMAN. EXEC
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WRITTEN BY WILLIAM HEDRY. PRODUCED BY ELIZABETH KARLSEN and STEPHEN WOOLLEY. DIRECTED BY NIGEL COLE
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MADE IN DAGENHAM

Een film van Nigel Cole

Het is 1968. Rita woont in Dagenham en werkt net zoals veel lokale vrouwen bij de Ford fabriek. Wanneer zij ontdekken dat hun mannelijke collega's meer betaald krijgen dan zij, komen ze in opstand. Met humor, goed verstand en moed nemen de vrouwen het op tegen de directie, hun echtgenotes, de mannelijke werknemers en uiteindelijk de overheid. Met de hulp van staatssecretaris Barbara Castles slagen de Dagenham vrouwen er in om de lonen gelijk te trekken met die van hun mannelijke collega's. Hun strijd tegen dit onrecht zal de wereld veranderen.

MADE IN DAGENHAM is gebaseerd op echte gebeurtenissen. 850 vrouwelijke arbeiders in de Ford-fabriek gingen in protest tegen de ongelijke lonen van mannen en vrouwen.



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CAST

RITA O'GRADY	SALLY HAWKINS
BRENDA	ANDREA RISEBOROUGH
SANDRA	JAIME WINSTONE
MONICA	LORRAINE STANLEY
EILEEN	NICOLA DUFFETT
CONNIE	GERALDINE JAMES
ALBERT	BOB HOSKINS
BRIAN	MATT AUBREY
EDDIE O'GRADY	DANIEL MAYS
GEORGE	ROGER LLOYD-PACK
DAVE	PHIL CORNWELL
MARGE	KAREN SEACOMBE
MARTIN	THOMAS ARNOLD
SHARON O'GRADY	SIAN SCOTT
GRAHAM O'GRADY	ROBBIE KAY
MR. CLARKE	ANDREW LINCOLN
LISA HOPKINS	ROSAMUND PIKE
GORDON	JOSEPH MAWLE
MONTY TAYLOR	KENNETH CRANHAM
HOPKINS' SECRETARY	GINA BRAMHILL
GRANT	MARCUS HUTTON
HOPKINS	RUPERT GRAVES
BARBARA CASTLE	MIRANDA RICHARDSON
UNDERSECRETARY 1	JOSEPH KLOSKA
UNDERSECRETARY 2	MILES JUPP
FRANK	FRANK BAKER
ARTHUR HOROVITZ	PHILIP PERRY
ROBERT TOOLEY	RICHARD SCHIFF
BARTHOLOMEW	PETER-HUGO DALY
ROGERS	SIMON ARMSTRONG
EMILY	MATILDA COLE
ROSIE	ROMY TAYLOR
PASSING VAN DRIVER	ANGUS BARNETT
CHOIR MISTRESS	BIRGITTA BERNHARD
REPORTER 1	LAURIE CANNON
REPORTER 2	WILLIAM IVORY
REPORTER 3	NICO TATAROWICZ
MAN ON BIKE	DENIS GILMORE
VOICE OF AMERICAN BOSS	DANNY HUSTON
KRONNFELD	MITCHELL MULLEN
HAROLD WILSON	JOHN SESSIONS
TREVOR INNES	MATT KING
LISA HOPKINS' SON	NOAH TAYLOR
UNION SECRETARY	VICTORIA WATKINS
VICAR	CRAIG RANDALL
UNION CHAIRMAN	DAVID BOND
WELSH UNION MAN	SIMON NEHAN

ENGLISH SYNOPSIS

The film stars the award winning Sally Hawkins as Rita O'Grady who is the catalyst for the 1968 Ford Dagenham strike by 187 sewing machinists which led to the advent of the Equal Pay Act. Working in extremely impoverished conditions for long arduous hours which they must balance with their domestic lives, the women at the Ford Dagenham plant finally lose their patience when they are reclassified as "unskilled". With humour, common sense and courage they take on their corporate paymasters, an increasingly belligerent local community, and finally the government itself. The leader of the women's struggle is fast-talking, no nonsense Rita whose fiery temper and occasionally hilarious unpredictability proves to be a match for any of her male opponents, and is echoed by Barbara Castle's struggle in the male-dominated House of Commons.



LONG SYNOPSIS

Dagenham, 1968. The Ford Motor factory is the industrial heart of Essex, England, employing 55,000. While the men work on the cars in the gleaming new main plant 187 women toil, sewing car seats in the dilapidated old 1920s river plant - where rain regularly falls through the corrugated iron roof and which becomes a sweat shop in summer. Although far from the Swinging Sixties of Carnaby Street, life for the women of Dagenham is tinged with the sounds and sights of the optimistic era, heard on their radios and seen on their TV sets. But no one thought the revolution would come to Dagenham. Rita O'Grady reflects that upbeat era, along with her friends and co-workers Sandra, Eileen, Brenda, Monica and Connie, who laugh in the face of their poor conditions. That is until the female workers are re-graded "unskilled," and the women finally take industrial action. Rita, who primarily sees herself as a wife and mother, is coerced into attending a meeting with shop steward Connie,

sympathetic union representative Albert and Peter Hopkins, Ford's Head of Industrial Relations and finds her political voice.

A 24-hour strike is announced and as the women machinists wave placards outside the dilapidated plant, the male workers whistle and shout words of encouragement.

However, Albert is aware that the gesture doesn't go far enough. Rather than simply being re-graded as "semi-skilled" workers, he encourages Rita to embark on a fight for equal pay.

After receiving a high-handed letter of rebuke from their bosses, the women vote to increase their industrial action by going on an immediate all-out stoppage until an equal pay settlement is reached.

Meanwhile, a series of events are conspiring in their favour. Rita befriends middle class Lisa at the school gate who, unbeknownst to her, is actually the wife of Peter Hopkins. While, in London, Barbara Castle has just started as Secretary of State for Employment and Productivity. Shocked at the statistics – 26,000 strikes in the past 12 months – she is determined to make a difference.

Despite attempts to dismiss her as the "Revlon Revolutionary" Rita's fight for equality captures the public imagination, generating headlines around the country. The machinists travel to Westminster to protest outside the Houses of Parliament and, at first, are surprised and pleased at the support from passing motorists, who beep their horns and shout words of encouragement. Then they realise their banner is not fully unfurled: instead of reading "WE WANT SEX EQUALITY" it simply says "WE WANT SEX (incredibly, this moment is taken straight from history!)"

Barbara Castle sees them from her office window and sympathises. She increases pressure on Prime Minister Harold Wilson to give her power to regulate the unions.

However, strike pay is extremely meagre, and the campaign starts to cause problems at home for many of the women whose husbands work in the factory. Rita's husband, Eddie, struggles to care for their children while she is busy with the protest. While Connie's husband, George, puts pressure on her to go back to work. With only his war pension, he relies on her income to survive.

A bombshell is dropped when 5,000 men are laid off after the supply of finished car seats runs out. Robert Tooley arrives from the Michigan head office to strong-arm the strikers back to work. On arriving, he goes to Peter Hopkins's house for dinner, where we learn that Lisa is fiercely intelligent and supports the women. But, despite her history degree from Cambridge, Hopkins treats his wife like a drudge, suggesting she keep her opinions to herself.

Meanwhile, Tooley tries underhand tactics to get the girls to go back to work, including offering budding model Sandra a photo spread in a trade brochure. Initially she agrees but, after talking to Rita, she walks on set for the bikini shot with "EQUAL PAY" written across her body.

Rita, Connie and Albert head to the union offices for a meeting with other union representatives. The men's unions are keen to put an end to the dispute and propose putting it to a vote at the forthcoming National Conference in Eastbourne.

Rita and Connie are fired up after the meeting, fully aware that the men want to get back to work and will do anything to put a stop to the strike. But, on returning home, Connie finds her husband George dead – he has hanged himself, wearing his RAF uniform.

At George's funeral, Connie lashes out at Rita, blaming the strike for her husband's suicide. Distraught, Rita blames herself for the community rift but is interrupted in her darkest hour by the arrival of Lisa who reveals herself as Peter Hopkins's wife and, instead of urging Rita to end the dispute, she implores her to keep going. Lisa explains she has a first class honours degree in History, yet her husband treats her like a fool. She would love to see Rita and the machinists win. Lisa's visit gives Rita renewed determination at a time when she is struggling to hold it together.

In London, Barbara Castle is dismayed to hear the men's unions are turning on the machinists. But she doesn't believe they will go down without a fight.

As Rita leaves for the conference in Eastbourne, Eddie tries to stop her. He apologises for being unsupportive, but argues that Rita has taken him for granted. He says Rita should be grateful he doesn't cheat on her or hit her, like other men might. She calmly explains that this is exactly what she is fighting for – the right to expect fair treatment, rather than being pathetically grateful when she isn't treated badly. With that, she leaves for Eastbourne.

At the conference, as the men attempt to overturn the strike, Rita takes to the lectern. Eddie has driven from Dagenham on his motorbike to surprise her with his support and dashes into the conference hall just as she starts to speak. She gives an emotionally charged speech, during which she talks about George's passion and bravery and challenges the men of the unions on their commitment to fairness. A silence descends upon the hall and the men adjourn to consider their votes.

Eddie is embarrassed, convinced that Rita doesn't need his support after all. He tries to leave, but Rita goes after him, telling him his support means more to her than anything. The men vote to support the women.

Back in London, Barbara Castle invites the machinists to her offices for a meeting. Prime Minister Harold Wilson berates her for appearing to side with the strikers, but she stands firm.

To the horror of Hopkins, Rita turns up at his house and asks Lisa if she can borrow a dress for the occasion. Lisa gladly gives her the red Biba dress she was wearing at the school gates when they first met.

In Westminster, Rita struggles with the other machinists through a crowd of press. Then we see Connie: she has come to support the cause after all. The women embrace.

Inside Barbara Castle's office, Tooley has beaten the women to it. He tells the Secretary of State that he will take the British jobs elsewhere if she doesn't force the machinists back to work.

Torn between her support for the women's cause and her commitment to what's best for the country, she tries to explain to the women that equality is a long game, and change won't happen overnight. But Rita refuses to back down, telling her that they won't go back to work without the guarantee of an Equal Pay Act and an immediate and considerable move towards the male rate at Ford.

Inspired by Rita's determination, Barbara Castle tells Tooley they will not back down. He must either wait for the inevitable new laws to be introduced, or else make a gesture now to get his machinists back to work.

Meanwhile, the women wait nervously for the verdict. Eventually Barbara Castle emerges from her office. She announces that Ford has agreed to a deal: the women will earn 92% of what the men do.

Rita proudly faces the press alongside the Secretary of State and the women return to work.

The strike by the Dagenham sewing machinists and the subsequent settlement negotiated that afternoon with Mrs Barbara Castle led to the introduction of an Equal Pay Act. It became law in 1970.

MAKING THE FILM

“The idea for Made in Dagenham came out of a programme I’d heard on Radio 4 called The Reunion,” explains producer Stephen Woolley. “The format of the show is to get together a group of people that had been involved in something special in the past. These women were on, talking about the strike of 1968. They had worked in appalling conditions in this factory. But, because they were a very small percentage of the workforce, Ford kept ignoring their requests. Until they finally decided to fight back. I was fascinated by their story, and what struck me in particular was how innocent and unpoliticised they were. All they wanted was a fair deal. It was common sense rather than any kind of axe to grind.”

Along with his Number 9 Films producing partner Elizabeth Karlsen, Woolley travelled to Dagenham to meet the women. “They were great,” he grins, “really funny. But it became very obvious after talking to them that it would be impossible to take just one of their stories. Had we focused on just one of the women – her story, her husband, her kids – then it would have been an invasion of her privacy. Anyway, we’re making a film, not a documentary. So we created a character that represents a cross-section of two or three of the women, rather than one in particular. That’s how we came up with Rita. She may be a fictionalised amalgam of several real people but we have kept true to the events. The strike did take place in this way and the women did meet Barbara Castle on that day. It’s such an inspiring story.”

With such strong source material, Woolley and Karlsen needed a writer that could capture the spirit of these indomitable women.

“We approached several different writers but decided to go with Billy Ivory who, up to now, has solely written television programmes,” explains Karlsen. “Then we worked steadily with him developing the script.”

The next step was hiring Calendar Girls director Nigel Cole. “Nigel had actually grown up near Dagenham around the time of the strike,” says Woolley, “so he knew the people and what the characters would be like. Also, we knew that he could direct a brilliant ensemble cast, as he had in Calendar Girls.”

Meanwhile, Nigel Cole fell in love with the script as soon as he read it. “I knew immediately it was my kind of film,” he smiles. “It has the right mix of humour, comedy and drama that I always look for. I don’t really do straight comedy because I like to have some meat and content to my films. And I don’t do bleak, dark drama either: I’m too flippant. So I like a mixture of warmth and comedy and strong drama and this is exactly that. And, for reasons I can never quite fathom, I’m more interested in women’s stories than men’s.”

Cole is able to see some parallels between Made in Dagenham and his 2003 hit Calendar Girls. “It’s that idea of ordinary women getting caught up in something much bigger than them,” he explains. “Then they’re able to grow as characters and learn to deal with events that are way outside their normal scope and terms of reference. Also, tonally, it’s similar. But these are very different women to Calendar Girls: very different characters and very different story.”

When it came to finding a location, the most important thing was the factory.

“The factory is the backbone of the film,” explains Karlsen. “The buildings at Dagenham have all gone, so we found this old Hoover factory in Merthyr Tydfil in Wales. It was perfect for the shoot because it’s no longer a working factory. It used to employ five thousand people but, sadly, they have been closing it down over the past few months.”

The affect on the local community in Wales has parallels with the struggle in the film. “The heart of Merthyr has been ripped out,” agrees Cole. “Thousands of workers are now unemployed, which got us all fired up politically, and reinforced the idea that this is an important story to tell. Filming in the factory was really helpful because everyone could feel what it would really be like to work in a place like this. We tried to employ as many local people as possible, and have about 50 local women playing striking women in the film. They also came to London for those scenes and really enjoyed it.”

Sally Hawkins, who plays Rita, went to the site of the old factory in Dagenham as part of her research. “It’s really sad, like an old ghost town,” she says. “But it’s so interesting because that area is steeped in history. People flocked to Dagenham in the 1960s because of Ford. The factory created thousands of jobs. I like doing research so I wanted to meet the women, especially as the story and my character are so rooted in reality. The women were really lovely, and Billy Ivory’s screenplay jumps off the page because he really captured their voices. To play Rita, I had to put myself in their way of thinking. It made me realise how lucky, as women, we are now. Women today have so many opportunities that these women certainly didn’t.”

For Hawkins, the 40-day shoot was a lot of fun. “I made some really good friends on this film,” she smiles. “That sense of female camaraderie and friendship is pretty rare on a film set and, on this one, it’s so important. The women of the factory looked out for each other because they loved each other, and we tried to foster that relationship on set too. The other actresses are a bunch of lovely, brilliant women, who really embodied the parts and made them real. I have never laughed so much on set. And the men were great too: Danny Mays, who plays my husband, is really lovely and passionate about what he does. And Nigel Cole is just gorgeous: brilliant and funny. He was so willing to keep exploring and pushing us all. I was happy to have him steering the ship because you need to have complete trust in the people you’re working with and I had that on this set.”

Andrea Riseborough, who plays Brenda, nods in agreement: “Making the film was one of the most joyful and unique experiences I’ve had on set,” she says. “This is the third movie Sally and I have made together and it is a joy to work with her always. The other women I hadn’t worked with previously but very quickly we developed a close bond and all found ourselves becoming an extension of our characters behind the camera as the film progressed. Nigel Cole has a way of making each cast member, from principal to supporting artist, feel that their role is ultimately essential and that what we are making is vital and worthy. The opportunity of working with him is not something any actor should pass up. The feeling on set was one of purpose. We all felt that the story we were telling needed to be told and we were all going to do it as well as we bloody could.” For Riseborough, the opportunity to research the women of Dagenham and the history of the factory was invaluable.

“There are hours of archive footage from which to draw reference about the women, speaking both about their struggle at the time, and after the fact, all of which gives you an insight into not only their history but a clear picture of their physicality, speech and extraordinary nuances,” she explains. “We visited en masse, and filmed in the estate in which they would have lived and had lessons in how to operate the heavy-duty machinery with which they sewed the car interiors. It was a fascinating and really valuable experience. The work was hard and long and the women were at odds with their archaic, crumbling surroundings in the worst factory building on the plant.”

Rosamund Pike, who plays Lisa, the wife of the factory boss, agrees that this is powerful story, which will undoubtedly tug at the heartstrings. “The film will be very, very moving,” she says. “Sally is absolutely brilliant as Rita. You’re watching a woman pushed to her extremes. It’s about a woman stepping outside her own box and exploring the limits of her fortitude, strength, courage and intellectual ability. She rises magnificently to the challenge, but not without some pain.”

Pike felt very comfortable on set, having worked with several of the cast and crew before. "The atmosphere was very familiar because a lot of the crew had been on *An Education* or *Pride & Prejudice*," she explains. "It was like a family; a community. And Nigel is very supportive and committed. He knows what actors need and he takes the time to work things out. He likes things being a bit smudgy and real and I like that a lot. Also, he's very good with women. He understood that this was a film about women and the fight for equality, which is why my character is very important because she's middle class, so it shows the unity between women of different classes. He was keen that it wasn't just a working class struggle film."

For Jaime Winstone, who plays budding model Sandra, working in real locations, rather than studio sets, made all the difference. "The locations we filmed in really gave us a sense of what it was like to be these women," she explains. "From the terrible conditions in the disused factory to the excitement of going to the Houses of Parliament. We could really feel the spirit of these women. We all adopted the accent and joked that we were like a right bunch of Fag Ash Lils."

The film's male cast were equally excited about their time on set. "The gift that Nigel has is his ability to make everybody feel as important as each other," explains Daniel Mays, who plays Rita's husband Eddie. "He's just completely and utterly passionate about making a really brilliant film. When you work closely with someone like that, it's infectious. The story is so inspiring: it's the original Girl Power! And amazing to have such fantastic parts written for these brilliant female actresses. They had a real energy about them. They really clicked as a group and that will come through in the final product. But I was also in good company with the male actors: Bob Hoskins, Roger Lloyd Pack and Kenneth Cranham are legends, national institutions. So to have the opportunity to work with them is fantastic."

For Bob Hoskins, one of the most fun parts of the shoot was working with the real factory workers in Wales. "It was wonderful being one of only very few men on set," he laughs. "When we filmed in the disused factory in Wales, the extras were real girls from the factory and they made such a fuss of me. They used to pinch my bum! These were women that had been made redundant from their factory jobs, so it was great that they could be a part of the film."

ABOUT THE CAST

“When a script is so well written, you know that you’re going to get very good actors attracted to it,” says Rosamund Pike of the reason she wanted to make the film. “Sally Hawkins, Miranda Richardson, Danny Mays, Andrea Riseborough, Bob Hoskins... the cast on this is just amazing.”

Stephen Woolley explains the casting process: “The most essential thing was to find Rita,” he says. “So, once we settled on Sally, it was really a case of casting around her. Then we were able to get fantastic actors – like Andrea Riseborough and Miranda Richardson – to play some quite small parts because they loved the script so much.”

Sally Hawkins was delighted to land the lead role of Rita. “She’s a phenomenal woman,” she grins. “She’s a real tour de force but she just doesn’t know it yet. This is a normal housewife, with two kids, who works as machinist in the Dagenham Ford factory, as thousands of women did in the 1960s. Then she is plucked, plunged and pushed to go with Albert and speak to the manager. And, suddenly, she finds herself having a political voice. So this very real, grounded, salt-of-the-earth woman finds herself at the forefront of this huge campaign. She becomes the voice of these women, when no one else will speak for them. Rita is an amalgamation of several different women. And Billy Ivory used parts of different women’s voices to ground it and have that connection. But, in reality, there wasn’t one girl that led the fight; there were several.”

Hawkins explains that it was Rita’s inspiring journey that drew her to the role, among other things. “So much about the role attracted me to it,” she laughs. “It’s such a lovely feel good film, in the best possible way, and it’s a gift of a part. This woman suddenly finds herself at the forefront of this movement, and having to go and speak to the fat cats and men in suits as an equal. She has to learn as she goes because she has never done anything like this before and never thought that she could. Suddenly she’s in front of cameras, having to speak to journalists about very serious issues. It’s so exciting and scary and lovely. She’s so full of passion. Although, at first, she doesn’t actually realise how much she cares until she’s actually confronted with it. Then she starts discovering parts of herself she never knew she had. Rita is like a friend, you can relate to her because she’s the voice of the people. The women were the real backbone of that industry. And the fire they have in them is something that’s in many women. They just need to find it.”

Karlsen was so pleased to have Hawkins play Rita. “Sally is just such a great actress,” she smiles. “When the camera turns on, she really fills the screen.”

But the rest of the cast are just as talented. Jaime Winstone plays the youngest of the factory girls, Sandra. “My character is a wannabe model who just wants to get out of Dagenham,” she explains. “It was nice to play a wide-eyed character and, throughout the film, you see her become more confident. Sandra’s been brought up in Dagenham so her whole family are probably involved with Ford Motors, as everyone in the community is, and it’s all she knows. She’s the baby of the group and very close to Rita. So we see her grow and become involved in the campaign, even though she doesn’t have a political bone in her body. She wants to support the cause but, in the long run, she doesn’t want to work in the factory. She’s got a bit of ambition, and there is a point when the bosses at Ford try to take advantage of that. They offer her a modelling break if she goes back to work. But there’s a really beautiful scene where Rita talks her around and it’s a real turning point for her. It’s been amazing working with such a fantastic female cast. Lorraine Stanley and Nicola Duffett are just priceless, they’re amazing. As are Sally and Geraldine. We’ve all really bonded. Although we have been a bit man-starved. When a man comes on set, it’s like: “Man! Man! Man!” but, honestly, it’s just a really nice working environment because we all bounce off each other and we’re all made to feel like we’ve got something to offer. There’s a real chemistry between us all. We’re all very different actresses but we’re the same breed of people.”

Andrea Riseborough plays Brenda. “She’s a brave and vivacious soul, motivated mostly by her hunger for life and her insatiable zest for letting loose,” says Riseborough. “She is simultaneously at the centre of the group of Dagenham women who she works with in the factory and an outsider in the sense that she has alternative interests in music and popular culture. As the girls’ fight for recognition

as skilled workers, and later their fight for social equality develops, Brenda herself becomes more politicised, less interested in drinking away her twenties and more enamored with the ideas of writers such as Kerouac. Brenda's quick wit and bravado were inescapable on the page and the idea of exploring what fueled it was compelling, I fell fondly in love with her."

Geraldine James plays Connie, the shop steward of the machinists in the factory. "As the film starts, she has been the leader of the women, representing them to Bob Hoskins who's the union rep," explains James. "But Connie's husband is extremely unwell so, right from the start of the film, she's always late and bit distracted. He doesn't work because he suffers from shellshock after a horrible experience during the war. So we're very, very stressed about money. Living on strike pay is incredibly tough so he is completely against the strike. As Rita, Sally's character, becomes more and more involved, Connie hands over to her."



As Lisa, wife of Ford boss Peter Hopkins, Rosamund Pike may not be one of the machinists, but she is firmly on their side.

"Lisa's child goes to the same grammar school as Rita's," explains Pike. "So she encounters Rita as another mum at the school because they both have children who are being bullied by one particular teacher. So the first thing one establishes is the class difference between them. Rita's quite an unusual case at that school as a working class mum. But they have a strange bond over the fact that this teacher is bullying both their sons. It's not until later that Lisa puts two and two together and realises that Rita is leading the women in the fight for equal pay, against her husband. That's a big issue at home for Lisa because it's what her husband is talking about. Bobby Tooley has come over from Ford America to be a muscle man. So Lisa's at home dealing with these men discussing this issue and realising that she feels particularly strongly about it because she really admires what these women are doing. So they strike up this unusual friendship, based on perceptions being overruled." Pike admits that it isn't an easy transition and, at first, Rita is actually very suspicious of Lisa. "Rita thinks my character is a stuck-up cow," she laughs. "But then realises that she's quite direct and plain talking. She has a history degree from Cambridge and has found herself in a position where her brain and her degree are not being utilised at all. She has become a conventional suburban housewife. She sees these women going out on a limb to fight for something they believe in and it takes her back to her days of studying history and getting incredibly excited by all the remarkable people that have changed the world. Suddenly she realises that one of the very people doing that is this mother whose child goes to the same school as hers. So she becomes very galvanised and starts being quite

antagonistic towards her husband. She finds her voice, which is there all along but was lying dormant until her encounter with Rita inspired her again.”

For Pike, the reason she wanted to take the role is very simple: “I loved the way it was written and the story,” she says. “I’m always trying to find characters that are not what they at first seem to be. I like the idea that the immediate impression one gives is not always who one really is. You think that you’re dealing with a comfortable middle class toff who then turns out to be very ballsy and passionate.”

The male characters in *Made in Dagenham* might have a smaller role to play, but they’re just as key to the plot as the women. Daniel Mays, who plays Rita’s husband Eddie, was drawn to the struggle within their relationship.

“Eddie is a really nice guy,” explains Mays. “He’s very gentle and likeable. Like everyone else in the community, he works in the Ford factory, and the centre of his world is his wife and kids. Initially when the women decide to go on strike, he doesn’t think anything of it. He thinks it’ll be a one-day stoppage and it’ll soon blow over. So he’s incredibly supportive of the women but, as Rita because the spearhead of the revolution, his position within the family becomes threatened. He’s no longer seen as this masculine figure. He’s at home and having to do the cooking and pick the kids up from school and, all of a sudden, their relationship comes under great strain. The mentality of men in the 1960s was that it wasn’t how things were for them to take on women’s work. He’s caught in the middle of it all because, on one hand, he has to support his wife. But, on the other hand, he loses his job because of her actions. So there’s this internal struggle with him and simmering emotions of anger and confusion. He goes on as much of a journey of discovery as Rita does.”

As for Bob Hoskins, who plays union representative Albert, his emotional journey is much more clear-cut. “Albert is just an extremely dedicated union man,” explains Hoskins. “So he’s completely on the side of the women. His mother worked to death on very low wages. And, let’s face it, it used to be the case that an employer had the right to pay women half of what they would pay a man doing the same job. That is not only out of order; that is taking the piss.

So Albert encourages Rita to strike for equal pay, which is a lovely moment in the film. He knows the trouble it’s going to cause and he knows what he’s setting her up for. She’s a very ordinary girl and she becomes this Joan of Arc character.” So is Albert always there to support her at key meetings and events? “He tries,” confesses Hoskins. “But he always lets himself down because he’s such a giggler! There’s all this serious stuff going on and he gets a fit of the giggles. It was a lot of fun for me to play, especially because I always get fits of the giggles in real life too.”

The inimitable Barbara Castle, who was as Secretary of State for Employment and Productivity under Harold Wilson’s government, is played by Miranda Richardson who says “At that time, there were hardly any women in government and, depending on how you look at it, flatteringly or unflatteringly, Harold Wilson described her as the best man in his cabinet,” says Richardson of the formidable Mrs Castle. “But unlike Thatcher, she had a great humanity about her and a great charm. She comes across as someone that is genuine, so you can believe that she has the best interests of society at heart. And what I really like about her is that, in the best sense, she was romantic, she hadn’t lost the romance of her politics. There was a belief that things can change and should change.”

Richardson admits this role represented a very particular challenge for her. “Barbara Castle was a heroine for so many people,” she says. “I really wanted to try and get under her skin and I don’t think I’ve attempted anything like this before. She had a hell of a life and a life well lived. And she relished the challenge of her job. Every day she went to work knowing that this was what she should be doing. It’s inspiring. She had that energy right to the end.”

CAST BIOGRAPHIES

SALLY HAWKINS

Since picking up a string of awards, including the Best Actress in a Comedy or Musical Golden Globe, for her performance as Poppy in Mike Leigh's *Happy-Go-Lucky*, Sally has gone on to complete work on Mark Romanek's *Never Let Me Go*, Gurindar Chada's *It's a Wonderful Afterlife* and most recently *Submarine*. Sally has also been cast in *The Roaring Girl*, in which she will play Bernadette Devlin.

Sally made her first notable screen performance as Samantha in the 2002 Mike Leigh film *All or Nothing*. She also appeared as Slasher in the 2004 film *Layer Cake*. Further film credits include: *Happy Ever Afters*, *An Education*, *Cassandra's Dream*, *Waz*, *Persuasion* and *The Painted Veil*. Her first major television role came in 2005 when she played Susan Trinder in the BAFTA-nominated BBC drama "Fingersmith", an adaptation of Sarah Waters' novel of the same name, in which she co-starred with Imelda Staunton, as she had in *Vera Drake*. Since then she has gone on to star in another BBC adaptation, Patrick Hamilton's "Twenty Thousand Streets Under the Sky". Sally was the recipient of the RTS Best Actress Award and Golden Nymph Best Actress for her role as Anne Elliot in ITV's "Persuasion"

Sally's theatre appearances include *Much Ado About Nothing* (2000), *A Midsummer Night's Dream* (2000), *Misconceptions* (2001), *Country Music* (2004), and David Hare's adaptation of Federico García Lorca's *The House of Bernarda Alba* in 2005. In 2006, Sally appeared at the Royal Court Theatre in Jez Butterworth's *The Winterling*.



BOB HOSKINS

Since beginning his career on the London stage in the late 1960's Bob Hoskins is one of the UK's most highly regarded acting talents. Reputable for his performances in both British and American productions with notable highlights including his roles in *Who Framed Roger Rabbit*, *Mermaids*, *Hook*, *The Long Good Friday* and *Mona Lisa*. It was Hoskins role as George in *Mona Lisa* that won him a Cannes Award, Best Actor Golden Globe, a BAFTA and an Academy Award nomination for Best Actor. Bob has recently appeared in Walt Disney's *A Christmas Carol*.

In 2009 Hoskins made a return to British television screens in the BBC1 drama "The Street". Hoskins received critical acclaim for his role as a publican who stands up to a local gangster. Further television credits include; "The Wind in the Willows", "David Copperfield", "Pennies from Heaven" and "Othello".

Hoskins turned his hand to directing in *The Raggedy Rawnwy*, a project he also wrote, and *Rainbow*.

MIRANDA RICHARDSON

Miranda recently appeared in feature films *The Young Victoria* and *Fred Claus*. Her other film work includes *Paris Je T'aime*, *Southland Tales*, *Harry Potter and the Goblet of Fire*, *Wah-Wah*, *The Phantom of the Opera*, *Enchanted April*, *The Crying Game* and *Empire of the Sun*. Miranda has been the recipient of many awards over her career and received an Academy Award nomination, Golden Globe nomination and BAFTA win for Best Supporting Actress for *Damage*. Further nominations include a BAFTA nomination for Best Supporting Actress in *The Crying Game*, a SAG Award nomination for *The Hours* and a Best Actress nomination for an Academy Award, Golden Globe and BAFTA for *Tom and Viv*.

Miranda has received three BAFTA nominations for her television work; "The Lost Prince", "A Dance to the Music of Time" and "After Pilkington". She received two Best Actress Golden Globes for "Fatherland" and "Enchanted April". Other TV credits include: "Blackadder II", "Blackadder the Third", "Secret Friends", "Old Times", "Sweet As You Are", "Merlin", "Absolutely Fabulous" and "The Life and Times of Vivienne Vyle".

Miranda's theatre credits include *Who's Afraid of Virginia Woolf* (Bristol Theatre Royal), *Insignificance* (Bristol New Vic), *Edmond* (Royal Court Theatre), *Orlando* (Edinburgh Festival), *The Play What I Wrote* (Wyndhams Theatre), *The Designated Mourner* and *The Changeling* (Royal National Theatre) and *Grasses of a Thousand Colours* (Royal Court Theatre).

GERALDINE JAMES, OBE

Geraldine recently appeared in major feature films: *Sherlock Holmes*, directed by Guy Ritchie for Warner Brothers with Robert Downey Jr as Sherlock and Jude Law as Watson, and *Alice in Wonderland*, an adaptation of Lewis Carroll's story, directed by Tim Burton. Her other film work includes *Gandhi*, *The Tall Guy*, *The Wolves of Willoughby Chase*, *The Bridge*, *Prince of Shadows*, *Words Upon The Window Pane*, *The Testimony of Taliesin Jones*, *The Luzhin Defense* and *Calendar Girls*. She won the Golden Lion for Best Actress at The Venice Film Festival for her performance in Peter Hall's *She's Been Away*.

Geraldine has been BAFTA-nominated four times for her television work; for "Dummy", "The Jewel in The Crown", "Band of Gold and Sins". Other TV credits include: "Caught In A Trap", "Phoo Action", "City of Vice", "The Last Enemy", "Fairy Tales", "The Time of Your Life", "Heist", "The Amazing Mrs Pritchard", "Ancient Rome", "A Harlot's Progress", "Jane Hall", "Little Britain", "He Knew He Was Right", "State of Play", "Hearts of Gold", "Hound of the Baskervilles", "Crime and Punishment", "White Teeth", "Kavanagh QC", "Stanley and the Women", "A Doll's House" and "Blott on the Landscape".

Geraldine's theatre credits include *Victory* (Arcola), *The UN Inspector* (National Theatre), *The Cherry Orchard* and *Home* (both for Oxford Stage Company), *Hedda Gabler* (Royal Exchange Theatre), Sir Peter Hall's productions of *Lysistrata* (Old Vic) and *The Merchant of Venice* (Phoenix Theatre and Broadway), *Death and the Maiden* (Duke of York's), *Cymbeline* (National Theatre) and *The Faith Healer* (Almeida).

Geraldine was awarded an OBE in 2003.

ROSAMUND PIKE

Rosamund grew up in London, the only daughter of two professional opera singers. Her formative years were spent on the European continent, including a liberating few months in Italy as her father worked with modernist composer Hans Werner Henze. At 16, Rosamund was accepted at the celebrated National Youth Theatre where she spent the following three summers, culminating in her playing her first lead role in *Romeo and Juliet* when she was 18. The play ran over the summer holidays prior to her taking a place at Oxford where she studied English Literature at Wadham College.

At Oxford, Rosamund continued to act and toured with the university production of *The Taming of the Shrew*. The tour, during summer recess, took her on a magical, six-week trip to Japan, performing in theatres in Osaka, Kyoto and the Tokyo Globe. Just prior to leaving, she spent two days shooting her first film role in *A Rather English Marriage* starring Tom Courtenay and Albert Finney. She played the part of Albert Finney's niece, Celia, who put pay to his chances of a cash-rich retirement when she inherited her aunt's wealth on her death. Rosamund also spent evenings at the local repertory theatre, the famous Oxford Playhouse. She played the part of the actress Elisabeth Barry in Stephen Jeffreys' play *The Libertine* about the life of the scandalous Earl of Rochester, as well as Ann in Arthur Miller's *All My Sons*.

Before she left for Oxford, Rosamund had met with a leading casting director for a project that she was keen to be a part of. The project was delayed and nothing came of it, but a year later she received a call out of the blue and was subsequently cast as Lady Harriet in the BBC's lavish production of *"Wives and Daughters"*. It was her first job for the BBC and she was over the moon to be working with such distinguished actors such as Michael Gambon, Francesca Annis and Bill Patterson. The part of Lady Harriet was a great challenge – outstanding equestrian, razor sharp, and a real fighter but Rosamund was perfectly cast and her strong portrayal was critically acclaimed. *Vanity Fair* commented that she "stood out like a banner snapping in the wind". Rosamund was away for nine months but returned to Oxford to finish her degree and to do a final play at the Oxford Playhouse. She played the funny, bizarre Daisy in Ionesco's *Rhinoceros* directed by local director Delphine Schrank.

During the following summer vacation she spent ten weeks filming *Love in a Cold Climate*, an adaptation of the Nancy Mitford books. Shot at the Mitford's glorious house, Batsford Park, in the Cotswolds, Rosamund played Fanny, an outwardly shy and insecure girl but whose warmth and kindness made her a very magnetic character. The extraordinary cast list included Alan Bates, Sheila Gish, Celia Imrie, John Standing and Anthony Andrews. Returning to Oxford for the final three terms she took the role of Kyra in David Hare's *Skylight*, directed by young film director and fellow Oxford student James Rogan, who went on to direct *Dead Bolt Dead*.

Rosamund's next incarnation was as Miranda Frost, MI6 agent, ice maiden, champion fencer and a true match for James Bond last Winter's *"Die Another Day"*. Miranda has been plucked from a fencing championship to work for the government office of MI6. She is sent to Iceland to work with James as a "mole" placed as public relations officer in the organisation run by villain Gustav Graves). Dame Judi Dench pointed out to her on her first day of filming that, according to her M16 file, as well as speaking Serbian, Russian and Swahili, Miranda has a distinguishing birthmark on her left buttock - Rosamund does not!

After Bond, Rosamund returned to theatre, as "The Blonde" in award-winning director Terry Johnson's highly-acclaimed *Hitchcock Blonde* at the Royal Court Theatre in London. The *Daily Mail* said that she "makes a stunningly poised stage debut, remarkably like Grace Kelly, and glorious to behold", The *Independent* called her "both stunningly beautiful and a haunting mix of the desperate

and the determined as *The Blonde*” and *The Observer* described Rosamund as “magnetically hard to take your eyes off”. The play’s huge success meant that it transferred to the Lyric Theatre in the West End in June 2003, an achievement that was noticed by *The New York Times*, who called Rosamund “delicious”.

After taking a well-earned break, Rosamund found herself being called to Israel in early 2004, to take the lead role in Amos Gitai’s documentary-style thriller, *Promised Land Hotel*. She plays a journalist who uncovers a human trafficking ring in the Gaza Strip, alongside co-star Anne Parillaud. Upon her return to London, Rosamund immediately started work on Laurence Dunmore’s *The Libertine*, alongside Johnny Depp. She plays Elizabeth Malet, wife to Depp’s Earl of Rochester, with John Malkovich as King Charles II and Samantha Morton as Elizabeth Barry. Rosamund’s performance was praised by the *New York Daily News*, who praised her for finding ‘a well of romantic intensity within the seemingly passive young woman.’ The film was released in the UK and US in November 2005 and Rosamund was rewarded for her extraordinary performance with a 2005 British Independent Film Award for Best Supporting Actor / Actress.

Rosamund stayed in the UK for her next project, a star-studded adaptation of the classic Jane Austen novel, *Pride and Prejudice*. Directed by Joe Wright, Rosamund plays beautiful, but misled Jane Bennett, alongside an all-star cast including Keira Knightley, Brenda Blethyn, Donald Sutherland and Judi Dench. This much-anticipated film was released in the UK in September 2005 and in the US two months later, with *Total Film* describing Rosamund’s performance as ‘impressive’ and *The Independent* saying that she portrays Jane with ‘moving ferocity.’ Rosamund has been nominated in the Best Supporting Actress category at the 2006 London Film Critics Circle Awards for her performance.

In late 2004, Rosamund swapped her corset for a bullet-proof vest, when she took on the lead female role of Samantha Grimm in the huge-budget action film, *Doom*, directed by Andrzej Bartkowiak. The film is an adaptation of the computer game of the same name – one of the most popular titles in gaming history – and shot straight to the top of the US box office on its release in October 2005. Shot in Prague, the film co-stars Karl Urban (as Samantha’s renegade brother), The Rock and a host of mutant aliens.

In 2005, Rosamund spent three months in New York filming the independent thriller, *Screen Test*, directed by James Oakley and co-starring Lena Olin. Rosamund’s next project was *Fracture*, directed by Gregory Hoblit. Filmed in February 2006, the film is a legal thriller and co-stars Sir Anthony Hopkins and Ryan Gosling. After this Rosamund went onto film *Fugitive Pieces*, opposite Stephen Dillane. She then completed a run of the Tennessee Williams play *Summer and Smoke* on the West End stage opposite Chris Carmack to rave reviews.

Rosamund again returned to the stage with *Gaslight* at the Old Vic in 2007 for the new production of author Patrick Hamilton’s Victorian thriller. *Gaslight* tells the story of a young woman psychologically dominated by her husband.

In 2008 Rosamund completed filming on *The Surrogates* opposite Bruce Willis. In 2009 Rosamund will be seen in Dominic Savage’s new project *Freefall* and has recently been on screen in *An Education*. Rosamund has recently finished a run onstage opposite Dame Judi Dench in *Madame De Sade* at the Wyndham’s Theatre.

ANDREA RISEBOROUGH

Andrea has recently appeared in feature films *Brighton Rock* and *Never Let Me Go*. Her other film work includes *Mad, Sad and Bad*, *Happy-Go-Lucky*, *Love You More*, *Magicians* and *Venus*.

Nominated for a BAFTA for her portrayal of Margaret Thatcher in Channel 4's "Margaret Thatcher: The Long Walk to Finchley". Andrea was also the recipient of the Broadcasting Press Guild and RTS Television Award for her performance in "The Devils Whore". Further television work includes "Party Animals", "Whatever Love Means" and "A Very Social Secretary".

Andrea's theatre credits include Ivanov (Donmar), A Couple of Poor Polish Speaking Romanians (Soho Theatre), The Pain and the Itch (Royal Court), Citizenship/Burn/Chatroom(National Theatre). Notably Andrea won the Ian Charleson Award for her performance as Isabella in Measure for Measure and as the title character in Miss Julie.

DANIEL MAYS

Daniel Mays was born in Epping, Essex and trained at the Royal Academy of Dramatic Art. Since graduating in 2000, he has won widespread critical acclaim for roles in a diverse number of film, television and theatre productions.

Daniel first rose to prominence in 2001 when he was cast by the British director Mike Leigh in his film *All or Nothing*. Film Review raved about his 'incredible performance' and Hotdog added 'it's clear that Leigh has again found a new generation of first rate British actors, most notably Daniel Mays.' The same year, he also landed a role in Michael Bay's *Pearl Harbour*.

In 2003, continuing his working relationship with Mike Leigh, Daniel starred alongside Imelda Staunton in the multi-award winning drama *Vera Drake*. Daniel memorably played Sid, who is forced to come to terms with his mother's life shattering secret. The film was nominated for 3 Academy Awards, 3 BAFTA Awards and 6 British Independent Film Awards including Best British Independent Film.

Daniel's career on stage has also earned many plaudits. In 2004, he was cast in Vassily Sigarev's arresting play *Ladybird* directed by Ramin Gray and Charles Spencer at the Daily Mail praised his 'spellbindingly intense performance.' He later returned to the Royal Court in 2006 to star in back-to-back plays: *The Winterling* by Jez Butterworth, and Simon Stephen's *Motortown*. Reviews for both performances were universally positive: Matt Wolf at Theatre.com raved 'Mays...is something else again. One sits in awe of a young actor's seismic talent,' and Rachel Halliburton at Time Out described Daniel as 'a superb modern-day Woyzeck... it establishes Mays as one of our most exciting young talents.'

2005 saw Daniel filming Ridley Scott's *A Good Year*, opposite Russell Crowe and the powerfully religious Irish period Drama *Middletown*, directed by Brian Kirk. The same year, he played the lead character of Carter Kranz in the BAFTA-nominated BBC 3 series "Funland" in 2005. In the summer of 2006, Daniel filmed the role of Tommy Nettles in the multi-award winning *Atonement*, adapted from Ian McEwan's novel of the same name. Directed by Joe Wright and starring alongside James McAvoy and Keira Knightley, Daniel's performance garnered critical praise, with The Independent on Sunday writing 'Daniel Mays as Robbie's cockney companion on the road to Dunkirk has absolutely the right demeanour for the period.'" He went on to make *Hippie Hippie Shake*, opposite Cillian Murphy and Sienna Miller, about the counterculturalist Richard Neville's misadventures in London at the end of the 1960's.

2008 was a busy year for Daniel, as he made his latest appearance on stage in Scarborough at the Royal Court and had a starring role in the hit movie, *The Bank Job* directed by Roger Donaldson and co-starring Jason Statham and Saffron Burrows. He also starred in the ITV drama "Half Broken Thing"s and the BAFTA-winning Abi Morgan film "White Girl" for BBC 2. He was also cast in Nick Love's remake of *The Firm*.

In early 2009, Daniel travelled to Los Angeles to make Steven Spielberg and Peter Jackson's big screen version of *Tintin*, slated for a 2010 release. He was also seen on Channel 4 in the hit sitcom "Plus One" and starred in Channel Four's landmark trilogy of films, "Red Riding".

Daniel's next project was the British thriller *Shifty*, released in April 2009. The film was nominated for five British Independent Film Awards ahead of its release, including one for Daniel in the Best Supporting Actor category, and the film premiered to a rapturous reception at the London Film Festival. Daniel garnered praise for his lead character Chris, who returns home to London to find his long-time friend (Riz Ahmed) in despair with his life spiralling out of control. "Mays, terrific in Red Riding, is even better here," wrote Anthony Quinn of *The Independent*, while *Total Film* praised his portrayal as 'terrific' and 'particularly convincing,' and *The Guardian* wrote his performance was 'excellent.'

JAIME WINSTONE

Jaime Winstone was born and brought up in London and first came to the industry's attention in 2005 playing Natalie in Saul Dibbs's award winning *Bullet Boy*. This success was quickly followed in 2006 by the multi-award winning realistic drama *Kidulthood*, directed by Menhaj Huda. Jaime stars as Becky, opposite Noel Clarke, in the story of a day in the life of several teenagers growing up in Notting Hill, London. The film became the British movie box-office success of the year taking £1.2m in its opening weekend.

Jaime's next feature film was *Donkey Punch*, directed by Oliver Blackburn. Jaime plays Kim who meets a group of young people at a nightclub in a Mediterranean resort. The party continues in to the night until things are brought to an abrupt halt when one of them dies in a freak accident, leading to suspicious arguments and a ruthless fight for survival. *Donkey Punch* was released in July 2008.

Also in late 2008, Jaime started work on "Deadset" for Channel 4, written by Charlie Brooker. The series is a zombie horror thriller set in the Big Brother house, comprised of 5 episodes which went out on E4 in October 2008 attracting an impressive 1.19 million viewers with its first episode. Jaime played Kelly and the series was nominated for several TV BAFTA and BAFTA Craft Awards at the 2009 ceremonies.

Next, Jaime will be seen in *Boogie Woogie*, where she stars opposite Gillian Anderson, Alan Cummings and Christopher Lee. The film had its premiere at 2009 The Edinburgh Film Festival and will be released later in the year.

Jaime also has two further films in production: *Elfie Hopkins* and *The Gammons*, a dark fantasy which she is also co-producing

ROGER LLOYD PACK

Roger recently appeared in feature films *The Living Home of the Dead* and *Harry Potter and the Goblet of Fire*. His other film work includes: *Vanity Fair*, *The Young Poisoner's Handbook*, *The Go-Between*, *The Hollow Reed*, *Interview with the Vampire*, *Princess Caraboo*, *Fiddler on the Roof*, *1984* and *Hamlet*.

Best known for his role as Trigger in "Only Fools and Horses", further television credits include: "Doctor Who", "The Vicar of Dibley", "Doc Martin", "Poirot", "The Old Guys", "Longitude", "What we did on our Holidays" and "Oliver Twist".

Roger was awarded British Theatre Association Drama Awards for Best Supporting Actor in *Wild Honey* and *One for the Road*. Further theatre credits include *Dealers Choice* (Chocolate Factory/Trafalgar Studios), *The Winterling* (Royal Court), *Blue/Orange* (Crucible, Sheffield), *The*

Rocky Horror Show (The Ambassadors Theatre Group), The Dark (Donmar Theatre), Art (David Pugh Ltd.), The Tempest (Edinburgh Festival) and most recently Widower's Houses (Royal Exchange, Manchester).

JOHN SESSIONS

John has an illustrious background in film and television. His film work includes *The Good Shepherd*, *The Last Station*, *The Merchant of Venice*, *Gangs of New York*, *High Heels and Low Lives* and *Castaway*.

Sessions is best known for his comedy improvisation on television shows like "Whose Line is it Anyway?" Further television credits include: "Oliver Twist", "Hotel Babylon", "Gormenghast", "The Key", "Miss Marple", "Absolute Power", "Judge John Deed", "Daziel and Pascoe" and "Randall and Hopkirk Deceased".

KENNETH CRANHAM

Kenneth has recently starred in feature films *Valkyrie* and *Georgia*. Other film credits include: *Hot Fuzz*, *Layer Cake*, *Oliver*, *Gangster No. 1* and *The Boxer*.

His television credits include: "Merlin", "Tess of the D'Urbervilles", "Doc Martin", "Afterlife", "The Chatterley Affair", "Rome", "Oranges Are Not the Only Fruit", "The Genius of Mozart", "Rules of Engagement" and "Canterbury Tales".

His theatre work includes: *The Homecoming* (Almeida Theatre), *Gaslight* (Old Vic), *The UN Inspector* (National Theatre), *School for Scandal* (Royal Shakespeare Co.), *Fight* (National Theatre), *An Inspector Calls* (Aldwych/Broadway), *Loot* (Criterion) and *Tibetan Inroads* (Royal Court).

RUPERT GRAVES

Graves' illustrious film work includes roles in *The Good Times are Killing Me*, *The Waiting Room*, *Intervention*, *Death at a Funeral*, *V for Vendetta*, *Rag Tale*, *Mrs. Dalloway*, *Different for Girls*, *The Madness of King George*, *A Room with a View* and *Intimate Relations*. In 1996 Rupert was recipient of the Best Actor Award at the Montreal World Film Festival for *Intimate Relations*.

His TV credits include; "Wallender", "Garrow's Law", "God on Trial", "Midnight Man", "Waking the Dead", "Ashes to Ashes", "The Dinner Party", "Clapham Junction", "Spooks", "Charles II", "Forsythe Saga" and "Take a Girl Like You". Most recently Rupert has filmed a guest lead in "Law & Order" and is currently shooting "Sherlock Holmes" and "Single Father", both for BBC 1.

Graves' theatre credits include; *Dumb Show* at the Royal Court, *Design for Living* at the Gielgud, *The Importance of Being Earnest* at the Sheffield Crucible, *The Caretaker* at the Comedy Theatre London, *Les Enfants du Paradis* at the Barbican, *A Midsummer Night's Dream* at the National Theatre, *The Iceman Cometh* at the Almeida Theatre, *HurlyBurly* at the Old Vic and Queens Theatre, *Closer* and *The Elephant Man* both on Broadway. Graves was nominated for a Best Actor Olivier Award for his role as Eddie in *Hurlyburly* in 1997.

RICHARD SCHIFF

Actor/Director Richard Schiff has enjoyed a lengthy and acclaimed career in film, television and theater. Born in Bethesda, Maryland and raised in New York City, Richard developed a passion for film and theater at a very early age. He discovered that watching films or a stage production inspired his imagination and put him into a dream-like, blissful state that would continue for hours after the curtains closed. He was absolutely transfixed when he saw his first Broadway play, *On the Way to the Forum*, and when he watched *The Graduate* for the first time. It was only natural that Richard pursued a career in the arts.

Richard began his career in New York, where he founded and served as the Artistic Director of the Manhattan Repertory Theater, and directed off-Broadway productions, including *Antigone*, starring Angela Bassett. During this time, Richard also completed his Bachelor of Fine Arts degree in Theater at City College of New York (CCNY). Soon afterward, he earned a role in his first feature independent film, *Medium Straight*, and went to Los Angeles to attend its initial screening. He started to receive offers of work from casting directors who saw the film and, before long, permanently moved to Los Angeles. He performed several plays with Tim Robbins' Actors' Gang, while landing roles in *City Hall* with Al Pacino and David Fincher's *Seven* with Brad Pitt and Morgan Freeman.

Richard's extensive film credits now number more than 40, including the Oscar-nominated biopic *Ray*, as well as a wide-range of roles in films such as *I Am Sam*, *Malcolm X*, *Lost World: Jurassic Park*, *People I Know*, *Forces of Nature*, *Lucky Numbers*, *Crazy in Alabama*, *Deep Impact*, *Hoffa*, *Living Out Loud*, *Doctor Doolittle*, *Heaven* and *The Hudsucker Proxy*, among numerous others. His roles also include parts in independent films such as *Civic Duty*, one of the films that opened the esteemed Tribeca Film Festival, *Heaven*, and *Grace of my Heart*.

His distinguished television career received recognition with the memorable role of dysfunctional father Barry Roth on "Relativity", as well as many guest star roles on popular series including "NYPD Blue", "Ally McBeal", "Murphy Brown", "L.A. Law", "The Practice", "Chicago Hope", "ER" and "Roswell". Richard's television roles include his much-celebrated portrayal of White House Communications Director Toby Ziegler on "The West Wing", for which he received the "Best Supporting Actor" Emmy Award and garnered three Emmy nominations. Richard can next be seen on the FOX Network's new series "Past Life".

Richard also has a longstanding career in theater, with many off-Broadway productions under his belt, including *Underneath the Lintel*, which he performed at the George Street Playhouse in early 2006 and in London's Duchess Theatre in 2007. Other noteworthy stage performances include *Blood, Love and Madness*, *The Lower Depths*, *Talking Minks*, *Plain Brown Wrapper*, *Dark Age* and *Blues for Mister Charlie*. Richard won a Dramalogue award for his starring role as *Goose* in David Rabe's *Goose and Tom Tom*, and an Ovation Award for his role in *Urban Folktales*. Richard most recently starred in a production of Lanford Wilson's *Talley's Folly* at the McCarter Theatre in Princeton, New Jersey.

In 2000, Richard received the prestigious Townsend Harris medal from CCNY for outstanding post-graduate achievement. Past recipients include author Upton Sinclair, actor Edward G. Robinson, and Dr. Jonas Salk. In 2004, CCNY granted him the honorary Doctor of Humane Letters degree, along with President Clinton and novelist Walter Moseley.

Most recently, Richard revisited his passion for directing, having helmed several episodes of "The West Wing" and HBO's "In Treatment", and is beginning work on the direction of a documentary project. Richard is married to film and television actress Sheila Kelley. They have two children together, Ruby Christine and Gus.

NICOLA DUFFETT

Nicola has an extensive background in film, theatre and television work. Her most notable television work is comprised of regular parts in BBC One drama "Eastenders" and Channel 5 soap opera "Family Affairs". Further television credits include parts in "Casualty", "Doc Martin", "Torchwood" and critically acclaimed drama "Stuart – A Life Backwards".

Film credits include parts in *Mad Dogs and Englishmen*, *Food of Love*, *Howard's End* and *Shooting Fish*.

Nicola's theatre credits include Troilus and Cressida (Regent's Park), A Midsummer Night's Dream (Regent's Park), Macbeth (Wimbledon Theatre), Cinderella (Hackney Empire) and toured with Shakespeare through the Looking Glass.

LORRAINE STANLEY

Lorraine has already amassed an impressive and varied array of credits over a relatively short career. Her Theatre work includes; Widower's Houses at the Royal National Theatre and on Tour directed by Fiona Shaw, Gina in Care at Haringey Theatre, Look at Me on tour, Days of Significance at the RSC directed by Maria Aberg, Frontline at Shakespeare's Globe directed by Matthew Dunster and most recently Mine directed by Polly Teale on Tour.

Her Television work is extensive including; "Nicholas Nickleby" (Company Television), "The Bill" (Talkback Thames), "Anybody's Nightmare" and "Making Waves" (both by Carlton), "London's Burning" (LWT), "Eastenders", "Casualty", "Rehab", "The Inspector Lynley Mysteries", "Vivien Vile" and "Waking the Dead" (all for the BBC), "Trial and Retribution" (Le Plant Productions) and Adrien Shergold's "He Kills Coppers" (Ecosse).

Her Film credits include: Paul McGuigan's *Gangster No. 1* (Film Four), *Royalty* (Wellington Films) and *London to Brighton* (LTB Films) both by Paul Andrew Williams, *Eden Lake* (Celador Films) and Jon Baird's *Cass* (Logie Pictures)

Her standout performance of Kelly in *London to Brighton* earned her a nomination for Best British Actress at the 2007 London Critics Circle Film Awards.

CREW BIOGRAPHIES



NIGEL COLE (Director)

Nigel Cole's first feature *Saving Grace* saw his career rise straight to the top and scooped him a British Independent Film Award for Best Director and the Audience Prize at the Sundance Film Festival. This was followed up with *Calendar Girls* which was both a major success at the box office and critically acclaimed throughout the UK. Further feature film directorial credits include *A Lot Like Love* and *5 Dollars a Day*.

Nigel has also directed a series of "In the Wild" celebrity wildlife documentaries which include; "Galapagos with Richard Dreyfuss", "Meg Ryan in Thailand" and "Orangutans with Julia Roberts". The latter won him a Genesis Award for PBS Documentary of the Year. Further television credits include work on popular series "Cold Feet" and ITV's medical drama "Peak Practice"

WILLIAM IVORY (Writer)

William has written for both screen and theatre. His work includes Royal Television Society Best Drama, "Common as Muck", BAFTA nominated 'The Sins' and *A Thing Called Love*.

Further credits in theatre include *The Retirement of Tom Stevens*, *Bomber's Moon* and *The Truth about Eric*.

STEPHEN WOOLLEY (Producer)

Stephen Woolley has spent a lifetime steeped in movies and filmmaking. His career began in 1976 at the Screen on the Green cinema in Islington, London where he tore tickets, sold ice cream, projected films and helped manage the cinema. After working with The Other Cinema, he programmed and subsequently owned The Scala, his own cinema which won acclaim for its diverse, original and alternative programming. In 1982, Woolley launched Palace Video in partnership with Nik Powell, releasing titles such as *Eraserhead* and *Mephisto*. Establishing a theatrical arm a year later, Palace acquired, marketed and distributed some 250 movies from *The Evil Dead*, *Diva* and *Merry Christmas* Mr. Lawrence to *When Harry Met Sally*.

During this period, Stephen Woolley's producing career flourished with a diverse range of critically acclaimed and successful films, including the controversial *Absolute Beginners* and Golden Globe®-nominated dance comedy *Shag*. *Scandal*, starring Joanne Whalley-Kilmer and John Hurt attracted phenomenal critical acclaim and box office success on both sides of the Atlantic.

Other Palace productions include *The Big Man* starring Liam Neeson, *A Rage in Harlem* with Forest Whitaker and *The Pope Must Die* starring Robbie Coltrane.

Breakfast on Pluto, starring Cillian Murphy and Liam Neeson, has continued Woolley's long-term partnership with director Neil Jordan, which began with *The Company of Wolves* in 1983. His other collaborations with Jordan include: *The Miracle*; *The Butcher Boy*; *The Good Thief*; the Oscar®-nominated *The End of The Affair*; *Michael Collins*; *Interview With The Vampire*; and Oscar®-winning *The Crying Game*, for which Woolley was awarded Producer of The Year by the Producer's Guild of America in 1992. Woolley also produced Oscar®-nominated *Mona Lisa*, which won numerous international awards. Stephen Woolley also has extensive executive producer credits, which include

The Neon Bible, The Hollow Reed, Fever Pitch, Purely Belter and the acclaimed Little Voice starring Sir Michael Caine and Jane Horrocks.

Woolley was Chairman on the BAFTA film committee, on which he served for ten years and was instrumental in ushering in a new era of modernization and success at the British Academy. He is also a member of the American Academy. In 2005, Stephen Woolley made his directorial debut with *Stoned*. His recent projects as producer with Elizabeth Karlsen have included *And When Did You Last See Your Father?*, *Sounds like Teen Spirit*, *How to Lose Friends & Alienate People* and *Perrier's Bounty*.

ELIZABETH KARLSEN (Producer)

Elizabeth Karlsen co-founded Number 9 Films with Stephen Woolley in 2002 after a long collaboration together under the Palace Pictures and Scala Productions banners where she co-produced Neil Jordan's *The Crying Game*, nominated for six Academy Awards®, and produced Mark Herman's *Little Voice*, which was nominated for six Golden Globe® Awards, an Academy Award® and six British Academy Awards®, including Best Picture.

At Number 9 Elizabeth's credits include *Ladies In Lavender*, an international box office hit, starring Maggie Smith and Judi Dench; *Mrs. Harris* starring Annette Bening and Ben Kingsley, which premiered at the Toronto Film Festival in 2005 and was nominated for a total of 12 Emmy, 3 Golden Globe Awards, 3 Screen Actors Guild Awards and a Producer's Guild of America Award and for which was also the recipient of the Women's Image Network Award. Anand Tucker's *And When Did You Last See Your Father?*, scripted by David Nicholls, starring Jim Broadbent and Colin Firth, which was selected by Edinburgh, Toronto and Telluride Film Festivals and nominated for 7 British Independent Film Awards; *How To Lose Friends & Alienate People*, the box office hit adaptation of Toby Young's memoir starring Simon Pegg and the critically acclaimed, award-winning feature documentary *Sounds Like Teen Spirit* directed by Jamie J Johnson. Recent productions include *Perrier's Bounty* starring Cillian Murphy, Jim Broadbent and Brendan Gleeson released by Optimum Releasing / Studio Canal in 2010 following its Toronto International Film Festival world premiere and *Made In Dagenham* directed by Nigel Cole (*Calendar Girls*, *Saving Grace*) starring Sally Hawkins, Bob Hoskins, Rosamund Pike and Miranda Richardson, which is released by Paramount in the UK and Sony Picture Classics in the US in Autumn 2010.

Forthcoming Number 9 productions include an adaptation of Charles Dickens' *Great Expectations* by David Nicholls (*And When Did You Last See Your Father*, *Starter for 10*, *One Day*); an original screenplay, *Dusty: Goddess of the Sixties*, a decade in the life of British soul singer Dusty Springfield, written by award-winning writer and playwright Enda Walsh (*Hunger*, *Chatroom*); an adaptation of Taichi Yamada's ghost novella *Strangers*, scripted by multi award-winning playwright Conor McPherson (*The Eclipse*, *The Weir*) and directed by Oscar winner James Marsh (*Man on Wire*, *Red Riding*); and *The Lonely Doll* written by Caroline Thompson (*The Corpse Bride*, *Edward Scissorhands*), starring Amy Adams and directed by E. Elias Merhige. (*Shadow of the Vampire*)

Elizabeth is Chair of the Board of Bird's Eye View, an organization dedicated to the celebration and support of international women filmmakers and a board member of the regional film funding body EM Media (*This Is England*, *Control*). She was recently selected as one of sixteen women to take part in the Marie Claire/Prince's Trust 'Inspire and Mentor' campaign.

JOHN DE BORMAN (Director of Photography)

John's credits include *Last Chance Harvey*, *Miss Pettigrew Lives for a Day*, *Ella Enchanted*, *Hamlet*, *The Full Monty* and Nigel Cole's features *A Lot Like Love* and *Saving Grace*.

His other credits include *Hideous Kinky*, which won the Evening Standard Best Technical Achievement Award and Academy Award nominated and BAFTA Best British Film *An Education*, where he was

awarded the Best Cinematographer Award at Sundance 2009. John has additionally been nominated for a BAFTA Craft Award for Best Photography for *Tsunamui: The Aftermath*.

In addition De Borman wrote, directed and photographed *Outing* which received the Gold Award at the New York Film Festival for Best Short.

ANDREW MCALPINE (Production Designer)

Andrew McAlpine is an International Production Designer known mainly for his extensive work in cinema. However during his formative years he co-founded his own theatre company, Commonstock, with whom he collaborated for 7 years. He then expanded his skills by working with many other established Theatre and Opera Directors along with Choreographers such as Sally Potter, Richard Alston and Pip Simmons.

Having graduated with an MFA in Fine Arts, Andrew received a Gulbenkian grant to create some breakthrough work in Holography. The concept of illusion as a journey has also lead Andrew to collaborate with other artists such as Juan Munoz at the Tate Modern, London, UK, and Architects Branson and Coates with whom he created Journey through The Body, for the Millenium Dome. Recent projects are for sustainable Eco Hotels and with architects The Manser Practice with whom he is developing Rockflower.

Andrew is best known for the 35 Feature Films that he has made over the past 25 years. Films such as *Sid and Nancy* directed by Alex Cox. *The Piano* directed by Jane Campion for which he won an AFI and Bafta award. *Clockers* directed by Spike Lee and *The Beach* directed by Danny Boyle, etc. Commensurate to these films he has designed many Commercials and Pop Promos. These mediums have allowed us to see Andrew's vision at it's visceral best. As a New Zealander it's no surprise that gardening grows out of his heart and helps in healing today's anguish.

LIZZIE YIANNI GEORGIU (Hair & Make-Up Designer)

Lizzie recently received a BAFTA nomination for Best Hair & Make-up Design for *An Education*. Her vast career includes work on many high-profile and award-winning films and television including *Atonement*, *Hotel Rwanda*, "The Trial of Tony Blair" and *Sleepy Hollow*.

Lizzie was a make-up artist on the television adaptation of *Alice in Wonderland* which received the Best Make-Up Award at the 1999 Emmy Awards, and *Chocolat*, which was nominated for five Academy Awards and the BAFTA for Best Hair & Makeup.

Yianni Georgiou has worked with a vast array of stars including Diane Kruger, Keira Knightley, Christina Ricci, James McAvoy, Willem Dafoe and Kenneth Branagh.

LOUISE STJERNSWARD (Costume Designer)

Louise has had a number of prolific feature film credits that include Bernardo Bertolucci's *Stealing Beauty* and *The Dreamers*, Jeremy Thomas's *All the Little Animals*, Asif Kapadia's BAFTA award winning feature film debut *The Warrior* and Jonathan Glazer's multi-award winning *Sexy Beast*.

Stjernsward has most recently worked on *Creation* about the life of Charles Darwin starring Paul Bettany and Jennifer Connelly.

MICHAEL PARKER (Editor)

Michael studied Film and Photography at The Polytechnic of Central London. His editing career began at the BBC as a trainee assistant film editor at Ealing Studios. As an assistant in the mid-seventies he worked on a succession of dramas including: *Scum*, *Smiley's People* (for which, as sound editor, he

shared a BAFTA nomination for Best Sound), *Sons and Lovers*, Dennis Potter's *Christabel* and *Blackeyes*; and on the Arts Programme Arena.

Michael crossed into BBC production as an Assistant Producer researching and directing on a variety of factual, mainly arts based programmes.

Presently he crossed back to the cutting rooms to become an editor at BBC Ealing Studios, cutting documentaries including *The Silk Road* and the award winning *The Dead*, and *The Grass Arena*. Since going freelance he has edited a variety of TV dramas including "Rebecca" and Jack Rosenthal's "Eskimo Day"; and feature films including the BAFTA winning *East Is East*, Terence Davies' BAFTA nominated *The House Of Mirth*, *Calendar Girls*, *Thunderpants*, *The Magic Flute*, David Schwimmer's directorial debut *Run Fat Boy Run*, and most recently, the black comedy *Wild Target* starring Bill Nighy, Rupert Grint and Emily Blunt.

DAVID ARNOLD (Music by)

David Arnold began his motion picture career making short films with fellow enthusiast Danny Cannon, teaching himself to write, orchestrate and compose the scores for their projects. In 1993, he scored Cannon's feature film debut, *The Young Americans*, combining lush orchestration with Bjork's vocals for the title song 'Play Dead', which earned critical and commercial success. This led to the offer to score *Stargate*, Roland Emmerich's sci-fi film, which enjoyed box-office success and earned David Arnold his first BMI Award.

Since then, David Arnold has been recognized by the film industry as a talented and diverse composer, arranger and producer. He is the winner of nine BMI Awards for his music for *Tomorrow Never Dies*, *The World Is Not Enough*, *Die Another Day*, *Stargate*, *Independence Day*, *Godzilla*, *The Stepford Wives*, *Zoolander*, *2 Fast 2 Furious* and *Casino Royale*.

A multiple Grammy®-nominee, David Arnold won a Grammy® for *Independence Day*, the Ivor Novello Award for *The World Is Not Enough*, a Fellowship of the British Academy of Songwriters and Composers and the Royal Television Society Award for the title music for the UK comedy series "Little Britain".

As composer for *Casino Royale*, David Arnold collaborated with Chris Cornell to write the title song 'You Know My Name'. The piece was nominated for a Grammy® for Best Title Song For A Film, and won the Best Song prize at both the LA Critics Awards and the World Soundtrack Awards. David Arnold recently won the DOVE award for Best Instrumental Album for his score to the film *Amazing Grace*.

David Arnold's other notable scores include: *Shaft*, *Changing Lanes*, *Hot Fuzz* and the Bond film *Quantum of Solace*. Arnold's work can next be heard on the new Narnia adventure *The Chronicles Of Narnia: The Voyage Of The Dawn Treader*. He is also developing a stage musical with lyricist Don Black and producer Michael Kuhn.

Away from the film world, David Arnold maintains a career as a successful record producer and songwriter, working with a wide range of contemporary artists including K.D. Lang, Pulp, Chrissie Hynde, Iggy Pop, Garbage, David McAlmont, Martina Topley-Bird, Natasha Bedingfield, Aimee Mann, George Michael, Damien Rice, Paul McCartney, The Kaiser Chiefs and Shirley Bassey.

LUCY BEVAN (Casting Director)

Lucy has casted a number of prolific feature film credits that include *Nanny McPhee and the Big Bang*, *St Trinian's* and *St Trinian's 2*, *The Disappearance of Alice Creed*, *Dorian Gray*, *An Education*, *Me*

and Orson Welles, The Duchess, The Golden Compass and The Libertine.

Lucy is also the Casting Director for The Gate Theatre in Notting Hill. Plays at The Gate include; Car Cemetery, Hedda Gabler, I am Falling, The Internationalist, Nocturnal, Uncle Vanya and State of Emergency

LAURIE BORG (Line Producer)

Laurie Borg entered the film industry in 1982 working with UK producer David Puttnam on such projects as *The Killing Fields* and *The Mission*. He then proceeded to work on *Mona Lisa*, *Queen of Hearts*, *The Tall Guy*, *The Commitments*, *Orlando*, *Sense and Sensibility* and *Little Voice*.

Laurie has produced a number of independent UK features including *Fanny and Elvis* and *Thanks for the Memories*, working very closely with Nik Powell and Stephen Woolley at Scala Productions. Then after working on the likes of *The Four Feathers*, *If Only*, *Asylum* and *Mrs. Henderson Presents*, he has worked closely again with Woolley on *And When Did You Last See Your Father?* and *How To Lose Friends & Alienate People*.

Most recently, Laurie has produced the critically acclaimed and award winning *Occupation* in 2009, and he is currently working on *Bel Ami* starring Robert Pattinson.

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Written by Domingo Samudio
Performed by Sam The Sham And The
Pharaohs
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BBC Radio 1 Jingle

Written and performed by PAMS
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Tiger

Written by Auger, Brian Albert Gordon /
Sutton, Roger J
Performed by Brian Auger
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Sunday Will Never Be The Same

Written by Cashman, Terry / Pistilli, Gene
Thomas
Performed by Spanky And Our Gang
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Performed by Small Faces
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Paper Sun

Written by Winwood / Capaldi / Wood / Mason
Performed by Traffic

You Can Get It If You Really Want

Written by Cliff
Performed by Desmond Dekker

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Made In Dagenham

Written by David Arnold and Billy Bragg
Performed by Sandie Shaw
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**LIPSYNC
PRODUCTIONS**

Filmed on location in England and Wales

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