



PRESS PACK

THE IPGRESS FILE

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THE IPCRESS FILE

Globally renowned Len Deighton novel **The Ipcress File**, the first in the Harry Palmer series, has been adapted by Oscar® nominated and BAFTA award winning writer John Hodge into a six-part television series, directed by Emmy® award-winner James Watkins and produced by Altitude Television for ITV.

This new high-octane thriller stars **Joe Cole** (*Gangs of London, Peaky Blinders*), as the iconic spy Harry Palmer, alongside **Lucy Boynton** (*Bohemian Rhapsody, Murder on the Orient Express*), BAFTA award winning actor **Tom Hollander** (*The Night Manager, Bird Box*) and **Ashley Thomas** (*Them, Top Boy, Salvation*).

The Ipcress File is a cinematic rollercoaster of twists and turns set in the 1960s amid the highly charged atmosphere of the Cold War as it rages between the West and East.

Harry Palmer is a British army sergeant on the make in Berlin. In this newly partitioned city, a sharp working-class young man with sophisticated tastes can make a lot of money. Wholesaler, retailer, fixer, smuggler, Harry's varied interests bring him into contact with everything and everyone - until the law catches up with him and it all comes crashing to a halt. Harry finds himself sentenced to eight years in a grim military jail in England, all his prospects abruptly torn away. But his impressive network and efficiency have not gone unnoticed, and a gentleman from British intelligence has a proposal. To avoid prison, Harry Palmer will become a spy. And the case on which he cuts his teeth will be **The Ipcress File**.

Harry's links to the man suspected of kidnapping a missing British nuclear scientist result in him being conscripted for a dangerous undercover mission that takes him from The Beatles' London to the Berlin Wall, from the back alleys of Beirut to the white-hot sands of a nuclear atoll in the Pacific.

Also joining the cast and playing significant roles are **Tom Vaughan-Lawlor** (*Dublin Murders, Avengers: Endgame, Avengers: Infinity War*) as General Cathcart, **Joshua James** as Chico (*Industry, Life, Absentia*) and **David Dencik** (*McMafia, No Time to Die, Chernobyl*) as Colonel Stok.

Produced by **Altitude Television**, this bold reimagining brings together an outstanding creative team headed up by executive producers **Will Clarke** (*Filth*), **Andy Mayson** (*Ghost Stories*), **Sandy Lieberon** (*Performance*), and **Hilary** and **Steven Saltzman**, alongside screenwriter and executive producer **John Hodge** (*Trainspotting, The Beach, The Sweeney*), director and executive producer **James Watkins** (*Black Mirror, McMafia, The Woman in Black*), and series producer **Paul Ritchie** (*McMafia, Slumdog Millionaire*).

ITV's Head of Drama **Polly Hill** has commissioned the series from Altitude and oversees the drama from the channel's perspective. ITV Studios is responsible for the international distribution of the series.

The Ipcress File was made on location in Liverpool with funding and support from Liverpool Film Office through its Liverpool City Region Production Fund.

CHARACTER BIOGRAPHERS



CHARACTER BIOGRAPHIES

JOE COLE IS HARRY PALMER

A bundle of contradictions, even to himself. Son of a dockyard labourer, first-class degree in Maths, heroic conscript teenage soldier turned amoral West Berlin black-market hustler, a loving husband and aspiring divorcee, proudly working class but socially mobile. And now, to his surprise, a spy. Harry has the skills to adapt to his new life and yet remains unmistakably himself. His dry cynicism never vanishes, but he finds in himself a purpose and talent that he would never have guessed possible.

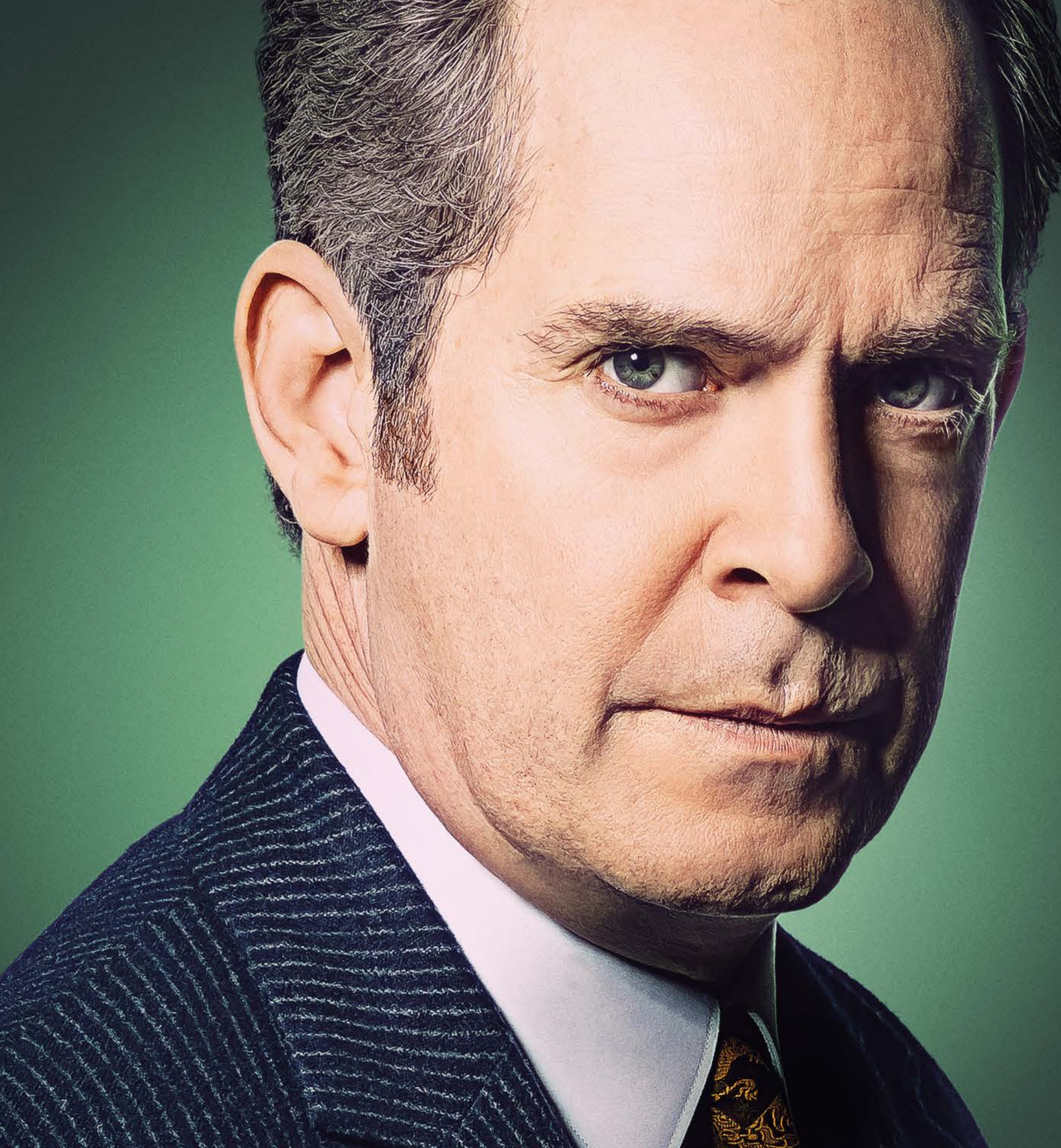


CHARACTER BIOGRAPHIES

LUCY BOYNTON

IS JEAN COURTNEY

Father a general, mother a debutante, studied Languages at Oxford, engaged to a stockbroker. Everything is set up for her to take on the role of "wife". There is only one problem: she's realised she doesn't want that. The world of intelligence gathering is where she thrives, employing her intellect, her bravery and a ruthless streak. Jean's boss Dalby values her highly, but the operation she finds herself in now, along with Harry, will test her loyalty, her wits and her determination like no other.



CHARACTER BIOGRAPHIES

TOM HOLLANDER
IS WILLIAM DALBY

Survivor of a prison camp in Japan and witness to the Nagasaki bombing, Dalby - Harry's boss - is founder and chief of a new intelligence agency. Rival agencies would like his budget and his cutting-edge computer, but even with that, they would never match the sharpness of his mind. But he is human too, and the ashes of a past love affair that are not cold within him will soon be rekindled and drive him towards a choice he would never wish to make: his love or his country.



CHARACTER BIOGRAPHIES

ASHLEY THOMAS
is PAUL MADDOX

An African American. A CIA agent, veteran of the Bay of Pigs fiasco and a disillusioned supporter of JFK. He appears at first to be assisting Dalby's organisation in its pursuit of a missing scientist, but as events progress, it starts to look as though he has another agenda. In his relationship with Jean, he employs all his skills of charm and manipulation to lead her into doubt about her own priorities. Whose side is Maddox really on?

CAST INTERVIEWS

CAST INTERVIEWS

JOE COLE

is HARRY PALMER

Q: Why did you want to play Harry Palmer?

"Harry Palmer is an iconic character. The anti-Bond. I hadn't seen the movies prior to being sent the project and didn't know much about him, but I quickly found myself enamoured with the man, the myth, the legend. And once I found out who was on board - the director James Watkins and other creatives - had read the scripts and did some homework on the character, it just felt like a really fantastic opportunity to play someone that is different to me, but also shares some similarities. I don't know if there is some crossover between, perhaps, who I am as an actor and some shades of the character. So that was what drew me to the role.

"I didn't really plan to watch the 1965 Michael Caine film. But then when I got up to Liverpool to start shooting, I thought, 'Maybe I better check this out.' So I watched it. I appreciated it for what it is and what it was, but my Harry is something a little bit different.

"I did some research into the time period *The Ipcress File* is set in and really knuckled down with the scripts. Then just being free once I was on set and not constraining myself too much. Not worrying too much about getting things right or wrong. It's a fascinating time period."



CAST INTERVIEWS

JOE COLE IS HARRY PALMER

Q: Who is Harry Palmer and how would you describe him as a character?

"Harry is a working class British army sergeant on the make while serving out in Berlin, dealing in contraband and whatever else during the Cold War between the West and East. He's hyper intelligent, charming, almost a figure born in the wrong decade in some respects in terms of his forward-thinking with regard to feminism, social mobility and things like that. He's got a certain swagger about him underneath a serious exterior.

"Harry uses humour almost like a weapon. He's quite facetious. His humour treads the line, but it's facetious in the delivery. He's not being sarcastic. He's being playful. The undercurrent is, 'I get you, you get me, we all understand the situation here. But we're pawns in a bigger game.' He reminds me a bit of my grandad. He's very relatable."

Q: What is Harry's reaction when he is introduced to Dalby (Tom Hollander) and his world of espionage?

"Harry doesn't have much choice in the matter when Dalby gets him released from the military prison. He's a reluctant participant in Dalby's mission. As time goes on he seems to start to quite enjoy it. At the end of the day, it's either that or being sent back to prison.



"I think there is a mutual respect between Harry and Dalby. As the series develops, we start to see that. They are cut from different cloth, but they want the same things. They are both people who now exist in a world which they weren't initially born into. They are stand outs. They're anomalies. And I think for that reason there is mutual appreciation and respect.

"Harry has seen death with the army while fighting in Korea. He's probably got some level of post-traumatic stress disorder. He has seen death and destruction and all of these horrible things. That weighs heavily on him. He doesn't want to fire a gun again or kill any more people, he just wants to get paid and have his sentence reduced."

CAST INTERVIEWS

JOE COLE IS HARRY PALMER

Q: Harry and Jean (Lucy Boynton) also come from different worlds. How would you describe their relationship and how it develops over time?

"That was an interesting one. Jean is very much upper class and a woman in a man's world. She feels slightly hamstrung by that, and in the same breath, Harry feels hamstrung by the fact he is working class in a middle-to-upper class world as well. They have got that in common.

"Initially, Jean thinks Harry is someone he isn't. Probably men of that time, by and large, were in a more sexist world than now. But Harry and Jean start to see each other's personalities and I think Harry grows on Jean.

"They also have a shared bond linked to Korea. She is trying to understand Harry and mentions her brother, because that is something weighing heavily on her."

Q: What makes screenwriter John Hodge's scripts so good?

"John Hodge is an incredible writer of story and character. It's a gift to follow his scripts and say those words. It flows so nicely. As with any good script you get a real flavour of each



person, so much so that you could probably remove all of the names from the page and you would know who was talking. And it's just fun, John has captured the fun. We want to hang out with these characters.

"That's something that was important. It's not just about telling this espionage thriller story. It's about having fun with these characters, really fleshing them out and making them real people.

"That's the great thing about television. It's why some of the best writing is on television these days. Because you get that time. You get six hours to really explore and have fun and hang out with these characters. Which you don't get in a 90-minute movie."

CAST INTERVIEWS

JOE COLE IS HARRY PALMER

Q: This is a world where mostly no one tells the truth or is who they say they are.

"There's subterfuge and being, or pretending to be, who they are not. It all becomes clear as we move forward. But that's the nature of the world we are in."

Q: What was it like working with the rest of the cast?

"It's a joy when you're working with such good actors. I try to be as free as I can as an actor when I'm working, but sometimes even then you have preconceptions about how you might envisage a scene playing out. And the great thing about working with people like Lucy Boynton, Tom Hollander, Ashley Thomas and the rest is it never plays out the way you anticipated, because you're just reacting and trying to be truthful."

"I remember working with Tom in one of our first scenes together where Dalby is grilling Harry. I wanted to play it slightly cocky. Then when I got there, I just thought, 'He's going to see straight through this. This is an actor who's been around the block. The only thing I can do is be as truthful to myself as possible. Otherwise he's going to feel me faking it.' You just get a different level of authenticity when you're working with heavyweights."

"And Lucy is the same. She was steely and strong. She played the role of Jean in a way that was tough. And I really liked that because there were times when I would try to be playful



with her and try and win Jean over with a bit of Harry's charisma or whatever it is. It was very difficult to break the shell. And I thought that was actually really interesting because a lot of actors might have broken sooner. Lucy just stayed very true to who Jean was. Lucy is hugely intelligent and that comes across in the way she plays Jean."

Q: And working with director James Watkins?

"James is a real actor's director. I always thought that term was quite odd because you assume that all directors should be actor's directors. But he really enjoys working with actors and getting that extra 10 percent out of you. When you think you've figured it out, then he might take it in a slightly different direction and just give options. And say, 'Now you've done that in that way, why don't we try the opposite way?'"

CAST INTERVIEWS

JOE COLE IS HARRY PALMER

"Sometimes you'd find new, interesting things. It's about creating a space in which you can do that and you feel very safe. James worked closely with John Hodge for a few years on this. So there was a real confidence and a deep understanding of these characters and this script. You just felt very safe working with him and really trusting. I very much enjoyed it."

Q: How did you get on with Harry Palmer's iconic glasses?

"They had two different types of glasses. Both are clear. But one of them has curved lenses so they reflect light in different ways. Occasionally I'd have to wear flat glasses just for the camera. But most of the time it was the curved lenses that look like real glasses because they're the same shape."

"The glasses were massive in getting into the character of Harry Palmer. I remember going into Cutler and Gross in Knightsbridge. I tried on every pair in the shop and there was only one pair that worked. As soon as I put them on, I said, 'These are the ones.' Then our costume designer Keith Madden turned up and he said, 'Yeah, they're the ones.'"

"It was great because glasses are tricky to get right - they have to really suit your face. I think we got it right. They really suit this character and my face. Originally we were looking at the same ones that Michael Caine wore back in the day. And they just did not work."



"The ones we used still have the very hard black, strong frames and they just worked. For me, as soon as I put them on it was job done."

Q: What does Harry wear?

"Aside from his army uniform at the outset, Harry wears a variety of suits. Costume designer Keith Madden had found a lot of the suits in vintage shops. Originally we were going to get quite a few suits made. But because of Covid and the challenges of getting suits made and sent over to Croatia that proved quite tricky. So we just had a couple made. But actually I think some of the best suits were the ones Keith found in vintage shops and were tailored. These suits have a real personality. They've been lived in."

CAST INTERVIEWS

JOE COLE IS HARRY PALMER

"It's a team game, and for me, costume is such a big part of a character. Getting the costume right, getting hair and make-up right. It just makes your job as an actor easier. It was a pleasure working with Keith. He's got a real eye. I'm looking forward to people seeing the costumes."

Q: Where did you film?

"We had a great crew in Liverpool - which doubles for London - and the North West. Filming in locations with some beautiful architecture and cool streets as well as in country houses. It was right in the middle of various lockdowns, but it was a nice experience filming there."

"I had never filmed in Croatia before and now it's one of my favourite countries. I love it. Croatia just doubles up as so many different places. The terrain and landscape are unbelievable. One minute you're filming in the city and then you're out by the sea and then up in the mountains. You've got it all there. Again, great hard-working and talented crews."

"Shooting in Croatia felt special. It will give an international flavour to the show and the visuals when people see it, because there's so much different architecture that we managed to capture. Croatia doubled for locations like Helsinki, Beirut and the Pacific. It gives it a whole different flavour and also the weather was important in terms of sunny countries and so on."



"It's all there, all on camera. Not green screen. That was the amazing thing, there's so much variety."

"So much stuff now, especially post-Covid, is green screen. These big movies. All green screens, but we were actually shooting in all of these different locations. It's more and more of a rarity, oddly enough, and it's a lot of fun."

"There were many times when I would look around at the sets and the production design taking us back to 1963. I remember when Harry had to cross the Berlin Wall from East to West. They had built this incredible set out in Croatia with these streets and the wall, the huts with the soldiers, and so on. And I'm driving through that in an army vehicle. That was special, for sure."

CAST INTERVIEWS

JOE COLE IS HARRY PALMER

Q: Are there any parallels between actors and spies? Both have to play different roles and both are experts at observing life and people around them.

"I guess as a spy you are acting. You are performing. You've got to be able to read people and not necessarily be read yourself. So I guess, yes, there is some crossover."

Q: Although set almost 60 years ago, is this a story relevant to today?

"I think this story is relevant to today. We're always fighting for social equality, feminism and so on. And there's always more to be done. I'd like to think this show moves the conversation forward in some ways."

Q: How do you reflect back on this role as part of your career?

"Playing Harry Palmer in *The Ipcress File* has been a very special job. They sometimes say the most enjoyable jobs aren't necessarily the most well received by audiences. That's sometimes how it goes. But I'm hoping this is different because we had a lot of fun making it."



"It was partly the pandemic and the strain that put on a lot of people. So to have the opportunity to be able to go and work again and film and be with crews and cast and play these characters felt special. I felt I had a renewed understanding of how lucky we are to be able to tell stories and do this as a career."

Q: Is there the potential to see more of Harry Palmer on screen after *The Ipcress File*?

"Who knows? Big shoes to fill. So let's see how it goes down."

CAST INTERVIEWS

LUCY BOYNTON

is JEAN COURTNEY

Q: What was it like to take on the role of Jean?

"It was a privilege to play a role as well constructed as Jean. The scripts are brilliant in the way they stay true to the essence of the original story, but through screenwriter John Hodge and the time and space you get with six episodes, characters such as Jean had much more life breathed into them. So I was very much crossing my fingers as soon as I had read them.

"From every conversation we had going forward, hearing our director James Watkins' vision for the piece as a whole, and for the development of each character in this adapted world, it just got more exciting.

"The baseline and essence of her created by author Len Deighton is intriguing but you don't get to see a huge amount of her world or much insight into her in the book. So, it was really satisfying getting the opportunity to see a broader scope through John Hodge, who really built up and fleshed out her world.



CAST INTERVIEWS

LUCY BOYNTON IS JEAN COURTNEY

"Being the same age as Jean, it's interesting to explore her experience of that world. We meet her at the point in her life where she's trying to gauge how much the expectations set for her actually appeal to her. To look at that especially male dominated era and industry through the lens of a young woman who is so ambitious and self-possessed and fiercely intelligent is fascinating, to see how she adapts or how she uses others' underestimation of her to her advantage."

"It is a very special role. Our costume designer Keith Madden kept joking about wanting to get T-shirts made with 'Everyone wants to be Jean' on the front. I totally felt the same. It was an empowering experience living in her shoes."

Q: How much did you know about the early 1960s before this project came along?

"I think the sixties is a fascinating era to explore. Between the fifties and sixties, there are few decades that breed such vast change and stand in such contrast. Especially in London at that time with this newness of the rock 'n' roll era and liberation for young people and for women specifically. That era was a catalyst for so much of the way we live now and has remained one of the more consistent cultural reference points, I think. So, I had read about it a lot within the context of all of this, in terms of feminism, in terms of music and the music industry, and how youth became a kind of currency, so that was all a really vivid backdrop to have to this story."



"But to get to add the world of espionage to that and this stylised romanticised world of double identities and edge-of-your-seat risk is just...very cool."

Q: As with many of the characters, Jean is not what she seems. Can you tell us about her double life?

"We first meet Jean when she's entrenched in a seemingly very formulaic life. She's living with her parents and is engaged to be married to a suitable suitor. Her family and fiancé believe that she works at the BBC and at most is making tea and coffee for her male bosses and not a huge amount more. You get the sense that they recognise her character, her sense of self and ambitiousness, but have no context for how it could be exercised."

CAST INTERVIEWS

LUCY BOYNTON IS JEAN COURTNEY

"For a woman of her age at that time, I think their expectations and hopes for her don't go much beyond a husband and a family. The fact that in reality she's actually an intelligence agent, a spy, dealing with nuclear bombs, abducted scientists and brainwashing conspiracies in her day-to-day is just a brilliant contrast. It feels like a perfect disruption to the system that tries to keep women contained.

"Jean works at a provisional branch of the War Office called War Office Operational Communication (W.O.O.C.) in London's Charlotte Street. Which feels particularly exciting because it is the more rebellious unit within the institution, led by Dalby, played by Tom Hollander. The way society, and those around her outside of her work, underestimate her because she's a young woman is something she powerfully utilises. She can therefore hide in plain sight.

"Jean's navigation of her double life is interesting. She wants her life to be more aligned with who and how she is at work, the empowerment and freedom it grants her, but in practice she's still very tied down by the societal limitations and expectations of a woman of her age. She knows the ambitions and hopes she has for her life are much broader than what is being presented or seemingly available if she continues to uphold this fake life. So, we meet her at this crossroads, where she knows she has to make a decision but doesn't really know how to act on it. Among other events the arrival of Harry Palmer then throws a spanner in the works of the momentum her life has fallen into, and in a way catapults her into action."



Q: Do you agree that Jean a woman of the 1960s but also somehow a woman of today?

"Jean's story does feel very relevant today. That was also what was appealing about this adaptation. A lot of her dialogue really struck a familiar chord so as enraging as it is to still be legitimately drawing parallels of the female experience between now and the 1960s and acknowledging the many areas that still haven't changed, it still felt empowering to see her look around and think, 'I know my self-worth. What's being offered to me isn't enough. I won't be confined by the limitations that I've been prescribed, or the path I'm told I'm meant for.' It's always energising, I think, to see characters challenging expectations and trying to break through those barriers and boundaries. It feels like a healthy dose of 'don't settle, keep pushing'."

CAST INTERVIEWS

LUCY BOYNTON IS JEAN COURTNEY

Q: How would you describe Harry Palmer, played by Joe Cole?

"I think Harry Palmer is an accidental hero, without a 'save the world' agenda or complex. He has an appropriate cynicism, being recruited by the echelons of society that have previously and consistently turned their nose up at him, which means he's nobody's fool and won't pander to hierarchy. He's diligent and pragmatic but there's that slight smile at the corner of his mouth and a glint in his eye that conveys that sceptical Palmer sense of humour that's really appealing and amusing."

Q: And the relationship between Jean and Harry?

"The partnership between Jean and Harry is interesting because they each arrive with the assumption that the other has a preconceived idea about who and how they are. Palmer coming from a working-class background assumes Jean holds the dismissive judgement of her middle-class background that he's so often been on the receiving end of. Meanwhile she assumes he's going to be yet another entitled man who just assumes superiority because of his gender. So initially it's quite frosty and toe to toe, but as they get thrown into this wild world of espionage and are forced to rely on one another, it becomes a really beautiful relationship and I think a fun one to watch unfold."



"Jean is very clear-sighted about the job of a spy. This ambition has carried her to where she is. It's necessary to be as cut-throat as she has been. It's a necessary disconnect. However, over the course of her journey, we eventually see her let in, for the first time, the full spectrum of what this job entails, and the ruthlessness involved. Previous to Palmer's arrival that has been quite easy to disconnect from because society, in a way, has really let her down, so she feels no allegiance to the figures she has to go after. So she hasn't felt much remorse going behind anyone's back or being ruthless and doing what she needs to do. But in forming this intimate relationship with Palmer she's suddenly confronted with a personal context of understanding the traumas their work can inflict, and the repercussions then all suddenly register a little bit closer to home."

CAST INTERVIEWS

LUCY BOYNTON IS JEAN COURTNEY

Q: What was it like working with Joe Cole?

"It's been one of my favourite filming experiences. Joe brings such a great energy and sense of humour to the set, which made the whole experience so fun. It's always a real pleasure and privilege to work with such a dedicated actor.

"Led by our director James Watkins, everyone was very collaborative on this job, right from the first rehearsal and meeting. I think that partly stems from a shared enthusiasm and passion for the project you're all working to build up together. When the script is as good as this there's a unifying determination and excitement every day to do right by it and make the most of it."

Q: Do Jean's outfits reflect her changing life and times?

"That was my first tangible entry point into Jean as a character. James Watkins and I had had a few meetings, but it was still in a slightly abstract place in my head where you're still trying to wrap your head around the project as a whole and see the full landscape before zooming in to fill out the details.



"Then I had my first costume fitting, with costume designer Keith Madden, and Jean suddenly came into sharp focus. Keith's concept and vision of her was so precise that the second I stepped into those shoes and those costumes I could really feel and see her. It was a surprisingly moving experience, actually. It was just brilliant seeing her come to life. Keith has such an acutely attentive eye for detail and every colour choice and colour combination, every cut, and every outfit change tells a story and hints to something in the bigger picture of her life.

"An element that made this process especially freeing was Jean's self-awareness. She utilises the societal perceptions of a young woman her age to her advantage. This, combined with her absolute confidence in her ability, means she doesn't have to disguise herself in the muted colours often associated with spies. She can wear the boldest red and hide in plain sight. I love those statements."

CAST INTERVIEWS

LUCY BOYNTON IS JEAN COURTNEY

Q: What about Jean's hair?

"We used two different wigs. The hairstyle we had for Charlotte Street in London where they work is a formal up-do, still with a stylish twist but much more office appropriate as Jean has been brought up to know it. It therefore works for her double life too. So, when she cuts it at the end of episode three it's a kind of severing of the prescribed life and the path she was on. She makes several tangible adjustments like this to indicate, for herself more than anyone, that this is a very clear, clean start. It's also that feeling of shedding childishness and following protocol. She's deciding who and how she is now."

Q: Was there anything about the period production design that really caught your eye?

"Just everything. The nuanced, specific attention to detail on absolutely everything. Every file you would open at the Charlotte Street offices would contain forms and notations specific to scenes mentioned but never seen, references to previous cases and so on. That specific attention to detail was so inspiring and transportive."

"The marriage of the colour palettes to signify what place in the story we are at, complementing the costumes and so on. It just becomes such a real world in itself. Every day walking on to a new set you'd want to have at least some time to go through it head to toe because it was created in such an intricate way. Just beautiful."



"Over the course of the show Jean also drives a ridiculously stunning collection of cars. She starts with this gorgeous cream drop-top MG, and I have a picture of my dad when he was in his 20s with this same car in blue, which was his pride and joy, so I was sending him pictures daily."

Q: You filmed in Liverpool, Cheshire and Croatia. The latter doubled for several different countries and territories. What was it like filming there?

"It was really beautiful. We'd been in lockdown for the three months that we were shooting in Liverpool, so getting to travel was in itself such a joy, then to do so to the 1960s versions of these places was pretty amazing."

CAST INTERVIEWS

LUCY BOYNTON IS JEAN COURTNEY

Q: Would you want Jean for a friend?

"Hell yes, but I'd also be deeply intimidated by her."

Q: Could we see more of these characters?

"I hope so. I think there is still so much to explore. Especially with that era, with the times changing so drastically and so quickly. And meeting these characters as young as they are with the vibrancy with which they are experiencing this world. Add to that the world of espionage and the behind-the-curtain experience of an era we all look to and reference so often. It's unendingly fascinating."

Q: How do you reflect back on making The Ipcress File?

"I just really looked forward to work every single day, so I'm grateful that I was aware of how special this project felt at the time, and that I got to enjoy that with such a great group. I feel fortunate and very nostalgic already."



CAST INTERVIEWS

TOM HOLLANDER

is WILLIAM DALBY

Q: What were your thoughts when you were first approached about playing Dalby?

"I read John Hodge's scripts and thought how clever and sharp they were. What good quality writing it was. Unusually good. I think it's his first TV script - as opposed to film - and I thought it was very assured. I enjoyed the part. I enjoyed the sparring between Dalby and Harry Palmer. That was good stuff.

"Then I met with John Hodge and the director James Watkins, and we had a really good chat about the character and his development. They were very clever. We had a good session and then they produced another set of scripts. It was a pretty straightforward 'yes' from me. It seemed like a great part, so it was a very easy process. There wasn't much gnashing of teeth about getting involved in this and playing Dalby.

"The reason I wanted to do it was because of the wit. That was what made it easy to say yes to. We stuck to the scripts exactly. Often you read scripts and then you play around with it because you have a sense there is a better version. But with John Hodge's scripts it's so precise. He has really thought about each word before he's written it down in the dialogue. The scripts for *The Ipcress File* are very classy."



CAST INTERVIEWS

TOM HOLLANDER IS WILLIAM DALBY

Q: Had you read the original Len Deighton novel or seen the 1965 Michael Caine film?

"I had seen the original Michael Caine film and I watched it again. I tried to read the book. I didn't get that far with it."

Q: Who is Dalby?

"Dalby is the boss of a spy agency in London which is independent from MI5. He has been around a bit and is slightly weathered. There is a cynicism to Dalby and a superiority in terms of condescension to MI5. Dalby has another life which emerges as the series goes on. He's an interesting character with a military background, security services, Home Counties, upper-middle-class person of that time. But there is also something else going on. There are echoes of le Carré and the true story of the Cambridge Spies. It's that time, the Cold War. Dalby is like a chess player who is always several moves ahead of everybody else."

"The story is also very interesting because the enemy is not the conventional enemy. It has a contemporary resonance. Even though it's very much a 1960s period piece, there are some modern notions in there. The most startling and obvious being Lucy Boynton's character Jean. In the 1965 film it was all about the men. In our adaptation Jean is a really magnificent character. Both of the period and of 2022 in a way that I think is really good."



"I know younger women will relate to and enjoy Jean. There are also other themes revealed as the story goes on which resonate with what is happening today."

Q: What does Dalby see in Harry Palmer (Joe Cole) that leads him to arrange his release from a military prison?

"On one level it's entirely cynical. Harry Palmer is perfect because he is connected, he knows the world Dalby is interested in. But also he's entirely within his power because he has been convicted and is serving a sentence in a military prison. Dalby can control him. Had he not been court-martialled I think Harry Palmer would be a more dangerous figure. As it is, Dalby can send him back to prison at any moment. That allows him to play with a rather dangerous animal."

CAST INTERVIEWS

TOM HOLLANDER IS WILLIAM DALBY

"Dalby thinks Palmer is very sharp but is also a bit delinquent. He wants to harness that energy. He thinks Harry Palmer is a talented, clever chap. He tells him he is good. But in that class-ridden age I do think Dalby is a snob. He is using an army Corporal with criminal tendencies. But Palmer is also very sharp and knows the people Dalby wants to contact.

"Later on in the story there is a slightly paternal thing in a very repressed English way. The fun of this is because it's set in this period, you are allowed to play an old-fashioned set of English behaviours which are no longer in fashion. But you can play them in a 1960s thriller because it's authentic. That's the fun of being an actor. You can escape into other worlds. It's a bit like going on holiday sometimes.

"There is a mutual respect between Harry Palmer and Dalby. Palmer is in an absurd world and Dalby is slightly jaded because of his emotional life which emerges as the story goes on. That made it a whole lot more interesting than just playing the man behind a desk. Which is what Dalby appears to be at first. But this story allows Dalby to have a whole other life, a whole other dimension. It is beautifully written and with such economy."

Q: One of Dalby's secret agents is Jean (Lucy Boynton). How does he view her?

"Dalby trusts Jean to do her job. At one stage Harry Palmer questions her and Dalby slaps him down. Basically saying, don't worry about her, she knows exactly what she is doing.



"It's very good. Those are the moments where I think John Hodge allows a contemporary audience, that wants to see those power relationships between men and women reframed, to enjoy it. At that point Dalby is gender blind. He wants good spies. He might well be sexist in a different context. But when it comes to work it's whoever's best. And Jean is obviously brilliant. As well as being very stylish.

"Lucy Boynton gives a brilliant performance. As does the entire cast, including Joshua James as Chico and Anastasia Hille as Alice. They are all superb actors. Anastasia and I felt like we were the elder statesmen. It creeps up on you. When you look around and you're playing the old bloke. There are some great performances throughout the series. It's a complete emotional journey. I would say that John Hodge writes for women very well. But probably best to ask a woman just to corroborate. I thought that was very strong writing."

CAST INTERVIEWS

TOM HOLLANDER IS WILLIAM DALBY

Q: : What did the director James Watkins bring to *The Ipcress File*?

"James was unbelievably good. He thinks like a writer and was incredibly well prepared. He had thought everything through and directed every single scene across a long shoot. James carried the whole thing on his shoulders. He is a very thoughtful, nurturing director. Quite a gentle presence but a very concentrated, serious one. This is James Watkins' - and John Hodge's - achievement. We were lucky to be cast in it. But James did all of the real work in every element of it."

Q: What was it like wearing Dalby's stylish 1960s suits?

"The sixties tailoring is fabulous. I visited Mason & Sons at 34 Montagu Square, where John Lennon once lived. That was amazing. Henry Rose, the tailor who made our clothes, still makes suits for Paul McCartney. Later we had to do fittings by Zoom which was quite difficult."

"The costumes really help you get into character. The shoes make you walk differently. You hold yourself differently. People weren't going to the gym in those days. Their shape was created by their tailoring."



Q: What about the locations and sets?

"Filming *The Ipcress File* was like being in a time machine. Which is true for any period drama. Except this was in the middle of the pandemic and so the fictional world was so much more alive than the real world."

"We were filming in a deserted Liverpool, which doubles for London. A Liverpool which I hardly know but I can see is the most vibrant, lively city. Liverpool is all about people and the energy on the streets. But there was no one on the streets because of the lockdown. Yet in our fictional world it was fully live action, obviously with all of our Covid protocols in place. It felt like we escaped one of the worst phases of the big lockdown. If people in the film and television industry have been working in this period, they have been incredibly lucky."

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TOM HOLLANDER IS WILLIAM DALBY

"Again, the credit for the international sweep of locations we filmed in Croatia goes to our director James Watkins. He had already worked there for *McMafia* and knew you could use Croatia for a really broad sweep of different places. This story goes from Berlin to Beirut to an island in the Pacific and so on.

"As an experience, filming in Croatia was wonderful. Firstly, wonderful to be filming at all in lockdown and a great privilege to be abroad. Also, to learn about a new country which I'd not been to before which has a fascinating history. I found Croatia very intriguing. Once part of the Austro-Hungarian Empire with those Hapsburgian buildings. And an Italianate Mediterranean feel and a Slavic feel. Plus, the residue of recent communist history and the civil war in Yugoslavia. The guy who drove me, who was about my age, his body was still filled with shrapnel from the war of independence in the 1990s. The men that fought that war are now in their 50s.

"I love the sixties and wish I'd been about 17 in 1967 when I was born. It was an explosion of energy, colour and style after the formality of the drab fifties and the austerity and poverty after the Second World War. Suddenly there was all of this music which we're still in love with today. It's that and it's Mary Quant and so on. But this story is set in 1963, just on the cusp before what people know as the sixties.

"We probably romanticise it. I gather the sixties weren't really happening for very many people at all, not in the way we think they were. The Austin Powers' sixties. It was happening to about 35 people on the King's Road in Chelsea who were all incredibly privileged or in the right industry. Everyone else was still in the fifties until the seventies, probably. And then the sixties became lived by everyone else.

"If you look at Peter Jackson's Beatles' documentary series *Get Back* you can see how life on the street is still very formal. The Beatles are really quite wild. The people walking on the street past Apple Records are all huddled in their dark coats, going to work. It's very old fashioned.

"Our contemporary life has become so difficult. The sixties was a time of hope and optimism and opening up. Fun being had. Fun being democratised."

Q: How do you reflect back on this role and being a part of *The Ipcress File*?

"Even if nobody watched it at all, this was still an extremely enjoyable job. I loved working with James Watkins and the rest of the team. I do wish it well."

CAST INTERVIEWS

ASHLEY THOMAS

is PAUL MADDOX

Q: What appealed to you about *The Ipcress File*?

"I knew it was a classic film with Michael Caine. So, it had a rich British history. With this new version adding to the legacy. I read the scripts and was intrigued because I thought it was beautifully written. The time period as well - it's nice to explore different times. As an actor you get to live many lives. I had just finished another project that was a period piece called *Them*, set in the 1950s. With *The Ipcress File* set in 1963 it was appealing for me to explore a decade later. It was written by John Hodge, and he is a legendary person himself. I was a big fan of *McMafia*. So the fact James Watkins had directed that. It had all of the ingredients to make a great piece.

"Maddox was an appealing role because he was so dynamic and a standout character on the page. He was different from the rest of this world. He's African American, a person in a position of power, a conflicted character in terms of dealing with race, dealing with being in the UK and the time period. He would have seen a lot in terms of his life span. For me to be able to play a character like that within that world was appealing."



CAST INTERVIEWS

ASHLEY THOMAS IS PAUL MADDOX

Q: How much did you know about this era?

"I knew the sixties from my parents' story and through watching programmes about it. You get a vague exposure to the time period. Whether that be through films, music, documentaries, books or whatever. I didn't know so much about the African American experience at that time. Just because I had done a piece set in the 1950s doesn't necessarily mean the experience would be the same in the 1960s. I had to make sure I handled that experience and time period with care and respect. So I spent a lot of time reading different books and watching documentaries about artists of that period, singers and entertainers, along with films about the civil rights movement. Making sure I had equipped myself with an understanding.

"The sixties feels like a long time ago. Partly because of the way video technology has improved. When we look back at those times it seems to be tinged with whatever technology was used at that moment to capture it. So it always looks old. When really, in that moment, if you were able to go back and look at it with a human eye, it would have had colour and be more vibrant."

Q: Who is Maddox?

"Maddox is a really interesting character, a CIA officer who exists in a different way to Harry Palmer. Someone who has been upwardly mobile and dynamic in terms of his



personality. Very confident - he would have to be confident with a thick skin to even survive during that time as a person of colour, as a Black man in particular in the sixties. To be in that world and navigate it and be savvy. He has a certain intelligence level and experience.

"I read an interesting book called Black Man in the CIA by Leutrell M. Osborne Sr. It spoke about his experience in the CIA, and I got quite a bit of information from that in terms of what it was like, what he went through, the things he had experienced. How he was oppressed in certain ways but then also how he was protected in others because he had to be so much better and had to work so much harder than his counterparts in order to thrive in that environment. Maddox had to be knowledgeable of America and the UK and be a very worldly person. So that was interesting for me to explore.

CAST INTERVIEWS

ASHLEY THOMAS IS PAUL MADDOX

"Maddox has a history that emerges as the series goes on. Everyone has a past. Him in particular, being a former US Marine. He has seen a lot of things. Fighting for freedom and liberty. Also pushing forward equality. Showing he is just as good and sometimes better than his counterparts. People like Maddox had to do that in the face of oppression and adversity. They are to be respected and commended."

Q: Maddox says he is a 'Godless heathen for whom hell holds no fear'. Where does that attitude come from?

"I don't think he was born like that. I think he came to be that way. Him growing up in the 1930s in a time of the Great Depression. He came from a religious home and somewhere along his journey he became jaded. That was his experience in the world, I guess. Our experiences shape us. I think that is what drew him to that sort of thinking. All that he had seen - humans at their worst."

Q: You've used an American accent on screen before. What decisions did you make about Maddox's voice?

"I'm playing an African American, so I have to make sure my accent is in the right place. But where does he come from in America? What type of person is he? How was he educated? All of those things are going to inform how he speaks and what his voice is like."



"We came to the conclusion Maddox was from the East Coast. So we based the character in New York. I had him grow up in Harlem, which gave him a grounding and confidence. Along with his knowledge, education and sense of fashion and style. That is what shaped him. I enjoyed researching that aspect of his voice."

"The previous character I played was from North Carolina. So it was good to make sure this was different. Each time I play a character I want them to stand alone. I take key elements to make the character. What kind of clothes and shoes does he wear? How does his voice sound? And then you start to find the character. I listened to a lot of interviews with the writer and activist James Baldwin and read his story. The characters aren't the same, but I felt there was an element of how James Baldwin was so confident that I could pull from to help inform Maddox's personality."

CAST INTERVIEWS

ASHLEY THOMAS IS PAUL MADDOX

Q: What does Maddox look like?

"Maddox is always presented well and sharp in a suit, ready for all situations. He's fashionable, has taste and is forward-thinking. There are no casual moments with him. He is always alert and well put together. Always ready and looking the part. How he looked was important in my character building. The costume designer Keith Madden and I took time to really figure out how Maddox would dress. His tie was rarely out of place and everything was neat. A suave character. Very confident. Colourful but contained. With poise and stillness. A very calculated person.

"As I'm growing as an actor and performer I'm looking for more ways to really dive into the character. To have very nuanced and layered parts of the character in as many ways as I can find. Whether that be physicality, speech, how does the character move, what does he wear and why? So all of these things help me to build a character. Especially Maddox, who has a past and many elements to him. It's cool that somebody watching will look back at the end of *The Ipcress File* and see all of that."



Q: How would you describe his relationship with British spy Jean Courtney, played by Lucy Boynton?

"Right from the off Maddox and Jean have a connection. She is a woman in the sixties who has to deal with how society looks at women at that time. And he has to deal with being a Black man, an African American man, a person of colour and how society deals with him at that time. I think they immediately have an understanding of each other. Especially in that world which is dominated by a white male patriarchy. They have an instant connection which is very flirty, cool and fun. In a world that is quite serious. Their relationship is very playful and dynamic. Lucy does a great job of making that connection. It was fun to play opposite her. It's business but at the same time they have fun with it. There is levity. It makes scenes strong and interesting."

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ASHLEY THOMAS IS PAUL MADDOX

Q: Do you think spies and actors have something in common?

"I think there are attributes that both spies and actors share. The spies are acting, having to have a poker face to gain information. Or be someone they're not. I guess actors have to do the same. I definitely think there are some parallels."

Q: How did it feel being transported back to 1963?

"It is like stepping into a time capsule. The detail on the sets is amazing. The crew and set designer did a great job in making sure we felt we were back in that time. Most of my scenes are with Lucy, and I had conversations with her about how blessed we are to even be able to do that. To have that experience, put on the wardrobe and live in that world. Not every actor gets the blessing or the privilege to even be able to do that. I felt very blessed and lucky to have that experience. Twice now. I always wanted to play in a period piece because it requires a different type of character building. They walk differently; they talk differently; there's different social norms, different etiquette. Those things are interesting to play and explore."

"I also got to drive some really cool cars from that era. Including a Ford Thunderbird, which is an amazing, beautiful car. Those things really made us feel like we were back in that time."



Q: You filmed in Liverpool, Cheshire and Croatia. What was that experience like?

"I had never worked in Croatia. It was beautiful and the crew in both Liverpool and Croatia were amazing. They worked so hard. Everyone from the drivers to the set designers to the wardrobe assistants. Everyone on this show was really nice and worked hard. We were very lucky that we were able to go and work in Croatia. I was feeling very blessed at that moment to be able to go to a beautiful country and pursue my passion and work on this character."

"At the time of filming we were in the bubble because of Covid so it was difficult to get home. But I operate like that anyway. I shoot quite a lot abroad in North America - between Canada and America. So I had that mind frame anyway. It works for me, 'I'm in this character. I'm going to stay in character the whole time and really dive into this world.' That's the best way for me to work. And then I dedicate myself fully to the character and I'm not distracted by being at home. I do like working that way."

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ASHLEY THOMAS IS PAUL MADDOX

Q: Maddox is an expert pool player. Did you need a double for that scene?

"I did that scene myself. I wasn't bad. I thought it looked good. I managed to do some pretty cool shots and hold the pool cue in a different way, more like how American pool players hold the stick, which is different to how we in the UK hold it. I guess because here it comes more from the snooker discipline. All of these little nuances to the character are tied in. Those little things, the level of detail, are important to the character."

Q: Although this story is set almost 60 years ago, it still seems relevant today?

"I agree with that. That's why we make these pieces and why they are of interest because they are a look into human behaviour and how some things are fundamentally the same. Emotions, love, betrayal. All of these things we deal with today. Whether it's 2022 or 1963. There are still wars happening across the world. This piece is relevant because we, as a society across the world, still have a lot further to evolve in terms of the way we resolve conflict and how people in power behave. We have come a long way as a society since the sixties, but there is still a lot more to do on women's rights and rights for persons of colour. Along with other groups. There are fundamental things that make us human which are sometimes beautiful. And sometimes they are darker."



Q: What was it like working with the director James Watkins?

"I really enjoyed working with James, who is an incredible director. His attention to detail was very helpful along with his calm approach. James had a very relaxed, never pressured energy on the set. I never felt rushed, which is important on set. Filming is expensive and time is money. Sometimes on sets I've been on in the past it can feel like a rush and you're not getting your best work out. So to have an environment of calm and a director that focuses on the performance - as well as the composition of the shots, of course - just making sure he's getting the performance. Because ultimately people relate to the characters, and if the performances aren't there then it's going to be a tough watch."

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"Sometimes it can be really hectic on a set with a lot of things going on. But his knowledge of the script back and forth, in terms of where the character is at, was helpful. I do that anyway but just to have someone with you at the same time is helpful. He did brilliant notes which were beneficial to the character and keeping the character in the right space.

"I'd like to work with James again. I was a fan of his style anyway from what I saw from *McMafia*. So to work with him and see it up close was good. He cares about the world and is ambitious as a director. Working with him was good from start to finish. I trusted James and he did a great job."

Q: How do you reflect back on this role?

"I loved it. When I read it, I really wanted to be a part of *The Ipcress File*. It's a special project. That's where I'm at in my career. I want to take on challenging parts that are complex with characters who are conflicted and dealing with a multitude of things and different layers. I can explore that. I want to do pieces that are important, that speak to the human condition and how we are as people. *The Ipcress File* is up there in terms of the quality and ambition. I think it's going to look amazing with great performances from the cast who were just on it and wanting to do some great work. I'm very happy to have been involved in *The Ipcress File*. It's a special piece."

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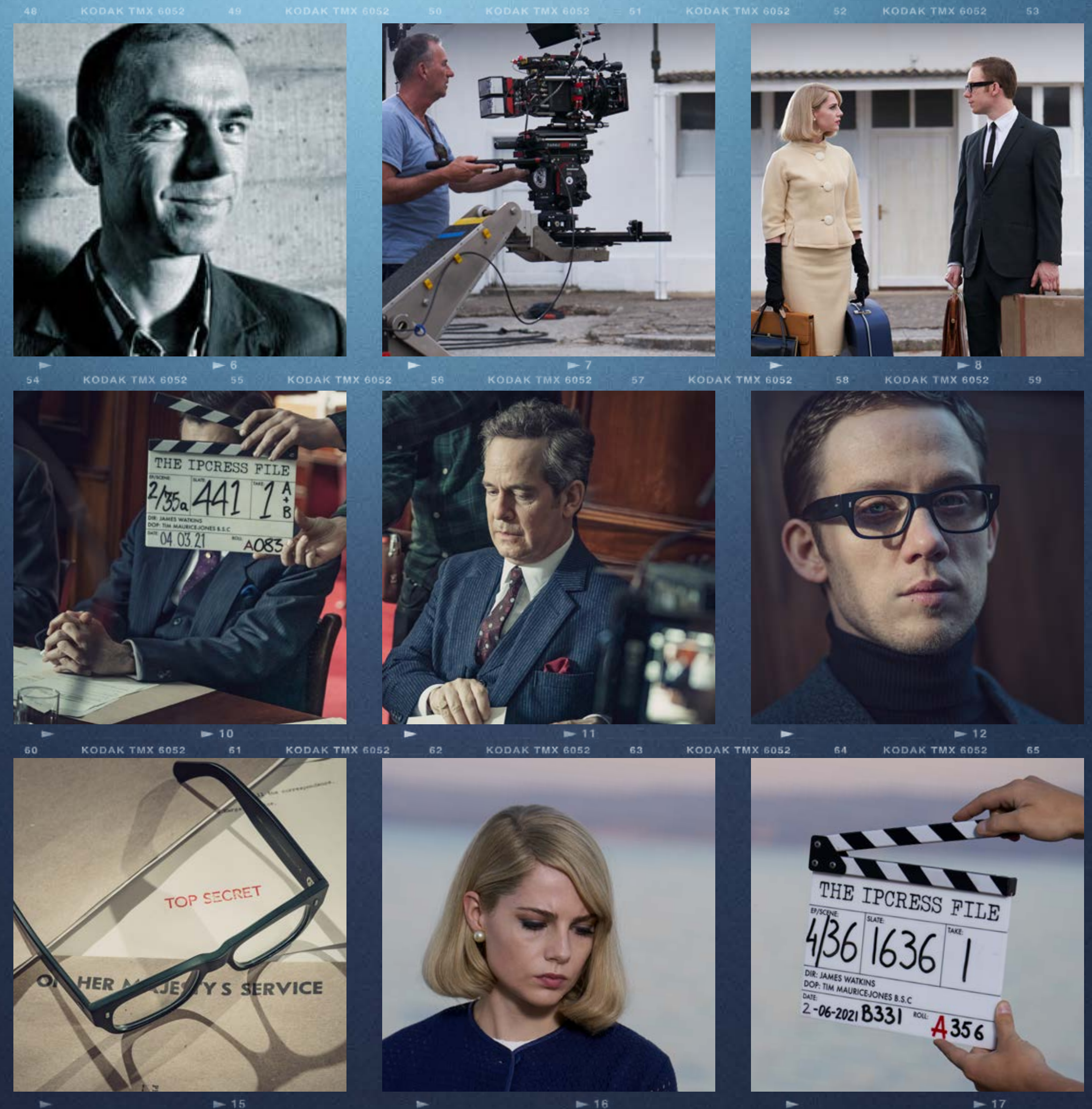
JOHN HODGE

SCREENWRITER & EXECUTIVE PRODUCER

Q: When did you first encounter *The Ipcress File* and its nameless hero who we came to know as Harry Palmer?

"I've been a fan of the books since I was a teenager, rereading them over the years and only appreciating them more. What I really enjoy is Len Deighton's tone. There's something of Raymond Chandler but with even more wit. A hero who is at once very capable, competent, and brilliant as a spy, but at the same time relentlessly self-deprecating and cynical. Not depressingly bitter but just possessed of a world-weary dry realism. Harry has a core of integrity, but he would certainly never admit to it. A patriot who will never wave a flag. He's a really intriguing guy.

"The era in which the books are set is particularly special. He's at the start of an era of social mobility and Harry is representative of that. *The Ipcress File* was published in 1962 when we were about to go into a period where the next four prime ministers would all be educated at state schools. An era that has gone now, swallowed by the Etonians. These stories take us back in some ways to a better time. It was an era of increasing personal and sexual freedom, not everywhere all at once, but in small ways that gradually pervaded society.



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"Then there were other changes in behaviour, in patterns of consumption and travel, for example. Harry stands on the cusp of a time when foreign holidays and foreign food are about to go mainstream. In the book the descriptions of air travel when he flies to Rome must have seemed fantastically exotic to most readers at that time and yet not completely out of reach. The idea of getting on a plane one morning and flying to Rome. It's just wonderful and it was something people could aspire to.

"Similarly, he goes to the Lebanon and there is a description in the book of a meal. Again, this is 1962 and he is describing pomegranates and things like that. He writes about going to the delicatessen in Soho with a choice of French sausage and so on. Like the air travel, it must have seemed exotic and yet attainable. And of course, within a few years these things, like the personal freedoms, would indeed be for everyone as the high sixties spread out from a few streets in Soho and into mass production, as it were. And so much of our modern life, of the way we live, our interactions in society, are being founded at that time. I find that aspect of it fascinating.

"In contrast to two other well-known British spy franchises, Deighton's books sit, for me, engagingly in the middle. Ian Fleming's hero is a snob and belongs to the 1940s and 1950s. He goes to the poshest clubs, plays bridge for high stakes, drives a Bentley and makes snooty remarks about the quality of the finest wines. Yes, he's a rough diamond and so on, but he is a diamond of the officer class. The nameless hero of Len Deighton's books, by contrast, is not a diamond. He's a pebble. A slightly jagged, persistent pebble that gets in



people's shoes. He is, in the modern phrase, the smartest person in the room, even if he refrains from pointing that out. I find him much more relatable than Bond and much more pleasurable to be with. And then there is Bond's relationships with women which, even in the books, are pretty one dimensional. But for the hero of Len Deighton's books, his relationships with women, including with Jean in *The Ipcress File*, are much more even, equal and consensual.

"Then at the other end of British spy fiction we have John le Carré, a great author whose work I have very much enjoyed but who, like Fleming, is pre-occupied with the lives of a certain class of Englishman. That's very much the milieu in which John le Carré was comfortable, but that's a different social spectrum from the one which I think is fascinatingly inhabited by the person we all come to know as Harry Palmer, thanks to the 1965 Michael Caine film.

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SCREENWRITER & EXECUTIVE PRODUCER

"I watched the film again as well. Like the novels, it is a supreme piece of 1960s culture. It's thin on plot, like the novels. There were budgetary issues, so they decided not to have the atomic test on a tropical island. But among the many great things that carry the film is the style, design, casting and Michael Caine's performance. What an actor. Brilliantly charismatic in a minimalistic way. Any young man could feel they could almost be Harry Palmer.

"So the novel and the films, and the time in which they are set, had a treasured place in my mind, and when Will Clarke first spoke to me about this, I was interested."

Q: What approach did you take in terms of extracting and expanding the original source material into a six-part television drama?

"You have to be ruthless with what doesn't really translate from page to screen, and there's an awful lot of expanding. Television is absolutely voracious in its appetite for narrative and character. Much more than film, which is more of a theatrical experience. You go into a cinema and expect a film to be self-contained and are tuned into the rhythms of the length of a feature film with a certain pacing that comes with that somehow. Television always needs more and more. The experience of watching television is to be assailed by plot. Somehow that small screen medium demands that. You need a lot more ups and downs, twists and turns, diversions, digressions on the way between A and B. You need more of everything.



"I spent a lot of time turning it over while at the same time keeping in mind the general direction you want to go in and the feel. If I'm watching this, what would I want to happen next? Where would I want to go with this character in a narrative sense? So on the one hand you try to be nuts and bolts about it and on the other hand try to keep a little dreaminess about it in your mind, thinking, 'Why do I like this? What spirit am I trying to keep here? What feels like an Ipccress moment?'"

Q: Aside from the original material, what research did you carry out?

"I spent a lot of time watching old bits of newsreel, documentaries, stuff like that. Books I've read or reread in relation to the era, nuclear technology and all that kind of thing.

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SCREENWRITER & EXECUTIVE PRODUCER

"You have to learn it slightly and then translate it onto the page. Plus researching military history, the history of Russian intelligence organisations, etcetera. You have to do all that but then in the end what it comes down to is characters on the screen. That's what all dramas eventually come down to. It's like getting the set dressing correct. It's all very important and if you neglect it then someone will notice. But if you get it right no one notices."

Q: How did you feel when you were about to create this whole world for television?

"There was great excitement because of the inspirational material. But it's also daunting. It's the same with almost any commission you are fortunate enough to get. You get the opportunity, and you've usually based the opportunity on a whole lot of promises. It's a leap of faith they make: that you are then going to deliver on those promises when in truth you have no idea what you're actually going to write. So you just chip away at it. There are days when the chipping feels like you are getting nowhere. But you get there eventually."

"It was great working with James Watkins. He is really irritatingly pernickety about things that don't make logical sense and all that. But he doesn't lose sight of what I call the dreamy aspirational, serious fun of it. We both enjoy imagining that world. It is so important to have someone you can knock it back and forth with in the development of any project, and James was very much that person for me. I think we enjoyed a creative rapport, free to try out ideas with one another, free to reject them."



"We started off first of all thinking just in the very broadest sense, based on the book, 'Where do we imagine this show going? If there were six episodes, how would we summarise each one for ourselves?' That was our basic skeleton. And then you go back to each part of it and say, 'OK, within this tropical island, what's happening in there?' You just gradually shape it."

Q: How would you describe Harry Palmer?

"Harry Palmer - difficult to pin down in one short description, and maybe that's the essence of him. Equally at home, or equally not at home, in the working-class culture in which he grew up and in the more elevated strata in which he now finds himself. A misfit, an anomaly. As he says to Dalby, he must have slipped through the net."

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"Harry is what happens when a sharp mind from a tough world meets access to education, a product of the changing times in post-war Britain, a society with new opportunities for those who are fit to take them. Harry is quick to adapt to changing situations: National Service, university, Cold War Berlin - and no doubt he would have sorted himself out in prison too - and when Dalby comes knocking, Harry fits this world too as though he was made for it.

"Here's another thing about Harry that he'd be ashamed to admit to: a core of decency. He took Frau Stuten to hospital. He credits Stok with actual emotion. He feels bad about manipulating Dr Newton. Harry is a spy all right, and a better one than he admits to, but he is also conscious of his own frailties and those of the people around him. I think that, above all, he wants a quiet life - it's just that his talents and the fate of the world keep getting in the way."

Q: This story is set in 1963 - why is that such an important time period?

"It's an era when the threat of nuclear annihilation was hanging over us. For the first time in human history there was a realistic possibility we would destroy ourselves. But obviously life goes on. And in a very hopeful way. The book was written in 1962, so it's that era of hope and discovery, alongside the possibility that it will all come to an end quite abruptly and horrifically.



"As Bob Dylan famously observed, the times they were a-changin'. Race is something that Len Deighton's book doesn't really touch on. But there's no doubt what Harry's view of civil rights would be. It would be alongside his view of class mobility. Harry knows that his background is an impediment to personal progress and is perfectly aware that men like Dalby and Ross only tolerate him as a regrettable necessity of modern life.

"Similarly the civil rights movement is there. It's happening at the same time, and we wanted to broaden the canvas a little bit in the same way that we did with the existing characters, giving Jean and Dalby a life that they don't have in the books, so we explored another facet of the time through the journey of CIA officer Maddox."

PRODUCTION INTERVIEWS

JOHN HODGE

SCREENWRITER & EXECUTIVE PRODUCER

Q: This is a world where mostly no one tells the truth or is who they say they are.

"There is that line that I took from the novel when Len Deighton gives the name of a doctor, 'as far as anyone's name is anything in this business'. I loved that line and so I gave it to Dalby when he was talking about himself. That, to me, encapsulates the slipperiness. Lying about your name and lying about anything else just becomes your way of life. Second nature to you. So that everything is potentially false. In the book Harry goes for lunch with Jean and they are batting back and forth, with a bit of flirting going on. But at the same time he realises that she might be there to spy on him. So the way the mistrust that comes with their line of work can affect their personal relationships is intriguing."

Q: Jean is a spy hidden in plain sight and a woman at a crossroads in her life.

"At this time the place of women in society was changing. Jean does not see herself as a feminist but unwittingly and independently has alighted at a position which is feminist. She has worked it out for herself. She hasn't read 'The Second Sex' and a few years earlier she would probably have defended the status quo. But she has been confronted by reality and has probably had a conversation with herself where she has realised, 'It's not me, it's them.' And she articulates that by saying she is fed up with being viewed as the pretty little woman who is going to look after a man for the rest of her life. The society around her is changing,



and her work has led her to have an accurate estimation of her own worth. She is not just someone for a man to put a necklace around.

"In the spy genre we're in, it's quite challenging to find, in conventional film terms, a role for women that doesn't either seem entertainingly bogus, whereby you make them Ninja killers, or involve them being secretaries. Neither of these seem very satisfactory. So I thought, what do intelligence people do in MI6? I've never been in the intelligence services myself, so you only get what people choose to reveal. But in my understanding of it, it does seem - in dealing with human intelligence - to involve manipulation and making people feel important and in charge. And there is no reason why Jean should not be involved in that. The idea that she should just be a brilliant agent who happens to be a woman was where we started. But being those two things are in conflict at that time. How does she be assertive?"

PRODUCTION INTERVIEWS

JOHN HODGE

SCREENWRITER & EXECUTIVE PRODUCER

"I looked at the women who had been to Bletchley Park and so on. A lot of them had come from upper-middle-class backgrounds via the recruitment process with the Daily Telegraph crossword competition and things like that. Or they had been to Oxford or Cambridge. I just imagined Jean as being from a similar social grouping."

Q: What are your thoughts about spy boss Dalby, played by Tom Hollander?

"There is a line in the book when they go to the Lebanon and Harry says Dalby is a 'natural hooligan'. That really struck me. When he is first presented in the book, Dalby is the upper class, the officer class, boss. At the same time, he is also someone who values Harry, so although Dalby is from a background of privilege, he is not constrained by that in his world view. That was something we wanted to bring into the character in our show - that he is aware of his own snobbishness and he compensates for that with a deliberate policy of being meritocratic.

"He sees the value in Harry, even when others perhaps wouldn't. They might allow their prejudices to overrule that. I also give Dalby this back story, including his time as a prisoner of war which has taken its toll on his idealism. What he hopes for is a quiet, peaceful life for everyone. He probably views his job as being to maintain the maximum benefit for the maximum number of people. In a patriotic way, he's interested in the United Kingdom's



advantage. But he's also interested in preventing people from doing things that are stupid because he's seen what happens.

"One of the challenges of the character is to take what is, again, in the book a fairly thin characterisation and to expand it. Just to imagine what's his hinterland? And then to follow that and see where it leads.

"I was so pleased with all of the casting. James Watkins and the casting directors did such a good job in bringing them all together. It's always great as a writer when actors arrive and breathe life into what you have written, often in ways that you'd never expected. It is a thrilling experience and always leaves me in awe of what they do. It's a special craft."

PRODUCTION INTERVIEWS

JOHN HODGE

SCREENWRITER & EXECUTIVE PRODUCER

Q: You were able to give this story a real international sweep on screen.

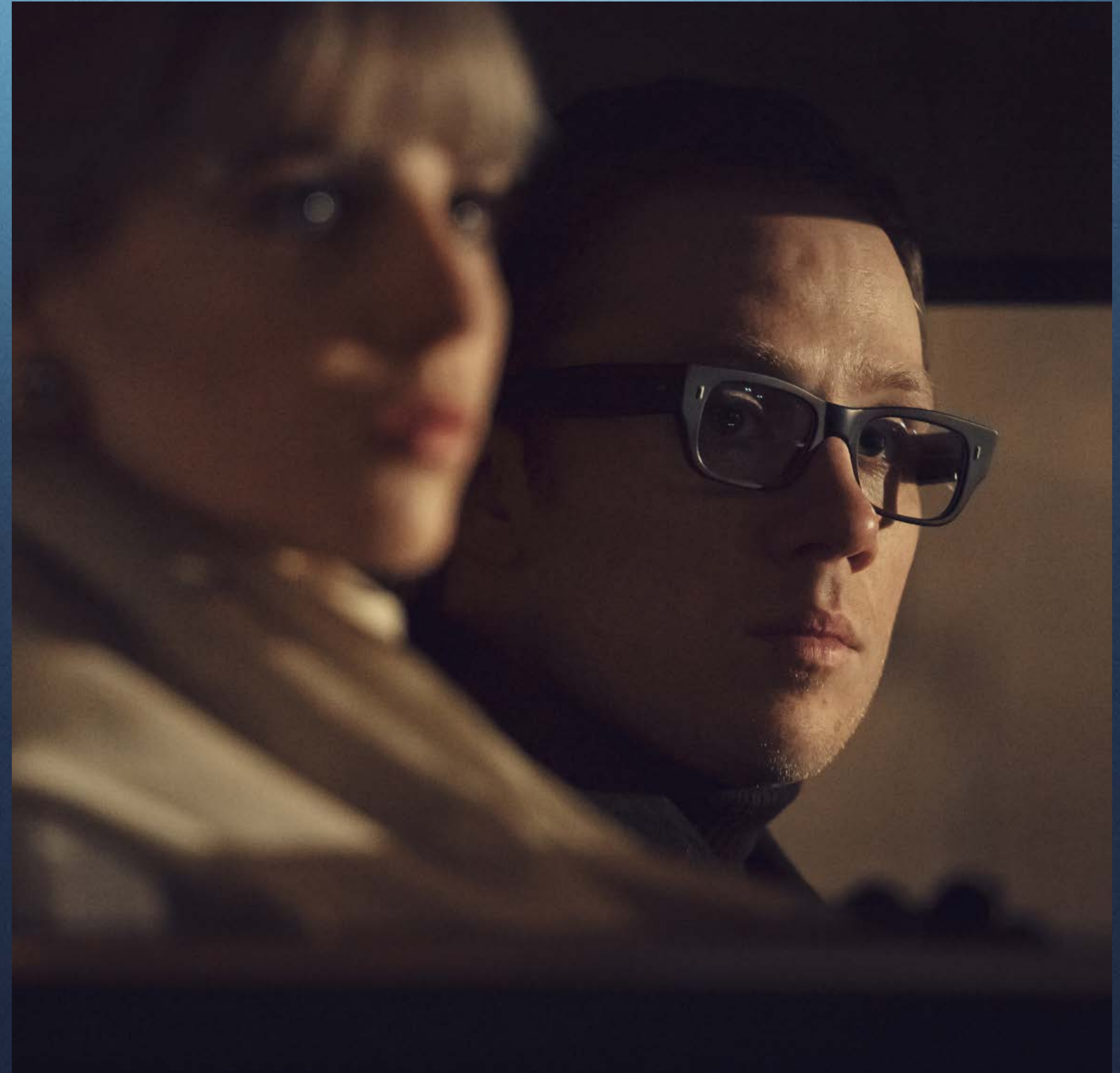
"Croatia was absolutely amazing in terms of varied locations, but a great deal is owed to the quick thinking and quick feet of James and his crew to make use of those many possibilities. It's about broadening things out. Including doubling for locations such as Beirut and the Pacific. You have to go a little bit big. We thought, 'We're only passing this way once, we're only making this *Ipcress File* once, set in the early 1960s, where are we going to take it?' And we decided to just go the whole way. Take it to a supreme 1960s moment.

"I was quite influenced by James Ellroy's book *American Tabloid*. A really interesting examination of how conspiracies begin. It's like the creation of a storm. When it starts off it's just a little breeze, a zephyr. Then gradually the winds accumulate. The waves out at sea start to reinforce themselves. And eventually the breaker lands on the shore. I wanted to explore the ultimate plot to commit an assassination through that. Something that starts out almost accidentally. It also feels very true to its time."

Q: How do you reflect back on screenwriting *The Ipcress File*?

"It's been great fun to work on a television show. It's something I've wanted to do for a long time. And it's been great working with James Watkins in adapting this wonderful book. The collection of characters we have in this TV drama is really intriguing, and the actors are brilliant. I would love to explore it further. But we will see."

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PRODUCTION INTERVIEWS

JAMES WATKINS

DIRECTOR & EXECUTIVE PRODUCER

Q: How did this new adaptation of *The Ipcress File* come to the screen?

"I've long been a fan of *The Ipcress File* author Len Deighton, reading those books as a teenager, and of the original film. The sense of his wit and how he really captures the characters is something that really appealed to me. Also that notion of Harry Palmer as the anti-Bond. The reluctant spy. The guy that's not here through his connections. The guy who the establishment paymasters would probably rather wasn't even here at all. That sense of him being a thorn in their side.

"Executive producer Will Clarke and I first started talking about doing 'Horse Under Water' as a Harry Palmer film around eight years ago. We worked away at that but could never quite crack it. Then we thought, 'Why don't we go back to the source? The iconic first story?' So we started looking at *The Ipcress File*. Rather than it being a film, it lends itself to television in terms of opening up the story and coming at it differently, getting inside the characters. Having that exploration six hours of TV drama affords you.



PRODUCTION INTERVIEWS

JAMES WATKINS

DIRECTOR & EXECUTIVE PRODUCER

"I absolutely love the 1965 film. It's a classic. I have the original film poster. But this is very different. In that it does enable us to go much more under the surface into the emotions of the characters. Also to explore how the world in which we now live came to be. Those winds of change that were blowing through the 1960s in terms of equality, social advancement, feminism and race. To flesh out those stories with Harry, Jean and Maddox.

"It's, hopefully, a twisty, sassy, gripping spy story, but baked within it are these collisions in a world of social mobility. I thought that was really interesting. To have a working-class central character who lives by his wits. Harry Palmer is not about his fists. He's not about his gun. He is the smartest guy in the room. He is self-educated.

"It was a very collaborative process. I brought the writer John Hodge on board. I'd worked on a film with him and got to know him. He is a terrific writer, and I thought he would really understand the tone. I was out in Croatia shooting *McMafia* and I sent John a message saying, 'Would you be interested in Harry Palmer? Do you know the books?' He knew the books and said he would read them again. It was the tone that John immediately understood. And the interaction of the characters.

"The tricky thing in terms of figuring it out - and John did a lot more of the heavy lifting than me - was collaboratively spending an awful lot of time having to flesh out the story and what the shape of things would be. We go much more into the lives of the other characters in this



than in the book. And there are things that work narratively within the novel that wouldn't work within a television series. We've had to create a story. So John and I blocked out a rough shape of things, and then John went away and did the really hard work of puzzling out how you go from A to B to C and fleshing out the characters.

"John Hodge writes with very dry humour and wit. Tom Hollander, who plays Dalby, described it as, 'A twisty, gritty spy drama with a healthy dose of sass.' I thought that was a really good way of describing it. The stakes are real, but it's not humourless. Someone described this as 'like John le Carré with a sense of humour'. That's what Len Deighton and now John Hodge have brought to it. But it's not a pastiche; it's not a parody. It's not a playful world where things aren't real. You are in a world where you are much closer to John le Carré, where stakes are real, people die and people get emotionally betrayed.

PRODUCTION INTERVIEWS

JAMES WATKINS

DIRECTOR & EXECUTIVE PRODUCER

"But at the same time the characters within the world are funny. It's one of the things John Hodge saw. He said people in life are funny. There's a lot of spy fiction that can be a little bit grim and gritty and perhaps sometimes a bit po-faced. Hopefully this isn't that. I hope this has a sparkle to it. One of the things John has done really well is to capture that sense of pretty much all of the characters being likeable. Even the ones that are maybe on the wrong side of the fence. And if not even strictly likeable, at least interesting and you want to hang out with them. That goes an awfully long way, I think."

Q: How did you want it to look and feel?

"Anyone with any ambition wants to be bigger than their budget and bigger than their schedule. I want it to have that sense of scale and to feel like it's an event. A truly exceptional drama for ITV.

"A sense for the viewer that you are really entering these worlds. You start in a grey London world which we shot up in Liverpool and then into more noir-ish Berlin. Then as you move through the episodes it opens up. In episode three you go to Beirut, and you get this sudden harder sunlight and the colours become less drab. And then in the next episode you end up on this Pacific atoll, an American base. I wanted that sense of these worlds opening up.



"I was very focused on trying to make something that felt it had scale. But scale is nothing without intimacy. So you need to be with the characters. To really connect with these characters. That was really important.

"I also wanted it to feel like it could have that slight 1960s reality to it. In terms of the look of it, the saturation of the image. In terms of the camerawork as well. There's a lot of canted camerawork, Dutch angles and shooting through things. It's a world of smoke and mirrors. A world, from Harry's point of view, where things are slightly askew. You don't know who to trust. You are always looking through the vanishing point of one door into another.

PRODUCTION INTERVIEWS

JAMES WATKINS

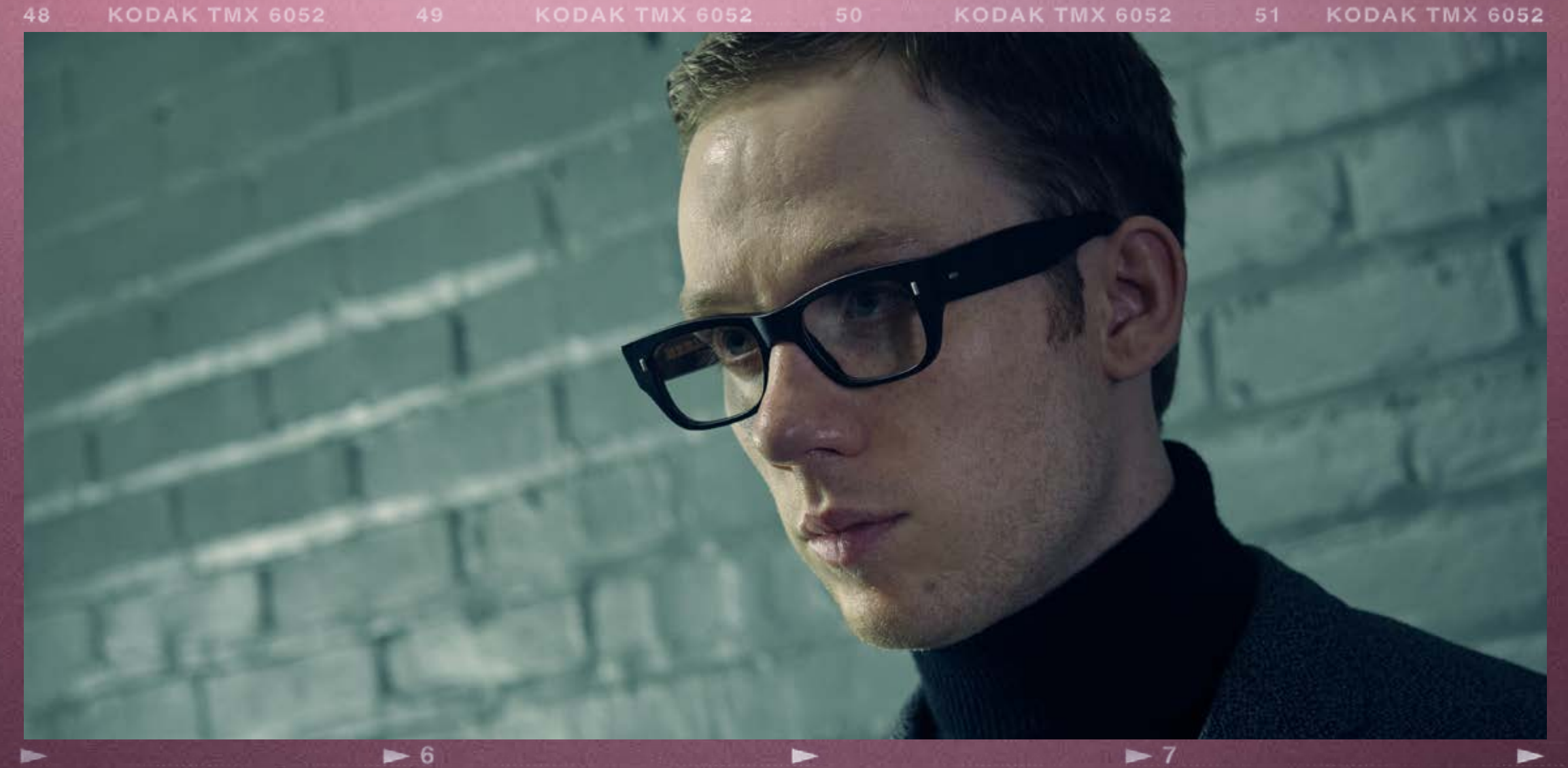
DIRECTOR & EXECUTIVE PRODUCER

"The camerawork in *The Third Man* movie was a real inspiration. As Joseph Cotten's character Holly Martins enters into that Viennese world, into Harry Lime's world, everything starts going a bit askew, and obviously the influence on that film of German Expressionism. So it's quite fun in terms of figuring out the look of it. There's a visual objective. A point of view in terms of how we create this world and what we see."

Q: This story is set in 1963. Why is that such an important time period?

"You are in the shadow of the Cuban Missile Crisis in a period of quite febrile tension. The Cold War and the notion of nuclear war and threat. But also this notion of social change coming as well. The sixties just starting to bubble up. It feels, both from a plotting point of view and a characterful point of view, like a world of new horizons, new opportunities and change. Coming out of that post-war austerity."

"Everybody who came into London, including the playwrights and The Beatles. That sense of a world of new possibility. Hopefully you feel that with Harry, Jean and Maddox. These characters who are looking at a more meritocratic world of people working through on their skills rather than their inheritance. When you look at the period it's just such a gift in terms of costume and production design. This is a world you want to take people into. A really fun world."



Q: It's 60 years since Len Deighton's novel was published in 1962 and 57 years since the Michael Caine film in 1965. Are you surprised this story has not been revisited before now?

"I'm surprised. Will and I kept having this conversation, 'We've got to do this before somebody else does.' If you Google the top 10 spies you get George Smiley, Jason Bourne and James Bond - Harry Palmer is also pretty much always up there in the list of great spy characters that have been created. Being able to do it differently for me, at least, gives some sense that we're going to a different place with this. We're going back to the book and we're exploring that character. Really going deeper back into that character and his backstory in Berlin and his trauma coming out of Korea. Some of the things that are much more skated over within the books."

PRODUCTION INTERVIEWS

JAMES WATKINS

DIRECTOR & EXECUTIVE PRODUCER

Q: How would you describe Harry Palmer, played by Joe Cole?

"Harry Palmer is a character who is trying to figure out his place in the world. His father was a docker, and Harry is an educated guy who has always faced this class barrier and is trying to cut through. Now seeing a world where it's potentially possible. Through his National Service in the British army he ended up killing a lot of people in Korea, and there is a sense of that haunting him. He's not the James Bond that kills people and never looks back.

"Harry is trying to work out who he is, wants to work on his own terms and has an anti-authoritarian insolence, knowing he is much smarter than other people. I like that insolence and attitude. He's not Jimmy Porter in *Look Back in Anger* where it's coming as raw rage. It's a more sublimated rage. It's coming across as humour and that's his weapon. That's what's great. He uses humour as a means of negotiating the world. And so does his boss Dalby. What I like about the developing relationship between Palmer and Dalby is that for all they both have this class sparring, I think they both know the value of each other underneath it all and have respect for each other.

"I wanted to have a working-class actor in a working-class role. Joe Cole has got a very empathetic quality that he brings to Harry. In the films you never really think Harry is going to lose. Even though they're not in that James Bond superhero world, Michael Caine carries



such a brilliant swagger to him. Whereas I wanted to create a character you are less sure about. You want to feel he is in real jeopardy and he may not win. Or the outcomes for him may not be good. Because there is so much stacked against Harry. But at the same time to have a sense of intelligence and his watchfulness. His charming way of negotiating through the world, wheeler-dealing. Hopefully he has that sense of humanity, a more Everyman quality Joe brought to the character.

"James Bond is a superhero, really. Harry Palmer isn't a superhero. I love the fact he's the guy who doesn't want to have his weekend ruined. You will never see James Bond shopping or worrying about his expenses or anything like that. I think there's a real relatability to the character of Harry Palmer, and Joe really worked that out."

PRODUCTION INTERVIEWS

JAMES WATKINS

DIRECTOR & EXECUTIVE PRODUCER

Q: Can you tell us about Jean Courtney, played by Lucy Boynton?

"Jean is a woman facing a crossroads in her life. Through the series realising that new horizons are open to her. That she doesn't have to follow the prescribed path. Jean is literally living a lie to her parents. They think she works at the BBC and so does her fiancé. She is facing a marriage which you sense is for the benefit of her parents, for keeping up appearances more than anything else. But through the series Jean realises what she really wants to pursue is her job and that she is very good at it. So we chart her journey in that regard.

"The conversation I was always having with Lucy was that there is a sort of Hitchcock blonde side to Jean in that she has that sangfroid thing - that coolness. But also she too has a sense of humour and there's a sly wit. One of the things that's interesting in the series is letting people 'into' Jean. Whether it's Jean laughing at herself or whatever. Lucy has done a brilliant job of allowing access into Jean's thoughts. She doesn't always speak that much, but you always know what she is thinking. For me that's really fine film acting."



Q: Jean is a woman of the 1960s but also feels very relevant to today.

"People's fundamental concerns probably don't change very much. We're still in a world today of people wrestling with these issues of advancement, freedom and how level is the playing field? I want Ipress to be a fun, entertaining spy thriller, not a newspaper editorial. But at the same time, hopefully, that's part of the fun and the nourishment.

"With the greatest television, you enjoy it because you want to hang out with these characters and follow their storylines. But also because their lives resonate with our lives. To aspire in some small way to try and have your stories touch on those themes is just better drama."

PRODUCTION INTERVIEWS

JAMES WATKINS

DIRECTOR & EXECUTIVE PRODUCER

Q: How does Jean react to Harry's arrival?

"Initially Jean is annoyed. Not necessarily so much by Harry but by just another man parachuted in who maybe hasn't served his apprenticeship and gets to go on the front line. So that initially winds her up. But there is a growing respect and kinship between them that develops over the series. Whatever love story there may be is challenging because of the nature of their work. But there is a sense of Harry helping to open Jean's eyes more to things she hasn't necessarily seen and opportunities she's never considered. They come from very different worlds. But Jean is not a snob."

Q: Can you tell us about Maddox, played by Ashley Thomas?

"You're never quite sure which side of the fence Maddox is on. Is he a good guy or a bad guy? He's also very self-aware. When he first meets Jean, he says, 'English boys can play the blues. You can be you and I can be a CIA officer, so it's all good.' There's a connection between the two of them in terms of she's a woman and he's a Black man. They are both aware of their minority status. Maddox is very confident. He's smart, wears a suit and is defined by being good at his job, moving in these sophisticated circles."



"I had a lot of interesting conversations with Ashley Thomas, who is a very fine actor. Talking about Maddox we were like, 'Wow, isn't it shocking and shameful how few characters there are, particularly in British television, where there is a Black man cast as an intelligent professional?'"

"Maddox is a rich character, and he gets richer through the series because you realise there is a real internal life to this character. In terms of he's conflicted between his idealism for America, his belief in Kennedy and his disappointment and disillusionment with events in his past. Maddox is a damaged idealist, which makes him a very interesting person."

"Also in his relationship with Jean - there's a really interesting flirtation between them. The audience perhaps not sure with that blurred line between is this genuine attraction or gaming and playing each other? I always find those relationships really fascinating."

PRODUCTION INTERVIEWS

JAMES WATKINS

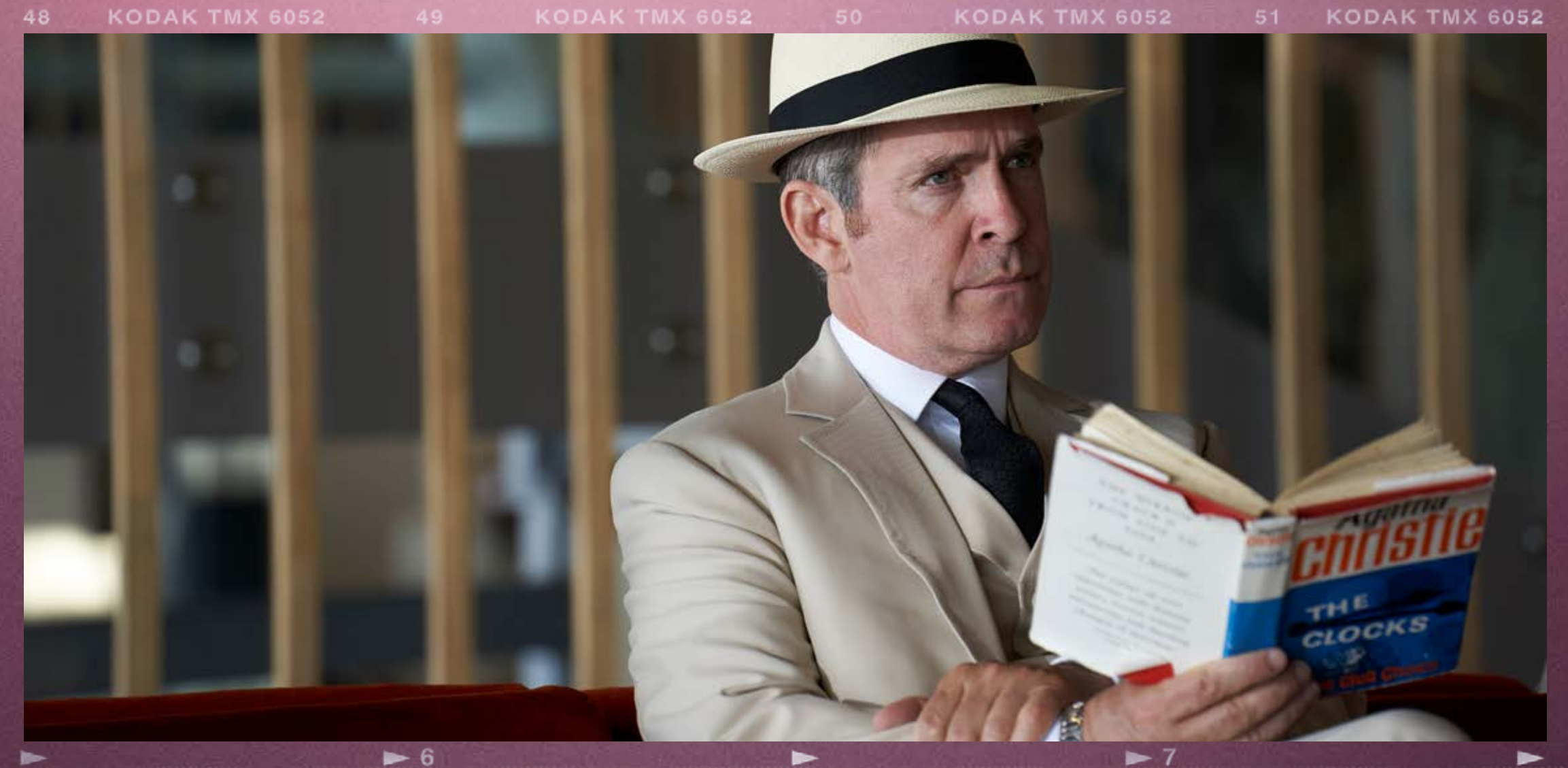
DIRECTOR & EXECUTIVE PRODUCER

Q: And what about William Dalby, played by Tom Hollander?

"I've wanted to work with Tom Hollander for a long time. I have huge respect for him as an actor. It's just a joy watching him work with the micro calibrations of thought you can see triggering through his eyes when he's on set and you give him the freedom to play with stuff. There's just such intelligence there. It was such a great game of tennis working with Tom, in terms of being able to say, 'Well, how about this? Or maybe be aware of that.' You'd give him a little thought and then Tom runs with it - if it's a good thought.

"With Dalby, the conversation between us was how much steel as to how much twinkle? Those things can co-exist. There's the genial, twinkly Dalby. A certain playfulness. But also, as you see in the series, he is a brutal operator. He's definitely got that steely side to him. Again, these are characters that are very self-aware. Including Dalby.

"And, weirdly, despite the way he talks, I don't think Dalby is a snob either. With Dalby it's a powerplay more than anything else. But Dalby hires people on merit. He will hire Jean and Harry and Alice, played by Anastasia Hille. I like this interesting band of misfits he has in Charlotte Street.



"Swedish actor David Dencik, who plays Colonel Stok, is very similar. They are just so alive and in the moment. That's such a gift. There's a scene with Stok and Dalby where they are meeting in Beirut, which we shot in Croatia. It was a terrible night shoot because we'd put up all of these light balloons in the Roman ruins in the centre of Split and the wind came up. So we had to take them down. We couldn't shoot Steadicam because it was too windy, and then we had to re-block the whole scene, and it was a bit of a thrash towards the end of the night.

"But then we blocked it as though it was a theatre piece with these two characters in this big atrium space. And just watching these two sparring and feeding off each other. That's what is a real privilege as a director for me. Directing actors like that with a really strong script. You can tweak it here and there, but they are just alive to each other."

PRODUCTION INTERVIEWS

JAMES WATKINS

DIRECTOR & EXECUTIVE PRODUCER

Q: You filmed in Liverpool, Cheshire and Croatia. What did that give you?

"We started shooting in Liverpool, which doubles for London, in February where you want the drizzle and grey leaden skies of 1960s London. Moving on to Croatia, very deliberately, in April and working our way through into June. Knowing we could work our way into the light, into the summer.

"We started in the north and worked our way south. So by the time we got to June it was like making a different show. Hopefully that will pay dividends on screen. You end up in the scorching burned out light of Beirut and then in a Pacific atoll with the light bouncing off the hardstanding of the air base. With the glistening Adriatic doubling for the Pacific. It was terrific.

"It helped massively that I had filmed in Croatia before, and I was working with the same people. Being able to know the different worlds I could go to. Knowing the geographical variety of that country. To say, 'Okay, we're in Zagreb and we can double Vienna here.' Or we can go to the coast and create the souk in Beirut. Or go to an airbase up the coast and create the US Pacific atoll base. To be able to know I can create all of those worlds.

"We also have scenes of Dalby in a car going through a snowy forest in Helsinki. Which was shot in Croatia in February. I knew they were going to have snow coming, so I said, 'Can we get a drone up and a car and just wait for the snow?'

"It was also such fun creating those sets in Liverpool, including a 1960s London Odeon. We had big debates about what film posters to put up. Creating those worlds is maybe a nostalgic pleasure for people that were there and a retro pleasure for those that weren't."

Q: How do you reflect back on making The Ipcress File?

"It's a great story. That's what Len Deighton has gifted us. When I'm watching something, I want to know there is a thread of story, that I'm intrigued to know what's happening next. And I want to know the characters along that journey are people I want to be with. I don't need to like them, but I need to be intrigued by them. And there are a lot of both likeable and intriguing characters along this journey.

"All I can hope is that audiences connect with these characters as much as I do. It's a really fascinating world to enter into and a singular drama. I've had an awful lot of freedom in terms of showrunning this and putting my stamp on it - to steer it one way or the other. Whether it's how we've decided to shoot it or exploring performances with the actors or any of those things.

"I'm hopeful and optimistic that it will catch on with people. In terms of just the raw material and the people I've worked with and being able to create a 1960s spy thriller based on source material I've grown up with and am incredibly fond of - that's a real privilege."

PRODUCTION INTERVIEWS

KEITH MADDEN

COSTUME DESIGNER

Q: What were your thoughts when first approached about *The Ipcress File*?

"My initial reaction was, 'Yes!' For lots of different reasons. First of all, it was James Watkins directing. I had worked with him twice before on *Eden Lake* and *The Woman in Black*. I enjoy working with him. I think he's a great director. The brilliant, witty and clever scripts by John Hodge. Great attention to detail. And at the end of reading the script I thought to myself, 'I want to be Jean.' Everybody wants to be Jean. So it was a mixture of all of that."

Q: When is this story set?

"This adaptation of *The Ipcress File* covers a six-month period of time in 1963. You can see an arc of fashion over the six episodes. It's the dawning of a new age. As the fifties turned into the sixties, in terms of fashion, most young people would look like their own mother and father. Just walking around with a younger face. When you pitch the sixties to anybody, they always think of the Mary Quants, the short hairstyles, Twiggy and so on. But the sixties started not with those looks at all. You dressed like your mother and father. A man would have one suit in thick fabric and that was it."



PRODUCTION INTERVIEWS

KEITH MADDEN COSTUME DESIGNER

"When you're doing this period on the cusp of huge changes in music and fashion, people tend to want to veer towards talking about this really cool look that the mid sixties to late sixties was. Having said that, if you get it right it's so cool and so relevant to today, the way the look is. You have to make sure you have done your research to make people understand that this was the period when even going a year out puts it in a totally different place. Because so many things happened at those particular times, like the teenage revolution, The Beatles, Mary Quant, all of that. It was such a short period of time just before all of these things happened that you get our period. Anything other than that would be incorrect.

"The sixties was a very long time ago. But also, incredibly fashionable now and relevant. There were so many revolutions in the sixties, so many ways of thinking, so many happenings, so many beginnings of different things in that particular era. Luckily, the sixties is still relevant. The shapes are very relevant. Because of the simplicity of it and the cut. People always refer back to the sixties much more than any other period. It was important for all of us, actors included, for it to become relevant for a new audience. And for it to be perceived to be modern. Whether that comes from the colour or the people wearing it or just a mixture of everything, that was very important. It has to have a certain relevance today."



Q: How did you approach the look for Joe Cole as Harry Palmer?

"Because the Harry Palmer glasses were so distinct in the 1965 film, people probably think that they came from Michael Caine, but Harry Palmer always wore these glasses in the books. We had to follow a certain reference in some respect. He's as blind as a bat; he's the ordinary man, the anti-Bond and so on. There are so many things these glasses say. They help to sell him as slightly imperfect.

"The director James Watkins and I were talking about Harry Palmer and the glasses early days. And he said, 'Did you know, the company that supplied the glasses worn by Michael Caine in the 1965 film still exists?' So I got on to Curry & Paxton, which is owned now by David Mason of Mason & Sons, and I hauled Joe there to have a glasses try-on session. Thinking that would be perfect with the original glasses. And they didn't suit him.

PRODUCTION INTERVIEWS

KEITH MADDEN COSTUME DESIGNER

"I looked long and hard at him, and there was just something that wasn't right. Whether it was just the shape of his face was different. I felt the glasses were too consuming on him. And so reluctantly I said no to Curry & Paxton with regard to the glasses.

"I went to Cutler and Gross in Knightsbridge, instead. And that's where the new Harry Palmer glasses came from. In a way I'm glad. Because Joe Cole is our Harry Palmer. He's not imitating Michael Caine in any way. Even down to the clothing.

"I did study Michael Caine, but I broadened my horizons as far as 1960s men's fashion is concerned. It wasn't just about replicating Michael Caine. It was going further into the fashion of the time and looking at relevant people. You look at the stylish people of the time, invariably film stars, celebrities and so on. That went from Sean Connery to Steve McQueen to Paul Newman and Robert Wagner. All of those people who then helped me to extend Harry's look. Because we were in situations that Michael Caine was not necessarily in. So I needed to fill those gaps with looks. Very quickly Joe became an amalgamation and was our own Harry Palmer with his own special look.

"Harry is a working-class lad. So with him I wanted to create texture. I didn't want him to be smooth or suave or any of those things. Those finer fabrics. Harry had to be a little bit meatier. Because of his class, Harry could be slightly out there. A bit more fashionable in a way. If he was in today's society, he would be a bit of a lad, a geezer or whatever you want to call it. So I wanted to make him a diamond in the rough. Very stylish but for his fabrics to be



very gutsy and have a lot to say. Joe really does scrub up well in a suit. He suits the era very well. And yet Harry Palmer is never going to be James Bond. He's never going to be any of those well-polished characters. Although actually Harry Palmer is super cool. He just has a different edge. And I think Joe played it really well.

"Joe wears a Tonic suit. Tonic is a fabric which is so well made and lives forever. Sometimes it has a slight sheen, but I steered away from anything shiny on Harry Palmer. He's not that guy. While being edgy he is also terribly understated in the way he dresses. He's quite classic in a way. But the edge is in a knitted tie or the texture of fabric and stuff like that. I reined Harry Palmer in. So that he wasn't at all flamboyant, over-stylish or over-considered. The glasses said an awful lot anyway that you didn't need all of that to define Harry. The definition of Harry is understated.

PRODUCTION INTERVIEWS

KEITH MADDEN COSTUME DESIGNER

"If you think about all of the kitchen sink dramas in the 1960s, like *A Taste of Honey* and *Saturday Night and Sunday Morning*, these were working-class dramas. What people were wearing was texture. It was woven fabrics made to last. The Second World War was still in people's memory. Rationing hadn't been gone very long. And so saving money was what people wanted to do. They wanted things to last. Which I think should be happening today. We should be looking at stuff that is meant to last. Classic. To get it out time and time again. It should be part of you. That's where I was coming from with Harry. Trying to say that with Harry. There's something slightly masculine about wearing those gutsier-weight fabrics. And a nod with Harry to his working-class roots. So texture was very important to deliver that to the audience. It's like an added layer of subliminal something that adds to who he is. Way back with his family and his father and his father. Generational.

"Joe had a lot of original stuff. Apart from things I had to double and the iconic coats had to be made from Mason & Sons and doubles I needed to get. So with those references I did go to Michael Caine, the tweed jacket, the shirt, the knitted tie, that kind of thing. There were homages made to the original film. Nods and references. And they were done purposely."

Q: What decisions did you make for Lucy Boynton's Jean?

"At the very forefront of my mind was that Jean is very much a 1960s woman but also, somehow, a woman of today. Character is very important to me. If you forgo character for



style then you're in a lose-lose. Character is the fundamental bones of any person. Making it relevant was important.

"The influences I used for Jean were every 1960s woman of merit that I could think of fashion-wise that suited Jean. From the obvious ones like Audrey Hepburn to Natalie Wood and Catherine Deneuve. One of the biggest inspirations for Jean was very early days Jean Shrimpton. I studied a lot of her early colour fashion shoots with David Bailey. Just pored over them for a long, long time.

"There was one particular dress we did a pattern cut for, because obviously we didn't have the original. It ended up being a bronze and brown spot dress with a patent leather bow. That was one that Jean Shrimpton had worn in a particular fashion shoot with David Bailey. I wanted Jean to wear that.

PRODUCTION INTERVIEWS

KEITH MADDEN COSTUME DESIGNER

"Our Jean was always the absolute height of fashion. It was reiterated when we went to Jean's parents' house and we were introduced to her mother. You think, this woman could be anybody. She has the wealth of her parents, the class, the background, the schooling, everything. So why not? Why can't this woman be the most glamorous woman you can imagine, while holding a gun and looking after Harry Palmer? So that's what we decided. Lucy and I had lots of conversations, thinking to ourselves, 'Are we actually going too far?' And we decided, 'Hell, no.'

"Jean is a spy hidden in plain sight. You could look at it two ways. An undercover spy with her collar up and it's all very incognito. Or she plays the field. She can go into any circle and look fabulous and get any kind of information out of anybody because of who she is and how she looks. It's very much, 'I am Jean. I am here.' Yes, she is a spy. But a spy in plain sight. I love colour anyway. I don't use it willy-nilly. I use it when it's necessary. When I want to make a statement with an actress or an actor. Lucy can take any colour. She is one of these lucky women that has the complexion that can take any colour. And so colour was something I wanted to use on *The Ipcress File*. I wanted it to have more life as far as colour is concerned. The sixties was full of colour. If you look at the original clothes - which I use a lot of and source a lot of original garments - it was just full of wonderful colours. And very distinctive sixties colours.



"The outfit Jean wears in the first episode when she is going home to her parents' house in a 1962-63 original Vogue pattern of the time. A turquoise two-piece dress and jacket made of bouclé. And the hat was an original sixties hat from Harrods, which was sourced by myself. I always wanted to keep Jean bang on trend at every moment. Always, always. Her mother is a throwback to the fifties. A very glamorous one at that. But Jean is not."

Q: What other original garments did you source?

"You have to provide a mountain of stuff. If you think about one person and how many story days they have in one episode and then multiply that by six. And then you look at the range of cast.

PRODUCTION INTERVIEWS

KEITH MADDEN COSTUME DESIGNER

'So I had seen this original Balenciaga suit, and it was just everything I ever thought it would be. I deliberated a lot because it was quite a lot of money. But I looked at the cut and thought, 'Actually, if I did purchase this, I could give it to a tailor and then we could get something else made very similar of a different ilk but using the same techniques.' So I justified the amount of money. In the scheme of things it wasn't a lot of money, and I got a very good deal.

"I think Lucy felt quite honoured to be wearing such a special garment. The cut of it, the way they concealed the zips, where the pocket was and so on. When Lucy wore it with the hat, she was transported back to that spot in time with very little effort on my part. I work very hard on this job but in that particular instance, this moment of her putting it on was special. It was just beautiful. Everything about it was exactly what we were looking for. It was everything in one garment and also a good reference for a lot of other things that Jean wore. So it was well worth the money. Also little couture things, like small waist belts that go inside the actual waist and tie in. So the garment actually sits properly on the waist, where it should be and doesn't fall down. Lots of little tricks like that, that you can possibly get from one couture garment."



Q: What references did you look to for Tom Hollander as Dalby?

"Tom Hollander is amazing as Dalby. He is playing someone who is above perfection. Who knew everything, who plotted everything, whose mind works so far in advance. So that had to be shown in his costume. Everything was meticulous. But at the same time there's a real wit in Dalby and the way Tom portrayed him. The beautiful clipped accent. His precision in movement. The way he moved and the way he used tools like the umbrella. I remember giving him the umbrella and he was like, 'Don't ever take this away from me.' It was an amazing thing. He loved it. The obvious reference for Dalby was Steed in *The Avengers*. A person around that time that had that aura. What this show lends itself to is every iconic spy drama or film that's ever gone before it. And either we use that to our advantage or we miss tricks. So we thought, 'If we are going to use references like Steed - although Dalby is different to Steed - you just have to own it.'

PRODUCTION INTERVIEWS

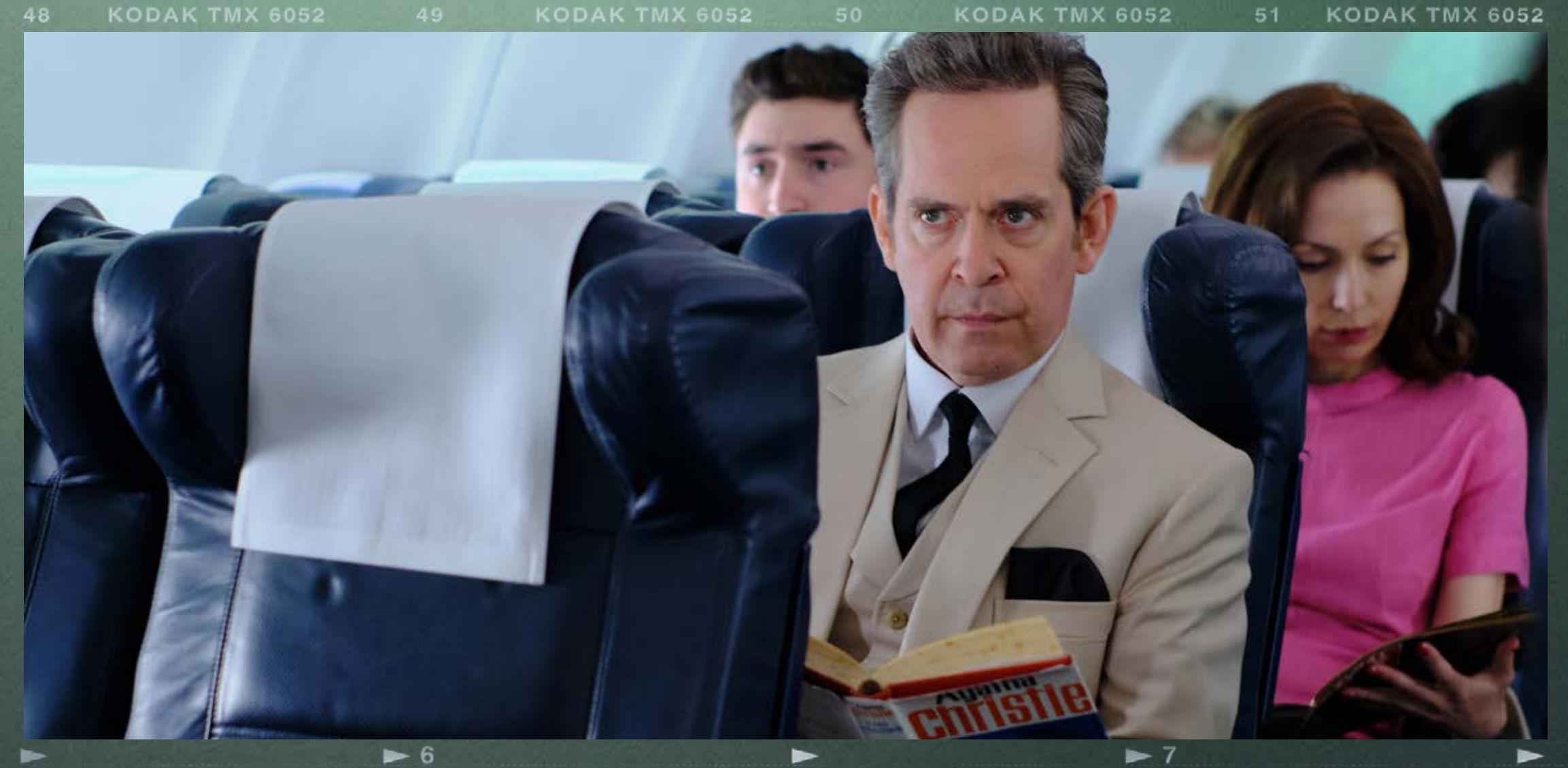
KEITH MADDEN COSTUME DESIGNER

"You say, 'Yes, that is where some of the reference came from. And, yes, we are proud to say we used it to a certain extent and it was perfect.' But obviously Dalby is an amalgamation of lots of different people. One of them was Steed. I'm proud of it. He looks phenomenal.

"The late Doug Hayward did the tailoring for a lot of very important stars and people in the 1960s. And I was, through David Mason, lucky enough to be introduced to the tailor Henry Rose, who worked with Doug Hayward as an apprentice in the 1970s. So it all came full circle in a way. I couldn't believe the connections I was able to make just through looking for these Curry & Paxton glasses. So I teamed up with David Mason and Henry Rose and got Tom Hollander in.

"I was knocking on the door of 34 Montagu Square in London's Marylebone - Flat 1 was owned at one stage by John Lennon. Now one of the flats is owned by Mason & Sons. It all sounds rather glamorous. Probably because it was in a way. We were all there, having been tested up to the eyeballs in terms of Covid, talking about Dalby, choosing fabrics, deciding on the style of Dalby and the cut and how it should be. Numerous visits with Tom. Then it got to a stage where there was lockdown again, so we had to do everything remotely. Basically I was going around Tom Hollander with this suit on and trying to be the eyes of Henry Rose - sleeve lengths, arm pits, buttons, all of that. It was quite hilarious.

"Henry Rose still makes suits for Paul McCartney. One of the times I met him he had a bundle of suits ready to be shipped off to Paul. The linings inside were little cartoons of



The Beatles, which was really sweet. He also still makes for Madonna. I was very lucky to work with him, but we didn't have the luxury of a proper hands-on tailoring experience. Everything was done in accordance with Covid restrictions, which just made the process a lot longer. But in the end Tom looked fabulous. You really do see the difference between a bog standard suit and then something that Dalby has had tailored. I remember every time Tom went on set with a different suit, people were saying, 'He looks amazing.' And he was really appreciative of that. I'm not one to blow my own trumpet, but I really do think it helps him a lot with the character, to know that he looked that good. Tom is a dream. He's such an amazingly nice person and his performance astounds me. I remember one memorable scene among many. His reaction is very small, but huge. Right there was just pure theatre. Pure, lovely Dalby at his best."

PRODUCTION INTERVIEWS

KEITH MADDEN COSTUME DESIGNER

Q: How did you approach the look for CIA agent Maddox, played by Ashley Thomas?

"Maddox was the opposite of what I was trying to create with Harry Palmer. Maddox is very handsome, smooth, a bit like James Bond in the way his suits were. He was the epitome of a very stylish man. I didn't want to highlight anything as far as Maddox's background. He's a CIA man and lives in that world. For me, it was just this appearance of someone like Cary Grant, Sidney Poitier, any of those well-dressed gentlemen of the time. He looked great in a suit. Ashley wanted to have a bit of red in every tie he wore. That was the thing we decided. A reference we could play with. His suits were tailored as well. He was brilliant. He just looked the part. There were a couple of scenes where you could go into the realms of a more casual Maddox. Maybe when he's watching TV or is alone, but we decided we didn't need to go into his background at all at this particular stage. He is what he is. A consummate professional, a CIA man who never drops his guard and so always wears a suit. That was the thinking behind that."

Q: The story includes scenes set in London, Berlin, Beirut, Helsinki, Rome and the Pacific Islands. How did you deal with those contrasts?

"In terms of the whole film and the look, we go from the UK to abroad. Including two episodes which are sunny and lovely. James Watkins wanted to have a real difference



between what we saw in the UK, what was filmed in Liverpool, and what was filmed outside of the UK. To take the audience on a journey.

"We filmed in Liverpool, doubling for London, while Croatia doubled for, among others, Beirut, Helsinki and Berlin. Croatia was quite an amazing place. I didn't realise there were so many different influences in one place. So you've got the Austro-Hungarian Empire of Zagreb and that area. And then the Dalmatian Coast with Italian influence, which allowed us to have a wealth of locations from Berlin to Helsinki to Rome to Beirut. We were very lucky in terms of representing Helsinki and Berlin. We all thought it was going to be sunny and fabulous, but the first couple of weeks it was raining all of the time. Which really helped, because we were doing stuff involving Helsinki and Berlin. So we even had the weather on our side, which is not usually the case at all. We had our gloomy days in Croatia, and we did use them quite well."

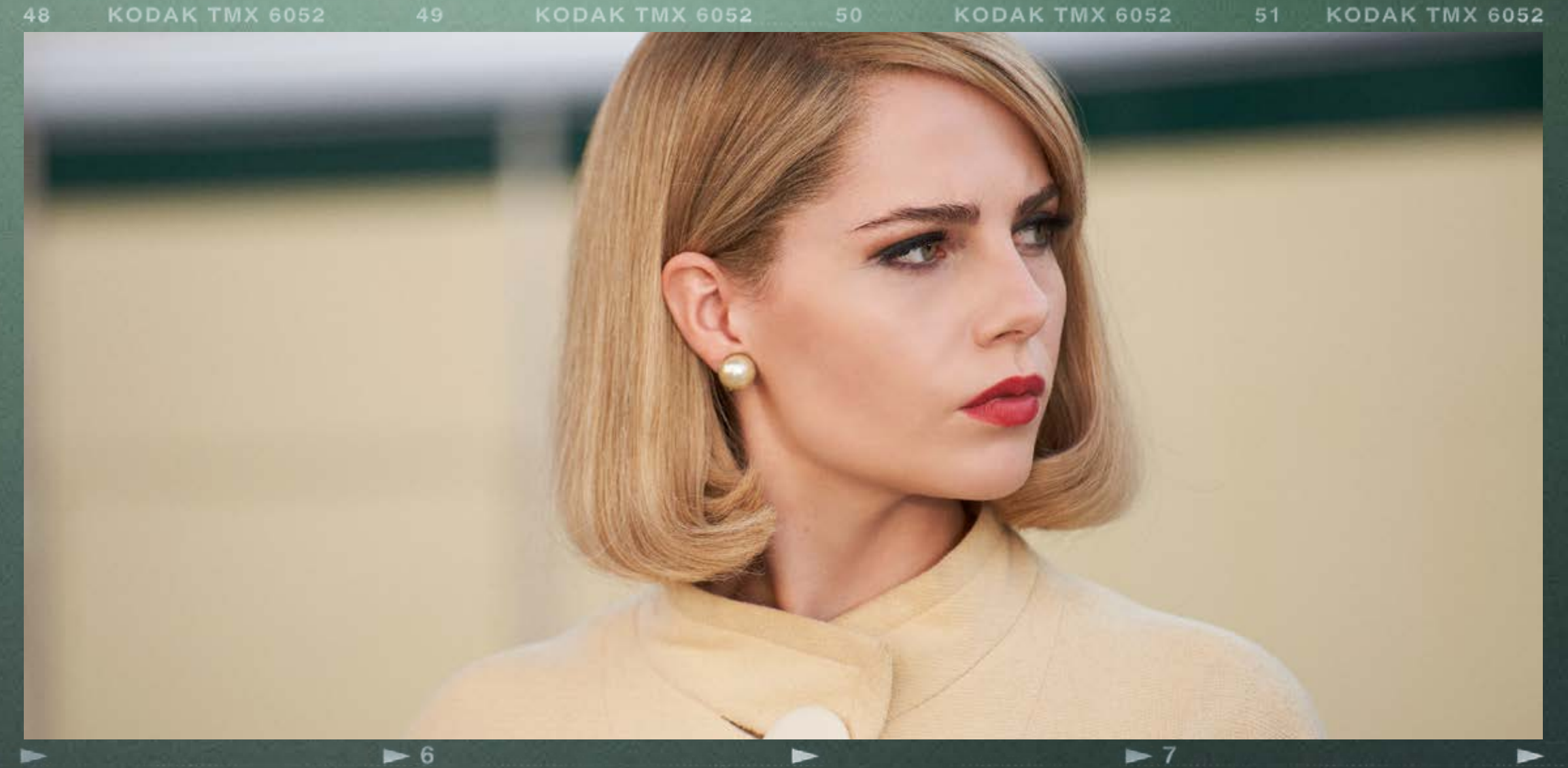
PRODUCTION INTERVIEWS

KEITH MADDEN COSTUME DESIGNER

"We are introduced to Harry Palmer in Berlin at the outset and what he gets up to as a soldier during that time. Contraband and stealing from the Americans and all of that business. How he gets himself into trouble, and how they decide this man could be quite useful to them because of his 'skills'.

"The scenes set in Beirut allowed me to go slightly away from the heaviness of the tweeds that we had in the UK. It allowed a different colour palette as well. More colour. More lightweight fabrics. Also studying Beirut in the 1960s, particularly before 1964, and who knew Beirut was such an amazing cosmopolitan place? It was the Riviera of the 1960s. Everything happened there. The clubs were amazing; the people were chic. In contrast with what's going on now. It was very different. There aren't a lot of images of Beirut at that particular time. But there were enough. It was a real contrast between old-school Beirut and the old way of life. Every city, every place in the world was going through a very similar thing at this particular time. It wasn't just in the UK where modernism was taking over. And you could clearly see it happening in front of your eyes in those Beirut images, between the old school men chatting with their pipes and the young men with their girlfriends, the fashionable women and so on.

"It was a nightmare transporting the costumes to Croatia because we are out of the EU. In the past we would have just listed everything rather loosely. But now everything has to have carnets. So everything had to be listed in boxes, listed on rails. We were shooting at the same time... it was just a nightmare. Everything that we used had to go out to Croatia. Then once I was out there, I couldn't go back to the UK because Covid made that so complicated.



Some of the items were made in Croatia. It's not a case of clicking your fingers and coming up with some amazing sixties stock, because it just doesn't exist anymore. It's getting so difficult to find original things. Everything had to be sent out from the UK to Croatia."

Q: Can you sum up this job as part of your career?

"If I'm honest with you, it has to be my favourite job. When you get a director like James Watkins that trusts you as an individual, as an artist, as somebody that can bring something to the table, you want to fly. You want to give them everything you have and more. The things I will take away from this job are the team of people I was working with including working with James again, who trusted me and appreciated what I could bring to the table. And said so. Which is always nice.

PRODUCTION INTERVIEWS

KEITH MADDEN COSTUME DESIGNER

"It was a difficult shoot. We worked long and hard under Covid restrictions. But I really hope people enjoy what we've done because it was such a pleasure. When we wrapped on the last day, we were in Croatia at a hotel location, there were tears. It was so emotional. Because suddenly it was like, 'Oh my God, it's finished. It's over.' Everybody had this sense of real love for both the project and for each other. It was such a true and honest shoot that everybody loved.

"We spent around 22 weeks away from home because we were filming in Liverpool and couldn't really go back home because of Covid. Then we went to Croatia, and we were all together as a crew. That was one of the reasons it felt so amazing and dynamic. We were all going through these particular woes at the same time. I think the Covid situation made us very close in that respect.

"When you costume something like this you obviously get to know the characters well before the audience do. And I feel such an affinity with them. I enjoy them. I love them. I embrace them. And I really hope the audience will do the same. Because they are such a well-written, well-rounded group of individuals. Like a motley crew in a way. They are such characters. I really hope they are taken into the hearts of the general public.



"Because I did a lot of the prep at the very beginning, I was able to spend a lot of time on set. More so than I would usually. Just looking at the monitor and seeing the rushes, I thought, 'It looks pretty amazing.' Everything just came together. Joe would say to me, 'I feel as though you point me in the right direction; I just say my lines and a lot of it is done for me.' Because it is written so well. I truly hope that people will love it as much as we loved making it.

"Could there be more? Who knows? It has so much potential to carry on. There are so many stories that could be told. But if it is just a one-off it was fabulous to be involved."

PRODUCTION INTERVIEWS

WILL CLARKE

EXECUTIVE PRODUCER

Q: How did *The Ipcress File* originate and develop?

"It was a 10-year journey. I acquired the rights from a mixture of different people including the original author Len Deighton plus other rights I had to thread together. So it took me quite a while just to get the rights alone. Then we set to work to develop it. We initially saw it as a movie, but we realised there is so much there in terms of story, plot and character that we felt that would be doing the novel and the piece a disservice. So we decided to build it out as a television prospect.

"This is *Altitude*'s first television drama. We're film guys. I've been in the industry for over 25 years. It wasn't our intention to do any television. Our intention was to do what we've been doing for a long time. Which is to make movies, but we realised television was a better medium for this and then connected with the writer John Hodge, who agreed with us. In a movie we would have lost the essence of Harry and of what Len Deighton originally created. A series gave us the perfect opportunity to mine this wonderful, intriguing world he'd envisioned.



PRODUCTION INTERVIEWS

WILL CLARKE EXECUTIVE PRODUCER

"The original film casts a very long shadow, so television gave us another opportunity to bring our vision of Harry Palmer to the table. The last four years or so has been spent piecing it together from a TV point of view and it all locked into place when John Hodge came on board.

"From the very beginning, the ambition was to create something that will have a reach and a returnability. It was a mammoth job, especially during the pandemic. We had one false start in 2020 because we were going into production in June of that year. So pre-production for us was in March 2020 and that went to the wall straight away. We had to rejig what we were doing, recalibrate, and then build it back out again for a February 2021 shoot.

"It seemed to us like a crazy idea going in February in the middle of a pandemic, but we then had free rein on the streets of Liverpool, doubling for London, without any crowd control. Especially with something being period, you have to control the production aspects very closely.

"Then going to Croatia to film our international shoots was controlled as well. It was still a huge challenge, but there were certain benefits of filming at that time. It was a tough shoot all the way through from February to June 2021 but what we got was this show that has got scale, a top-notch cast and those high production values."



Q: It's 60 years since Len Deighton's novel was first published in 1962 and 57 years since the 1965 Michael Caine film. Why has it taken so long for Harry Palmer to return to the screen?

"It's a good question. There are a lot of things where friends of mine pick up something or you read about something and you think, 'It was just staring at me right in the face. Why didn't I have that idea?' I grew up on the novels and the movies. *The Ipcress File*, in particular, had such an influence on me growing up that it was relatively straightforward for me to make that decision and that leap, but I couldn't believe the rights were still available. I was amazed no one had wanted to go on a journey with it."

PRODUCTION INTERVIEWS

WILL CLARKE EXECUTIVE PRODUCER

Q: Can you tell us about the scripts written by John Hodge?

"John's scripts are impeccable. To write six scripts and balance all of these characters and be faithful to the novel - he has basically built out things, including the backstory, which was a line in the novel, in a really intelligent way. Also he has not lost that sense of entertainment and fun that Len Deighton has, that wryness, that sense of humour. And you see that through all of the characters, in particular Harry who has that sardonic wit. John nailed the tone we were looking for.

"When we started reading the scripts, we all had smiles on our faces. When you watch the series, you delight in seeing these characters come to life. You really enjoy being in their company. All of the characters are so well defined, and you want to see how they progress through the series.

"It's also a portrayal of the 1960s that our audience will enjoy, seeing a period come to life. Our director James Watkins and all of the heads of department have embraced this wonderful backdrop we've got. We are transported to a different time, which is so enjoyable. What John Hodge has brought to the table in terms of him taking Len Deighton's voice and Harry Palmer's voice in particular and building that out has been fantastic to watch. Because it was the voice we needed."



Q: How would you describe Harry Palmer?

"The attraction for me was the fact that Harry Palmer was the working-class spy. Somebody who had basically been coerced into the spy service. He wasn't sold on this for Queen and country. He didn't go through the officer class. Rereading the book 11 years ago, that was the hook for me. The fact that Harry was a criminal who had been strong-armed into spying for this department because they had something over him. I thought that was a great beginning and something unique and interesting to mine. James Watkins also hooked on to that very quickly as a character trait we wanted to mine."

PRODUCTION INTERVIEWS

WILL CLARKE EXECUTIVE PRODUCER

"Then once we had our character mapped out and John had started writing these wonderful scripts, it was trying to find our Harry. To be honest, the first name that came to our minds was Joe Cole. He was somebody who we were really impressed with as John Shelby in *Peaky Blinders*. He was electric in the film *A Prayer Before Dawn*, which I was involved with in terms of distribution. Joe just seemed the natural choice for us. He had the attitude, the sense of humour, that twinkle in his eye; he was from London with a working-class background and somebody you could relate to. Every role I've seen Joe perform in, he's brought something unique and relatable. For us it was a very easy choice and thank goodness he said yes.

"Harry is a complex character. At a particular time in British history, you have a character who is working-class - and yes, there was perceived social mobility in the 1960s, but we have a very strict class system in this country, especially at that time. This was someone from a working-class family but who also went to university and came out with a first-class degree. So he had the brain but also that ability to read people, to investigate and bring an emotional intelligence as well as a deep intelligence. And not many actors can pull that off."



Q: Although set almost 60 years ago in 1963, this story still seems relevant today on a number of levels?

"The ambition was to mine all of the social and political changes within the country and internationally at that pivotal point in history. Again, it's part of the fun of it. To see these things come to life. We thought things had changed, but in the last 10 years things haven't changed at all. We're still in a Cold War, albeit not on the same scale. "We're still class bound in terms of our politicians coming from private schools, and we still have an international threat. America, China and Russia are still at odds, and we're still snapping at their heels.

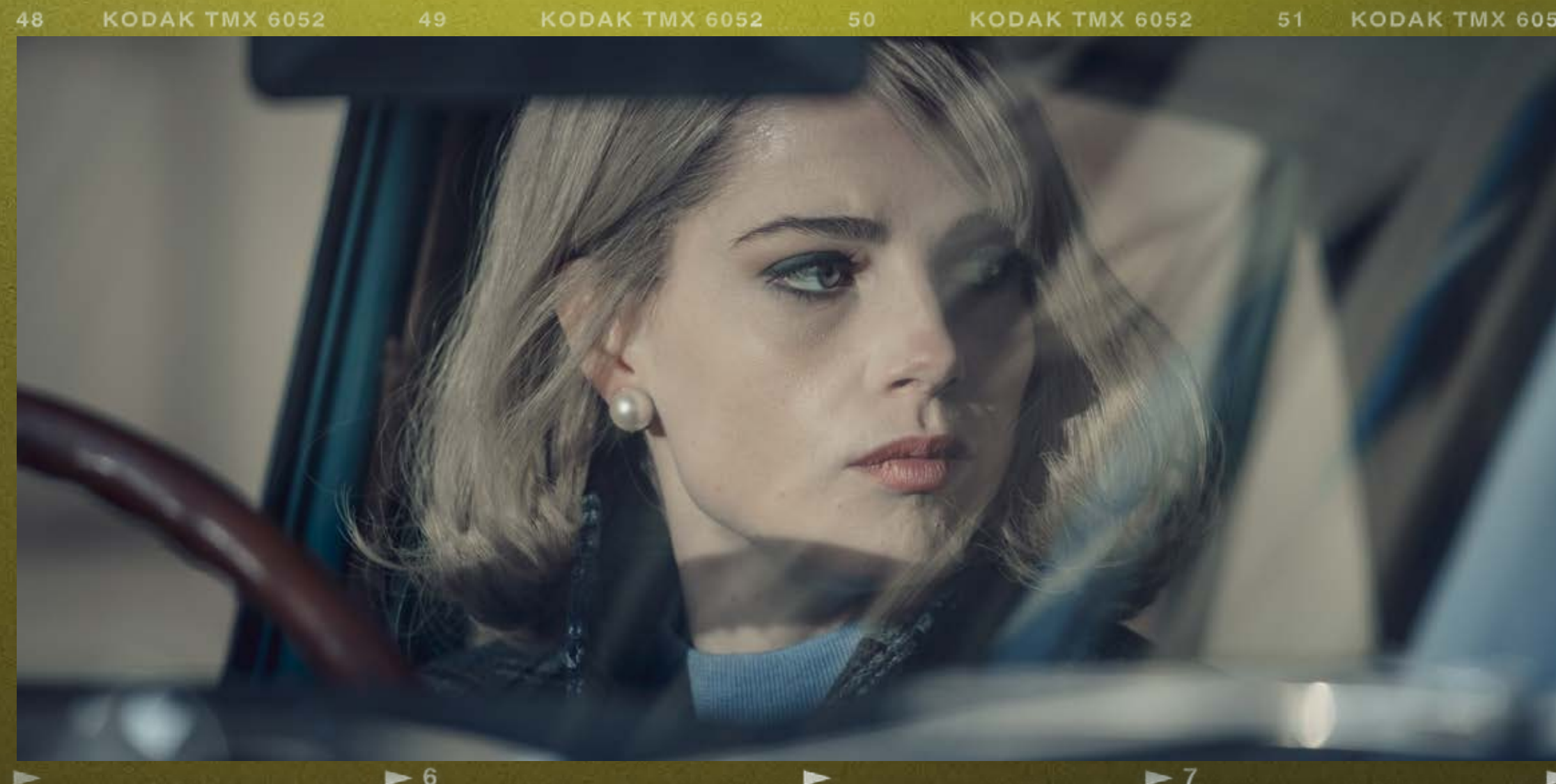
PRODUCTION INTERVIEWS

WILL CLARKE EXECUTIVE PRODUCER

"It's spooky how some of the themes of the novel have become more relevant today than they were even 10 or 20 years ago. There's a nod to contemporary politics, but we're very much in our period, depicting what went on at that particular moment in time and enjoying every moment of that."

Q: Harry, played by Joe Cole, and Jean, played by Lucy Boynton, are from very different worlds. How would you describe their relationship?

"You can see Lucy having a lot of fun portraying a woman from a high-class background. Jean and Harry meet and through the series you see the evolution of their relationship. John Hodge has been very clever by digging into that relationship and Jean's backstory. So you see a woman in the 1960s, much the same as you see a working-class man in the 1960s, dealing with the confines of the class structure. You also see a woman dealing with sexual politics. It's really interesting to see a female character dealing with those kinds of issues in a man's world."



Q: And what about spy boss Dalby, played by Tom Hollander?

"Tom Hollander is an amazing actor who gives a brilliant performance as Dalby. He's had a lot of fun with that character. Tom brought the slyness of Dalby, that deep intelligence and the idea he can play everyone and all of the elements of what he is dealing with. He is playing everyone off each other. Dalby is the guy who brings everyone together, the glue that brings all of our disparate characters together."

"John Hodge uses Dalby as a means to make a commentary on a society at that particular point in time. But also how Dalby is learning as well and how he gives Harry a chance. A lot of the spies within his unit are restricted by their class because they're not thinking differently, but Harry Palmer is working class and Dalby notices something in Harry that no one else has seen. His intelligence and his background in particular. Harry can cut through some of the things that other people can't see."

PRODUCTION INTERVIEWS

WILL CLARKE EXECUTIVE PRODUCER

Q: What did filming in Liverpool and Croatia give you in terms of locations?

"We had the full support of the people of Liverpool and the Film Office based in the city. It was incredible when we looked at the locations, the buildings which double for London, and the interiors as well. They capture something almost frozen in time with the 1950s and 1960s architecture. We wanted to embrace the iconography of London without being subsumed by it. We wanted to include these iconic things, like the Routemaster buses, the red telephone boxes. Also a sense of Englishness and Britishness. The international sweep of the show lends itself to something which equally has a scale to it and also reaches an international audience. But I think the home audience will appreciate it just as much because there are a lot of nods, cultural references that all of us will understand.

"As for Croatia - our director James Watkins had been there on *McMafia*. I had watched that, and I was impressed by the sense of scale. It's an incredible country just in terms of the variety of locations it offers. The coast which provides Lebanon for us and the Pacific atoll. And then our cities, like Berlin. A lot of communist era architecture but also those wonderful interiors as well. Again, buildings frozen in time and not changed in any way that we could use as our locations for some of the Berlin shoot.

"We also had a landscape which doubled for Helsinki. A drone shot of a car going through a snowy landscape, which we did in February. That was one of the first things we filmed.



Croatia has given us all of that scale and sweep we wanted but also the authenticity of the locations, the interiors which are a character in their own right. We were very lucky. The international reach and the sweep plus the thrilling suspenseful nature of the story mixed with relatable and highly entertaining characters makes for a wonderful show.

"You have a vision of how it's going to be, and seeing everything come to life, we are absolutely delighted with the way it has turned out. It's above even our estimations of what it could have been. We are absolutely thrilled.

"We own rights to another three novels and also have these character rights. So the ambition for us is to go on and continue Harry's odyssey, through the sixties, and capture those wonderful moments of social and political change. I think this is just the beginning."

EPISODE ONE

SYNOPSIS

SYNOPSIS

EPISODE ONE

Berlin, 1963. Enterprising British corporal Harry Palmer (Joe Cole) gets rich smuggling stolen goods to the East until the handcuffs snap shut. Back in London, unorthodox spymaster Dalby (Tom Hollander) is ordered to retrieve a missing nuclear physicist. Sharp observation by his cool, ambitious agent Jean (Lucy Boynton) reveals a link to the incarcerated Palmer. Released from prison in the national interest, and promising his wife he will finance a divorce, Harry is soon back in Berlin on a dangerous mission. Success - and survival - will depend on CIA agent Maddox (Ashley Thomas) who, like so many in this murky world, may not be what he seems.



CAST AND PRODUCTION CREDITS

CREDITS

CAST CREDITS EPISODE ONE

Harry Palmer **JOE COLE**
Jean Courtney **LUCY BOYNTON**
William Dalby **TOM HOLLANDER**
Paul Maddox **ASHLEY THOMAS**
Chico **JOSHUA JAMES**
Alice **ANASTASIA HILLE**
Colonel Stok **DAVID DENCİK**
Minister **PAUL HIGGINS**
Randall **BRIAN FERGUSON**
Karen Newton **NORA-JANE NOONE**
Dawson **MATTHEW STEER**
General Cathcart **TOM VAUGHAN-LAWLOR**
Skip Henderson **COREY JOHNSON**
Carswell **IRFAN SHAMJI**
Polina Lavotchkin **ANNA GEISLEROVÁ**
Morris **PAUL BAZELY**
Housemartin **URS RECHN**
Murray **MARKO BRAIC**
Deborah **TAMLA KARI**
Pete **MARK QUARTLEY**
Mrs Dalby **ALEXANDRA MOEN**
Adem **BEN TURNER**

James **BEN LLOYD-HUGHES**
Frau Stuten **ANNA SCHUMACHER**
Natalie **GABY FRENCH**
Rashida **SHIREEN FARKHOY**
Mr Courtney **NIGEL HASTINGS**
Mrs Tomlinson **THERESE BRADLEY**
Mrs Courtney **CLAIRE COX**
Jin-Hai **CHRIS LEW KUM HOI**
Oleg Retzov **PETAR CVIRN**
Beirut Police Chief **DANA HAQJOO**
Murphy **GUY RHYS**
Mark **WILL TUDOR**
Treasury Official **RICHARD HOPE**
Pacific Liaison Officer **JAZ HUTCHINS**
Kurt **RADE RADOLOVIĆ**
Terry **GAVIN SPOKES**
MP Sergeant **MATT WEYLAND**
Gunter **BOJAN NAVOJEC**
Helga **KATRINE DE CANDOLE**
Ammun **RACHID SABITRI**
Dawson Lookalike **EMIR MULALIC**
Andreas Struten **VIGO VLAJIC**

Young American Officer **JACK COLGRAVE HIRST**
Mrs Dawson **ANNA FRANCOLINI**
Becky **CHLOE HARRIS**
Turkish Chef **LUCIO SLAMA**
Jones **ELDREDD WOLF**
Dr Rajan Rayat **JONAS KHAN**
Landlady **SARAH FINIGAN**
Officer Moore **CIARAN KELLGREN**
Elderly Woman **JANET AMSDEN**
Dawson Lookalike **EMIR MULALIC**
CIA Guy **VIBOR KREKOVIC**
CIA Man **DOMINIK CICAČ**
Professor Radley **SIMON WOODCOCK**
Male Student **BLAZ SLANIC**
Female Student **LANA OBLAK**
Worker in Overalls **IGOR PECENJEV**
Nurse **DUBRAVKA BOROSA**
Randall's Son **MIHAEL MACESIC**
Constable **PADDY WALLACE**
Beirut Waiter **ANTONIO SCARPA**
Embassy Receptionist **ANA MARIA AVER**

CREDITS

PRODUCTION CREDITS EPISODE ONE

Executive Producers **WILL CLARKE**
ANDY MAYSON
JOHN HODGE
JAMES WATKINS
SANDY LIEBERSON
HILARY SALTZMAN
STEVEN SALTZMAN
ALEXANDER DEIGHTON

Screenwriter **JOHN HODGE**

Director **JAMES WATKINS**

Music **TOM HODGE**

Production Designer **JAMES PRICE**

Director of Photography **TIM MAURICE-JONES BSc**

Editor **STUART GAZZARD**

Producer **PAUL RITCHIE**

Line Producer **ANDREW BONNER**

Line Producer, Croatia **IGOR A. NOLA**

Financial Controller **DANIEL NIXON**

Production Manager, UK **JENNY FARRENT**

Production Manager, Croatia **VANJA SREMAC**

Costume Designer **KEITH MADDEN**

Hair & Make Up Designer **LIZZI LAWSON ZEISS**

First Assistant Directors **WILL JASPER**
MATT JENNINGS

Second Assistant Director **GEMMA NUNN**

Second Assistant Director, Croatia **BRUNO STAMPALIJA**

Crowd Second Assistant Director **MATTHEW BENSLEY**

Third Assistant Director **HARVEY THORNTON**

Sound Recordist **CHRIS I. ATKINSON**

Boom Operators **MATT ATKINSON**
GREG WHITEHEAD

Casting Director **JULIE HARKIN CDG**

Art Director **LILI LEA ABRAHAM**

Sound Recordist/Mixer **CHRIS ATKINSON**

A Camera Operator **MALCOLM JOHN McLEAN**

First AC A Camera **JAMES LECKEY**

First AC B Camera **MARIO VARGOVIC**

Additional Camera Operator **TOMISLAV SUTLAR**

DIT **DEJAN BOŠKOVIĆ**

Data Wrangler **ALEX BEARDS**

Gaffers **ALAN MILLAR**
FILIP BEATOVIĆ

Best Boys **CRAIG COWPER**
MARJAN PERIĆ

Key Grip, UK **TERRY WILLIAMS**

Key Grip, Croatia **BLAZ JELNIKAR**

Camera Trainee **BRUNO MAURICE-JONES**

Script Supervisors **JANE HOUSTON**
CAROLINE BOWKER

SFX Supervisor **KRISTIЈAN REPALUST**

Runners **ELVEDIN GREDELJ**
EMMA PRICE

SAM COURTNEY
CHELSEA COWPER
LADA SEKULIĆ

Director's Assistant **INDI NOVAK**

Stills Photographer, UK & Gallery **BEN BLACKALL**

Stills Photographer, Croatia **NIKOLA PREDOVIĆ**

Set Decorator **MAXINE CARLIER**

Supervising Art Director, Croatia **IVAN VELJAČA**

Supervising Art Director **HOLLY MORPETH**

Art Directors **LILI LEA ABRAHAM**
VJERAN ČENGIĆ

Set Decorator, Croatia **BRANKA RADONIĆ**

Assistant Art Directors **DAN MUCKLOW**
EVIE HENSON
EMMA DORWARD

Standby Art Director **ABAIGAE SNAPPE**

UK Production Co-ordinator **ASHLEY SCOTT**

Assistant Production Co-ordinator **ANNA SZYGOWSKA**

Script Editor **HARRIET DAVIES**

Production Co-ordinator, Croatia **KARLA BOŠNJAK**

Assistant Production Co-ordinator **DORA PERHARIĆ**

Travel & Accommodation **MARGARETA ŠARKANJI**

Production Secretary **HARRIET STEWART**

Production Assistant **RAJAN RAYAT**

Supervising Location Manager, UK **PHILLIP GATES**

Supervising Location Manager, Croatia ... **TOMISLAV PELESKI**

CREDITS

PRODUCTION CREDITS EPISODE ONE

Location Managers **ALEX TRIDIMAS**
CHRIS CHAMBERS
MATIJA CEH

Unit Manager, UK **JOHN ANDREWS**

Graphic Designer **MARY WAINWRIGHT**

Prop Master **ALAN SHAW**

Stunt Co-ordinator, UK **ANDY BENNETT**

Stunt Co-ordinator, Croatia **ROK CVETKOV**

Stunt Performers **KATY BULLOCK**
BILLY CLEMENTS
ROB PAVEY

Costume Supervisor, Croatia **ANA TOTO**

Costume Stand-By **CHARLOTTE GOSDEN**
ALEX MADELOSO

Costume Trainee **SPIKE MAURICE-JONES**

Hair & Make Up Supervisor **PEBBLES DAY**

Crowd Hair & Make Up Supervisor **ABBY GRAVES**

Hair & Make Up Artists **ADELE FIRTH**
MARTINA ŠUBIC
MIRNA ČURAK

Assistant Casting Director **RAE HENDRIE**

Casting Associate Director **NATHAN TOTH**

Casting Director, Croatia **IGOR SESTRIC-STAKI**

Crowd Assistant Director **SARANDA KARDIA**

Covid Supervisors **LAURA COCKETT**
INES JAMBREK

Covid Office Assistant **RACHEL TOWNSEND**

Transport Captains **LEE BASS**
IVAN SCHNEIDER

Assembly Editor **KARL RHYS**

Post-Production Supervisors **VERITY WISLOCKI**
RENÉ TAYLOR

Assistant Editors **LOUISA HAWKINS**
JESSICA LOIZOU

VFX Editor **KIERAN NICHOLAS**

Supervising Music Editor **GERARD McCANN**

Music Editor **TIMERI DUPLAT**

Music Supervisor **IAN NEIL**

Senior Producer - Lipsync **BEVERLEY HORNE**

Online Editor **WILLIAM CHETWYND**

Colourist **JAMES BAMFORD**

Re-Recording Mixers **ROB HUGHES**
YANTI WINDRICH

Head of DI **JAMES CLARKE**

Titles by **LIPSYNC DESIGN**

Head of Design **HOWARD WATKINS**

Senior Designer **JULIA HALL**

Titles Designer **TOM BURKE**

Design Co-ordinator **CHLOE TETU**

Clearance Co-ordinator **ALLISON GRUNER**

Legal Services **LEE & THOMPSON LLP**
RENO ANTONIADES
FITUDUR

Production Accountant, Croatia **MAJDA PILAT**

1st Assistant Accountant, UK **MARK BIRTCHELL**

1st Assistant Accountant, Croatia **OLGA MLINARIC**

Payroll Accountant **RACHEL BIRTCHELL**

VFX by **FILMGATE FINLAND**

Visual Effects Producer **SEAN WHEELAN**

On Set/VFX Supervisor **SONNY HAMBERG**

VFX Co-ordinator **FILIP KRUSE**

Lead VFX Artists **AGNES ASPLUND**
MAGNUS OLSSON

FX Artists **JANI TERÄVÄINEN**
PETRI ERKKILÄ

Sound by **SOUND24 LTD**

Supervising Sound Editor **BEN BARKER**

Dialogue & ADR Editor **GILLIAN DODDERS**

Sound Effects Editor **ADAM ARMITAGE**

Foley Mixer **GUY MALLETT**

Foley Artist **REBECCA HEATHCOTE**

Foley Editor **ALEX ROBSON**

Development Executive **MARTHA HOOD**

Head of Legal and Business Affairs **GURSHARN KHAIRA**

Executive Producer
for the Liverpool Film Office **CHRISTOPHER MOLL**

In Association with Filmgate, Producers **SEAN WHEELAN**
JUPE LOUHELAINEN

For MP Film Production **MAJDA PILAT**

CONTACTS

ITV PRESS CONTACTS:

ITV PICTURE CONTACT:



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