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A SCOTT FREE FILMS and AMUSEMENT PARK FILM Production

The AFTERMATH

KEIRA KNIGHTLEY
ALEXANDER SKARSGÅRD
JASON CLARKE

DIRECTED BY JAMES KENT
SCREENPLAY BY JOE SHRAPNEL &
..... ANNA WATERHOUSE
..... RHIDIAN BROOK
BASED ON THE NOVEL BY RHIDIAN BROOK
PRODUCED BY JACK ARBUTHNOTT, p.g.a.
..... MALTE GRUNERT, p.g.a.
EXECUTIVE PRODUCER RIDLEY SCOTT
EXECUTIVE PRODUCERS CARLO DUSI
..... BETH PATTINSON
..... JOE OPPENHEIMER
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DIRECTOR OF PHOTOGRAPHY FRANZ LUSTIG
PRODUCTION DESIGNER SONJA KLAUS
EDITOR BEVERLEY MILLS
COSTUME DESIGNER BOJANA NIKITOVIĆ
MUSIC BY MARTIN PHIPPS
CASTING BY NINA GOLD

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The AFTERMATH

THE AFTERMATH is set in postwar Germany in 1946. Rachael Morgan (Keira Knightley) arrives in the ruins of Hamburg during the bitter winter, to be reunited with her husband Lewis (Jason Clarke), a British colonel charged with rebuilding the shattered city. But as they set off for their new home, Rachael is stunned to discover that Lewis has made an unexpected decision: They will be sharing the grand house with its previous owners, a German widower (Alexander Skarsgård) and his troubled daughter. In this charged atmosphere, enmity and grief give way to passion and betrayal.

Fox Searchlight Pictures presents in association with BBC Films, and with the support of Deutscher Filmförderfonds and Filmförderung Hamburg Schleswig-Holstein, a Scott Free Films and Amusement Park Film production THE AFTERMATH. Directed by James Kent with a screenplay by Joe Shrapnel & Anna Waterhouse (*Race*) and Rhidian Brook, based upon Brook's novel, the film stars Academy Award®-nominee Keira Knightley (*Colette*, *The Imitation Game*, *Atonement*), Emmy Award®-winner Alexander Skarsgård (*The Legend of Tarzan*, *Big Little Lies*) and Jason Clarke (*First Man*, *Zero Dark Thirty*, *Everest*). The producers are Jack Arbuthnott for Scott Free Films and Malte Grunert, and the executive producers are Ridley Scott, Carlo Dusi, and Beth Pattinson and Joe Oppenheimer for BBC Films. The filmmaking team includes director of photography Franz Lustig, production designer Sonja Klaus, editor Beverly Mills, costume designer Bojana Nikitovič, music by Martin Phipps and casting by Nina Gold.

FROM THE ASHES OF WAR

“I’d never really considered that moment in history before—nobody could have known what the future held, least of all the defeated German people. It felt like a fantastic collision of an extraordinary and inspirational backdrop with a very personal and credible story.”

-Jack Arbuthnott, Producer

After the end of the World War II, in the late 1940s, control of Germany was divided among the British, the Americans, the Russians, and the French—their combined mission was to help rebuild the war-ravaged nation. The port city of Hamburg, Germany’s second largest city after Berlin, had suffered a devastating five-day bombing raid by the Allied forces in 1943 that killed 100,000 people and caused the destruction of 6,200 acres. Millions of German citizens were either homeless or without food, fuel, or other necessities when the British arrived. After the cessation of hostilities, the native population was barred from having any involvement in running their own affairs.

It is under these circumstances that Rachael Morgan travels from England to the ruins of Hamburg to be reunited with her husband Lewis, a British colonel charged with rebuilding the shattered city after the end of the second World War. As they set off for their new home, Rachael is stunned to discover that Lewis has made an unexpected decision: the couple will be sharing their residence with its previous owners, the architect who designed the grand house, Stephan Lubert, and his troubled teenage daughter, Freda. Although the sprawling estate offers plenty of room for both the English couple and the displaced Germans, the unconventional arrangement breeds tension and discomfort, with Rachael harboring a simmering resentment toward the guests she views as interlopers.

The arrangement makes Rachael deeply uncomfortable. She resents the presence of outsiders she perceives as suspect, and she longs instead for time alone with Lewis to help heal the wounds that have taken a toll on their marriage. But the charged atmosphere soon takes on a different tenor. Lubert discovers that Rachael is locked in a prison of sorrow over the death of her young son in a London air raid, while Rachael learns that Lubert lost his beloved wife in an Allied bombing campaign. Remarkably, the one person to sense the profound isolation Rachael feels is Lubert, a man who now haunts the rafters of his home like a ghost. Unable to practice his chosen profession without clearance from British officials, Lubert is forced to take a factory job as a metal press operator. He’s a shadow of himself, struggling to hold together a façade of strength in the face of tremendous uncertainty as he waits for the next chapter of his life to begin.

As she begins to absorb the weight of what they, too, lost in the conflict, Rachael’s stance toward the Germans begins to soften, slowly, evidenced by small gestures. She invites Freda to

practice piano in the main living quarters any time she would like. Slowly, the tension between Rachael and Lubert begins to take on a different dimension, as she begins to see him as a kindred injured spirit and finds herself drawn to him.

Lewis, meanwhile, remains oblivious to the blossoming relationship between Rachael and Lubert, too consumed by his duties and too closed off from Rachael to take note of her infidelity. Only too late does he realize what his neglectful attitude might have cost him.

Rachael and Stephen's two wounded souls find themselves in the grips of a reluctant attraction that pulls them ever closer to one another. Finally, enmity and grief give way to passion and betrayal, changing the course of their lives forever.

AN UNTOLD MOMENT IN HISTORY

Rhidian Brook, author of the 2013 international best-selling novel *The Aftermath*, used the seed of his own grandfather's improbable history to inspire this remarkable story. Colonel Walter Brook was one of the English officers dispatched to Germany to get the country back on its feet after years of death and destruction. Governor of a district near Hamburg, Walter Brook, requisitioned a house for his family but chose not to have its German owners evicted. Thus, two families—who months before had been on opposite sides of the deadly conflict—found themselves sharing a home, an arrangement that lasted for five years.

Walter Brook was the inspiration for Colonel Lewis Morgan, the enlightened and altruistic army officer who allows Stephan Lubert, an architect awaiting official permission to work again, to stay on in his mansion on the Elbe. "Although the events depicted in *THE AFTERMATH* are of my own making, this story could not have been written without my grandfather's unique act of kindness," says Rhidian Brook.

THE AFTERMATH script focused on Rachael's strained marriage to Lewis and her growing connection to Lubert. The sensitivity and nuance with which the love triangle was drawn appealed to director James Kent, a veteran of film, television, and documentaries who won acclaim with his 2014 feature *Testament of Youth*, starring Oscar®-winner Alicia Vikander as a British woman coming-of-age during World War I. "It's about a bereaved woman who has lost her child during the war," Kent says. "It's a universal story of how you repair yourself and move on in life. It's got a very redemptive message, which was very important to me."

In 2010, the novelist and screenwriter pitched the story to Scott Free, the U.S-UK production company founded by brothers Ridley and Tony Scott. "Rhidian started telling me the

true story of his family's time in Hamburg and then the fictional story inspired by that," says Scott Free executive and THE AFTERMATH producer Jack Arbuthnott.

Arbuthnott brought the project to Ridley Scott and was amazed to learn that the director lived in Hamburg at the exactly the time the story was set. "Ridley has an extraordinary memory for what the time was like," Arbuthnott says. "He showed me photos of him and his brother Tony with their dog standing by their bicycles outside their house in Hamburg. It was a striking piece of serendipity."

"It completely recalled my childhood," says Scott of the project. "In 1947, I was 10 at the time, my father was important in the army—we lived in Frankfurt, then in Hamburg. My house in Frankfurt, in fact, was the house of a German officer. My mother was very friendly toward his wife who would come once a month to check that we were looking after the house. So, it was very similar, except my mother didn't have an affair with the German housekeeper."

As Rhidian Brook began working on the script, he was offered a contract by Penguin Books to tell the story in novel form, a project that became 2013's The Aftermath. Although Brook remained involved in developing the film and revising the screenplay, Joe Shrapnel and Anna Waterhouse (whose previous credits include the Jesse Owens biopic *Race*) were also brought on to shape the screenplay. "They gave the screenplay a new simplicity and coherence," says Jack Arbuthnott. "They deepened the characters and brought a rigorous, fresh approach that was the perfect complement to Rhidian's work."

An avid student of history, director James Kent was struck not just by the complexity of the characters and the emotional arc of the story but also by the singular backdrop that serves as the setting for the film. "It's an extraordinary moment—the world's been absolutely laid flat in a way it never had before," Kent says. "The British in particular felt very strongly that we shouldn't repeat what happened at the end of the First World War, so the idea of punishing Germany was off the agenda. For me, that makes it an astonishingly generous, positive, and far-sighted moment in British history. Of course, the European Union came out of this moment, and it felt to me like this was something that spoke to us very directly now."

KEIRA KNIGHTLEY AS RACHAEL MORGAN

“I didn’t know that there was an English occupation of Germany after the war, so I was really interested in the idea of how, when you’ve been enemies for so long, do you suddenly see people as people again, and not simply as evil and on the other side?”

-Keira Knightley

One of the most respected actors working today, Academy Award-nominee Keira Knightley eagerly signed on to play Rachael Morgan, a woman struggling to deal with the death of her young child and baffled and shocked by her husband’s decision to share a house with someone she sees as the enemy. “In drama, you normally deal with the bit that leads up to the dramatic moment—in this case the death of their son,” Knightley says. “But this film asks, what happens after that? How as a couple do you come out of something that is so unimaginably horrific? How do you rebuild a relationship? I thought it was all something that I’d never explored before.”

THE AFTERMATH required Knightley to deliver a finely calibrated performance, portraying a woman who is forced to hide her wildly turbulent inner life behind a mannered mask of composure. “I was very fortunate to have Keira Knightley,” says director Kent. “The film was perfectly attuned for her. This is a story of a woman who’s been married some 15 years and is therefore quite a mature woman and also a woman who is a mother. Keira had become a mother 18 months before filming began, so for her, the film was a sort of fruition of her life experience. It was quite a complex role for her, and it was a joy to see her settle into it.”

The film also offered Knightley, an actress whose resume is studded with standout performances in numerous period dramas, the opportunity to learn about the era during which the film takes place. “I didn’t know anything about this particular part of history,” says Knightley. “I didn’t know that there was an English occupation of Germany after the war, so I was really interested in the idea of how, when you’ve been enemies for so long, do you suddenly see people as people again, and not simply as evil and on the other side? It’s a really difficult thing to do when you’ve lived through such incredibly violent times and everybody has experienced such loss.”

Regarding the complexity of Rachael’s emotions, Knightley remarked on the simmering hatred and loathing that lived just below the surface, “She is, for all intents and purposes, prejudiced,” Knightley says of Rachael. “In her mind, it’s us and them. She despises them. She blames them for the death of her son and the entire war.”

To prepare, Knightley studied texts dealing with grief including Joan Didion’s *A Year of Magical Thinking*, *Grief is the Thing with Feathers* by Max Porter, and C.S. Lewis’s *A Grief Observed*. “It was interesting playing a character who’s reacting to completely new surroundings,” Knightley says. “She’s lived through the war, through being bombed in London. What she’s never

seen is the catastrophe that had happened in Germany. I quite liked the idea that she came in with her fixed idea of who these people would be and then suddenly is forced to confront the fact that they are people who are grieving in the same way that she is grieving, who have suffered incredible loss in the same way that she has.”

For Knightley, *THE AFTERMATH* is an intimate story about a woman who, having suffered a cataclysmic experience, finds a way to rebuild her life and move toward a more hopeful future. But it’s also a film with a larger message about the importance of forgiveness, compassion, and the fundamental need for human connection.

“I hope people are as moved as I was when I read the script,” says Knightley. “The themes within the piece really stuck with me: how do you see the humanity in people that you’ve been raised to believe are evil. How do you bring a nation back from destruction? How do you respond to the aftermath of something so monstrous and horrific? How do you get through to the other side? I think particularly in the present time they’re unbelievably important things to think about.”

Knightley interprets the trajectory of Rachael and Lubert’s relationship as almost inevitable because of the personal tragedy they have in common, and their understandable desperation to deal with their all-consuming grief. “You want to feel something other than the incredible pain that you’re in, so I think sex comes into that quite a lot,” Knightley says. “The relationship with Lubert begins with a sexual need. But also he’s somebody who understands what she’s going through and will confront it, as opposed to her husband, whose way of dealing with his grief is to simply not talk about it, to shut down and not in any way give her the support that she needs. That pushes her into finding solace somewhere else.”

Knightley says that the environment director James Kent maintained on set helped push her to do her best work. “He just creates this amazingly optimistic, lovely atmosphere,” Knightley says. “It’s such a relief when you’re doing something about grief and suffering that you’re actually working with somebody who manages to make things so light.”

JASON CLARK AS COLONEL LEWIS MORGAN

“At a certain point, he feels like he’s going to lose his wife if he doesn’t change, if he doesn’t do something, but that comes too late. It’s a beautiful meditation on love and on being human.”

– Jason Clarke

Australian actor Jason Clarke portrays Lewis Morgan, the English army colonel in charge of the British district of post-war Germany whose idealism masks an inability to grieve for his dead son. “Morgan is a soldier who fought on the front line and has moved into administration—he’s risen through the ranks,” says Clarke. “Over six years, he’s become a soldier, married, and lost his

child during the bombing in London. Lewis is sensitive to the plight of Europe and Germany, but not to his wife and what they've been through—they're trying to cope with their own loss. How do they find meaning? How do they put their lives back together? How do they find a way ahead after they've lost a child? How does a country? How does a world?"

Kent says an actor of Clarke's caliber was necessary to convey the many facets of Lewis's inner life. "Jason's character Lewis has to have alpha-male qualities," the director says. "He's a bit of a war hero. So, it was important that Jason had that authority but also with a gentle interior because you need to know that he loves Rachael. Jason worked so brilliantly on that—this strong, rather traumatized man whose civility has been ruptured by the violence he's experienced and has to somehow accommodate this woman who's come back into his life who has no knowledge of his war." Clarke commented on Lewis' perspective of the war that few could understand. He lived through the horrors of battle and has a different, more sympathetic perspective, underlining once more the estrangement that has developed between husband and wife. Says Clarke: "Lewis understands that you can't blame a whole nation, that a whole nation is not responsible."

Knightley and Clarke came to *THE AFTERMATH* having had the benefit of previously working together on 2015's real-life adventure film *Everest*. "It's a very complex journey that Lewis and Rachael go on," says Clarke. "As an actor, you need to be with an actor you really are at ease with and have a confidence in because you've got to get into the moment pretty quick. Keira's just great like that. On *THE AFTERMATH*, I knew immediately that she was going to steer the ship. She's the axis that we and a lot of the story revolves around."

ALEXANDER SKARSGÅRD AS STEPHAN LUBERT

"It's a beautiful story of love and loss and human resilience – about our capacity to, after going through the most horrific chapter in human history, reinvent yourself and begin again."

- Alexander Skarsgård

The other man in Rachael's orbit is Stephan Lubert, the dignified German architect who comes between the British couple, played by Swedish actor Alexander Skarsgård, who won an Emmy for his fearsome depiction of an abusive husband in 2017's *Big Little Lies*. "Lubert is a very sophisticated man, very intelligent, and highly educated," Skarsgård says. "But he's a broken man. He has lost almost everything—his beloved wife Claudia, his job, and his house. In a way, he's lost his daughter Freda because she blames him for the death of her mother. He is struggling to reach her and connect with her."

Skarsgård says he appreciated the levels of nuance in the script. "I've read a lot of Second World War stories, and a lot of them are very black and white," he explains. "It's very much the

Germans are all evil, and the Allied soldiers and civilians all good. The author will often throw in a token good guy on the German side to show that they're not all bad. THE AFTERMATH went much deeper. To see Hamburg in 1945, the devastation—half the city was levelled and feral kids were running around the streets desperately trying to find food—that misery is heartbreaking. It shows the horrors of war on both sides. It's not clear cut, and it's not about winners and losers. It felt like a very different insight into the post-Second World War period.”

“Alex has great qualities of stillness,” says director Kent. “He portrays a pensive thought very well.” Adds producer Arbuthnott: “Alex has this incredible humanity, which brought out the gentleness in Lubert that was there in the book and the script. It came alive on set in a way that we hadn't anticipated. It really helps to understand the difference between Lewis and Lubert and why Rachael was so taken by Lubert while Lewis was so distant from her.”

Although Lubert was not a Nazi sympathizer, he's someone who turned a blind eye to the atrocities happening all around him, focusing instead on the welfare of his own family. “He's morally corrupt in a way,” Skarsgård says. “He didn't know what was going on in the camps, but at the same time, he's carrying this guilt of not doing anything. He wasn't part of the resistance. He wasn't fighting against fascism. He just put his head down and got on with it, which he has to now live with and that is very difficult for him.”

THE SUPPORTING CAST

Adding to the strain is the animosity directed at Lubert by his 16-year-old daughter Freda, played by actress Flora Thiemann, who blames her father for her mother's death and feels nothing but hatred for the English couple taking over their family's home—feelings that eventually drive her into the arms of Albert (Jannik Schumann), a young Nazi in hiding. “Freda feels there's no one she can talk to about what has happened,” says Thiemann, who was just 14 when she was cast as Freda. “She is so lonely, she needs someone who can give her some distraction from everything. Albert, she found him interesting—it was also her first contact with any boy at all. She feels good with him because she thinks he's the only person who cares about her.”

Kent says he was impressed by Thiemann's rare combination of youth and professionalism. “I fell in love with Flora when she walked in,” says director Kent. “You have to remember that sixteen-year-old girls were much more innocent then, and Flora had that innocence, even though she's been acting since the age of six so she is very self-composed.”

Barely concealing her hatred toward Lubert, Rachael tries to establish something resembling a normal life, but normalcy proves elusive in a foreign land. Even her friendship with the socially-

minded Susan Burnam (Kate Phillips), wife to Lewis' colleague Major Keith Burnam (Martin Compston), offers her little in the way of candor. Rachael can never honestly reveal her innermost thoughts without worrying about becoming the subject of gossip or scorn.

Jack Arbuthnott commented on director James Kent's exceptional connection with the cast: "James has an extraordinary sensitivity that is reflected in all of his work and is the primary reason why he was such a good fit for this material. He's driven by the truth of performances; he's wonderful with actors. It was a constant pleasure to see how he gets the best from people and that he is able to do this in such a tender way. The approach he had to the story and his love for the characters is strongly reflected in every aspect of the film."

ABOUT THE PRODUCTION: REBUILDING LIFE AFTER WAR

Although the film centers on a deeply personal story, the director believed that the backdrop and settings should seem appropriately epic with a grand, sweeping feel. "I'm a huge fan of David Lean," Kent says. "What he captures so brilliantly is the coming together of the intimate and the epic, particularly in *Doctor Zhivago*, *Brief Encounter*, and *Lawrence of Arabia*. Those films were touchstones for me because they have scale, but they are also deeply emotional films. More generally, that's the intensity in English filmmaking that inspires me."

THE AFTERMATH was filmed in just eight weeks on location in Germany and in the Czech Republic. Together, James Kent and director of photography Franz Lustig sought to avoid period film tropes to create a breathtaking, hand-crafted film that benefitted from a contemporary, modern look. "I wanted a cinematographer who was naturalistic and unafraid of the shadows and natural daylight," says the director. "I didn't want the film to be chocolate box or an obviously period setting. I wanted to bring the past more into the present and make the experience of 1945 feel like yesterday."

Along those lines, when it came to the locations and sets, Kent had one demand—that the film accurately reflect how Hamburg looked immediately after the war. "The production design on a film like this is absolutely critical because you're trying to get a sense of the scale of the devastation," says the director. "The British dropped more bombs on Hamburg over three days than London received in the entire Second World War, so it looked like Hiroshima. We had to get that scale because you can't really understand Rachael's resurrection from the ashes of her grief unless you understand the scale of horror that she's thrown into."

Production designer Sonja Klaus was tasked with recreating the landscape of destruction. Klaus and her team set about studying vast amounts of reference material including film footage

and archival photographs to determine how best to authentically depict the bombed-out buildings and the debris they left behind. Her goal was to fashion a believable portrait of life among the ruins. “We wanted to show where people lived and show how they survived in the rubble,” Klaus explains. “We had reference photographs that showed the sheer scale of the rubble and how people continued to live in their homes despite the devastation as they had nowhere to go. People continued to cook and wash and emerged looking as immaculate as they could to go to work.”

Made somewhat more difficult by unrelenting bitterly cold temperatures, the Czech Republic shoot centered on two primary locations in Prague—a deserted sugar factory and a street that had been completely gutted prior to the production’s arrival. Klaus’s team brought in tons of rubble for the factory location and transformed the vacant shops along the existing thoroughfare into such local businesses as an optician’s office and a department store, adding pavement, cobblestones, and lamp posts styled to match the period.

THE VILLA LUBERT

The most important of any of the film’s locations, however, was Villa Lubert, the immaculate residence where the bulk of the story unfolds. Kent didn’t want the property to be overly ostentatious, but he knew the estate had to be glamorous enough to intimidate Rachael. In the end, the exterior of the house was found outside Prague, with the interior filmed in a large dwelling outside Hamburg in Northern Germany. “The size of the house was important to demonstrate their wealth, but also for practical purposes—we could get a whole crew in there,” says Klaus, who made sure the décor reflected Lubert’s appreciation for the modern art movement of the 1930s and ’40s. “We were lucky that we could change the interior of the house to suit our needs.”

Offers Kent: “The house had to feel authentic. We know this was a real experience because Rhidian Brook’s grandfather went through it, so you have to be true to that while also bringing the audience into a story. We were very lucky because a lot of the houses in Hamburg are quite modernized—it is one of the wealthiest cities in Europe. But this was the perfect house. We were able to change entire rooms around to suit the script. A dressing room was turned into a bathroom, for example, and even had room for a camera trap.”

“The house really illustrates the characters,” adds Knightley. “It is very much Lubert’s house—it’s a house that Rachael doesn’t understand. It’s meant to frighten Rachael because she knows nothing about any of the things in it. There were lots of patterns everywhere, and they really added texture to the background. The attention to detail was really amazing.”

“She’s a philistine,” says Skarsgård. “She doesn’t appreciate art. Stephen was very inspired by the Bauhaus movement—he loves art, he loves music, and his home is filled with beautiful pieces, a Mies van der Rohe chair, and this woman doesn’t appreciate it at all.”

THE COSTUMES

Costume designer Bojana Nikitovic and hair and make-up designer Barbara Kreuzer, too, had clear and precise briefs from Kent: simplicity was best. “As a former documentary-maker, I didn’t want to over glamorize this world,” says the director. “It would be quite easy to make Freda look like a rather beautiful teenage girl, and Rachael a far too made-up version of a middle-class English housewife. Keira was very keen on that, too—she wanted to feel real, bereaved and accessible to an audience.”

Still, the face she shows to the outside world is one of prim composure, an attitude very much reflected in her wardrobe. Nikitovic selected fabrics in mustards and golds, and she chose textiles that were classic but also helped differentiate Knightley on screen. “Rachael’s a very well dressed woman,” Knightley says. “Bojana created a very chic wardrobe for her character, a slightly reserved look. It’s all about very clean lines, very well fitted and quite simple, but very well made.”

“I think that every costume designer would love to dress Keira,” Nikitovic adds. “She’s so talented and easy to communicate with.”

Rachael does have at least one striking, glamorous piece in her wardrobe. The stunning formal evening gown she wears to the officer’s ball near the end of the film—where Lewis finally learns the truth about the nature of his wife’s relationship with Lubert—was one of the central challenges for Nikitovic. The garment not only had to be visually arresting, but its design also needed to outwardly convey certain changes in Rachael’s state of mind. “That dress that she’s wearing, it’s almost something that is not covering anything,” says Nikitovic. “Like finally, she’s open. She’s showing herself to her husband, to everyone. She feels free to express herself.”

Lewis never quite finds the same sense of liberation or abandon. Although he does eventually come to look differently at his marriage and the upheaval he and Rachael have experienced, his outward appearance is largely unchanged. Even at his most casual, he remains every inch the British officer. “He feels so good in the uniform that, whenever we see him at home, he’s still wearing it, but without the jacket, without the tie, sleeves rolled up,” Nikitovic says. “It looks like his second skin.”

Meanwhile, Lubert has been stripped of the smart suits he would normally wear and instead dons the simple garments of the working class. “He is doing what he has to do to survive in this

period,” Nikitovic says, adding her praise for Skarsgård. “Alexander was wonderful because he really thinks about the costume, all the details that are important for a character. He lost some weight so that his body could become more like the body of someone from 1945. Because now we are used to very well built bodies, but it was not the case of the period.”

This careful attention to detail was key to making the film feel authentic not just to the post-war setting but also to the experiences of those who lived through these extraordinary circumstances. “I want to tell meaningful stories,” says Kent. “I think the Second World War and the German experience is a place which still resonates today. We live at a time when we have a refugee crisis on our hands, our politics are shifting and we have a crisis of international understanding across the Western world. We have a responsibility to the future, just as the generation had in 1945, and their challenge was much larger than ours, and they rose to it.”

ABOUT THE CAST

ALEXANDER SKARSGÅRD can be most recently seen in the AMC show **THE LITTLE DRUMMER GIRL**, which tells the story of an English actress turned Israeli spy who tries to stop a series of bombings in Western Germany.

Last year Skarsgård won the Emmy, Golden Globe®, Critics Choice and Screen Actors Guild Awards for his haunting portrayal of Perry on HBO'S Emmy winning mini-series **BIG LITTLE LIES**, starring opposite Nicole Kidman and Reese Witherspoon. Skarsgård was most recently seen in two projects making their world premieres at the Toronto International Film Festival. First, he stars in Jeremy Saulnier's **HOLD THE DARK** about a naturalist who is summoned to a remote Alaskan village to uncover a harrowing mystery. He also stars opposite Jesse Eisenberg and Salma Hayek in **THE HUMMINGBIRD PROJECT**, a thriller about two scheming cousins (Jesse Eisenberg and Skarsgård) who try to build a thousand-mile-long, four-inch-wide tunnel from Kansas to New Jersey that will give them a one-millisecond edge on transactions at the New York Stock Exchange.

Next year, Alexander will star in **FLARSKY** opposite Charlize Theron and Seth Rogan, which Lionsgate will release June 7; and independent film **THE KILL TEAM**.

Recent credits include Warner Bros' **THE LEGEND OF TARZAN** directed by David Yates; Duncan Jones' **MUTE** opposite Paul Rudd; **WAR ON EVERYONE** opposite Michael Pena; the critically acclaimed Sundance hit **DIARY OF A TEENAGER GIRL** alongside Kristen Wiig and Bel Powley; Lars Von Trier's **MELANCHOLIA** opposite Kirstin Dunst; **WHAT MAISIE KNEW** opposite Julianne Moore; **HIDDEN** opposite Andrea Riseborough; **DISCONNECT** opposite Jason Bateman; **THE GIVER** opposite Jeff Bridges and Meryl Streep; **THE EAST** opposite Brit Marling and Ellen Page; and Universal's **BATTLESHIP** opposite Taylor Kitsch and Rihanna.

Skarsgård's breakthrough performance was in the critically acclaimed series HBO series **GENERATION KILL**. He later rose to fame as one of the leads in the popular HBO series **TRUE BLOOD**, which finished its successful seven season run in 2014.

KEIRA KNIGHTLEY recently appeared in Wash Westmoreland's 2018 film **COLETTE**, based on the real-life story of the titular Nobel Prize-nominated writer who rebelled against male manipulation and abuse, of which she received glowing reviews for her performance; **BERLIN, I LOVE YOU**, the anthology of shorts co-directed by 8 directors including Dianna Agron, Peter Chelsom and Fernando Eimbcke; as well as Disney's **THE NUTCRACKER AND THE FOUR**

REALMS co-directed by Lasse Halstrom and Joe Johnston, co-starring Morgan Freeman and Helen Mirren, in which she stars as the ‘Sugar Plum Fairy.’

Keira recently wrapped production on Gavin Hood’s OFFICIAL SECRETS; starring opposite Matt Smith, it is true story of a British whistleblower who leaked information to the press about an illegal NSA spy operation designed to push the UN Security Council into sanctioning the 2003 invasion of Iraq. The film will debut at Sundance Film Festival in January 2019.

Knightley is set to begin production on Philippa Lowthorpe’s MISBEHAVIOUR, which will release in 2020.

Keira was seen in Morten Tyldum’s THE IMITATION GAME, co-starring opposite Benedict Cumberbatch. For her performance as ‘Joan Clarke,’ she earned Academy Award, BAFTA Award, Golden Globe Award and Screen Actors Guild Award nominations in the category of Best Supporting Actress.

Her work also includes a trio of collaborations with Joe Wright for films PRIDE AND PREJUDICE; ATONEMENT and ANNA KARENINA. Her critically acclaimed portrayal in PRIDE AND PREJUDICE garnered her Academy Award and Golden Globe nominations for Best Actress in a Leading Role; and she was also nominated for a BAFTA Award and Golden Globe Award for her performance in ATONEMENT.

Keira has also starred in the worldwide box office blockbuster hit, Disney’s PIRATES OF THE CARRIBEAN, starring opposite Johnny Depp and Orlando Bloom, starring as ‘Elizabeth Swann.’ The franchise of films includes PIRATES OF THE CARRIBEAN: THE BLACK PEARL; PIRATES OF THE CARIBBEAN: DEAD MEN’S CHEST; PIRATES OF THE CARRIBEAN: AT WORLD’S END; as well as the latest instalment, PIRATES OF THE CARIBBEAN: DEAD MEN TELL NO TALES.

Additional film credits include Patrice Leconte’s INNOCENT LIES; George Lucas’ STARWARS: EPISODE 1 - THE PHANTOM MENACE; Gurinder Chadha’s BEND IT LIKE BECKHAM; Gillies MacKinnon’s PURE; Richard Curtis’ LOVE ACTUALLY, Antoine Fuqua’s KING ARTHUR; Francois Gerard’s SILK; Saul Dibb’s THE DUCHESS; John Maybury’s THE EDGE OF LOVE; Mark Romanek’s NEVER LET ME GO; Massy Tadjedin’s LAST NIGHT; David Cronenberg’s A DANGEROUS METHOD; John Carney’s BEGIN AGAIN; Kenneth Branagh’s JACK RYAN: SHADOW RECRUIT; Lynn Shelton’s LAGGIES; Baltasar Kormakur’s EVEREST and David Frenkel’s COLLATERAL BEAUTY.

Kiera made her debut in the BBC TV series SCREEN ONE and went on to appear in several other BBC dramas, including DOCTOR ZHIVAGO, THE MUSIC PRACTICE and OLIVER.

In addition to her work in both television and film, Keira has appeared on transatlantic stages. She made her West-End theatrical debut in Thea Sharrock's *THE MISANTHROPE*, for which she received a Laurence Olivier Award nomination for Best Actress in a Supporting Role. She went on to appear in Ian Rickson's *THE CHILDREN'S HOUR* and made her Broadway debut in Even Cabnet's *THERESE RAQUIN*.

JASON CLARKE is most recently seen in *FIRST MAN*, directed by Damien Chazelle and opposite Ryan Gosling. The film is a look at the life of Neil Armstrong and the legendary space mission that led him to become the first man to walk on the moon in 1969. Clarke played the role of US Astronaut, Edward Higgins White. Also in 2018, Clarke appeared in the Steven Knight thriller *SERENITY*, opposite Matthew McConaughey and Anne Hathaway.

Currently, Clarke is in production on the remake of Stephen King's classic, *PET SEMATARY* as the lead role of Lewis Creed and in September will join Helen Mirren in HBO's miniseries, *CATHERINE THE GREAT*. The lead role will be that of Russian military commander, Grigory Potemkin, who became Catherine's lover, favored statesman and life-long friend.

Clarke also starred in the expense drama, *CHAPPAQUIDDICK* portraying Ted Kennedy. The biographical film, directed by John Curran, explored the fatal car accident in 1969 that claimed the life of a young campaign strategist, and its aftermath and effect on Kennedy's political career. Critics applauded Clarke's performance as Kennedy claiming it as his "finest work yet".

Last year, Clarke also starred in the Netflix period drama, *MUDBOUND*, from director Dee Rees. Starring opposite Cary Mulligan, Mary J. Blige and Garret Hedlund, the cast received a special Gotham Jury Award for Ensemble Performance as well as The Robert Altman Award at the Independent Spirit Awards.

Clarke is perhaps best known for his numerous starring roles, including in the Academy Award-nominated film, *ZERO DARK THIRTY*, directed by Kathryn Bigelow; Baltasar Kormákur's *EVEREST*, based on the true story of the tragic 1996 Mount Everest disaster; alongside Emilia Clarke and Arnold Schwarzenegger in *TERMINATOR: GENISYS*; the sci-fi sequel, *DAWN OF THE PLANET OF THE APES*, alongside Gary Oldman and Keri Russell; and alongside Brit Marling and Diane Kruger in *THE BETTER ANGELS*, a drama about Abraham Lincoln as a young child in which Clarke plays his father, which premiered at the 2014 Sundance Film Festival.

Additional film credits include Marc Forster's *ALL I SEE IS YOU*, Terrence Malick's *KNIGHT OF CUPS*, with Christian Bale, Cate Blanchett, and Natalie Portman; Baz Luhrmann's adaptation of *THE GREAT GATSBY* opposite Leonardo DiCaprio, Tobey Maguire

and Carey Mulligan; Roland Emmerich's WHITE HOUSE DOWN; John Hillcoat's period drama, LAWLESS, opposite Tom Hardy, Shia LaBeouf, Guy Pierce and Jessica Chastain; Michael Mann's PUBLIC ENEMIES opposite Johnny Depp; Paul W.S. Anderson's DEATH RACE; Daniel Espinosa's film adaptation of the critically acclaimed Tom Rob Smith novel, CHILD 44; TEXAS KILLING FIELDS, which premiered at the 2011 Venice Film Festival; Jada Pinkett Smith's directorial debut, THE HUMAN CONTRACT; David Schwimmer's TRUST, opposite Clive Owen and Catherine Keener, and YELLING TO THE SKY, directed by Victoria Mahoney.

Clarke first came to America's attention in the critically acclaimed Showtime drama series, BROTHERHOOD, where he played an ambitious Rhode Island politician who navigates the treacherous worlds of local politics and organized crime. His other television credits include his lead role in FOX's cop drama THE CHICAGO CODE for executive producer Shawn Ryan.

In his native Australia, Clarke's credits include a supporting role in Phillip Noyce's RABBIT PROOF FENCE as well as a role in BETTER THAN SEX. In television, Clarke worked opposite Geoffrey Rush on MERCURY.

Clarke graduated from the Victorian College of the Arts in Melbourne. He also has extensive credits in theater, both as an actor as well as director.

FLORA THIEMANN made her film debut in the 2010 short DAS SPIEL DES LEBENS (THE GAME OF LIFE). Her other film credits include GLÜCK (2012), MISSION: SPUTNIK (2013), NELLY'S ADVENTURE (2016) and TIGERMILCH (2017).

JANNIK SCHÜMANN discovered his passion for acting and dance early on. At the age of nine, he was cast in the musical, MOZART, in the New Flora Hamburg as young Amadé from 2001-2002.

He also starred in OLIVER TWIST (2004) at Kampnagel in Hamburg, and appeared in the world premiere of the Udo Jürgens musical ICH WAR NOCH NIEMALS IN NEW YORK (2008) at the Operettenhaus Hamburg. Past television credits include roles in TATORT, STUBBE, KOMMISSARIN LUCAS, as well as in the television film DAS GLÜCK AM ANDEREN ENDE DER WELT. He narrated the audiobook, DIE DREI, and voiced the character of Jupiter Jonas for two movies based on the book, which were filmed in English. He was nominated for the "New Faces" award for his role as Henry in the award-winning television movie HOMEVIDEO (2010). He also received the HESSISCHER FILMPREIS (Special Prize of the Jury) for the role of Tim in MITTLERE REIFE (2011). Following his role in Christian Petzold's BARBARA (2012), he

appeared as Alev in the Juli Zeh best-seller adaptation SPIELTRIEB directed by Gregor Schnitzler in October 2013. Schümann also played a transsexual, young man in the ARD television film MEIN SOHN HELEN.

Schümann's past film credits include roles in LENALOVE, the DIE DIPLOMATIN series (director: Franziska Meletzky), the film adaptation of Schirach's SCHULD (episode: Die Illuminaten) and DIE HEBAMME 2. Most recently, he starred in the third film in the DIE DIPLOMATIN series, in which he plays a young diplomat of the Foreign Office, and recently appeared in the acclaimed DIE MITTE DER WELT. Schümann has also starred in Anika Decker's HIGH SOCIETY and JUGEND OHNE GOTT in 2017, alongside Emilia Schüle and Jannis Niewöhner.

In December 2018, he was seen in the "Christmas" TATORT-WIR KRIEGEN EUCH ALLE, the TV production, CHARITÉ 2, the movie DEM HORIZONT SO NAH and is currently in South Africa for the new Paul WS Anderson movie, MONSTER HUNTER .

Jannik Schümann was awarded the "Askania Award" in the 2016 Berlin International Film Festival, and honored by the top organization of the film industry (SPIO) as a "New Star" at the German Film Ball 2017.

KATE PHILLIPS is currently shooting PEAKY BLINDERS 5 returning as 'Linda Shelby.' She most recently wrapped on the DOWNTON ABBEY feature film. Other credits include Lenny Abrahamson's THE LITTLE STRANGER, THE CROWN, WAR & PEACE, THE ALIENIST, WOLF HALL and MY MOTHER AND OTHER STRANGERS. Kate was a Screen International Star of Tomorrow 2014.

MARTIN COMPSTON was thrust into the spotlight in his first ever acting role in SWEET SIXTEEN, directed by film legend, Ken Loach. The film's success at Cannes Film Festival propelled Martin into becoming one of the most exciting and talked about young actors to emerge that year. The film was welcomed with a flurry of outstanding reviews "a storming debut from Martin Compston" (Empire) "astonishing clarity and depth (Radio Times) "Mr. Compston's untamed star power gives the movie a heart" (New York Times). In the year of release, Martin won "Best Actor" at the BAFTA Awards Scotland, "Best Newcomer" at the British Independent Film Awards, "Best Newcomer" at the Critics Circle Awards, and was nominated for "Best Newcomer" at the Empire Awards, "Best Actor" at the Cannes Film Festival and "Best Actor" at the European Film Festival. The film won "Best Screenplay" at Cannes and was nominated for the prestigious Palm d'Or.

Continuing with a number of notable films, he starred in *A GUIDE TO RECOGNISING YOUR SAINTS* with Robert Downey Jr, Channing Tatum and Shia LaBeouf in which he won ‘Best Actor’ at the Gijon Film Festival and the film won “Best Ensemble” at Sundance; The Cannes, BAFTA and BIFA award-winning *RED ROAD* directed by Andrea Arnold; *THE DAMNED UNITED* with a stellar cast including Michael Sheen, Joe Dempsie, Jim Broadbent and Timothy Spall; the “impressive, well-honed” (The Guardian) British independent thriller *THE DISAPPEARANCE OF ALICE CREED* with Eddie Marsan and Gemma Arterton; *SOULBOY* with Felicity Jones and Alfie Allen; *SISTER* with Gillian Anderson and Lea Seydoux and Irvine Welsh’s explosive *FILTH*, where Martin played a memorable “Gorman” opposite James McAvoy, Jamie Bell, Imogen Poots and Jim Broadbent.

Martin is probably most recently known for his leading role as DS Steve Arnott in the BBC’s “extraordinarily tense, butt-clenchingly gripping” (The Guardian) *LINE OF DUTY* alongside Vicky McClure. Another credible TV project was ITV’s *IN PLAIN SIGHT*, the true story of Lanarkshire detective William Muncie’s (Douglas Henshall) quest to bring to justice notorious Scottish repeat serial killer, Peter Manuel (Compston).

His next projects include important roles as the “Earl of Bothwell” in the highly-anticipated *MARY QUEEN OF SCOTS* with Margot Robbie, Saoirse Ronan and Joe Alwyn this coming January.

ABOUT THE FILMMAKERS

JAMES KENT (Director) began as an award-winning documentary filmmaker whose 90-minute TV single *HOLOCAUST: A MUSIC MEMORIAL FROM AUSCHWITZ* won a BAFTA and an Emmy in 2004. He went on to direct a number of acclaimed television dramas including *THE SECRET DIARIES OF MISS ANNE LISTER* in 2009, which was made for television but became a hit on the film festival circuit for gay and lesbian films, winning a number of awards. He also directed the acclaimed thriller *INSIDE MEN* for the BBC and *THE WHITE QUEEN*, a flagship BBC historical drama series for which James was the lead director, and *THE THIRTEENTH TALE* (starring Vanessa Redgrave and Olivia Colman) for BBC and Heyday Films. Sony Pictures Classics *TESTAMENT OF YOUTH* was his first feature film, starring Kit Harrington and Alicia Vikander, based on the best-selling memoir by Vera Brittain.

ANNA WATERHOUSE and **JOE SHRAPNEL** have been writing together since 2005. Their screenplay *RACE*, which is based on the true story of Jesse Owen's journey to the 1936 Munich Olympics, was released by Focus Features in February 2016. They are currently writing *THE GREY MAN* for Charlize Theron and Christopher McQuarrie at Sony with Joe Roth producing, *EDGE OF TOMORROW 2* for Warner Bros, and they are adapting *BLOOD IN THE WATER* for TriStar and Amy Pascal. Additionally, their script *CIRCLE OF TREASON* is set up at Focus Features with Barry Josephson attached to produce and Massy Tadjedin attached to direct. Most recently, Anna and Joe were brought onto *CAPTAIN MARVEL* for the production polish.

RHIDIAN BROOK (Screenplay) is an award-winning writer of fiction. His first novel, *The Testimony of Taliesin Jones*, won several prizes including the Somerset Maugham Award and was made into a film (2001) starring Jonathan Pryce. His third novel, *The Aftermath*, was an international bestseller, translated into twenty-five languages. His latest novel – *The Killing of Butterfly Joe* – a dazzling tale of friendship and experience - is also being developed for the screen.

Along with his original screenplay for *THE AFTERMATH*, Rhidian has also written for television and the screen. His first commission for TV starred Timothy Spall in *MR. HARVEY LIGHTS A CANDLE* (2005). He was a writer on two seasons of the hit BBC series *SILENT WITNESS*. His first film commission was for *Africa United* (2011). He is currently adapting *THE KILLING OF BUTTERFLY JOE* for the screen.

Rhidian is a regular contributor to BBC Radio 4's 'Thought for the Day.'

JACK ARBUTHNOTT (Producer) most recently produced the comedy *MINDHORN* starring Julian Barratt and Steve Coogan for StudioCanal and Jonas Akerlund's *LORDS OF CHAOS*. At Scott Free London Arbuthnott also spearheaded the company's work on innovative crowd-sourced documentaries beginning with *LIFE IN A DAY*. He was previously a development executive at BBC Films and the UK Film Council, beginning his career at New Line Cinema / Fine Line Features, and is a graduate of the UK's National Film & Television School and Oxford University.

MALTE GRUNERT (Producer) began working in the industry by producing documentaries. For several years he produced television at various companies including Bavaria Film and CLT UFA. From 2006 until 2009 he was the head of the feature division at Studio Hamburg before founding Amusement Park Film in 2009, where he produced and coproduced 12 feature films to date. Among them films like *PERFECT SENSE*, starring Ewan McGregor and Eva Green, directed by David Mackenzie.

In 2014 Malte Grunert produced *A MOST WANTED MAN*, based on the John le Carré novel and directed by Anton Corbijn. It stars Philip Seymour Hoffman, Willem Dafoe and Rachel McAdams in the lead roles. He also co-produced *MR. TURNER* by Mike Leigh. The film premiered in competition for the Palme d'Or at the 2014 Cannes Film Festival. In 2015, he produced the British/German production *REMAINDER*, and the Danish/German coproduction *LAND OF MINE*, which premiered in Toronto in 2015, and was nominated for a foreign language Academy Award in 2017. *MY ZOE*, a film written and directed by Julie Delpy who also stars alongside Richard Armitage, Daniel Brühl and Gemma Arterton, is currently in postproduction and also scheduled for release in 2019.

Amusement Park is based in Berlin and Hamburg and aims to create quality projects with commercial appeal for an international audience. The company makes films in both English and German. The current development slate includes upcoming theatrical projects from directors Lone Scherfig (*THEIR FINEST*, *RIOT CLUB*, *ITALIAN FOR BEGINNERS*), Edward Berger (*GERMANY 83*, *THE TERROR*, *PATRICK MELROSE*), writers Purvis & Wade (*SPECTRE*, *SKYFALL*), as well as several TV series.

RIDLEY SCOTT (Executive Producer) is a renowned Academy Award-nominated filmmaker honored with Best Director Oscar nominations for his work on *BLACK HAWK DOWN*, *GLADIATOR* and *THELMA & LOUISE*. All three films also earned him DGA Award nominations. Scott's most recent release was the critically acclaimed box office phenomenon *THE MARTIAN*, starring Matt Damon and Jessica Chastain.

THE MARTIAN received numerous awards and nominations, including Golden Globes for Best Motion Picture Musical or Comedy and Best Actor in a Musical or Comedy, 7 Academy Award nominations, including Best Picture, a DGA Award nomination, and 6 BAFTA nominations, including Best Director.

Scott has garnered multiple nominations over his illustrious career. In addition to his Academy Award and DGA nominations, he also earned a Golden Globe nomination for Best Director for *AMERICAN GANGSTER*, starring Denzel Washington and Russell Crowe. As he also served as a producer on the true-life drama, Scott shared in a BAFTA nomination for Best Film. Scott also received Golden Globe and BAFTA nominations for Best Director for his epic *GLADIATOR*. The film won the Oscar, Golden Globe and BAFTA Award for Best Picture.

In 1977 Scott made his feature film directorial debut with *THE DUELIST*, for which he won the Best First Film Award at the Cannes Film Festival. He followed with the blockbuster science-fiction thriller *ALIEN*, which catapulted Sigourney Weaver to stardom and launched a successful

franchise. In 1982 Scott directed the landmark film *BLADE RUNNER* starring Harrison Ford. Considered a sci-fi classic, the futuristic thriller was added to the U.S. Library of Congress' National Film Registry in 1993 and a director's cut was released to renewed acclaim in 1993 and again in 2007.

Additional film credits as director include *EXODUS: GODS AND KINGS*, starring Christian Bale and Joel Edgerton; *THE COUNSELOR*, written by Cormac McCarthy and starring Michael Fassbender, Brad Pitt, Cameron Diaz and Javier Bardem; the acclaimed hit *PROMETHEUS*, starring Michael Fassbender, Noomi Rapace and Charlize Theron; *Legend*, starring Tom Cruise; *SOMEONE TO WATCH OVER ME*, starring Tom Berenger; *BLACK RAIN*, starring Michael Douglas and Andy Garcia; *1492: CONQUEST OF PARADISE*, starring Gérard Depardieu; *WHITE SQUALL*, starring Jeff Bridges; *G.I. JANE*, starring Demi Moore and Viggo Mortensen; *HANNIBAL*, starring Anthony Hopkins and Julianne Moore; *BODY OF LIES*, starring Russell Crowe and Leonardo DiCaprio; *A GOOD YEAR*, starring Russell Crowe and Albert Finney; the epic *KINGDOM OF HEAVEN*, with Orlando Bloom and Jeremy Irons; *MATCHSTICK MEN*, starring Nicolas Cage and Sam Rockwell; and *ROBIN HOOD*, marking his fifth collaboration with star Russell Crowe, also starring Cate Blanchett.

Scott and his late brother Tony formed the commercial and advertising production company RSA in 1967. RSA has an established reputation for creating innovative and groundbreaking commercials for some of the world's most recognized corporate brands. In 1995, the Scott brothers formed the film and television production company Scott Free. With offices in Los Angeles and London, the Scotts produced such films as *IN HER SHOES*, *THE A-TEAM*, *CYRUS*, *THE GREY* and the Academy Award-nominated drama *THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD*.

On television, Scott executive produced the Emmy, Peabody and Golden Globe-winning hit *THE GOOD WIFE* for CBS, the critically acclaimed series adaptation of Philip K. Dick's classic *THE MAN IN THE HIGH CASTLE* for Amazon, and most recently FX's *TABOO*, starring Tom Hardy. Scott has also been an executive producer on the company's long-form projects, including the Starz miniseries *THE PILLARS OF THE EARTH*, the A&E miniseries *THE ANDROMEDA STRAIN*, the TNT miniseries *THE COMPANY*, the award-winning HBO movies *RKO 281*, *THE GATHERING STORM* and *INTO THE STORM* and the hit National Geographic Channels' telefilms *KILLING LINCOLN*, *KILLING KENNEDY* and *KILLING JESUS*.

In 2003 Scott was awarded a Knighthood by Queen Elizabeth II in recognition of his services to the British Film Industry. He received the 30th American Cinematheque Award at the

organization's annual gala in 2016 and the Lifetime Achievement Award in Motion Picture Direction at the 2017 Directors Guild of America Awards.

CARLO DUSI (Executive Producer) is a former film production and finance lawyer with a strong background in UK and European film production. Dusi made his name with the 2002 launch of Aria Films, an integrated film production, financing and consultancy outfit through which he went on to produce or executive produce several feature films including Gareth Maxwell Roberts' *KILL FASTER*, Peter Greenaway's *NIGHTWATCHING*, Sallie Aprahamian's *BROKEN LINES* starring Paul Bettany and Olivia Williams, Paul Morrison's *LITTLE ASHES* starring Robert Pattinson, and Alicia Duffy's debut feature film *ALL GOOD CHILDREN*.

From 2008 to 2012, Dusi also taught film production and industry practice at the Met Film School and consulted for several industry operators including Amnesty International's media team, leading commercial production company Stink, UK boutique distributor Axiom Films International, and Met Film Post in Ealing Studios.

Dusi joined Scott Free London in 2012 as their Head of Business and Commercial Affairs with primary responsibility over all business matters and commercial negotiations across the company's film and television slates, as well as project financing and the management of the company's operating capital and organizational structure. Through Scott Free, Dusi executive produced several projects including thriller *BEFORE I GO TO SLEEP* starring Nicole Kidman and Colin Firth; comedies *GET SANTA* starring Rafe Spall and Jim Broadbent; Simon Farnaby and Julian Barratt's creation *MINDHORN* also starring Andrea Riseborough and Steve Coogan; and award-winning high-end TV drama *TABOO* starring and executive produced by Tom Hardy and written by Steve Knight.

In June 2018, Dusi joined Red Arrow Studios as EVP Commercial Strategy, Scripted, to oversee the Studio's scripted activities across its group production companies as well as all third-party producer and talent relationships worldwide.

JOE OPPENHEIMER (Executive Producer) is currently a creative executive in Apple's international content team based in London. Previously, Oppenheimer served at the BBC in roles of increasing responsibility, most recently as acting head of BBC Films. Throughout his nearly 20-year career there, Oppenheimer oversaw more than 50 films and TV dramas, including the critically acclaimed *I, DANIEL BLAKE*, *TESTAMENT OF YOUTH* and *ALAN PARTRIDGE: ALPHA PAPA*, among many others. In 2014, Oppenheimer received an Emmy nomination in the

Outstanding Nature Programming category for his contributions to ONE LIFE, a BBC Films documentary narrated by Daniel Craig.

BETH PATTINSON (Executive Producer) started at BBC Films in 2007 as a development editor working on films including Andrea Arnold's FISHTANK and Cary Fukunaga's JANE EYRE. As a development executive, Beth's credits included Matthew Warchus' PRIDE and Stephen Frears' PHILOMENA. In 2014 Beth became an Executive Producer at BBC Films and credits include Rufus Norris' LONDON ROAD, SWALLOWS AND AMAZONS, BROOKLYN, ON CHESIL BEACH and THE CHILDREN ACT. In 2017 Beth moved to Amazon to head up development for European Original programming before moving to free-lance executive producing in 2018. Beth currently has a number of film and television projects in development with various UK companies.

FRANZ LUSTIG (Director of Photography) began working for commercials and music videos in 1994 and has since garnered numerous awards for his cinematography for campaigns including Nike's "Running Against the Bulls," Telekom's "Rain of Flowers" among others. He also won the German Video Clip Award for Best Camera twice in a row.

After moving on to short films, Franz has since worked with director Wim Wenders on three features: LAND OF PLENTY, which won Best Camera at the German Film Awards; DON'T COME KNOCKING, which earned Franz best European Cinematographer in 2005; and 2007's PALERMO SHOOTING. His documentary work, also an important career path for him, includes the film 2 OR 3 THINGS I KNOW ABOUT HIM by Malte Ludin about the life and death of Ludin's Nazi-father; and the 2008 documentary DANCE FOR ALL. In 2012, Franz won the Mobius award for Best Cinematographer.

In 2012, he shot the teenage anti-war movie HOW I LIVE NOW, directed by Kevin MacDonald. The film premiered at the Toronto Film Festival and was released in fall 2013.

Franz' latest Christmas Apple Campaign "Sway" (directed by Sam Brown) won the Silver Lion for cinematography in Cannes, his latest music video "Voodoo in my Blood" (directed by Ringan Ledwidge) by Massive Attack won the Golden Frog at Camerimage Festival.

SONJA KLAUS (Production Designer) studied at Wimbledon College of Arts, obtaining a BA Honors degree in Theatre Design and 3-Dimensional Studies. This foundation opened the door to the theatre industry where she worked on many large West End productions. After four years in this arena, Klaus broke into the film and television industry as a Set Decorator on movies such as LARA CROFT: TOMB RAIDER and LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE, FIVE

CHILDREN AND IT, THE ODYSSEY, MERLIN, ALICE IN WONDERLAND and X-MEN FIRST CLASS. During this time she also began to design commercials, pop music promos and television movies.

In 1999, Klaus worked as Ridley Scott's Set Decorator on his Academy Award-winning epic, GLADIATOR. The trust and rapport built between Scott and Klaus led to a lasting collaboration as Set Decorator on such films as KINGDOM OF HEAVEN, AMERICAN GANGSTER, BODY OF LIES, ROBIN HOOD, PROMETHEUS and THE COUNSELLOR. Scott then elevated Klaus to production designer on A GOOD YEAR, starring Russell Crowe.

Sonja's other credits as Production Designer include BABYLON AD (directed by Mathieu Kassovitz), IN DARKNESS starring Natalie Dormer, and TABOO, Scott Free's eight-part series for the BBC and FX cable network, starring Tom Hardy. Recently, Sonja was invited to design Tim Miller's eagerly awaited UNTITLED TERMINATOR REBOOT, where James Cameron once again takes back his producer's seat.

In addition to her film and television work, Klaus has also been prevalent in the events industry, designing world film premieres (PHANTOM OF THE OPERA, THE GOLDEN COMPASS, SEX AND THE CITY, AGENT CODY BANKS, ST. TRINIAN'S, BEYOND THE SEA, STAR WARS EPISODE 1: THE PHANTOM MENACE in Monte Carlo), product launches (Xbox, Wonderbra, Sky, Westfields, Audi, Harper's Bazaar, Red Bull) and numerous luxury events and large scale weddings for private clients.

BEVERLEY MILLS (Editor) was born in the UK and raised in Africa and Germany, and has worked in the British film and television industry for over thirty years. After gaining a degree in Theatre Studies she had initially planned to make a career as a Stage Manager, but a chance encounter with the BBC opened her eyes to editing and she has never looked back. She has gone on to cut some of the most well-loved and critically acclaimed television dramas of recent years such as SHAMELESS, INDIAN SUMMERS and TABOO alongside films including documentaries TT3D: CLOSER TO THE EDGE (directed by Richard De Aragues) and INDIA IN A DAY (directed by Richie Mehta). For her work on the miniseries ELIZABETH I (directed by Tom Hooper), starring Helen Mirren and Jeremy Irons, Beverley was awarded an Emmy and was nominated for an American Cinema Editors Eddie Award. Her work will next be seen in a television drama series about the Delhi police force directed by Richie Mehta.

BOJANA NIKITOVIC (Costume Designer) graduated from the Faculty of Applied Arts, Belgrade in 1989. Her work in costume design spans multiple disciplines including ballet, theatre, opera and film.

In 1996, she launched her career as a costume designer on Slobodan Skerlic's DO KOSKE, and then went on to work on many more films in her native Serbia. In 2003, Nikitovic was assistant costume designer to Milena Canonero on Wes Anderson's THE LIFE AQUATIC WITH STEVE ZISSOU and later assisted Canonero on Sofia Coppola's MARIE ANTOINETTE. After working on Oliver Parker's FADE TO BLACK and Joe Johnston's THE WOLFMAN, she served as lead costume designer on John Stockwell's ROADKILL.

She most recently designed Michael Noer's remake of the classic PAPILLON, starring Charlie Hunnam and Rami Malek; UNLOCKED, the upcoming espionage thriller from director Michael Apted, starring Noomi Rapace, Orlando Bloom, Michael Douglas and John Malkovich; THE FOREST, Focus Features' supernatural thriller, directed by Jason Zada and starring Natalie Dormer and Taylor Kinney; and DHAKA, starring Chris Hemsworth and David Harbour for Netflix. Her additional costume design film work has also included FALLEN, NOVEMBER MAN with Pierce Brosnan, A GOOD DAY TO DIE HARD with Bruce Willis, GHOST RIDER: SPIRIT OF VENGEANCE with Nicolas Cage, and Ralph Fiennes' directorial debut, CORIOLANUS. Her television work includes the WB series KRYPTON.

Nikitovic's extensive wardrobe design work for the live performing arts includes the ballets "The Fire Bird," "Romeo and Juliet," and "Majerling." Her opera work includes that of assistant costume design on Luc Bondy's "Tosca" at the Metropolitan Opera House in New York. However, her work has been primarily in theatre and includes many Shakespeare productions such as "Romeo and Juliet," "Measure for Measure," "Hamlet," "Troilus and Cressida" and "A Midsummer Night's Dream." Other work includes Dostojevsky's "Crime and Punishment;" "The Kiss of the Spider Woman"; Dickens' "Oliver Twist"; and Moliere's "The Hypochondriac," "School for Women" and "The Misanthrope." In 2010, Nikitovic also designed costumes for "Le Nozze De Figaro" for the National Theatre in Belgrade.

MARTIN PHIPPS (Composer) comes from a musical background (he is Benjamin Britten's godson), and read drama at Manchester University. Fortunately for the acting profession, he decided to concentrate his energies on writing music. Since scoring his first TV drama, EUREKA STREET, in 2002, he has won two BAFTAs and five Ivor Novello Awards, and gone on to write music for many of the most interesting series of recent years, including the BBC and Weinstein Company's WAR AND PEACE, Hugo Blick's BLACK EARTH RISING, PEAKY BLINDERS and BLACK MIRROR. Martin is currently scoring season three of the Leftbank Pictures/Netflix series, THE CROWN.

Having recently moved into film, Martin's credits include the Weinstein Company's

WOMAN IN GOLD (scored with Hans Zimmer), starring Ryan Reynolds and Helen Mirren, HARRY BROWN and BRIGHTON ROCK. In 2014 Martin had two feature film scores premiering at the Toronto Film Festival; Daniel Barber's US indie THE KEEPING ROOM, and Morgan Matthew's X PLUS Y.

Martin recently set up Mearl, a project to facilitate collaborating with other artists & composers, as well as a platform for developing his own material. PEAKY BLINDERS was the first soundtrack written under this name, scored with a band of musicians from Radiohead's new Laundry Studios in London Fields. Two recent feature films were also written under this title.

CAST

In order of appearance

Rachael Morgan	KEIRA KNIGHTLEY	
Boy on Train	NED WILLS	
Mother on Train	PANDORA COLIN	
Lewis Morgan	JASON CLARKE	
Heike	ANNA SCHIMRIGK	
Wilkins	JACK LASKEY	
Barker	FIONN O'SHEA	
Susan	KATE PHILLIPS	
Burnham	MARTIN COMPSTON	
Stephen Lubert	ALEXANDER SKARSGÅRD	
Soldier	MIRCO KUBALL	
Greta	ROSA ENSKAT	
Michael Morgan	FREDERICK PRESTON	
Freda Lubert	FLORA LI THIEMANN	
German Woman	MONIKA FORIS	
British Captain	LOGAN HILLIER	
Albert	JANNIK SCHÜMANN	
British Soldier	JIM HIGH	
Dentist	ROMAN VEJDOVEC	
Hausfrau	HALKA JEŘÁBEK TŘEŠŇÁKOVÁ	
Donnell	HENRY PETTIGREW	
Captain Eliot	TOM BELL	
Captain Thompson	JOSEPH ARKLEY	
Pamela	ABIGAIL RICE	
Celia	NAOMI FREDERICK	
Colonel Kutov	IVAN SHVEDOFF	
Leitman	ALEXANDER SCHEER	
General Brook	PIP TORRENS	
Made in Association with	TSG ENTERTAINMENT	(clear field)
Unit Production Manager	JAN BRANDT	
Script Supervisor	SUSANNA LENTON	
Prague Line Producers	KRISTINA HEJDUKOVA PAVEL MULLER	
Prague Unit Production Manager	JIRI "GUSTAFF" HUSAK	
Prague First Assistant Director	MIROSLAV LUX	
Prague Location Manager	PETR RŮČKA	
Associate Producer	KLAUS DOHLE	
Assistant Production Manager	JULIETTE WOODCOCK	
Second Assistant Director	NIKKI MOLLOY	
Production Sound Mixer	ROLAND WINKE	
Sound Supervisors	DANNY SHEEHAN MATTHEW COLLINGE	

Steadicam Operator	FLORIAN KLOS
A Camera First Assistant	ORIT TEPLY
A Camera Second Assistant	MARTIN DEDEK
Digital Imaging Technician	SIMON VERONEG
Video Assistant Operator	MICHAL FILUS
Second Unit Director	JACK ARBUTHNOTT
Gaffer	FLORIAN KRONENBERGER
Key Grip	JAN BRUN
Assistant Grip	MATHIAS RIEMANN
Boom Operator	PETER BRÜCKLMAIR
Supervising Art Director	LUCIENNE SUREN
Art Director	JIRI MATURA
Assistant Art Director	TOMAS BILINA
Standby Art Director	MAGDALENA ZEMANOVA
Art Department Coordinator	KATERINA VAN GEMUND
Graphic Designer/Graphic Art Director	DAN BURKE
Graphic Artist	BARBARA SANDBERG
Assistant Graphic Artist	CHRIS MELGRAM
Art Department Assistant	FILIP LANGENBERGER
Set Decorator	MONICA ALBERTE
Production Buyer	LIBBY MORRIS
Buyers	DAVID CERNY
	PETR PRUSA
Key Draftsman	PAVEL VOJTISEK
Leadman	PETR MAROUSEK
Standby Propmen	KAREL KREJNÍK
	MARTIN SCHNEIDER
Costume Supervisor	MARKETA PROCHAZKOVA
Costume Coordinator	LUKA ANTONIC
Principal Standby	NINA MORAVCOVÁ
Set Costumer	ARIANA RAKOVA
Cast Costumers	LENKA KOVARIKOVA
	LENKA URBANOVA
Costume Cutters	MICHAELA MALINOVA
	MICHAELA ROUCKOVA
Costume Tailor	DRENA DRINIC
Seamstresses	JINDRA PACOVSKÁ
	DANIELA TENORIO
Costume Assistant	TOMAS BARTUSEK
Make-Up and Hair Artists	ALEXANDRA LEBEDYNSKI
	IVANA NEMCOVA
Keira Knightley Hair Dresser	JEANETTE KELLERMANN
Financial Controller	STEFFI HILLER
UK Production & Post Production Accountant	TARN HARPER

Czech Production Accountant VERA HAVLOVA
German Production Accountant DENNIS MÜLLER-RABENSTEIN
Czech Assistant Accountant JAROSLAVA HAVLOVA
German Payroll Accountant LARS GROBECKER

Travel & Accommodation Coordinator MARCEL AHRENS
Production Secretary JANE DIMMOCK
Personal Assistant to Keira Knightley BEATRICE BOWDON
Personal Assistant to Alexander Skarsgård DAVID FLAIR

First Assistant Editors CHARLIE THORNE
WILLIAM BLUNDEN
Second Assistant Editor KARINA STEFANISINA
Post Production Coordinator ROBERT PLATT-HIGGINS

Casting Directors SIMONE BÄR
ARWA SALMANOVÁ
Dialect Coaches SIMONE DIETRICH
JOAN WASHINGTON

Prague Unit
SIRENA FILM

B Camera Operator MARK RIMMER
B Camera First Assistant FILIP ŠTURMANKIN
B Camera Second Assistant MARTIN NAHODIL
Video Operator RONALD TELINGER
Key Grip JIŘÍ TROUSIL
Second Unit Key Grip JIŘÍ POSPÍŠIL

Production Coordinator PETRA TOUSOVA
Travel & Living Coordinator VERONIKA PAVLÍČKOVÁ
Production Assistants DAGMAR ADAMOVA
SIMONA KEJVALOVA
Third Assistant Directors LAURA JACKSON
MARTIN KRAL
Base Runner VIKTORIE MAŠÁTOVÁ
Set Production Assistant ROBERT BECA
Lock Up Coordinator LADISLAV ŘEZANINA
Assistant Location Managers JAN ONDROVČÁK
ROSTISLAV SVOBODA
Unit Manager VIT PECKA
Base Camp JAROSLAV RŮŽIČKA

Assistant Set Decorator PETRA VENCELIDESOVA

Set Dressers
MARTIN ADAMEK PETR ADAMEK ALOIS BURAN
DAVID COUFAL LUKAS COUFAL JAN MAREK
ALES NOVOTNY DANIEL PODOLSKY SAVA VESELY

Set Costumers ZUZANA BURSIKOVA

Costume Buyer	HANA RAMBOVA
Assistant Costume Designer/Fitter	ANDRIJANA TRPKOVIC
Crowd Costume Supervisor	CLAUDIO LAGANA
Crowd Costumers	DANIELA NICOLETTA
	SONA NEMCOVA
	IVANA SAROVCOVA
Costume Breakdown Artists	MICHAL KREJČA
	ANASTASIYA NOVIKOVA
Make-Up and Hair Artists	SIMONA HEMMYOVA
	RADEK PETR
Crowd Make-Up & Hair Artist	ZUZANA HUBINGEROVA

Gaffer	MARTIN GRANILLA
Rigging Gaffer	IVAN BRŮNA
Best Boy	WERNER SCHELZIG
Best Boy Grip	JAN ČADEK
Electricians	TOMAS ARNOLD
Property Master	JAN KODERA
Assistant Property Master	WAN YUS MAN WAN RAZALI
Property Storeman	MICHAL ABRAHAM
Standby Construction	JAN POKORNÝ
	MICHAL TURNER

Painters		
ZBYNEK HAVLIN	KAREL OSAHLO	VLADIMÍR PEŠEK
RADEK SIMEK	DANIEL ZELENKA	JITKA ZELENKOVA

Stunt Coordinator	TOMÁŠ RYDVAL
Special Effects Supervisor	JÍŘÍ VÄTER
Special Effects Technicians	
MILOŠ BROSINGER	MARTIN KULHÁNEK
MARTIN MOTTL	ŠTĚPÁN OKTÁBEC
Special Effects	FLASH SFX
Armourers	FRANTIŠEK MĚSÍČEK
	PETR VEČERNÍK

Picture Car Coordinator	DIMITRIJ SLEPECKY
Assistant Picture Car Coordinator	DANIEL MASA
Picture Car Assistant	MARTIN SEMERAD
Transport Coordinator	DANIEL KUSKA
DIT Van Driver	MILAN DVOŘÁK
Grip Truck Driver	PETR BERNAT
Costume Truck Driver	ZDENĚK CINK

Unit Drivers		
TOMÁŠ BAŇKA	PAVEL BEZOUŠKA	TOMÁŠ BURSÍK
TOMÁŠ GOLDBERGER	PETR HAVELEC	MIROSLAV HOLÝ
TOMÁŠ KROUPA	PETR MACH	LADISLAV PFLEGER
PAVEL RADOŠ	ERIK SENI	VLADIMÍR ŠIMÁČEK
	TOMÁŠ STEJSKAL	

Hamburg Unit

AMUSEMENT PARK FILM

Unit Manager	TONI JASCHKE
Production Coordinator	EDDA MARKUS
Assistant Production Coordinator	PHILIPP KARG
Travel & Accommodation Coordinator	MARCEL LATTKE
Production Secretary	REBECCA BECHTEL
Director's Assistant	SAM MCMULLEN
Assistant to the Producer	JULIA BORSCH
Third Assistant Director	RONNY SCHRÖDER
Set Manager	INGO STROOT
Set Manager Assistants	PATRICK GLÄSEL HENRY STHAMER

Runners

CLARA HALLWACHS	MARIAN MÄCHLER	LENA MARY PLAß
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Art Directors	MATTHIAS KLEMME SETH TURNER
Assistant Set Decorator	DESIREE PETON
Dressing Propman	ANDREAS BLÖMER
Trainee Set Decorator	ANNA-MARIEKE GERKEN
Trainee Set Dressers	SÖREN MISCHESKI FRANK WARDENBURG
Art Department Assistant	CARL FISCHER
Seamstress	CORNELIA FREI
Additional Make-Up & Hair Artist	MIRIAM HÜBNER
Best Boy	SASCHA GÖRLICH

Electricians

STEFAN BRÄSEN	ARMIN SIEGHART	DIRK SIEHLMANN
GEORG SIMMENDINGER	SULEV RIKKO	FELIX WEDDIGE

DANIEL ZEITLER

Assistant Grip	KENNETH PEARSON
----------------	-----------------

Special Effects Supervisor	PETER WIEMKER
Special Effects Snow Leader	LUCIEN STEPHENSON

Transport Coordinator	NILS PALAND
Set Decoration Driver	YAHYA ÖZGEN

JOSHUA BRECHLIN	SIMON JEROME DUPUIS	KLAAS FERMER
JIVAN FRENSTER	TORBEN FRIEDERICHSEN	INGMAR GAUGER
JANN GROMBALL	ANDREAS GROTEVENT	RALPH KUHN
ELIAS MANIATOPOULOS	FABIAN MEYER	ALI GHARDIRI NEJADIAN
JÖRG PAKUSCH		UWE POGUNTKE

Sound Design by	PHAZE UK
Re-Recording Mixers	PAUL COTTERELL MATTHEW COLLINGE

Effects Editor	ROB PRYNNE
Foley Recorded at	FEET FIRST SOUND LTD
Foley Artist	BARNABY SMYTH
Foley Mixer	KEITH PARTRIDGE
Foley Editing	ROB TURNER
Additional Dialogue Editor	KASPER PEDERSEN
Assistant Sound Editor	OSKAR VON UNGE
ADR Recordist	MARK APPLEBY
Sound Re-Recorded at	GOLDCREST POST PRODUCTION
Sound Mix Technicians	RACHEL PARK ROBBIE SCOTT

Visual Effects by
AUTOMATIK VFX
THE POST REPUBLIC HAMBURG

VFX Executive Producer	MICHAEL REUTER
VFX Supervisors	SEBASTIAN BARKER JOHN LOCKWOOD
VFX Producer	JENNIFER THOMPSON
VFX Line Producer	TAMAS SIMMONS
VFX Coordinators	LOUISE BRABRAND CHRISTOPH HARS
VFX Production Assistant	ADUKE KING
3D Supervisor	MARK BAILEY
Senior 3D Generalist	PHILIP BORG
3D Generalists	ELLIOT SYLVESTER SHELDON BRAITHWAITE
3D Matchmovers	ROMAIN SONTAG HECTOR RUBLES
2D Supervisors	SEAN DANISCHEVSKY LARS WEMMJE

Compositors

VIKRAM CHADHA	GUSTAVO RIBEIRO	JOSH GOTTO
PAUL DAIKO	JOSEPH STENNING	WILL OULD
GABRIEL VALENTE	BAS CHATMALEERAT	CSABA NOVAK
SVEN PETERS	CRISTINA VOZIAN	ALDO FILIBERTO
CHIARA TALARICO	NICHOLAS JAMES CRUZ	NILS PETERSEN
	GILBERTO ARPIONI	

Digital Matte Painters

PATRICK ZENTIS	SEVENDALINO KHAY
BRANFORD MEENTZEN	LIZZIE BENTLEY
VFX Intern	TOBY SANDERSON
VFX Editor	GEORGE MYER
Systems Administrators	JONATHAN HARRIS JOSHUA KITE JÖRN PANKOIN
Environment Assets	SCREENCLAY FX

Concept & Build Supervisor	CHRISTIAN BULL	
Concept	RICHARD DURANT	
Asset Build	SAM TAYLOR	
	MATT LILLEY	
Production Coordinator	JENNIFER MOYLAN-TAYLOR	
Digital Intermediate Provided by	GOLDCREST POST	
	PRODUCTION	
Digital Colourist	ADAM GLASMAN	
Digital On-Line Editors	SINÉAD CRONIN	
	DANIEL TOMLINSON	
	RUSSELL WHITE	
Head of Production	ROB FARRIS	
Digital Intermediate Producer	SHAUN RICHARDS	
Assistant Digital Intermediate Producer	KAROLINA DZIWIŃSKA	
Digital Intermediate Assistant Producer	CHARLOTTE BARNES	
Digital Intermediate Assistant Colourists	SARA BUXTON	
	MARIA CHAMBERLAIN	
Digital Intermediate Assistants	GEORGINA CRANMER	
	LAWRENCE HOOK	
	Digital Film Bureau	
TOM CORBETT	EDWARD JOHNS	TIMOTHY P JONES
ALEX PHILLIPS	GORDON PRATT	FINLAY REID
	DEAN OTUSANYA-WOOD	
Head of Department	PATRICK MALONE	
Commercial Director	MARTIN POULTNEY	
Digital Intermediate Technologist	LAURENT TREHERNE	
Senior Digital Intermediate Administrator	NEIL HARRISON	
	Titles by	MATT CURTIS
Stills Photographer	DAVID APPLEBY	
EPK	SPECIAL TREATS	
Unit Publicist	EMMA DAVIE	
Publicity Consultant - Prague	ALISA BUCKLEY	
Military Advisors	PAVEL KMOCH	
	HUGHIE MARSHALL	
Health & Safety Advisor	GRIT BELITZ	
Set Medics	DIRK DAUTZENBERG	
	JAROSLAV DENEMARK	
	HANA POKORNÁ	
Extras Supervisor	NATAŠA KULHAVÁ	
Extras Casting by	JESSICA HORVÁTHOVÁ	
Catering by	JTN	
	HOLLYWOOD DINER	
Costumes supplied by	TIRELLI COSTUMI S.P.A. - HERO	
	COLLECTION	

	COSPROP - BARRANDOV STUDIO
	FUNDUS
Action/Picture Vehicles supplied by	PIT CREW
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Czech Studio Services by	BARRANDOV
Offices, Base and Location Services by	AGANA - RENAMO
	FILM MAKERS - BASE MAKERS
Clearances	DEBBIE BANBURY-MORLEY
Animation by	BREAKFAST OF CHAMPIONS
	BOO MURPHY - JUSTIN
	LOWINGS
	ABHISHEK KASEGAONKAR
Archive Footage courtesy of	GETTY IMAGES
Archive Images courtesy of	ALAMY
Post Production Script	FATTS
Legal Services	UNVERZAGT VON HAVE
	BLOOM MEDIA - FRASER
	BLOOM
Insurance provided by	MARSH
	ARTHUR J. GALLAGHER
Completion Guarantee by	FILM FINANCES
Collection Account Management by	FREEWAY CAM B.V

For BBC FILMS

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Head of Legal and Business Affairs	ZOE BROWN
Legal and Business Affairs Manager	HELEN GILES
Marketing Executive	JACQUI BARR
Legal and Production Assistant	RUTH SANDERS

For SCOTT FREE FILMS

Development Executive	KATY OBR
Production Executive	DONNA CHANG
Accountant	MAXINE ABRAHAMS
Special Advisor to Ridley Scott	NEVILLE SHULMAN
Assistant to Ridley Scott	EMMA JOHNS

For DEUTSCHER FILMFÖRDERFONDS

Executives	ISABELLE GLAUE
	KRISTIN HOLST

For FILMFÖRDERUNG HAMBURG SCHLESWIG-HOLSTEIN

Managing Director MARIA KÖPF
Business Executive SABINE SCHMIDT
Executive MALIKA RABAHALLAH

Score Recorded & Mixed by OLGA FITZROY
Produced by MARTIN PHIPPS
Orchestrated & Conducted by MATT DUNKLEY
Recorded & Mixed at AIR STUDIOS, LONDON
Pro-Tools Assistants JON PRESTAGE
ALEX FERGUSON
Orchestral Score performed by CHAMBER ORCHESTRA OF
LONDON
Leader THOMAS GOULD
Piano ROB BARRON
Clair de Lune Piano Double MARKÉTA SCHINMANNOVÁ
Music Preparation DAKOTA MUSIC SERVICE
Score Coordinators DARRELL ALEXANDER
GARETH GRIFFITHS
Music Editor AL GREEN
On Set Music Orchestrator RADIM LINHART
Temp Music Editors PETER CLARKE - MICHAEL
CONNELL
ALLAN JENKINS

“Chattanooga Choo”

Composer Mack Gordon / Harry Warren
Arranged by Radim Linhart

"No Love, No Nothin"

Performed by Ella Mae Morse
Written by Leo Robin / Harry Warren
Courtesy of Capitol Records Inc.
Licensed by Universal Music Operations Ltd,
Four Jays Music Publishing Co. (administered by
Peermusic UK Ltd), Warner Chappell

“That’s Sabotage”

Composer Mack Gordon / Harry Warren
Arranged by Radim Linhart

“Clair de Lune”

Written by Claude Debussy
Arranged by Radim Linhart

“Stormy Weather (Keeps Rainin’ All The Time)”

Written by Harold Arlen / Ted Koehler
Licensed courtesy of Carlin, EMI Mills Music
Inc., SA Music, BMG

“It Could Happen To You”

Performed by Jo Stafford
Written by J Burke & J Van Heusen
Courtesy of Capitol Records Inc.

Licensed by Universal Music Operations Ltd &
Sony/ATV Harmony

“I Am the Very Model of a Modern Major General”

Written by Gilbert & Sullivan
Arranged by Radim Linhart

“Samson et Dalila

Mon coeur s’ouvre a ta voix’

Performed by Maria Callas
Licensed courtesy of Warner Music UK Ltd

“Silent Night”

Traditional

“The Holly & The Ivy”

Traditional

Used by kind permission of Carlin Music Corp.
on behalf of Redwood Music Ltd

“Hi-ya Love”
Composer Ralph Rainger / Leo Robin
Arranged by Radim Linhart

“I’m Making Believe”
Composer Mack Gordon / James V Monaco
Arranged by Radim Linhart

Thanks to
MAGNUS ARBUTHNOTT - VERA HERCHENBACH - FRAU HUCK
DR. OTTO-FERDINAND GRAF KERSSENBROCK AND FAMILY - CHRISTA KUBALL
CHRISTINE LANGAN - SAM LOWDEN - THOMAS MORRIS - AYESH PERERA - MICHAEL SCHAEFER
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ARBEITSGEMEINSCHAFT RHEINSBERGER BAHNHOF E.V.
UDO BLANKENBURGER AND GOTTFRIED KOCH
DAMPFLOKFREUNDE BERLIN E.V.
MATHIAS KÖLLING - MIKE VOGEL - ENRICO FLEMMING - SVEN HESSE
ROLAND KLUG - FRANK BRECHLER - PETER JOKISCH
FRIEDRICHUELLE RHEINSBERG - MANUEL MALCHIN
IBB SERVICE GmbH - HARTMUT GROEHL AND SEBASTIAN GROEHL
ITL EISENBAHNGESELLSCHAFT mbH - RENE FALKENBERG AND RALPH BENNEWITZ

Filmed on location in Prague & Hamburg

A German/United Kingdom Co-Production

Czech Republic production services provided by Sirena Film

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Developed with the assistance of BBC Films

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AMUSEMENT PARK FILM



No. 51288



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