

# PRODUCTION NOTES

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# TITANIC

**Titanic** is a four part serial created by BAFTA-winning producer Nigel Stafford-Clark (*Warriors; The Way We Live Now; Bleak House*) and written by Oscar and Emmy winner Julian Fellowes (*Gosford Park; Downton Abbey*) to mark the hundredth anniversary of the world's most famous maritime disaster in April 1912. It sets out to tell the story not just of a single ship, but of an entire society – one that was heading towards its own nemesis in the shape of the First World War as carelessly as Titanic towards the iceberg.

All human life is on Titanic as she sets out on her maiden voyage. The upper-class family with their suffragette daughter and their warring servants; the wealthy elite of American society; the Irish lawyer in Second Class with his embittered wife; the young cabin steward and the impetuous Italian waiter who falls for her; the Catholic engineer fleeing Belfast with his wife and family to escape the sectarian conflict; the mysterious stranger in Steerage fleeing who knows what. And then there are the officers and crew. As their stories interweave and we find our first impressions are often undermined by what we learn, there is one thing that we know for certain and they do not. That not all of them will survive.

ITV GLOBAL ENTERTAINMENT and LOOKOUT POINT present a DEEP INDIGO / SIENNA FILMS / MID ATLANTIC FILMS co-production **TITANIC** GLEN BLACKHALL RUTH BRADLEY DRAGOS BUCUR DAVID CALDER STEPHEN CAMPBELL MOORE JENNA-LOUISE COLEMAN MARIA DOYLE KENNEDY DAVID EISNER CELIA IMRIE TOBY JONES LINDA KASH LYNDSEY MARSHAL PETER McDONALD NOAH REID LINUS ROACHE LEE ROSS GERALDINE SOMERVILLE STEVEN WADDINGTON PERDITA WEEKS TIMOTHY WEST JAMES WILBY costume designer JAMES KEAST visual effects supervisor TOM TURNBULL edited by SUSAN SHIPTON production designer ROB HARRIS director of photography ADAM SUSCHITZKY music by JONATHAN GOLDSMITH executive producers JENNIFER KAWAJA JULIA SERENY KATE BARTLETT HOWARD ELLIS ADAM GOODMAN executive producer SIMON VAUGHAN written by JULIAN FELLOWES produced by NIGEL STAFFORD-CLARK and CHRIS THOMPSON directed by JON JONES

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## Julian Fellowes – Writer

Oscar winning writer Julian Fellowes set sail on a new screen adventure after a phone call from Titanic creator Nigel Stafford-Clark.

“Would I be interested in writing the scripts? And I was, frightfully, because I was always very fascinated by the story of the Titanic. Drawn to it,” recalls Julian.

“It’s a great tragedy, obviously. But I was thrilled by the idea of having a chance to shape another version of it. So I didn’t need much persuading.”

At the time of that call the first series of Julian’s award-winning global hit drama Downton Abbey had yet to be filmed. But he had already written the first scenes, with news arriving of the death of Downton’s heir in the sinking.

“When Nigel rang me I was very struck by the coincidence because I had, in fact, not long before written the opening of Downton Abbey as having two characters drown on the Titanic.

“My interview could only take place in London, on this one day when I had to be in Dorset for the afternoon. So I drove all the way from Dorset to the ITV building on London’s South Bank and then straight back to Dorset. That’s how keen I was.”

Julian, who is a member of the House of Lords, wrote the script for Gosford Park, winning the Oscar for Best Screenplay.

Titanic was an epic project he was keen to embark on in order to tell a wider story.

“I think this is a portrait of the ship in a way the other versions haven’t been. A Night To Remember is a wonderful film but is mainly about the officers. The passengers are quite secondary. James Cameron’s movie was another wonderful film. But that’s a love story set against the sinking of the Titanic.

“Whereas we, right from the start, set out to tell the story of the whole ship.

“So we have characters and narrative among the boilermen and the First Class, the officers, the stewards and stewardesses, the Second Class, the Third Class and the servants of the First Class.

“And I think, in the end, you should get a pretty rounded image of the ship. That’s my intention, anyway.”

Julian explains: “Nigel has been the ringmaster in all of this. He’s run a very tight ship.

“Nigel and I worked very closely together all the way through and we came up with the structure where you see these different interlocking, interwoven, stories. You go back into the same scenes, quite often, but from a different angle and a different perspective.

“We have to have something completely different to offer and we both knew it would be the human stories, rather than the ship breaking in half or whatever.”

Those on board are a mixture of real people who sailed on the ship and fictional characters created to represent others on the maiden voyage.

“One of my strongly held beliefs is that I don’t think the audience should be too steered as to who they take an interest in. And so there are several leading players and a whole tier of secondary players, all of whose stories might be the one you like best. I never want to interfere with that.

“I’m very happy, for example, if people follow John and Muriel Batley all the way through and I’m very fond of the Batleys. Because normally the Second Class is left out. It’s always charm and graciousness in the First Class Dining Room and then ‘diddly diddly’ going on down in the Hold and nothing in between.

“The Batleys’ story is one of my favourites because they’ve been unlucky and think themselves unhappy. But paradoxically, given that they’re on a sinking ship, they’re less unhappy than they thought they were.

“And then you’ve got the First Class. It’s always one of my maxims that being aristocratic in a class dominated society was a performing art and these people were very much brought up not to be disappointing. So they were given lots of rules about behaviour and so on.

“You have the Mantons - Hugh and Louisa - who have had an absolutely textbook aristocratic marriage, very successful in its way, producing two healthy children. But during the end they realise, unlike the Batleys, that they were less happy than they thought they were.

“I like the story of the waiter Paolo and the stewardess Annie. There you have a situation where under normal circumstances she wouldn’t have taken him terribly seriously. But the disaster helps her see that he is serious and the disaster makes him brave.

“It was a generation that concealed their emotions, particularly the British. You’ve got to understand their limitations. Then when they do act in a way which, to us, is fairly normal it is a big departure from what they would have been brought up to do.”

He adds: “I don’t think anyone has used the Wideners before as major characters. And Harry Widener is a major character in the drama. Funnily enough, I didn’t know it then but I now know the couple who live in the Wideners house in Newport in America. So that’s rather extraordinary.”

Speaking during a visit to Stern Studios in Budapest where the production was filmed, he reveals his emotions were stirred by seeing the physical reality of Titanic recreated for the drama.

“The set is absolutely fantastic. When you walk on there you have this constant reminder that this happened. This was real. There really were men and women running around the decks, as our extras are, and a hell of a lot of them are going to die. That just can’t fail to move you.

“There’s something about disasters that happen to ordinary people who have done nothing to deserve it.

“The Somme is a disaster but those men joined up. They put on a uniform, they got a gun, they went off to fight and many of them were killed. And although that’s very tragic, it’s not quite the same as when innocent people are involved.

“That’s the essence of the disaster movie. And Titanic is a true disaster movie because it involves all sorts of people, all kinds, all ages, and they had done nothing to deserve it.

“They had planned a journey that should have been as safe as going up the escalator at Harrods in London and suddenly two thirds of them are dead.

“The fact that it was a trailer for the First World War obviously adds to its resonance. There was a strange promise in Titanic, this very arrogant world of the British Empire before the First War, with the bristling moustaches and the women in their diamonds. Everything looking so impregnable - when, of course, it wasn’t.”

Although Julian has no family connection to anyone on board Titanic, he does have his own personal memories.

“When I was young, you did meet survivors of the Titanic. In 1960 it was only 48 years before and so people in their sixties had grown up on it.

“It was a living memory to my parents. I’m not an old man and both my grandmothers were pregnant with my parents when the Titanic went down. One born in May and one born in July. Extraordinary, really.”

What was his biggest challenge?

“I’ve done quite a few of these multi-story dramas. The challenge is always that when you go from this story to that story, the audience wants to find out about that story and doesn’t think, ‘Oh, I wish we could have stayed with them.’ They’ve got to want to go with you.

“So that’s always a big challenge. That’s why casting is so important. I was absolutely thrilled with the cast. I’ve got nothing to say about them but, ‘Yippee.’

“Funnily enough, one of Toby Jones’ very first jobs was as my son in Aristocrats for the BBC years ago. And I’ve worked with Maria Doyle Kennedy and Geraldine Somerville. I worked with James Wilby in Gosford Park.

“A lot of my favourites are among their number and I think we’re incredibly lucky. I’m a big fan of Linus Roache, as well. An extraordinary actor. It’s a great cast.”

Julian points out that Titanic is a story with a final conclusion.

“Someone said to me the other day, ‘Is there a sequel?’ I said, ‘Not unless it’s directed by Jacques Cousteau.’ That, in a way, is a good thing. It’s a complete story. That’s it. That’s what happened. It’s over.”

He recalls visiting the Titanic exhibition in 2010 when he was in Melbourne, Australia for the opening in the city of stage musical Mary Poppins, for which he wrote the book.

“The Titanic Artefact Exhibition was touring the world and was in Melbourne at that time. My wife and I thought it was very moving.

“A hell of a lot of stuff has now come up from the wreck since it was found. You see those postcards, those dolls and those bedroom slippers and you just think, ‘Oh God.’”

## **Nigel Stafford-Clark - Creator and Producer**

The story of this Titanic centenary drama started close to the tidal waters of London's River Thames.

"It all began back in the late summer of 2008," recalls British film and television producer Nigel Stafford-Clark, a three-time BAFTA winner.

Lookout Point founder Simon Vaughan, who went on to become a Titanic executive producer, asked to meet Nigel at The Rutland Arms pub beside Hammersmith Bridge. Nigel reveals what happened next:

"When I got there Simon said, 'Look, 2012 is the 100th anniversary of the sinking of Titanic. Can you think of any way that a drama could be developed for that?' And my instant response was, 'No.'

"Titanic and Jack the Ripper are probably the two most iconic subjects that we have in Britain and people never tire of them. But the elephant in the room was the James Cameron movie and it just felt too large. So we chatted about other projects and I left.

"Then as I was walking back to my car I suddenly thought, 'Actually there is a way of doing this.' And it was something that I'd been interested in doing for quite a while. Which was to do a serial about Britain in 1912, because it was such an extraordinary moment in our history.

"We were the most powerful nation on Earth and had been for the better part of 50 years. And we saw no reason at that point why that shouldn't continue forever.

"But, of course, with the wisdom of hindsight it was all beginning to break up. We were sailing as obliviously towards the First World War as the Titanic was sailing towards its iceberg. With very similar results.

"The First World War would effectively put an end to us as the world's major power. So we were about to strike our iceberg and sink. We had no idea that was coming.

"At every level of society things were on the move. The social fabric was beginning to break up. Across Europe, the ideals of socialism and communism were stirring up the working class. In Britain, the fight for women's suffrage had been well and truly joined. And the inexorable rise of finance and industry was beginning to erode the power of the traditional upper class.

"It's a wonderful moment to take a snapshot of a whole society from top to bottom. And where better to do that than on a boat? Because it's the only time you're ever going to get all of these people together in one place.

"You've got the whole class system, which at that point was the bedrock of Britain's stability, literally encased in steel. It's the perfect setting.



“It felt like this was a new way to approach Titanic, and one that would work on television. A whole set of characters and their stories from every social level. A study of the human condition.

“For instance, the highest mortality rate on the Titanic was among the Second Class male passengers. Far higher than anybody else, including Steerage, who you’d expect to be the ones in most difficulty because they were located furthest from the Boat Decks.

“But the Second Class male passengers were so desperate to abide by what they saw as the principles of their betters - the upper classes - that they were the ones who most rigorously adhered to the order that only women and children should get into the lifeboats.

“Whereas the upper classes, who had a sense of entitlement bred into them, were prepared to stand back and let women and children get into the boats first but once the boats started going down half empty, they got in too.

“Then you’ve got the world of the Steerage passengers, all of whom are trying to escape from something or get to something - to get to the New World, which represented the prospect of unlimited opportunity. That too is interesting. What are their dreams? And what are they trying to get away from?

“The stories just came thick and fast. Once the basic idea had occurred, everything else seemed to flow from that.

“So I rang Simon and said, ‘I’ve thought about this and there is a way of doing it. It will be the polar opposite of the Cameron film. He set out to tell a single love story. This will be the story of a whole world. One that’s about to vanish forever as surely as Titanic.’

Once the basic idea was set, Nigel started working out the details.

“One of the things about Titanic is that everybody watching knows what’s going to happen. So I decided that we would start to sink the ship at the end of each episode. The audience would follow a set of characters, learn who they were, learn about their stories and then the ship would start to sink.

“So there would be a cliffhanger and then you’d go back at the start of the next episode and pick up another set of characters. And their stories would start to weave in and out of the ones you’d already got. But only in the final part would you find out who lives and who dies.

“I did a three page pitch and we sent it to ITV who I thought might say, ‘Well it’s very interesting but we’re not sure if we want to take on something of this scale at this point.’ And they said instantly, ‘Yes, let’s do this.’

"I then needed to find a writer. So I made up a shortlist and on that list there was one name that stood out: Julian Fellowes. That was because of Gosford Park, in which he'd shown how very good he was at getting across the nuances of the relationships between all the various different layers of society.

"ITV enthusiastically endorsed Julian's credentials, but they did say, 'You should be aware that we have commissioned a series from Julian called Downton Abbey. Are they going to be similar?'

"At that point I didn't know Downton Abbey existed. Julian had already started to write it, but it hadn't started production.

"So I approached Julian and said, 'Are you interested?' And he said, 'Are you mad?' Of course. I would love to do this.' We discussed Downton and agreed that it would be sufficiently different. For one thing, it was a continuing series, not a serial – which is much closer to a single film. And Titanic as a subject is unique. But he did say, rather quietly, 'Downton does actually start with the Titanic sinking.' Before quickly adding 'But we move on very quickly and by the time we get to 2012, if Downton Abbey is still running, we'll be into the 1920s. Titanic is going to be a very different animal.'

"I swallowed hard and said, 'OK, let's do it.' And Julian has proved to be an inspired choice. He instantly grasped what we were trying to do. He took the ideas that were in the pitch and made them work. And like any really good writer, he improved them by adding his own brand of magic.

"The development process took from spring 2009 to autumn 2010 because he was also working on Downton at the same time - but there was plenty of time to get our Titanic scripts done."

Nigel says the team involved in bringing Titanic to the screen were determined to remain true to their original vision.

"By getting ITV involved first and developing Titanic with them it meant we had an anchor, both financially, but almost more importantly, in terms of helping us to prevent creative drift as more financiers came on board. That's terribly important. Euro puddings get made because there is no anchor.

"Simon Vaughan also did an amazing job. His task was to raise the amount of money that we needed over and above what we were going to get from ITV. The show would not have been made without him.

"He went round the world selling Titanic, including to ABC Network in America. That's a very unusual occurrence. I think the last time a UK drama was pre-sold to an American network was in the 1980s.

"But all the while he was very conscious of the show we were trying to make, and that however essential the finance, it mustn't be allowed to bend that vision out of shape.

So he had not only to raise an awful lot of money, but also to ensure that everyone who came on board was essentially buying what we were selling.

“We applied the same principle to our choice of co-production partners – Mid Atlantic Films in Hungary, where Titanic would be shot, and Sienna Films in Canada, where the post-production would take place. Both brought to the table a wealth of co-production experience and an ability to attract the top talent in their respective countries. But most important of all, they shared the same vision of the show, which enabled us to forge a true partnership.

Once the finance was raised, the focus then turned to Stern Studios in Hungary.

“We built a Titanic set at Stern that was so large it barely fitted into the studio. But we also needed a very large water tank to film the lifeboat sequences. The only tanks that were big enough were in Pinewood and Malta. So Rob Harris, the production designer, said, ‘Well there’s only one thing for it, we’re going to have to build our own.’ And I’m going, ‘What? You can’t be serious?’ But that’s what he did. And I don’t think it leaked a single drop.

“There was an ensemble cast of over 80 and hundreds of extras, and some amazingly tough days. I don’t know how our director Jon Jones did it. Somehow he found time to give every actor the attention they needed, whilst keeping track of all the interweaving storylines and dealing with the demands of some very complex visual effects. He radiated calm all the way through the shoot and led from the front. As did my fellow producer Chris Thompson. He did a fantastic job out there because the logistics of this were just extraordinary.

“We also owe a huge debt of thanks to the actors. I love actors anyway. What they do is extraordinary, the way they take words on a page and bring them to life. They were faced with long days and a tight schedule. And as actors always do, particularly when they’re in a group, they said, ‘We’ll get it done.’ And they did.

“The complications didn’t end with the shoot. As soon as we finished filming we were grappling with the demands of the visual effects – a total of 470 shots, from bits of rigging to the entire ship. Fortunately, thanks to Sienna, we had one of Canada’s top VFX Supervisors, Tom Turnbull, a BAFTA winner for Day of the Triffids. Tom was with us throughout the shoot, and oversaw the immensely complex and demanding process by which we were able to recreate Titanic, and then sink her.

A great deal of thought went into the individual fates of those on board.

“The drama is a mixture of real characters and our fictional characters. Clearly the former would meet the fates they met in real life. But we had the power of life or death over the fictional characters.

“Julian and I agreed when he started that we wouldn’t decide who was going to live and who was going to die until he’d got to the end of the third of the four episodes. (In

the UK broadcast format) Once we had all the characters, in a sense, poised on the edge of the cliff, that's when we would decide.

"We duly got together when we got to that point, only to find that we didn't want anyone to die. I would say, 'Well, he really has to go.' And Julian would say, 'I don't think so. What about her?'"

"It took quite a long time for us to work it out."

How does he look back on the experience?

"I have to say that even now, watching Titanic - and obviously I'm watching it with very different eyes to someone who sits down to watch it on the telly - I come to certain points and think, 'Oh God, I hope you're going to make it.' Even though I know what's going to happen to them.

"That's the power of storytelling. The desire to tell stories is the fundamental reason why I became involved in this business. There is still an absolute need for stories in all our lives.

"That's why Titanic is such a powerful subject. In storytelling terms, it's got everything. For all sorts of reasons I will never forget this experience. Never."

## Jon Jones - Director

“Stand by to roll, please...”

Panic-stricken passengers surge towards a lifeboat as camera cranes swing overhead to capture the scene.

Titanic director Jon Jones surveys Titanic's Boat Deck, packed with people, and appears to be the calmest man on board.

A few months later he's overseeing part of the mammoth post-production task. How did he retain his cool during filming?

“Well I suppose you work out all the big things,” he laughs. “And then, in a sense, you forget about them because all you look at is what's in front of you.”

“If you can just forget about everything else and just focus on the immediacy of what's happening right now in front of that lens - it's probably a major human fault in me that I can forget about everything else and just focus on that tiny moment.”

“The real challenge while this extraordinary amount of stuff was happening was to concentrate on the small story of that one person. Their hopes and fears and dreams.”

“Trying to keep a hold of the minutiae of those human emotions while 60 foot cranes are wobbling all over the place - including when you're in a wet suit in a tank of water.”

Jon had recently directed Terry Pratchett's *Going Postal* in Budapest. Previous directing credits also include *Cold Feet*, *A Very Social Secretary*, *Northanger Abbey* and *The Diary of Anne Frank*.

“Hungary is a wonderful place to work. The country has a rather wonderful atmosphere about it and most of the *Going Postal* crew were on this as well, so I knew them all.”

He arrived in March 2011 as the sets were being built.

“There was an awful lot to do. We were just starting to build the tank and the ship was coming off the blueprints gradually.”

“All big sets have a wonderful feel to them. I always tend to get there very early in the day when there's no-one around and you walk around these rather magical spaces.”

What were his initial thoughts after being approached about the job?

“I was sent the script and it just grabbed me, to be honest. It was a really good story. I was really engaged with these people and their journey. And the thing that grabbed me immediately was this incredible surprise of the way the story was told.”

“It’s also an extraordinary challenge because it’s such a difficult thing to do. It is such a symbol of man’s folly and it has been therefore much picked over and some very good films have been made about it.

“So in that sense you think, ‘You should run a mile from this.’ But these stories of ordinary people engaged in this almost other than human event just captured me.

“Obviously the technical challenges are extraordinary. Just trying to create the sense of the boat in so many different ways. And the sinking of the ship and the interaction with water. But that’s also exciting.

“We built the biggest purpose built indoor water tank in Europe. Using waterproof cameras is complicated and takes time. Things break. Lights do things that they shouldn’t in water and so on. But it’s what we do and we overcame all those challenges.

“There was also an incredibly good spirit among the cast. They were - to a man and woman - just so generous. They made it easy to some degree in the face of all the challenges because they came in and all they wanted to do was their thing. And they were so up for that.”

Having to re-shoot the same scene from different character perspectives and points of view added to the workload.

“The marvellous Janice Schumm, who was the head of continuity, was pulling her hair out and doing extraordinary hours just trying to hang on to all of that. But it was a good team. The 1st assistant director George Walker was great. Again, people like George get a lot more stressed than I do because he sees what’s coming, whereas I can sort of ignore all that.”

Jon stresses the fresh nature of this production. “This is not about re-making the James Cameron film because the Titanic is iconic in its own way.

“In many respects this age now has more in common with the time of Titanic than any Titanic film since the 1930s, the last time when humans suffered because of their folly. So it’s a great symbol for our times now.

“There are certain stories that, in a way, each generation looks at and goes, ‘That’s amazing. This is an unbelievable story because it says so much about the human condition.’

“That’s certainly why Nigel Stafford-Clark and Simon Vaughan picked this up, because they thought, ‘This is such a good story for now.’

“A huge number of the driving emotional stories in this film are about the very ordinary people, who aren’t in Steerage because they’re villains or whatever - they’re just ordinary people who have hopes and dreams about what they’re going to do.

“Travelling to America, their love affairs, their broken marriages, their beginnings of relationships...there are all these stories about how relationships work, set in the context of this huge event that happens to these people, what it does to them and the folly of our preoccupations.

“It’s a wonderful forum to explore the human condition and the sort of thing that is happening to us now, where we find ourselves at odds with our economy and with our aspirations and where we think we should be going in our lives.”

## **Simon Vaughan - Executive Producer (Lookout Point)**

The story of this £11m Titanic production began with Simon Vaughan. He had the idea of creating a new drama marking the 100th anniversary of the ship's sinking in April 2012 and took it to BAFTA award-winning producer Nigel Stafford-Clark.

"I saw the anniversary coming up and thought it was an opportunity to do something that was distinctively the best of British but yet would work on a world stage," recalls Simon.

"Nigel and I joined forces and together took it to ITV. And then we got Julian Fellowes on board. Creatively speaking it's Nigel's and Julian's baby. My responsibility was to help pull the financing together.

"This is a global project. Luckily it's an international subject so we could do something that is very rare in our business, which is to create a show for the global market place that still retains its creative integrity.

"We've managed to hold on to the Titanic that we want to make without having to be distracted by any financial or international requirement."

London-based Simon established Lookout Point - an independent media rights company specialising in international high-end event drama - in 2009.

He has previously helped to create projects including Ben Hur for ABC, Flashpoint for CBS and BBC/TNT's The Company.

Simon recalls the day he arrived at the Titanic film studios, before the massive set had been built.

"It was an empty room and there was a guy sawing some wood, with a plan on the wall. And you think to yourself, 'We're going to start filming here in eight weeks. How on God's Earth are we going to do that?'"

He laughs: "My thought at that moment was, 'What have we taken on here?' And then you walk in another day and it's all there. That's a pretty cool feeling."

Technical challenges included building a special metal frame so the lifeboats could be lowered in the studio in the same way as they were on Titanic. "That's the kind of thing that you don't see on the screen but it's a major consideration."

Constructing the biggest purpose-built indoor water tank in Europe at Stern Studios was another huge undertaking.

"It's our legacy to the Hungarian and international film industry. I'm looking forward to using it again one day."



What was the initial reaction when he told people about the project?

“When you say you’re making Titanic, people say, ‘What are you going to do differently?’

I’d hope that what we do is create a much more intricate insight into the world of Titanic.

“The truth of it is, there’s plenty of unexplored material. Thousands of individual stories that were there for the telling, both imagined and real.

“The shadow of the Cameron movie looms large but we think that we’ve found a way to do it in a fresh and interesting way. Including the format of each episode, with the boat starting to sink at the end. And then beginning again with a different set of characters who then meet and overlap.

“The idea of taking a cross-section of that ship and literally there is Edwardian society encased in steel. And then throwing those people into the most incredible jeopardy.

“Julian Fellowes’ take on Titanic is an enormous treat. While Nigel Stafford-Clark is one of the most prestigious producers in Britain.

“A whole family can sit down together and watch this. It’s obviously sad and poignant but we haven’t gone for the current trend of making everything sexy and salacious. That isn’t the angle at all. It’s dramatic with romance, love, betrayal, violence and death.”

The 10-week film shoot was just part of the story.

“You could say it’s a production in two halves. Half of the job is the principal photography. As soon as that’s finished there’s an equally big job to be done in post-production. Our visual effects supervisor Tom Turnbull is incredibly talented.”

The project also involves interactive online content, also available as an app. “That will include views of our set where you can actually tour the boat, using both real photography and digital effects created for the drama.

“There will be 360 degree shots of all the different rooms, where you can click on all the different objects and see what’s there. You can walk down the corridors and inhabit that world.”

Simon adds: “This is a real broadcast event that is being screened all over the world, with the ending timed to mark the night - 100 years on - that Titanic hit the iceberg and sank.

“I’ve managed to pull together some quite big shows in my time but this is the biggest thing I’ve ever done.”

## Chris Thompson – Producer

Filming Titanic in landlocked Hungary brought its own challenges for producer Chris Thompson.

“When I arrived they had already worked out a plan for building the main set and the water tank. It was scary,” he admits, as the filming goes on around him.

“But we’ve built an amazing set on which the Hungarian construction team did a fantastic job. Now we’re at the end of week eight of shooting and you feel, ‘Yes, it happened!’

“I think every show is like that. If you don’t have apprehension or worries, that’s the time it’s going to catch you out. It always happens. But you’ve still got to think, ‘Well, it might not. We better keep on top of it.’

“Titanic wasn’t just another job. Every job is different and this one is special. It’s not often these days that these kinds of things are made. It’s event television. With the last episode designed to be aired around the world on the same night.”

Chris is the man to ask when it comes to facts and figures about the production:

- “There are 82 main cast. The majority are UK actors but we have others, including from Canada, Hungary, France, Italy and Romania.”

- “We will use a total of 2,500 extras on screen over the 10-week shoot.

- “It took three months to build and dress the main Titanic stage.”

- “We can have 250 people on deck at any one time. That’s our limit. So once you’ve got our 50 to 60 crew, plus our stuntmen and actors - it adds up to 250 quite quickly!”

His previous credits include Love Actually, The No 1 Ladies’ Detective Agency, The Girl In The Cafe and Eric & Ernie.

Standing on the Boat Deck, Chris looks on as actors film a scene where a number of them are climbing into a lifeboat suspended over the side of the main set.

“We had a lot of discussions about how to make it safe because it’s a potentially dangerous set if it’s not done properly. We’ve also got an excellent Hungarian stunt arranger,” he explains. “Our lifeboats lower in the same way as they did on Titanic. The principle is the same. But our production designer Rob Harris had to ensure they went up as well as down, which wasn’t the case on Titanic.

“When they realised there weren’t enough people in a lifeboat they couldn’t pull them back up once they were underway. That’s why they stopped them at the Prom Deck, below the Boat Deck, so people could clamber through there.”

Next door is the huge water tank where later scenes are shot, after the Titanic has hit the iceberg.

“It’s the biggest purpose built indoor water tank in Europe. At Shepperton you can make H Stage into a huge tank, which I’ve done a couple of times. But this is a permanent filtrated tank.

“You have to get it to a temperature that you can work in. We heat it to 28 degrees. We’ve also built a boiler room and corridors which will be flooded.”

Several locations were also employed for filming away from the studios.

“We used the Express Building, which is a huge apartment building in the centre of Budapest. We made that into our Saloon and Smoking Room and also Gatti’s, which was the a la carte restaurant in First Class. We shot Southampton Docks and Harland and Wolff at a place called Freeport.”

Adds Chris: “I know a lot more about Titanic now than I did last year.

“It’s a very sad story and one of the most complex jobs I’ve ever done. But we hope we’ve made something special.”

## **Rob Harris - Production Designer**

Rob Harris was ready for the challenge when he was asked to create Titanic for the screen.

“I arrived at Stern Studios in Budapest in February 2011 and we had 10 weeks to draw and build both the main set and the water tank,” he explains.

“We wanted to give the set a lot of scale and make it as authentic as possible. It worked out very well.

“There are two stages. One stage has the composite set of the ship, which is basically the Promenade Deck, the Boat Deck, the davits (small cranes) for launching the lifeboats and the Bridge.

“We also have the First Class Dining Room, cabins, stairways down, First Class corridors down to the Second Class Purser’s office, Second Class corridors, Second Class cabins. And then through to the Third Class Dining Room, Third Class cabins and the crew cabins.”

How did he feel when he saw the cast walk on to the set for the first time?

“It’s always a thrill. It’s a bit like the first night at the theatre when all the actors come on in costume and start acting. It’s great to see after all that hard work beforehand.”

The second stage contains the largest purpose built indoor water tank in Europe. “That takes two days to fill. Then you have to filter it and heat it to a certain level. It takes about 10 days to get it to a workable temperature.

“Obviously people get into lifeboats and that all happens at night, So we decided to build an indoor water tank from scratch.

“We use that for all the lifeboat sequences and to flood sets as the ship sinks. We also built a Boiler Room, which gets flooded, plus corridors and so on. We have a set which slides into the water.

“The biggest challenge was lowering the lifeboats, including the technical problems of getting lead actors into them, which is actually quite dangerous. Then having the ability to hold those lifeboats safely and to lower and raise them. You don’t want to drop any of your main actors on to the floor, really,” he smiles. “Titanic did have the statutory amount of lifeboats. It wasn’t breaking any laws. But it could have had an awful lot more. The davits were specially designed so you could have lifeboats all over.”

Rob’s CV includes Treasure Island, Poirot, Hornblower, The Runaway, Generation Kill, Strike Back, Housewife, 49, Auf Wiedersehen, Pet and Firelight.

He was working abroad on another project when producer Nigel Stafford-Clark contacted him about Titanic. "So I came back to England and we started to plan it.

"We wanted to give it that scale and authenticity. But we are making a drama, not a documentary.

"There is a huge amount of reference for Titanic. But strangely not a lot of photographic reference, because it sank. Most of the photo reference is for its sister ship the Olympic which was identical in many ways. We've also based a lot of our research on two very good books."

Titanic has fascinated people for the last 100 years and is now also the subject of many websites and online articles.

"It's inevitable that people who make Titanic their real life hobby will look at this with an intense eye," says Rob.

"But we had two priorities. One is to be as accurate as you can be and the second is to make the actual story work. It's a piece of storytelling.

"So I'm fully prepared for the letters!"

## James Keast - Costume Designer

BAFTA-award winning costume designer James Keast was working on another production when he was sent the script for Titanic.

“It was towards the end of that project and I thought, ‘Well, I haven’t got much to do today. I’ll read the script.’

“I thought it was really good. It was about a whole range of real and fictional people on board the ship. And you were very drawn to find out if they were going to survive or not.

“Then you start seeing all these pictures in your head of who these characters are and what they look like. That takes you on a path and suddenly you’re here in Budapest, thinking, ‘Oh, I don’t remember saying yes,’” he laughs.

James’s credits include Luther, The Mystery of Edwin Drood, Marchlands, Longford, The Long Firm, Warriors, Hillsborough, Our Friends in the North, Truly Madly Deeply and The House of Eliott.

Sitting in the busy wardrobe department near the entrance to Stern Studios, the Scotsborn designer explains his approach to Titanic.

“It’s about real people in real clothes, rather than costumes. It’s about the use of fabric and the way things fit. It’s about not over-designing things and about keeping it simple. Which I have done.

“It’s not really an opportunity to show off as a costume designer, designing 50 evening dresses. It’s about making the evening dress fit the character. So I always start from the character and go from there.”

1912 was a period of change, even if some did not realise it.

“I’ve given the younger First Class passengers a more modern look. In contrast to, say, Lady Manton. She’s very wealthy and fashionable but it’s old fashioned fashionable. There’s something about her that is still Victorian looking.

“But then we have Lady Duff Gordon, who was involved in fashion. I’ve pushed her costume to be the next year’s fashion, as it were. So by comparison it looks like two different periods. One is backwards-looking and one is forward-thinking.

“When you put them together you see how modern Lady Duff Gordon is by comparison. The skirts are four inches shorter. It makes a big difference.”

James was able to unearth photographic references for the uniforms of the Titanic officers.

It's the stewardesses, stewards and all the other people who work on the boat that's been difficult to find. You've got all the references for this ship itself. So there are lots of photographs of how fantastic the interiors are and First Class. But not many photos of how the Steerage looked, because who wants to publicise that?

"But I have actually managed to find some reference for stewardesses. What Annie Desmond is wearing is as near as I could find to how it would have looked."

Was there less of a contrast in the clothes of those travelling in Second and Third Class?

"That's a difficult one. You find that people save up and try and wear their best clothes. What I've tried to do to make a difference between the classes is a lot to do with the fabrics that I've used and the size of the hats. You tend to find that the higher up the class system you are, the bigger the hat you've got.

"The fashionable shape for this period is almost like the letter T. Like a nail. You've got a big hat and a long, slender body. That's the First Class. With the other classes I've changed it so it's narrow at the top and bigger at the bottom. It's almost the opposite."

How many costumes are involved in total?

"I haven't counted them. I know we have about 2,500 extras. But my budget doesn't pay for 2,500 costumes, for one each. So I've probably got 350 to 400 costumes for the extras. That's policemen, soldiers, sailors, first class, second class, children and so on.

"And then we have a principal cast of over 80 and the majority of them have a minimum of three costumes each. So it's around 700 costumes altogether."

James also had to contend with his costumes going into water and the need for several takes of the same scene.

"I have to make at least three of each of these outfits because we might have to do it more than once. I've chosen fabrics that can be repaired, as it were, and dried quickly.

"We're normally here for up to two hours after we wrap, washing things and making sure they're on their way to being dry. And then we come in maybe half an hour before the first extras in the morning."

With his vast experience, James says he tries to take huge jobs like this in his stride.

"My biggest horror is that I've forgotten something that's really important because the scale of it is really big. But I'm quite methodical in the way I work.

"My background, apart from art school and theatre, is experience in costumiers. So I'm not afraid of numbers. And then I went to the BBC and worked as an assistant

costume designer. Because of my experience I was quite a good assistant. So I used to get the better productions to work on. And then I became a designer.

“Most of the things I’ve done people have heard of. I’ve tried to do things that I’m going to get something out of. It doesn’t matter if it’s not a chance to show off if I feel I’ve contributed to that production and it’s been successful.

“It suddenly becomes very real when you see 150 people dressed and on the Titanic set. At the back of my mind I know it’s costumes and set and make-up and wigs.

“But you do get that little moment when you’re watching it all on a monitor and it all fits together. You think, ‘That’s actually why we’re here and that’s what we do.’”



## Csilla Horváth - Make-up Supervisor

The make-up and hair department faced their own particular challenges on Titanic.

“We have quite a lot of kit - about 30 boxes of everything,” says Csilla Horváth, part of the make-up team on the production.

“The most important thing for the make-up was following a really natural look. Keeping it simple.”

The team had to work hard with the cast working long hours under hot lights while portraying scenes of panic in the freezing Atlantic.

“There are lots of people on set, running around. So we did a cold make-up look. Everybody was a bit paler with greyish-purplish lips and some veins on the face when you get really cold.

“We have to keep a close eye on the actors and check them almost before every take. Sometimes we can see from the monitor that they’re really sweating and it will show on screen. We had to run up and down with ice to cool them down, along with fans. Whatever we could do.

“We have to re-do the same make-up in every hour or two hours. It depends on the person. You always have to re-do the foundation, the eye shadows, the mascara. So it’s quite hard to keep the looks exactly the same. But we have a really great team.”

How long does it take to get a principal actress ready at the start of the day?

“She would go to the hair stylist first for about 20 minutes and then go to make-up for up to half an hour. Then go back to the hairdresser for another 25 minutes or so. If it’s a scene in the First Class Dining Room where she has to look perfect, it can take two hours.”

Csilla adds: “We had to show the difference between classes with hair and make-up. So Steerage people don’t have any make-up at all. Second Class is really natural – just bringing out the eyes or lips. And the First Class is when everything is on but still looking natural.”

Many of the looks were “broken down” for scenes after Titanic hits the iceberg.

“First Class women passengers - not all of them went to sleep. They’ve been out at dinner, talking, playing cards. So some of them look exactly the same on the lifeboats as they looked in the scene before.

“But the people who went to bed, usually they have their hair half down or something like that, having been woken up.”

Hungarian Csilla was proud to welcome Titanic to her home country.

“We have lots of films being made here now and it’s amazing to work on this production.”

## Linus Roache plays Hugh, Earl of Manton

*Head of the Manton family, with the confidence and charm born of several centuries of aristocratic breeding. But his past contains an unexpected secret.*

Linus Roache recalls: "I was fascinated by the Titanic as a kid. I read *Raise The Titanic!* By Clive Cussler, growing up at a time when we didn't know where it was and the whole mystery of what was trapped down there. I had ideas of Rolls Royces that were carried across the Atlantic being at the bottom of the sea in perfect condition and all that kind of thing. And longing for it to be found.

"It's always been the big story of human hubris, the pride and arrogance of it, that this ship will never sink. But also it's about the vulnerability of human beings. It's both a commemoration and celebration of human spirit. The best and worst of humankind.

"And the big question we all ask ourselves is, 'What would I have done?' I think that's part of the fascination. Innocent human beings suddenly in the dreadful situation of who is going to survive?

"It's an impossible question to answer. You can hope you'd do the right thing and behave well. But until any one of us is in that situation we'd never know what we're made of."

Hugh is on board the Titanic with his wife Louisa, Countess of Manton, and their rebellious daughter Georgiana.

"Most of Lord Manton's money is inherited but he does have some business in New York. It was, among other things, a romantically inspired trip but they end up taking their daughter as well to get her away from trouble and keep an eye on her.

"Georgiana is quite a character and Lord Manton has a secret admiration for that. She's a girl after his own heart. Although he'd be terrified of having a daughter who is a suffragette, he quite admires that kind of spirit.

"He has a complex relationship with his wife. Things will be revealed during the journey. There is a secret to this man. He's not quite as straightforward as you might think.

"Which is true of a lot of the characters. You think one thing and then you find out there's an underbelly. There is a love between them and a lot of respect. But there's a secret underneath it all that this tragedy brings out."

Linus, whose previous credits include *Priest*, *Law & Order* and *Batman Begins*, plays one of the "top toffs" on board.

"It's another string to my bow. I haven't played much aristocracy. So it's a nice challenge. He's not just a stuck-up toff. Julian Fellowes has given him a lot of humanity, wit and humour. It's nuanced."

What was his initial reaction when he was first approached about the project?

"I thought it was a brilliant idea. To actually make this a television event, to air it on the centenary of the sinking and tell a story encapsulating that it was a microcosm of the world on the ship at that time. And to go into the personal lives of a lot of the characters, which is Julian Fellowes' talent. That's what makes it special. It's so well written."

Linus was visited during filming in Budapest by his father William Roache, who plays Ken Barlow in Coronation Street and is the world's longest serving soap actor. "He loved the set. It is amazing. Everyone who has seen it has been impressed."

"There's just something about this Titanic set. It really does recreate the atmosphere of what it must have been like to be on board. Sometimes you just find yourself thinking about it and the what ifs?"

Father and son had recently been reunited on screen again when Linus returned to the Manchester cobbles to play a guest role as his father's long-lost screen son Lawrence.

"I love the versatility of acting. In my career so far I've managed to cross a lot of genres and play many different roles. That's what I got into the business for. I like exploring and stretching myself in as many different directions as I can."

Linus had a previous brush with Titanic when he played kidnapped British journalist John McCarthy in the 2004 movie Blind Flight.

"For some reason we were shooting in the Belfast dockyard where they built the Titanic. We were actually doubling it for a cell in Lebanon. So that's kind of strange."

"I remember being there and thinking, 'Wow, this is spooky.' Just feeling the vibe of the place. It's that whole mystery of Titanic. I was sitting where its hull would have been, thinking, 'My God, it was built here with so much promise.'"

His own sailing experience is limited. "The only cruise I went on was as a kid. It was somewhere off the south of Spain. The stabiliser on the ship had gone, it was tilting and everyone was sick. So I've not got strong sea legs myself and this isn't going to inspire me."

Whatever the varying fates of those on board Titanic in the drama, it's no secret that they all end up either in lifeboats or in the water after the ship hits the iceberg.

Filming of those scenes took place on a separate stage next to the Titanic set, where the largest purpose built indoor water tank in Europe was built especially for this

production. Although Titanic had the legal number of lifeboats on board, there were not enough for all the passengers. Something Hugh quickly realises.

“He works it out. It’s almost like he’s got a military background. That this man - in a time of crisis - suddenly clicks into gear and the best of him comes out.”

Does Linus think people today would act any differently to those on board the sinking Titanic?

“There are still stories of courage today. Look at United Airlines Flight 93. Look at what those individuals did on the plane to try and save it. There are so many stories where human beings are put in extreme circumstances and the best comes out.

“It’s not always the worst you see. It’s often the best.”

Linus’ television and film credits include: *Batman Begins*, *Law & Order*, *Kidnapped*, *Seaforth*, *The Wings of the Dove*, *The Chronicles of Riddick*, *The Miraculous Year*, *The Forgotten*

## Geraldine Somerville plays Louisa, Countess of Manton

*Hugh's wife, whose aristocratic Anglo-Irish family background causes an instant reaction in Muriel Batley. Her relationship with her daughter Georgiana is not made easier by their similarities.*

Geraldine Somerville is sitting on Titanic's Boat Deck set and holding a novel as she waits to be called for her next scene in front of the cameras.

"I'm reading Every Man For Himself by Beryl Bainbridge, which is my second Titanic book after A Night To Remember. I can see why people are so fascinated by the Titanic.

"I find it deeply heartbreaking. The scene that they're just shooting now is a little true story, which demonstrates how families were split up in the confusion. I find it so upsetting. I still can't believe it actually happened.

"There's something so shocking about Titanic. Just the enormity of it and the fact that it was such a levelling experience. That it didn't matter who you were. Every man for himself, in a way. I still find it amazing that it sank. And, yes, I do find it deeply moving.

"Quite a lot of the people in the water were not crying out, 'Help, help, save me.' A lot of the cries were, 'I've always loved you.' Or, 'You were the love of my life.' Or, 'Tell my children I love them.' It's very poignant."

Known to millions around the world as Harry Potter's mother Lily in the big screen versions of J.K. Rowling's novels, Geraldine was intrigued by this latest role.

"I play Lady Louisa Manton and she's travelling First Class with her husband to New York, also with her rather tricky 21-year-old suffragette daughter Georgiana who she's deeply concerned about. Then she finds herself in the midst of a dreadful disaster.

"Louisa is very traditional. She's very much of the Establishment of the old world which is being swept out. She's quite opinionated. Her and her daughter are cut from the same cloth. Georgiana happens to be a suffragette and she's very disapproving of that. But she actually has the same feisty punchiness. It just comes out in a different way."

How did Geraldine feel when she got the part?

"I was really excited about the role and still am. It's a really grown up part. I've moved into a different type of role and I really like that. It's a whole new thing for me.

"It's an incredible project and such a one-off idea, the way we are telling the story is completely different to James Cameron's 1997 film. You're getting more characters, more storylines and the drama viewed from different perspectives."

Louisa is shocked to see that some Third Class - Steerage - passengers are being allowed into lifeboats ahead of First Class.

“She thinks it’s just not right. And you’ve got to remember this is an era when the men did stand back. They did look after the women, put them on boats and they did go down with the Titanic and die for chivalry. I find that extraordinary now as a notion. They were above even trying to save themselves.”

Why does she think people are still fascinated by Titanic 100 years after it sank?

“It was such an unsettling event on the eve of the First World War. I think it marked the end of something. As somebody once said, post-Titanic, nobody ever felt secure again. It says - it doesn’t matter where you are, who you are, how much money you have, there are things greater than that.

“Also the fact that if they had hit the iceberg pretty much any other way, they wouldn’t have sunk. It was as if it was doomed.

“And essentially the people in the lifeboats were doomed as well because they had to live with the fact that they survived. They heard the cries of the people dying and they didn’t go back. I think that in itself is equally tragic, to have to live with that. There by the grace of God go any of us.”

RMS Titanic hit the iceberg at 11:40pm on April 14 1912 in the dark and chill of an Atlantic night and sank just a few hours later at 2:20am the next morning.

“How can you say what you would have done? If you were a woman and travelling First Class, you were put in a lifeboat, pretty much. But leaving your husband behind would be dreadful. I can’t even imagine such an awful thing.

“But then, I suppose, when they were put in those lifeboats they believed wholeheartedly that the ship wouldn’t sink. You see the size of it, this huge, great thing. It was believed by the press and public that it was unsinkable. I think very few people would have been aware that it was actually going to sink and there was no other way around it.

“So they must have thought, ‘My husband will stay on the boat and somebody will come and we’ll all be rescued.’”

Less than a third of over 2200 passengers and crew on the liner survived. But even though they were not full, most of the lifeboats failed to row back to help those plunged into the freezing water, for fear of being swamped.

“It’s a complicated issue,” reflects Geraldine. “If I was sat there with my own three young children, would I want to go back with hundreds and hundreds of people trying to climb into the boat? I don’t think so, in real honesty.”

Like the rest of the cast, Geraldine, whose CV also includes *Cracker*, *Gosford Park*, *Daphne*, *The Children and Survivors*, was amazed when she saw the *Titanic* set in Budapest.

“The Boat Deck is my favourite. We’ve also been in the First Class Dining Room, one location out of the studio and filming in the water tank. My three children all came out for half term and my eldest was like, ‘Wow!’

“It feels like you’re making a really old fashioned movie.”

But not without its challenges.

“This job requires a massive amount of stamina because you are all pouring with sweat. It’s so hot under the lights and we are pretending that it’s freezing cold and we’re shivering. It is very challenging. But I’m loving it.”

She adds: “The costumes on this have been fantastic. James Keast, who designed them, was brilliant. I knew there was going to be a lot of running around and it was going to be really hot. So he designed this nice light coat for me. When you have a lifejacket on top it does really help.

“The cast have also been wonderful. There’s a great spirit amongst everybody. A real ensemble feel. It’s been totally genuine, very supportive to the production and our director Jon Jones. It’s great camaraderie.”

Off screen, the Irish-born actress enjoys making waves.

“I do a bit of dinghy sailing and I love the sea. I like being next to the water. It makes me feel good.

“I’ve yet to go on a cruise ship. I’m saving up for when I’m a little bit older but I’m quite looking forward to it. And this hasn’t put me off. Not at all.”

Geraldine’s television and film credits include: *The Harry Potter Series*, *My Week With Marilyn*, *Survivors*, *Gosford Park*, *Aristocrats*, *Cracker*, *The Canterbury Tales*.



## Perdita Weeks plays Lady Georgiana Grex

*The Mantons' daughter. She has inherited her mother's self-assurance but still has the impetuosity of youth. Her involvement with the suffragette movement and her arrest during one of their demonstrations make it a matter of urgency for her parents to spirit her away to New York.*

Perdita Weeks had to overcome her fears when shooting dramatic scenes for Titanic.

"I'm a bit scared of heights and deep water frightens me," admits the actress during a break from filming. "I can imagine being in a lifeboat at night in the middle of the Atlantic. So that added to my performance."

She continues: "At the moment we're doing a scene where we are suspended on the side of Titanic in one of the lifeboats that's going to be lowered down.

"There are so many crash mats and cardboard boxes underneath. But you get a real sense of the gap between the lifeboat and the Titanic, and you're going over it - and then it's swaying, with someone in the script saying they think it will fall.

"It would have been absolutely terrifying that night with quite a bit of panic."

Filming scenes in the massive water tank was also an experience Perdita will never forget.

"They've painted the set absolutely pitch black and you feel like the water is incredibly deep and you can't see anything.

"So if the camera is behind you, we're in a pitch black space and you get a sense that it just goes on forever. It's not hard to imagine how scary it would have been.

"It was really harrowing, actually. It wasn't difficult to get upset.

"We were all huddling together getting very emotional. They were in the middle of the Atlantic hearing the shouts of dying people, slowly stopping."

Lady Georgiana Grex is a headstrong young woman who finds herself in a spot of trouble at the outset of the drama.

"She is very sympathetic to the suffragette movement. Arrested for being at a demonstration, she has been put in a cell with prostitutes, drunks and pickpockets. But she is rescued by her father.

"Georgiana is not actually supposed to be on Titanic but her father deems it necessary to get her on to the ship at the last minute in order to avoid any more trouble. And she's ruining a romantic voyage for her parents.

“She’s very fond of her father who, I think, is quite sympathetic and admires that she’s quite feisty. But her mother is rather exasperated with her modern ways. Georgiana is intelligent but is, perhaps, a bit naive.”

Perdita was a big fan of the 1997 Titanic movie. “I was obsessed with the film. It came out when I was about 11 and Leonardo DiCaprio was obviously a heart-throb. I watched it four times.

“But this is a very different take and the sort of thing I love to watch on television, whether or not I was in it.

“It’s much more about the class system and the relationships with so many different stories going on - and the way they intermingle. You might fall in love with some of the characters and dislike others. But it’s fascinating to watch.”

She adds: “My family and friends have been so excited about this. It’s such an unbelievable event that had a massive impact on the history of the time. Humanity was getting rather arrogant with all the modernisations and developments. Then Mother Nature takes over.

“It’s incredibly spooky. You’re always very aware of the fact that this tragedy actually happened and that people died. It was women and children first into the lifeboats but that meant that families were split up and mostly everyone lost someone.”

Perdita, whose previous credits include *The Promise*, *Four Seasons* and *The Tudors*, says walking into the film studio was like being transported back a century in time.

“It’s amazing the amount of work that is involved in building the Titanic set. It’s so well done and it really helps. You get the sense of the enormity of the boat and that whole feeling that it can’t sink.

“The first scene I filmed on the set was with Noah Reid, who plays American Harry Widener. We were walking along the deck. It was at night at the lighting was beautiful. It’s very easy to imagine that you are on Titanic when everything around is blacked out.”

Georgiana and Harry meet on Titanic. “They’re incredibly well matched. He’s not an arrogant aristocrat by any means. He’s well travelled and well read. And he gets her. He tells her: ‘Choose your battles. You don’t have to fight everything.’

“It’s that fantasy world of being on this boat. You’re not in London and it’s a very different situation. We don’t even have to be chaperoned, which is a big thing. We just go off and walk and it’s fun for Georgiana. He’s gorgeous and intelligent and there’s dancing and dinners. It’s like one long party being on Titanic.”

Georgiana and Harry dance together on the first night.

“They have a great waltz which we learned to do. It was so much fun doing the rehearsals and Noah is a very good dancer.

“Back then the waltz was quite intimate. Even though you have people around you, you’re on your own looking at each other. You can imagine how easy it would be to fall in love with someone.

“She knows that his mother is trying to match-make behind their backs. And he knows it as well. But she actually really likes him. It’s all exciting stuff for a young girl.”

The dance takes place in the First Class Saloon.

“We filmed that on location in this beautiful house in the centre of Budapest, which is amazing. It’s rented out quite a lot for filming because it’s got so many beautiful rooms and wonderful staircases. It will all look very lavish.

“And all the plates, cutlery and glassware has ‘White Star Line’ on it. I really wanted to take a set home!”

Perdita’s television and film credits include: *Great Expectations*, *The Promise*, *Prowl*, *Four Seasons*, *Lost in Austen*, *The Tudors*, *Sherlock Holmes and the Case of the Silk Stocking*.

## Noah Reid plays Harry Widener

*A historical character, he is the son of an immensely wealthy Philadelphia family travelling back to the US with his parents. Harry is immediately attracted to the headstrong and impulsive Georgiana and his intelligence and humour prove a good foil for her self-confident impetuosity.*

“It’s pretty cool to be a part of something so huge and exciting,” smiles Canadian actor Noah Reid.

“Certainly the largest scale production I’ve worked on. And the first time I’ve worked outside my own country.

“I can remember walking into the script readthrough in London, seeing all these tables and going, ‘My God.’ The cast is massive.”

Toronto-born Noah auditioned for Titanic in his home city and was determined to do justice to the role of the young businessman and Harvard graduate.

“Harry was a First Class passenger travelling with his parents. His father was the owner of the Ritz Carlton in Philadelphia and was over in Paris looking for a chef.

“Harry tagged along because he wanted to pick up some books. He was a bit of a rare book collector. And then they decided to take the luxurious Titanic on the way back.” The Wideners boarded the liner in Cherbourg, France after it had originally set sail from Southampton en route for New York.

“I’ve tried to find out as much as I could about him. You’re always aware when you’re playing somebody that actually existed and you want to do justice to them. But if you’re trying too hard to be them you can just trip yourself up.

“It’s hard to know exactly what he would have been like. But I think Julian Fellowes has done a brilliant job of turning him into a real person and quite a likeable guy.”

Jane and The Dragon and Three Inches actor Noah continues: “It’s a story you can’t get enough of. When you read the scripts for this Titanic you realise it is a different take. It’s a more personal, dramatic and romantic look.”

Harry dances with Lady Georgiana Grex, played by Perdita Weeks, on his first night on board Titanic. What does he see in this young woman?

“First of all she’s British and it’s always fun to hear a different accent. She’s got a fire about her that most girls don’t have at that time. She’s opinionated, beautiful and playful. Harry is a smart guy looking for an intellectual match and I think he finds her pretty quickly.”

Noah began acting when he was a child. “I’ve been working since I was eight years old and do quite a bit of theatre in Toronto. I’ve done some work in television and film but really I’ve just started to look seriously at film and TV as a craft.

“It’s a constant struggle to figure out what you’re doing from day to day but it’s fun. That’s the best part of this job, to me. It’s that you continue to try and figure it out and you’re always learning stuff.

“That includes working on this Titanic set which is wild. It’s a real movie set. There are doors that lead to nowhere and vanishing point perspectives. And it does have its moments.

“During the first scene I shot, I was leaning on the rail and they kept coming along and spraying it with water. Just that little bit of water on the rail gives you such a feeling of where you are and what you’re looking at. So it does lend itself to magic like that.

“The costumes also always help with the character. They give you a shape and a sense of what they were contending with on a daily basis. It’s difficult to even dress yourself.”

What does he think about the structure of the drama, with stories told from different perspectives?

“It works really well. There are so many things at play - the class system, the racism against the Italians, the Irish dilemma of the time, the pending World War One. There are so many viewpoints that you can see it from and different levels of status on the boat. It’s very interesting.

“It’s a huge stage for human drama and tragedy. The amount of people who were on Titanic, the individual stories of who survived, who went down with the ship, how it happened, who fell in love, whose heart was broken, who cheated who?

“And, of course, nobody’s expecting it. This is peacetime. Nobody’s expecting a massive tragedy in the middle of the Atlantic Ocean. It’s really human error compounded by stupidity that let this happen. There were so many contributing factors.

“What would I have done? It’s horrible to think about that. I honestly have no idea. I don’t know how I would have handled it. Certainly I hope I would be looking after my loved ones.

“But it’s amazing to me how some behaved. As American Benjamin Guggenheim says, ‘These situations never bring out the best in people.’”

Noah’s television and film credits include: *Strange Days at Blake Holsey High*, *From This Day Forward*, *Three Inches*, *Jane and the Dragon*, *Score: A Hockey Musical*, *Naturally*, *Sadie*.

## Steven Waddington plays Second Officer Lightoller

*Famously portrayed by Kenneth More in A Night To Remember, Lightoller is regarded as one of the heroes of Titanic thanks to his diligence and calm demeanour during the evacuation. It is a deserved reputation but he is also responsible for the loading policy that will send the lifeboats down at well under their full capacity.*

Steven Waddington is keen to explain all about Titanic's Second Officer Charles Lightoller.

"Julian Fellowes has been careful not to simply cast him as a heroic character. There are heroic actions in the drama. But also flawed areas," he says.

"Lightoller took charge of some of the survivors who were plunged into the freezing Atlantic water and helped save them on an overturned boat. Before the Titanic sank he helped in the evacuation of passengers but was strict in giving the order "women and children only" - even if the lifeboats were not full.

"I've no doubt that he said that. I just try to imagine myself in that situation and the chaos surrounding him," says Steven.

"Perhaps men were piling into the boats? Maybe you have to say something as extreme as that to get the men out? That's just my idea. Because it does seem like the wrong thing to say, as history shows."

The Second Officer was also worried the lifeboats might split amid reported crew confusion about whether they could be safely lowered at full capacity.

"So what would you do in that situation? Would you put 60 or 70 people in there and risk it splitting, killing all those people? You're looking into the faces of the women and children sat there. So that's a really tough call. One I'm glad that I don't have to make. He made a decision."

Steven adds: "It becomes about survival, doesn't it? The reports of men sneaking into lifeboats, knowing that it was women and children only - you can kind of begin to imagine why they did that. It's an extreme situation."

What was it like filming his scenes in the water tank?

"I like doing all that sort of stuff. I was in costume with no lifejacket and had to swim to a collapsible lifeboat and haul myself up. After 20 takes of doing that you are a little bit exhausted, so that all helps make it look authentic."

Leeds-born Steven's previous roles include Robin Hood, The Last of the Mohicans, The Tudors, The Parole Officer, Ivanhoe and Vital Signs.

“I’d read about Titanic at school and seen the films. There’s just something about this story. I’m fascinated by it but I can’t actually work out why. I suppose it’s about life and death, courage and cowardice. All the choices we face.

“Seeing this spectacular set for the first time was a little bit eerie. Suddenly you’re actually walking on the deck. I went and had a look at the bridge. You can’t see the sea out there but you just get the feeling of, ‘My God, this is where they were when they saw the iceberg.’ You’re on Titanic.”

He continues: “This production is about the people, their relationships and how they behave. You invest in these people. We get to see what happens to them and how they respond.

“Re-visiting scenes from other perspectives also really adds to it. What you think or may assume about one character, you find out later that it may, or may not, be so. It may completely change your viewpoint.”

Lightoller was the most senior Titanic officer to survive and later gave evidence at the American and British inquiries. He returned to duty with the White Star Line on RMS Oceanic, was decorated for his actions in the First World War and helped in the evacuation of Dunkirk in the Second World War.

“He was an amazing character,” concludes Steven.

Steven’s television and film credits include: When the Lights Went Out, Waterloo Road, Garrow’s Law, The Tudors, Vital Signs, The Last of the Mohicans.

## Lee Ross plays Barnes

*Lord Manton's valet. He's easy going, resourceful and generous but an infuriating presence for Watson, Lady Manton's lady's maid.*

It's not just the first class passengers who can act in a grand manner on board Titanic.

"There's a whole class structure within the servants and some can be very snobby,"

"Barnes is definitely not like that. I'd say he's a damn fine fellow. No illusions of grandeur. Very grounded."

The Centurion, EastEnders, Life On Mars, Ashes To Ashes and Doctor Who actor says: "Barnes is a really likeable character. You want the audience to warm to him."

"I'd say he's really happy with his lot. He's worked his way up, become a valet and he's very good at his job.

"Barnes is bright, streetwise and a damn fine valet. He's in this job for life and he's going to retire to a cottage at the end of his service.

"He gets on very well with the Earl of Manton who is very liberal-minded aristocracy, which is quite rare for the time and suits Barnes fine."

Lee adds: "This is a special job. A real event. I was in The English Patient, Secrets and Lies and things like that, that have done really well. But there is definitely something quite special about this. And that's really nice to be involved in."

Although he's playing a fictional character, Lee did as much research as he could before filming began.

"There's so much to read about the Titanic. I also had lunch with Julian Fellowes and had many questions about the life of a valet. He's the man, isn't he, for that kind of stuff? So I just sat back and listened to Julian."

Lee flew to Budapest having recently played the role of former miner and soldier Jack Firebrace in a London stage production of the Sebastian Faulks' novel Birdsong, for which the Luton-born actor received an Olivier Award nomination.

"That was set in pretty much the same time period and Jack was similar to Barnes - a big hearted man. I get my fair share of villains. So it's really nice to play warm hearted, rounded characters.

"It's coming full circle for me now. I'm being seen as a character actor. Which is fantastic because they're the actors that have always appealed to me. My favourite actors are the likes of Alec Guinness and Peter Sellers. That's what it's all about for me."



Lee admits to being bemused when he was first approached about the role.

“My initial reaction was, ‘You’re joking? Titanic? Again? Come on. There’s been films, there’s been this, there’s been that.’ But reading the scripts it was like, ‘This is absolutely amazing material.’

“What Julian has done so well is to juggle so many characters and the construct of the narrative is so unique that it’s become really fresh and invigorated the whole thing.

“I got massive goose bumps walking around the set, seeing the scale and the detail of it.

“There’s something about when you do things that are real, that have actually happened. It gives you a greater responsibility to what you’re doing and it definitely ups your game.

“What gets me is when you see the little kids dressed up on this huge set because you realise there were so many children on board. You see these little innocent souls running around, having to endure what they did. That’s when it really hits home for me.

“They all look so beautiful in their period costumes and then you think of the reality of what happened. It breaks your heart.”

Barnes is attracted to lady’s maid Mabel Watson, played by Lyndsey Marshal.

“She’s totally unaware of it and it’s really surprised Barnes as well. They’re so restricted in what they can say to one another because the job, for them, is more important than anything else. So there are lines that are just not crossed. But he very much lets it be known that he has feelings for her.

“He’s a good man and he realises that she’s in trouble. And he does everything he can to help. I think that’s when he discovers he has more than just feelings of friendship for her.”

Both Barnes and Watson are caught up in scenes of panic when passengers realise the ship is sinking.

“They are tough scenes to do and quite eerie. You also have to film everything so many times because you’re seeing it from so many different characters’ perspectives.

“The first scene I shot with Lyndsey, we did it 30 times because you’re seeing it from different points of view. She had to break down in that scene. So that’s 30 times of tears and breaking down. But it really works for the telling of this story.”

Can Lee understand a time when a man like Barnes would devote his life to serving someone else?

“It’s not so long ago, really, is it? But that’s what happened back then. It’s what life was like for working class people in those times.

“To have a steady well paid job was like winning the lottery. That’s what makes him a contented man.”

Lee’s television and film credits include: *The English Patient*, *Doctor Who*, *Centurion*, *Robin Hood*, *Mutual Friends*, *EastEnders*, *Playing The Field*.

## Lyndsey Marshal plays Watson

*Lady Manton's lady's maid whose sense of what is right and proper does not include what she considers to be Barnes's lack of standards. But Watson, like Lord Manton, has a secret.*

Rain lashes down on the windows of Lyndsey Marshal's dressing room as a summer thunderstorm erupts outside.

A short walk away is a vast studio where the largest purpose-built indoor water tank in Europe has been built for Titanic.

"One of the oddest moments was when we were filming in the tank," confides The Hours and Rome actress Lyndsey Marshal.

"It was completely quiet and I could see three lifeboats full of people bobbing in the water. Some with lifejackets. Some without. And nobody was talking. It was incredibly eerie.

"You don't really want to imagine how frightening it would have been. And that was us filming with people around in a studio with lights.

"A hundred years ago it would have been pitch black and a terrible experience. Especially for people with children, trying to keep your family together. That must have been horrific.

"That awful thing of not being able to find your child and being told to get on a lifeboat in the hysteria, panic and fear in the freezing cold. It's so upsetting.

"It's heartbreaking, especially when you think of all those stories and all those hopes that are cut short and never see fruition because of the tragedy.

"We filmed a scene yesterday when we were being lowered down in a lifeboat, with men still standing on the deck at the top.

"We were looking at them and then they just disappeared. It was really quite sad, having to leave them behind."

She continues: "You want to do those people justice as well. I've played a few parts now where I've either been playing someone real or, like this, not a person who existed but you feel like you have a responsibility to get it right."

Filming in the water tank also had an unexpected side effect.

"One day we'd been filming in the lifeboats and on the water for many hours. It's a long full day but you can't really complain when you look and see there are these little

kids aged around six and seven who are not saying a thing. You actually go, 'Yeah, we've just got to get it done.'

"But I was swaying after I got out of the lifeboat. I get quite seasick, actually. I won't be booking a cruise after this. Definitely not!"

Mabel Watson is lady's maid to Louisa Manton and is on the liner to look after her mistress.

"She's a fictional character but there were so many maids on board the Titanic, so you can do some research. I studied one in particular, finding out about her family and her sister who was already in New York.

"So there are lots of references you can use. It's not a real person who you're playing but you can use some of that knowledge to help you create the character.

"There are different levels of servants and some are quite poor. Mabel probably has three or four possessions. She doesn't have anything else. Without giving too much away, she is going through a complete turmoil of events.

"What Julian has done really well is plant key scenes that give you flashes of insight into these characters because to connect with these people you have to care about them. Mabel is interesting because there's so much wound up inside her."

One of Lyndsey's friends told her about a family member who had survived the Titanic disaster.

"My friend said his relative would never ever talk about it. He escaped by climbing up one of the chimneys and getting to the very top of the boat.

"It must have been completely terrifying and you can understand why people didn't want to talk about it. But I think it's a fascinating story."

Lyndsey filmed Titanic in Hungary while also flying to and from Scotland to play Lady Sarah Hill in the third series of TV period drama Garrow's Law.

"It's been a bit mad working in both Budapest and Edinburgh. So far I've done 18 flights and I really don't like flying. But I love both jobs.

"It's very strange to have to switch between the two roles because I'm playing a Lady in Garrow's Law. So her voice is very posh. And then I'm back here doing my Manchester maid, northern working class dialect.

"It's also quite odd to go from my maid's dress and then switch to beautiful gowns and big hats," she laughs.

“But I’ve also had some time off. I love Budapest. It’s absolutely nothing like I imagined it to be. I did a play here when I was at drama school but it was a long time ago and I didn’t get to see much.”

The Manchester-born actress played drug addict mother Jackie in the 2010 movie *Hereafter*, directed by Clint Eastwood.

“The film with Clint was very different to this because we’d have maybe one or two takes. If he was happy with that you’d move on.

“On *Titanic* we have multiple takes because of all the different perspectives. So our director Jon Jones has got an incredible task of having to shoot one scene in so many different ways to go into different episodes.

“I don’t know how he is doing it. And he’s never lost his temper once, which I think is very admirable. He’s never once snapped.”

Lyndsey visited the *Titanic* Exhibition in London before filming began.

“It was very helpful and I’m really pleased I went to see it. One of the things that hit me was that it was the equivalent of £64,000 in today’s money to travel First Class.

“I was also struck by the elaborate beauty of the sinks and the baths. In one of the taps you would have running hot water and another tap you could have sea water.

“It would have been like being in *The Savoy* on water. It was so decadent and beautiful. I think that adds to the mystery and fantastical element of it.”

About to be called to shoot another scene, she concludes: “I feel very privileged to be part of *Titanic* and to work in this company of actors.

“It’s been an extraordinary experience. I’m sure I’ll look back and laugh about the madness of it.

“But I’m also really proud to be in it.”

Lyndsey’s television and film credits include: *Hereafter*, *The Hours*, *Rome*, *Being Human*, *Garrow’s Law*, *The Calcium Kid*.

## Glen Blackhall plays Paolo Sandrini

*One of the many Italians who left their native country in the 20th century's first decade to better their prospects. He is desperate to find a way to accompany his brother Mario to the New World, where he dreams of a new life.*

Glen Blackhall reckons his family and friends may be in for a shock when Titanic hits the screen.

"They were very happy when I got the role but I don't think they quite understand how big this production is," smiles the Milan-born actor.

"So I'm just in Budapest shooting a movie, which is always great news. But I don't know if they realise how many people around the world will see this, how many people are involved and how big the project is."

Rome-based Glen continues: "It's about human beings, their connections and stories. I love the way they cross together. It's a huge story. Like opening boxes within boxes.

"There's a lot of work to do as an actor. The story is not spoon-fed to the audience. You have to think about it. Then we go back in a later episode and you discover why something happened."

Glen auditioned in the Italian capital and was eager to land the role.

"Paolo is a young Italian man. He's on the boat because of his oldest brother Mario, who is a stoker on Titanic. Mario finds a way to get him on board at the very last minute by going to a pub and getting a random waiter very drunk.

"The waiter doesn't show up in the morning and then the brothers ask Second Officer Lightoller if he's missing someone from the First Class Dining Room and tell him that I'm a waiter.

"The two brothers are planning to go to America together to start a new life. Then once on board, Paolo finds the woman of his dreams. So everything is starting to go in the right direction for him."

The woman in question is Annie Desmond, a young stewardess in Second Class played by Jenna-Louise Coleman.

"He's a dreamer. He thinks that everything is going to be fine in America. His main dream is to have a family. And he's Italian so, of course, he wants a big family," grins Glen.

"Paolo and Annie have some lovely moments. When he arrives, he has to wear the other waiter's uniform and the sleeves are too long. So she tailors the sleeves for him.

“Both of them are always working but they do get to have a little time on their own.”  
Divisions of class on board are mixed with divides between nations.

Titanic Captain Smith questions why an Italian is serving in the First Class Dining Room.

“I like that part of the story because when you think about Italy today, you think of Gucci, fashion and Italian waiters! Paolo is proud of being Italian and has been a waiter before. He speaks good English in an Italian accent.

“I had to look up some of the words that I didn’t know the meaning of, like ‘lickspittle’. That sounds so strange to an Italian.

“Antonio Magro plays my brother. Together we translated all the lines into Italian and then back into English again. Because it’s not just a matter of words, it’s also the way they’re composed. The famous example is ‘the red car’ which in Italian would be ‘the car red’.”

Glen went to drama school in Milan. “After that I started my own theatre company. I’m very proud of it. Then four years ago I started doing movies in Italy and a little bit of TV. This is my biggest television job to date.

“I was a little bit nervous to begin with because you always think you’re going to spoil it. And a lot of people have said they love the Annie Desmond and Paolo Sandrini story, so you’ve got a little bit of pressure. But now I’m really enjoying the time here.

“Working on this set is amazing. I was here for the very first day of shooting and it was very spooky. I’d seen all the movies and documentaries about Titanic and then suddenly it’s there in front of you and it looks real.

“As soon as the script arrived I understood that this was a completely different story. That’s what I like about this. There are fragments of the world on this boat. Some of them live and some of them die.”

How does he think he would have reacted had he been on board the real Titanic?

“I could answer but it would be a lie. I hope that I would be brave. But I’m not sure. You have to be in that situation to know. Otherwise it’s just talk.”

Glen’s television and film credits include: *Jump*, *Questo Mondo è per te*, *Ten Winters*, *The Man Who Loves*, *Cuore di ghiaccio*.

## Jenna-Louise Coleman plays Annie Desmond

*A young stewardess in Second Class. She is one of Paolo's dreams. Despite their contrasting temperaments and his unorthodox approach, there is something about him that attracts her.*

Sometimes good things happen when you least anticipate them. "I never in a million years expected to be cast in this part," admits Jenna-Louise Coleman.

The Blackpool-born actress was in Bradford working on a new TV adaptation of John Braine's novel *Room At The Top* when she was sent the Titanic scripts.

"I read them all at once and loved it. Then I went down to London to audition and I was really relaxed because I didn't think I was going to get the part at all.

"That meeting went really well but I didn't want to think about it because I didn't want to dare think that I could possibly get the role. So I tried to put it out of my mind.

"So then when I got the call I was thrilled," she smiles.

"Annie is a stewardess who works in Second Class and she also looks after the servants of the First Class passengers. She is incredibly warm, cheeky, pragmatic and proud. A lovely character.

"She's a fictional character but I found a book with all the notes from Violet Jessop who was a young stewardess on Titanic and survived the sinking.

"The whole book was about her life at sea. So it was really good for me and helped me create a back story for Annie, to imagine how she got there, what she had to do, going for her interview and seeing the ship for the first time."

Jenna-Louise's character is a young woman working her way up with the owners of Titanic.

"Annie has been working for the White Star Line for about three years. The Titanic isn't a new thing for her but the conditions on the ship were a lot better. And there's something about the maiden voyage of a ship which is very exciting.

"She does have aspirations. On Titanic she's still low in her job, looking after Second Class. But she is confident and today would probably rise quite quickly. She's got no sides to her. She enjoys her job and takes pride in it."

Annie and Italian waiter Paolo Sandrini, played by Glen Blackhall, meet for the first time when she tells him off for using the wrong set of stairs.



“I think it’s an instant intrigue. He makes her laugh and it all comes about so unexpectedly. That’s what is so beautiful about these two characters. There’s no agenda. They talk, really get on, sparks fly and they just fall in love.”

Jenna-Louise starred as Jasmine Thomas in Emmerdale and made her big screen debut in Captain America: The First Avenger. That 2011 movie also featured Toby Jones, who plays John Batley in Titanic.

“Toby and I had no scenes together in Captain America and I missed seeing him on set there by a few hours. But his father Freddie Jones played my granddad in Emmerdale for three years. So I arrived kind of feeling like I knew Toby really well. But he’d never met me before,” she laughs.

“Annie looks after the Batleys. And people like Annie knew all the gossip on the ship.” She emphasises how fresh this 100th anniversary version of the story felt to cast and crew.

“It’s is a really lovely way to re-tell a story that has been told many times. It’s not one story.

It’s about all these different characters from all different places and backgrounds, all at different points in their life. That they come together in this one fateful night.

“It’s very clever storytelling and there’s so much detail. So even in the back of shots something else is going on. It really helps you get to know the characters and that sense of everything going on at once. There were over 2200 people on Titanic and they each had a different story.

“You have the juxtaposition of the beauty and splendour of this majestic ship against the disaster itself. All those human stories. It almost doesn’t seem real. It’s too fantastic. But it happened.”

Taking a quick break from filming, Jenna-Louise recalls her first visit to the Budapest set.

“It’s so iconic, the image of Titanic. You know exactly what it all looks like and how breathtaking the ship was. The set is huge, the sheer size of it is amazing. But it’s also very chilling because it’s all real.

“So you find yourself with a really weird mixture of emotions. Putting that beauty against what you know happened - and is going to happen in our story.”

Visitors to the set during filming included Jenna-Louise’s mother Karen and grandmother Maureen.

“They came over last week and thought it was incredible. It was on a really lovely day as well when it was just Glen and I doing a few of our romantic scenes. So they sat with earphones on to listen. It was lovely to bring them over and see them.”

Jenna-Louise was among those who felt a few after-effects of filming in the huge water tank.

“I’d get back from work, look at my laptop and I was just swaying away.

“I’ve got a notebook with me and I’ve written down lots of things I’ve learned doing my research for the role, including interviews with people who felt so helpless sitting in a lifeboat, watching the ship sink.

“Filming those scenes was very haunting, just looking out into the black...”

Jenna-Louise’s television and film credits include: *Captain America: The First Avenger*, *Waterloo Road*, *Emmerdale*, *Room at the Top*.

## Toby Jones plays John Batley

*An Irish lawyer who moved to London as a young man with the world at his feet and joined the distinguished firm that handles Lord Manton's affairs. But things have not worked out as he would have wished and he has had to settle for a role as a discreet and trusted servant of the aristocracy.*

Titanic was doomed from the moment of its fatal collision with an iceberg at 11:40 pm on the night of April 14th 1912.

But passengers had no idea just how seriously damaged the ship's hull was after it scraped along the side of the ice.

John Batley is among those on deck and turns to find the huge iceberg looming over one side of the ship.

"He sees the iceberg and it passes very close to him," explains Toby Jones, who plays the lawyer.

"People don't yet know this is a disaster. They don't immediately understand what is going on. Some joke about the lumps of ice that have fallen on to the deck and play games with it.

"Even when there's an immediate direct danger like an iceberg, people don't immediately understand what is going on. I don't find that surprising. Titanic was supposed to be unsinkable - which I always think is close to unthinkable."

John Batley is on board Titanic with his wife Muriel, played by Maria Doyle Kennedy.

"Their relationship is in a certain state of crisis," explains Toby. "But not in a modern way where you'd be having marriage guidance counselling. Part of it is that he doesn't acknowledge it is in crisis until the bigger crisis of the boat.

"Batley is visiting his boss in America to deliver some papers. He does some work for the Earl of Manton and knows his secret.

"The Batleys are in Second Class but we go into First Class for tea and a church service. I love all of that. The restrictions on your behaviour and your social restrictions in this period are fantastic for an actor. It's very liberating to have as many restrictions as you can. Paradoxically it helps you so much, not being able to fully express yourself."

Toby is known for a series of roles including Infamous, Frost/Nixon and Captain America: The First Avenger. He also voiced Dobby the house elf in the Harry Potter films.

He had filmed in Budapest several times before Titanic.

“I brought a play that I wrote here and the first ever TV I did I think was *Brother Cadfael*, which was shot just after the Iron Curtain came down. I also did a movie here in 2010 called *The Rite*.”

“*Titanic* continues to haunt the popular imagination and I was intrigued as to how it could be told in a new way. But what they have done is configure this extraordinary structure. And, in a way, the message of the piece is in that structure. The fact that people in the episodes are thrown in on each other. That the stories collide in that way.

“The classes, the divisions, on the boat are literally imploded. It’s like the class system imploding. I think everyone has recognised that about *Titanic*, that it’s not just a boat, it’s almost a symbol of a certain kind of Britishness ending, going down.

“You get a whole glimpse of a way of life that they’ve had that is already jeopardised and they’re forced to examine themselves in a way that they’re not used to.”

He describes filming in the water tank as “memorable”.

“Maria and I filmed in the tank for seven hours and it’s very odd to see the director in a wet suit. He was in the tank with us and the first assistant director and lots of laminated scripts.

With me dressed in my period costume with a wet suit on underneath, just so you don’t get cold.

“There’s a big stunt that we’re rehearsing for the climax, which I think is for the moment when the boat actually tips up. I’m really looking forward to it.

“This is an attempt to tell a massive story in a massive environment. The story emphasises the intensity of the relationships, which is what television does best. But what they’ve designed on set here is a pretty remarkable achievement as well.”

Does Toby think people today would behave any differently to those on board *Titanic* 100 years ago?

“We’re more familiar with the people we’re around today, so we’re much more aware of bad behaviour. You look back on the past and it’s characterised as more civilised. But was it? It’s very easy to just assume that people would behave worse now.

“But I don’t really believe that people are that different in the face of life and death situations.”

Toby’s film credits include: *Snow White and the Huntsman*, *Tinker Taylor Soldier Spy*, *The Adventures of Tintin: The Secret of the Unicorn*, *W.*, *Frost/Nixon*, *The Harry Potter series*, *Mrs Henderson Presents*.

## Maria Doyle Kennedy plays Muriel Batley

*John Batley's Irish wife has had her dreams crushed by the failure of his career and their inability to have a child. A life in Croydon is not what she anticipated. The trip to New York, albeit in Second Class, promises to be a welcome respite.*

Maria Doyle Kennedy became one of the most hated women in Britain when she starred in *Downton Abbey*.

The Irish actress and singer played Vera Bates, the embittered estranged wife of valet John Bates in the second series of the period drama.

"Bitches are the best to play. But it's not really me," she laughs in a break from filming *Titanic* at Stern Studios in Budapest.

Maria, whose other credits include *The Tudors*, *Dexter* and *The Commitments*, plays one half of a couple trying to save their marriage on board the liner.

"Muriel Batley is married to John Batley (Toby Jones) who is a lawyer. He is employed by Hugh Manton (Linus Roache), among other people," she explains.

"He's bringing papers to America for his law office, things that were too precious to be posted or trusted to anyone else. So he's been asked to deliver them by hand. And he decides to treat Muriel. I think it's a holiday of a lifetime for them.

"They are having a very tough time in their marriage. Maybe the trip has been offered as a little bit of balm to the wound that is their marriage. A holiday might change things or give them something new to talk about."

Mrs Batley is clearly unhappy, stifled in the suburbs of south London.

"Muriel is a very bright woman, very strong and very clever. But, of course, because of the time, when she got married she couldn't have a job. They also can't have children. So she has nowhere to pour her love and nothing to occupy her very clever brain. So she does become extremely frustrated.

"It's a very interesting time, 1912. Muriel is Irish as well, though she's living in England. It's just before the Uprising in Ireland, a very volatile period in Irish history and just before women had the vote and World War One. It's all about to happen and you can feel that."

Muriel directs some of her anger towards Lady Manton, played by Geraldine Somerville.

"Yes. Muriel is very strong and forthright. She thinks women should have a say and have some form of equality and opportunity. She deeply resents the fact that the Mantons are born into all this privilege, that they don't get it through merit.

“She feels she’s cleverer and much more capable than Lady Manton. But there’s also the Irish-English question. She’s politically aware and engaged. And Lady Manton is described to her as being Irish - but is far from proud of that.

“Muriel has also read her husband’s legal papers and knows all about the Earl of Manton’s secret. It’s quite a big betrayal for her to do that but she’s just so bored and needs something to occupy her brain.”

Maria says filming on the two massive sets over a period of many weeks felt like being afloat with the rest of the cast.

“We’ve been here for quite a long time. It does feel like a very contained environment and that you’re just here with these people. It’s a suspension of real life. Submerged in this life. As if we’re on a voyage together, separate from the rest of the world.

“Everyone in the cast is dislocated and we’re travelling off somewhere together. That certainly adds to the dynamic.”

How much did she know about Titanic?

“I only had the usual general knowledge about the Titanic story before I came out here. Then when I came I got quite spooked about it. I looked down the deck and it was incredibly vivid to me and very real. So I started to learn much more about it then and to think about it more.”

Filming her scenes in the water tank took many hours.

“I was wearing these Edwardian clothes, of course, and when I got out I could barely walk. It was so sopping. I was completely drenched. I just thought about how cold it was that night. How cold they must have been.

“Everybody died, in a way. If you’re one of those on a lifeboat pulling away and somebody says, ‘There are other people. We’ve got to go back and get them,’ I’d like to think that I would. You’d risk it for yourself, I think. But would you risk your children? I don’t know.”

Maria concludes: “I feel honoured to be part of such an accomplished cast. And for me to work with Toby Jones, who is just brilliant. Along with the likes of Celia Imrie (Grace Rushton), who I love. It’s thrilling to be working with her. It makes you up your game.”

Maria’s television and film credits include: *Downton Abbey*, *Dexter*, *The Tudors*, *Sorted*, *Hide & Seek*, *Tara Road*.

## Celia Imrie plays Grace Rushton

*A member of the new industrial class whose rise to power and wealth over the previous decade has unsettled the hegemony of the landed aristocracy. Travelling with her husband Joseph and her Pekinese dog, she is regarded with barely disguised horror by the old money in First Class.*

Celia Imrie made a surprising discovery before she began filming. And it left her wondering if she is related to one of the men behind the White Star Line, the owners of Titanic.

“Strangely, I’d been to the Titanic exhibition when everybody else was Christmas shopping, because I loathe shopping,” she explains. “At the outset of their tour, each visitor is given a replica boarding pass which bears the name: “Ismay, Imrie & Co.”

That was the parent company of the Oceanic Steam Navigation Company, more commonly known as the White Star Line.

William Imrie died in 1906. He was a Liverpool ship owner and had formed a partnership with Thomas Ismay. Thomas’s son Bruce Ismay later travelled on Titanic as then chairman of the White Star Line.

“They gave me a boarding pass and there was my name - Imrie - on it, which is quite extraordinary. I didn’t notice it until I came out at the end. So that set me off investigating my family history,” adds Celia.

“Now I’ve also just discovered that I’m connected by marriage to the Duff Gordons. My cousin by marriage was his great-grandmother.

“Sir Cosmo and Lady Duff Gordon were on board Titanic and feature in this drama. Emerging from make-up in full costume, Celia says: “We’re all fascinated by the story of the Titanic. It’s an unbelievable thing to have to try and imagine, isn’t it?”

She continues: “I play Grace Rushton, who I think is adorable but the rest of the company don’t. She’s been bought this very expensive ticket by her husband and she’s terribly overexcited about the whole thing.

“But her husband is in trade and she’s not a toff. They’ve got the money but not the class. The rest of First Class are so rude about her, even though she doesn’t quite realise it. She doesn’t understand why she’s not been invited to the posh parties. She’s a great innocent.”

Shunned after a few days of the maiden voyage, the Rushtons are left at their table alone.

“She’s furious, quite hurt and doesn’t understand. In her view they’ve paid for their tickets, why can’t they have the same privileges? People are unkind and talk about ‘the dreadful Mrs Rushton.’”

Grace’s Pekinese dog caused unforeseen problems during filming.

“It’s very hard because you’re pretending to be freezing cold when it’s boiling hot in the studio. But I can do that. Except underneath my arms is this little dog who is giving the entire game away by panting!”

Celia loves the sea and has travelled across the Atlantic on the Queen Mary. “It’s marvellous. I’ve been three times and it’s the only way to travel. It’s so romantic. The first time I got on I couldn’t get over it and I quite understood why all these movie stars – like Marlene Dietrich and Noel Coward - did it.

“The sad thing about Titanic is they were so near the end in New York, so near home. On the Queen Mary you go past the site of the sinking. You see it on the map where it’s underneath you, which is a bit spooky.”

Would she have bought a ticket for Titanic’s maiden voyage?

“Oh yes. I absolutely would. If I’d been able to afford it. But I’d like to have had a reason to get to the other end, rather than just go on it. The thing about liners is you are going somewhere.

“I can’t believe the chivalry of the men back then, which was very evident - to stand by and let all the women and children go first. That wouldn’t happen now.

“What would I have done? I think I’d have trodden on everybody’s head and got out. I’m ashamed to say such a thing but I’m afraid I think I might. The survival instinct in our being is huge.”

Celia’s previous credits include Kingdom, Cranford, The Road To Coronation Street, Nanny McPhee and many collaborations with Victoria Wood, including Acorn Antiques. The costumes for Titanic helped her capture the role of Grace on board the doomed ship.

“I’m wearing my corset today and it helps because you walk in a completely different way. Having all the costumes to wear, having all the props and having the marvellous First Class dining room, your job is halved because you don’t have to imagine it. You’re just there.”

Fate played a part in who survived the disaster.

“There are those cases of people who just missed the Titanic or gave their ticket to someone else - it must make you feel so weird when you hear the news, that it so easily could have been you.



“There was a piece of ice in the exhibition and they invited you to put your hand on it. Even in that short amount of time it was unbearable. That’s what they had to put up with.

“There was also a terribly good exhibition in Southampton which I went to - and at the end it goes, ‘Then suddenly there were no lifeboats, no voices, no boat.’ It’s very chilling.”

Celia’s television and film credits include: *Hacks, Lewis, Cranford, St Trinian’s and St Trinian’s 2: The Legend of Fritton’s Gold, Kingdom, After You’ve Gone, Calendar Girls* and *Bridget Jones’s Diary*.

## Sylvestra Le Touzel plays Lady Duff Gordon

*A divorced London fashion designer married to Scottish baronet and Olympic fencing silver medallist Sir Cosmo. His survival, along with his wife, will prove controversial, as will their alleged reluctance to allow their lifeboat to return to pick up survivors.*

Sylvestra Le Touzel was mindful of one member of her own family when researching and filming her role on Titanic.

Her grandfather Sydney Le Touzel was a crew member on the liner Lusitania, attacked by a German U-Boat in May 1915 as it sailed from New York to Liverpool.

It sank within 18 minutes of being hit by a torpedo off the coast of Ireland. A total of 1198 people died.

“The story is that Sydney found an upturned lifeboat with a small boy on it and my grandfather managed to get on the boat and he sculled for a long time,” she explains. “That’s been in the front of my mind because of the boy he saved and also because there was no provision for him. My father told me that when my grandfather was rescued and reached the docks they gave him a blanket and said, ‘Well, walk up there to the Seamen’s Mission.’ And that was it.

“The level of communication was so different from what we would expect now. It’s an extraordinary thing. And then he had to help identify the passengers. It had an enormous effect on him. He never went back to sea, let’s put it like that.”

Sylvestra plays Lady Duff Gordon, a real person who was a leading fashion designer known as Lucile, travelling on Titanic with her husband Sir Cosmo Duff Gordon.

“They didn’t intend to sail on the Titanic but they were offered tickets at the last minute. And she says in a book she wrote later that she had a bad feeling about it. She felt very superstitious the whole time.”

Lady Duff Gordon is looked down on in First Class because she is a businesswoman.

“She thinks she shouldn’t be looked down upon at all. She’s a very high class designer of clothes for the aristocracy on the level of the designer of Kate Middleton’s royal wedding dress, for example.

“Part of her business is in New York, where she was a big influence and went on to become a designer for Broadway shows, including the Ziegfeld Follies. She was a very significant person.”

Having survived the Titanic disaster, the couple became the focus of allegations that they had ordered crew members not to row their lifeboat back for survivors in case it became swamped.

Sylvestra says filming the lifeboat scenes was “upsetting” and all too realistic.

“It wasn’t hard to imagine in the dark. Also thinking of my own grandfather who had been in a shipwreck and survived. I didn’t know him - he died before I was born. But I’ve often wondered what it must have been like for him. And I tried to imagine that when I was on the lifeboat.”

She continues: “I can absolutely understand the sheer fear of being out in the Atlantic in a small rowing boat, freezing to death. I don’t know how you would be capable of rational thought. It’s a terrifying situation with no guarantee that you’re going to survive.”

Born in Kensington, London, Sylvestra has family roots in the British Channel Islands, where Lucile spent part of her childhood.

“Our family originally came from France. They escaped the Huguenot persecutions in the 17th century and settled in Jersey.”

Her acting CV includes roles in *Appropriate Adult*, *Northanger Abbey*, *Between The Lines* and *Mansfield Park*.

“I knew *Titanic* would be a huge epic. And so it is. It’s that gigantic scale of the ship itself and the tragedy that we’re trying to capture. I was intrigued when I first read the script and found it very moving.

“Since I worked with Mike Leigh I discovered the virtue of trying to find out as much as you can about your own character and as little as you need to know about everyone else. And so when I went to the script readthrough I was very moved to hear the stories told.”

The sinking cast a shadow over some of those who survived.

“Lucile’s husband was terrible affected by what happened and the way history interpreted what happened in their lifeboat. He carried it with him for the rest of his life and it must have affected their marriage and relationship.

“She promised when he died that she would try and set the record straight and I think that was part of the motivation behind her writing her memoirs.

“She became a very successful theatre and film costume designer. So I think she was a very resilient woman, the kind of person you would say was a life force. That sustained her and carried her forward and she did have a time of great renown.

“But it also makes you think of all those who did not survive. Those lives cut short. And what might have been.”

Sylvestra’s television and film credits include: *The Iron Lady*, *Appropriate Adult*, *New Tricks*, *Case Histories*, *Lewis*, *Accidental Farmer*, *Doc Martin*, *Happy-Go-Lucky*.

## Miles Richardson plays John Jacob Astor

*John Jacob Astor was an immensely wealthy American, part of the old money society, whose family's riches were accumulated a century before in opium, fur and real estate. He is travelling with his pregnant young wife Madeleine - their marriage came as rather a shock after his divorce from his first wife Ava. They are returning to the USA after an extended honeymoon in Europe and Egypt.*

"He's the richest man on Titanic. He was the Bill Gates of his day," points out Miles Richardson.

"When the news broke some of the headlines in America read, 'John Jacob Astor Drowns In The Atlantic.' Not, 'The Titanic Sinks.'"

JJ Astor is one of the most well known of the real life characters who actually sailed on the liner.

Distinguished star of stage and screen Miles says he found Astor intriguing.

"He was a very interesting man, considering he was a third generation of millionaire. Astor didn't just sit idly by. He was an inventor and wrote science fiction, which was way ahead of its time. And, of course, founded the Astoria hotels which are all over the world."

Miles certainly looks the part, even when relaxing between scenes. "I grew the moustache. Six weeks to get it looking quite impressive," he smiles.

"Nobody wants a stick-on one. They're dreadful. Especially as I knew I was going to go into the water. And then you have to take it off to eat lunch and put it back on again. So I grew my own. But as soon as this is finished, believe you me, it's coming straight off!"

Like his colleagues, Miles was impressed when he first arrived at the film studio.

"I think everyone in the cast went 'wow' when we first saw the set. But it's not just the outside decks of the Titanic that are impressive, it's the inside as well. My favourite bit is the Third Class Dining Room which looks like it's been there forever and is so realistic. Especially with the low ceilings.

"It's all as impressive almost as the ship itself must have been. You get the scale of the whole thing and think, 'This was vast.' I've been joyfully touring people around when they've come to visit and showing it off as if it's mine.

"I remember documentary film of them finding the wreck on the sea bed and the windows in the First Class Dining Room still intact two-and-a-half miles down. To then come on set and see the same windows reproduced is very evocative.

“We’ve all been very good and not stealing the crockery, because we all want to take a souvenir. The temptation is very much there.

“I’d like one of the Third Class plates because they are very plain. They just have the White Star Line logo on them. The First Class plates are a bit glitzy for my liking. And Third Class is more poignant in a way because of the amount of people from there who died.”

Astor’s decision to divorce and then marry an 18-year-old woman was frowned upon by society.

“But he’s not been ostracised like others. He’s still allowed at the Captain’s table and is fairly relaxed.”

After the ship hits the iceberg, Astor asks if he can accompany his pregnant wife in a lifeboat. But he stays on board Titanic and drowns.

“It’s actually nice to have your character’s death portrayed in something like this because so many people just disappeared from the ship. To actually have a definite full stop is a bonus for an actor.”

What does he think of the crew order at the time that only women and children should get into the lifeboats?

“It was understood to be the thing to be done and I don’t think Astor would have batted an eyelid. But I would have found a wig and a dress and I would have been on that lifeboat. Absolutely. I don’t care what people would have said afterwards.”

Ready for his next scene, he adds: “It’s quite a thing to think that this is being screened exactly 100 years after the Titanic sank. It’s amazing how much fascination there still is for the story.

“It’s special to be in something that is so prestigious. It will be one of those things that people will talk about for a long time afterwards.”

Miles’ television and film credits include: *Come Rain Come Shine*, *Dirk Gently, Flushed Away*, *Agatha Christie’s Marple*, *Doctors*, *Midsomer Murders*, *Cambridge Spies*, *The Inspector Lynley Mysteries*.

## James Wilby plays Bruce Ismay

*Chairman of the White Star Line, one of the foremost companies in the golden age of transatlantic crossing and the owners of Titanic, the world's largest and most technically advanced ocean liner. His conduct on the night of April 15 1912 will earn him the tabloid soubriquet of the Coward of the Titanic and effectively end his career.*

Titanic's maiden voyage should have been the pinnacle of Bruce Ismay's career. But it ended in disaster and personal disgrace.

"I don't think many people know much about him, apart from the fact that he was called The Coward of the Titanic," ventures James Wilby.

Ismay's downfall in many people's eyes came when he stepped into a lifeboat amid claims that women and children were still on board his ship.

"I don't judge people if I'm acting them," insists James. "But I do think he's been hard done by. I certainly won't label him as a coward. Should he have gone down with the ship in a ludicrously honourable way? I won't judge anybody in a situation like that.

"I've done a fair amount of research. I read his statement to the official inquiry in New York, where he says he'd loaded a number of other boats and this particular boat he was loading with a fellow passenger.

"They got everybody on the lifeboat and there was no-one else on deck at that point. So he and the fellow passenger got in and the boat was lowered. Which is a very different interpretation to him jumping on the first boat he could.

"There's a space there and he takes it. Was it a premeditated thing? For me, it's not. It's opportunistic. Maybe he regrets it from the moment he does it? But it's too late then.

"If it was me, I'd be on the lifeboat. I wouldn't be shoving women and children out of the way. But I'd be getting on a lifeboat. No doubt about it."

Titanic carried 20 lifeboats - 14 standard wooden boats, two emergency cutters and four collapsibles. Although this was legal under British Board of Trade regulations, they only had space for around half the passengers and crew on the "unsinkable" Titanic. Ismay refused to carry more lifeboats as they would spoil the vistas on deck. In the event, the available lifeboats were not full to capacity when they were launched.

"They didn't expect these ships to sink. And if they did it would be a collision with another boat, so there would be another vessel there. They just didn't expect what happened to happen," adds James.

Although all the safety precautions are in place, it's no easy task to step from the top deck of the Titanic set on to a lifeboat hanging from small cranes known as davits over the side of the liner.

"It's weird. I am frightened of heights but not as an actor," smiles James. "It's extraordinary. There's a thing we call Doctor Theatre and there are things you can do as an actor that you would never dream of doing as a normal person. So I just stepped in the lifeboat.

"I don't think I've ever seen a set quite like this. It's a brilliant piece of design and a pleasure acting on it. Some sets do that to you. There's an incredible reality about it. A lot of the times in a studio you don't quite believe it. The walls are slightly flimsy. But you believe this one. The attention to detail is unbelievable."

How did he find filming the water scenes for Titanic?

"It was quite eerie. But I do a lot of sailing so being in a boat doesn't worry me. I've been a keen sailor for 28 years. I married into a sailing family so they have a boat. I go out every year and take the family. We're on a 40-foot yacht. A liner is very different."

Having seen the iceberg, the crew made a desperate effort to change course and avoid it. "On a yacht you can put the helm over and it would swing instantly. Whereas these big beasts take a long time before the helm has an effect on the course."

He adds: "Even as a child, all kinds of weird thoughts used to go through my head about Titanic. How could an iceberg break a boat that size?"

"And the idea that it sank - all those people swimming on the surface were to be sucked down. That used to haunt me as an idea. There's an endless fascination with Titanic."

James' television and film credits include: *We Need to Talk About Kevin*, *Secret Diary of a Call Girl*, *Agatha Christie's Poirot*, *The Last Day's of the Raj*, *Gosford Park*, *A Tale of Two Cities*.

## Brian McCardie plays First Officer Murdoch

*Previously Chief Officer, Murdoch finds himself demoted to First Officer when Henry Wilde is brought in on the pretext of his previous experience in Olympic - despite the fact that Murdoch too has sailed as an officer in that same ship.*

Glasgow-born actor Brian McCardie made a poignant journey after he got the role of Titanic's First Officer.

"William McMaster Murdoch is from a place called Dalbeattie in Scotland and he's seen there as very much a hero," explains Brian.

"It's a tiny little seaside town where there's a memorial plaque in tribute to Murdoch, who is said to have helped try and rescue others to the end.

"I drew inspiration while I was there from looking out to the sea. He left for that sea when he was 15. His father was a sea captain, his grandfather's four brothers were all sea captains. And he spent his life at sea."

Murdoch was the officer in charge on the bridge of Titanic when the iceberg was spotted and a desperate attempt was made to avoid it.

"He is said to have given the order 'hard-a-starboard' to try and avoid the collision. And there's debate about whether that actually caused the accident to be worse.

"If the front of the ship had hit the iceberg head on, the damage may have been very limited. But it scraped along the side of the iceberg and gashed the hull, fatally flooding Titanic.

"He was acting under the best of intentions. Plus he had genuine concerns about them going so fast in an area where there could be icebergs.

"I listened to survivor accounts and one sailor who said that when you're in an area with ice you can smell it. There's a keenness in the air. Murdoch was full of trepidation about it."

Some previous portrayals of Murdoch have depicted him killing himself before the ship sank. But Titanic experts maintain the evidence does not support this story.

Brian comments: "He's not been portrayed particularly well in some other dramatisations.

"After the sinking there were two witnesses who said they saw him shoot himself. But there are a host of other witnesses who say, 'No, he didn't shoot himself.' So I think he's been ill served. The people of Dalbeattie are very proud of him.



“He was responsible for saving many of the survivors because he took the decision that not only women and children would be allowed on the lifeboats - if there were no more women or children around then men could get on some of the lifeboats as well.

“I hope this portrayal may rehabilitate him because it shows his doubts about the captain’s decision making while Murdoch remained completely professional and loyal. He had serious doubts - and after the ship hit the iceberg he did try to save as many lives as he could.”

Murdoch is at the centre of scenes of panic on deck.

“He fires a gun out to sea to try and bring people to their senses because they were going to rush him and there aren’t enough lifeboats. He’s trying to help them and save them.

“That’s one of those mob rule situations where if he didn’t fire that gun they would probably tear him limb from limb. People were panicking that they were going to die.”

After being cast he was keen to research both Titanic and the real life character he was about to play.

“It’s like opening a Pandora’s Box. There are hundreds of websites and links. I read a huge amount but there’s a point where you’ve just got to draw a line.”

Did he get a feeling for the sort of man Murdoch was?

“Yes. There’s an implicit danger with actors of, ‘Don’t play the job, play the person doing the job.’ But I think Murdoch was someone who was defined by their job. He’s very much a dedicated sailor.

“He started at the bottom and rose very quickly up the ranks. He took all of his Master’s and competency exams very young and very early. They called him a rising star of the White Star Line.

“My own theory is that Henry Wilde, the man brought in to become Chief Officer for that maiden voyage, was being groomed to take over from Titanic’s Captain Smith. But I think Murdoch would have got one of the other ships and ended up being a captain of the Olympic or whatever.”

Brian says wearing the uniform of a Titanic officer helped him capture the character, as did the set.

“Yes, very much so. He was only five foot eight but he seemed much taller because he held himself fairly erect.

“As long as you’re prepared to make the leap of imagination then as soon as you walk on to the set you go, ‘This is what it was like.’ You’re actually on the Titanic. Filming

those scenes of panic on deck is also not that difficult to act when 80 extras are running towards you screaming.”

He adds: “The fact that this is being screened exactly 100 years after the sinking makes it even more poignant.

“When you look into the story you realise how idiotically tragic the whole episode was. The confluence of coincidences and minor mishaps that all came together to sink the unsinkable ship.”

Brian’s television and film credits include: *Case Histories*, *Taggart*, *The Damned United*, *Shameless*, *Lilies*, *Speed 2*.

## Sophie Winkleman plays Dorothy Gibson

*The 22-year-old Dorothy Gibson established herself the year before as one of the first stars of the silent movie era, with such popular hits as Miss Masquerader and Hands Across The Sea. She is travelling back to the USA with her mother after a vacation in Italy. Within a month of the disaster she will have written and starred in Saved From The Titanic, playing herself.*

A voice from the past echoed down the telephone line when Sophie Winkleman researched her role as American film star Dorothy Gibson.

“There’s a library in America that has recordings of her voice and I got them to play me a couple over the phone,” recalls Sophie.

“It wasn’t terribly clear but I heard her voice. The accent was very different in that early part of the century. There was an excitability to it, a determination and an ambition that was probably rare then, even for an American and certainly for a woman.”

Depicting a real life passenger brought extra responsibility. “It’s an extraordinary feeling playing someone who had been on the boat and survived but gone through a lot of the horror of it. That was very potent and thought-provoking.

“It was quite an emotional experience. Some parts you do, you go home from the set, you’re in a hotel and you’re you again in your own life on your mobile phone calling home. This was different. You’d go back quiet. Especially after the lifeboat scenes in the water tank.

“Of course there were camera lights and I’m not remotely comparing it to the real thing. But it was very eerie with the vast expanse of black water and not being able to see anything. You really did get a feeling of the terror that must have gripped all those passengers. The primal terror of losing your life.

“An actor’s job is to have empathy and slip into the experience of someone else. And I think we were all very shaken by it. Also scrambling off the ship into the lifeboats. Who would get a lifeboat and who wouldn’t? It brought home how appalling the class differences were then as well. If you had lots of money and were rather grand you had a better chance of escaping.”

London-born Sophie is the half-sister of British TV and radio presenter Claudia Winkleman and married to Lord Frederick Windsor, the son of Prince and Princess Michael of Kent. She is currently based in Los Angeles filming the role of Zoey in Emmy Award-nominated sitcom Two And A Half Men.

Why was she keen to take her Titanic role?

“I thought it was exciting that a new re-telling was about to happen, especially in the hands of Julian Fellowes. I’ve always been fascinated by the glamour and the horror

of it. It's such an extraordinary phenomenon and tragedy. I wanted to know more about the people who really were on board and what it must have been like.

"I very much admire Julian and his writing. This also had a huge cast and I like being part of a collective. I'm used to it. I've done lots of plays. It's quite good for an actor's ego to be one square in the patchwork quilt and I really enjoyed it.

"We all knew that we were painting one of the shades in the spectrum. It was a very good feeling and seemed to embody the true spirit of acting. We were all delighted to be part of it and felt quite a responsibility to tell the story as well as we could."

Just one of Dorothy's films has survived to the present day. "She was a pioneer and very creative. She wasn't just a muse or an actress. She sang and she danced, also making her own film about the Titanic immediately afterwards.

"There was a boldness to her. So it made sense that she made her own film about it. She was quite an entrepreneur in her way and a one-woman show. An interesting sparkling player.

"Dorothy was very unusual, funny, glamorous and the highest paid movie actress in the world when she retired. That's pretty impressive. She does seem to have had an extraordinary charisma with many strings to her bow."

The Hoboken, New Jersey-born silent movie star wasn't bothered by issues of class.

"There was a braveness and a complete lack of care about those tentative egg shells that the British stepped on, not to do the wrong thing or pick up the wrong fork. She would have laughed at all that. And that was fun to play. There's something liberated about her that was different from a lot of the other passengers. She was in the arts and not from a terribly grand family like some of the other Americans on board."

Dorothy was a controversial figure later in life when she became a Nazi sympathiser. "That wasn't an ideal moment for her. Reading as much as I could about her, she seemed to be terribly keen for new experiences and to dive into all sorts of different adventures.

"Of course I'm not absolving her of the awfulness of being a sympathiser to that movement but I think she would probably have been keen to know what was going on and be a part of it."

Sophie was impressed by the Titanic set in Budapest. "The ship was stunning. Beautifully crafted. We all felt something special walking on to that set. It was very strange. You suddenly felt you were somehow playing a part in what had happened. You were part of the play of it.

"It was a very strange atmosphere on board. From having been giggling in the make-up room, we'd step on to the set and on to the ship and a quiet descended. I don't

know if it was a respect for it or a sudden very strong feeling for what had happened. But I think everyone felt it. It was extraordinary.

“We also filmed interiors in an old government building in Budapest. A very beautiful old building. It was cleverly done and you definitely got the feeling that you were on a splendid ship.”

Dorothy had the presence of mind that freezing cold night to take a bottle of brandy with her into the lifeboat. “I love that about her. She was definitely a very smart cookie. Her antennae are always quivering.

“Stepping into the lifeboat brought the whole experience to life as well. They were moving around and everything was happening terribly fast. Being lowered down in the lifeboat into the black water to goodness knows what.”

Sophie’s previous screen credits include *Peep Show*, *Harry and Paul*, *Shattered*, *100 Questions*, *Robin Hood* and *Death In Paradise*.

She’s due to appear at the end of April 2012 in Eric Idle’s latest musical *What About Dick?* over four nights at the Orpheum Theatre in Los Angeles. The production being filmed for future release also stars Russell Brand, Tracey Ullman, Billy Connolly, Tim Curry, Jane Leeves, Eddie Izzard and Idle himself.

# TITANIC CHARACTER BREAKDOWNS

**\*denotes historical characters**

## **Hugh, Earl of Manton (Linus Roache)**

Head of the Manton family, with the confidence and charm born of several centuries of aristocratic breeding. But his past contains an unexpected secret.

## **Louisa, Countess of Manton (Geraldine Somerville)**

Hugh's wife, whose aristocratic Anglo-Irish family background causes an instant chemical reaction in Muriel Batley. Her relationship with her daughter Georgiana is not made easier by their similarities.

## **Lady Georgiana Grex (Perdita Weeks)**

The Mantons' daughter. She has inherited her mother's self assurance, but she still has the impetuosity of youth. Her involvement with the Suffragette movement, and her arrest during one of their demonstrations, make it a matter of urgency for her parents to spirit her away to New York.

## **Barnes (Lee Ross)**

Lord Manton's valet. He's easy going, resourceful and generous, but he is an infuriating presence for...

## **Watson (Lyndsey Marshal)**

Lady Manton's lady's maid, whose sense of what is right and proper does not include what she considers to be Barnes's lack of standards. But Watson, like Lord Manton, has a secret.

## **Paolo Sandrini (Glen Blackhall)**

One of the many Italians who left their native country in the twentieth century's first decade to better their prospects. He is desperate to find a way to accompany his brother Mario to the New World, where he dreams of a new life.

## **Mario Sandrini (Antonio Magro)**

Paolo's brother, a stoker on Titanic, who manages to blag his brother on to the ship as a steward. Mario's practical approach to life contrasts with his brother's dreams.

## **Annie Desmond (Jenna Louise Coleman)**

A young stewardess in Second Class. She is one of Paolo's dreams, and despite their contrasting temperaments and his unorthodox approach, there is something about him that attracts her.

**John Batley (Toby Jones)**

An Irish lawyer who moved to London as a young man with the world at his feet and joined the distinguished firm that handles Lord Manton's affairs. But things have not worked out as he would have wished, and he has had to settle for a role as a discreet and trusted servant of the aristocracy.

**Muriel Batley (Maria Doyle Kennedy)**

John's Irish wife has had her dreams crushed by the failure of his career and their inability to have a child. A life in Croydon is not what she anticipated, and she has found his role as the errand boy of her country's historic oppressors increasingly hard to bear. The trip to New York, albeit in Second Class, promises to be a welcome respite, but the encounter with the patrician Lord Manton and his Anglo-Irish wife is for her the final straw.

**Jim Maloney (Peter McDonald)**

A Belfast engineer working on the Titanic's fitting out. He sees no future for his family as Catholics in the fervently Protestant Ulster, despite the imminent arrival in the House of Commons of the third attempt at an Irish Home Rule Bill. His expertise in the new art of electrical wiring leads to an unexpected offer of a free passage to New York. The drawback is that it's in steerage...

**Mary Maloney (Ruth Bradley)**

Jim's attractive and loyal wife. She's used to following Jim's lead, and she accepts the uprooting of her family and the discomfort of a steerage passage with their four young children with equal grace. But she is about to have an encounter that will turn her life upside down.

**Peter Lubov (Dragos Bucur)**

A dark and charismatic stranger described by Officer Lightoller as looking like the wandering prophet. He is determined to leave behind the violent social upheaval in Europe in which he has played a part, but his past is about to catch up with him.

**Grace Rushton (Celia Imrie)**

A member of the new industrial class, whose rise to power and wealth over the previous decade has unsettled the hegemony of the landed aristocracy. Travelling with her husband Joseph and her Pekinese Suki, she is regarded with barely disguised horror by the old money in First Class.

**Harry Widener\* (Noah Reid)**

The son of an immensely wealthy Philadelphia family, travelling back to the US with his parents. He is immediately attracted to the headstrong and impulsive Georgiana, and his intelligence and humour prove a good foil for her self-confident impetuosity.

**Thomas Andrews\* (Stephen Campbell Moore)**

The nephew of Harland and Wolff's chairman, Lord Pirrie, Andrews replaced Alexander Carlisle as Titanic's designer. He is concerned about some of the design and quality control issues – amongst them the reduction in the number of lifeboats

from Carlisle's original plans – but his misgivings are swept aside by Bruce Ismay and the need to have Titanic ready for her maiden voyage.

**Bruce Ismay\* (James Wilby)**

Chairman of the White Star Line, one of the foremost companies in the golden age of the transatlantic crossing, and the owners of Titanic, the world's largest and most technically advanced ocean liner,. His conduct on the night of 15 April 1912 will earn him the tabloid soubriquet the Coward of the Titanic and effectively end his career.

**Lord Pirrie\* (Timothy West)**

Lord Pirrie is the chairman of Titanic's builders Harland and Wolff. A hard taskmaster, but also a Liberal and a supporter of Home Rule, he employs Catholics as well as Protestants in his shipyard despite strong opposition in Belfast. But his overriding concern is to have Titanic fitted out in time for her sea trials and the maiden voyage that is due to follow only a few days later.

**John Jacob Astor\* (Miles Richardson)**

The immensely wealthy American, part of the old money society whose family's riches were accumulated a century before in opium, fur and real estate. He is travelling with his pregnant young wife Madeleine – their marriage came as rather a shock after his divorce from his first wife Ava, and they are returning to the USA in the hope that their extended honeymoon in Europe and Egypt will have allowed things to calm down.

**Benjamin Guggenheim\* (David Eisner) and Madame Aubart\* (Joséphine de La Baume)**

Guggenheim is another American of great wealth, this time from his father's mining empire. Guggenheim is openly travelling with his French mistress, Madame Aubart, a cause of much scandal. Guggenheim's stoical and ironic response to the events of 15 April 1912 will make him a legend in Titanic folklore.

**Dorothy Gibson\* (Sophie Winkleman)**

The 22-year-old Dorothy Gibson established herself the year before as one of the first stars of the silent movie era, with such popular hits as *Miss Masquerader* and *Hands Across the Sea*. She is travelling back to the USA with her mother after a vacation in Italy. Within a month of the disaster, she will have written and starred in *Saved from the Titanic*, playing herself.

**Margaret 'Molly' Brown\* (Linda Kash)**

Dubbed the Unsinkable Molly Brown after her death thanks to her exploits in one of Titanic's lifeboats, Margaret Brown's fortune was made when the engineering skills of her husband JJ helped his company strike gold. By the time of her trip on Titanic she is already a well-known philanthropist, and she, like Benjamin Guggenheim, has entered Titanic folklore.

**Bessie Allison\* (Olivia Darnley)**

A young American mother travelling in First Class with her husband Hudson, young daughter Loraine and baby Trevor. When the evacuation begins, she is separated



from baby Trevor, who is in the care of nanny Alice Cleaver, and refuses to leave the ship until he can be found.

**Sir Cosmo and Lady Duff Gordon\* (Simon Paisley Day) (Sylvestra Le Touzel)**

A prominent Scottish baronet and Olympic fencing silver medallist, Sir Cosmo entered a slightly risqué marriage in 1900 with a divorced London fashion designer whose sister, Elinor Glyn, was noted for her erotic fiction. His survival, along with his wife, will prove controversial, as will their alleged reluctance to allow their lifeboat to return to pick up survivors.

**Captain Smith\* (David Calder)**

Captain Edward J. Smith is an experienced and distinguished sea captain, whose many commands include that of Titanic's sister ship Olympic. However, evidence suggests that his desire to complete a successful maiden voyage by docking early in New York will lead to Titanic maintaining a speed that will prove unwise amidst the Atlantic ice floes.

**Chief Officer Wilde\* (Will Keen)**

Wilde was Chief Officer for Captain Smith in Olympic, and is drafted in at the last minute to fulfil the same role on Titanic at Captain Smith's behest. This sudden change of personnel causes the so-called 'officer reshuffle', which reassigns the rank and duties of the other officers just before the ship sails – not helpful when disaster strikes.

**First Officer Murdoch\* (Brian McCardie)**

Previously Chief Officer, Murdoch finds himself demoted to First Officer when Henry Wilde is brought in on the pretext of his previous experience in Olympic – despite the fact that Murdoch too has sailed as an officer in that same ship. Murdoch is the officer in charge on the bridge when Titanic encounters the iceberg.

**Second Officer Lightoller\* (Steven Waddington)**

Famously portrayed by Kenneth More in *A Night to Remember*, Officer Charles Lightoller is regarded as one of the heroes of Titanic thanks to his diligence and his calm demeanour during the evacuation. It is a deserved reputation, but he is also responsible for the loading policy that will send the lifeboats down at well under their full capacity, with a significant effect on the number of passengers offloaded.

**Fifth Officer Lowe\* (Ifan Meredith)**

The young Fifth Officer is celebrated for gathering several lifeboats together into a pontoon, in order to empty one and return in it to search for survivors, despite the fears that anyone doing so might be swamped by hordes of the drowning.

# TITANIC

## EPISODE SYNOPSES

### EPISODE 1

Prologue. We briefly encounter a number of our characters, from all walks of life, as they ready themselves for their fateful voyage on the Titanic.

London, April 1912. Hugh, Earl of Manton uses his government connections to free his daughter Georgiana, who has been arrested in a suffragette demonstration. To keep her out of trouble, he also uses his influence with Bruce Ismay, chairman of the White Star Line, to obtain a passage for Georgiana on the maiden voyage of the new liner Titanic, accompanying Hugh and his wife Louisa to New York.

On the train to Southampton the Mantons encounter Irish lawyer John Batley, who works for Hugh's law firm, and his wife Muriel. They will be travelling in Second Class. Hugh invites them to tea in First Class, although it's clear that Anglo-Irish aristocrat Louisa and Muriel have taken an instant dislike to each other.

Southampton, Wednesday 10<sup>th</sup> April 1912. Amongst those boarding are young Italian crew members Paolo and Mario Sandrini and Irishman Jim Maloney, intent on smuggling his wife Mary and their children into a single steerage cabin to avoid them being split up. That evening the Mantons are served at dinner by Paolo, and joined at their table by Captain Smith and other First Class passengers, including the American multi-millionaire John Jacob Astor and his pregnant young wife, Sir Cosmo and Lady Duff Gordon, film star Dorothy Gibson and the nouveau riche Grace Rushton and her husband.

Meanwhile their servants, Barnes and Watson, are dining with the other First Class servants in their own dining room, served by the young cabin steward Annie Desmond. There is some friction between the English and American staff, and during some after-dinner horseplay started by Barnes, Watson's book, a present from her father, is accidentally torn, much to her distress.

Georgiana is seated at dinner next to the wealthy young American Harry Widener. Later they dance to the popular Autumn Waltz, and despite their differences a mutual attraction is apparent. Jack Thayer, another young American, cuts in and later dances with Dorothy Gibson. When he is ignominiously summoned to bed by his mother, the charming Second Officer Lightoller saves Ms Gibson from any embarrassment by dancing with her himself. Paolo shares an illicit drink with his brother Mario, and narrowly avoids an altercation with the bullying Chief Stoker Billy Blake.

Sunday 14<sup>th</sup> April 1912. The Manton's tea party is not a great success. Muriel asks a pointed question about Hugh's position on the Irish Home Rule Bill, and the hostility between her and Louisa, coming as they do from opposite ends of the Irish social and

political spectrum, could be cut with a knife. However the relationship between Harry and Georgiana is developing as they stroll together on the ship's deck. Later that night the ship's designer, Thomas Andrews, is playing cards when he feels a sudden impact. Together with Captain Smith he hurries to investigate. To their horror, a brush with an iceberg has torn a series of gashes in the side of the Titanic that stretch as far as the boiler rooms.

Sometime later, Hugh and Louisa are awoken by the absence of engine noise. Hugh encounters Lightoller, who advises him to get his family into their lifejackets and up on deck. As they make their way past a crowd of passengers fighting to extract their jewels from the Purser's office, a chance remark of Louisa's triggers a violent verbal assault from Muriel, infuriated by her patrician arrogance, in the midst of which Muriel implies that she knows a guilty secret about Hugh.

The steerage passengers are held below, including Jim and Mary Maloney and their children. On deck the loading of the lifeboats is not going smoothly. Lightoller rigorously enforces the rule of women and children only, and the boats are lowered less than full because of his concerns about their ability to support a full load without splitting whilst being winched down. Paolo and Annie, helping with the evacuation, try in vain to stop the Duff Gordons ordering their boat away with hardly anyone aboard. Grace Rushton refuses to enter a boat at all without her pet dog Suki. Young American mother Bessie Allison has lost her strangely possessive Nanny Alice and baby son Trevor.

The band leader recognises Georgiana from the dance, and offers to play her favourite tune, the Autumn Waltz. Georgiana spots Nanny Alice descending in a boat with baby Trevor. Louisa refuses to get into a boat with Dorothy Gibson, who is clutching a bottle of brandy. US multi-millionaire Benjamin Guggenheim, having seen off his French mistress, retires with his servant Giglio to the First Class saloon. Hugh and his family cannot find another boat with any spare places, and Hugh upbraids Lightoller for his loading policy, which he says will condemn hundreds of passengers to death. Harry and Georgiana share a brief moment together before he has to bid goodbye to his mother, who is in a boat with the Countess of Rothes and Molly Brown and is desperately anxious for her son.

Hugh finally locates one of the last of the boats, but Louisa will not leave without him. Georgiana is determined to stay with her parents, but Harry physically lifts her into the boat. As she cries out to her mother, and Hugh pleads with Louisa to save herself for his sake, Louisa is faced with an impossible choice...

## EPISODE 2

Belfast, March 1912. Workers enter the Harland and Wolff shipyard past angry Protestant Unionists, incensed by the prospect of Irish Home Rule. Inside the yard designer Thomas Andrews and shipyard chairman Lord Pirrie are concerned about slow progress on the fitting out of the new liner Titanic. They talk to electrical engineer Jim Maloney, a middle class Catholic. Maloney needs to recruit his own team with the expertise to get the job done, but they are Catholics and Lord Pirrie is under pressure to get rid of his Catholic workers. Jim despairs at the sectarian divide, and wants to get away from Ireland. Andrews offers him a deal – a steerage passage on Titanic with his family if he gets the wiring done on time. In a meeting with Pirrie and White Star Line chairman Bruce Ismay Andrews expresses his concern that corners are being cut in the construction. Ismay angrily dismisses his assertions.

Southampton, Tuesday 9<sup>th</sup> April 1912. After the sea trials, Captain Smith shuffles his crew, causing some confusion as the officers are assigned new duties. The following day, cabin steward Annie Desmond prepares for the first passengers, and encounters newly-recruited Italian waiter Paolo Sandrini. Meanwhile Jim Maloney smuggles his wife Mary and their children into a single steerage cabin to avoid them being split up, facing down steward John Hart to do so. At dinner in First Class, Paolo serves the Mantons' table, winking at Georgiana. She's amused, but the Chief Steward is not.

In steerage, Jim falls into conversation with the taciturn Peter Lubov, another man escaping his past. Jim introduces Lubov to Mary, but her response is uncharacteristically abrupt. Up on deck, Paolo and Annie discuss the passengers in their charge, and she describes the altercation between the servants. Her theory is that Barnes has a soft spot for Watson.

Sunday 14<sup>th</sup> April 1912. A mixed group attend the Anglican service which is held in First Class but open to all classes. Lubov attends and deliberately places himself next to Mary Maloney, who moves away. Grace Rushton is horrified by the class mix. Hugh finds it amusing. That evening Lightoller comes across Barnes trying to gain access to steerage, in pursuit of Watson who has made her way down there. Later, Lightoller comes across them together. Watson is in tears, but Barnes tells him it's merely seasickness. Dressing for dinner in their cabin after the less than successful tea party with the Mantons, Muriel launches a verbal assault on her husband, accusing him of cringing subservience to his English master. Unable to contain her bitterness at his stalled career, which has condemned her to a life in Croydon amongst those she regards as her country's long time oppressors, she lets him know that she's aware his loyal service includes acting as a go-between with Hugh's illegitimate daughter, a secret supposedly unknown to Louisa.

Jim goes looking for Mary and finds her on the deck. As always she is coping with the vagaries of life, condemned to crowded steerage despite Jim's skills because of their background. Jim promises her that things will be different in America. On the bridge,

Captain Smith wants to maintain a fast pace to arrive in New York early on Titanic's maiden voyage, but Ismay is against taking any risks. However, after Ismay leaves the bridge Smith instructs his officer of the watch, Murdoch, to keep up the pace despite warnings of icebergs.

Smith takes a tour, greeting the card-playing Andrews and Dorothy Gibson and finally ending up on deck with a glum John Batley, recovering from the altercation with his wife. Smith wisely leaves him to it, but no sooner has he gone than Batley finds an iceberg towering over him as it scrapes down the side of the ship. Below decks, Smith and Andrews go on their voyage of discovery and we see the full impact of the collision. The extent of the gashes is so long that it will outweigh the buoyancy afforded by Titanic's compartmentalised design. The supposedly unsinkable ship has only hours to live.

Whilst the passengers remain oblivious to the danger for the moment, Lightoller is roused and tries to get orders from Smith and his Chief Officer Wilde, but they are both dazed by the enormity of what has happened. Lightoller takes matters into his own hands, organising the evacuation but restricting the numbers in each boat and allowing only women and children to board. Annie tries to help Muriel and John Batley with their lifejackets, although Muriel is more concerned with recovering her jewels. Outside the Purser's office we experience again Muriel's attack on Louisa and Hugh, but this time from the point of view of her horrified husband before he drags her away.

Jim and Mary and their children are being held below decks with their fellow steerage passengers, until Lubov creates a diversion that allows Mary and the children to escape. Lightoller helps a distraught Dorothy Gibson persuade her mother to don a lifejacket. He presses an unwilling Dorothy to take a bottle of brandy with her in case it's needed for medicinal purposes.

Meanwhile, Annie and Paolo are trying to bring some order to the chaos, which is only increased when Steward Hart leads a party of steerage passengers up to the deck. Muriel is almost trampled underfoot. Andrews has joined Guggenheim and his valet in the saloon. Despite Lightoller's urging, they are not planning to go anywhere. John and Muriel struggle unsuccessfully to find a boat, until Muriel slumps down in exhaustion and despair. And then, at their darkest hour, they find a way back to each other.

Muriel expresses her regret that she has allowed her bitterness to destroy their relationship. John immediately forgives her – she remains the best thing that ever happened in his life. Muriel says that if they can do nothing else they can at least die together, but just then John spies one last boat preparing to launch, and drags Muriel towards it. As they get there to find a group that includes Hugh Manton, Harry Widener and Barnes there is the roaring sound of an approaching wall of water...

## Cast Credits

Hugh, Earl of Manton .....LINUS ROACHE  
Louisa, Countess of Manton.....GERALDINE SOMERVILLE  
Lady Georgiana Grex.....PERDITA WEEKS  
Watson .....LYNDSEY MARSHAL  
Barnes.....LEE ROSS  
Paolo Sandrini.....GLEN BLACKHALL  
Mario Sandrini.....ANTONIO MAGRO  
Annie Desmond..... JENNA-LOUISE COLEMAN  
Captain Smith .....DAVID CALDER  
Second Officer Lightoller.....STEVEN WADDINGTON  
First Officer Murdoch..... BRIAN McCARDIE  
John Batley .....TOBY JONES  
Muriel Batley..... MARIA DOYLE KENNEDY  
Peter Lubov ..... DRAGOS BUCUR  
Jim Maloney .....PETER McDONALD  
Mary Maloney .....RUTH BRADLEY  
Theresa Maloney.....GEORGIA McCUTCHEON  
Thomas Andrews..... STEPHEN CAMPBELL MOORE  
Bruce Ismay .....JAMES WILBY  
Harry Widener .....NOAH REID  
Eleanor Widener ..... DIANA KENT  
George Widener .....PÉTER KÖSZEGI  
Grace Rushton ..... CELIA IMRIE  
Joseph Rushton.....PETER WIGHT  
Sir Cosmo Duff Gordon .....SIMON PAISLEY DAY  
Lady Duff Gordon.....SYLVESTRA LE TOUZEL  
Francatelli.....GRAINNE KEENAN  
Countess of Rothes .....PANDORA COLIN  
Maioni .....SOPHIE RUNDLE  
John Jacob Astor.....MILES RICHARDSON  
Madeleine Astor .....ANGÉLA EKE  
Steward Hart.....RALPH INESON  
Fifth Officer Lowe .....IFAN MEREDITH

Fourth Officer Boxhall.....	CIAN BARRY
Sixth Officer Moody.....	JONATHAN HOWARD
Chief Officer Wilde.....	WILL KEEN
Stoker Lyons .....	BEN BISHOP
Dorothy Gibson.....	SOPHIE WINKLEMAN
Mrs Gibson.....	SALLY BANKES
Benjamin Guggenheim.....	DAVID EISNER
Giglio .....	JOSEPH MAY
Madame Aubart .....	JOSÉPHINE DE LA BAUME
Sägesser .....	LAURIE HAGEN
Jack Thayer .....	RYAN HAWLEY
Marian Thayer .....	CHRISTINE KAVANAGH
Margaret 'Molly' Brown.....	LINDA KASH
Bessie Allison.....	OLIVIA DARNLEY
Lorraine Allison.....	LARINA MÉSZÁROS
Alice Cleaver.....	IZABELLA URBANOWICZ
Steward Taylor.....	THOMAS ALDRIDGE
Steward Turnbull.....	JOHN KAZEK
Seaman Scott.....	IAIN McKEE
Seaman Holmes .....	LUKE NORRIS
Seaman Davis .....	DAVE LEGENO
David Evans .....	MARK LEWIS JONES
Gatti's Waiter .....	ISTVÁN KONCZ
Gatti's Waiter .....	ATTILA BARDÓCZY
Chief Steward.....	LLOYD HUTCHINSON
Seaman Hawkins .....	TOM ANDREWS
Youth with Jack.....	RICHARD SOUTHGATE
Band Leader .....	CSONGOR VEÉR
Cellist .....	MÁTYÁS ÖLVETI
Lord Pirrie .....	TIMOTHY WEST
Billy Blake .....	SHANE ATTWOOLL
Boilerman.....	MATT DEVERE
Woman 1 in Lifeboat.....	LILI HORVÁTH
Woman 1 at Purser's .....	BEATRIX ZENTAI
Woman 2 at Purser's.....	ESZTER ZAKARIÁS

American Valet .....KEVIN LUKÁCS  
American Valet .....GEOFFREY THOMAS  
Woman 2 in Lifeboat.....MARGARÉTA SZABÓ  
Second Officer Blair .....RICHARD SUTTON  
Man in Corridor.....ALEXIS LATHAM  
Winston Churchill .....COLM GORMLEY  
Scots Guards Officer.....JAMIE MAC PHEE  
Prostitute.....MICHELE MORAN  
Police Officer .....TIM DOWNIE  
Priest.....SZABOLCS THURÓCZY  
Seaman Royce .....MIKE KELLY



## Production Credits

Director .....JON JONES  
Producer .....NIGEL STAFFORD-CLARK  
Producer .....CHRIS THOMPSON  
Written by.....JULIAN FELLOWES  
Executive Producer (Lookout Point).....SIMON VAUGHAN  
Executive Producer (Sienna Films) .....JENNIFER KAWAJA  
Executive Producer (Sienna Films).....JULIA SERENY  
Executive Producer (ITVS).....KATE BARTLETT  
Executive Producer (Mid Atlantic Films) .....HOWARD ELLIS  
Executive Producer (Mid Atlantic Films).....ADAM GOODMAN  
Co-Executive Producer (Samson Films).....DAVID COLLINS  
Co-Producer .....ANDREA GLINSKI  
Co- Producer .....SUE CALVERLEY  
Director of Photography.....ADAM SUSCHITZKY  
Production Designer .....ROB HARRIS  
Editor .....SUSAN SHIPTON  
Music by.....JONATHAN GOLDSMITH  
Costume Designer .....JAMES KEAST  
Make Up and Hair Design .....SUE WYBURGH & FRANCESCO ALBERICO  
Visual Effects Supervisor .....TOM TURNBULL  
Post Production Supervisor.....LYNDA MCKENZIE  
Script Supervisor.....JANICE SCHUMM  
First Assistant Director.....GEORGE WALKER  
Production Executive.....GARY CONNELLY  
Consultant.....PETER BOYD-SMITH  
Consultant.....HUGO VICKERS  
Casting Director.....KATE RHODES JAMES CDG  
Production Accountant UK .....DELLA MOORE  
Production Accountant Canada .....NORA SIMMONS  
Production Accountant Hungary .....ÁGNES KUN  
Production Manager .....MÁRIA UNGOR

Production Co-ordinator .....AMY HORKAY  
 Location Manager.....JÁNOS CSERVEN  
 Second Assistant Directors .....ANDREW MANNION, BOGI MÓRICZ  
 Construction Co-ordinator.....JÓZSEF KISS  
 Special Effects Supervisor .....GÁBOR KISZELLY  
 Stunt Supervisor .....BÉLA UNGER  
 Stunt Co-ordinator .....LEVENTE LEZSÁK  
 Research .....KATIE McALEESE  
 Casting Canada .....LISA PARASYN C.D.C.,C.S.A.  
 Casting Canada .....JON COMERFORD C.D.C.,C.S.A.  
 Casting Italy .....BEATRICE KRUGER  
 Casting Hungary.....MÁRIA MAKÓ  
 Extras Casting .....TAMÁS KERTÉSZ  
 Assistant Costume Designer.....CLAIRE MITCHELL  
 Costume Supervisor .....ZSUZSA STENGER  
 A Camera/Steadicam .....MÁRTON RAGÁLYI  
 A/B Camera .....GYÖRGY RÉDER  
 B Camera/Steadicam .....ATTILA PFEFFER  
 Sound Recordists .....TAMÁS CSABA, CAS  
 Key Grip.....JÁNOS CSÁKI, IMRE SISA  
 Gaffer .....GÁBOR HEVESI  
 Supervising Art Director .....JO RIDDELL  
 Art Director .....TIBOR LÁZÁR  
 Set Decorator .....ZOLTÁN HORVÁTH  
 Property Buyers .....KATHERINE LAW, DÁVID BREIER  
 Make Up Supervisor .....CSILLA HORVÁTH  
 First Assistant Editor .....MARC ROUSSEL  
 Dialogue Editors .....DAVID McCALLUM, SUE CONLEY  
 SFX Editors .....JANE TATTERSALL, ROB WARCHOL  
 ADR Editor .....TONY CURRIE  
 Music Editor .....KEVIN BANKS  
 Re-recording Mixers .....MARTIN LEE, IAN RANKIN

## Titanic Websites

Audiences can access [itv.com/titanic](http://itv.com/titanic) – the official ITV website to accompany the new drama miniseries *TITANIC*, written by Oscar, Emmy and Golden Globe-winning writer Julian Fellowes. As well as showcasing the show's stunning photography, episode summaries, cast and character information, behind-the-scenes interviews and trailers, there will also be a brand new episode of our Aviva sponsored online series 'On The Yellow Carpet' featuring an exclusive conversation with Julian himself. Our audience will also be able to catch up with any episodes they missed on the ITV Player.

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From 7th March 2012, audiences will also be able to access the production website with a host of original features. [www.titanictv.net](http://www.titanictv.net) will bring history and drama to life in one fascinating interactive experience. As well as learning more about the show itself, visitors will be taken on an interactive tour of the show's authentic sets: "walking" through the luxury of a First Class cabin, "examining" the crockery in the Dining Room, "taking a stroll" on the Promenade Deck, or "discovering" what's in the Purser's office. On this tour the viewer can find out more about the liner, its construction, the artifacts on board, the passengers and a variety of interesting and historic facts. The experience also includes an interactive Passenger section, with personal stories and information on the real people who survived or perished and an interactive Timeline section, charting the tragic maiden voyage alongside the timeline of the events taking place in the miniseries.

### Note:

To accompany the website, there will be a companion tablet app available for purchase. This platform will allow audiences to extend their interactive experience and delve deeper into the world of *TITANIC*. Content will include four interactive sections, which explore the context of the tragedy and its aftermath. The first, Design an Ocean Liner, is an interactive experience in which the user can construct their own ocean liner following the changes in safety practices which were passed in 1914 as a direct result of the tragedy. The second section describes The Anatomy of the Impact, detailing not only the journey of RMS *Titanic* but also that of the iceberg, their collision, and the various conditions and decisions which contributed to this avoidable tragedy. The third section tells Survivor Stories, bringing the people who lived through the tragedy and its aftermath to life. The final section allows users to find out more about the miniseries itself - its characters and its episodes - and grants access to exciting photos and cast interviews.

[www.titanictv.net](http://www.titanictv.net) produced by Chocolate Liberation Front in association with Shaw Television Limited Partnership/Shaw Mediawith the participation of The Bell Broadcast and New Media Fund.

