
SONY PICTURES CLASSICS

THE INVISIBLE WOMAN

Directed by Ralph Fiennes

Nominee, Best Costume Design
Academy Awards, 2014
BAFTA Awards, 2014

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THE INVISIBLE WOMAN

Cast

Charles Dickens	RALPH FIENNES
Nelly Ternan	FELICITY JONES
Mrs. Ternan	KRISTIN SCOTT THOMAS
Wilkie Collins	TOM HOLLANDER
Catherine Dickens	JOANNA SCANLAN
Maria Ternan	PERDITA WEEKS
Fanny Ternan	AMANDA HALE
Mr. George Wharton	TOM BURKE
Reverend Benham	JOHN KAVANAGH
Charley Dickens	MICHAEL MARCUS

Crew

Directed by	RALPH FIENNES
Written by	ABI MORGAN
Based on the book by	CLAIRE TOMALIN
Producer	GABRIELLE TANA
Director of Photography	ROB HARDY, BSC
Editor	NICOLAS GASTER
Production Designer	MARIA DJURKOVIC
Makeup Artist	JENNY SHIRCORE
Costume Designer	MICHAEL O'CONNOR
Location Manager	MICHAEL HARM

Short synopsis

Nelly (Felicity Jones), a happily-married mother and schoolteacher, is haunted by her past. Her memories, provoked by remorse and guilt, take us back in time to follow the story of her relationship with Charles Dickens (Ralph Fiennes) with whom she discovered an exciting but fragile complicity.

Dickens – famous, controlling and emotionally isolated within his success – falls for Nelly, who comes from a family of actors. The theatre is a vital arena for Dickens – a brilliant amateur actor – a man more emotionally coherent on the page or on stage, than in life. As Nelly becomes the focus of Dickens’ passion and his muse, for both of them secrecy is the price, and for Nelly a life of “invisibility”.

Long synopsis

Margate, England 1885, a woman strides across a deserted beach. Isolated against the sea and sky she walks as if to forget, as if her life depends on it.

In a school hall a group of young boys and Reverend William Benham (John Kavanagh) are waiting for her to return. They are rehearsing a production of a play called *No Thoroughfare: A Drama in Five Acts* written by Dickens and Wilkie Collins. The woman is Nelly Wharton Robinson (Felicity Jones), the wife of the school's headmaster George Wharton Robinson [TOM BURKE]. For Nelly, the rehearsals are igniting memories of a lost life, one that is still haunting her.

Her distracted mood has caught the attention of the kindly Benham, a Dickens enthusiast. His gentle questioning nudges her thoughts back to the past when her life was changed by meeting Charles Dickens (Ralph Fiennes).

Nelly, then Ellen Ternan, is 18-years old and is performing with her mother, Mrs. Ternan (Kristin Scott Thomas), and sister Maria (Perdita Weeks), in Dickens' adaptation of his friend Wilkie Collins' (Tom Hollander) play, *The Frozen Deep*. With the eldest daughter Fanny (Amanda Hale), the Ternans are a cultured, lively family of touring actresses. Dickens is instantly drawn to them, particularly the young, beautiful and self-possessed Nelly.

Dickens is a man at the height of his fame. His work is read throughout the English-speaking world, he reads it publicly to huge audiences, he campaigns tirelessly on behalf of the poor and enjoys life as a literary star. But his marriage is faltering. Catherine Dickens (Joanna Scanlan) has borne him 10 children but is now confined to the edge of his life, unappreciated and no longer loved. She is no match for Dickens' forceful personality and he craves a woman who appreciates him and his work.

Nelly becomes the intense focus of Dickens' desire and she finds that her growing affection for him makes her emotionally and socially vulnerable. As Nelly and Dickens grow closer and the

whispers of Victorian society become louder, the fears of those near to them intensify. Catherine Dickens is afraid of abandonment and ridicule, her children are distraught, and Mrs. Ternan is concerned for her daughter's reputation if the affair is revealed.

Nelly is introduced to Wilkie Collins' "hidden" mistress Caroline Graves (Michelle Fairley) and sees that Dickens may be suggesting a similar role for her. She angrily confronts him but he is insistent and she cannot ignore his passionate declarations. But Dickens will never marry her nor can his adoring public ever know that he has erred. When Dickens and Nelly are involved in a tragic accident in which she is injured, Nelly is confronted with Dickens' determination to keep her a secret. She finds herself accepting the painful reality of sharing Dickens with the world, as she begins a life as an "invisible woman."

The older Nelly finally speaks to Reverend Benham of what her relationship with Dickens has cost her and what she now understands.

About The Director

RALPH FIENNES – Actor / Director

Ralph Fiennes studied at the Royal Academy of Dramatic Art (RADA) and won his first role immediately after graduating when he appeared in two productions of Shakespeare at the Open Air Theatre in London's Regent's Park.

In 1988 he was invited to join the prestigious Royal Shakespeare Company for which he played Henry VI, 'Edmund' in *King Lear* and 'Berowne' in *Love's Labour's Lost*.

Ralph's first film role was as 'Heathcliff' in *Wuthering Heights* which brought him to the attention of Steven Spielberg who cast him as the Nazi officer 'Amon Goeth' in *Schindler's List* in 1994. The role won him a BAFTA Award, the New York Critics' Best Supporting Actor prize, the London Film Critics' Best Actor award and the National Society of Film Critics award. He was also nominated for both a Golden Globe and an Academy Award®.

He went on to star in Robert Redford's *Quiz Show*, Kathryn Bigelow's *Strange Days*, Anthony Minghella's *The English Patient*, for which he received his second Academy Award® and BAFTA nominations, *Oscar and Lucinda*, *The End of the Affair* (winning a BAFTA nomination as Best Actor), *Red Dragon*, *Onegin* (which he also produced), *Sunshine*, *Spider*, *Maid in Manhattan*, *The Constant Gardener*, for which he received numerous nominations including his fourth BAFTA nomination, *The White Countess*, *The Duchess* (Golden Globe and British Independent Film Awards nominations as Best Supporting Actor), *In Bruges* (a BIFA nomination) and *The Reader*.

Ralph has made his mark as one of literature's most terrifying villains, as the evil 'Lord Voldemort' in the *Harry Potter* series of films.

He was nominated for an Emmy and a Golden Globe for his performance in HBO's biopic *Bernard and Doris*.

Throughout his film career, Ralph has continued to work on the stage. Among the highlights of his theatre work are the title roles in *Hamlet* (London and Broadway), *Ivanov* (London and Moscow), *Richard II* and *Coriolanus* for the Almeida Theatre, *Brand* for the RSC, ‘Mark Anthony’ in *Julius Caesar*, *The Faith Healer* in Dublin and New York, *Oedipus* at the Royal National Theatre and a comic success in *God Of Carnage*. In 2011, he took on ‘Prospero’ in Trevor Nunn’s production of *The Tempest* to rave reviews.

In 2009 he filmed roles in *Clash of The Titans*, *Cemetery Junction*, *Nanny Mcphee* and *the Big Bang* and the final installments of the *Harry Potter* films. In 2010 he realized a long-held ambition to direct and star in a feature film of Shakespeare’s tragedy, *Coriolanus*, which he also produced. The film premiered in competition at the 2011 Berlin Film Festival and was selected for the Toronto and London Film Festivals the same year.

Ralph was nominated for a BAFTA for Outstanding Debut as director and for a British Independent Film Award (BIFA) in 2012. He received the 2011 Richard Harris Award from BIFA for his career achievements.

Recent films have included *Wrath of The Titans*, *Skyfall* and *Great Expectations*. Ralph has recently completed filming Wes Anderson’s *The Grand Budapest Hotel*.

Production Notes

Breathing life into THE INVISIBLE WOMAN

In 2010, Just after Ralph Fiennes finished making his directorial debut *Coriolanus*, in which he had also starred, Gabrielle Tana, his producer on that film, approached him with a new directing project.

THE INVISIBLE WOMAN was being developed by Stewart Mackinnon of the UK's Headline Pictures, who owned the film rights to Claire Tomalin's acclaimed 1990 biography of the same name. Her book was about the young actress, Ellen Ternan, who had had a long, secret love affair with Charles Dickens and then reinvents herself after his death.

Mackinnon was developing the project with Christine Langan, the head of BBC Films, and the gifted screenwriter Abi Morgan, whose credits include *Shame*, *The Iron Lady*, and BBC TV series *The Hour*.

Langan brought on board Tana as lead producer and Fiennes subsequently joined as director.

"I felt moved by this woman and her secret past," says Fiennes of what made the project compelling to him. "I wanted to make a film about how Ellen Ternan became the mistress of Charles Dickens. I also think the film is about a woman holding a past relationship inside her, which has marked her forever, and of which she is unable to speak."

He immediately began working on the script with Morgan and the project gained momentum "It took about nine months to all come together while we were working on the script, casting, putting together our ideal crew," says Tana, who first worked with Fiennes on Saul Dibb's sumptuous 2008 period drama *The Duchess*. "I was busy raising the money at the same time."

THE INVISIBLE WOMAN is a co-production between Headline Pictures and Tana's Magnolia Mae Films, with development and production funding from BBC Films and the BFI Film Fund,

as well as private US financing. London-based WestEnd Films co-financed the project and is handling worldwide sales.

Until she met Fiennes, Morgan had been grappling with different versions of the screenplay, including the introduction of several fictitious elements. Fiennes suggested pulling it back to what Tomalin had unearthed in her book.

Although he doesn't write himself, Fiennes brought an interesting extra dimension to the collaboration with Morgan. "It's very exciting when you work with an actor-director because he could literally get up, be very physical and move around the room to illustrate his point," says Morgan. "It's an incredible privilege to work with someone who is not only a great director but one of the country's leading actors and to see his process. That really informed the writing process. Most directors aren't very good at saying the lines. He was very good at visualising and understanding how a scene would play. He would be brilliant at stripping back material as he would know how little an actor actually needs."

Fiennes and Morgan talked often with, and sought advice from, Claire Tomalin. Through her biography it was Tomalin who had been the first person to breathe life into the figure of Ellen "Nelly" Ternan.

"It is an amazing story. It is the story of this young woman who was taken up by Dickens," Tomalin enthuses. "But still more fascinating was my discovery that when Dickens died, she reinvented herself. She turned herself into a lady and she presented herself as 10 years younger. How extraordinary to be able to carry that off. What interested me is that she seemed to represent a whole lot of women in the 19th century who were hidden, who had these hidden lives. And that's why I called it *The Invisible Woman*. Because Dickens had taught her how to deceive, Nelly rose up and wouldn't accept she was going to be hidden forever, and recreated herself.

Tomalin was hugely supportive of the project but removed herself from the actual screenwriting. "Abi said to me, 'do you want to come and work with me?' and I said, 'No no no, you're the screenwriter, I just wrote the book'," Tomalin explains. "I have made many comments on the

script and they have listened to me but I wouldn't dream of trying to impose my ideas or my will."

Morgan decided to structure the screenplay around a series of "small tragedies and moments of catalyst" depicted in Tomalin's book, which, for her, defined the affair. The two most significant were Tomalin's discovery that Dickens and Nelly had conceived a child together and the effect this had on them as a couple, and the derailment of the train in which they were travelling at Staplehurst in Kent in 1865. Nelly was badly hurt and Dickens subsequently went to great lengths to make it seem as if he was travelling alone. The trauma of this was something that Abi would build on.

"It was very important to love the book and adore the book but also to clearly say we are going to tell one story, the arc of their love story," Morgan explains. "And we counterpointed that with a present-day narrative of the moment she reveals her secret."

Portraying Charles Dickens

Fiennes did not intend to play Charles Dickens himself at first. But if he had doubts, others did not. "I kept saying to him, 'You must play Dickens! You were born to do it!'" recalls Tomalin.

"For me it was always going to be Ralph but it was just a process of persuading him," smiles Morgan.

"I was undecided for a long time," Fiennes admits. "Until after quite a few months of working on it, I felt, despite knowing it would be very difficult, that I couldn't resist playing him."

The Charles Dickens revealed in *THE INVISIBLE WOMAN* is a man possessed of ferocious energy. Not only does he juggle a young mistress with marriage and 10 children, but he successfully maintains a vigorous writing regime and roles as a journalist, actor, theatre director and social campaigner.

“In a funny way, that probably helped me because it was very Dickens to be organising people and doing everything,” says Fiennes, of the enormity of the role he undertook as director and lead actor. “He was in control of everything.”

As too was Fiennes. “It was Herculean what he did,” says Gaby Tana. “Ralph was so prepared and so diligent. He immersed himself in the world of Dickens, which he didn’t really know.”

“He will not let anything go, he doesn’t let you take the easy option,” says Felicity Jones, the rising UK star who plays Ellen Ternan. “You’ll be doing 15, 20 takes as he always wants to get something completely honest.”

“He’s like a laser, he won’t let anything slip by,” says Amanda Hale, who plays Nelly’s middle sister Maria Ternan. “His emphasis is so much on performance, which is quite rare.”

For Kristen Scott Thomas, who plays Nelly’s mother, Mrs Ternan, it was the third time she had worked with Fiennes following their famous on-screen love affair in *The English Patient*, for which they were both nominated for Oscars.. “I enjoyed being directed by Ralph as much as I enjoy acting with him,” she says. “I’m in awe of what he’s doing. He’s keeping it all in the right place, with everything ticking over and at the same time he manages to remain one of the team as far as the actors are concerned.”

Abi Morgan compares Fiennes’ dynamism with that of Dickens’. “The tenderness, the sentimentality, the viciousness, and the brutality you can see in his work, they’re embodied in the man. He can be co-writer, he can be director, he can be actor, and he can be production designer. He doesn’t jump through those roles, he flows, and it flows through him.”

For Fiennes, it was very important to convey Dickens’ vitality, his love of life, and the sheer force of his charm. He points to the cheerful organised chaos of the rehearsal of *The Frozen Deep*, the first scene in which Dickens’ appears, as crucial to this depiction. He describes Dickens as a man of “extraordinary imaginative power and range”.

Like everyone working on the film, both Fiennes and Morgan were drawn to the complexity of Dickens, a revered man but one whose behaviour towards his wife was at times shocking.

“I knew people might not like him, that didn’t worry me,” says Fiennes. “He’s a huge soul. And, as a man, deeply fallible. We can jump to judging him very quickly. Abi and I tried to show in simple scenes, the sense of a marriage, it’s not people hating each other, but the spark has gone and there’s a sort of a matter of fact-ness. I can’t help thinking Dickens was looking for a real connection with a woman which he hadn’t found with his wife. I think he saw Ellen Ternan and she was the ideal he had always written about. There she was, and that was that. He had to have her.”

Morgan believes a creative chaos may have been at work, compelling the 45 year-old Dickens to fall in love with an 18 year-old actress. “Your 40s are interesting,” she muses. “There is a compulsion to shake it up sometimes and there’s a compulsion to take yourself as a person to different places because that informs your writing. That’s what draws creative people to catastrophe and to drama sometimes because it’s also where there energy starts to burn and where they get a lot of creative material from.”

Directing himself forced Fiennes to be unflinching when considering his performance.

“I have to look at myself, sit with my editor, choose the take. This is exposing and can be really tough” he says. “But editing any performance is an endless, wonderful, often infuriating puzzle. No one moment is ever the same. During the shoot I wait to catch the wave where it all becomes one thing. You can push, pull, cajole, tease, be brusque, be loving or be flattering or do nothing and just wait. It’s probably best to just wait, which is hard on a film set.”

One person who found Fiennes’ multiple roles a slight challenge was the Oscar-winning make-up and hair designer Jenny Shircore, who had just worked with Fiennes on Mike Newell’s *Great Expectations* in which he had starred as Magwitch. “To get him to sit still while I checked something was not as easy as it normally is because he was always thinking about the next shot and wanting to be there,” she says.

The troupe: Casting THE INVISIBLE WOMAN

“Ralph has got a real barometer for finding good talent,” says Abi Morgan. “You have the incredible on-screen talent of Kristin, Felicity, Tom and Ralph himself, but you also have a huge ensemble of actors who aren’t as well known who he is bringing to the fore. He’s got a real eye.”

The British film and theatre actress Felicity Jones was cast as Ellen Ternan even before Fiennes decided to play Dickens himself. Jones is one of the UK’s hottest new acting talents following her award-winning role in Drake Doremus’ Sundance 2011 hit *Like Crazy* and more recently Doremus’ *Breathe In*, opposite Guy Pearce.

“I wanted someone who had great interior resources,” says Fiennes of Jones. “Felicity’s great gift is she’s very intelligent and the camera reads a sense of other things happening inside of her.”

In Jones’ accomplished hands, Nelly is an astute, self-possessed young woman. “The older, Margate Nelly is someone who’s got this secret she is sitting on and Felicity has an amazing ability to suggest that,” says Fiennes. “And as the younger Nelly she has these moments when she laughs and is free, has a sense of humour, has a vulnerability. This is very much Felicity’s creation.”

Jones was captivated by the script and then by Tomalin’s book. “I felt I had to understand who this woman was who’d almost been entirely eclipsed by history,” the actress says of Ellen Ternan. “When Dickens meets Nelly he’s confronted with someone who I felt wasn’t particularly an open book. She’s quite a closed character. There’s something very unknowable about her and from the moment he first meets her he develops an obsession with her.”

Two of Fiennes’ close friends and colleagues also joined the cast: Scott Thomas, who Fiennes always had in mind for Mrs Ternan, and Tom Hollander, his great friend, who he cast as Dickens’ great friend Wilkie Collins.

“He’s uniquely inventive,” says Fiennes of Hollander. “His insight into a part is always so delicate and sharp. He was also an amazing friend to me on set. Under pressure he was extraordinary in the support he gave to me.”

The director worked with UK casting directors, Leo Davis and Lissy Holm of Just Casting to discover actors with which he wasn’t familiar. “It forces you to define who a character is,” says Fiennes of the casting stage. “But at the same time remain open to meeting different actors and suddenly realising, ‘I hadn’t thought of that but that person would be rather great’.”

One of those was Joanna Scanlan who plays Catherine Dickens. She endowed the part of subdued and betrayed wife with a quiet dignity and intelligence. The delicacy she brought to her performance was crucial to the tone of the film.

“In Jo’s performance,” offers Morgan. “You feel Catherine’s pain but you can see this is a woman who really loved Dickens, admired him and is caught by his plight. As much as she feels pain for herself she feels pain for his situation. That goes beyond anything I have written.”

The camaraderie and vividness of the Victorian theatrical world that so appealed to Dickens was replicated on-set by the cinematic troupe put together by Fiennes. “It was always good fun on set,” says Felicity Jones.” Ralph was very good at creating an environment where people didn’t feel threatened or intimidated. People wanted to do the best they could do.”

Creating the world of Dickens and Nelly: Production Design; Costumes; Hair & Make-up; Locations

The look of 19th Century England was fastidiously researched and recreated for the film which shot for 10 weeks throughout the early summer of 2012. Fiennes felt strongly that the way into the period drama for the audience was to make it appear as real as possible. This belief encompassed the type of wallpaper and the weight of the dress fabric, as well as ensuring every letter burnt by Dickens in one scene is authentic and, folded as it would have been.

The crowd even shouted the actual names of the horses that raced at Doncaster on Derby Day in 1857. “I believe that if everything is very detailed, audiences feel the world,” Fiennes explains.

One of the major reference points for this was William Powell Frith’s famous painting “The Derby Day” of circa 1850. “We were going over it with a magnifying glass,” says production designer Maria Djurkovic. “Somebody with a lobster here, a dog on a lead there. We have tried to be as accurate as we can without being slavish to it. It’s a balance, that’s what’s fun about it.”

Fiennes assembled an impressive group of UK heads of department. In addition to the award-winning Djurkovic, who picked up prizes from both the British Independent Film Awards and the European Film Academy for her work on the 2011 Cold War thriller *Tinker Tailor Soldier Spy*, Fiennes brought in Rob Hardy BSC as director of photography after seeing his work on James Marsh’s 2012 film *Shadow Dancer*.

Fiennes had also worked with costume designer Michael O’Connor on *The Duchess* in 2008, for which O’Connor had won a BAFTA and an Oscar. Similarly, make-up and hair designer Jenny Shircore had earned an Oscar and a BAFTA for her work on Shekhar Kapur’s *Elizabeth* in 1998 and had gone on to transform Fiennes into Magwitch in 2011 for *Great Expectations*. Locations work was overseen by the experienced Dutch-born location manager Michael Harm.

For the look of the film, Fiennes wanted a rather melancholy palette for the 1870s scenes that book-end the film. Set in Margate in Kent on England’s south coast, the exteriors were shot just a few miles away on the commanding sweep of Camber Sands on which Hardy captured a low, wintry light. For the interiors of the Margate school where Nelly lived with her husband and child, Djurkovic translated the look into muted tones and a quiet, subdued aesthetic.

By contrast, the flashback scenes, where Nelly first meets Dickens 15 years before, represent a complete gear-change in colours and atmosphere. “The early stuff is her memory and her excitement at meeting this extraordinary man,” explains Djurkovic.

Costume designer Michael O'Connor was able to use photography from the time, as well as the Frith painting and others by Dickens' contemporary Augustus Egg, to explore how the clothes of the time would have been constructed. "What Ralph was keen to do was to use the costumes more than once," says O'Connor. "There's nothing more unconvincing than people who keep changing all the time. In those days people did wear the same bonnet and re-trim it for a different occasion."

"As an actor, that's what you love," comments Perdita Weeks who plays Nelly's eldest sister, Maria Ternan. "It doesn't matter if the clothes are a bit smelly or you've spilt something down them. Otherwise you're walking around like a perfect Barbie and it feels completely removed from anything you're doing."

One of O'Connor's biggest challenges was working out what Nelly, the invisible woman, might have worn at two very distinct stages in her life. "The pictures show this arched kind of woman," he explains. "But they are later pictures and they are posed pictures. To find the woman who woke up in a cold cottage in the morning and went to the theatre and did a sort of average performance has been very difficult."

O'Connor worked with Felicity Jones to build Nelly's character subtly through costume. "You think it's just a costume but the detail, every layer is completely accurate as to how it would have been," says Jones of working with O'Connor. "With Michael O'Connor costumes, you just feel like a real person."

The transformative power of costumes came into play when dressing Kristin Scott Thomas as Mrs Ternan. "Kristin will look elegant in anything she puts on and the idea was to make her real, was to try and stop that happening. The temptation with Kristin is to make her dark and streamlined but in this period of lots of trim and fuss, you can add lots of accessories, trim and lace collars - things that that help go against what is natural for Kristin" says O'Connor.

As in any period drama, the hair and make-up work was very important. "Putting a centre parting in somebody's head and scraping it down either side of their face when they're used to having

curly flouncy hair just immediately transforms you, as does putting on a girdle. It takes you into another period straight away,” says Shircore.

“You also have to keep the actors in mind,” she continues. “You have to keep their faces in mind, what suits them in the period, and also what their input is.”

Most of the shoot took place on location in Kent, and in and around London with just two studio days filming the interior of the railway carriage. The exteriors of the derailment were staged in a siding of the Bluebell Railway, which operates heritage steam locomotives, in Sussex.

As in most of Dickens’ novels, all the places described in Morgan’s script existed. Location manager Michael Harm started by checking out the real addresses. If they no longer existed or were unsuitable for filming, Hale found matching houses and interiors. The biggest challenge was the contemporary fittings now adorning many of London’s Georgian and Victorian houses as well as Dickens’ Gads Hill home in Rochester, which had been turned into a school.

“It is an awful lot to do to get rid of all the modern fittings, the beautiful wall- to- wall carpets, the down-lighters, all the modern light switches,” says Harm “So the search has to focus on where we have as little as possible for the art department and the construction department to do to make that work.”

For example, although the exterior of Manchester’s Free Trade Hall where *The Frozen Deep* rehearsal took place still looks authentic, the interior had been turned into a modern hotel. Harm and his team discovered the interior could be reconstituted at London’s opulent Draper’s Hall in the City of London.

“We managed to do an awful lot in a short time,” he says. “Ralph Fiennes is a very visual director, so can describe very clearly what he’s after. We were able to narrow down very quickly the ones that worked for him.”

“He’s incredibly visual,” agrees Djurkovic. “He draws really well and does these amazing storyboards. Lots of directors do their own storyboards but Ralph’s are really good!”

For his part, when he took on the project, first as director, then as director and star, Fiennes says he was cheerfully ignorant of most of Dickens’ work, ignorant of Ellen Ternan, and hadn’t read Claire Tomalin’s book.

“I was more drawn to Russian writers – Dostoyevsky or Tolstoy”, he explains. “At school I had somehow decided I wouldn’t like Dickens. Maybe it was being overexposed to a recording of *A Christmas Carol* that we listened to as a family. I think I decided Dickens was too cosy, or comfy perhaps. I feel the opposite now.”

Biographies - Cast

RALPH FIENNES – CHARLES DICKENS (see “About the Director”)

FELICITY JONES – NELLY TERNAN

Felicity Jones will next star in *Breathe In*, opposite Guy Pearce and Amy Ryan, which reteamed her with director Drake Doremus and premiered at the 2013 Sundance Film Festival, as well as in *THE INVISIBLE WOMAN*, the story of Charles Dickens’s secret mistress, in which she stars with Ralph Fiennes, who also directed. Jones is set to join Emma Stone and Andrew Garfield in *The Amazing Spider-Man 2*, as well as star opposite Jonah Hill and James Franco in the drama *True Story*.

US audiences took notice of Jones as the star of *Like Crazy*, in which she appeared opposite Anton Yelchin. The film debuted at the 2011 Sundance Film Festival to universal critical acclaim, earning the grand jury prize for US dramatic film and Jones a special jury award for acting. She also was named Breakthrough Actor at the Gotham Awards and Breakthrough Performance by the National Board of Review.

Previous film credits include the following: *Hysteria* with Maggie Gyllenhaal and Hugh Dancy; *Cheerful Weather for the Wedding*, directed by Donald Rice based on Julia Strachey's 1932 novella, with Mackenzie Crook, Elizabeth McGovern and Luke Treadaway; *Page 8*, a thriller by award-winning director David Hare; *The Chalet Girl*, a romantic comedy with Ed Westwick, Bill Nighy and Brooke Shields; Julie Taymor’s film adaptation of William Shakespeare’s *The Tempest*, also starring Dame Helen Mirren, Ben Whishaw and Alfred Molina; *Albatross*, directed by Niall MacCormick and co-starring Julia Ormond; *Cemetery Junction*, a comedy written and directed by the award-winning partnership of Ricky Gervais and Stephen Merchant, alongside a stellar cast including Ralph Fiennes, Emily Watson and Matthew Goode; *Soulboy*, a coming-of-age drama directed by Shimmy Marcus; *Cheri*, directed by Stephen Frears, co-starring Michelle Pfeiffer, Kathy Bates and Rupert Friend; *Brideshead Revisited*, directed by Julian Jarrold, opposite Matthew Goode, Ben Whishaw and Hayley Atwell; and *Flashbacks Of A Fool*, with Daniel Craig, Harry Eden, rapper Eve, Keeley Hawes and Olivia Williams.

Jones's television credits are also extensive. She played the sister of Anne Frank, Margot, in the critically acclaimed BBC adaptation of *The Diary of Anne Frank*. Her other television credits include Channel Four's *Cape Wrath* opposite David Morrissey, Lucy Cohu and Harry Treadaway; Jane Austen's *Northanger Abbey*, directed by Jon Jones playing the character of 'Catherine Morland'; BBC's hit BBC sci-fi series *Doctor Who* alongside David Tennant; *Servants*, directed by Tim Whitby and Hettie Macdonald; *Weirdsister College*, directed by Alex Kirby and Stefan Pleszczynski; and the children's drama *The Worst Witch*.

A veteran of the stage, Jones also has an extensive background in theatre. She recently completed a run in Michael Grandage's production of *Luise Miller*, a role for which she earned rave reviews. Her additional theater credits include the role of 'Mia' in *That Face* at the Royal Court, directed by Jeremy Herrin; and the role of 'Laurel' in Enid Bagnold's *The Chalk Garden* starring opposite Margaret Tyzack and Penelope Wilton, her performance which earned her outstanding reviews and a nomination at the Evening Standard Theatre Awards for The Milton Shulman for Outstanding Newcomer.

Jones has also made her mark in radio by narrating the voice of 'Emma Grundy' in the popular BBC Radio 4 programme, *The Archers*. Her other radio credits include *Watership Down* and *Mansfield Park* which were all for BBC Radio 4.

KRISTIN SCOTT THOMAS - MRS TERNAN

Kristin Scott Thomas is an English actress who gained international recognition in the 1990's for her roles in *Bitter Moon*, *Four Weddings And A Funeral*, for which she won the BAFTA Film Award for Best Actress in a Supporting Role, and *The English Patient*, for which she received a Golden Globe nomination as well as an Academy Award® nomination for Best Actress.

Her subsequent films included *Gosford Park*, in which she played 'Lady Sylvia McCordle', *Mission: Impossible*, *The Horse Whisperer*, *Keeping Mum*, *Nowhere Boy*, *Easy Virtue*, and *Ne Le Dis À Personne (Tell No One)*, by French director Guillaume Canet. In addition, Scott Thomas

received many accolades for her performance in *Il Y A Longtemps Que Je T'aime (I've Loved You So Long)*, including BAFTA and Golden Globe nominations for Best Actress.

In early 2007, Scott Thomas played 'Arkadina' in the London West End production of Anton Chekhov's *The Seagull*, for which she won a Laurence Olivier Award for Best Actress.

In 2009, she starred in *Partir (Leaving)* as Suzanne, earning a nomination for Best Actress at the Cesar Awards and winning Best Actress at the Evening Standard British Film Awards. In 2010 Scott Thomas starred in *Sarah's Key* as 'Julia Jarmond' before returning to London's West End to play 'Emma' in Harold Pinter's *Betrayal*, directed by Ian Rickson in 2011.

Scott Thomas's recent films include *Bel Ami* with Robert Pattinson, based on the 1885 novel written by Guy de Maupassant, the film adaption of Douglas Kennedy's novel, *The Woman in the Fifth*, directed by Pawel Pawlikowski, and *Salmon Fishing in the Yemen* alongside Ewan McGregor.

In the past year Scott Thomas has teamed with director Nicolas Winding Refn for his new film, *Only God Forgives*, and with director Ralph Fiennes for *THE INVISIBLE WOMAN*. She is also performing on the stage in Harold Pinter's *Old Times*.

TOM HOLLANDER – WILKIE COLLINS

Tom Hollander's multiple film credits include *About Time*, directed by Richard Curtis, *Byzantium* directed by Neil Jordan, *Hanna* directed by Joe Wright and *In The Loop* directed by Armando Iannucci - in which Tom was nominated for a British Independent Film Award for Best Supporting Actor. Other credits include *The Soloist* directed by Joe Wright and *Valkyrie* directed by Brian Singer. Tom portrayed Lord Cutler Beckett in *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean: At World's End*. He also appeared in *Pride and Prejudice* – for which he received The Evening Standard Film Awards' Comedy Award and London Critic's Circle's Best Supporting Actor, *Gosford Park* directed by Robert Altman and *Enigma* directed by Michael Apted.

Tom has created several memorable television characters such as Leon in BBC Two's *Freezing* as well as *Rev* in which he was nominated for a BAFTA in 2011 for Best Performance in a Comedy Role. Tom's further television work includes *Gracie*, *Desperate Romantics*, *The Company*, *Cambridge Spies*, *The Lost Prince*, *Nicholas Nickleby* and *Wives and Daughters* amongst others.

Tom won the 1992 Ian Charleson Award for his performance in *The Way of the World* directed by Peter Gill at the Lyric Hammersmith Theatre. He had been nominated the previous year and was again nominated for his performance in *The Government Inspector* for The Almeida directed by John Byrne in 1997. As well as many others, his theatre work includes *Flea In Her Ear* directed by Richard Eyre for the Old Vic, *Landscape with Weapon* directed by Roger Michell for the National, *Hotel in Amsterdam* directed by Robin LeFevre, *King Lear* directed by Jonathan Kent for The Almeida, *Don Juan* directed by Michael Grandage for Sheffield Crucible, *The Judas Kiss* directed by Richard Eyre for The Almeida, *Tartuffe* directed by Jonathan Kent, *Mojo* directed by Ian Rickson for The Royal Court, *The Threepenny Opera* directed by Phylida Lloyd for the Donmar Warehouse, *The Editing Process* directed by Stephen Daldry and *Me And My Friend* directed by Ian Rickson.

JOANNA SCANLAN – CATHERINE DICKENS

Joanna Scanlan began her acting career in television with notable appearances in *Home Time*, *The Thick of It*, *The Deal* (directed by Stephen Frears), *Little Britain*, *My Family* and *One Foot in the Grave* along with a broad list of others. In 2010 Scanlan was nominated for the BAFTA TV Award for Best Female Performance for comedy *Getting On*, which she also wrote with Jo Brand.

As a writer *Getting On* has also won Joanna and Jo Brand the 2011 RTS Television Award and the 2009 Writers' Guild award along with a further three award nominations, including the BAFTA TV award in 2011 for Best Writer.

Joanna has starred in films including *In the Loop*, *The Other Boleyn Girl* with Scarlett Johansson, *Grow Your Own*, *Stardust*, with Claire Danes and Ian McKellen, *Notes on a Scandal* and *Girl with a Pearl Earring* among others.

Joanna has also appeared on stage in theatre productions including *Cloud 9*, *Vernon God Little*, *Madame Bovary*, and *After the Dance*.

PERDITA WEEKS – MARIA TERNAN

Perdita recently starred in visionary French director Jan Kounen's first English language project *Flight of the Storks* as free-spirited Israeli orphan Sarah Gabbor, and as Lady Georgiana in ITV's big budget mini-series *Titanic*. She played opposite Claire Foy in Peter Kosminsky's acclaimed drama *The Promise* preceded by a long engagement in Showtime's hit series *The Tudors* as the luckless Mary Boleyn. Perdita also notably played headstrong Lydia Bennet in ITV's *Pride and Prejudice* re-do *Lost in Austen*.

Her further credits include BBC's *Great Expectations*, *Prowl*, *Lewis*, *Midsomer Murders* and *The Return of Sherlock Holmes*.

AMANDA HALE - FANNY TERNAN

Amanda graduated from RADA in 2005, quickly establishing herself as a successful theatre, TV and film actress. She recently appeared in *The House Of Bernada Alba*, directed by Bijan Sheibani at the Almeida Theatre alongside Shohreh Aghdashloo and starred in the critically-acclaimed *Crimson Petal and the White* for the BBC alongside Chris O'Dowd. Amanda has also appeared in *Ripper Street* opposite Matthew Macfadyen for the BBC. Her further TV credits include *Rev* alongside Tom Hollander, *Any Human Heart*, *Spooks*, *Murderland*, *Persuasion* and *Richard is my Boyfriend*.

Amanda has also enjoyed success on the stage, appearing in *Wastwater* at the Royal Court, written by Simon Stephens and directed by Katie Mitchell. Further theatre credits include:

Elektra (Young Vic); *Our Class* (National Theatre); *After Dido, King Lear* (Young Vic); *Pornography* (Birmingham Rep/Traverse Theatre); *The City* (Royal Court); *The Glass Menagerie* (Bill Kenwright Productions/The Lyric West End) for which she was nominated for The Evening Standard Milton Shulman Award for Most Outstanding Newcomer for 2007. Amanda was also nominated for The Critics' Circle Most Promising Newcomer Award for *Crooked* at the Bush Theatre in 2005.

Amanda is fast establishing herself as a film actress, with roles in Jane Campion's *Bright Star* and Michael Winterbottom's *The Look of Love*, which premiered at the 2012 Sundance Film Festival.

TOM BURKE – MR GEORGE WHARTON

Tom Burke is one of the UK's most highly respected and versatile young actors with starring roles across stage, screen & television.

His film credits include *Cheri* directed by Stephen Frears, *Telstar* and *The Kid* directed by Nick Moran, *I Want Candy* for Ealing Studios, *Third Star* opposite Benedict Cumberbatch for Western Edge Pictures and *Look, Stranger* directed by Arielle Javitch. He will next be seen in Ralph Fiennes' *The Invisible Woman* for BBC Films and *Only God Forgives* directed by Nicolas Winding Refn.

His work for television includes *In Love with Barbara* opposite Andrew Riseborough, *Great Expectations* directed by Brian Kirk, *Napoleon* directed by Pier Wilkie, *Bella and the Boys* and David Yates' award-winning *State of Play* and *The Young Visitors* all for the BBC. Tom can currently be seen playing a starring role in the second series of Abi Morgan's hit series *THE HOUR* and in Sue Perkins' comedy series *Heading Out*.

In 2008, Burke was awarded the Ian Charleson Award for his performance in *Creditors* at the Donmar Warehouse directed by Alan Rickman. Other stage credits include *Reasons to be Pretty*

at the Almeida, *Design for Living* at the Old Vic and *The Doctor's Dilemma* at the Royal National Theatre.

JOHN KAVANAGH - REVEREND BENHAM

John Kavanagh was a member of the Abbey Theatre Company for ten years before going freelance.

Since then has played numerous and varied roles including The Gate production of *Juno and the Paycock* in Dublin and New York, *The Homecoming* with Ian Holm in Dublin, New York and London, *A Streetcar Named Desire* with Frances McDormand, *John Gabriel Borkman* with Alan Rickman in Dublin and at the Brooklyn Academy, *A View from the Bridge* with Chris Malony, *Present Laughter*, *Dancing at Lughnasa*, *Wonderful Tennessee*, *Da*, *See You Next Tuesday* and *One Flew over the Cuckoo's Nest*.

Kavanagh's TV work includes *The Vikings*, *Tudors*, *Holby City*, *Ballroom of Romance*, *Sharps*, *Sword*, *Inspector George Gently*, *Bad Company*, *Sweeney Todd*, *Maigret*, *Dr Finley*, *Lovejoy*, *Father and Son*, *Painted Lady*, *Love Lies Bleeding* and *Country Girls*.

His film work includes *Therese Raquin*, *The Invisible Woman*, *Black Dahlia*, *Braveheart*, *Circle of Friends*, *Dancing at Lughnasa*, *Alexander*, *The Butcher Boy*, *Cal* and *Some Mother's Son*.

His appearances in musicals include *Les Miserables*, *Cabaret*, *Guys and Dolls*, *Jaques Brel*, *Pirates of Penzance* and *HMS Pinafore*.

MICHAEL MARCUS - CHARLEY DICKENS

Michael graduated from the Bristol Old Vic Theatre School in 2011 to appear at London's Royal Court Theatre in *Jumpy*, a new play by April de Angelis. He also filmed an episode of *Misfits* for Channel 4.

He followed this with a role in *Richard II* at the Donmar Warehouse, with Eddie Redmayne in the title role, directed by Michael Grandage.

THE INVISIBLE WOMAN is Michael's first feature film. He has since filmed *The Physician*, with director Philipp Stolzl and recently finished filming *The White Queen* for the BBC.

Other Biographies

GABRIELLE TANA - Producer

Gabrielle Tana is a film and television producer based in New York and London. She founded Magnolia Mae Films with partner Carolyn Marks Blackwood in 1996.

In addition to THE INVISIBLE WOMAN, she has recently completed *Philomena*, a tragi-comic story of loss and redemption starring Judi Dench and Steve Coogan and directed by Stephen Frears from a script by Coogan and Jeff Pope.

Other recent feature films produced by Gabrielle include *Coriolanus* – an adaptation of the Shakespeare tragedy starring Gerard Butler, Ralph Fiennes, and Vanessa Redgrave and directed by Fiennes – and the Academy Award®-winning *The Duchess*, an adaptation of Amanda Foreman's best-selling biography, *Georgiana: Duchess of Devonshire*, starring Keira Knightley and Ralph Fiennes and directed by Saul Dibb.

Previously, Gabrielle produced on Michael Di Giacomo's *Animals with the Tollkeeper* (starring Tim Roth, John Turturro, and Mickey Rooney), Goran Paskaljevic's *Someone Else's America* (starring Tom Conti and Miki Manojlovic), and Nannette Burstein and Brett Morgen's Academy Award®-nominated documentary, *On the Ropes*. In addition, Gabrielle is co-founder, with author George Dawes Green, of the long-running New York live storytelling series, *The Moth*. She produced the televised series, *Evenings at The Moth*, for the Trio Network. Prior to working as an independent producer, Gabrielle was a production executive for Walt Disney Pictures Europe.

ABI MORGAN - Screenwriter

Abi Morgan's plays include *Skinned* and *Sleeping Around* (Paines Plough); *Tiny Dynamite* (Traverse); *Tender* (Hampstead); *Splendour* and *Fugee* (National Theatre), *Lovesong* (Frantic Assembly) and *27* (NTS) Her television work includes *My Fragile Heart*, *Murder*, *Sex Traffic*, *Tsunami – The Aftermath*, *White Girl*, *Royal Wedding*, *Birdsong* and *The Hour* series 1&2

Abi's screenwriting credits include *Brick Lane*, *Shame* and *The Iron Lady*. She also has a number of films in development including *Suffragettes* for FilmFour, Focus Features and Ruby Films, and *Little Mermaid* and *Taming of the Shrew* for Working Title.

CLAIRE TOMALIN - Author

Claire Tomalin is a Londoner, born of a French father and English mother, and a graduate of Cambridge University. She worked in publishing and journalism while her children were young, becoming literary editor of the *New Statesman* and then the London *Sunday Times*. Her first book, *The Life And Death Of Mary Wollstonecraft*, was published in 1974 and won the Whitbread First Book Prize. After this came *Shelley and his World* (1980); *Katherine Mansfield: A Secret Life* (1987); and *The Invisible Woman: The Story of Nelly Ternan and Charles Dickens* (1991), which won the NCR Award, the Hawthornden Prize and the James Tait Black Memorial Prize.

Her play about Mansfield, *The Winter Wife*, was produced in 1991. In 1994 came *Mrs Jordan's Profession*, a study of the Regency actress, and in 1997 *Jane Austen: A Life. Several Strangers: Writing From Three Decades* (1999) was followed in 2002 by *Samuel Pepys: The Unequalled Self*, which won the Whitbread Biography Prize and Whitbread Book of the Year, the Pepys Society Prize and the Rose Crawshay Prize. It was also one of the New York Times' 10 best books of the year in 2003. *Thomas Hardy: The Time-Torn Man* appeared in 2006, and in the same year she made a South Bank Show film with Melvyn Bragg about Hardy. In October 2011 her *Charles Dickens: A Life* was published by Viking. Her books have been translated into many languages worldwide. She is married to the writer Michael Frayn.

ROB HARDY BSC – Director of Photography

Rob Hardy has emerged as one of Britain's most in-demand cinematographers. In 2012 he shot the feature *Broken*, by multi-award winning director Rufus Norris, starring Cillian Murphy and Tim Roth which won Best Film at the BIFA'S. He also lit Oscar-winning director James Marsh's

heart-wrenching thriller *Shadow Dancer* starring Clive Owen and Andrea Riseborough. Rob is currently in New York shooting Amy Berg's feature debut, *Every Secret Thing*, starring Dakota Fanning which is being produced by Frances McDormand and Anthony Bregman.

Further credits include the award-winning TV drama *Red Riding: 1974* directed by Julian Jarrold; Joshua Marston's second feature *The Forgiveness of Blood* which won a Silver Bear in Berlin; Justin Chadwick's film based on a true story, *The First Grader*; Lionsgate's action movie *Blitz*; and Dom Rotheroe's chilling *Exhibit A*.

In addition to *Is Anybody There?* starring Michael Caine, Rob worked with director John Crowley on the highly acclaimed *Boy A*, starring Andrew Garfield and Peter Mullan, for which he won a BAFTA award for Best Cinematography in 2008.

Rob's most recent television credits have seen him re-team with director Justin Chadwick on the BBC film *Stolen* for which he won a BSC Award for best Cinematography, in 2011.

Rob studied at the Sheffield Institute of Arts, renowned for its art and music scene. His short films as both cinematographer and director have won various awards including Best Short at London's Raindance Film Festival and a BAFTA nomination. He has also worked on many commercials and music videos for which he has won a series of industry awards.

JENNY SHIRCORE - Make-Up and Hair Designer

A member of the American Academy of Motion Picture Arts & Sciences and the winner of the Women in Film Award for Best Technical Achievement, Jenny Shircore won an Oscar and BAFTA Award for Best Makeup and Hair for Shekhar Kapur's *Elizabeth* in 1998.

Jenny's further work includes *Notting Hill*, *Gangster No. 1*, *Enigma*, *Dirty Pretty Things* (winner of the Evening Standard British Film Award for Best Film), *Ned Kelly*, *Girl with a Pearl Earring* (for which she earned a BAFTA Nomination for Best Make-Up & Hair), *The Phantom of the*

Opera, Mrs Henderson Presents, As You Like It, Starter for Ten, Amazing Grace, The Golden Age (BAFTA nominated for Best Make-Up & Hair) and *Inkheart*.

Following a BAFTA Award and Oscar nomination for Best Make-Up & Hair for *The Young Victoria* in 2009, Jenny's recent film credits include *Glorious 39, Clash of The Titans, Bel Ami, W.E* and *My Week With Marilyn* (which garnered another BAFTA nomination for Best Make-Up & Hair).

In 2012 Jenny worked on Mike Newell's *Great Expectations* with Ralph Fiennes, moving straight on to Fiennes' *THE INVISIBLE WOMAN*.

MICHAEL O'CONNOR - Costume Designer

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

His further feature credits include Sarah Gavron's adaptation of *Brick Lane*, Bharat Nalluri's *Miss Pettigrew Lives for a Day* starring Amy Adams and Frances McDormand for Focus Features; and the BAFTA- winning *The Last King of Scotland* starring Academy Award®-winner Forest Whitaker.

Michael's most recent credits include *Jane Eyre* for which he was nominated for Oscar, BAFTA and Costume Designer Guild Awards. He has also worked on Pete Travis' new comic- book adaptation *Dredd*. *The Invisible Woman* is his latest film.

MARIA DJURKOVIC – Production Designer

Maria Djurkovic's feature credits include Tomas Alfredson's *Tinker, Tailor, Solider, Spy*, for which she won a British Independent Film Award, European Film Award, London Critics' Circle Film Award and was nominated for a BAFTA. She was nominated for Excellence in Production

Design by the Art Directors' Guild for *Tinker, Tailor, Soldier, Spy* and also for Stephen Daldry's award-winning movies *The Hours* and *Billy Elliot*.

In 1997, Maria won the Evening Standard Best Technical Achievement Award for Brian Gilbert's *Wilde* and in 2005 she was nominated for a Golden Satellite Award for her work on Mira Nair's *Vanity Fair*.

Maria's further film credits include Phyllida Lloyd's blockbuster *Mamma Mia!*; Régis Wargnier's *Man To Man*; Christine Jeffs' *Sylvia*; Tim Blake Nelson's *The Grey Zone*; Kay Mellor's *Fanny And Elvis*; Peter Howitt's *Sliding Doors*; Curtis Radcliffe's *Sweet Angel Mine*; Benjamin Ross' *The Young Poisoner's Handbook* and the Golden Globe Award-winning *RKO 281* (for which she was an Emmy Award nominee); Richard Loncraine's *The Special Relationship*, written by Peter Morgan; and Giacomo Campiotti's miniseries remake of *Doctor Zhivago*. Maria has also worked twice with director Woody Allen on *Cassandra's Dream* and *Scoop*.

While attending Oxford University, Maria won a scholarship in Theatre Design at the Riverside Theatre. She then embarked on a 15-year career as set designer, starting out designing sets for stage, opera, and ballet productions at major U.K. theatres, including the Oxford Playhouse and the Royal Opera House. She has also worked on numerous commercials and music videos.

In 2002, Maria was honoured with the Women in Film and Television Technical Achievement Award.

MICHAEL HARM – Location manager

Michael Harm's 19 years in location management have seen him work on a huge variety of projects, numbering over 50.

Previous films range from dramas such as Jane Campion's *Bright Star* and Woody Allen's *Match Point*, to Rob Marshall's *Nine* and blockbuster smash *Pirates of The Caribbean: On Stranger Tides*.