



FOX SEARCHLIGHT PICTURES Presents

A CHERNIN ENTERTAINMENT Production

# TOLKIEN

NICHOLAS HOULT  
LILY COLLINS  
COLM MEANEY  
and  
DEREK JACOBI

DIRECTED BY.....DOME KARUKOSKI  
 WRITTEN BY.....DAVID GLEESON and STEPHEN BERESFORD  
 PRODUCED BY.....PETER CHERNIN, p.g.a.  
 .....JENNO TOPPING, p.g.a.  
 .....DAVID READY, p.g.a.  
 .....KRIS THYKIER, p.g.a.  
 CO-PRODUCERS.....DAN FINLAY  
 .....SARADA McDERMOTT  
 DIRECTOR OF PHOTOGRAPHY.....LASSE FRANK, DFF  
 PRODUCTION DESIGNER.....GRANT MONTGOMERY  
 FILM EDITOR.....HARRI YLÖNEN  
 COSTUME DESIGNER.....COLLEEN KELSALL  
 MUSIC BY.....THOMAS NEWMAN  
 CASTING BY.....KATE RINGSELL, CDG  
 MUSIC SUPERVISOR.....SARAH BRIDGE  
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# TOLKIEN

TOLKIEN explores the formative years of the renowned author's life as he finds friendship, courage and inspiration among a fellow group of writers and artists at school. Their brotherhood strengthens as they grow up and weather love and loss together, including Tolkien's tumultuous courtship of his beloved Edith Bratt, until the outbreak of the First World War which threatens to tear their fellowship apart. All of these experiences would later inspire Tolkien to write his famous Middle-earth novels.

Directed by Dome Karukoski (TOM OF FINLAND), TOLKIEN is written by David Gleeson (COWBOYS & ANGELS) and Stephen Beresford (PRIDE), and stars Nicholas Hoult as J.R.R. Tolkien with Lily Collins as his future wife and muse Edith. The film also stars Colm Meaney, Anthony Boyle, Patrick Gibson, Tom Glynn-Carney, Craig Roberts, Derek Jacobi, Harry Gilby, Adam Bregman, Albie Marber, Ty Tennant, Laura Donnelly, Genevieve O'Reilly and Pam Ferris. TOLKIEN is produced by Peter Chernin, p.g.a., Jenno Topping, p.g.a., David Ready, p.g.a., and Kris Thykier p.g.a. Dan Finlay and Sarada McDermott serve as co-producers. The filmmaking team includes director of photography, Lasse Frank, DFF, production designer Grant Montgomery, film editor Harri Ylönen, costume designer Colleen Kelsall, music supervisor Sarah Bridge and music by Thomas Newman.

# TOLKIEN

Like a spark to the global imagination, J.R.R. Tolkien's book The Hobbit set off a wildfire, single-handedly dominating the fantasy adventure genre in the last century. The "Tolkien effect" echoes everywhere throughout literature, television and movies. In his never-before-seen worlds and tales, Tolkien's realms of wizards, hobbits, dragons and mythical beings evoke the best parts of human nature: our love of quests, our willingness to sacrifice for others, our hopes for good to defeat evil and the strength we get from true camaraderie.

Now, with TOLKIEN, comes a story of how the young Tolkien transformed from a lonely orphan into one of the great storytellers of all time — a story that is itself an enchanting tale lit with the power of imagination, the bonds of fellowship and the forging of purpose in the fires of love and war.

Rising star Nicholas Hoult (THE FAVOURITE, MAD MAX: FURY ROAD, X-MEN: APOCALYPSE) stars as John Ronald Reuel Tolkien in his formative time as a student, young romantic and soldier, long before he published The Hobbit in 1937. Raised by a devoted and imaginative mother who died tragically when he was only 12, Tolkien was left to carve his own precarious path. Everything changes when he forms a secret society with his fellow students, youthful artists, outcasts and rebels who together hope to change the world. In them he discovers steadfast friendships that will buoy him through the dark times of war and give him the confidence to try to follow the star-crossed lover he is forbidden to see and inspires him to write epics no one else could have conjured.

TOLKIEN director Dome Karukoski hopes to bring his idea of a trek into the wilds of Tolkien's inventive young mind. "I've been a fan of Tolkien since I was 12 years old so the most important thing to me is to bring all the emotions I had reading his books to this movie," says Karukoski. "TOLKIEN is a magical story of love and friendship. It's the story of an orphaned boy finding fellowship, going to war and discovering the one woman he'll love for eternity. At the same time, it is about how Tolkien, in his creative brilliance, might have been inspired to weave each of these real things—friendship, war and love—into his incredibly lively fantasy worlds."

Hoult took great pleasure in getting to know a side of Tolkien he'd never encountered before: "Though I've loved Tolkien's novels since I was a boy, I knew nothing about this time in his early life, which is so intriguing and illuminating. I never knew about his personal losses, tragedies at love and at war, or about the

foundational friendships that meant so much to him. Or that he found a great love and had it taken away and struggled to find it again. I loved Dome's approach to the story, the idea that through each of these light and dark experiences, Tolkien gained the voice to create the stories we're more passionate about than ever now."

### **The Tolkien No One Knows**

*"For me, one of the biggest challenges going in was: how do you express the mind of a genius visually? I dug deep into Tolkien's stories and his illustrations, searching for how his mind operated, for ways to show how he saw the world. I wanted those who love the books to be able to trace everything you see in the film forward into Tolkien's work, but also for that to be so subtle that the story is equally compelling without knowing a thing about Middle-earth."*

*-Dome Karukoski*

Tolkien's life began far from the incomparable characters he forged in his famous novels. Irish playwright and screenwriter David Gleeson was mesmerized by Tolkien's own story of a young man on a heroic quest. Much as he loved the soaring legends of The Hobbit and The Lord of The Rings, he was equally moved by the deeply human story of how Tolkien came of age against the odds—and how he was spurred to write lasting stories in part by a determination to live and create to the fullest.

Tolkien lost his father while still a child, then was whisked from his South African birthplace to an England he'd never seen by his beloved but ill mother, who died of diabetes at age 36 in an era before insulin. By age 12, John and his brother Hilary were penniless orphans, but Tolkien defied those circumstances at every turn. It soon became clear he had exceptional gifts, including a rare genius for inventing languages, mapping out mythology and concocting imaginary creatures in words and drawings. That genius provided him with the opportunity to enroll in the prestigious King Edward's School in Birmingham, and where his blossoming fantasy life really began to soar, thanks to the very best kind of encouragement—a circle of faithful friends who kept daring him to go further and always had his back.

Gleeson found it all so enchanting that he mentioned to the team at Chernin Entertainment that he felt there was a real potential for someone to write a movie about Tolkien.

That kicked off an intensive personal odyssey of research as Gleeson dug deeper into Tolkien's own lore, honing in on one catalytic period: from Tolkien's arrival at King Edward's School to his near demise fighting for the British in the Battle of the Somme during World War I, which remains one of the bloodiest conflicts in British military history, to the start of his life with Edith Bratt, who would become his hard-won muse.

Gleeson especially loved that Tolkien first sharpened his storytelling savvy as part of a clandestine society of teen misfits. In 1911, Tolkien joined up with Robert Gilson, Christopher Wiseman and Geoffrey Smith to create a secret club playfully dubbed the Tea Club and Barrovian Society, TCBS for short, to trade barbs, share ideas, debate everything going in the world, unleash their inner poets and support one another in their exuberant aspiration to lead lives of courage, creativity and meaning.

“I found it really revelatory to discover that Tolkien was part of this foursome of friends who really were a fellowship,” says Gleeson. “They all enlisted into The Great War together, so you truly had this alliance of young men who had to confront tremendous peril, which is a theme that became so close to Tolkien’s heart. Later in life, Tolkien was quite keen to separate his personal life from his works, and talked very little about it, but it’s impossible now not to draw the connections.”

Gleeson also became swept up in the almost Shakespearean love story between Tolkien and fellow orphan Edith Bratt. After a fiery courtship based on their mutual love of art and mischief, their link was nearly severed when Tolkien’s guardian, Father Francis Morgan, banned the love-struck pair from so much as making eye contact until Tolkien was 21. Things might well have ended there, but Tolkien refused to let go of his dream. “Here was a tremendous romance between two lost souls who were torn apart just when they really needed each other, only to find each other again and make it work,” Gleeson says. “It’s another remarkable story from Tolkien’s life.”

The script by Gleeson and Stephen Beresford (PRIDE) was full of energy, humor and had a feeling of both physical and emotional adventurousness not often associated with the lives of writers behind their desks. Spanning from childhood dreams to a surreal vision of Tolkien at war, it also had an epic sensibility Tolkien himself might have recognized. The producers at Chernin were immediately ready to jump in.

“By pulling back the curtain on Tolkien’s early life, you find a story that delves into where art and stories come from,” says Archery Pictures producer Kris Thykier. “For Tolkien, friendship was one of the most important things in the world and here you see why that became so central to his life and works.”

Producer David Ready adds: “We all got very strongly behind the idea that this story needed to be told. And we felt we could do it in a way that would be true in spirit to Tolkien’s past but also tap into a larger question: where does such an incredible imagination come from? When the film opens with a feverish Tolkien roaming the trenches of the Somme searching for a lost friend, you know right away this is not going to be a standard biopic. It starts in war but then it becomes the wonderful story of these beautiful friendships that Tolkien made and that helped to make him.”

Co-producer Dan Finlay notes that the appeal of the story felt far broader than anyone anticipated. “It’s about things everyone finds transporting no matter who you are: friendship, love and the battle of light against darkness.”

Now the pursuit began to find a director with a visual imagination unique enough to match the material. The producers handed the reins over to director Dome Karukoski whose previous Finnish films include multiple award-winners TOM OF FINLAND, THE HOME OF DARK BUTTERFLIES and LAPLAND ODYSSEY, with the two former serving as Finland's official entries for the Oscar® Best Foreign Language Film category. "When we saw the intensity of Dome's passion for telling this story, it was clear he had to be at the helm," says Ready of the choice. "His commitment elevated every element of the story. It became something very personal to him." Once Karukoski was set as director, the film was greenlit by Fox Searchlight and Thykier came on board to help produce the film in the UK.

Karukoski related to Tolkien at the deepest level, because he too grew up without a father. Born in Cyprus to a Finnish mother, Karukoski didn't meet his American father until he was 14, so he was able to instinctually tap into Tolkien's loneliness and understand why the communion and grounding he found with his friends in the TCBS and with Edith operated like a magic spell on him.

"Although I'm not an orphan like Tolkien, my early life was also as a fatherless son. Seeing Tolkien as a lost orphan trying to find his way really resonated with me. His search for friends, for love and for his own identity had an emotional core I could not resist," he says.

Being Finnish, Karukoski felt a special kinship to Tolkien, having read that Tolkien taught himself the language as a student and held its culture in high esteem. "Tolkien is thought to be almost 'Our Own Icon,'" says Karukoski. "Tolkien was apparently captivated by the Finnish language and our mythology Kalevala; He even wrote his own version of the Story of Kullervo from the Kalevala. For me it's obvious that Tolkien has taken elements from the Finnish language and Kalevala into his own legends."

Equally irresistible was the chance to mine some of the most mysterious human territory: how entire worlds can be built from the strictly ethereal, incorporeal fabric of memory, emotion and make-believe. Karukoski especially could not wait to re-create the exhilarating atmosphere and boyish fun of the TCBS secret society on screen. "It's such an exciting time in life when you find friends like that, and I wanted to show it as Tolkien's first great adventure," Karukoski comments. "He was discovering how not to be afraid of his imagination. These four young men make this bold declaration that they're going to change the world through art—and that mark on him will last forever."

The love story was also a draw, especially because the powerful Edith would come to inspire several of Tolkien's most beloved female characters. "One of my first crushes as a boy was on Tolkien's characters Arwen and Lúthien, the elven princesses from his mythologies, who Tolkien said were based on Edith," Karukoski admits. "So it was very fulfilling to try to recreate an elven princess in the flesh as Edith. I thought a lot about how pure their love must have been. They had something we all yearn to feel. But what's different about their love story is that it allowed Tolkien to write legends of love that are now eternal."

## Being Tolkien

*“Helheimr is what they were all after: that spirit of living in the moment and seizing the day, whether artistically, emotionally or physically. It’s a constant reminder of their potential to be better.”*  
-Nicholas Hoult

To take Tolkien from the pages of history and give him a palpable, modern life, the filmmakers would need two different actors—and both needed to be able to let the audience see inside the rolling wheels of Tolkien’s imagination. The search for the adult Tolkien led to one of the most promising actors of the last several years: Nicholas Hoult, who first came to the fore as a child actor in ABOUT A BOY and has gone on to portray Beast in the X-MEN series, the unforgettably intense Nux in MAD MAX: FURY ROAD and most recently, the flamboyant Harley in THE FAVOURITE.

Karukoski immediately saw something of the Tolkien he’d read about in Hoult. “The first thing that intrigued me with Nicholas is his intelligence,” explains Karukoski. “He’s very smart, which you need to be to play a genius like Tolkien. The second thing is that he’s very playful, also a quality of Tolkien, who was known to dress up as a knight and go out to scare people in Oxford! Nick fully embodied that. He spent months preparing, even practicing how to illustrate as Tolkien did while sitting in the makeup chair for X-MEN. Finally, Nick is an actor willing to do take after take, going for something different each time. He never stops looking for what’s best for the scene.”

Though he’d been in awe of Tolkien since his own childhood forays into Middle-earth, Hoult says it was Karukoski who tantalized him with his interest in excavating Tolkien’s imagination as much as the unknown parts of his life. “Dome’s passion made him a fantastic guy to tell this story of perseverance and finding your voice. I don’t think I’ve ever met anyone who is such a force of nature as Dome,” muses Hoult. “It felt like a huge honor to play Tolkien in a way no one has seen.”

Hoult dove headlong into research, reading everything he could find on Tolkien, but also looking for ways to make the role his own. “I read all the biographies, listened to recordings of Tolkien in later life, and went through all the photographs,” says Hoult. “And the more you learn about Tolkien, the more you are amazed by all his achievements and ideas. Still, as an actor you have to reconcile with the fact that when playing a real person, you can only ever play a kind of ghost of them. You can’t impersonate them, so you try to capture some of their living essence.”

A big part of that essence for Hoult was Tolkien’s loyalty to the boys in the TCBS, who became a kind of self-created family when he needed one. “Tolkien felt so connected to the members of the TCBS because they were all equally creative, whether in poetry, music or painting, and they also all shared a kind of irreverent

love of mischief. They were the kind of friends able to push each other and encourage each other to go further. And at that time, Tolkien didn't have anyone else like that," expressed Hoult.

That's also why the TCBS mantra of *Helheimr* had so much power for Tolkien. For Hoult, *Helheimr* also became an inspiration for Tolkien's tenacity and refusal to give up on what he and Edith had together. Says Hoult, "I think Tolkien saw in Edith a tough survivor like himself. But I also think they just had a lot of crazy fun together. Their relationship only became more exciting because it had to be so secretive and they had to go through so much to be together."

While Hoult plays Tolkien in young adulthood, it is newcomer Harry Gilby who plays the teenage Tolkien. Says Karukoski of Gilby: "When I first saw Harry, I was struck by the fact that he's almost as tall as Nick and he looks, and even walks, like Nick. He also had this sense of pure innocence that I felt captured something about Tolkien as a younger boy. I felt he brought out that playful, childlike quality that Tolkien always kept alive inside himself."

"Harry is a brilliant young actor," adds Hoult. "He was great to work with and we spent a lot of time together, learning to mirror each other's movement and mannerisms."

Gilby sees Tolkien's friendships as a life raft that pulled him to safety in dark times. "I think the TCBS became a way to distract himself from his grief for his mother," Gilby observes. "Having the outlet of the TCBS for having fun, making jokes, talking about literature and art and changing the world gave him happiness again."

### **The TCBS: Tolkien's Secret Society**

*"It was about gaining the trust of each of these young men—and also encouraging them to trust each other. You have to really feel that they not only get to know each other on that level that only best friends do but that they believe in each other."*

*-Dome Karukoski*

Tolkien's first encounter with how much fellowship can mean begins when he arrives as a friendless newcomer at King Edward's School. Things rapidly turn around as he falls in with three mates who will develop into the rarest of inseparable friends: Robert Gilson, Geoffrey Smith and Christopher Wiseman. Together, they will form the Tea Club and Barrovian Society named for their mutual passion for sneakily sipping tea in the school library or at nearby Barrow's tea room. Each armed with a sharp wit and a desire to make a mark on the world, the TCBS will give each of these outcasts a place to express who they really are. In the privacy of the TCBS, they will share "everything under the sun," as Wiseman told an interviewer in 1987. "That was what bound us together."

### **Patrick Gibson and Albie Marber as “Robert Gilson”**

The charismatic showman of the TCBS is Robert Gilson, who aspires to become a painter. Gilson also happens to be the son of the school headmaster, which brings him both power and despair, given that the glaring truth is that his iron-gloved father demands more of Robert than any other boy.

Taking the young adult role of Gilson is Patrick Gibson, known for his roles in “The Tudors” and “The OA.” Gibson says that what unites the TCBS is “a sense of wanting to experience as much of life’s most amazing and beautiful qualities as possible. Having grown up all his life in suburban Birmingham, Robert definitely has that feeling that there is a much larger world to explore.”

While Gilson might be the natural leader of the group, Gibson also notes, “He’s actually quietly struggling with his confidence. He’s constantly trying to live up to his father’s extremely high expectations, so he puts on this strong persona to cover up his doubts underneath.”

Playing the younger Robert is actor Albie Marber, recently seen in the “Outlander” series. Marber notes the young Gilson is initially skeptical about letting Tolkien join their ranks. “When Tolkien arrives that kind of disrupts the group at first. I think what they come to love about him is that he’s so open and he starts to bring out really good things in everybody,” says Marber.

Gibson describes the shared experience with Marber, “Albie and I spent a lot of time coming up with some subtle mannerisms that we could share. It was really great to see how the younger kids created this group dynamic for the TCBS that we then were able to jump into.”

### **Anthony Boyle and Adam Bregman as “Geoffrey Smith”**

The sensitive soul of the TCBS is found in Geoffrey Smith, a precociously talented poet and developing playwright whose family refuses to sanction his love of writing. Portraying Smith as a young adult is Anthony Boyle, a Northern Irish actor known for portraying Scorpius Malfoy in the West End and Broadway versions of “Harry Potter and the Cursed Child,” for which he garnered both an Olivier Award and Tony nomination. Boyle notes Geoffrey relates to Tolkien more than the others. “I think Geoffrey’s own feelings of isolation allow him to sense loneliness and that’s why he engages with Tolkien, he knows that friendship can be a real beacon of light in the darkness.”

Smith may not be an orphan like Tolkien, but his poetry has estranged him from his family. Only later will Geoffrey’s mother (played by Genevieve O’Reilly) come to glimpse the depth of his promise. “His relationship with his mother is so difficult. There’s love there but they don’t know how to speak to one another,” observes Boyle. “It really moved me to learn that Tolkien went to such great lengths to publish Geoffrey’s poetry after the war.”

Like the others, Boyle spent time working with his younger counterpart, portrayed by Adam Bregman, who recently played Pablito Picasso in the television series “Genius.” “Adam’s a brilliant actor so watching him gave me lots to incorporate into how Geoffrey speaks and moves,” says Boyle.

### **Tom Glynn-Carney and Ty Tennant as “Christopher Wiseman”**

The most candid member of the TCBS is the wisecracking Christopher Wiseman, who is already showing tremendous promise as a classical composer. Wiseman may have no filter when it comes to offering his opinions, but underneath is a young man confronted with his own inner turmoil.

“We’re all quite different in terms of what we bring to the group,” notes Tom Glynn-Carney, known for his role in DUNKIRK, who plays the young adult Christopher. “Christopher is the one who just says what he thinks and doesn’t consider the consequences. That gets him into a bit of trouble. But I think he also believes that the TCBS brings out the best in him.”

Wiseman and Tolkien develop a charged, competitive friendship full of lacerating wit and honesty. “I think Tolkien feels most threatened by Christopher at first,” says Hoult. “He’s already a published composer so that gets under Tolkien’s skin a bit. Christopher always pushes just a little bit too far, and that brings out the anger and the fear that Tolkien has to confront.”

Adds Glynn-Carney, “The sparring that goes on between Tolkien and Christopher actually builds a strong respect between the two of them. They truthfully admire each other’s talents a lot.”

Playing the younger Christopher is newcomer Ty Tennant, who recalls that when he, Gilby, Bregman and Marber first met there was an alchemy no one could have predicted. “In an instant we all just got along,” he says. “We all knew it was going to work because we had this natural kind of banter with each other that was really fun. And we saw that friendship carry over into the older actors.”

### **Tolkien’s Elf Princess: Edith Bratt**

Even as Tolkien found companionship, solidarity and adventure with the TCBS, he was also finding unexpected common ground with a resident at Mrs. Faulkner’s boarding house, Edith Ann Bratt, a rising young talent studying to become a concert pianist. Three years older than Tolkien, at first, she was just an intriguing housemate. But in 1909, they fell in love, which led Tolkien on one of his first and greatest quests. When Tolkien’s guardian, Father Francis Morgan, decided Edith was spinning Tolkien’s head away from his schoolwork, he banned them from dating. Yet even when Edith got engaged to another man, Tolkien continued to dream of reuniting.

“Tolkien and Edith had such a deep love and a connection that it could never be broken,” says actress Lily Collins who takes on the vital role. “They were each other’s escape but also each other’s reality.”

Collins’ recent roles include *RULES DON’T APPLY*, *OKJA* and the upcoming BBC miniseries adaptation of “*Les Misérables*.” At first it was her resemblance to the real-life Edith that caught Karukoski’s eye. “They look so much alike, it’s uncanny,” says the director. “And then I saw that Lily has that same inner warmth that I feel Edith must have had. There’s so much texture to her emotions that you can see why the young Tolkien became so enraptured with her.”

Says producer Kris Thykier, “We all feel Nick Hoult is becoming one of the great actors of his generation—and then we found his match in Lily Collins, who is simply luminous as Edith. Together on screen they are magnetic. They managed to tap into that sense of two lost souls who find each other and etch out a bond that’s eternal.”

Hoult says he found their chemistry organic from day one. “Lily brought so much grit, intelligence and grace to Edith that you could feel all this energy from her,” he muses.

When Collins met Karukoski, her excitement level increased, realizing the director aimed to create something more imaginative than a straight-ahead history of Tolkien’s youth. “I saw that he wanted to take what could have been just a period drama and flip it on its head, to make it something both more creative and more human. His attitude and his ideas were just infectious,” she says.

To go as deep as she knew Karukoski wanted her to go, Collins began seeking out as many personal remembrances of Edith as she could. “One of the things that really struck me was the fact that she and Tolkien truly did go to fancy places and throw sugar cubes into people’s hats. That gave me some insight into what kind of spark and sass Edith must have had,” says Collins.

As for why Edith would be drawn to this young man yet to accomplish anything, Collins says, “I believe she fell in love with his stories. Tolkien provided a creative escape I think she’d long been craving. They loved disappearing into his fantasy worlds together. Also, I think Tolkien had a sense of who Edith really was. He knew what it was like to be driven and creative, and I think she expanded his mind.”

For Collins, the romance came to life so viscerally in part because she and Hoult share a similar work ethic. “Nick is one of the kindest, most down-to-earth human beings I think I’ve ever met,” she says. “He also has an extreme dedication to his craft, an interest in doing everything he can to make his character better, while also really enjoying the experience. He was always so uplifting and so positive. If you decided you were going to go for something, he was right there, going for it with you.”

TOLKIEN visits one of the most stirring episodes in Tolkien and Edith’s life-long romance: when he spied Edith dancing in a grove of hemlock trees, which spurred in his vision the creation of Lúthien, the elven princess who sacrifices her immortality for the mortal Beren. Tolkien wrote of that moment: “I never called Edith Lúthien—but she was the source of the story that in time became the chief part of The Silmarillion. It was

first conceived in a small woodland glade filled with hemlocks...in those days her hair was raven, her skin clear, her eyes brighter than you have seen them..."

Karukoski found it thrilling to recreate this real-life moment of elation that reverberated into Tolkien's fiction. "It captures two of Tolkien's two greatest loves and inspirations together: nature and Edith," he summarizes.

In addition, TOLKIEN features two other well-accomplished actors playing Tolkien's guardian and mentor: Colm Meaney and Sir Derek Jacobi, who play Father Francis Morgan, the priest who became his guardian after his mother's death, and Professor Joseph Wright, the brilliant Oxford philologist who would ultimately take Tolkien under his wing as he explored the world of language.

Meaney, a Golden Globe® Award nominee for THE SNAPPER who is also well known as Miles O'Brien in "Star Trek: The Next Generation," says the script stood out from the pack. "I wasn't very familiar with Tolkien's early life, so that alone was hugely interesting to me. But I felt also that every character, including Father Morgan, was very human and three-dimensional."

Father Morgan's real-life background intrigued Meaney. "He was quite a fascinating person who became Mabel Tolkien's friend and also her mentor when she converted to Catholicism. That's why he stepped in to watch over her two sons," he explains. "In many ways, Father Morgan was a hugely positive influence on Tolkien. Most importantly, he encouraged his education, realising that for a boy without resources, or a family behind him, going to university was extremely important."

Father Morgan though nearly blocks Tolkien from what will become one of the biggest influence on his life and work: his love for Edith. "I imagine Morgan was rather alarmed at seeing a very young Tolkien getting distracted by this older woman, so he felt it his duty to intervene," says Meaney. "Fortunately, later he realised that Edith was a wonderful person and he admitted as much to Tolkien, telling him you were right to pursue her and I was wrong. Which for a priest of that time, was quite big of him really."

Derek Jacobi, considered one of the great stage actors of our time, and a Tony, Olivier and Emmy® Award winner, brings the necessary mix of intellect and eccentricity to the role of Professor Joseph Wright, Tolkien's mentor. Jacobi admits he has never read Tolkien, but nevertheless he found the script "a rattling good story."

"Wright was an entirely self-made man," Jacobi notes. "He was illiterate in his early teens, taught himself to read and went on to become a very eminent Oxford professor."

In the film, Wright first encounters Tolkien on a drunken campus rampage. When Tolkien starts ranting in a made-up but cleverly constructed language, Wright can't, in spite of his annoyance, admit this insolent student might have something special. "It turns out that they're twin souls," observes Jacobi, "with a mutual love of the meanings, feelings, poetry and power of words. For Tolkien, Professor Wright is the only other

human being he's ever met who shares his passion for language and I think just knowing that encourages him greatly.”

### **Tolkien's Real World**

Karukoski worked with a highly creative team including cinematographer Lasse Frank, who also shot Karukoski's TOM OF FINLAND, production designer Grant Montgomery (television's "Peaky Blinders"), costume designer Colleen Kelsall (THE BRIDGES OF MADISON COUNTY), editor Harri Ylönen (TOM OF FINLAND) and 14-time Oscar<sup>®</sup>-nominated composer Thomas Newman (BRIDGE OF SPIES).

At the heart of TOLKIEN is the way that the material world all around us—from an ancient, gnarled tree to a pastoral farmhouse to the belief in the face of a friend or lover—can spark the wildest, most evocative imaginings. Hoping to explore how that enchantment works, Dome Karukoski knew he had to first craft a very detailed reality for Tolkien. Only then could he overlay the haunting shadows and ravishing visions that could become the foundation that later might have shaped Middle-earth.

From the start, Karukoski saw the natural world, childhood memories, the horrors of war, the wonders of a peaceful home life — what must have been Tolkien's greatest influences, as the film's visual building blocks. He also saw the film as divided into three distinctive looks: Tolkien's school days are charged with color and innocence; then the war brings a swirling darkness; and finally, Tolkien emerges into the fresh light and serenity of family life.

Cinematographer Lasse Frank had an idea that the camera would feel inseparable from Tolkien. “The camera always moves with Tolkien and his emotions. So if Tolkien sits and is in peace, the camera sits. If he moves or he is in turmoil, the camera amplifies or embodies that feeling with movement. Not all of the locations allowed this, but it gave us a really close experience to our actors and our main character,” the director explains.

The sets also needed to have a sense of life to them, real but just a little dreamy, the way a blossoming writer might see the world, a task that fell to production designer Grant Montgomery. “I approached the film as a love letter to Tolkien and all the things that mattered to him,” he says.

Though the film starts on the battlefield, it soon cuts to Tolkien's childhood home in Sarehole, which was key for setting the tone of his childhood. “Sarehole was later the inspiration for the Shire, so that was really important. Tolkien always loved the trees there,” notes Karukoski. “We really wanted to bring out the idea of those trees having a life of their own in his mind.”

Archival research helped Montgomery to recreate Mrs. Faulkner's boarding house, where Tolkien first meets Edith, as an atmospheric haven. “It was this huge Edwardian house that probably hadn't been redecorated in twenty years. The place had dark feeling because Mrs. Faulkner liked medievalism and Gothic revival, visual

references that also echo where Tolkien went with his writing, with all the dragons, knights, magic and fantasy,” says Montgomery.

Since the bombs of World War II largely destroyed turn-of-the-century Birmingham, the production utilized Liverpool, which still retains some pre-World War I architecture. There, they recreated Barrow’s Bookshop, with its tempting tea room that draws the TCBS club to meet there, using Liverpool’s St. George’s Hall, a distinctively 19<sup>th</sup> Century building in the neoclassical style.

The Grand Hotel where Tolkien and Edith threw sugar lumps into guests’ hats was recreated in Liverpool’s Town Hall in gilded tones. “I wanted a rich, dream-like quality to the hotel, so that you feel you’ve gone from the darkness of Mrs. Faulkner’s to this real sense of light,” Montgomery explains.

The set of King Edward’s School, recreated in the Victorian-style Rochdale Town Hall in Manchester, was lined with Gothic delights.

To shoot the scenes in Oxford, Karukoski felt only the real thing would do. “Oxford was not only where Tolkien’s intellectual life was centered—it’s also where he and Edith made their family. There was for all of us a feeling of magic to being there,” says the director.

That same mix of historic accuracy and aliveness was sought in the costumes. “These young people were so full of life that I didn’t want period clothes that might drain them of that,” Karukoski says. “I wanted the costumes to have a modern fluidity and Colleen found wonderful ways to do that. I also fell in love with Colleen’s idea to color the dresses and costumes by using the same color palette that Tolkien used in his own real-life illustrations.”

Upon reading the script, costume designer Colleen Kelsall knew she had her work cut out of for her. “It’s a story with four different time periods and elements that range from war to fantasy,” she notes. “So we started with a tremendous amount of research and from there we really tried to pour all that we learned into the personalities of these wonderful characters.”

Tolkien, ever the outsider, always stands out in his clothing. “That was a fantastic idea that Colleen had,” says Nicholas Hoult. “In school, Tolkien is always well attired, as you were in that era, but not quite as well as the other boys, so you sense the difference. Then in later life, there are elements to his clothing that are quite earthy and natural.”

While Kelsall’s mantra was to keep everything accessible and contemporary in feel, she admits it was easy to “get quite geeky” with the mass of Tolkien lore the production had at their disposal. They could not resist adding in some Easter eggs for ardent fans. “We even added details to some of the knight’s armor you see reflecting Tolkien’s interests in languages, poetry and religion,” Kelsall says. “Most people won’t notice but it gave us great satisfaction to have Tolkien’s spirit in everything.”

Rounding out the filmmaking team is 14-time Oscar<sup>®</sup>-nominated composer Thomas Newman who has created scores for films including BRIDGE OF SPIES, SKYFALL, WALL-E and AMERICAN BEAUTY.

Karukoski says of working with Newman, “Since I was 12, I’ve heard Tolkien’s world and Middle-earth in my head in a very specific way. The ethereal and mythological soundscape that Newman often has felt just right. We worked on the music for almost a year and started even before he had screened the first cut. To watch this master create sounds with instruments I’ve never seen in my life was an experience I will never forget. It was pure magic.”

### **Tolkien and the Great War**

TOLKIEN begins in a world of fire and ash so eerie, it could be straight out of a dark fantasy, but is in fact the French battlefields of World War I. In the midst of the raging Battle of the Somme, where so many promising young men will give their lives, Tolkien staggers through a maze of desolate, fog-shrouded trenches in a feverish haze, searching for a friend. It’s an apt starting point not only to dive into the film’s central theme of fellowship, but also because few events would have more impact on Tolkien than the unthinkable vast human destruction and personal losses of World War I.

The so-called Great War was the world’s shattering introduction to industrial warfare, rife with many new kinds of explosive, rapid-fire and chemical weaponry capable of causing mass casualties the likes of which had never before been seen in history. Some 10 million soldiers, including a staggering 700,000 British armed forces, would lose their lives in the war and Tolkien himself expressed doubts in his letters that he would survive to come home to Edith.

Yet, even in the hellscape of the trenches, Tolkien’s imagination was at work, as he began writing notes by candlelight on some of the characters who would become the lifeblood of the legends he would create. Tolkien was always clear that the exact events of The Lord of the Rings saga, as written, are not meant to correlate to specific events in either world war. But his experiences in the first war, and the loss of his close friends, impacted him greatly.

To probe the deep links between the war and Tolkien’s work, Karukoski aimed for an otherworldly quality to the war scenes, as the infamous No Man’s Land of the Somme blends with Tolkien’s churning fantasies and hallucinations into something mythic. “Death was so close to Tolkien in that time,” notes Karukoski. “In those moments imagination often takes over and you see into the darker catacombs of your mind. Tolkien must’ve felt that. Experienced the dread and darkness. I believe that him seeing evil and darkness is the emotion he took from war. I wanted to bring that into this story.”

To understand that reality, Grant Montgomery immersed himself in photography from the trenches as well as first-hand accounts. Though images from the Somme are all in black-and-white, Montgomery learned that the trenches were so laced with chemicals that the air had a yellow tinge, while the water turned red with

oxide, which he used to chilling effect. “The colors would have been very surreal,” he says, “which works cinematically because in our film we show Tolkien having these vivid hallucinations.”

Over a period of 10 weeks, the production dug a maze of trenches across 15 acres in the Cheshire countryside, just south of Manchester—then dotted the landscape with 30 foot-high polycarbed trees, treated to appear burnt, full of shell holes and hung with branches lined with rats attempting to escape the deadly gas below. As filming began, nature unleashed an unusually heavy rain, upping the authenticity. “The rain made it more difficult to work but it also replicated a bit of how it was for the soldiers in the trenches – up to your ankles in mud,” says Montgomery.

Recalls Karukoski: “Everyone was really excited as the start of filming in the trenches but by the second week everybody wanted out! People were tired and exhausted because the conditions made the experience so real. What Grant and his team were able to achieve was just phenomenal.”

The realism of the environment also helped to evoke the urgency of Tolkien hoping against hope to reunite with his dear friends. Hoult recalls that during the scene in which Tolkien reads a letter from TCBS member Geoffrey Smith, “Dome and I both just started crying. We felt so invested in these characters.”

While Tolkien was evacuated due to his severe illness, it would take years for him to recover and to absorb all that had happened. In that time, it was Edith who helped restore him not only to the joys of everyday life but also to reignite his creative fire. What emerged from his pen after that time of grief and reconciliation would keep coming back to the dualities he’d experienced: courage and fear, love and loss, peace and battle, the dark powers of evil and the light of friendship.

Summarizes Karukoski: “Creating Middle-earth took J.R.R. Tolkien nearly his entire life, but it all began in his love of childhood stories, then it blossomed through his friendships with the TCBS and was deepened by the darkness of war. With the understanding of an artist, he made out of it all an adventure of love, fellowship and creation.”

## **J.R.R. Tolkien: The Facts**

-- John Ronald Reuel Tolkien was born on January 3, 1892 in Bloemfontein, Orange Free State, South Africa to an English couple: banker Arthur Tolkien and his wife Mabel.

-- When Tolkien was three, he returned to England with his mother and brother Hilary to visit family. Tragically, while they were gone, his father died of rheumatic fever in South Africa. With no income of her own, Mabel and her boys were forced to live with her family in Birmingham.

-- In 1896, Mabel, John Ronald and Hilary moved to the rural hamlet of Sarehole, a mill town near Worcestershire, in the pastoral fields of the West Midlands. This area of tremendous natural beauty would later inspire the Hobbit's shire and other villages in Tolkien's writing. He also spent time at his Aunt Jane's farm, Bag End, a name later used for the home of Bilbo Baggins. Mabel home schooled John Ronald and Hilary, sharing her own love of languages, stories, plants and trees.

-- Around 1901, Mabel moved the family to King's Heath in urban Birmingham, to a house adjacent to a railway. Tolkien soon became a scholarship student at King Edward's School (a boy's school founded by King Edward in 1552) in Edgbaston, Birmingham.

-- In 1904, Mabel died at the age of 36 from acute diabetes (two decades before insulin was invented). At 12 years old, Tolkien was left without parents. Mabel's close friend and religious adviser, Father Francis Morgan, was assigned the role of guardian to the two young Tolkien brothers and would oversee their finances and education until adulthood.

-- In 1911, Tolkien formed the TCBS (Tea Club and Barrovian Society) with fellow students and close friends Robert Gilson, Geoffrey Smith and Christopher Wiseman. Named in honor of Barrow's, the store close to their school where they enjoyed tea, cake, books and highbrow debate, the club became a haven for each of them to explore their aspirations.

--Tolkien met Edith Bratt at 16, when he and his brother began living at a boarding house where she also resided. Also an orphan, 19-year-old Edith was then studying to be a concert pianist.

--Tolkien and Edith began falling in love, but when Father Morgan saw Tolkien's schoolwork slipping, he prohibited them from seeing one another until Tolkien turned 21, leaving Tolkien heartbroken.

-- In October of 1911, Tolkien began his studies at Exeter College, Oxford. He initially studied Classics but switched to English Language and Literature in 1913. In 1915, he graduated from Exeter with first class honors.

-- On his 21<sup>st</sup> birthday, Tolkien wrote to Edith and proposed, only to learn that she was already engaged, convinced she'd never hear from Tolkien again. In January of 1913, Tolkien and Edith met at Cheltenham Station, where she agreed to marry him. Three years later, they had their wedding.

--Tolkien enlisted to serve in World War I in 1915. He was posted to the trenches in June 1916 as part of the 74<sup>th</sup> Brigade, 25<sup>th</sup> Division and found himself in the Somme in July of that year. After coming down with trench fever in the fall of 1916, he was evacuated back to England, where he later learned most of his battalion was completely wiped out in the ensuing battles.

-- Two of Tolkien's dear friends and TCBS members, Robert Gilson and Geoffrey Smith, were killed in the war.

--Following a long recovery and the birth of his first child with Edith, Tolkien took his first civilian job working as an etymologist for the Oxford English Dictionary. He then became the youngest professor ever hired by the University of Leeds. He returned to Oxford in 1925 as the Rawlinson and Bosworth Professor of Anglo-Saxon.

-- In 1937, Tolkien published The Hobbit to wide critical acclaim. In 1954 and 1955, he published the three volumes of The Lord of the Rings, which would become one of the best-selling novels ever written, read by millions in nearly every language and an enduring influence on popular culture ever since.

--Tolkien and Edith had four children and their love endured for the rest of their lives. Edith died in 1971 at the age of 82. On her tombstone in Oxford cemetery, Tolkien inscribed the name *Lúthien*, the name he gave the ravishing Elven princess who sacrifices immortality for love in Middle-earth.

--Tolkien died on September 2, 1973 at the age of 81. Inscribed on his tombstone under his name was *Beren*, the mortal for whom Lúthien sacrificed so much.

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## CAST BIOS

**NICHOLAS HOULT (J.R.R. Tolkien)** has become one of Hollywood's most sought-after actors. Known for blockbuster films like the X-MEN franchise as well as for award-winning films like THE FAVOURITE, his upcoming projects reflect his agility with appearances in international franchises as well as character-driven dramas.

Currently, Hoult can be seen in Yorgos Lanthimos' Oscar nominated and BAFTA winning historical drama THE FAVOURITE, alongside Olivia Colman, Emma Stone and Rachel Weisz. Fox Searchlight released the film November 2018.

Most recently, Hoult wrapped production on THE TRUE HISTORY OF KELLY GANG, based on Peter Carey's novel about the Australian bush-ranger Ned Kelly and his gang as they flee from authorities during the 1870s. The film directed by Justin Kurzel is set to release this year.

Upcoming, Hoult will be seen reprising his role as Hank McCoy/Beast in the Simon Kinberg directed DARK PHOENIX (the tenth installment of X-MEN), which Fox will release on Friday, June 7th. Previously he appeared in X-MEN: APOCALYPSE, X-MEN: FIRST CLASS and X-MEN: DAYS OF FUTURE PAST alongside an all-star cast including Michael Fassbender, Jennifer Lawrence and James McAvoy.

Also upcoming for Hoult is THE GREAT, a series that will detail the rise to power of Catherine the Great (Elle Fanning) and her explosive relationship with husband Peter (Hoult), the emperor of Russia. The series, directed by Matt Shakman and written by Tony McNamara, was recently picked up by Hulu and is set to release in 2020.

In 2017, Hoult starred as J.D. Salinger (author of The Catcher in the Rye) in the Danny Strong directed biopic, REBEL IN THE RYE. Strong directed the film from his own screenplay, which premiered at the Sundance Film Festival. Hoult starred in a second film at Sundance during this year titled NEWNESS. The drama, directed by Drake Doremus, chronicles the story of two millennials (Hoult and Courtney Eaton) in Los Angeles navigating their relationship in a social media-driven hookup culture.

In 2015 Hoult starred as Nux opposite Charlize Theron and Tom Hardy in George Miller's MAD MAX: FURY ROAD, which received multiple Oscar® nominations including Best Picture. He also starred opposite Kristen Stewart in EQUALS, a futuristic love story set in a world where emotions have been eradicated, directed by Drake Doremus.

In 2013, Hoult played the zombie character R in the cult classic WARM BODIES in which his character slowly starts to become human again after falling in love with a girlfriend of one of his victims. In 2009, he was seen in Tom Ford's critically acclaimed directorial debut A SINGLE MAN opposite Colin Firth and Julianne Moore for the Weinstein Company. Hoult made his West End debut the same year in NEW BOY

alongside Mel Giedroyc and Ciara Jason. The play, which opened to outstanding reviews and sold out performances, was adapted and directed by Russell Labey.

Hoult first received critical acclaim at only 11-years-old when he starred opposite Hugh Grant in ABOUT A BOY as the young Marcus Brewer. He also starred on the acclaimed television series SKINS.

Other credits include SAND CASTLE, JACK THE GIANT SLAYER, YOUNG ONES, KILL YOUR FRIENDS, DARK PLACES, COLLIDE, CLASH OF THE TITANS, COMING DOWN THE MOUNTAIN, KIDULTHOOD, WAH-WAH and THE WEATHER MAN.

Hoult currently resides in Los Angeles.

**LILY COLLINS (Edith Bratt)** As a Golden Globe<sup>®</sup> nominated actress, author, and philanthropist, Lily Collins is one of Hollywood's most sought-after young actresses. Her performance as a religiously devout actress in Warren Beatty's film, RULES DON'T APPLY, won her praise and secured her first Golden Globe<sup>®</sup> nomination in the Best Actress Motion Picture - Musical or Comedy category.

Collins can soon be seen as Fantine in the BBC television mini-series adaptation of "Les Misérables" which premiered in the UK in December of last year to rave reviews and will premiere in the U.S. on Masterpiece/PBS on April 14, 2019. Last year she wrapped production on Radical Media's Ted Bundy biopic, EXTREMELY WICKED, SHOCKINGLY EVIL AND VILE, which recently premiered at Sundance.

Her versatility and adaptability have allowed Collins to embody a range of roles including starring in the Netflix Original films OKJA, TO THE BONE and the Amazon series "The Last Tycoon." Collins recently voiced the character of Dawn in the animated film, A WIZARD'S TALE which was released in September of this year. Prior to that, she was seen in the British romantic comedy, LOVE, ROSIE and in the on-screen adaption of Cassandra's Clare's best-selling fantasy-action book series THE MORTAL INSTRUMENTS and MIRROR MIRROR. Previous credits include STUCK IN LOVE, ABDUCTION and her film debut in the 2010 Oscar<sup>®</sup> nominated film THE BLIND SIDE.

Extending her talents from the screen to paper, Collins added author to her list of credits in 2017 with her international bestselling book, Unfiltered: No Shame, No Regrets Just Me, which garnered much praise. In the poignant and self-reflective book, Collins opens an honest conversation about the things young women struggle with—body image, self-confidence, relationships, family, dating and so much more, while recounting her own experiences within these themes. The book was re-released in paperback this March. Prior to the book, Lily was already a published journalist. At age 15 she began working for "ELLE Girl UK" where she designed a page informing readers on current Hollywood trends and Los Angeles hot spots. Collins also covered the presidential inauguration for Nickelodeon, both the Democratic and Republican National Convention for Seventeen Magazine and was a contributing writer for CosmoGIRL.

Collins' philanthropic endeavors also extend to participating in various "We Day" events, supporting its social media initiatives, and contributing to the initial round of videos for the site. Collins is also actively involved with national nonprofit organization, GO Campaign, and this year serves as an ambassador for the GO Campaign Gala. Collins serves on the Actors Branch Executive Committee of the Academy of Motion Picture Arts and Sciences.

Consistently making best-dressed lists, Collins is a style icon and is an ambassador for beauty house, Lancôme. Born in West Sussex, England, Collins moved to the United States at age six and currently resides in Los Angeles.

**COLM MEANEY (Father Francis)** Dublin-born Colm Meaney is a familiar face to television viewers thanks to his long-running role as Chief Miles O'Brien in the hit series "Star Trek: The Next Generation" and "Star Trek: Deep Space Nine." He also starred in AMC's western series "Hell on Wheels" and was seen in TNT's period drama "Will" in the role of James Burbage.

Meaney's extensive film credits include roles in all three adaptations of Roddy Doyle's THE BARRYTOWN TRILOGY (THE COMMITMENTS, THE SNAPPER and THE VAN), DIE HARD 2, DICK TRACY, THE LAST OF THE MOHICANS, FAR AND AWAY, THE ROAD TO WELLVILLE, CON AIR, LAYER CAKE, THE DAMNED UNITED, GET HIM TO THE GREEK, and more. He appeared in ALAN PARTRIDGE: ALPHA PAPA with Steve Coogan, as well as the comedy-drama ONE CHANCE, the story of "Britain's Got Talent" winner Paul Potts. He also voiced the role of the Miles Standish in FREE BIRDS as well as Grandpa in NORM OF THE NORTH. In 2017, Meaney won an Irish Film and Television Award for Best Actor in a Lead Role in Film for his portrayal of Martin McGuinness in THE JOURNEY, opposite Timothy Spall and directed by Nick Hamm. He recently wrapped production on two indie features, THE HAPPY WORKER and THE LAST RIGHT. Meaney is currently in Malaysia shooting "The Singapore Grip," an ITV mini-series based on the novel written by JG Farrell.

In 2007, Meaney returned to the stage to star in the highly acclaimed production of "Moon for the Misbegotten" at London's Old Vic and on Broadway, for which he was nominated for an Olivier Award. Earlier this year, he played Big Daddy in "Cat on the Hot Tin Roof" at the Apollo Theatre in London, and he recently starred as Harry Hope opposite Denzel Washington in "The Iceman Cometh" on Broadway.

**ANTHONY BOYLE (Geoffrey Smith)** is fast becoming one of the most talked about young actors, winning the prestigious Olivier Award for Best Actor in a Supporting Role for his career defining performance in the J.K. Rowling Harry Potter adventure, "Harry Potter and the Cursed Child, Parts One and Two" and being nominated for a Tony Award in the same role. Anthony has continuously received unanimous praise and

dominated column inches in the rave reviewed productions, which made theatre history after winning a record-breaking nine Olivier Awards and six Tony Awards, including Best Play.

For this role, Anthony was also awarded the Most Promising Newcomer award at The Critics Circle Theatre Awards, was selected as one of Screen International's Stars of Tomorrow that spotlights up and coming actors and filmmakers, and was nominated for the Emerging Talent Award at the Evening Standard Theatre Awards. He was also nominated for Outstanding Featured Actor in a Play at the Drama Desk Awards for his performance on Broadway.

The production opened at the Palace Theatre and instantly became the hottest ticket in town, setting a West End record with 175,000 tickets sold in less than 24 hours. Due to its overwhelming success, the play transferred to New York to open at the Lyric Theatre, Broadway in March 2018, with Anthony reprising his role.

Belfast boy Anthony beat off fierce competition to gain the role of Scorpius Malfoy whilst still training at The Royal Welsh College of Music and Drama. Prior to his success in the "Cursed Child," Anthony co-wrote and performed in the one-man show "East Belfast Boy," at the Lyric Theatre, Belfast, directed by Fintan Brady. The play was inspired by stories of young men growing up in the inner East of the city. Anthony was most recently seen in "Ordeal by Innocence," starring alongside Matthew Goode and Bill Nighy. Anthony played Jack Argyll, who is accused of the murder of his adopted mother, Rachel Argyll, a wealthy philanthropist. An adaptation of Agatha Christie's classic novel, the series aired in the UK on 1st April 2018. He also starred as Liam in the BBC 3-part series "Come Home" alongside Christopher Eccleston and Paula Malcomson.

2017 saw Anthony in the first instalment of "Philip K Dick's Electric Dreams," a 10-episode sci-fi anthology series. He starred in "The Commuter" alongside Timothy Spall and Rebecca Manley, which told the story of an employee at a train station who is alarmed to discover that a number of daily commuters are taking the train to a town that shouldn't exist. The series aired on Channel 4 in the UK and on Amazon in the States.

Anthony can also be seen in "Melrose," a five-part limited series for Showtime/Sky Atlantic starring Benedict Cumberbatch.

Other work includes playing Mickey in Andrea Harkin's short film THE PARTY, set during the troubles in 1972 Belfast, and nominated for a BAFTA Award. Anthony has also appeared in HBO's "Game of Thrones."

**PATRICK GIBSON (Robert Gilson)** is an Irish actor best known for his role as Steve, opposite Brit Marling, in the critically acclaimed Netflix series "The OA."

Gibson's recent film credits include *THE DARKEST MINDS* for Fox, *IN A RELATIONSHIP* opposite Emma Roberts and *THEIR FINEST*, alongside Gemma Arterton and Sam Claflin. He has also appeared in the TV series "Guerrilla," "The White Princess" and "The Tudors," as well as Lenny Abrahamson's film *WHAT RICHARD DID*.

Patrick has won awards for his work across film and television; receiving the Rising Star Award at the Irish Film and Television Awards and the Golden Lion Award for Best Supporting Actor at the London Film Awards. In 2017, Patrick was also featured in Screen International's *Stars of Tomorrow*, alongside *TOLKIEN* co-star Tom Glynn Carney.

**TOM GLYNN-CARNEY (Christopher Wiseman)** first professional acting role was in Christopher Nolan's *DUNKIRK* in which he played Mark Rylance's son. He has just finished performing on Broadway in Jez Butterworth's hit play, "The Ferryman" which he won Best Newcomer at The Evening Standard Awards in 2017. Tom was recently seen in the BBC feature, *DOING MONEY* and later this year we shall see the release of features including, *THE KING* in which he stars opposite Timothée Chalamet, Joel Egerton and Ben Mendelsohn plus a lead role in indie movie, *RIALTO*, directed by Peter Mackie Burns.

**CRAIG ROBERTS (Private Sam Hodges)** is a young British actor, director, writer and producer who has built an impressive body of work spanning television and film in his short career. He first caught the industry's attention with his breakout role in *SUBMARINE*, for which he won the BAFTA Cymru Award for Best Actor, the London Critics Circle Film Award for Young British Performer of the Year, and was nominated at the 2011 British Independent Film Awards in the category of Most Promising Newcomer and at the 2012 Empire Awards for Best Male Newcomer, and his career as a filmmaker continues to go from strength to strength.

Roberts is currently finishing his second directorial feature, *ETERNAL BEAUTY*, with his production company Cliff Edge Pictures. The feature stars Sally Hawkins, with a script was written by Craig and shot in Wales.

This summer, Roberts will be seen in *HORRIBLE HISTORIES: THE MOVIE* starring alongside Nick Frost and Kim Cattrall. The film is set to be released in the UK on the 26th July.

In November 2017, Roberts starred in the third and final season of hit Amazon Prime series "Red Oaks," reprising the lead role of David Myers in the original Amazon Studios production from Steven Soderbergh and David Gordon Green.

In June 2016, Roberts starred in Rob Burnett's *THE FUNDAMENTALS OF CARING* playing Trevor, a young man who suffers from Duchenne muscular dystrophy, opposite Paul Rudd and Selena Gomez. The independent drama, which premiered at the 2016 Sundance Film Festival, was released globally by Netflix in June.

Roberts made his directorial debut with independent feature JUST JIM in September 2015. Shot in Wales, Craig also wrote the feature in which he stars as Jim opposite Emile Hirsch. The film had its world premiere at SXSW Festival and was followed by a UK release.

The same year, in November, he appeared alongside Nicholas Hoult and Owen Harris in KILL YOUR FRIENDS, the feature adaptation of John Niven's cult novel of the same name about the Britpop era in the late 90s.

Roberts other notable film credits include NEIGHBORS, THE DOUBLE, 22 JUMP STREET, BENNY & JOLENE, PREMATURE, SUBMARINE, JANE EYRE, THE FIRST TIME, COMES A BRIGHT DAY and RED LIGHTS.

Roberts television credits include the E4 pilot "ALT," BBC3's "Being Human" and "Becoming Human," the Channel 4 series "Skins," SKY's "In Love with Coward," and the BBC's "Young Dracula" and "The Story of Tracy Beaker." He has also appeared in the music videos "Avocado Baby" by Los Campesinos, "Show Me the Wonder" by The Manic Street Preachers and "Here with Me" by The Killers.

**DEREK JACOBI (Professor Wright)** Sir Derek Jacobi is a legendary British actor of stage and screen. Jacobi has received two Olivier Awards, a Tony Award, a BAFTA Award, two Screen Actors Guild Awards and two Emmy® Awards for his work over the last five decades. He was knighted in 1994 and is also a member of the Danish Order of the Dannebrog.

Jacobi's film credits include MURDER ON THE ORIENT EXPRESS (2017), CINDERELLA (2015), MY WEEK WITH MARILYN (2011), THE RIDDLE (2007), GLADIATOR (2000), DEAD AGAIN (1991), HENRY V (1989) and THE DAY OF THE JACKAL (1973). Jacobi won two Screen Actors Guild Awards for his work on THE KING'S SPEECH (2010) and GOSFORD PARK (2001).

Jacobi received a BAFTA Award for his role in the television adaptation of Robert Graves' "I, Claudius" in 1976. His other television credits include "Cadfael" (1976), "The Gathering Storm" (2002), "Vicious" (2013-2016) "Last Tango in Halifax" (2012-2016) and "Doctor Who" (2007). Jacobi won two Emmy® Awards, one for his work on the television movie "The Tenth Man" (1988) and for his work on the television series "Frasier" (2001).

Known for his work on the stage, Jacobi has twice received the prestigious Olivier Award. First for his role in "Cyrano de Bergerac" (1983) and second for "Twelfth Night" (2009). He received a Tony Award for his performance in "Much Ado About Nothing" (1984). His other stage credits include productions of "Hamlet," "Uncle Vanya" and "Oedipus the King."

**HARRY GILBY (J.R.R. Tolkien [Young])** trains at Nottingham's prestigious Television Workshop under Ian Smith and Nic Harvey. His breakout performance came playing the title role in the critically acclaimed, award

winning “Just Charlie” for which he received a British Independent Film Award nomination in The Most Promising Newcomer category. Harry’s other credits include ITV’s “Jericho” and playing Nathan in the West End production of “The Full Monty.”

**ADAM BREGMAN (Geoffrey Smith [Young])** can most recently be seen playing Pablito (Pablo Picasso’s grandson) alongside Antonio Banderas (Pablo Picasso) in the television series “Genius.”

In 2017 Bregman appeared in the short film called CALL ME ALVY. The film was written and directed by Alexei Slater for Turn The Slate Productions.

Bregman’s theatre work includes the 2016 play “Bar Mitzvah Boy” written by Jack Rosenthal. Starring as the lead role in the production for the Upstairs at the Gatehouse Theatre in London, Bregman played Eliot Green, a Jewish boy who gets cold feet just as he's about to be barmitzvah-ed.

**ALBIE MARBER (Robert Gilson [Young])** is a rising star of stage and screen whose credits include the television series “Outlander,” “Trauma,” “Spotless” and “Tommy.” His stage roles include “Scenes on the Sand” at the Arcola Theatre and “Donkey Heart” at the Old Red Lion Theatre/Trafalgar Studios. He also appeared in the short film NASTY for Soul Rebel Films.

**TY TENNANT (Christopher Wiseman [Young])** is making his acting debut in TOLKIEN. He can next be seen as one of the lead roles in the Canal+/Fox television series “War of the Worlds.”

**LAURA DONNELLY (Mabel Tolkien)** won the Best Actress Award at last year’s Olivier Awards and was further nominated at the Evening Standard Theatre Awards for her “extraordinarily moving” and “beautiful portrayal” of Caitlin in the critically acclaimed and sold-out West End production of Jez Butterworth’s “The Ferryman,” directed by Oscar® winner Sam Mendes (The Independent/The Guardian). The “triumphant, bold piece of theatre” was inspired by Laura’s family history and Laura just completed her reprisal on Broadway at the Bernard B. Jacobs Theatre.

Since graduating from Royal Scottish Academy of Music and Drama, Laura has worked extensively in film, television and theatre. She is best known for her role of Jenny Fraser in Golden Globe® nominated drama, “Outlander.”

Laura made her on-screen television debut in International Emmy® Award winning series, “Sugar Rush” for Channel 4 before moving on to further roles in the BBC’s hugely popular “Merlin,” the ABC production of “Missing” and the BBC’s “The Fall” with Jamie Dornan and Gillian Anderson. Her further credits include the ITV series “Beowulf,” BAFTA award-winning drama “Occupation,” Amazon’s fantasy drama “Britannia,” “Hex” for Sky One and “Best” for the BBC. Her film credits include THE PROGRAM with Chris

O’Dowd and Jesse Plemons, HELLO CARTER alongside Jodie Whittaker, thrillers DREAD and INSATIABLE, and the comedy drama RIGHT HAND DRIVE.

For stage, her highlights include her role as Other Woman which was “played with grace and conviction” in the hit play “The River” at both the Royal Court and on Broadway opposite Hugh Jackman (NY Times), also written by Jez Butterworth. She also won acclaim for her performances in “The Wasp” at The Trafalgar Studios, “Philadelphia, Here I Come!” directed by Lyndsey Turner at the Donmar Warehouse, “Romeo and Juliet” and “A Midsummer Night’s Dream” both at Regent’s Park Open Air Theatre, and “Dancing at Lughnasa” at the Lyric Theatre in Belfast.

**GENEVIEVE O’REILLY (Mrs. Smith)** is known for her versatility, having earned recognition for her performances across stage and screen.

Most recently, she returned for the second season of Sky Atlantic and Amazon’s epic revenge thriller “Tin Star” alongside Tim Roth and Christina Hendricks. The first series was a great success for the channel with more than 17 million downloads and views, and Genevieve herself was nominated for an Irish Film and Television Award for her performance as Angela Worth, wife of a London undercover police detective (Roth) who moves to the Canadian Rockies with his family to escape his violent past.

Last Autumn, she was seen on the Broadway stage reprising her original performance of Mary Carney in Jez Butterworth’s “The Ferryman” as it continued its record-breaking, sold-out run from London’s West End. Directed by Sam Mendes, the multi-award-winning, production was thrice-extended in London following its transfer from the Royal Court Theatre, winning three 2018 Olivier Awards, along with a number of Evening Standard Awards and a UK Critics’ Circle Award for Best New Play (New York Times). The production is currently in New York at the Bernard B. Jacobs Theatre.

For film, STAR WARS fans will recognize Genevieve for her recurring role of Mon Mothma, most recently seen as the Chief of State of the Alliance Civil Government in the blockbuster ROGUE ONE: A STAR WARS STORY. Additional credits include the television series “Episodes” with Matt LeBlanc, the Peabody Award-winning drama “The Honourable Woman” with Maggie Gyllenhaal, as well as BAFTA-nominated “The Secret” for ITV.

**PAM FERRIS (Mrs. Faulkner)** is perhaps best known as the terrifying Miss Trunchbull in Danny DeVito’s MATILDA, although British audiences know and love her for her portrayal of the big-hearted Ma Larkin in the television series “The Darling Buds of May,” which also launched the career of one Catherine Zeta-Jones.

Born of Welsh parents in Germany and then growing up in New Zealand, Ferris’ first professional appointment was with the Auckland Repertory Theatre. She returned to the UK in 1972 and for the next 10

years worked in various theatres, most notably five years touring with Mike Alfreds' Shared Experience Theatre Company.

Her big break came playing opposite Stephanie Beecham (as her sister) in the television series "Connie." In 2002 she flew to Canada to feature in Danny DeVito's DEATH TO SMOOCHY starring Robin Williams and Ed Norton, and since then has starred in HARRY POTTER AND THE PRISONER OF AZKABAN, CHILDREN OF MEN, TELSTAR written and directed by Nick Moran, Marleen Gorris' WITHIN THE WHIRLWIND, Richard Eyre's THE OTHER MAN, and Debbie Issit's NATIVITY and NATIVITY 2. She has most recently starred in HOLMES AND WATSON alongside Will Ferrell and John C. Reilly and lent her voice to ETHEL AND ERNEST.

Ferris has continued to star in the UK's most popular television shows including the BBC's "Call the Midwife," a four year run in "Where the Heart Is," "Luther," "Little Dorrit," "Jayne Eyre," "Our Mutual Friend," "Sweet Revenge," "Linda Green," "Clocking Off," "Gavin and Stacey" and "Grandma's House;" ITV's "Midsomer Murders," "Christmas at the Riviera," "Nicholas Nickleby," "Pollyana" and "Rosemary and Thyme," and "Bessie and the Bell" in Carlton's series of short films called FIRST SIGN OF MADNESS for which she won a Best Actress Award at the New York Festival in 2001.

In addition to her film and television work, Ferris has also starred in numerous theatre productions, including the successful Royal Court Theatre production of "Notes on Falling Leaves" for which she received an Evening Standard Theatre Award Nomination for Best Actress, the National Theatre's sell-out "Transformations Season in Closing Time" by Owen McCafferty and, most recently, "The Entertainer" at the Old Vic, starring opposite Robert Lindsay, for which she received an Olivier Award Nomination for Best Supporting Actress, and won the 2008 Clarence Derwent Award for Best Supporting Actress.

## FILMMAKER BIOS

**DOME KARUKOSKI (Directed By)** is one of Finland's most acclaimed directors. His films have received 38 nominations in the Finnish Film Awards, and he has been awarded the prize for best director twice. He is the only Finnish director ever to win all the main Finnish national awards (Best Film, Best TV-show and Best Commercial).

THE HOME OF DARK BUTTERFLIES and TOM OF FINLAND were chosen as the Finnish selections for the Oscars® Best Foreign Language Film category. His latest films that have garnered international attention include THE GRUMP (TIFF 2014), HEART OF A LION (TIFF 2013) and LAPLAND ODYSSEY (TIFF 2010). In 2013 he was selected as one of Variety's 10 Director's To Watch.

Karukoski's other film credits include, FORBIDDEN FRUIT (2009) and BEAUTY AND THE BASTARD (2005).

His television credits include the series "Awakening" (2011), "Protectors" (2008) and "Brothers" (2008).

Karukoski was born in Cyprus in 1976 and is the son of journalist Ritva Karukoski and actor and poet George Dickerson. He graduated with a Bachelor of Arts, majoring in film directing, from the School of Motion Picture, University of Art and Design (UIAH). He is married and has two children.

**DAVID GLEESON (Written By)** hails from a family of cinema-owners in Co. Limerick, Ireland where his grandfather opened his first cinema in the 1940s. David's family is still in the cinema business today and he attributes his current career path to a deep childhood immersion in movies.

Gleeson began his creative journey in theatre, winning numerous accolades for his first play, "Class Control."

Following this he relocated to New York and attended the New York Film Academy where he met his producing partner (and wife), Nathalie Lichtenthaeler.

In 2003, Gleeson made his feature film debut as writer and director of COWBOYS & ANGELS, which charmed critics and audiences on both sides of the Atlantic.

Gleeson's next film, THE FRONT LINE opened in cinemas across Ireland in summer 2006. Following this project he sold his screenplay – the epic time-travel adventure, THE END OF HISTORY – to Sony Pictures. He followed this up a year later with the Morgan Freeman-attached DOWN TO A SUNLESS SEA.

Gleeson recently sold his screenplay 'T'WAS THE NIGHT – a fresh take on the perennial Christmas poem, "The Night Before Christmas" – to Paramount Pictures, and also wrote RED GIANT for Chernin, Mattel Entertainment and 20th Century Fox.

In 2017, David returned to helming duties with the feature film DON'T GO, released by IFC Films in Oct 2018.

Additionally, Gleeson is in development on the feature film THE GRIMM LEGACY for Walt Disney Productions.

**STEPHEN BERESFORD (Written By)** is a writer for stage and screen. He trained at RADA (Royal Academy of Dramatic Art) and his first play “The Last of the Haussmans” opened at the National Theatre starring Julie Walters in 2012 to great critical and commercial success. His adaptation of “Fanny and Alexander” opened at the Old Vic Theatre in London in February 2018 starring Penelope Wilton.

His first screenplay was PRIDE (2014), directed by Matthew Warchus. It premiered at Cannes Film Festival where it closed Directors' Fortnight. The film won three British Independent Film Awards (including Best British Film) and was nominated in four further categories, received the South Bank Show Award for Best British Film, and was nominated for BAFTA Best British Film, Golden Globe® Best Motion Picture – Comedy or Musical and London Critics' Circle British Film of the Year. Stephen won the BAFTA Award for Outstanding Debut.

**PETER CHERNIN, p.g.a. (Produced By)** is a globally-recognized media executive and producer who catapulted his success to create The Chernin Group (TCG) in 2009, which adds to his prolific three-decade history of producing exceptional, award-winning content across television and film.

While Chernin is well known for being the driving force behind 1997's TITANIC as well as the 2009 release of AVATAR which remain the top two films in terms of box office with a combined worldwide gross of nearly \$5 billion, he has continued his success through producing a robust slate of critically acclaimed films over the past decade. Through Chernin Entertainment he has delivered the global blockbuster features RISE OF THE PLANET OF THE APES, DAWN OF THE PLANET OF THE APES and WAR FOR THE PLANET OF THE APES, which re-launched the franchise for a new generation and received an Oscar® nomination. Other credits under his banner include the Oscar®-nominated films HIDDEN FIGURES from director Ted Melfi and THE GREATEST SHOWMAN starring Hugh Jackman; the comedies THE HEAT, SPY, and SNATCHED starring Amy Schumer and Goldie Hawn; Tim Burton's MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN; the drama THE MOUNTAIN BETWEEN US; the sci-fi thriller OBLIVION; dramedy ST. VINCENT; and the crime dramas THE DROP and RED SPARROW directed by Francis Lawrence and starring Jennifer Lawrence.

Upcoming films from the company include James Mangold's UNTITLED FORD VS. FERRARI film starring Matt Damon and Christian Bale which will be released on June 28, 2019, the animated feature SPIES IN DISGUISE which will be released on September 13, 2019 with Will Smith and Tom Holland lending their

voices for the lead characters and UNDERWATER starring Kristen Stewart. Chernin Entertainment is also currently producing Apple's upcoming drama series "Are You Sleeping" starring Octavia Spencer and "See" from Steven Knight and Francis Lawrence. The company previously produced Fox's hit television comedy "New Girl," and Fox's "Ben and Kate" and "Touch."

TCG manages, operates and invests in businesses in the media, entertainment and technology sectors. Through a joint venture with AT&T, TCG built Otter Media, which oversees a portfolio of businesses including Crunchyroll, Hello Sunshine, Fullscreen and Rooster Teeth, into one of the most significant digital media companies in the world. TCG recently sold their controlling interest in Otter Media to AT&T in one of the largest digital media deals of the decade. TCG's additional assets include strategic investments in U.S.-based technology and media companies including Barstool Sports, Headspace, the Action Network, MeatEater and Scopely.

Prior to starting TCG, Chernin served as President and Chief Operating Officer of News Corporation, and Chairman & CEO of the Fox Group. Mr. Chernin sits on the Board of American Express, serves as Co-Chair of UC Berkeley's Board of Visitors, and is a senior advisor to Providence Equity Partners. He is Chairman and Co-Founder of Malaria No More, a non-profit dedicated to ending deaths due to malaria. He previously served on the Board of Directors of Pandora, Twitter, and DirecTV. Chernin holds a B.A. in English from UC Berkeley.

As President of Film and Television at Chernin Entertainment, **JENNO TOPPING, p.g.a. (Produced By)** oversees all of the company's development and production of feature film, television and others forms of content.

As a producer, Topping has developed and overseen numerous notable films including the recently Oscar<sup>®</sup> nominated feature films HIDDEN FIGURES, directed by Ted Melfi and starring Taraji P. Henson, Octavia Spencer and Janelle Monáe; and THE GREATEST SHOWMAN, the original musical starring Hugh Jackman.

Topping has also produced RED SPARROW directed by Francis Lawrence and starring Jennifer Lawrence; THE MOUNTAIN BETWEEN US starring Idris Elba and Kate Winslet; MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN directed by Tim Burton; SPY directed by Paul Feig and starring Melissa McCarthy; SNATCHED starring Amy Schumer and Goldie Hawn; MIKE AND DAVE NEED WEDDING DATES starring Zac Efron, Adam Devine, Anna Kendrick and Aubrey Plaza; ST. VINCENT starring Bill Murray and Melissa McCarthy; THE DROP starring James Gandolfini and Tom Hardy; EXODUS directed by Ridley Scott and starring Christian Bale; and THE HEAT starring Sandra Bullock and Melissa McCarthy, which was the highest grossing comedy of 2013. Topping served as an Executive Producer on the blockbuster

films DAWN OF THE PLANET OF THE APES and the Oscar® nominated WAR FOR THE PLANET OF THE APES.

Upcoming films on Topping's produciorial slate includes UNDERWATER starring Kristen Stewart; the animated feature film SPIES IN DISGUISE, with Will Smith and Tom Holland lending their voices for the lead characters; and the UNTITLED FORD VS. FERRARI project starring Matt Damon and Christian Bale and directed by James Mangold. Topping's other film credits include COUNTRY STRONG starring Gwyneth Paltrow and Tim McGraw; CATCH AND RELEASE, written and directed by Susannah Grant and starring Jennifer Garner; and the CHARLIE'S ANGELS movies.

Under Topping, Chernin Entertainment's television slate includes the upcoming straight-to-series project "See" for Apple, as well as several high-profile series in development including "Are You Sleeping" for Apple, "Pussy Valley" for Starz, and "Hidden Figures" for Nat Geo. Chernin Entertainment previously produced Fox's Emmy®-winning hit comedy "New Girl."

Topping previously served as an executive for HBO Films, where she supervised the Emmy® and Golden Globe® Award-winning films, THE LATE SHIFT starring Kathy Bates and RASPUTIN starring Ian McKellan and Alan Rickman in 1995.

**DAVID READY, p.g.a. (Produced By)** is the Executive Vice President of Film and Television at Chernin Entertainment.

At Chernin Entertainment, Ready produced RED SPARROW with director Francis Lawrence, starring Jennifer Lawrence and Joel Edgerton and THE MOUNTAIN BETWEEN US starring Idris Elba and Kate Winslet. Ready also executive produced and oversaw the development of 2016's summer comedy MIKE AND DAVE NEED WEDDING DATES, starring Zac Efron, Adam Devine, Anna Kendrick, and Aubrey Plaza. Currently, Ready is working on Fox's FEAR STREET franchise—a trilogy of films based on R.L. Stine's book series with a targeted 2020 release.

Ready began his executive career on the Warner lot in 2004, joining Jerry Weintraub Productions as a Director of Development. There, he worked on projects such as the OCEAN'S ELEVEN franchise and TARZAN.

In 2006, Ready segued to Di Bonaventura Pictures as a Vice President, just as the company was going into production on the first of the Transformers films. Ready worked on the first three films, as well as developed and co-produced the 2010 action-comedy RED, and executive produced its 2013 follow-up, RED 2. Other credits with di Bonaventura include executive producing the 2012 thriller MAN ON A LEDGE and 2013's JACK RYAN: SHADOW RECRUIT.

A Boston native and graduate of Washington University in St. Louis, David Ready began his career in the mailroom at Industry Entertainment in 2001.

**KRIS THYKIER, p.g.a. (Produced By)** is the Founder of London based Archery Pictures. Since its launch, Thykier has developed and produced the television series “Riviera” for Sky Atlantic, which recently finished shooting its second season, and the limited series “The State” for Channel 4 / National Geographic.

Before launching Archery Pictures, Thykier headed PeaPie Films: one of the UK’s leading independent film producers.

Films produced by Thykier under the PeaPie banner include John Madden's political thriller *MISS SLOANE* starring Jessica Chastain, Mark Strong, Gugu Mbatha-Raw, Michael Stuhlbarg and John Lithgow. The epic love story *ALI & NINO*, written by Christopher Hampton, directed by Asif Kapadia and starring Adam Bakri, María Valverde, Riccardo Scamarcio, Connie Nielsen and Mandy Patinkin. John Wells’s *BURNT*, starring Bradley Cooper, Sienna Miller, Uma Thurman, Daniel Brühl, Riccardo Scarmacio, Emma Thompson, Lily James, Omar Sy, Jamie Dornan, Sam Keeley, Sarah Greene, Matthew Rhys and Alicia Vikander.

*WOMAN IN GOLD*, directed by Simon Curtis and starring Helen Mirren, Ryan Reynolds, Daniel Brühl and Katie Holmes. Thykier also developed and produced *TRASH with Working Title*, directed by Stephen Daldry and based on a screenplay by Richard Curtis; and the Danish language movie *SUMMER OF ‘92*, directed by Kasper Barfoed.

Other features produced by Thykier include *ONE CHANCE* directed by David Frankel and starring James Corden, Alexandra Roach and Julie Walters; *I GIVE IT A YEAR*, Dan Mazer’s comedy romance starring Rose Byrne, Anna Faris, Rafe Spall and Simon Baker; *W.E.* written and directed by Madonna; and *ILL MANORS*, written and directed by Ben Drew, a.k.a. Plan B.

Prior to launching PeaPie Films, Thykier was partnered with Matthew Vaughn in MARV Films. Whilst at MARV, the pair produced *THE DEBT*, a psychological spy thriller directed by John Madden, starring Helen Mirren, Tom Wilkinson, Sam Worthington and Jessica Chastain; Daniel Barber’s *HARRY BROWN* starring Sir Michael Caine and Emily Mortimer; and two films written and directed by Vaughn: *KICKASS*, based on Mark Millar’s best-selling graphic novel, starring Nicolas Cage, Mark Strong and Aaron Taylor-Johnson; and *STARDUST*, the epic fairytale starring Michelle Pfeiffer, Robert De Niro and Charlie Cox.

Multi Award winning Cinematographer **LASSE FRANK, DFF (Director of Photography)** graduated from the National Danish Film School, going on to shoot short films and music promos such as the critically acclaimed “Glasvegas: Flowers & Football Tops” video, for which he received several international cinematography nominations and awards.

In commercials, Frank has worked on high-end ad campaigns for John Lewis, Heineken, Ikea and Samsung with directors including Dougal Wilson, Fredrik Bond, Andreas Nilsson, Adam Hashemi, Seb Edwards, Martin Werner, Steve Rogers, Malik Vitthal and Martin De Thurah.

Frank's television credits include the BAFTA-winning Best International Series "Borgen" for director Søren Krag Jacobsen with whom Lasse collaborated on both the pilot and concept work for the show. The two went on to shoot feature film HOUR OF THE LYNX. Lasse's feature credits also include SKAMMERENS DATTER with Kenneth Kainz and TOM OF FINLAND for director Dome Karukoski.

**GRANT MONTGOMERY (Production Designer)** studied in Nottingham and trained at the BBC before working at Chichester Theatre, Northampton Theatre and Salisbury Playhouse. He returned to TV as an Art Assistant and Art Director, working under established production designers Eileen Diss, Chris Truelove, Jemma Jackson and Jeff Tessler.

He has designed many high-profile television dramas in the UK including: "Worried About the Boy" (directed by Julian Jarrold); "The Crimson Petal and the White" (directed by Marc Munden), for which he won an RTS Craft & Design Award for Best Production Design; Birdsong (directed by Philip Martin), starring Academy Award®-winner Eddie Redmayne; "Dancing on the Edge" (directed by Stephen Poliakoff), which was nominated for the Golden Globe® for Best Miniseries or Motion Picture Made for Television; "To Walk Invisible" (directed by Sally Wainwright); "Gunpowder" (directed by J Blakeson), starring Kit Harrington, for which Grant was again nominated for an RTS Craft & Design Award for Best Production Design; and the first two series of the critically acclaimed and hugely popular "Peaky Blinders," for which Grant was again nominated for an RTS Craft & Design Award for Best Production Design, as well as BAFTA Television Craft Award in the same category.

As well as television dramas, Grant has also designed feature films including THE LIMEHOUSE GOLEM (directed by Juan Carlos Medina) for Number 9 Films and Lionsgate, GHOST STORIES (directed by Jeremy Dyson, Andy Nyman) for Warp Films and Lionsgate, and the upcoming THE SECRET GARDEN, starring Colin Firth and Julie Walters, for Heyday Films and StudioCanal.

Grant lives in Yorkshire, and is currently designing SANDITON, an adaptation of Jane Austen's last unfinished novel by Andrew Davies, for director Olly Blackburn and Red Planet Pictures.

**HARRI YLÖNEN (Film Editor)** reunites with director Dome Karukoski for TOLKIEN following their successful collaboration on the critically-acclaimed TOM OF FINLAND (2017), which went on to be the official selection for Finland for the 2018 Oscars® Foreign Language Film category. Ylönen also teamed with Karukoski on THE HOME OF DARK BUTTERFLIES (2008) for which he received a Jussi Award, Finland's highest filmmaking award, for Best Editing.

Ylönen's other film editing credits include THE SECRET SOCIETY OF SOUPTOWN (2015), ZARRA'S LAW (2014), HEART OF A LION (2013), FARO (2013), SIX-PACK MOVIE (2011) and BEAUTY AND THE BASTARD (2005).

**COLLEEN KELSALL (Costume Designer)** has nearly three decades of experience working on films including the 2018 Simon Pegg and Nick Frost horror comedy *SLAUGHTERHOUSE RULEZ* directed by Crispian Mills; the 2017 British murder mystery *CROOKED HOUSE*, directed by Gilles Paquet-Brenner; and the award-winning *STANLEY A MAN OF VARIETY*, starring Timothy Spall.

Kelsall's television credits include the three-part drama "Doctor Thorne," written by Julian Fellowes and starring Tom Hollander, Rebecca Front, Ian McShane and Alison Brie; and the HBO TV film "Sudie and Simpson."

Kelsall's additional film credits include, *THE BRIDGES OF MADISON COUNTY*, *ONE CHANCE*, *PAIN & GAIN*, *THE RICH MAN'S WIFE*, *LAST DANCE* and *SILENT FALL*.

Along with serving as costume consultant on the 2015 Oscar<sup>®</sup>-nominated *BRIDGE OF SPIES*, Kelsall has also worked as the Associate Costume Designer and Assistant Costume Designer on numerous award-winning films including *MEMOIRS OF A GEISHA*, *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET*, *NINE*, *SEABISCUIT*, *TUCKER: THE MAN AND HIS DREAM*, *EDWARD SCISSORHANDS* and *HARRY POTTER AND THE SOCERER'S STONE*.

Kelsall began her career styling photoshoots for Philip Dixon, Herb Ritts, David Lynch, Hugh Hudson, and Joe Pitka among many others.

**THOMAS NEWMAN (Music By)** is widely acclaimed as one of today's most prominent composers for film. He has composed music for more than 50 motion pictures and television series and has earned fourteen Academy Award<sup>®</sup> nominations and six Grammy<sup>®</sup> Awards.

He is the youngest son of Alfred Newman (1900-1970), the longtime musical director of 20th Century Fox and the composer of scores for such films as *WUTHERING HEIGHTS*, *THE HUNCHBACK OF NOTRE DAME*, *THE DIARY OF ANNE FRANK* and *ALL ABOUT EVE*. As a child, Thomas pursued basic music and piano studies. However, it was not until after his father's death that the younger Newman, then age 14, felt charged with the desire to write.

Newman studied composition and orchestration at USC with Professor Frederick Lesemann and noted film composer David Raksin, and privately with composer George Tremblay. He completed his academic work at Yale University, studying with Jacob Druckman, Bruce MacCombie and Robert Moore. Newman also gratefully acknowledges the early influence of another prominent musician, the legendary Broadway composer Stephen Sondheim, who served as a great mentor and champion.

A turning point in Newman's career took place while he was working as a musical assistant on the 1984 film, *RECKLESS*, for which he soon was promoted to the position of composer. And so, at the age of 27, Newman successfully composed his first film score. Since then he has contributed distinctive and evocative

scores to numerous acclaimed films, including DESPERATELY SEEKING SUSAN, THE LOST BOYS, THE RAPTURE, FRIED GREEN TOMATOES, THE PLAYER, SCENT OF A WOMAN, FLESH AND BONE, THE SHAWSHANK REDEMPTION, LITTLE WOMEN, AMERICAN BUFFALO, THE PEOPLE VS. LARRY FLYNT, OSCAR AND LUCINDA, THE HORSE WHISPERER, MEET JOE BLACK, AMERICAN BEAUTY, THE GREEN MILE, ERIN BROCKOVICH, IN THE BEDROOM, ROAD TO PERDITION, FINDING NEMO, LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS, CINDERELLA MAN, JARHEAD, LITTLE CHILDREN, THE GOOD GERMAN, REVOLUTIONARY ROAD, WALL-E, THE HELP, THE IRON LADY, THE BEST EXOTIC MARIGOLD HOTEL, SKYFALL, SPECTRE, VICTORIA & ABDUL, THE HIGHWAYMEN, TOLKIEN, and Steven Spielberg's BRIDGE OF SPIES. Newman also composed the music for HBO's acclaimed 6-hour miniseries "Angels in America" directed by Mike Nichols. He received an Emmy® Award for his theme for the HBO original series "Six Feet Under." His current projects include 1917, directed by Sam Mendes.

In addition to his work in film and television, Newman has composed several works for the concert stage, including the symphonic work "Reach Forth Our Hands," commissioned in 1996 by the Cleveland Orchestra to commemorate their city's bicentennial, as well as "At Ward's Ferry, Length 180 ft.," a concerto for double bass and orchestra commissioned in 2001 by the Pittsburgh Symphony. His latest concert piece was a chamber work entitled "It Got Dark," commissioned by the acclaimed Kronos Quartet in 2009. As part of a separate commission by the Los Angeles Philharmonic, the work was expanded and adapted for symphony orchestra and string quartet and premiered at Walt Disney Concert Hall in December of 2009. In October 2014, Newman and musician Rick Cox released "35 Whirlpools Below Sound," an evocative, contemporary collection of avant-garde electronic soundscapes which the two collaborators developed over a period of 25 years, and which constitutes a fascinating departure from Newman's work in film music.

**KATE RINGSELL, CDG (Casting By)** is a London based Casting Director for Film & Television. With a career in casting spanning over fifteen years including work as Associate to Casting Director's including Lucinda Syson and Rachel Freck. She established Kate Ringsell Casting Ltd three years ago and now works independently on various screen projects. Kate has had the enormous fortune of collaborating with some of the world's most talented directors and producers over the years including The Wachowski Siblings, Zak Snyder, James Gray, Sacha Gervasi and Thea Sharrock.

**SARAH BRIDGE (Music Supervisor)** is an independent music supervisor for film and TV. She studied at the University of Arts London focusing on the history of cinema, script writing, music in film and the development of popular culture through both art forms and has since enjoyed a portfolio career that has evolved from music journalism to music supervision via A&R management.

Her credits include the Oscar<sup>®</sup> and multi-award winning THE THEORY OF EVERYTHING (directed by James Marsh), X+Y (directed by Morgan Matthews) and FIGHTING WITH MY FAMILY (directed by Stephen Merchant).

Bridge's current projects include "The Crown" (Season 3), SUMMERLAND (directed by Jessica Swale) and UNDERGODS (directed by Chino Moya).

Bridge is on the board of the UK & European Chapter of the Guild of Music Supervisors.

**NADIA STACEY (Hair & Makeup Designer)** trained at Yorkshire Television and gained experience as a trainee and Make-up Assistant in theatre, ballet and opera before gaining her first film job with Academy Award<sup>®</sup>-winning Hair & Make-up Designer Lisa Westcott on MISS POTTER (Dir: Chris Noonan), starring Renée Zellweger.

Stacey's first credit as Hair & Make-up Designer was on Paddy Considine's BAFTA-winning debut feature TYRANNOSAUR, and since that time she has gone on to design features including SIGHTSEERS (Dir: Ben Wheatley), PRIDE (Dir: Matthew Warchus), EDDIE THE EAGLE (Dir: Dexter Fletcher), THE GIRL WITH ALL THE GIFTS (Dir: Colm McCarthy), THE SENSE OF AN ENDING (Dir: Ritesh Batra), JOURNEYMAN (Dir: Paddy Considine) – for which she was nominated for a BIFA for Best Make-up & Hair Design – and BEAST (Dir: Michael Pearce).

In 2018 Stacey worked on Yorgos' Lanthimos award-winning feature THE FAVOURITE for which she received the BAFTA Award, and was nominated for a British Independent Film Award and a Critics' Choice Award for Best Makeup & Hair.

Alongside her work in film, Stacey has also designed television dramas in a wide variety of genres, from zombies (the BBC's "In the Flesh," for which she was nominated for an RTS North-West nomination for Make-up Design), to period crime ("The Suspicions of Mr. Whicher"), to fantasy (DC Films' "Krypton" pilot).

Stacey's work will next be seen on screens in TEEN SPIRIT (Dir: Max Minghella), starring Elle Fanning; OFFICIAL SECRETS (Dir: Gavin Hood), starring Keira Knightley, Matt Smith and Ralph Fiennes; and THE SECRET GARDEN (Dir: Marc Munden) starring Colin Firth and Julie Walters; and the television series DEVS (Dir: Alex Garland).

## CAST IN ORDER OF APPEARANCE

J.R.R. Tolkien	NICHOLAS HOULT
First Soldier	AL BOLLANDS
Second Soldier	KALLUM TOLKIEN
Private Sam Hodges	CRAIG ROBERTS
J.R.R. Tolkien (Young)	HARRY GILBY
Father Francis	COLM MEANEY
Mabel Tolkien	LAURA DONNELLY
Hilary Tolkien (Young)	GUILLERMO BEDWARD
Bronwen	NIA GWYNNE
Mrs. Faulkner	PAM FERRIS
English Master	ADRIAN SCHILLER
Robert Gilson (Young)	ALBIE MARBER
Christopher Wiseman (Young)	TY TENNANT
Geoffrey Smith (Young)	ADAM BREGMAN
Mackintosh	TOBY NASH
Goodson-Thomas	MICHAEL BRYCESON
Rugby Coach	ANDREW BISSELL
Headmaster Gilson	OWEN TEALE
Edith Bratt (Young)	MIMI KEENE
Waitress	SIAN CRISP
Robert Gilson	PATRICK GIBSON
Geoffrey Smith	ANTHONY BOYLE
Christopher Wiseman	TOM GLYNN-CARNEY
Edith Bratt	LILY COLLINS
Maître d'	ANTONY RAYMOND BARLOW
Hilary Tolkien	JAMES MacCALLUM
Box Office Man	DAVID PUCKRIDGE
Schoolmaster	DAVID BROMLEY

Rose LARA MAGUIRE  
 Beryl HOLLY DEMPSTER  
 Mary JANE DIXON-ROWLAND  
 Mrs. Smith GENEVIEVE O'REILLY  
 Porter DAVID BIRKBECK  
 Professor #1 COLIN MACDONALD  
 BURNIE  
 Professor Wright DEREK JACOBI  
 Professor #2 ANDY ORCHARD  
 Drunken Student FRANK KERR  
 Photographer ROB RHYS BOND  
 Lieutenant JOEL PHILLIMORE  
 Student JOHN BRADFIELD  
 Priscilla Tolkien (Child) MIA WOODS  
 SIENNA WOODS  
 Michael Tolkien (Child) PAUL GURCEL ESCUDERO  
 John Tolkien Jnr. (Child) HARRY WEBSTER  
 Christopher Tolkien (Child) JACK RILEY  
  
 Stunt Coordinator SARAH FRANZL  
 Assistant Stunt Coordinators DAVID GARRICK  
 TIDD JAMES

Stunts

CHEY ANICH	ASHLEY BECK	ADAM BRASHAW	MATT CROOK	BEN DIMMOCK
EVANGELOS GRECOS	TROY KENCHINGTON	CHRISTIAN KNIGHT	KYE McKEE	THEO MORTON
JAMES O'DALY	ADAM SMITH			

Horse Stunts

JAKE COX

RICARDO CRUZ

PETER OLIVANT

Unit Production Manager NANCY BRAY  
First Assistant Directors ANTTI LAHTINEN  
STUART RENFREW  
Second Assistant Director GEMMA NUNN  
Hair & Make-up Designer NADIA STACEY  
Supervising Art Director PILAR FOY  
Script Supervisor SAN DAVEY  
Visual Effects Supervisor RUPERT DAVIES  
Supervising Sound Editors DANNY SHEEHAN  
MATTHEW COLLINGE  
Re-Recording Mixers PAUL COTTERELL  
MATTHEW COLLINGE  
Post Production Supervisor LOUISE SEYMOUR  
Additional Editor CHRIS GILL  
Art Director PAUL COWELL  
Standby Art Director KERRY-ELLEN MAXWELL  
Assistant Art Directors BEN CLEMENTS  
EMMA DORWARD  
Art Department Coordinator CLARE GRIFFITHS  
Production Buyer IAN TULLY  
Petty Cash Buyer JESS IMRIE  
Graphic Artist FLORENCE TASKER  
Graphics Assistant BETHANY MILLS  
Illustrations by DANIEL JONES  
DAVID TASKER

Calligraphy	KAI HAMMOND
Art Department Runner	SAM DAVIES
Storyboard Artists	JONATHAN MILLWARD MARK NUTTALL
Crowd Second Assistant Director	CAMILLA SOUTHWELL
Key Third Assistant Director	THOMAS BASSETT
Third Assistant Directors	DANIELLE BLAISE TAYLOR MATT JENNINGS
“A” Camera / Steadicam Operator	KARSTEN JACOBSEN, DFF
“A” Camera First Assistant	ADAM CONLON
“B” Camera First Assistant	KERRY ARTHUR
“A” Camera Second Assistant	MATT WRIGHT
“B” Camera Second Assistant	BEN TAYLOR
Camera Trainee	JOSH TILLEY
Digital Imaging Technician	JAMES HOGARTH
Dailies Colourist	IAIN THOMSON
Video Playback Operator	CAM DAVIDSON
DIT Assistant / Video Assistant	TERESA ADAMSON
Unit & Special Stills Photographer	DAVID APPLEBY
Additional Stills Photographer	JULIANA MALUCELLI
Unit Publicist	JULIA JONES
Assistant Script Supervisor	LUCY NOBLE
Production Sound Mixer	MARTIN BERESFORD, AMPS
First Assistant Sound	LEE JAMES
Second Assistant Sound	JULIAN BALE
Sound Trainee	NATASSJA FAIRBANKS

Assembly Editor	RICHARD KETTERIDGE
First Assistant Editor	CHRIS CROOKALL
Additional First Assistant Editor	HEIDI FREEMAN
Second Assistant Editor	ABI WRIGHT
Post Production Coordinator	ROBERT PLATT-HIGGINS
Chief Lighting Technician	JULIAN WHITE
Best Boy	ALAN MILLAR
Electricians	VINNY COWPER MAX ELLIOT LOVELL
Electrician – HGV	CRAIG COWPER
Genny Operator – HGV	STEVE McLEAN
Rigging Gaffer	MICHAEL JOHN McHUGH
Rigging Electrician	PHIL BROOKS
Standby Rigger	MICK LORD
Key Grip	JOSH CLOSE
“B” Camera Grip	GUY ELLIOT SMITH
Grip Assistants	MARC SHERIFF DEAN KING
Assistant Costume Designers	APRIL CHURCH DEBORAH SCOTT
Assistant Costume Designer – Crowd	ISABELLA ARTITZONE
Costume Supervisors	BETTINA SEIFERT DIANA WYAND
Costume Coordinator	BETTINA HOEFKE
Costume Truck Supervisor	TRACEY CLIFFE

Principal Costumers	LAURA BAILEY
	CATHERINE HIBBERT
Costume Supervisor – Crowd	MIA GIBBS
Key Costumer – Crowd	JESS WILLCOCK-STOW
Costume Fitter – Crowd	JACKSON SOAR
Costume Standbys – Crowd	LIBERTY McMILLAN-PARKER
	VIVIENNE RACE
	NICOLA TATE
Costume Junior	SUSIE LEYLAND
Senior Textile Artist	GILLIAN WOOD
Textile Artist	NEULA HILTON
Senior Costume Maker	JANE ALLEN
Tailor	DENNIS BACH JENSEN
Costume Trainee / Seamstress	JULIE McCAUSLAND
Costume Production Assistant	PRIYE AMADI
Knights’ Armour Maker	JEZ HUNT
	ANCESTOR LEATHERCRAFTS
White Knight Helmet and Chainmail	NORTON ARMOURIES
Military Webbing Master	KYLE “BUSTER” REED
Assistant Webbing	TIM ISAAC
Hair & Make-up Supervisor	GERDA LAUCIUTE
Key Hair & Make-up Artist	ANNA MORENA
Hair & Make-up Supervisor – Crowd	HANNA ZÄTTERSTRÖM
Key Hair & Make-up Artist – Crowd	TAPIO SALMI
Hair & Make-up Artist	DANI HAIGH
Hair & Make-up Junior	NIALL MONTEITH-MANN
Hair & Make-up Trainee	KATE COX
Hair & Make-up Trainee – Crowd	ELLEN D’ANDRADE BROWN

Location Manager	MANDY SHARPE
Assistant Location Manager	DANNY NEWTON
Location Manager – Oxford	EMMA JANE RICHARDS
Assistant Location Managers – Oxford	LYNSEY COSFORD
	JONATHON LAWRENCE
Unit Managers	LAURA MARIA POWER
	JAMIE SUMNER
Location Coordinator	KERRI BURBIDGE
Location Assistant	MACKENZIE CROSSLAND
Property Master	JAMES BAYLAN
Prop Storeman	MASON WHITE
Supervising Prop Hand	MICHAEL STORY
Prop Hand	RYAN PARRY
Standby Props	GERARD HENSHAW
	NEIL GLYNN
Dressing Props	FREDERICK DURAN-JORDA
	MARK JONES
	JAY PACES
	NEIL SMITH
Senior Sculptor	ROD VASS
Sculptor & Digital Artist	LOUIS VASS
Special Effects Supervisor	DANNY HARGREAVES
Senior SFX Technician	DAN BENTLEY
SFX Production Manager	JADE POOLE
Construction Manager	PAUL WARD

Standby Carpenter	JAMES CLARK
Changehand Carpenters	ANDY MOORE
	EDDIE SMITH
Carpenters	NEIL GRIFFITHS
	CHAD GRIFFITHS
	PETER HOLDEN
	CHRISTOPHER JILLINGS
	BRYAN POLLARD
	LEWIS WARD
	MARK YARWOOD
Labourer	LEE KAY
Scenic Painter	PAUL HEMMING
Painters	TONY GINELLY
	JOHNNY MELLOR
Production Coordinator	JANNIKA ÖBERG
Assistant Production Coordinator	LYNDSEY HALUSZCZAK
Production Secretary	LAURA TRIGG
Key Production Assistant	BILLY SELLERS
Production Assistant	FELICITAS BEINKE
Production Runner	REBECCA NORBURY
Assistant to Mr. Karukoski	MARIA REINUP
Assistant to Mr. Chernin	SANDI HOWK
Assistant to Ms. Topping	ADRIANE McCRAY
Assistant to Mr. Ready	JAMIE SPETNER
Assistant to Mr. Thykier	GEORGIA GOLDSACK
Assistant to Mr. Finlay	SAMANTHA VARCHETTO
Assistants to Ms. McDermott	JAMIE MacDONALD

EMILY NORRIS  
 Driver to Mr. Karukoski KEITH JONES  
 Floor Runners ALICIA BROCKENBROW  
 SAM PARNELL  
 Base Runners ANU PEKKARINEN  
 LUISA ZABEL  
 Financial Controller MARIE DONG WILCOCK  
 Production Accountant BEN ARSLANIAN  
 First Assistant Accountant EL WEST  
 Second Assistant Accountant BECKY SCURRAH  
 Payroll Accountant KAREN MARGAUX WALKER  
 Cashier DANIEL HAMILL  
 Post Production Accountant TARN HARPER  
  
 Casting Associate CLAUDIA BLUNT  
 Original Languages and Poems created for the ANDY ORCHARD  
 film by  
 Dialogue Coach HUGH O'SHEA  
 Acting Coach SARAH-JAYNE BUTLER  
 Choreographer EMILY HOLT  
 Transportation Captain PAUL WALTON  
  
 EPK SPECIAL TREATS  
 Health & Safety Advisor JOHN FILLINGHAM  
 Catering by JOSEPH HILL  
 REEL DEAL LOCATION  
 CATERER'S LTD  
 Cranes and Dollies provided by PANAVISION  
 CAMERA REVOLUTION  
 OPTICAL SUPPORT

Lighting Equipment supplied by PANALUX LTD  
Camera Equipment supplied by PANAVISION  
Horses supplied by THE DEVIL'S HORSEMEN  
Horse Masters TOM COX  
CAMILLA NAPROUS  
ZOE ROSS  
Military Advisor BILLY BUDD  
Armoury Coordinator BEN ROTHWELL  
Armourers LIAM BYRNE  
SAM DORMER  
LIAM McCARTHY  
Visual Effects by ONE OF US  
Executive Producer RACHAEL PENFOLD  
Visual Effects Producer STANDISH MILLENNAS  
CG Supervisor IACOPO DI LUIGI  
DMP Supervisor CHARLIE BENNETT  
Roto/Prep Supervisor STEPHEN J. SMITH  
Matchmove Supervisors CARMINE AGNONE  
MATTHEW D'ANGIBAU  
Lead Compositor VICTOR TOMI  
Lead FX Artist JESSIE HERENG  
Lead Roto/Prep JENNY GAUCI  
Senior Concept Artist JEAN-DAVID SOLON  
Visual Effects Line Producer CARINE ONG  
Visual Effects Production Coordinator HARRY LANDYMORE

Artists

ADRIEN DELECROIX	ALESSANDRO CARUSO	ALEX DAVIS	ANDREA UMBERTO ORIGLIA	ANDRÉS GÓMEZ TOLLAR
ANDREW McCOSH	ANDY KINNEAR	ANGEL CANO	ANISSA SENOUSSI- NICASTRO	ANNE-SOFIE THOLANDER
ANTONY ALLEN	ARNAUD DUMEYNI	BARBORA SALASEVICIUTE	CÉDRIC DE LA FOREST DIVONNE	CHRIS WILSON
CLÉMENTIN MASSIN	DAVID EMENY	DAVID FISHER	DAVIDE BIGOTTO	DOM BERRY
DUNCAN ELAND	EMMA GILLI	EUGENE RACHEVSKY	FEDERICO GHETTA	GAIA BESTAGNO
GERT VAN DERMEERSCH	GIOVANNI FACCI	GUGLIELMO EMMOLO	JAMIE LAMB	JARL MIDELFORT
JOHAN BERGSTRAND	JOSH LYNCH	KATHERINE MELVILLE	KRIS GROPATSAKIS	KYRAN BISHOP
LARS ANDERSEN	LASSE RASMUSSEN	LEANNE GOYMER	LUBOS GERARDO SURZIN	LUKE ARMSTRONG
LUKE MASSINGBERD	MARJOLEIN VERHEIJ	MARK WOODCOCK	MATHEW CRISP	MATTHEW NORRIS
MATTHEW SHERWOOD	MAURIZIO DI VITTO	MICHAL KOZIATEK	MILENA HRISTOVA	MONICA RODRIGUEZ HUERTAS
NATHAN REMY	OLIVIER JEZEQUEL	PETKO PETKOV	PHILLIP TUNNICLIFFE	RACHEL WARD
RAFAEL MARTINS	RUXANDRA CRISTOIU	SEBASTIAN REICHHOLD	SEBASTIEN BACCHIA	SIMONE ZUCCARINI
SOPHIE BECK	SUSANA FERNÁNDEZ CASCO	THEO DEMIRIS	THOMAS LAMBERT	TIFFANY HALL
TOM COWLISHAW	TOM WHITTINGTON	VINCENT DESGRIPPES	YANNICK ANFOSSO	YOSUKE MATSUNO

VFX Editors

DANIELLE MILLINGTON-  
PECK

PAUL O'BYRNE

SAM PAUL TOMS

Additional VFX INVISIBLE ARTS COLLECTIVE

JOHN HARDWICK

WILL HARDWICK

STEPHANIE STAUNTON

KATIE HARDWICK

Sound Design / FX Editors ROB PRYNNE

MARTIN CANTWELL

PAUL CARTER

Dialogue Editor MATT DAVIES

Assistant Dialogue Editor KASPER PEDERSEN

Sound Editing Services PHAZE UK

Foley Recorded at FEET FIRST SOUND LTD

PINEWOOD STUDIOS

Foley Editors OSKAR VON UNGE

ADAM BOURNE

Foley Artists BARNABY SMYTH

ZOE FREED

Foley Mixers KEITH PARTRIDGE

GLEN GATHARD

ADR Mixers SIMON DIGGINS

MARK APPLEBY

Voice Casting SYNC OR SWIM

Sound Re-Recorded at WARNER BROS. DE LANE LEA

Sound Mix Technician RONNIE MUKWAYA

Main & End Titles by LIPSYNC DESIGN

Preview Engineer LEE TUCKER

Digital Intermediate Facility GOLDCREST POST PRODUCTION

Digital Film Colourist ADAM GLASMAN

Digital Intermediate Project Manager SHAUN RICHARDS

Digital Conform DANIEL TOMLINSON

### **SECOND UNIT**

Second Unit Director MARIA REINUP

First Assistant Director TONI STAPLES

Director of Photography STEPHAN PEHRSSON, BSC

Camera Operator JAMES HICKS

First Assistant Camera JULIUS OGDEN

Second Assistant Camera LAURA BOOTH

VFX Camera Focus Pullers DARREN RAVENSCROFT

SAM SMITHARD

Camera Trainee BEN McFARLANE

Digital Imaging Technician DONALD ALLAN MacSWEEN

Grip EMMET CAHILL

Grip Assistant AIDEN BELL

Production Sound Mixer DAVID MITCHELL

Music Conducted by THOMAS NEWMAN

Orchestrations by J.A.C. REDFORD

Music Recorded by SHINNOSUKE MIYAZAWA

Orchestra and Choir Recorded by SIMON RHODES

Music Mixed by SIMON RHODES

Music Recorded and Mixed at ABBEY ROAD STUDIOS, LONDON

Assistant Engineers GORDON DAVIDSON  
GEORGE OULTON  
Audio Coordination GEORGE DOERING  
Orchestra Contractor LUCY WHALLEY  
ISOBEL GRIFFITHS, LTD  
Music Preparation JILL STREATER  
GLOBAL MUSIC SERVICES  
Instrumental Soloists GEORGE DOERING  
PAUL CLARVIS  
NICK COOPER  
ANDREW CRONSHAW  
SONIA SLANY  
PHIL TODD  
Choir LONDON VOICES  
Choirmasters BEN PARRY  
TERRY EDWARDS  
Music Editor BILL BERNSTEIN  
Temp Music Editor PETER CLARKE

**IMMORTAL, INVISIBLE, GOD ONLY  
WISE (ST. DENIO)**

Lyric by Walter Chalmers Smith

Music by John Roberts

**KASHMIRI SONG (PALE HANDS I LOVED)**

Lyric by Laurence Hope

Music by Amy Woodforde-Finden

Arranged by Matthew Redman

Performed by Patricia Hammond, Matthew  
Redman, Phillip Granell, Rupert Gillett, Simon  
Marsh

**WALDSZENEN, OP. 82, NO. 3 - EINSAME  
BLUMEN**

Written by Robert Schumann

Performed by Phil Cornwell

**PRELUDE IN E-MINOR, OP. 28, NO. 4**

Written by Frédéric Chopin

Performed by Phil Cornwell

**HOME, SWEET HOME**

Written by Sir Henry Rowley Bishop

Performed by Phil Cornwell

**FOUR EXCERPTS FROM “DAS  
RHEINGOLD”**

Written by Richard Wagner

Performed by Stuttgart State Opera Orchestra  
Conducted by Lothar Zagrosek

Courtesy of Naxos

By arrangement with Source/Q

**WISEMAN AT THE PIANO**

Written by Sophie Mojsiejenska

Performed by Leon Michener

**11th ETUDA-ALLEGRO MODERATO**

Written by Fernando Sor

Courtesy of APM Music

**ORIGINAL DIXIELAND ONE-STEP**

Written by Dominic James “Nick” LaRocca, Al  
Stillman, Joseph Russel Robinson

Performed by Original Dixieland Jazz Band

Courtesy of RCA Records

By arrangement with Sony Music Entertainment

**THE PRODUCERS WISH TO THANK**

**WIRRAL MET COLLEGE**

“The Story of Sigurd the Volsung and the Fall of the Niblungs” by William Morris

“The Canterbury Tales” by Geoffrey Chaucer

“Memories (A Spring Harvest)” by Geoffrey Bache Smith

“Corpus Poeticum Boreale” by Guðbrandur Vigfússon

“Völsunga Saga”, “Battle of Maldon” and “Beowulf” translations by Andy Orchard

**Approved No. 51771**



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