

carnival

**BBC
TWO**

TURKS & CAICOS SALTING THE BATTLEFIELD

WRITTEN AND DIRECTED BY DAVID HARE



NBCUniversal

**A Carnival Films, Heyday Films, BeaglePug, Masterpiece co-production in
association with NBCUniversal for BBC**

Turks & Caicos* and *Salting The Battlefield **Bill Nighy returns as Johnny Worricker**

Written and directed by David Hare

Bill Nighy reprises his role as MI5 spy, Johnny Worricker in the second and third instalments of David Hare's Emmy award-winning spy thriller. *Turks & Caicos* and *Salting The Battlefield* follow *Page Eight*, which aired on BBC TWO in August 2011 and starred Rachel Weisz, Ralph Fiennes, Judy Davis and Michael Gambon. All three films are produced by Carnival Films, (*Downton Abbey*, *The Hollow Crown*, *Any Human Heart*) for BBC TWO.

Turks & Caicos stars Bill Nighy, Christopher Walken, Winona Ryder, Helena Bonham Carter, Ralph Fiennes, Rupert Graves, Ewen Bremner, James Naughton, Dylan Baker and Zach Grenier. It was filmed in London and Turks & Caicos.

Johnny Worricker has walked out of his job at MI5, going to the airport apparently to choose his destination at random. But his presence on the obscure islands of Turks & Caicos brings him a new problem: he is being forced by the CIA to deal with a group of ambiguous Americans who are on the islands for a high-level conference on the world financial crisis. At the same time, an old girlfriend, Margot Tyrell, is being asked to betray her boss in London in order to establish an illicit connection between the prime minister and dark goings-on in the 'war on terror'.

Salting The Battlefield stars Bill Nighy, Helena Bonham Carter, Ralph Fiennes, Rupert Graves, Felicity Jones, Olivia Williams, Saskia Reeves, Judy Davis, Kate Burdette, Ewen Bremner and Malcolm Sinclair. It was filmed in London and Germany.

Johnny Worricker and Margot Tyrell are on the run across Europe, with MI5 hard on their heels. But life in exile is proving much harder than either of them expected. Worricker knows that his only chance of resolving the issues in both his personal and his professional lives is if he returns home to confront the powerful Prime Minister, Alec Beasley. In a duel of wits between the two men, there will be only one winner.

Writer and Director, David Hare says, "We have assembled a most extraordinary cast for these two films. I think there may be two reasons for this – first and foremost, because so many actors want to appear alongside Bill Nighy, but secondly, because the audience responded so strongly to *Page Eight* – which has all the fun of spy fiction and is bang up to date and based in the real intelligence dilemmas of the last ten years."

Gareth Neame, Executive Producer and Managing Director of Carnival Films said, "After the success of *Page Eight* I am delighted to be working with David Hare on his next films. Once again David has gathered a world class cast alongside Bill Nighy whose portrayal of Johnny Worricker captivated audiences in 2011."

Janice Hadlow, Controller of BBC TWO, said, "David Hare's outstanding films and incredible cast are testament to the BBC's commitment to original British drama and I am excited to welcome him and Bill Nighy back to BBC TWO."

Turks & Caicos and *Salting The Battlefield* are produced by Celia Duval, David Heyman and David Barron and executive produced by Gareth Neame, Nigel Marchant, (Carnival Films) and Christine Langan (BBC).

Turks & Caicos and *Salting The Battlefield* are a Carnival Films, Heyday Films, BeaglePug, Masterpiece co-production in association with NBCUniversal for BBC.

Note to Editors:

Made in 2011, *Page Eight* was written and directed by David Hare. After the death of the Head of the organization, Johnny Worricker, an intelligence officer, is aware of a plot to hand control of the organization directly over to the Prime Minister, Alec Beasley. The Emmy award-winning film was seen on BBC TWO and PBS, and starred Bill Nighy, Rachel Weisz, Ralph Fiennes, Judy Davis and Michael Gambon.

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CARNIVAL FILMS:

Carnival Films is a multi award-winning production company run by Managing Director Gareth Neame. The company is part of NBCUniversal International Television Production headed by Michael Edelstein, President.

The company's recent credits include: *Downton Abbey*, *Whitechapel*, *Page Eight*, *Any Human Heart*, *The Hollow Crown* and *The 7.39*.

ENDS

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CAST in *TURKS & CAICOS* and *SALTING THE BATTLEFIELD*

Johnny Worricker Bill Nighy
Margot Tyrell Helena Bonham Carter
Stirling Rogers..... Rupert Graves
Alec Beasley Ralph Fiennes
Rollo Maverley Ewen Bremner
Ted Finch James McArdle

CAST in *TURKS & CAICOS*

Melanie Fall..... Winona Ryder
Curtis Pelissier Christopher Walken
Gary Bethwaite..... Dylan Baker
Clare Clovis..... Meredith Eaton
Dido Parsons..... Zach Grenier
Natalie Helier..... Julie Hewlett
Frank Church James Naughton
Jim Carroll..... Malik Yoba

CAST in *SALTING THE BATTLEFIELD*

Jill Tankard..... Judy Davis
Julianne Worricker Felicity Jones
Anthea Catcheside..... Saskia Reeves
Belinda Kay Olivia Williams
Amber Page Leanne Best
Freddy Lagarde..... Pip Carter
Bill Catcheside Daniel Ryan
Allegra Betts..... Kate Burdette
Jez Nichols..... Shazad Latif
Rev Bernard Towers Malcolm Sinclair

CREW

Written and Directed by..... David Hare
Producer..... Celia Duval
Producer..... David Heyman
Producer..... David Barron
Executive Producer Gareth Neame
Executive Producer Bill Nighy
Executive Producer Christine Langan
Executive Producer Nigel Marchant
Line Producer..... Matthew Jenkins
Production Designer..... Stevie Herbert
Director of Photography Tom Townend
Editor..... Nick Fenton
Music..... Paul Englishby
Casting..... Gail Stevens
Costume Designer Louise Stjernsward
Hair & Make-Up Designer Tina Earnshaw

David Hare (Writer and Director)

How did you come to write these films?

I have not written an original movie for many years, mainly because I didn't want to invest all that time and effort in something that might not get made. But when I wrote *Page Eight* and delivered it to BBC films, they said, 'we'd like 6.' It takes me a year to write one and I said 'I haven't got six years to write six!' So we went ahead with the one. However, we all had so much fun on *Page Eight* and felt we were working on something that was very important so as soon as that one finished I immediately started writing the next two..

What was your objective when you first started writing?

The three films posit the idea of a good person within MI5. I do believe there are good people in MI5. In particular people who genuinely want to isolate the dangers from the country that they serve, and to try to do what Michael Gambon's character in the first film calls, "honourable work, but in dishonourable times." So it's that idea which inspires and links the three films. Implicitly they ask the question: how much can a single individual do? How much power can a well-intentioned person have now that the state and industry and the military are so closely allied?

How does the character of Johnny Worricker develop across all three films?

There is certainly an interpretation of the films that would say he's completely defeated at the end. Jinx Godfrey who edited *Page Eight* said 'these are films about powerlessness, this is a film about the sense that we all have that everything is out of our hands'. We all have this sense now that we can't affect events but Johnny Worricker in MI5 starts the film with some sense that he might be able to affect events. I think he loses that over the course of the three films.

Why does Johnny choose to go to Turks & Caicos at the end of *Page Eight*?

Johnny doesn't know where he is going to go at the end of *Page Eight* and chooses a flight at random. Once there he becomes suspicious about a group of American businessmen who seem to be up to no good in terms of work they're doing for the American government.

Why did you choose Turks & Caicos in particular as the setting for the second film?

One of the things that appealed to me about Turks & Caicos was that nobody had really heard of it. When I told my friends I was going there they thought I was going to the Black Sea. It's a place that's been on the fringe of public consciousness. I came here for a holiday a few years ago, and it just struck me as quite an extraordinary spot. It seemed a peculiarly modern place that had a lot to say about what was going on in the world today.

What do you think a place like Turks & Caicos says to the public?

Turks & Caicos is a metaphor for what's going on at the moment, whereby the rich and privileged are simply absenting themselves from normal standards of decency. The rich have created an almost alternate universe for themselves in which they've simply opted out of any social responsibility towards the places where they're located, because they're not located anywhere. It's all over the front pages of the newspapers at the moment - big corporations who are avoiding tax etc. However the subject is much deeper than that because they're not just avoiding tax, they're avoiding all responsibility to the societies they make money out of. I feel that it's become a subject that's in newspapers but not in

fiction. Gareth Neame, the Executive Producer at Carnival Films is an experienced drama producer, who sees everything on television, and nobody is writing about this.

What are the main themes in *Salting The Battlefield*, could you give us an overview of the film?

Salting The Battlefield is a conspiracy thriller. There's an MI5 man on the loose and his intention is to bring the prime minister to account. It is the settling of a score left over from the first film between Alec Beasley played by Ralph Fiennes and Johnny Worricker played by Bill Nighy.

Do you see the films as an opportunity to inform audiences?

Clearly the first film is about MI5 and what happened in the years after 9/11. Recently there have been massive changes in the way we've spied, and as a result we've experienced moral, intellectual and strategic challenges which makes it a completely new subject on screen. When the 'war on terror' was declared in 2001, an awful lot of people began to make a lot of money. These people are ripping off the American taxpayer and ripping off the British taxpayer. Congress is beginning to get angry now that we're not as economically prosperous as we were at the turn of the century. So it's a fabulous subject for fiction.

How did Christopher Walken come to be cast as Pelissier?

It was a lifetime ambition to work with Christopher (Walken). He's one of the greatest actors of our time and I have admired him for thirty years. He is also a fabulous stage actor, a fact often overlooked. I saw him many years ago in *Coriolanus*. He's a great Shakespearean actor and a great player of Chekov. Filmmakers tend to only put a gun in his hand. The genius of *A Late Quartet* (2012) was to put a cello in his hand.

What is Curtis Pelissier doing on Turks & Caicos and how does he fit in?

I wanted Johnny Worricker to have what I would call his American equivalent. The whole question with Johnny Worricker is when does he meet his match? Well he meets his match in the form of Curtis Pelissier. Curtis is a CIA man who is as duplicitous, dodgy, far reaching, clever and thoughtful as Johnny is. But the question is always whether he's entirely trustworthy. He's plainly a man working underneath a pseudonym. Who Curtis is, we never discover, which has given Chris tremendous freedom in the playing. Whenever he asked me, 'who is Curtis?' I simply said, 'I haven't the slightest idea!'

What about the other cast - it's an impressive roll call of actors?

For the role of Margot it was really the fact that I needed somebody that was convincing enough to have held Johnny's interest for many years. Johnny's character is one of those men who enjoy falling in love more than he enjoys *being* in love. In the first film it's suggested that he's had quite a lot of wives. But it's more that he's that kind of romantic who's not at all a philanderer or a seducer. He's, and this is the word that makes Bill laugh, *susceptible*. He's open to women. What I mean is there's no cynicism to it. So I needed to believe that she was someone who was both as clever and as formidable as he was. Secondly, she was implicitly the love of his life. That's where you go to Helena because there's a wit, maturity and an intelligence in her that is rare in leading ladies in British cinema.

What about Winona Ryder and her character Melanie Fall?

Melanie Fall is a deeply damaged character and has been a victim of abuse throughout her whole life. When you start thinking about the range of American actors who can express profound hurt, there are very few of Winona's age who have the experience and the technique to dig deep enough. Winona is outstanding in *Turks & Caicos*. I've just always admired the hell out of her, really since *The Crucible*. She was staggeringly good in that. American film actors who can also command the classics – like Meryl Streep and

Chris Walken – are always the very best. Winona belongs among them. She brings classical depth to contemporary material.

Can you explain why Rupert Graves was cast for the part of Stirling Rogers?

Rupert is an actor who I've met before. He was in *Damage*, which I wrote for Louis Mal in 1991. He was always this prodigiously good-looking, charming young man who won the hearts of everybody around him. But I've always thought that he was a much weightier actor than he was allowed to be. I've particularly longed to shave his hair off! Now that it's so distinguished and greying he's this wonderful silver fox. I've just revealed him for what he really is: a really great, serious actor. It's just so great to rob him of his boyish charm! You can give him any piece of direction and he can do it on the spot. That for me is always wonderful because then you're in collaboration and a partnership.

What have been some of the highs during filming?

Helena Bonham Carter's character developing from *Turks & Caicos* to *Salting the Battlefield* has been a high point. In *Page Eight* Johnny is infatuated with a younger woman played by Rachel Weisz, but in this film he is in love with someone who is as experienced in life as he is and who can see him as clearly as he sees her. I also always love working with Ralph, he's one of the great joys of acting life because he's such an incisive actor. He brings this phenomenal quality to what you've written, and often makes you have to rewrite it in order to step up to the scrutiny that he puts a film script under.

Can you tell us about Ralph's character Alec Beasley? We're used to seeing the non-threatening public persona of politicians, but with Alec we see something very different.

Yes, I think that Ralph put his finger on it when he said he is a very modern politician. I think he's almost a politician we haven't yet had but we will have one day. He's not based on anybody who ever was Prime Minister of Britain. He's as tough as they come, but he is in no sense the villain. It is absolutely clear in the showdown between the two characters that Beasley's point of view is as sophisticated, complex and thought out as Johnny's. Whether he is right or wrong is a matter for the audience to decide. But I give him the most important line in *Salting the Battlefield*, which is when he talks about the government moving at a certain speed, and the fact that there's always going to be a tension between aims and means. He says 'maybe even a contradiction, I can live with that, can you?' That is the question the film is asking.

What role does Saskia Reeves play?

She is a politician who is deep in scandal at the beginning of part three because of her errant husband. There have been politicians whose wives or husbands have got them into terrible trouble - it's very unfair that you should be blamed for the crimes of your partner, but in politics you are. She's a woman that's offered a way out, at a price, and the price is that her government will be dependent on the security services.

What was your experience of shooting in Germany?

Germany was a very tough shoot because we were simply skipping from town to town and the story is of two people on the run so we basically shot it on the run. We were always working on German trains, and contrary to the myth, the German train system is not the most efficient in the world. We would get on a train that was meant to be going to Cologne and it would turn out to be going to Brussels or vice versa. I think it would be true to say that the crew was stretched to the limit.

What have you felt as a Writer/Director about the shift between cinema and television?

We are now trying to make television films, which will stand up on the big screen and play alongside \$150 million films, and will not be disgraced alongside them. This is

economically incredibly challenging, but it's also artistically very fulfilling. In other words it's trying to make television that doesn't look like television. To me, the ambition of the locations, the number of scenes, the number of actors, the sweep of the story and the largeness of the themes is just astounding. There's a lot of television now that is being made to this standard.

I love cinema but I am also part of that generation who were very idealistic about television. I worked in television in the 1970's, when there were things like Wednesday Play. I was part of that wonderful BBC Birmingham tradition with Alan Clark, Mike Leigh and Stephen Frears. We were all working and eating in the same canteen. It's taken a very long time for British television to begin to show the science of life that it had then. I hope that *Page Eight* has been a modest part of that.

Would you agree that Johnny Worricker is a fantasy figure in that he always does the right thing?

One of the things that makes this film different from other spy fiction movies is that there is no question of anyone at any point coming through the door with a gun in his hand. I do not believe that the MI5 assassinates people. For example, in James Bond not only do people get assassinated but entire islands get blown up and whole tube trains crash. I hope that I'm working at a greater level of plausibility.

So how do you create tension if these are not questions of life and death?

I'm deliberately not using that as a device because I don't think those things really happen. What I do believe is that anyone who violates the rules of the club, as Johnny says, 'their life is made unliveable'.

What were some of your favourite memories of filming?

I particularly enjoyed filming in *Turks & Caicos* and of having the fleeting appearance of Ralph Fiennes in this film. Ralph is the principal character alongside Bill in the third film playing the Prime Minister, but in *Turks & Caicos* he appears in one shot only. Apart from anything I greatly enjoy the weight of making a film in which you see Ralph Fiennes in one shot only, one of our greatest British screen actors – in a single scene!

Christopher Walken did one scene where he's sitting on the balcony, he just talks about *Turks & Caicos* being a home for dirty money and it made me cry. I just sat there and thought, 'well I'm never going to hear my work better spoken than that'. That for me was a high point. It's always going to be about the acting. The pleasure of being a screenwriter is a pleasure that makes no sense until the actor arrives. You've got nothing without the actor.

Celia Duval - Producer

Describe your role in bringing *Turks & Caicos* and *Salting The Battlefield*, to the screen?

We shot the very last scene of *Page Eight* on the last day of the shoot and so when Johnny was walking off at Stansted airport - we didn't know where he was going to end up. We all felt there were going to be more films and that it wasn't the end of Johnny's journey.

Was it gratifying how the BBC and audiences got behind the films?

Page Eight received a critical response and found its audience immediately, which is always encouraging. Both Carnival Films and the BBC were incredibly supportive from the beginning. The film also had a good response from the international festivals and seemed to cross the divide between film and television.

From a producer's point of view how important was it to secure such a talented and impressive cast?

When you get a script sent to you by David Hare with Bill Nighy attached, you just know that actors will want to do this. The names that came forward did make you stop in your tracks. Christopher Walken's name came up early and it was all remarkably easy. A script was sent to him and we were all holding our breath thinking wouldn't this be wonderful when he said yes. Then Winona and Helena came on board and once you begin securing names like that the rest followed easily.

How did the casting process work in this instance?

We had a wonderful casting director in Gail Stevens and my co-producers, David Heyman and David Barron, have terrific relationships with agents, so on quite a few levels we were able to open doors that would normally take a while to get through. Just getting through to Christopher Walken's agent would usually be quite challenging – so that was a wonderful coup.

Can you talk about the challenges you faced?

A challenge was filming in Turks & Caicos where we had no infrastructure, nothing. But I was confident we could do it because that was where David wanted to shoot. He was very clear about that. We were all aware of the problems and we all took it as a challenge. One of the assumptions I made was thinking that the Caribbean is always sunny! Day one of the shoot on the beach – it rained. It looked like Margate. The sky was grey and the rain was like English driving rain. That completely threw me and threw the schedule, which was very difficult as we had 18 days to shoot almost all of the film. It made a tough shoot even tougher. Then in Germany the trains broke down. I said it was never rainy in the Caribbean and the trains are very reliable in Germany – and they broke down!

What is it about David Hare's scripts that attract great actors?

On something like this, which is not made on a feature film budget, we can't provide the usual things that film actors might have – but the overriding point is they all wanted to work with David. Without exception they all loved the script, the dialogue. David has a lightness on set and brings a true creative feel to the set which actors love.

What is it about Bill Nighy that people like to watch?

He's super cool – both in his style and the characters he plays, which makes him attractive to both the young and old. He has great wit and humour and is really smart. Johnny is equally as smart and honourable, so I think that's why.

Bill Nighy plays Johnny Worricker

What is the history between you and David Hare?

I've worked with David on and off throughout my career. We first worked together on a film he made called *Dreams of Leaving* (1980). I've worked with him in the theatre six times, mainly at the National Theatre and recently in New York. I admire him tremendously. He's a marvellous writer and a great director. In terms of why he's a good director, he can actually *help*. He says practical things and understands acting, which is obviously very useful.

You were once reported to have said that you 'couldn't imagine the world without him,' is that true?

Yes it's true. We've become friends over the years, but it's only when you're in public situations that you realise somebody you know really well is actually a *great* man. As well as being an important writer David is a responsible citizen and a principled man. I am proud of my association with him.

What do you think characterises David's writing?

You could throw me any line of David Hare's and I'd know it was a David Hare line. I was watching a film the other day about BB King and all these musicians said 'one note is all I need to tell you it is BB King.' It's a bit like that with David; one line and I'll tell you it's him. It's elegantly spun to a degree that is beautiful to me.

Were you surprised that *Page Eight* was so successful internationally?

I was very pleased that *Page Eight* was shown at quite a few international film festivals. It was very satisfying for me to see David being celebrated as a director as well as a writer. The fact that the film was chosen to close the Toronto Film Festival and to open the Warsaw Film Festival was brilliant.

Do you recall the first conversation you had about *Page Eight*?

The very first conversation was on the phone and David said 'I think I ought to tell you there are twenty pages of a screenplay which I've written and I was thinking of you while I was writing it'. He said, 'there probably won't be any more but I think you ought to know it exists.' Which is just how to torment an actor. I said 'you can't just tell me there's twenty pages and that's it,' then he said 'well if I can find a way of continuing then I will.' So he did and it was obviously very fortunate for me!

Why do you think *Page Eight* was such a hit with audiences?

It's about issues that resonated with people. It reflected on current affairs in an original way and the story was told at a pace that people liked. It didn't assume that you had attention deficit problems.

What was it like to work with Christopher Walken?

The fact that Christopher Walken should come and play in these films is a marvellous thing for me personally. I admire him as much if not more than anyone I can think of in terms of acting. The idea of acting with him was both thrilling and daunting. He plays a CIA operative who is involved in a similar operation to me, investigating the corrupt businessmen. The fact that he spots Johnny (because he's on a wanted list) is an added bonus for him, but it also means he can recruit Johnny to help him.

Was there a sense of anticipation before doing a scene with him?

I was very apprehensive when filming a scene with him because obviously I wanted to do it as well as I possibly could, even more so when working with someone I admire so much.

Can you tell us about Winona Ryder's character Melanie?

Melanie is the key to busting the villains. Johnny's investigation coincides with her attempt to get free from the distasteful arrangement she has found herself in with these businessmen. It's timely. The fact that Melanie is played by Winona Ryder is both wonderful and beautiful - she played it brilliantly.

What were the highs and lows of filming in Turks & Caicos?

The low point of Turks & Caicos was the heat and the bit of Irish in me that makes that offensive. It's quite tough, acting in extreme heat. I'd rather have extreme cold frankly. As for the highs there were many. The American actors, not just Christopher and Winona but also Dylan Baker, Zack Grenier and James Naughton were absolutely exemplary. It was so moving to have these people turn up and deliver to such a level - there was such wonderful acting. You'd expect it, but it's still kind of breathtaking that they were so enthusiastic. That was the highlight for me.

Can you tell us about the relationship between Johnny and Margot?

Johnny and Margot have been very close for years. They're giving it a second chance and you think maybe they've learned from previous years and possibly found a way for it to work. It's very difficult for people in the intelligence business - their personal lives are inhibited, especially their personal relationships. You can't tell your children where you're going and your children can't tell their friends what you do.

Why does Margot come to Turks & Caicos?

The corrupt businessmen are aided, if not led, by an English businessman called Stirling Rogers played by Rupert Graves. Johnny discovers that Margot Tyrell, who used to be in the intelligence business and used to be his lover, is now working for Stirling Rogers. She is unaware of his involvement in the building of detention camps that are subsequently used for torture. When Johnny unearths these facts she realises that she can no longer continue to work there since she can't be involved in such a thing. She is therefore prepared to help.

Is Johnny Worricker going to keep going?

I'd play Johnny Worricker for the rest of my life! I'd be perfectly happy as long as they keep me in a good suit.

Helena Bonham Carter plays Margot Tyrell

How did you get involved in the films?

I got involved via the usual route in that my agent phoned up and asked if I had seen *Page Eight*? I've known Bill for years, but I've only admired David from a distance. I knew I was going to say yes before I'd read the script. I watched *Page Eight* when it first transmitted. I found it stylish, sexy and cool and I thought, 'why wasn't I in it?' I'd only ever worked on a radio play with Bill though I've always wanted to do more with him. Also it was good for me to make something modern and this was a script that was unadorned and straight.

Did you know Bill before?

Yes I did. I've known Bill for years. We ended up doing *Private Lives* on the radio. He's such a physical actor; I love the way he moves. He uses his whole body and is so funny.

Where do we meet Margot Tyrell and how does she fit into the two films?

Margot works for a businessman called Stirling Rogers. Johnny has figured out that Stirling has some connection with these rather shady Americans that he's watching in Turks & Caicos. On a personal level Margot was in quite a serious relationship with Johnny but they broke up four years before this starts. So Johnny contacts her. He's in exile, disgraced and discredited from MI5.

What does Margot mean to Johnny?

I asked David that and he said Margot was the cleverest woman in Britain and because Johnny is the cleverest man in Britain Margot is the only woman that Johnny is vulnerable to.

Do you see Christopher Walken's character Curtis as an equal or an opposite to Johnny?

Pelissier's character is deeply unethical where Johnny's behaviour is impeccable when it comes to honour and decency. However the same cannot be said when analysing his personal relationships with Margot and his daughter.

What was it like working with Rupert Graves again?

Rupert and I go way back to *A Room with a View*, which was a film I made 28 years ago and we played brother and sister. I've never played opposite him romantically and I'm still unsure if there's a romance between Margot and Stirling. The thing about Rupert is that he's so fundamentally good as a person. It's really good to see him play someone who's slightly dodgy. He's so observant as an actor.

What happens to Margot after Turks & Caicos?

When Johnny and Margot leave Turks & Caicos they go on the run for three months. However, because of their history they slide back into a relationship, which is entirely forced by their situation.

How does Margot interact with the character of Rollo?

Rollo is Johnny's all and without him Johnny and Margot wouldn't have been able to do anything. He runs Margot like an agent, gets her inside and then protects her. It's a three-person team; it's not just Johnny and Margot.

What can you tell us about Margot's relationship with Julianne?

Margot is very close to Julianne and virtually brought her up. She is very aware of Johnny's shortcomings as a lover and as a father, and is always compensating for that.

Why do you think Margot is an important character to the plot?

I think she shines a light on his deep flaws. He always puts work before the relationship, whether the relationship is with his lover or his daughter.

What do you admire in David as a director?

David is very perceptive of actors and knows how fragile we are. It's a luxury working with a writer who is also a director and who knows a lot about acting. Perhaps because he's acted himself he knows how to get a performance out of us. He's also unbelievably unstressed about where to put the camera.

Why do you think so many film actors are moving towards working in television now?

For me it was David, Bill, the script and the quality of writing. I think it always comes down to the quality of the writing. I've never been a snob about television versus film. In some ways with television you know people are going to watch it. In film you could make a beautiful independent movie and three people will see it. It's so gratifying to know that a certain number of people will actually watch and appreciate your work.

Ralph Fiennes plays Alec Beasley

What attracted you to *Page Eight*?

It has to be David Hare, his writing and he's also a friend. He approached me with *Page Eight* two years ago. It was a bit of a surprise that I was in for a trilogy, but essentially it is all about the script and the part of Alec Beasley, which was great.

What's special about these films and his writing?

This is a thriller, and like all good thrillers the characters themselves are complicated and sometimes ambivalent. In it David discusses political issues that are always very present and immediate.

How did you develop your character – is he based on anyone in particular?

I think people are bound to make connections between the characters and existing politicians and prime ministers. I think David feels, and so do I, that we are creating a new politician, we haven't seen someone like this before. But you could certainly argue there are bits of people that have been prime minister that make up Alec Beasley.

What makes Alec Beasley tick? He is effectively Johnny Worricker's nemesis.

I think if you look at a lot of famous leaders in history they all have to make really tough decisions and later on people will judge or question the morality of those decisions, so Beasley is in that arena. I suppose what makes him tick is that he is someone that's not frightened of making those tough executive decisions.

Can you put your finger on what makes Bill Nighy so watchable on screen?

I've loved watching Bill Nighy since I saw him on stage at the National Theatre and I've loved all his screen performances. He's got a highly individual spirit about him, which is witty and charming and emotionally complex. But I hesitate to use adjectives because every actor does their own individual thing, and Bill's 'thing' is extremely interesting and unusual and always surprising. He also has a history with David Hare and over the years David has written many roles that Bill has brought to life.

There are so many great actors in these films, why do you think that is?

I'm sure that David Hare can attract a wide range of international actors because he addresses current issues and writes great parts, even the smaller parts have an edge - they're all alive. I think most actors have in built antennae for material that is rich and has layers to it.

Christopher Walken plays Curtis Pelissier

How did you hear about *Turks & Caicos*?

When my agent sent me the script then told me who the other actors were and that David Hare was directing – for me it was a done deal. I often get scripts that have to be worked on and adjusted but for this film I learned the words meticulously and it worked very well just as it was.

Did you watch *Page Eight* before filming?

I did and it gave me a terrific background and helped me get an idea of the context and the feeling of the films.

How do we meet your character? How does he fit into the story?

I play a mysterious character who has come down to Turks & Caicos to observe some American contractors. I'm not getting along very well until I run into Johnny Worricker.

How does Curtis meet Johnny Worricker?

I'm walking on the beach and I see him sitting reading. I remember seeing him before behind glass at Langley, which is a famous American intelligence centre. I seize on that.

Were you aware of Bill Nighy's work before?

Yes I was very aware of Bill and I'd met him before briefly. I've always admired him and when I heard that he was doing the films I was in. I think to spend time with terrific actors is part of what this job is all about. I used to be a dancer so I compare it to dancing. You have a partner and you move together, and Bill is very quick, generous and responsive.

You have said previously that the characters you play often turn into oddballs.

Yes that happens to me a lot and it always has. I'll get a script and I'll say okay 'let's do it' and then when I go to film they'll hand me another version, which has been changed - certain oddities have been added to it. I always explain that I accepted the part because I liked it the way it was, but that happens all the time in films.

David Hare is considered a political playwright - how does that unfold in this film?

Politics and illegal money-making is exactly what this film is about which makes it current. Curtis talks about waste and part of his plans are to get back hundreds of millions of dollars that have been skimmed off these big dodgy business deals such as the one he is investigating in Turks & Caicos.

Winona Ryder plays Melanie Fall

How did you come to be involved in Turks & Caicos?

I was sent the script with a letter from David, that I promptly framed and is now hanging on my wall in New York, and it was just brilliant. It was a no-brainer as an actress

What did it mean to you to get that letter?

It was an enormous compliment and it meant the world to me. A gesture like that from someone like him was overwhelming. It was actually one of the very few times in my life where I called up my agent to say, "I don't even have to read it, tell them yes!" Of course reading it was amazing, but you just know David's name is only associated with the best.

What kind of a director is David Hare?

I've seen all of his work in films and I've seen a couple of his plays. He writes great roles for women, which is rare and his characters are complex and complicated. I also watched *Page Eight* which I thought was a brave film. As a director he's gentle and never gets frustrated. He has a really interesting approach, which is subtle with direction yet also precise. He allows you to work without feeling you're getting it wrong.

Do you think Johnny Worricker is a reflection of David in some ways?

I felt Johnny was a combination of David and Bill (Nighy) and I understand that much of the *Page Eight* script was written with Bill in mind. There's something about Bill that makes you want to tell him your life story! In fact, during shooting with Bill, the direction I got was "stop beaming so much!" I felt like I was blushing in the scenes, both of them are completely irresistible.

Who do you play and how do you fit into the story?

I play Melanie Fall who is a financial PR employee for a company named Gladstone, which is a shady and corrupt organisation that's been involved in some pretty horrific dealings. In particular they invest in building detention camps all over the world. You get the impression that Melanie was born into it because her father worked with these people, and she is obviously a very complicated character. What's interesting is that in David's film *Damage* there is a line; "damaged people are the most dangerous because they know how to survive." I thought that was true of Melanie when I read the script. When you meet her you feel that Johnny Worricker is the first guy in her life that is legitimately a decent person.

How does Christopher Walken's character interact with Melanie?

Christopher plays a shady undercover CIA character posing as a 'businessman,' who has been trying to figure out what the companies are up to. He's also trying to crack Melanie. The scene we share is Curtis taking me home after a date, and Melanie is basically trying to tell him that nothing's going to happen between them.

How did you find working with Christopher?

Christopher brings a certain quality to a set where you feel like you're in a live play and something magical happens. He never does the same thing twice and yet he is completely present. You can prep for years and do all the right things as an actor, but you also have to be completely in tune and listening to everything around you, which is exactly what he does.

How would you describe Melanie and Johnny's relationship?

There is an instant attraction of sorts between them and she also knows that he isn't trying to use her in the way that she is used to. That arouses her curiosity, but importantly she doesn't know how to behave around someone who isn't abusing her in some way. I think Johnny has genuine emotional feelings towards her.

Had you heard of Turks & Caicos before filming began?

I'd actually been to Turks & Caicos in the nineties with a group of friends on vacation, but I didn't really know that much about the culture or the history of it. The script definitely gets into some really interesting material that I didn't know goes on in places like this.

Do you think the films will impact on the audience?

What's intelligent about David's writing is that it's informative without making you feel like you are being lectured. I'm not sure how much people know about these sorts of dealings and how far up the echelons of government they go, so I hope these films shed some light.

Rupert Graves plays Stirling Rogers

Who do you play?

According to the story Stirling Rogers is an old friend of the prime minister. He is setting up a charitable foundation that the prime minister will use to finance his future once he leaves politics. In this future he will be a goodwill ambassador and go to troubled areas around the world.

Did you base Stirling on anyone in the real world?

I have based him on a few people I've met but not any one particular person. From speaking to high-level businessmen I've tried to work out what his psyche might be and what his attitudes to people, money and life in general might be.

How do you portray a character like that?

I've found out that you don't get to that position without being right a lot of the time. A lot of people who are very successful in business also don't seem to be too imaginative. They seem to be fairly pragmatic people so I tried to access all that.

How does Stirling Rogers come up against Johnny Worricker?

Johnny Worricker finds out that part of my charitable foundation is financed by guys who have made their money from the American government - specifically by building secret detention camps as part of the 'war on terror', however, it's completely off the radar. This money is bad money, and if the truth came out it would be like opening a can of worms. Johnny Worricker unearths this and is going to go public with it. Stirling is part of a plot to keep him quiet. This starts with an attempt to pay him off and then as the story progresses things get more complicated.

Tell us about the character Margot Tyrell.

Margot is an analyst for Stirling's company. She came from MI5 and is very good at her job. She left a difficult relationship with Johnny Worricker and her job with the secret service to come and work for him and she's also very beautiful. I would say my character is on the cusp of falling in love with her.

What did you think when you were told you'd be filming in Turks & Caicos?

It's a plus, but to be honest I'd have done it anywhere, any place. It's a great script and I loved *Page Eight*. I made a film with David Hare a long time ago and I've always enjoyed his plays very much. So yes filming in Turks & Caicos is just an added bonus.

Why do you think people responded so well to *Page Eight*?

British cinema hadn't made an espionage film in the style of a European thriller in a long time. When I say European I mean it's smart, it's got a lot of class and it's elegantly told. It drags you so beautifully along into the story and I think people appreciate not being treated as simpletons. It has a regal, classic elegance to it.

What do you enjoy most about the dialogue?

David's dialogue is always loaded and absolutely fraught with meaning. You have to be very exact and clear with it. You have to do your homework because it's so loaded it can sound lumpy, but that's what I love about it - once you understand it it's like turning a key. Every line is like a springboard of thought and feeling. For an actor; it's almost like being a musician who's played boring pop music forever and then suddenly finding a great piece of music to play. It's thrilling.

Where do we meet Stirling Rogers in this story and how does it progress?

We meet him in his office and we see a little glimpse of his relationship with Margot. Margot takes an interest in the charitable foundation that supports the Prime Minister. Stirling asks Margot to come out to Turks & Caicos where he's running a meeting for dignitaries from around the world.

What do Bill and David do to make it more than your average spy thriller?

I think Bill carries a loaded morality, and that makes a good character and a good point. There is a worldliness about Johnny because he has seen terrible things. I suppose that's the tradition of spies, because they're out in the cold as lone wolves they develop a very strong ability to be on their own.

What is Stirling's relationship with Margot?

She kind of plays me. She brings me up against Johnny Worricker but she wants Johnny to win. I think my character isn't used to losing or being wrong. He falls for her charms and doesn't realise it until it's too late. I've known Helena for years, since we did *Room with a View* together which was twenty-eight years ago! Most of my scenes in this are with her, which was lovely.

What do you think Stirling's downfall is?

I guess for high flyers it's like a game of chess. Really I think vanity is his problem. I suppose he'd have no reason in his own mind why a beautiful woman wouldn't fancy him.

What was it like to work with Christopher Walken?

The fact that Christopher Walken was on set just made me bloom inside! It was wonderful. I was watching him and he's the most unpredictable actor, a real genius. I genuinely felt privileged to be in the same room watching him act. We did a big ten-page scene that took us a day and a half. We were five guys and two girls sitting around in a front room just talking, and one of them was Christopher Walken. I learned a lot just from watching him. Freedom and relaxation, cheek, but none of this comes easily. He works hard and he doesn't ever blow his lines.

Who can you trust in these stories?

One of the many interesting and complex themes that David's picked up on in his films is the idea of trust. On a very broad level we're talking about rendition and the stories that we were told about going into war with Iraq. They have subsequently proven not to be completely true. I suppose one of the questions the films ask is what happens when your government lies to you? What does that do to you? Does it mean that you don't have to be honest or noble yourself? There's no good example set. This question is addressed in the film when Margot quotes Johnny, "If you live your life with trust you'll probably end up doing the right thing." It's a good moral code to follow.

Would you say a lot of the content is a direct reflection of real life?

I think if the public don't trust those who govern, they develop a low level residual anger. I think David touches on this. I guess it's also a call for him to say, 'let's not take this lying down, let's remember and make it an issue that should be debated!'

Tell us about *Salting The Battlefield*?

Turks & Caicos ends on a cliff-hanger with Margot and Johnny going on the run. The next film *Salting The Battlefield* picks up their journey. They're trailing around Europe with their story of how the prime minister's future is going to be funded by ill-gotten gains. The film explores what the establishment does to stop him and how the machinery of getting somebody back from exile works. The sense of thrill is stretched even tighter in the next film

Felicity Jones plays Julianne Worricker

Who do you play and how do you fit into the story?

I play Julianne Worricker, Johnny's daughter. Julianne reveals a more selfish side of Johnny. He's not the greatest father in the world and he deserted their family when she was young. Julianne is making sure he pays for it and she's a very angry woman! They have quite a difficult relationship because Julianne didn't grow up with her father at home so there's a lot of resentment. He's not always as communicative as she would like him to be.

Why do you think we still like Johnny as a character?

Because it's Bill Nighy and you can't not like Bill. I think we all like characters where we see vulnerability because we know that we have that in ourselves. We forgive people who are trying to be good in the world but sometimes fail.

What happens to Julianne in *Salting The Battlefield*?

She's pregnant with her ex-boyfriend's baby. But she's met someone new whom she likes a lot. She's taking it carefully and slowly because she really likes him and doesn't want to be left in a vulnerable state like she was after previous relationships. However something happens that her father is involved in which means that her relationship with her boyfriend may not work out after all.

What do you think characterises David Hare as a writer and director?

He is fantastic for actors because he writes such wonderful dialogue. You want to say every single word perfectly because it's been thought about. It has a rhythm to it that's almost like jazz. As a director I think he genuinely likes actors. He's very warm and creates a really safe environment to work in.

What did David tell you about your character Julianne?

What's great about David is that he really trusts you and he just lets you go with your heart. Sometimes that's the best thing you can do as a director. From *Page Eight* I feel like we set the foundations and we've just been building on that.

Julianne has a very close relationship with Margot, what was your experience of working with Helena?

She'll probably hate me for saying this but I think I've seen *A Room with a View* about 25 times! Just being able to work with someone that I've admired for so long was a real highlight. I think there's a closeness between them because they have both found Johnny rather difficult. They share a common distrust of him and understand that he has occasional selfish streaks.

Why do you think the films will be popular?

Firstly because they have great characters - they're complicated people. The films are not patronising to the audience in any way, the scripts are intelligent and thorough and the end result is stylish.

Short Synopsis

PAGE EIGHT

MI5 agent Johnny Worricker has never lost his faith or his enthusiasm for his work, not even in the new era of terror and security, with its messy moral ambiguity. So when his beautiful neighbour Nancy Pierpan suddenly and rather suspiciously entices him into her life, and when his boss and best friend Benedict Baron places a file hot with damning intelligence in his hands, he is unfazed. That is, until Benedict dies suddenly, leaving Johnny alone with evidence proving British complicity in illegal American torture operations.

A quick intimacy develops between Johnny and Nancy, who confides that her brother, a peace protester, had been gunned down in Gaza. Like Nancy, who seeks the truth about her brother's death, Johnny seeks the truth about the prime minister's collusion with the Americans. As a rogue outfit run out of Downing Street tries to silence him, Johnny must decide whom to trust in an era where "pure intelligence" is obsolete, as the methods for attaining, analysing, and employing it are at best political, at worst cynical and corrupt.

As Johnny slips out of his identity and prepares for his next move, he must choose between the work he loves and a revelation that would shake up the entire system. But perhaps the jazz-loving, art-collecting survivor of many love affairs and varied political climates is wiler than that; perhaps another solution lies somewhere in between.

TURKS & CAICOS

In the second film, MI5 agent Johnny Worricker has walked out of his job at MI5, going to the airport and apparently choosing his destination at random. But his choice of Turks & Caicos turns out to have more purpose than is at first clear. He intends in fact to make contact with a group of American businessmen whom he suspects of ripping off the US government in a policy of deliberate over-charging. The men are on these paradise islands in order to attend a colloquium of high-powered businessmen and politicians who are meeting to discuss the global financial crisis.

Johnny's access to them is facilitated by a CIA agent already on the island, called Curtis Pelissier, whose own relationship to his employers is not always clear. Meanwhile Johnny must also try to get the help of an old girlfriend back in London, Margot Tyrell. He needs her to betray her boss in London in order to establish an illicit connection between the prime minister of Great Britain and dark goings-on in the 'war on terror'. When one of the businessmen is murdered in a shocking way, the needs of local detectives, the CIA and a British agent on the run, all conflict.

This fascinating story finds its denouement on Turks & Caicos, moving between the guests in the luxury hotels and the belongers who live full-time on the islands.

SALTING THE BATTLEFIELD

Salting The Battlefield is the third part of the trilogy of films about the British domestic security service, MI5.

After escaping from the CIA in the Caribbean, two ex-employees of MI5, Johnny Worricker (Bill Nighy) and Margot Tyrell (Helena Bonham Carter) are on the run together across Germany. They are fast running out of money, and being forced by MI5 surveillance to move quickly from one town to another. Together they have hatched a plan to plant stories in the British press which they believe will flush out the irregular behaviour of the Prime Minister, Alec Beasley, whose record in the 'war on terror' seems marked by doubtful practice and financial gain.

As they head back towards the UK, and Johnny's family life, love life and professional life all come together in one shared crisis, Worricker knows that his only chance of resolution is if he returns home to confront the prime minister. In a showdown with Downing Street, there will be only one winner.

Salting The Battlefield brings the entire trilogy, with its insights into new strains on the security services in the 21st century, to a thrilling climax.



CARNIVAL FILMS

Carnival Films is the UK's leading drama production company and part of NBCUniversal International Television Production.

Since its first series *Downton Abbey* has won ten Emmy® Awards including Outstanding Miniseries or Movie with a total of 39 nominations making it the most-nominated non-US series in Emmy® history.

In 2011, the critically acclaimed series also earned the prestigious Golden Globe® for Best Mini-series. In total, *Downton Abbey* has won two Golden Globes® and has been nominated for seven. In 2012 it was also awarded the Producers Guild Award for Outstanding Producer of Longform Television. In addition the cast were awarded a coveted Screen Actors Guild Award in 2013 for Outstanding Ensemble in a Drama Series. *Downton Abbey* Season 3 was nominated for a Critics' Choice Television Award and a TCA Award. Since 2010 the show has also been sold in over 200 territories around the world.

The 7.39, Carnival's recent two-part drama written by David Nicholls and starring David Morrissey, Sheridan Smith and Olivia Colman transmitted on BBC ONE in January 2014 to great critical acclaim. Carnival's original two-part drama, *The Lost Honour Of Christopher Jefferies* for ITV stars Jason Watkins as Christopher Jefferies, is written by Peter Morgan, directed by Roger Michell, produced by Kevin Loader and will transmit spring 2014.

The fourth series of *Whitechapel*, the popular and original crime drama transmitted in September 2013 on ITV. In addition the company completed filming in August on a new ten-part series starring Jonathan Rhys Meyers as *Dracula*, which aired on Sky Living and NBC in October/ November 2013.

In 2010 Carnival produced the multi Bafta award-winning adaptation of William Boyd's *Any Human Heart* for Channel 4 which along with *Downton Abbey* earned the company recognition as Best Producer at the 2011 Broadcast Awards and the Televisual Bulldog Awards. In 2012 Carnival produced an adaptation of Blake Morrison's *The Last Weekend* for ITV and in the same year was instrumental in bringing *The Hollow Crown* to BBC Two, Sam Mendes cycle of Shakespeare history plays, which were co-produced with Neal Street.

Originally founded over thirty years ago, Carnival has brought hundreds of hours of popular television and film to audiences worldwide, from series such as *Poirot*, *Jeeves & Wooster*, *Hotel Babylon*, *As If* and *Rosemary & Thyme*, powerful international mini-series such as *Traffik*, *The Philanthropist* and *The Grid* to classics such as *Shadowlands* and *Porterhouse Blue*.

Carnival is run by producer Gareth Neame who in 2008 sold the company to NBCUniversal as the cornerstone of its new international TV business. NBCUniversal International Television Production is headed by President Michael Edelstein. To complement Carnival's success in drama, Edelstein has established an impressive range of television production labels covering all genres: Monkey Kingdom, which produces Channel 4's hit UK reality series, *Made in Chelsea*; factual entertainment label Chocolate Media, makers of *How To Cook Well* with Raymond Blanc for BBC Two; and Lucky Giant, which specializes in comedy

and produced the Christopher Guest comedy *Family Tree*, starring Chris O'Dowd for both BBC TWO and HBO. Additionally, NBCU International Television Production operates a joint TV production venture with Working Title (producers of drama *Birdsong*), acquired an equity stake in Australian-based Matchbox Pictures (makers of critically-acclaimed drama series *The Slap*), formed a strategic production partnership with LA Productions in Canada (producers of *Motive*) and operates a prolific global formats business.