



ONE LIFE

PRODUCTION NOTES

Run time: 110 mins

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Transmission Films

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LIPSYNC



CREDITS

BBC FILM and MBK PRODUCTIONS

Present

In Association With

CROSS CITY FILMS, FILMNATION ENTERTAINMENT and LIPSYNC

A SEE-SAW FILMS Production

A film by

JAMES HAWES

ANTHONY HOPKINS

JOHNNY FLYNN

LENA OLIN

ROMOLA GARAI

ALEX SHARP

MARTHE KELLER

with JONATHAN PRYCE

and HELENA BONHAM CARTER

Directed by

JAMES HAWES

Screenplay by

LUCINDA COXON & NICK DRAKE

Based on the book 'If It's Not Impossible...' by

BARBARA WINTON

Produced by

JOANNA LAURIE, p.g.a.

IAIN CANNING, p.g.a.

EMILE SHERMAN, p.g.a

GUY HEELEY, p.g.a

Executive Producers

**SIMON GILLIS
EVA YATES
BARBARA WINTON
MARIA LOGAN
ANNE SHEEHAN
PETER HAMPDEN**

**Co-Producers
NICKY EARNSHAW
MARK HUBBARD**

**Director of Photography
ZAC NICHOLSON, BSC
Editor
LUCIA ZUCCHETTI, ACE**

**Production Designer
CHRISTINA MOORE**

**Music by
VOLKER BERTELMANN**

**Costume Designer
JOANNA EATWELL**

**Hair and Makeup Designer
KAREN HARTLEY THOMAS**

**Post Production Supervisor
GISELA EVERT**

**Casting by
NINA GOLD
LUCY AMOS**

"If something is not impossible, then there must be a way to do it..."

Sir Nicholas Winton, 1909 - 2015

SYNOPSIS

ONE LIFE tells the true story of Sir Nicholas 'Nicky' Winton, a young London broker played by Johnny Flynn, who, along with Trevor Chadwick (played by Alex Sharp) and Doreen Warriner (played by Romola Garai) of the British Committee for Refugees in Czechoslovakia, rescued 669 children from the Nazis in the months leading up to World War II, Nicky visited Prague in December 1938 and found families who had fled the rise of the Nazis in Germany and Austria, living in desperate conditions with little or no shelter and food, and under threat of Nazi invasion. He immediately realised it was a race against time. How many children could he and the team rescue before the borders closed?

Fifty years later, it's 1988 and Nicky (played by Anthony Hopkins) lives haunted by the fate of the children he wasn't able to bring to safety in England; always blaming himself for not doing more. It's not until a live BBC television show, 'That's Life!', surprises him by introducing him to some surviving children – now adults – that he finally begins to come to terms with the guilt and grief he had carried for five decades.

ABOUT THE PRODUCTION

Adapting the book

Producers Emile Sherman and Iain Canning first discussed Nicholas Winton's story when they co-founded See-Saw Films over 15 years ago, having come across a clip of the 'That's Life!' broadcast.

Emile Sherman says, "We knew the first step was to meet Nicholas Winton, who we could tell from the television clip was going to be a very humble man. Iain Canning continues, "We were very lucky to have had the opportunity to meet Nicholas Winton before he passed away. He was the most modest, generous human being, who felt the film should not glorify him, but celebrate how the most ordinary of people can make a huge impact."

With Nicholas's daughter Barbara Winton's blessing, See-Saw approached screenwriter Lucinda Coxon to adapt Barbara's book 'If It's Not Impossible'. Coxon says, "I felt it would be great to have a collaborator on the project, so I asked Nick Drake, who I have known for some time and worked with before." Drake adds, "I was delighted to come onboard – not least because my father and grandfather are refugees from Czechoslovakia. I was immediately attracted to the possibility of writing a story which encompassed my personal family one as well."

Collaborating with Barbara Winton, the screenwriting team gained access to Nicky's archives and letters, as well as her book about her father.

Producer, Joanna Laurie, describes the main challenge of development. "We had to do the thing which Nicholas found difficult: singling himself out. He really didn't see himself as a hero, so our challenge was telling this extraordinary story while honouring his humility. The title of this film, ONE LIFE, could mean different things to different people but I think the movie asks us all to reflect, as Nicky did, about our choices as individuals and as a community. "

Director James Hawes says this is typical of the generations who faced the inhumanity of war. "We have to put ourselves in the minds of that generation; you didn't speak about the war. I'm sure many people know grandparents and great-grandparents who have memories from the war and they don't talk about it because it was too awful."

Barbara Winton's book was also an essential resource for the cast. Explaining how she got a sense of Babi, Nicholas' mother and Barbara's grandmother, Helena Bonham Carter explains, "Barbara was named after Babi. I was very lucky to speak to Barbara, to have her perspective as a granddaughter as well, but Babi was all in her book."

Johnny Flynn, in his role of the young Nicky Winton, adds, "Barbara's book was an essential piece of research for me, along with several other books, including one co-written by Vera Gissing (one of the children saved by Nicky)."

Barbara Winton sadly passed away midway through principal photography.

1938 and 1988

Talking about the challenges of bridging the two time periods (1938 and 1988), Coxon explains, "We chose to tell the story with a 50-year time jump rather than in a completely linear way. Although the events of 1938 are very dramatic, the question was 'what was the long-term impact on all the people involved?'"

One of the elements the screenplay needed to address was Nicky's own family history, and how it informed him and his choices. Drake notes, "His Jewish ancestry meant he was alert to what it meant to be an émigré, from the rise of Nazism in Europe. He was ashamed by the Allies' betrayal of the Czech people in the Munich Agreement." Drake continues, "Nicky saw the consequences of that agreement in human terms and these appalling camps where refugees from Germany, Austria and the Sudetenland were living in intolerable conditions. He was motivated by the reality he saw in front of him and decided to do something about it."

For Johnny Flynn, this aspect of the man was very important. He quotes the screenplay: "Nicky says, 'I'm a European, I'm a socialist, I'm an agnostic'. His belief, his faith, was in humanity. He considered everybody to be the same and all lives worth saving. He had Jewish heritage, but he'd been raised as a Christian, and he was also able to relate with his own Jewish family originally from Germany."

Expanding on his personal attraction to the project as his feature directorial debut, Hawes says "There's something that pulls me to a true story. To find a story which is so human and resonant for today with what it tells about the world we live in now – but also has such redemption at the end, a message of hope – that drew me."

Flynn agrees, "It's rare to read something that feels so evergreen in its relevance. It's a problem each generation faces. We're losing touch with the sense of decency that Nicky embodied."

The Prague Team and the Cast

In distilling the war era story, Sir Anthony Hopkins – who plays the older Nicholas Winton – says, "It's about several people not just one man – saving the lives of children who are about to be consumed into the gas chambers and furnaces of Auschwitz, Treblinka and Belsen."

A key member of the Prague team was Doreen Warriner, portrayed by Romola Garai: "Nicky Winton arrived in Czechoslovakia where there was a very small NGO, the British Committee for Refugees in Czechoslovakia. A tiny group of people with a very small amount of money, desperately trying to help people fleeing persecution from Austria and Germany into the Sudetenland in Czechoslovakia."

Producer Sherman continues, "He was not the sole saviour of these children by any means, Nicky was part of a team. It's very important the film pays tribute, not just to the incredible people who worked with him to make this happen, but also to make it totally clear Nicky recognised that. He

never put himself at the centre, and that's what makes him so remarkable, and what gives the film such emotional resonance. The core team, whether it's his mother Babi, Trevor, Martin, or Doreen, some of whom sacrificed more and put themselves in further danger - it's important they are honoured alongside him."

The heads of departments felt a similar responsibility in representing the team as a whole. Costume Designer Joanna Eatwell says, "Doreen Warriner and Trevor Chadwick are fascinating – it was a wonderful collaboration of brave people." The screenplay strove hard to redress the myth which has grown around Nicky as an individual heroic saviour of 669 children, with Coxon and Drake adding, "We wanted to honour what he did, but also honour the other young people who worked so hard and courageously in unbelievably difficult circumstances."

Recognising the inevitable nature of news headlines, Hawes adds, "You tend to tell the story of the survivor; of the one person who ends up on '*That's Life*', who gets knighted. But Nicky would be the first person to say he wasn't alone – and we quietly remember Trevor, Doreen, Martin and all the others."

Flynn equates Winton's arrival in Prague as a fresh pair of eyes to the political situation for the rest of the team, who had already been rescuing political refugees, "He was able to say 'look, we've got to save the children'. There's a nihilism that had set in with Doreen and the others, they were facing a tidal wave. They needed somebody to think of it in a fresh way."

Garai elaborates, "Due to the economic situation in Britain, and other countries like America, there was a lot of resistance to refugees, so it was incredibly hard uphill work. Doreen Warriner wrote eloquently in her book about the efforts and the danger people endured, and the difficulty in conveying that to governments and people abroad. It was Nicky Winton who encouraged them to focus their efforts on the children who were most at risk and vulnerable; and perhaps the easiest case to plead abroad – to rescue people who were at imminent risk of persecution and possible murder."

Lena Olin, who plays Nicky's Danish-born wife Grete Winton, says "Those who got involved and saw the catastrophe unfolding suffered more than the people who turned a blind eye. Nicky lived with that pain of not being able to save more children his whole life."

Garai concludes, "Historical figures like Doreen could easily get written out of the history books. The respect for the history, to tell it accurately and represent the people who played such an important role in saving these children's lives – which goes for the contemporary part of the story as well – requires due diligence, to hear all their voices."

Nicky

Relating to the older Nicky, director Hawes admits, "I knew very little about Nicholas Winton, apart from the famous '*That's Life*' clip, so I was amazed how much more there was to know about the man. He served as an ambulance driver, travelling to mainland Europe on several occasions; and that wasn't all. He was involved in the post-war reparations process of returning looted articles, particularly from the Jewish community, to their origin."

Casting not one, but two Nicholas Wintons, was a not inconsiderable task: firstly, to find the actor who could carry all the older man's life experience. Producer Canning says, "When Barbara read the first draft of the script she called us to say that Anthony Hopkins would be perfect for the role, which we of course agreed with, but left us with a challenge because it was beyond our wildest dreams that Anthony Hopkins would read the script and want to play Nicky. But incredibly, he did, and it was magical for all of us to know we had an extraordinary actor playing a man who was such an inspirational humanitarian."

With Hopkins attached to play the older Winton, the search began to find the right actor with the soul to play the young Nicky, who would match Hopkins' look and style. Producer Guy Heeley recalls, "We decided early on to shoot the material with Anthony first and Johnny second, so Johnny could see how Anthony moved and what characteristics of the older man Anthony chose. Johnny could deploy the same characteristics."

Flynn visited the set when Hopkins was filming in the UK and says, "Hooking into Anthony's performance and trying to make sure there was a bridge between us, I watched and studied his movement, his rhythm." Heeley continues, "They managed to come together as one, capturing the intensity and vulnerability of this man who did this incredible thing but hasn't had a chance to discuss it – letting the burden of it seep through his body."

The production days entailed long, very complex scenes running to five or six pages, Heeley explains, "Anthony is one of the most amazing people to be around on a set. He wanted to do great work, and the harder it was, the more excited he was about the work, he loved the challenge."

A fundamental aspect of depicting the older Nicholas was his family life, and the support and love of his wife Grete, played by Lena Olin. "Nicky and Grete's love story is beautiful, it's very contemporary. They had a modern love story in the sense they were extremely close and each other's equal; they shared everything – the pain and humour; the struggle and the fight, and the joy."

Producer Laurie observes, "What constantly surprised me about Nicholas Winton was how pragmatic he was. He just kept putting one foot in front of the other. Which sounds really simple, but it's not! I often find myself repeating his mantra, "If it's not impossible...."

Trevor

Nicholas Winton always said Trevor Chadwick did the dangerous work. Trevor stayed in Prague, giving up his job as a school teacher, dealing with the Nazis, negotiating with the Gestapo for visa stamps. Like Nicky, Trevor never spoke of his experiences. Having endured this incredible journey together the two men lost contact with one another, forever haunted by what happened to the ninth train and the lost children.

Alex Sharp, in the role of Trevor Chadwick, describes him as a man of immense modesty, like Winton. "Between the modesty and the pain of what happened with the ninth train, consciously or not, he separated himself from it as much as he could." Continuing, Sharp says, "The moments of success are huge and it's easy for people outside of this tight group to say, 'look at what you did!' But they had walked through the refugee camps; they knew every child, their names, the freckle on their cheek, the gap in their teeth. Then those children died. It would destroy you, and I think it did for Trevor."

Describing his research and process in learning more about Chadwick, Sharp read a book by his son, William Chadwick, which describes the whole operation from a different angle. Sharp adds, "I've been in touch with Charles Chadwick and Samuel Chadwick, Trevor's other son and grandson respectively and heard things that are not written down anywhere – to hear someone talk about the man himself directly was incredible."

Admiring his co-star's talents, Flynn adds, "Alex found out that Trevor did magic, sleight of hand stuff to entertain the children on the trains, so that became part of his character study. On set we had hundreds of Czech kids, and they all love Alex so much. They ran up to him in between takes and got him to do magic."

Doreen

An academic with a long career in Europe, Doreen Warriner was a linguist who spoke numerous languages. Garai says, "Doreen had been involved in various ways with rescue efforts and charity work. But this was a project she ended up essentially taking over. She was running a small team who were identifying people at risk, trying to document them, keep them in safe houses and then applying to governments all over the world for visas and arranging transport to get them out."

Production designer Christina Moore found Doreen's accounts of her experiences helpful: "There are documentaries, interviews; there's quite a lot of footage of the events that we're describing in the film; and her book for me was particularly useful."

Collaborating closely with all the various departments involved in bringing a character to life, Garai continues, "As an actor, every interaction you have with costume, hair and makeup, talking to the props department, everybody is going above and beyond on this project – it's an act of love to tell a story like this. We had pictures of Doreen and fascinating conversations about a woman who would've been conscious about looking smart and wanting to be taken seriously, but also having to go in and out of refugee camps and racing about the city. How much time would she have had to do her hair, for example".

Babi

Nicky's indefatigable German émigré mother, Babi, is portrayed by Helena Bonham Carter, who says, "Babi and Nicky liked a lot of similar things, the opera, they even liked stitching tapestry. They were very close, and she was somebody he could trust to get on with a job. They both had a huge amount of chutzpah, and she instilled in him a sense of confidence that whatever he set his mind to, he could do."

Agreeing, Flynn adds, "You realise a lot about Nicky and his personality when you meet Babi. They form a London base for the organisation, turning their family home into this engine room; Nicky developing his photographs he's taken of the kids, all the visa applications, the documents they need to get together. Babi has the same level of compassion and willingness to help, and a great sense of humour. She was a huge force within that part of the operation."

Hawes concurs, "Babi is a very strong character, and that relationship is crucial, both to making Nicky the man who wanted to do this in the first place, and to being right beside him for hours on end, trying to get the kids safely over."

Acknowledging the emotional conflict for Babi, Bonham Carter says, "She's reluctant because it's a highly dangerous situation. He's walking into the mouth of a tiger and it's not made explicit, but Nicky is of Jewish extraction. They were called Wertheim, until 1937, so the Winton renaming is very recent in the timeline. And whilst Babi had Nicholas christened, she and her husband were German Jewish, both from Nuremberg. She's also survived the First World War, she knows what it's like to survive prejudice, as well as what's happening with the Jews in Prague. She's scared of course, but when he comes back with this idea, I think she's very proud."

The Journey

A 33-day shoot, across two countries and two time periods, working with two crews in two languages, added to the challenges facing director James Hawes' on his feature film debut. His co-lead actor Flynn says, "This is an incredibly ambitious story to tell, [in terms of] the scale and literally trains, planes and automobiles."

Breaking down the logistics and the distinct looks for each era, Hawes explains his work with director of photography Zac Nicholson: "Two timelines are always a challenge. The key is to go with the

character and the mood in that moment. The older Nicky, living with his regret, haunted, at a slower pace; we felt could be told with quite a static camera, with subdued colours, and simple wide frames where the man was lonely within the space.” Moving from the 1980’s to the 1930’s, Hawes continues, “We’ve got a much more active young man, the clock is ticking, more urgency, so we brought colour into that; the camera is handheld for most of the time - because Nicky’s on a mission, and the camera travels with him, on his shoulder.”

Conveying this to his two separate casts across the eras was paramount to maintain an aspect of continuity. Garai says, “James’ vision for the film feels extraordinary, because it is a real challenge to tell a story in two time periods and for it not to feel disjointed. But he was always very clear when he spoke visually and aurally about the film – how it would look and sound – that it would have these two very different languages. He talked about wanting to make the film fit completely with the emotional states of the characters, which is the perfect kind of director when those technical demands and the emotional landscape of the film overlap.”

Acknowledging the story’s huge emotional heft, Sherman adds, “We never wanted to feel corny, and we knew James would stay true to the human core, but in a way which did not drift into the sentimental.” Having previously worked together with Hawes in 2009, Bonham Carter observes, “I like to think there’s a bit of Winton in him, in that he’s under a lot of pressure, he gets a lot done, and he’s very, very quick at making decisions.”

It was important for Hawes and the producers to shoot in Prague, using the authentic Prague locations, even filming on the actual station platform on which the children said goodbye to their families and departed for England. A bronze statue of Winton with two small children and a suitcase marks the historical spot at the end of the same platform.

Production designer Moore describes the first scouting trip to Wilson Station in the centre of Prague, when the crew spotted a white tent at the end of the platform. “It was being used as the processing point for mothers and children arriving from Ukraine. They were gathered on the platform and the children were playing right next to the statue of Nicholas Winton, as we were discussing the shot. It felt very powerful for all of us, we knew we were making the film at the right time.”

Shooting in the capital city’s busy main station whilst the rest of the station operated as usual presented Moore’s team with the challenge of rapidly disguising the modern elements in a way which did not appear anachronistic, while the AD team manoeuvred takes between tannoy announcements and re-setting the vintage steam train. Moore adds, “It’s also where we first see the Nazi flag being introduced, having had a sober palette throughout the film, so you start to get hints of red when the Germans arrive.”

Filming on one of the bridges adjacent to Prague’s famous Charles Bridge as well as the city’s oldest synagogue, Garai comments, “It’s amazing how integrated both the film and the story are into the city of Prague, there’s a real sense of the film and history overlapping in this extraordinary way. It’s very moving as an actor to feel you are in the places where these scenes actually happened, the places where the real people actually did these amazing things.”

Moore adds, “Prague as a city had a terrible time under the occupation, but it wasn’t bombed, so lots of the architecture remains. We were very lucky to be allowed access to some extraordinary locations.” Sharp admires the art department’s work, which seamlessly augments the authentic locations, saying, “What Christina’s done with the refugee camps, the train stations, and all of the sets, it’s incredible how cinematic they are while brutally realistic as well.”

Hawes says, “We went out of our way to try and get into the real places, and recruit from the community, especially the Jewish community. A lot of the child cast members were from local Jewish schools, and whilst most of them had never acted, it was important we were casting the right heritage and family experience.”

Designing the costumes for the multiple supporting artists as well as key cast, Eatwell explains her research process to ensure historical accuracy: “We talked to the families, we looked at the books, we found family photos. But then you expand and you look at the general population. With a piece like this, you've got displaced people, what is it they take with them? It's building people up, changing their shape, giving them layers. People are really bulky and solid, they have sensible shoes, trying to make it feel as if they are people on the move wearing as much as they can.”

Hair and make-up designer Karen Hartley Thomas used Nicky's scrapbooks, “The references we took from his scrapbooks, certainly with the children – when we were creating the kids we really did go on as much reference as we could. We worked particularly hard on those children. We went into footage, anything we could get. You're never going to exactly replicate people, but you've got to get the feeling of them.” Hartley Thomas continues, “We also had to differentiate between people in Prague, to the people in London. It's the difference between the classes as well as the difference between the countries.”

Eatwell adds, “This is the beginning of the war. This isn't concentration camps, people aren't that worn down yet. We didn't want it to have a ragged, drudge look to it – the point being it could be you or I – it's important to be able to relate to it. This is someone coming out of their house with their good clothes, different types of people, because this story is about everyone; no one is safe. These are people plucked out of their homes and lives without warning.”

Acknowledging the delicate balance required across the film for story-telling, composer Volker Bertelmann says, “The music could not get too melodramatic, but at the same time, you need to touch emotions – it's a much more introverted film in a way.”

With the scrapbook integral to both the Kinder and Nicky's stories, it was therefore integral to the film as well, and its duplicate had to be exact. Hawes explains, “The real scrapbook is in the museum in Israel, in Yad Vashem, but there are fabulous facsimiles and the art department created one, which is as real as it could possibly be, even to the touch and smell. It's very moving, it goes from the texture of life in the city of Prague, just before war, to the individual photos of some of the children. In many ways that is what we bring alive, and the scrapbook is an incredibly important icon through the film; it's what covers our story through the years.”

Explaining the photography in the scrapbook, Flynn says, “Nicky was an amateur photographer and took his camera everywhere which became incredibly useful, as he used the pictures of the children he took in the camps, to publish in magazines. That was one of the ways he appealed to the British public, through quite populist magazines, coffee table magazines, to invite people to sponsor these kids. He needed to find foster parents, and a huge amount of cash for each child. It began this kind of publicity campaign, which was perhaps seen at times as distasteful, but he was ruthlessly doing whatever it took to get these children housed.”

The Kinder and their Families

Quoted in the film is a proverb in Hebrew, paraphrased as, ‘Save one life, save the world.’

Working with organisations including the Holocaust Educational Trust (HET) and the Association of Jewish Refugees (AJR), the production consulted with four of ‘Nicky's Children’, and their families, who generously supported the project with their experiences and special appearances.

Note: The children saved in the Prague Rescue are referred to as ‘Kinder’ or ‘Nicky's Children’. The term ‘Kindertransport’ officially refers to the programme organised by the United Kingdom. The Prague Rescue was not part of this. Over time, the term ‘kindertransport’ has come to colloquially cover any rescue of child refugees from places at risk of Nazi control in the months leading up to the

outbreak of the Second World War. The survivors refer to themselves interchangeably as the 'kinder' or 'Nicky's Children'.

It is estimated that there are over 6,000 people alive today because of the Prague rescue. Describing the challenges Winton and the team faced to bring the children safely to the UK and find host families, Hawes explains, "There was a belief in the UK they weren't at risk; a lot of people saying, 'it's fine, there's no issue, they're in Prague, they're not in Austria or Germany'. Another challenge was British bureaucracy and xenophobia: the newspapers and politicians saying, 'We're a small, crowded island. There's no place for more people here.' Nicky had to fight that prejudice; raising the public consciousness, writing articles – way before the internet or broadcast news, where he had to somehow get the message out there through the newspapers, word of mouth, institutions, letters, so enough people would support him."

Flynn adds, "Nicky wasn't really that much older than some of these kids. You can tell from the way he photographed them and the details he kept about them, how touched he was by these kids being in this desperate plight. But it was almost beyond imagining asking these people who've suffered so much already to part with their own children, sometimes breaking siblings up because a family could only take one child. He had to persuade them to do that, put it through all the legislation and get it done, which took such emotional strength."

The film's German composer, Volker Bertelmann says, "When you look at the sadness of the story, sometimes it's just a minute, day, or a week of difference between being deported or being saved, which shows how life is so fragile. When you write music for a film like this, it presents the essence of somebody who's spending time to save others and the gratitude of the people who were saved. We can't ask the people who were not saved, but we can talk about the ones who were saved."

'That's Life!'

The famous clip, watched regularly by millions on social media, is shown annually by schools on Holocaust Memorial Day. Screenwriter Coxon admits, "Your fear when you tackle a project like this is you will not live up to that clip."

James Hawes (and a few other crew) had a particular connection to *'That's Life'*, having worked on the original show as one of his first jobs in the industry, which helped with the faithful recreation of the 1980's BBC studio (filmed on a set build at Pinewood Studios, but using the iconic exterior entrance to the old Wood Lane BBC building for Anthony Hopkins' arrival as Nicholas Winton).

Producer Canning explains the decision to locate and invite 'Nicky's children' and their relatives to be supporting artists on the day, representing their own families: "It was our duty to the story to invite as many of the families as possible, and they came from all over the world to participate in that day's filming. That day, filming the recreation of the *'That's Life'* scene with everybody standing up was a deeply emotional moment, and everyone on set had tears in their eyes."

Only telling Anthony Hopkins on the day of the shoot that these were the children of the people Nicky saved was also very emotional, producer Heeley adds, "To see Anthony's response was incredible. Telling him, and his reaction to that, and then him meeting the relatives was incredibly humbling for him and humbling for all of us to watch."

Anthony Hopkins recalls, "It was like a kick in the chest when all the descendants came in, it was hard to try not to be sentimental, but it was very moving."

Hawes and DoP Nicolson framed the scene to make it more from Nicky's point of view, in his experience: "When Nicky turns to Vera Gissing, one of the first rescued children now sitting beside him, we don't have the front-on view of the broadcast cameras, we're over their shoulders, tucked

in, intimate, as it would have felt for him.” Hawes continues, “There’s the central performance of Anthony as Nicky, but if you look at the rows behind him, there are all the families with the emotion in their faces as they hear the story being told, crying, nodding, agreeing, standing with pride.”

Winton was a conduit to the children’s past, most of whom had lost their parents. Hawes explains, “He was a lightning rod back to the roots of who they were. At that moment in the film, Esther Rantzen says ‘anybody who owes their life to Nicky Winton, please stand up,’ and our supporting artists, the relatives, do stand up because they also owe their lives to that man. Those people would not exist, but for him. There was not a dry eye on the set floor.”

Lena Olin, playing Nicky’s supportive and protective wife Grete, says, “After the show, they became close with many of the children he saved, and their children and grandchildren; it became a very tight-knit group. It was extraordinarily healing for them to be able to get together, to know one another and be close, and to share the rest of their lives together.”

For the costume and hair and make-up teams it was vital to be respectful of the recreation of the looks for the Kinder relatives. Eatwell explains, “We gave them the liberty to come dressed as they felt appropriate. We really wanted to respect that and let them be as they were. They came as themselves. We weren’t imposing any design aesthetic or character onto them. It was magical.” Hartley Thomas continues, “There were a lot of wigs, which required a lot of research – we did not want to get that wrong.” One woman wore the necklace her mother had worn to the original taping of the show.

Although not at Pinewood for the recreation in person, Flynn adds, “Barbara Winton died whilst we were filming but she lived to know this story was being made and that was really important. Knowing those were the real descendants of the children he saved adds a power, a feeling.”

Sherman concludes, “There’s a huge obligation to the real characters and the truth throughout the film, so to have the opportunity to bring reality into this fictional, yet based on truth, on-screen creation was profound. Having the descendants there in the audience essentially grounded and gave truth to the final scene.”

A WWII Story or a Humanitarian Story?

Considering the perspective of the period just prior to WWII breaking out, producer Laurie says, “Nicholas wasn’t a soldier. He wasn’t fighting a battle, he was fighting for human decency. This story doesn’t show WWII but it’s a chance to draw some important parallels between then and today’s world.” Drake adds, “It’s about humanitarianism, and asking the question: ‘what is heroism?’”

Flynn elaborates, “It’s not a war film, it’s a human story, about real people. It’s not about soldiers but about people being compromised by conflict and how they deal with it; small and large acts of heroism and sacrifice. It is how people help each other in the cracks in between those conflicts. This is the story of a group of people helping the children get evacuated, a story about what humans do when they’re under immense stress and pressure.”

Reflecting on Nicholas Winton’s ongoing commitment to helping others, Coxon says “He responded to humanitarian need, which he did throughout his life. When he saw a need, he rose to meet it, he would be the first person to say he did not know at the beginning of the process in Prague it would turn out to be an operation on such a scale.”

Garai agrees, saying, “It’s about individuals risking their lives, to help people who were desperately in need. Big refugee organisations didn’t exist at that time. Sadly, we still need those people, and it’s important to recognise them, to celebrate them and to always be asking ourselves how much room could we be making for others?” Echoing the sentiment, Vera Schaufeld adds, “When Nicholas saw

persecution, he acted and did something. We still have so many people who need shelter and are in danger.”

Silence makes us complicit. Coxon continues, “Unfortunately, it's a story that doesn't go out of fashion. The moral of Nicky’s story is to do something. You don't have to solve war, you don't have to solve world poverty, you just have to contribute.”

Returning to the children saved by Nicky, Trevor, Doreen, Babi and the team, they reflect on the importance of keeping their stories alive, to inform future generations. Lady Milena Grenfell-Baines says, “Time is going by and very soon there will not be anyone left who could actually vouch for everything that happened. It must never happen again.” Agreeing, Lia Lesser adds, “There are very few of us left, we’re either in our late eighties or nineties. Even now, a lot of people don't know about the Holocaust. Unless the story is passed on, it'll be forgotten.”

Emile Sherman surmises, “We live in polarised tribal times. This film cuts through to the core, that we're all human, we owe a duty to each other.”

Focusing on the human spirit and the strength of resilience portrayed in the film, Garai adds, “It's incredibly rare for us to be reminded of how wonderful human beings can be, and this story is able to categorically state that in the right circumstances, the right person can be extraordinary.”

Anthony Hopkins concludes, “I only hope this will send a message lest we forget, because we forget so quickly.”

<https://www.nicholaswinton.com>

The current number of refugees across the globe has risen to a scale not seen since the Second World War. According to the United Nations Refugee Agency, there are over 117 million displaced and stateless people in 2023.

If this film has moved you to want to help, we would suggest making a donation to the International Rescue Committee www.rescue.org, who works globally to help people impacted by humanitarian crises.

ABOUT THE CAST

ANTHONY HOPKINS – Nicky Winton

Sir Anthony Hopkins is an Academy Award®, Emmy and BAFTA winning actor with a nearly 50-year acting career. As one of Britain's most revered and prolific actors, Hopkins is known for his many notable performances both on the screen and stage. Hopkins received his first Academy Award® for his performance in the *Silence of the Lambs* (1991). His role of 'Dr Hannibal Lector' in the critically acclaimed box-office smash was ranked as the No.1 film villain by the American Film Institute.

Hopkins can be seen in *The Son*, which premiered at the 2022 Venice Film Festival. Directed by Florian Zeller, Hopkins is joined by Hugh Jackman, Laura Dern and Vanessa Kirby. Most recently, Hopkins wrapped Matt Brown's *Freud's Last Session* starring alongside Matthew Goode, Liv Lisa Fries, and Jodi Balfour.

For *The Father*, opposite Olivia Colman, Hopkins won the BAFTA for Best Leading Actor and his latest Academy Award®. In 2019, Hopkins starred in the critically acclaimed *The Two Popes*, opposite Jonathan Pryce. Hopkins has previously been seen in Marvel Comics' *Thor*, in which he played 'Odin', a role he went on to reprise in *Thor: The Dark World* and *Thor: Ragnarok*. He is the recipient of the Golden Globes Cecil B. DeMille Award for lifetime achievement and the BAFTA Academy Fellowship Award, the highest award the British Film Academy can bestow.

JOHNNY FLYNN – Young Nicky

Johnny Flynn is a British musician and critically acclaimed actor, known for his leading role opposite Jessie Buckley in the BAFTA nominated psychological thriller *Beast* (2017).

In September 2022, Johnny featured on-screen in *The Score*, for which he wrote the musical score and served as an executive producer. The film is a heist musical that sees two small-time crooks drive to a secluded roadside cafe for a big 'score'. Directed by Malachi Smyth, *The Score* also stars Will Poulter and Naomi Ackie.

In April 2022, Johnny appeared in John Madden's WWII drama *Operation Mincemeat*, released by Warner Bros in the UK and Netflix in the US. Based on a true and incredible story, Johnny portrays the role of Ian Fleming opposite Colin Firth, Matthew Macfadyen and Penelope Wilton. In the same month, Johnny starred in crime feature film *The Outfit*, penned and directed by Graham Moore for Focus Features alongside Mark Rylance, Dylan O'Brien, and Zoey Deutch.

Recently Johnny was on stage at the National Theatre, playing Richard Burton opposite Tuppence Middleton and Mark Gatiss as Elizabeth Taylor and John Gielgud respectively in *The Motive And The Cue*. The screenplay is by Jack Thorne, directed by Sam Mendes, inspired by 'Letters from an Actor' by William Redfield and 'John

Gielgud Directs Richard Burton in Hamlet' by Richard L. Stern, exploring how acting giants Burton and Gielgud staged Hamlet on Broadway in 1964.

Up next in 2023, Johnny will be seen in the role of Dickie Greenleaf in Steve Zaillian's anticipated series *Ripley* for Showtime. Johnny is cast opposite Andrew Scott as Tom Ripley and Dakota Fanning as Marge Sherwood.

Johnny starred in critically acclaimed film, *The Dig* (2021), a Netflix feature set during WWII and based on the novel by John Preston. He stars opposite Lily James, Ben Chaplin and Ralph Fiennes, with the film earning a BAFTA nomination for Outstanding British Film. Also in 2021, Johnny led in the titular role as a young David Bowie in *Stardust*; the film portrays a single pivotal year of his life during Bowie's first visit to the US in 1971 – a trip that inspired the invention of his iconic alter ego Ziggy Stardust. Johnny's role as David Bowie secured him the Raindance Jury's Best Actor prize for his role in November 2020.

In 2020, Johnny starred as Mr Knightly opposite Anya Taylor-Joy in Autumn de Wilde's adaptation of Jane Austen's classic 1815 novel *Emma* (2020). The Focus Features and Working Title film has an all-star cast including Bill Nighy, Josh O'Connor, Mai Goth and Miranda Hart.

Johnny was nominated for a Critics' Choice Award for Best Supporting Actor for the role of young Albert Einstein in National Geographic's anthology *Genius* (2017). Other previous roles on television include ITV drama *Vanity Fair* (2018); the BBC adaptation of *Les Misérables* (2018); and British romantic comedy *Lovesick* (2014-2018).

His stage credits include lead in the London West End production of Sam Shepard's *True West* (2018) opposite Kit Harington; critically acclaimed *Hangmen* (2018) on Broadway; *The Twelfth Night* (2013) at The Globe/Apollo Theatre; and *Jerusalem* (2012) for which he was nominated for an Oliver Award in the category of Best Supporting Actor.

With his band Johnny Flynn & The Sussex Wit he has released four studio albums and toured the world. He has scored and composed for numerous Film, TV, Theatre and Radio projects. In 2021, Johnny and Robert Macfarlane toured their album in the UK, 'Lost In Cedar Wood' (Transgressive Records).

HELENA BONHAM CARTER – 'Babi' Babette / Barbara Winton

Helena Bonham Carter is a two-time Academy Award nominee. Her first Oscar nomination, for her work in the 1997 romantic period drama *The Wings Of The Dove*, based on the novel by Henry James, also earned her nominations for a Golden Globe, BAFTA Award and SAG Award. For her performance in the film, she also won Best Actress Awards from a number of critics' organizations, including the Los Angeles Film Critics, Broadcast Film Critics, National Board of Review and London Film Critics' Circle.

The second was for her performance in 2010's true-life drama *The King's Speech*, directed by Tom Hooper. Her portrayal of Elizabeth, the wife of King George VI, earned her a BAFTA and a BIFA in the Best Supporting Actress category as well as Golden Globe and SAG Award nominations. Additionally, the ensemble of *The King's Speech* won a SAG Award for Outstanding Motion Picture Cast.

Helena also garnered a Golden Globe nomination and won an Evening Standard British Film Award for Best Actress for her performance as Mrs. Lovett in Tim Burton's 2009 screen adaptation of the Stephen Sondheim musical *Sweeney Todd: The Demon Barber Of Fleet Street* opposite Johnny Depp in the title role. In 2010, she re-teamed with Burton and Depp for the fantastical adventure hit *Alice In Wonderland*, reprising the Red Queen again in 2016 with *Alice In Wonderland: Through The Looking Glass*.

In 2014 Helena earned a SAG, BAFTA and Emmy nomination for her portrayal of Elizabeth Taylor in *Burton And Taylor* for BBC FOUR. In 2012 Bonham Carter was honoured with a CBE from Buckingham Palace. She also received a BFI fellowship. In January 2013 The Critics Circle honoured her with The Dilys Powell Award for Excellence in Film.

Helena has appeared in David Hare's political thriller *Turks And Caicos* (2014) which was followed by *Salting The Battlefields* (2014). Helena was also seen in BBC adaptation of *Love, Nina* (2016) by Nina Stibbe.

2019 saw Helena take over the role of Princess Margaret from Vanessa Kirby in the highly successful Netflix series *The Crown*, alongside Olivia Colman and Tobias Menzies portraying the Queen and Prince Philip respectively. Helena's performance as Princess Margaret was nominated for 2 BAFTA awards, a Critics' Choice Award, 2 Golden Globe Awards, 2 Emmys and a SAG Award. Helena and cast won the SAG Award for Outstanding Performance by an Ensemble in a Drama Series for two years running in 2020 and 2021.

In November 2023, Helena reprised her role of Eudoria Holmes in the Netflix feature film *Enola Holmes 2* (2022) in which she stars alongside Millie Bobby Brown and Henry Cavill. Helena first took on the role of Eudoria in 2020 in the first instalment of the *Enola Holmes* films. In January 2023 Helena starred in *Nolly*, a three-part biographical series created by Russel T Davies for the new ITV streaming platform ITVX, in which she led as Noele "Nolly" Gordon.

Filming has recently wrapped on *Four Letters Of Love*, an Irish romance based on Niall Williams' bestselling novel and directed by Polly Steele. The film will see Helena starring opposite Pierce Brosnan as the parents of fated lovers in the Genesis Pictures, AX1 Films and Port Pictures production.

The Offing, which will star and is executive produced by [Helena](#) is based on a bestselling novel by Benjamin Myers, is set in North-East England shortly after the war. *The Offing* is produced by Charlotte Walls and Emily Barttelot at Catalyst Global Media. Shooting is lined up for later this year.

Helena made her feature film debut in 1986 in the title role of Trevor Nunn's historical biopic *Lady Jane*. She had barely wrapped production on that film when director James Ivory offered her the lead in *A Room With A View* (1986), based on the book by E.M. Forster. She went on to receive acclaim in two more screen adaptations of Forster novels: Charles Sturridge's *Where Angels Fear To Tread* (1991) and James Ivory's *Howard's End* (1992) for which she earned her first BAFTA Award nomination.

Her early film work also includes Franco Zeffirelli's *Hamlet* (1990), opposite Mel Gibson; *Mary Shelley's Frankenstein* (1994), directed by and starring Kenneth Branagh; Woody Allen's *Mighty Aphrodite* (1995); and *Twelfth Night* (1996), reuniting her with Trevor Nunn.

She went on to star in David Fincher's *Fight Club* (1999) with Brad Pitt and Edward Norton; the Tim Burton-directed films *Big Fish* (2003), *Planet Of The Apes* (2001) and *Charlie And The Chocolate Factory* (2005); And *Terminator Salvation* (2009), directed by McG. In addition, she has starred in such independent features as *Novocaine* (2001), *The Heart Of Me* (2002), *Till Human Voices Wake Us* (2002) and *Conversations With Other Women* (2005). She also lent her voice to the animated features *Carnivale* (2000); Tim Burton's *Corpse Bride* (2005), in the title role; and the Oscar-winning *Wallace & Gromit In The Curse Of The Were-Rabbit* (2005). Helena appeared as the evil Bellatrix Lestrange in the *Harry Potter* blockbusters (2007-2011).

She starred in Tom Hooper's Academy Award nominated big-screen adaptation of the musical *Les Misérables* (2012), playing the duplicitous Madame Thénardier and in Gore Verbinski's *The Lone Ranger* (2013) with Johnny Depp and Armie Hammer, and she played Dr Claire in Jean-Pierre Jeunet's *The Young And Prodigious T.S Spivet* (2013). Recent films include The Fairy Godmother in Disney's *Cinderella* (2015) directed by Kenneth Branagh and as Edith New in *Suffragette* (2015). Her latest project for Bille August was *55 Steps* (2017) with Hilary Swank, and she also joined forces with Sandra Bullock, Cate Blanchett and Anne Hathaway in *Ocean's 8* (2018).

On the small screen, Bonham Carter earned both Emmy and Golden Globe Award nominations for her performances in the telefilm *Live From Baghdad* (2002) and the miniseries *Merlin* (1998), and a Golden Globe nomination for her portrayal of Marina Oswald in the miniseries *Fatal Deception: Mrs. Lee Harvey Oswald* (1993). She also starred as Anne Boleyn in the British miniseries *Henry VIII* (2003), as the mother of seven children, including four autistic sons, in the BBC telefilm *Magnificent 7* (2007), as Mrs Potter in the

adaptation of Nigel Slater's autobiography *Toast*, and in the BBC biopic *Enid* (2009), playing renowned children's storyteller Enid Blyton.

Bonham Carter's stage credits include productions of *The Woman In White*, *The Chalk Garden*, *The House Of Bernarda Alba* and *Trelawny Of The Wells*, to name a few.

LENA OLIN – Grete Winton

Internationally-acclaimed actress Lena Olin starred in *Hilma* (about revolutionary abstract painter Hilma Klint) directed by her husband Lasse Hallstrom in 2022, alongside their daughter, Tora. She also stars alongside Marisa Tomei and Camila Mendes in the Amazon original film *Upgraded*. Recent series roles include *Hunters* as well as *Welcome to Sweden*.

Olin and husband Lasse Hallström also collaborated on the 2000 film *Chocolat*, which received five Academy Award nominations and a BAFTA nomination for Olin, and on *Casanova* (2005). She then starred opposite Jennifer Garner in her first American television role; on the second season of *Alias*, earning an Emmy Award Nomination. Olin returned to *Alias* again in the fourth season, and was invited back for the series' finale episode. In 1988, Olin garnered international acclaim opposite Daniel Day-Lewis in her first English-speaking film, *The Unbearable Lightness Of Being*, for which she garnered a Golden Globe nomination. In 1989, she earned an Academy Award nomination and won the NY Film Critics Award for her work in *Enemies: A Love Story*. Olin then starred in *Romeo Is Bleeding*, playing the outrageous hit woman Mona Demarkov.

She began her career at the National Stage in Stockholm in Ingmar Bergman's production of *King Lear*, in *A Dream Play*, and the title role in Bergman's rendition of Strindberg's *Miss Julie* among many other theatre appearances. It was then that Ingmar Bergman cast her in *Face To Face* and soon after in the award-winning *Fanny And Alexander*. Olin's debut in a lead role on film was in *After The Rehearsal*, also directed by Bergman.

Other film credits of Olin's include the Weinstein Company's *The Reader*, starring Kate Winslet and directed by Stephen Daldry, *Awake*, starring Hayden Christensen and Jessica Alba, and *Remember Me*, starring Robert Pattinson and Pierce Brosnan.

ROMOLA GARAI – Doreen Warriner

Romola Garai most recently filmed the role of Juno Fish in *The Following Events Are Based On A Pack Of Lies* for Netflix and is currently filming the role of Eliza Russell in *Vigil S2* for BBC. Further credits include *The Critic* (dir. by Anand Tucker), *Earwig* (dir. Lucile Hadžihalilović), *Miss Marx* (dir. Susanna Nicchiarelli), *The Miniaturist* (dir. Guillem Morales), and *Suffragette* (dir. Sarah Gavron), among many others.

She is well known for her role as Briony in the oscar-nominated film *Atonement* for which she was nominated Best Actress at the Evening Standard British Film Awards. Along with her portrayal of Cassandra in *I Capture The Castle*, which earned her a BIFA Most Promising Newcomer nomination, and her role as Siobhan in *Inside I'm Dancing*, which gained her the British Supporting Actress of the Year award. Romola was later nominated for Best Actress at the BAFTA TV awards for her portrayal of Sugar in *The Crimson Petal* and gained two Golden Globe nominations for her roles in *Emma* and *The Hour*.

ALEX SHARP – Trevor Chadwick

London-born Alex Sharp graduated from Juilliard in 2014 and immediately landed the lead role in the original Broadway production of *The Curious Incident Of The Dog In The Night-Time*. For this, his Broadway debut, he won the Tony Award for Best Actor, Drama Desk Award for Outstanding Actor, and the Outer Critics Circle Award. He is the youngest winner of the Tony for Best Actor.

Alex most recently wrapped D.B. Weiss and David Benioff's new Netflix show *Three Body Problem*. On the big screen, he can be most lately seen in Oliver Hermanus's *Living*, alongside Bill Nighy.

Alex's previous film projects include the Aaron Sorkin's *The Trial Of The Chicago Seven*, alongside Sacha Baron Cohen and Eddie Redmayne, John Cameron Mitchell's film *How To Talk To Girls At Parties*, opposite Nicole Kidman and Elle Fanning, Marti Noxon's *To The Bone*, opposite Lily Collins and Keanu Reeves, and the 2019 Sundance Film, *Sunlit Night*. In 2019, Alex filmed *The House of Dragons*.

ABOUT THE CREATIVES

JAMES HAWES – Director

James Hawes is a BAFTA nominated director who helmed the opening season of Apple's TV hit, *Slow Horses*. He is one of just three directors to have directed multiple episodes for the Emmy and BAFTA winning series, *Black Mirror*, with feature-length episodes, '*Hated in the Nation*' and '*Smithereens*'. Winning his first BAFTA nomination in 2010 for his TV movie *Enid* starring Helena Bonham Carter, James won The Royal Television Society award for best TV movie in 2015 for *The Challenger Disaster*, with William Hurt. In 2019, James completed work as lead and producing director on TNT's *Snowpiercer*, a global hit for Netflix. *One Life* is James's first feature film. He is currently in production with *The Amateur*, starring Rami Malek, Rachel Brosnahan and Laurence Fishburne for Twentieth Century Studios.

LUCINDA COXON – Co-Writer

Lucinda Coxon's screenplays include *The Little Stranger* starring Domhnall Gleeson and directed by Lenny Abrahamson, *The Danish Girl*, directed by Tom Hooper and starring Eddie Redmayne and Alicia Vikander (who won an Academy Award), *Wild Target* starring Emily Blunt and *The Heart of Me* starring Paul Bettany and Helena Bonham Carter. Her four-part adaptation of Michel Faber's *The Crimson Petal and the White* was screened to great critical acclaim on BBC2.

Her stage plays include *Alys Always* at the Bridge Theatre, *Herding Cats* at the Theatre Royal Bath and Hampstead Theatre, *The Eternal Not* for the National Theatre, the award-winning *Happy Now* for the National Theatre, Yale Rep and Primary Stages New York, *Nostalgia* and *Vesuvius* for the South Coast Repertory theater, *Improbabilities* for Soho Poly, *Wishbone* and *Waiting at the Water's Edge* for the Bush Theatre. Her plays for National Theatre Connections include *What Are They Like?*, *The Shoemaker's Incredible Wife* from Federico García Lorca and *The Ice Palace* from Tarjei Vesaas. She has commissions for new work from The Bridge and from Yale Rep.

NICK DRAKE – Co-Writer

Nick is a playwright, poet, screenwriter and dramaturg.

Nick adapted the acclaimed memoir *Romulus My Father* by Raimond Gaita as a feature film for Arena Films in Australia, directed by Richard Roxburgh and starring Eric Bana and Franka Potente. The film won Best Feature and many other awards at the Australian Film Institute Awards.

All The Angels, about the premiere of Handel's Messiah in Dublin, opened at The Globe in 2015 and was revived there in the Winter of 2016/17. His original libretto *Between Worlds* (ENO) was produced to critical acclaim at the Barbican in 2015, directed by Deborah Warner, in collaboration with composer Tansy Davies, with whom he also wrote *Cave* (2018) for the London Sinfonietta and tenor Mark Padmore. His libretto *Earth Song* for composer Rachel Portman, was premiered in 2019 and broadcast on BBC Radio 3.

Nick adapted *To Reach The Clouds* by Philippe Petit, an account of his 1974 high-wire walk between the Twin Towers, for Giles Croft at Nottingham Playhouse. He has also written a stage adaptation of Anna Funder's prize-winning *Stasiland*. His one-hour play for young people, *Success*, was commissioned by the National's Connections project, and performed at the Olivier Theatre and around the country.

The Man In The White Suit (Bloodaxe) won the Waterstone's/Forward Prize for Best First Collection. It was also a Poetry Book Society Recommendation. His subsequent collections are *From the Word Go* (2007), *The Farewell Glacier* (2012) and *Out of Range* (2018). His poem 'The Future' was recorded by Andrew Scott, and appears in *Letters to the Earth* (Collins, 2019). Nick has collaborated with United Visual Artists on 'Message From The Unseen World', a permanent poetic installation about Alan Turing at Paddington, and 'High Arctic' about climate change at the National Maritime Museum in London. He has also published a study of 'The Poetry Of W B Yeats' (Penguin).

IAIN CANNING – Producer

Academy Award®, BAFTA and Emmy-winning producer Iain Canning co-founded See-Saw Films with Emile Sherman in 2008 and has produced a number of prestige projects, including the twelve-time Academy Award® nominated *The Power Of The Dog*, written and directed by Jane Campion, starring Benedict Cumberbatch, Kirsten Dunst and Jesse Plemons; the six-time Academy Award® nominated *Lion*, starring Dev Patel, Nicole Kidman and Rooney Mara; as well as *The King's Speech*, which was nominated for twelve and won four Academy Awards® including Best Motion Picture. Canning's recent projects include *The Son* directed by Florian Zeller, starring Hugh Jackman and Laura Dern; *The Stranger*, written and directed by Thomas M Wright, starring Joel Edgerton and Sean Harris; *Operation Mincemeat*, directed by John Madden and starring Colin Firth, Matthew Macfadyen and Kelly Macdonald. Upcoming film projects include *Foe*, directed by Garth Davis, written by Iain Reid and Garth Davis, starring Saoirse Ronan, Paul Mescal and Aaron Pierre, and *The Royal Hotel*, directed by Kitty Green, written by Kitty Green and Oscar Redding, starring Julia Garner, Jessica Henwick and Hugo Weaving.

Iain Canning executive produced the multi-award winning first season of Jane Campion's *Top of the Lake* and its second season *Top of The Lake: China Girl* starring Elisabeth Moss, Nicole Kidman and Gwendoline Christie which premiered at the 2017 Cannes Film Festival and was nominated for a Golden Globe. He also executive produced *State of the Union*, written by Nick Hornby, directed by Stephen Frears which won three Emmy Awards – the second season premiered in 2022 and was nominated for two Emmy Awards. Recent projects include *The Essex Serpent* for Apple TV+, adapted by Anna Symon, directed by Clio Barnard and starring Claire Danes and Tom Hiddleston; *Slow Horses* for Apple TV+ adapted by Will Smith, directed by James Hawes, starring Gary Oldman, Jack Lowden and Kristin Scott Thomas – the second season launched in December 2022, directed by Jeremy Lovering, with a further two seasons in production; and *Heartstopper* for Netflix, created and written by Alice Oseman, directed by Euros Lyn, starring Kit Connor and Joe Locke – the second season launched in August 2023 and a third season has been commissioned.

Prior to founding See-Saw, Canning executive-produced the award-winning films *Hunger* directed by Steve McQueen and Anton Corbijn's *Control*.

Outside of See-Saw, Iain is an Ambassador for Stonewall, the LGBT+ rights charity.

EMILE SHERMAN - Producer

Academy Award®, BAFTA and Emmy-winning producer Emile Sherman is co-founder and joint managing director of See-Saw Films, a world-leading film and television production house based in Sydney and London.

Founded in 2008 with Iain Canning, See-Saw's films and television shows have been nominated for 30 Academy Awards® and won 5, nominated for 46 BAFTAs and won 12, nominated for 28 Emmys and won 7 and nominated for 92 AACTAs and won 27.

See-Saw's past film and television productions include *The Power of the Dog*, *The Son*, *Slow Horses*, *Heartstopper*, *The Stranger*, *Operation Mincemeat*, *The Essex Serpent*, *Lion*, *Top Of The Lake*, *Top of the Lake: China Girl*, *The King's Speech*, *Widows*, *State of the Union* seasons one and two, *The End*, *Ammonite*, *The North Water*, *The New Legends of Monkey* seasons one and two, *Mr Holmes*, *Slow West* and *Shame*.

The second season of *Slow Horses* launched on 2nd December 2022, and See-Saw is currently in production on two further seasons of the show for Apple TV+. The second season of *Heartstopper* launched on Netflix on 3rd August 2023. Upcoming films include *Foe*, directed by Garth Davis, written by Iain Reid and Garth Davis, made through See-Saw's joint venture I Am That; *Wizards!*, directed and written by David Michôd, and *The Royal Hotel* directed by Kitty Green, written by Kitty Green and Oscar Redding.

Prior to founding See-Saw, through his previous company Sherman Pictures, Sherman produced films including the Toronto International Film Festival FIPRESCI-awarded film *Disgrace* starring John Malkovich and based on Nobel Prize-winning author J.M.Coetzee's novel; the Annie Award Best Film-nominated stop motion animation feature *\$9.99*, and award-winning films *Candy* starring Heath Ledger and Geoffrey Rush, and Phillip Noyce's

Rabbit Proof Fence as Executive Producer. Emile was the recipient of the Screen Producers Association of Australia 'Independent Producer of the Year Award' in 2009. In addition to his Managing Director role at See-Saw, Sherman is a Director of Fulcrum Media Finance, a specialist film and television financier; Director of the animal protection institute Voiceless and also sits on the Board of the Ethics Centre.

JOANNA LAURIE - Producer

Joanna Laurie joined See-Saw Films in 2020 as a film producer and television executive producer. Joanna's recent projects include *The Son*, written by Florian Zeller and Christopher Hampton, directed by Florian Zeller and starring Hugh Jackman and Laura Dern.

Prior to See-Saw, Joanna was at Number 9 Films for over a decade before becoming an independent producer. Her producing credits include critically acclaimed *Hyena* by writer director Gerard Johnson which opened the Edinburgh International Film Festival and won the coveted Fantàstic Òrbita prize at Sitges, and *The Limehouse Golem* written by Jane Goldman, directed by Juan Carlos Medina and starring Bill Nighy and Olivia Cooke.

GUY HEELEY - Producer

BAFTA-winning Producer Guy Heeley's career as a producer encompasses both film and television. Having previously worked as one of the UK's top assistant directors, he was first AD on such breakout films as Gurinder Chadha's *Bend It Like Beckham*, Simon Curtis' *My Week with Marilyn*, and Phyllida Lloyd's *The Iron Lady*, starring Academy Award winner Meryl Streep.

In 2022, he produced *Cyrano*, directed by Joe Wright, for which he was BAFTA nominated for Outstanding British Film and Golden Globe nominated for Best Musical or comedy. His creative partnership with *Cyrano* director Joe Wright began when he was first assistant director on the latter's feature directorial debut *Pride & Prejudice* and later *Hanna*. Continuing their collaborations with their production company Shoebox Films, Heeley produced writer/director Steven Knight's *Hummingbird* starring Jason Statham, *Serenity* starring Matthew McConaughey, and Knight's award-winning *Locke*, which was a memorable showcase for lead actor Tom Hardy and which won the British Independent Film Award for Best Screenplay.

Later in 2022, he won the BAFTA for Best Single Drama for COVID-19-lockdown-set *Together*, directed by Stephen Daldry from a Dennis Kelly script and starring James McAvoy and Sharon Horgan. In 2021 he produced *The Electrical Life of Louis Wain*, co-written and directed by Will Sharpe and starring Benedict Cumberbatch and Claire Foy.

With Shoebox Films he has also produced writer/director Dominic Savage's *The Escape* and writer/director Jessica Swale's *Summerland*, both starring Gemma Arterton. Heeley was executive producer on Mick Jackson's *Denial*, with a screenplay by David Hare and starring Rachel Weisz and Timothy Spall; and on Oliver Parker's *Swimming with Men*, starring Rob Brydon.

Heeley was a BAFTA Award nominee as producer, for Working Title and BBC, of the acclaimed television miniseries *London Spy*; created and written by Tom Rob Smith, the show was directed by Jakob Verbruggen. In addition to its Best Miniseries nod, lead actor Ben Whishaw also received a BAFTA Award nomination.

He is currently in production on *We Live in Time* from director John Crowley and starring Florence Pugh and Andrew Garfield for Studiocanal, A24 and FilmFour.

MARK HUBBARD – Co-Producer

Mark is an experienced co-producer of over 20 films shot around the world. Most recently he has made the two *Downton Abbey* films and many other period dramas including *Goodbye Christopher Robin*.

Starting work as a runner in the 1980s, Mark worked in commercials and documentaries as well as being the production tutor at the Royal College of Art Film School in the 1990s, before line producing his first feature film in 2000, Asif Kapadia's BAFTA award-winning *The Warrior*, shot in India.

ZAC NICHOLSON – Director of Photography

With a career spanning over two decades, Zac Nicholson started in the industry as an assistant and worked his way up in the camera department. As camera-operator he was twice nominated for the BSC operators award and has collaborated with leading filmmakers such as Shane Meadows, Stephen Poliakoff and Tom Hooper.

His first feature was *Skeletons* directed by Nick Whitfield, which won the Best British Feature in Edinburgh International Film Festival in 2019, and in 2011 was BAFTA nominated for Outstanding Debut. He went on to lens two episodes of the Emmy award-winning series *Black Mirror: The Entire History of You* with director Brian Welsh; and *White Bear* with director Carl Tibbets.

A number of acclaimed television projects followed, including Hugo Blick's *The Honourable Woman*, starring Maggie Gyllenhaal for which Zac was BAFTA and RTS nominated for cinematography; Dominic Cooke's *The Hollow Crown* for Neal Street Productions; *War Book* with director Tom Harper; the mini-series *Capital* directed by Euros Lynn; and *The Rack Pack*, the first exclusive program for BBC iPlayer, on which he worked again with Brian Welsh.

In 2015, Nicholson won a BAFTA Television Entertainment Craft Team Award for his work on *The Sound of Music Live*, directed by Coky Giedroyc. The same year he shot his first major feature film *The Death of Stalin* directed by Armando Iannucci, with whom he collaborated again in 2018 on *The Personal History of David Copperfield* which was BIFA nominated for cinematography.

Further feature credits include: *Misbehaviour* directed by Phillips Lowthorpe starring Kiera Knightly, *The Guernsey Literary And Potato Peel Pie Society* by director Mike Newell; *Red Joan* starring Judi Dench and Kenneth Branagh's Shakespeare biopic *All Is True*. In 2021 he shot the big budget family film *A Boy Called Christmas* with director Gil Kenan for Blueprint Pictures and StudioCanal.

In 2022 he was nominated by the BSC for his cinematography on *The Pursuit of Love* written and directed by Emily Mortimer and recently Zac photographed *The Lost King* for Stephen Frears starring Sally Hawkins.

CHRISTINA MOORE – Production Designer

Having studied and qualified as an architect, Moore realised she was not suited to the long haul of building projects and life behind a drawing board. Accepted on the embryonic production design course at the National Film and Television School, Moore still teaches there on occasion.

Moore was supervising art director on the foreign unit of *Game of Thrones* for many years, which took her to Morocco, Croatia and throughout Spain. Deciding to concentrate exclusively on production design, more recently Moore has worked on British films and TV drama with credits including *The Unlikely Pilgrimage Of Harold Fry* starring Jim Broadbent, Jessica Swale's *Summerland* with Gemma Arterton and Gugu Mbatha-Raw; and television series *Britannia* and *A Very British Scandal*.

KAREN HARTLEY THOMAS – Hair & Make-Up Designer

Karen has received various nominations throughout her career. In 2009, she was nominated for a BAFTA and an Emmy for her work on *Little Dorrit* for the BBC, and in 2010 she received her second Emmy nomination for Outstanding Hair Styling for Simon Curtis' *Cranford*, starring Judi Dench and Imelda Staunton. The following year, Karen was nominated for a BAFTA Award for Best Make-up and Hair Design for her work on Michael Samuels' *Any Human Heart* with a stellar cast including Jim Broadbent, Haley Atwell, Matthew Macfadyen and Gillian Anderson.

Other television credits include Tom Hooper's *Longford* with Jim Broadbent and Samantha Morton; Hugo Blick's *The Shadow Line* with Chiwetel Ejiofor; Peter Morgan's *The Lost Honour Of Christopher Jefferies*, directed

by Roger Michell with Jason Watkins in lead; *The Child In Time* with director Julian Farino; and the critically acclaimed *Patrick Melrose*, directed by Edward Berger and with Benedict Cumberbatch on the title role.

Karen started her collaboration with director Dominic Cooke on *The Hollow Crown: Henry VI & Richard III* with Benedict Cumberbatch, Judi Dench and Sophie Okonedo. Then followed two features: *On Chesil Beach* starring Saoirse Ronan and Billy Howle; and *The Courier* with Benedict Cumberbatch and Jessie Buckley.

Other film credits include Peter Strickland's *Berberian Sound Studio*; Roger Michell's *Le Week-End* featuring Jim Broadbent and Lindsay Duncan; *The Corrupted* with Sam Claflin, Timothy Spall and Hugh Bonneville; and Armando Iannucci's *The Personal History Of David Copperfield*, starring Dev Patel, Ben Wishaw, Tilda Swinton and Hugh Laurie.

She reunited with Roger Michell on *The Duke*, a feature with Jim Broadbent and Helen Mirren in the lead roles.

She returned to television to do *Adult Material*, written by Lucy Kirkwood, with Hayley Squires playing the lead; and Andrew Haig's miniseries *The North Water* produced by See-Saw, starring Jack O'Connell and Colin Farrell.

In 2021, she designed *Persuasion* directed by Carrie Cracknell for Netflix; Florian Zeller's *The Son* with Hugh Jackman, Laura Dern and Vanessa Kirby; and *Golda* produced by Qwerty Films and featuring Helen Mirren.

The following year, Karen designed three features: *Greatest Days*, a musical featuring Take That songs directed by Coky Gierroyc, and *Red, White And Royal Blue* Matthew Lopez's directorial debut for Amazon studios.

JOANNA EATWELL– Costume Designer

Joanna originally trained in theatre design at Wimbledon School of Art, and on graduation moved quickly to designing high profile pop promos with such icons as The Rolling Stones, Tina Turner, Diana Ross, Queen, Elton John, Boy George and many other big name musicians. She then made the move to the world of advertising where she worked on a variety of campaigns with directors such as David Bailey, Malcom McLaren and John Lloyd.

The next move was to television drama where Joanna developed a long-standing relationship with the writer Lynda La Plante which culminated in designing the final series of the popular drama *Prime Suspect*.

In 2011, Joanna met the director Peter Kosminsky and worked with him on the controversial Channel Four Drama *The Promise*, filmed entirely in the Middle East. They worked together again on the BBC's epic *Wolf Hall*, for which she received critical acclaim for her costumes and was nominated for both BAFTA TV Craft and Primetime Emmy awards.

Period costume work has been Joanna's focus for some years now and it was on the BBC's television film *Eric and Ernie* where she gained her first BAFTA and RTS nominations. The hugely popular Tom Hardy led period drama *Taboo*, was where she won her first RTS award and received another BAFTA nomination. The exquisitely beautiful TV adaptation of the book *The Miniaturist* gained her a further RTS nomination.

The Amazon Prime Video drama series *Carnival Row*, set in a dystopian Victorian fantasy world, had Joanna working with Orlando Bloom and Cara Delavigne – for this project she received nominations from The Costume Designers Guild and the Emmys. This was followed by an extended period of time working in India with the director Gurinder Chadha on her epic drama set 1795 Rajasthan, *Beecham House*, for which Joanna received a BAFTA nomination.

On her return from India Joanna designed the costumes for a dark adaptation of *A Christmas Carol* by acclaimed screenwriter Stephen Knight and starring Guy Pearce and Andy Serkis. *Venom, Let There Be Carnage*, with Woody Harrelson, saw her reunited with Tom Hardy and Andy Serkis. It was produced by Columbia Pictures in association with Marvel.

Recently Joanna designed *A Spy Among Friends*, a complex and intelligent Cold War drama with Damian Lewis

and Guy Pearce. Joanna's varied film credits include the Ian Dury Biopic, *Sex and Drugs and Rock and Roll*, starring Andy Serkis and Naomie Harris, and Joseph Ruben's WW1 romantic drama *The Ottoman Lieutenant* starring Ben Kingsley and Josh Hartnett.

LUCIA ZUCCHETTI – Editor

Italian-native Lucia Zucchetti is a film and television editor who began her career cutting Lynne Ramsay's award winning short films and early features. Since then, Lucia has continued to team up with a wide range of critically acclaimed directors, including Stephen Frears, John Crowley, Lone Scherfig, Clio Barnard, and Jay Roach.

While collaborating on multiple pictures with Frears, Lucia received a BAFTA nomination for her work on the Oscar-nominated film *The Queen*.

In 2007, Lucia edited John Crowley's feature film *Boy A*, for which she was awarded a BAFTA Award for Best Editing. Years before, Lucia cut Crowley's debut feature film *Intermission* (Best Irish Film 2003).

In the US Lucia teamed up with director Jay Roach on the HBO film *Game Change*, starring Julianne Moore and Woody Harrelson. The film was nominated for multiple Primetime Emmys, including Lucia's own nomination for Outstanding Single-Camera Picture Editing for a Miniseries or a Movie.

VOLKER BERTELMANN – Composer

Volker Bertelmann is an internationally acclaimed pianist, composer and experimental musician. In 2023 he won a BAFTA and Oscar in the Best Original Score category for *All Quiet on the Western Front*. His score for *Lion*, which he composed in collaboration with Dustin O'Halloran was nominated for multiple awards, including Oscar for Best Original Score, Golden Globe for Best Original Score, and Best Film Music at the BAFTAs. He has provided music for several leading films and television series, including the score for *Patrick Melrose*, *The Old Guard*, *Stowaway*, the episode "Red Book" from *Black Mirror*, and the 2020 film *Ammonite*, co-composed with O'Halloran, which received a spot on the Academy Awards short list for Best Original Score.

In 2022, he scored *War Sailor*, an official selection at the Toronto International Film Festival.

He will collaborate with director Edward Bergain again in 2023, scoring the film *Conclave*.

A uniquely innovative pianist, who in his solo work goes by the name Hauschka, Bertelmann has worked with, among others, the MDR Leipzig Radio Symphony Orchestra, where he was the artist in residence, and the Grammy-winning violinist Hilary Hahn. In 2018, he accepted an invitation to join the Academy of Motion Pictures, Arts, and Sciences.

END CREDITS – Separate document