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IT TAKES A SPY TO HUNT A SPY



Running Time: 93 minutes

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#BlackBag

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Synopsis

From director Steven Soderbergh, **Black Bag** is a gripping spy drama about legendary intelligence agents George Woodhouse and his beloved wife Kathryn. When she is suspected of betraying the nation, George faces the ultimate test – loyalty to his marriage or his country.

About the Story

A top British intelligence officer faces the ultimate test of loyalty when he investigates a critical security breach in **Black Bag**, a riveting spy drama from Academy Award-winning director Steven Soderbergh. An insightful and stylish take on a classic genre, **Black Bag** amps up suspense and tension in a twisted tale of deception and betrayal.

George Woodhouse (Academy Award nominee Michael Fassbender), an elite operative at Britain's closely guarded National Cyber Security Centre (NCSC), has only one weakness: his unwavering devotion to his wife. Assigned the sensitive and urgent task of ferreting out a mole in the agency before they can activate a destructive cyber worm called Severus, he is given a list of five suspects. Four are friends and colleagues at NCSC. The fifth is his beloved wife Kathryn St. Jean (two-time Academy Award-winner Cate Blanchett), one of the organization's most powerful and trusted agents.

The trail of secrets and lies George follows brings him ever closer to his target and each new revelation seems more damning for Kathryn. As he heads toward a seemingly inevitable conclusion, will his loyalty be to his marriage or his country?

A gripping tale of passion, deception and betrayal, **Black Bag** is directed by Steven Soderbergh (*Traffic, Contagion*) from a script by David Koepp (*Mission Impossible, Jurassic Park*). The film stars Michael Fassbender (*Shame, Steve Jobs*), Cate Blanchett (*Blue Jasmine, Carol*), Regé-Jean Page ("Bridgerton," "Roots"), Marisa Abela (*Back to Black, "Industry"*), Naomie Harris (*Moonlight, Skyfall*), Tom Burke (*The Souvenir, Furiosa: A Mad Max Saga*), and Pierce Brosnan (*Fast Charlie, The Thomas Crown Affair*).

Producers are Casey Silver (*The Highwaymen, No Sudden Move*) and Gregory Jacobs (*Edge of Tomorrow, the Magic Mike trilogy*) Executive producer is David Koepp. Co-producers are AJ Riach (*Sonic the Hedgehog 3, Magic Mike's Last Dance*) and Corey Bayes (*Presence, KIMI*). Cinematographer is Peter Andrews. Editor is Mary Anne Bernard. Production designer is Philip Messina (*Ocean's Eleven, Mother!*). Set decorator is Anna Lynch-Robinson (*Les Misérables, Wonder Woman*). Costume designer is Ellen Mirojnick (*Oppenheimer, "Bridgerton"*). Hair and makeup designer is Frances Hounsom (*Magic Mike's Last Dance, "The Crown"*) Composer is David Holmes ("Killing Eve," *Ocean's Eleven*). Casting director is Carmen Cuba (*The Apprentice, "Stranger Things"*).

ABOUT THE PRODUCTION

Since they first met over 30 years ago, Steven Soderbergh and David Koepp have become two of the most successful filmmakers in Hollywood, with a string of critical hits and commercial blockbusters that has rarely been matched. Their latest film, ***Black Bag***, the third time they have teamed up as director and writer, respectively, is an unconventional spy drama that takes audiences behind the scenes of a top-secret search for a double agent and into the personal lives of two elite espionage operatives, who are also passionately in love.

The key to their successful collaborations is what Soderbergh describes as the same amount of healthy respect and disrespect for each other. “David is obviously very good at his job and I think he generally likes my directing,” he says. “Knowing that, we’re comfortable being honestly critical with each other. Neither of us feels any need to obfuscate.”

The idea for ***Black Bag*** first occurred to Koepp while he was doing research for the first chapter of the blockbuster *Mission: Impossible* franchise. He interviewed several intelligence operatives on background and found himself fascinated by their personal lives. “All the spycraft stuff was very cool, but I learned more than I ever expected about the people,” he says. “One woman told me that her job made it impossible for her to sustain a relationship. A line in the movie was inspired by my conversations with her. ‘When you can lie about everything, how do you tell the truth about anything?’”

That idea stuck with him. “Think about it,” he says. “If you want to have an affair, it couldn’t be easier. You just say, ‘I’ll be gone for three days and you can’t ask me where I’m going because you don’t have clearance.’ You can’t trust people and people can’t trust you. For George and Kathryn, the confidential information they can’t share goes into what they call their ‘black bag.’”

Soderbergh is always looking for a script that is intelligent and has the potential to be a star-driven, commercial movie. “I love that it’s smart, like so many of David’s scripts,” he says. “And I want as many people as possible to see my work. ***Black Bag*** seemed to be the same kind of opportunity that the *Ocean’s* films presented.”

One of Soderbergh’s best qualities as a director is his decisiveness, in Koepp’s eyes. “Otherwise, you could drown in possibilities. He’s also not afraid of contradictions. In the world of espionage, everything’s ambiguous. Everything’s a puzzle.”

The most significant change Soderbergh suggested during development was moving the story from the U.S. to the U.K., where the main characters are all employed by the NCSC. A division of the country’s Government Communications Headquarters (GCHQ), the NCSC focuses on intelligence drawn from technology as opposed to their partners MI5 and MI6 (the latter famously the home of James Bond), which gather information from people. “It just felt like a fresher location for this story, if only because there seem to be so many series and movies set in the American intelligence world,” he says. “London is a city I find very cinematic. David agreed to that.”

As the film begins, George is given a list with five names on it, all of whom are suspected of being the traitor. All of them come from the agency’s most elite ranks. “Each of them is aware of Severus,” says

Soderbergh. "Each of them has the security clearance that allows them access. There's nobody else that knows about it. They are the suspects simply because they have knowledge of it."

"There is a traitor high up in the organization," adds Koepp. "Nobody's above suspicion. Remarkably, one of the suspects is Kathryn. That's a story I hadn't seen. I wanted to know how two people who are supremely devoted to each other might deal with that."

Both partners remain elusive, perhaps even mysterious to each other at times, which feeds their passion. "It is an interesting context in which to explore the idea of betrayal," the director says. "The source of most conflict in the world is somebody feeling they have been betrayed or that a trust has been broken. In this situation, both main characters hold a kind of get-out-of-jail-free card because not only are they not obligated to share everything, in some cases they are forbidden to."

The center of the conspiracy that George has been asked to investigate is Severus, a piece of malware with the ability to completely destabilize a nuclear facility. "Severus is a bit of dirty tricks that the agency wants kept under wraps," explains Koepp. "In fact, many countries have already developed destructive software that can be introduced into an opponent's infrastructure with devastating results. Perhaps most famously, a worm called Stuxnet was introduced into Iranian nuclear reactors and caused some of their components to fail."

Conventional political thrillers often place a potential large-scale incident at the center of the story, as Soderbergh points out. "Severus functions as an inciting incident, but more importantly, it's a way to talk about what you do if you think your spouse is violating the unspoken agreement that you made with each other," he adds.

Koepp readily admits that spy movies are among his favorite genres to write. "People are lying," he says. "The stakes are astronomical. There's nothing more fun to write than that. We have all the action, suspense and tension that audiences want from a spy story, plus characters that are compelling and layered. At times, *Black Bag* becomes more like *Who's Afraid of Virginia Woolf?* than *Mission: Impossible*. That's a big part of what audiences will respond to. It brought me back to some of the great 1970s films like *Klute* and *All the President's Men*, which were steeped in paranoia and deceit. The feeling of being lied to was very strong in that era and it's pretty strong in this story as well."

George and Kathryn

Elegant, erudite and very, very good at what they do, George Woodhouse and Kathryn St. Jean are almost as devoted to their jobs as they are to each other. The secret to George and Kathryn's longstanding marriage is quite simple, according to Koepp. "It's very corny, but they truly love each other," he explains. "It doesn't hurt that they are also quite physically attracted to each other, and maybe most crucially, they are the only ones who understand each other. They both say that they will do anything to protect each other. Who wouldn't want that?"

Soderbergh believes that it's not just love that holds them together. They also genuinely like each other. "Over time, that might be more important," he believes. "The scenes that they have alone together don't take up a gigantic portion of the film. But you get a full portrait of a relationship because all the scenes,

no matter who's in them, are ultimately about George and Kathryn's marriage. That's a good example of David's skill as a writer. He can spread out what you learn about them among all these other characters in scenes that are primarily about other things."

Fassbender and Blanchett are authentic movie stars at the top of their professions, in Koepp's opinion. "Both Michael and Cate bring exceptional acting skill, which is easy to say, but difficult to find," he notes. "They both have a powerful understanding of screen acting and how to do more with less. George's job is to withhold, to be steely. Michael's performance is a masterpiece of minimalism. Cate's role is much more expressive, but you often wonder what's really going on behind her eyes."

Soderbergh worked with Fassbender on the 2011 film *Haywire* and had wanted to work with him again for years. "He's always under consideration. I knew he wouldn't be afraid to play the inferiority of George. He burrowed in deep while creating a calm surface that masks a lot of turbulence. Michael can imply a great deal without being flashy."

The actor was equally eager to work with Soderbergh again, Fassbender says. "I read the script and said I'm in. We talked about details like what kind of spectacles George would wear and that he might have a stainless-steel kitchen. George is a very traditional, old-school character and quite an obsessive guy, so the small things were very important."

While none of ***Black Bag***'s characters are based on specific people, Koepp did borrow a significant detail for George from legendary CIA spymaster James Jesus Angleton. "Specifically they both love bass fishing," he explains. "For someone who hunts moles, bass fishing seems a pretty excellent hobby."

George also enjoys cooking, which Fassbender points out is another solitary pursuit. "Both things help him recharge and center himself alone with his thoughts," the actor says. "But Kathryn is his life. She has a social ease that he lacks, and like him is remarkably intelligent. She is also very commanding. His purpose is to serve her and to protect her."

The first step in George's plan is to invite all the suspects to dinner at his house. "He sets up a kind of truth or dare game for the guests," says Fassbender. "His attention is on everyone except Kathryn. The information he gets is not necessarily directly related to Severus but is quite revealing in terms of their relationships."

Kathryn is a character that requires a bit of old-fashioned Hollywood glamour in addition to extraordinary acting skills. "Cate just has both these qualities," says Soderbergh. "Over the years, she's always kept in touch to find out if there is anything we might work on together, which I'm flattered by. When there is, she gets it immediately."

Fassbender says that Blanchett took a note from the script to heart that is essential to the character. "It said Kathryn is the head of the table, wherever she sits. But Cate also brings something that I didn't see on the page. There's a lot of ambiguity in her performance. Kathryn has built a sturdy exterior wall even for George, but there is vulnerability within her as well. As their colleague Freddie says, the one thing that you can count on is that they'll do anything for one another."

Black Bag marks Blanchett's third go-round with Soderbergh. She says she did not even read the script before saying yes to it. "I just said, 'Who am I playing?' It was written by David and directed by Steven.

That's all I needed to know. Steven's got amazing panache and range as a filmmaker. He doesn't stay in the same lane. He understands the outsider's perspective these characters have, the way they can move almost panther-like through the world.

"David knows how to make great, propulsive narrative dramas that are also really fun," she continues. "He understands how to play with audience expectations in a delicious way, and then he delivers something even more satisfying than what you were expecting."

The script did not disappoint her. "*Black Bag* has a truly satisfying thriller aspect," she believes. "But it doesn't use any tricks or withhold information to get your attention. The audience learns things quickly and in unexpected ways. It's also a psychological study that will make you want to fall into their world. The marriage was something I had not seen before. George and Kathryn would literally kill for each other, which is a good premise for a movie, particularly one dealing with spies."

But even with George, Kathryn maintains some secrets, according to the actress. "She's self-possessed and an incredible observer of people. She takes no prisoners and shares no confidences. Her marriage is the one thing she holds sacrosanct. The thrill of the job and the deep trust that they have in one another is their life's work. There are certain things that they just don't need to discuss, which is a useful thing for them. I suppose they are both very damaged goods, but perhaps many people who go into the espionage game are damaged. They have nothing to lose."

The filmmakers were able to reach out directly to the real-life spies at GCHQ/NCSC's parent organization, who agreed to help with some unclassified elements of their trade. Some cast members, including Fassbender, Burke, Abela, Brosnan and Page, met with real-life GCHQ and NCSC operatives, most of whom could only give their first names — assuming those names were even real.

Blanchett, who independently attempted to find a real-life spy to advise her on her character, found willing subjects scarce. She says, "I suppose if I could find one, she probably wouldn't be doing her job very well. But Kathryn wasn't based on any one person. This is more a portrait of their marriage and they happen to be in espionage."

Inside the Agency

Soderbergh has surrounded his stars with a supporting cast that includes some of Britain's most distinguished actors, including Pierce Brosnan, Tom Burke, Naomie Harris, Regé-Jean Page and Marisa Abela. "All of them are phenomenal," Fassbender says. "Everyone brought their 'A' game and we hit the ground running. We had to, because Steven doesn't do many takes, so you need to be ready from the first one."

The other four suspects on George's list are all his friends and colleagues, including Freddie Smalls, played by Burke. Freddie once held great professional promise, but his messy personal life has stalled his progress. He has recently been passed up for a promotion that he very much wanted.

"Freddie's situation is complicated by the fact that he is something of a loose cannon," says Soderbergh. "He is an interesting character — very bright, somewhat self-destructive, but charming. Tom radiates intelligence on screen. I noticed him first in *The Souvenir* and I've been tracking his progress ever

since. He's worked with George Miller and Joanna Hogg, so he's interested in directors who have real specificity, and that was fun to talk about."

With a drinking problem and a stream of younger girlfriends, Freddie has become a security risk. "He was my favorite character to write," says Koepp. "He knows that his low levels of self-control had much to do with not being promoted, but he still feels he was denied."

For Freddie, deception has become his default response, according to Burke. "It is actually horribly easy to just fall into lying and then hard to backtrack," the actor observes. "It's just part of the world they all live in. Stories about trust and betrayal can be delightfully complicated."

His longstanding friendship with Kathryn and George has also become complicated. "There are status issues," says Burke. "Boundaries are blurred. There's sometimes a sense of unease and distrust between them. Steven and David have great understanding of style and genre. They use it in an almost alchemical way. There's unexpected comedy and loads of surprises."

Freddie is romantically involved with his co-worker Clarissa, who is also a suspect. "She came to the team more recently than the others," Burke says. "She's had many boyfriends in the past and that comes out in quite an unexpected way in the first big dinner party scene because of George's little game."

Marisa Abela, who plays Clarissa, recently made waves in the film industry with her performance as Amy Winehouse in *Back to Black*, earning a BAFTA Rising Star Award nomination in the process. "I knew *Back to Black* was coming and the word on her performance was very good," Soderbergh says. "When I saw it, that was confirmed. This was an opportunity for her to do something completely different. I would argue that her character has an emotional heart that nobody else has. Clarissa is the most changed at the end."

Clarissa is the youngest and most impressionable of the characters. "She is the most like any of us would be in this situation," says Koepp. "She believes in the work but she's shocked by the people. She knew it was going to be secrets and lies and dirty tricks, but she never dreamed it was going to be a bunch of people who drink too much and probably do too many drugs and certainly have sex with all the other people. And the fate of the nation is in their hands."

For Abela, ***Black Bag*** has been a chance to work with talented artists that she has admired for years. "The script is unlike anything I've done before," she says. "Clarissa presents herself as strong and fierce, but she's quite sensitive, potentially too sensitive for this world. It seems enticing to her, but the brutality of it is shocking."

In this workplace, dating within the office is encouraged. "When you stay inside the circle, there's less chance of a leak," Abela says. "But it's difficult, especially since there's a prerequisite for not telling the whole truth. It's been amazing working with Tom Burke. He brings so much life to whatever it is that he's doing."

The all-important first dinner party scene was shot on Abela's first day on set. "That was definitely a career highlight!" she says. "Looking around the table at these amazing artists, I kept thinking about how lucky I am. George is hoping that someone will expose something incriminating about their professional life. But it ends up bringing out a lot of interpersonal trauma and conflict. Instead of Severus, they're talking about their private lives, which isn't helping George."

Nominated for an Oscar® for her performance in *Moonlight*, Naomie Harris has been acting professionally since she was 11 years old. “I’ve been wanting to work with Naomie for a long time,” Soderbergh says. “This was the perfect opportunity. We needed somebody who embodies intelligence and inquisitiveness to play the staff psychiatrist. When her character asks questions, you feel seen. She’s probing and she has a lot of tools.”

Dr. Zoe Vaughan’s job is to keep the operatives alive, safe and focused on their missions. “Her client is the agency, although she has many clients within it,” explains Koepp. “Kathryn suggests that Zoe is just nosy, which really nails her. She’s drawn to the sexiness of intelligence work and hearing all the stuff she’s not supposed to know.”

The doctor does whatever it takes to do her job, says Harris. “Zoe is one hell of a complex woman,” the actress says. “She’s detached, manipulative and a predator in many ways, but she’s extremely insightful about people.”

The prospect of working with Soderbergh and a small ensemble led by Fassbender and Blanchett brought her to the project. “Kathryn and George are indisputably the protagonists, but all of the characters are fully developed, unique, complex and fascinating,” she says. “I was a bit terrified of the scene between Cate and me. It was just the two of us in Zoe’s office and so many pages of dialogue. Zoe’s sole focus is always on breaking somebody down to find out their truth. She knows that Kathryn is lying to her and she will use any tactic possible to get at the truth.”

According to Blanchett, they never had a chance to rehearse that very intense scene. “Most of the time you have to pretend as if it’s the first time, but it really was,” she says. “What Naomie brought to the screen is so rich. As a person she can’t lie and you sense that with her as an actor.”

As Colonel James Stokes, Regé-Jean Page is both Zoe’s patient and her lover. “Like a lot of people, I first saw Regé on ‘Bridgerton,’” says Soderbergh. “I thought, he’s got the looks, the vibe and the charisma of a movie star, which was perfect for this role. Stokes is contemptuous of other people, probably incapable of love, just a real piece of work. When we spoke, the first question I had was, ‘Are you OK with playing an irredeemable a-hole?’ He laughed and said, ‘That’s what’s going to be fun.’ He understood what that role and the movie needed.”

Working with the director was an immersive and extremely natural process for the actor, especially because Soderbergh was often operating the camera himself. “Steven watches every detail of every scene like a hawk,” says Page. “It allows him to react to anything that he had not planned for and capture unexpected moments very viscerally.”

The characters in ***Black Bag*** inhabit heightened, superhuman roles in a world that most people can only dream of — or have nightmares about, Page believes. “They are trying to hold on to their humanity and find real intimacy and honesty. But espionage is a blood sport.”

While the actor would never call Stokes a happy man, he does believe the character is a man of great discipline and a moral absolutist. “In his own mind, he is a hero,” Page says. “But I don’t think too many other people would describe him that way. That contradiction is part of what makes him so interesting.”

George has been a mentor and a role model to Stokes, as well as a competitor and an obstacle. “Michael brings such intensity to this character,” says Page. “He is always incredibly generous, as is everyone in this cast. Sitting around that dinner table with them was like walking into a tennis tournament, but everyone is Federer, Nadal, Venus, Serena. The scenes evolved and grew, because everyone’s generating new things between takes. If you’re not paying attention for a moment, you’ll miss the train as it flies by.”

Black Bag is a puzzle box for audiences to take apart and put back together, he adds. “It has a bunch of layers and we slowly peel everything back to find the grisly surprise at the center. These people exist in a world full of cloak and dagger, with the constant threat of violence just beneath the surface. Trying to figure out who everyone is versus who they say they are will keep audiences guessing.”

Arthur Steiglitz is the agency’s elder statesman, a veteran espionage expert who heads up NCSC. Who better to take that role than Pierce Brosnan, James Bond himself? “We were so happy that Pierce said yes,” says Soderbergh. “Given his resume, we were worried that he might feel he’d been in this universe long enough. But neither he nor I viewed the role as something he had done before. He brought such good energy to the set.”

The chance to work with Soderbergh, Blanchett and Fassbender was too good for Brosnan to pass up. “Filming was intense,” he remembers. “My first day, I met Steven in the morning. He said, you won’t be sitting down. We were shooting a six-page scene. I thought, this is going to be a very long day. We were done by 3 in the afternoon. He moves like the wind.”

“Arthur is a man who is Secret Intelligence Service to the core,” Brosnan continues. “He’s highly educated, somewhat perverse, his morality is questionable, but he wears beautifully tailored suits. He survives on one kidney and an ego that is a mile long.”

Brosnan found Soderbergh’s tendency to leave his actors to their own devices refreshing. “Since it was beautifully written by David Koepp and the character was very much on the page, all I had to do is follow the score.”

He counts himself as a fan of his colleagues on **Black Bag**, saying, “Cate Blanchett, as always, is absolutely impeccable. She’s incandescent in her beauty, her intellect and her humanity. I’ve watched Michael Fassbender come to post as an actor so many times and always deliver great work. Tom Burke, who I was working with yesterday, dazzles me regularly.”

Burke was a bit dazzled himself after his first scene with Brosnan. “He’s our M!” the actor says. “In the scene he’s not very happy about the leak. I was there with Regé and Michael. Pierce was pacing behind us. I said to Michael and Regé afterward, I feel like I’ve just been in the headmaster’s office. He’s brilliant.”

Brosnan is looking forward to audiences enjoying **Black Bag**. “I wish for them to be glued to their seats in anticipation,” he says. “I hope they will be enthralled and bewitched by the performances and by the love story within this nest of vipers that we have brought to life.”

House of Spies

Black Bag was shot at Pinewood Studios and on location in central London. Co-producer AJ Riach, who also worked on *Magic Mike’s Last Dance* in the city, was delighted to hear that the director was returning

to London to make an epic spy movie. “We immediately started getting the pieces of the puzzle together,” he says. “We lined up production designer Phil Messina, Emmy Award-winning set decorator Anna Lynch-Robinson, Oscar-nominated costume designer Ellen Mirojnick, and makeup and hair designer Frances Hounsom, all of whom had worked with Steven previously. The look we wanted was elevated, sophisticated and luxurious.”

Soderbergh and Messina envisioned George and Kathryn’s home as an elegant, understated London townhouse. They had hoped to find a classic Georgian house with sightlines that left nowhere to hide. “Kathryn and George make decent money,” says Soderbergh. “They don’t have children and are obsessed with their work, so they don’t take a lot of vacations. It makes sense that they would put all their money into this home.”

Unable to secure a place that met their wish list, Messina instead designed a real brick and mortar two-story house on a soundstage at Pinewood. At the front door, there is a view that goes straight through to the back of the house. From the kitchen, much of the upstairs is visible. It is a house in which it is hard to keep secrets. “Working at Pinewood also gave us the ability to create the outside of the home and a street scene through the windows,” says the designer. “Instead of a backdrop, we built a full-scale facade across the street.”

It took eight weeks for Messina and his crew to construct the residence. “Steven didn’t want flyaway walls,” says Riach. “It needed proper ceilings. He wanted it to feel and function like a real house. You could pick it up and put it in central London, which is a testament to Phil and his team. The group eventually reached about 100 craftspeople.”

Even the outside of the house was made to look as realistic as possible. “We did a lot of reference photos for sewer caps and natural gas fittings,” the designer says. “Everything was measured on a real location. We’ve sculpted the details of the architraves. The railings are all replicas of an existing street. We tried to bring as much of the reality to it as possible.”

“Then it was up to Phil to glam it up a little bit,” Soderbergh explains. “We started with conversations about the color of the walls and then we built on that all the way through the forks on the table.”

Messina filled the house with practical lighting. “We used practicals everywhere because Steven prefers them,” he says. “There were about 183 different lights, LED strips, sconces, chandeliers, all of it. It gave us a lot of options to have everything built in.”

The designer learned long ago that on a Soderbergh film, no place on set is out of bounds for his free-roaming camera style. “I needed to open it up and give him a lot of options for angles. He and his camera were never jammed into a corner — unless he wanted to be.”

Messina felt from the get-go that the dining room would have to be specially built to accommodate Soderbergh’s shooting style. “There were so many pages set there,” he recalls. “Two of the movie’s most crucial scenes take place in the dining room. It’s where the story really starts to bubble. But six people seated around a table sounds deadly to a cinematographer.”

With that in mind, Soderbergh elected to remove the center of the dining table so he could shoot the actors from that viewpoint. “Steven was operating the camera most of the time,” says Blanchett. “Having it at the center of the table allowed him to shoot people from a very particular, paranoid angle. The camera could be moved up and down, so he could do many perspectives depending on who was looking at whom at any given point.

“He never, ever shoots in the way that you think he will,” she continues. “His filmmaking is technically inventive, innovative and always surprising. He’s constantly playing with the point of view. For example, he chose to shoot my character through George’s gaze right from the beginning. I was able to play into that and then try to subvert that as it went along.”

The other major challenge for Messina was creating the offices of NCSC, George and Kathryn’s professional home. The designer scoured London for a single building that could accommodate sets for two full floors and a lobby but would end up using three different locations. “The lobby is actually at the *Financial Times* building,” he says. “We used two more locations for the offices. One is called The Rowe and it’s an empty office building with great views. That’s where we put the analysts’ desks, the satellite monitoring room and offices for George, Freddie, James and Zoe.”

NCSC invited the production to visit their headquarters in London before filming, providing real life inspiration for the sets. “Being able to access an actual workspace supplied us with an authentic aesthetic that tied the locations together,” says Soderbergh.

While the NCSC were not involved in shaping the story, the consultant advised on the atmospherics and visuals of the film, including some of the props used. Only technology that really exists made it onto the set, per Soderbergh’s instructions. “On the walk-through, we couldn’t take photos, but I made notes and borrowed a lot of details from our consultant’s personal office,” Messina says. “We built custom workstations. Everything had to be in 4-foot by 8-foot pieces to get in the goods lift, so it was all modular. Then the NCSC gave me a bag of special little props that I doled out in the space, like his coffee mug and the Government Communications Headquarters history manual.”

The executive suite, where Kathryn and Arthur have their offices, is located in a building on Wood Street in the historic financial district of the City of London. “The space was originally designed by Norman Foster, the Pritzker Prize-winning British architect,” says Messina. “I loved the lines of it, even though it was a difficult layout. There’s one wall that’s at a 45-degree angle and another that’s completely curved, which made it challenging. It was a fun puzzle to put together.”

Producers also invited two of the NCSC’s senior intelligence officers, Felicity Oswald and Paul Chichester — real-life equivalents of Stiegliitz and Kathryn — to take a sneak peek at the set last summer. “We all felt that *Black Bag*’s depiction of NCSC HQ is a mix of accuracy, including the red exterior tinges and triangular shapes of the real building, with cinematic flair,” says Sam. “The essence of our office is captured and we’re glad to have served as inspiration for the set.”

Messina found Shardeloes Lake in Buckinghamshire to stand in for George’s safe space, the place he fishes, unwinds and recharges in solitude. “It’s a beautiful lake in an idyllic setting,” he says. “It also just happened to have an existing boathouse that became one of our main locations there.”

The scenes at the lake were some of Fassbender's favorites. "It tells us so much about the character," he explains. "I used to do a lot of fishing when I was a kid. It's great when you catch a fish, for sure, but it doesn't really matter if you don't. It's the solitude and the rituals that are important. George is a very patient character. He watches, always assimilating information and waiting for the right moment to strike."

What Does a Spy Wear?

For costume designer Ellen Mirojnick and makeup and hair designer Frances Hounsom recreating London's refined, timeless appeal with a glamorous Hollywood edge was a priority. "We had such beautiful sets," Mirojnick says. "That had to be matched in the makeup and hair design. The goal was to make this world look different from any other spy film in order to elevate the genre. London is a cool, glamorous, novel environment for one of Steven's stories. The world needed to be aspirational. It had to be next-level."

The inspiration for Fassbender's classic look was Michael Caine circa 1970, particularly in a movie called *X, Y & Zee*, but reimagined for 2025. "Caine's elegance in that film fit Michael perfectly," Mirojnick says. "George is a meticulous and calculating perfectionist. His wardrobe is from Dunhill clothier and the tailoring is that of an English gentleman, but never stodgy."

Dunhill also provided wardrobe for Brosnan and Page. "We were able to find an individual style unique to each character," says Mirojnick. "For Pierce, we thought, well, James Bond was a single-breasted fellow. We felt strongly that this character wore three-piece, double-breasted suits in a traditional Prince of Wales check and a classic pinstripe. Those and his magnificent silver hair really set him apart from Bond."

Brosnan's face may look a little less familiar to fans in this film. "He wanted to look just a bit different as Arthur," says Hounsom. "I created a prosthetic nose design for him, which subtly altered his appearance. He said it helped him shape that character."

Soderbergh pictured the usually icy blonde Blanchett with a long full mane of dark hair. "We made the decision quite early on to design a wig for Cate," she adds. "Kathryn habitually puts her hands in her hair, she loves grabbing it, twisting it, flipping it. It really worked well for the character. We worked very closely with her personal team, Rick Findlater and Aurora Bergere, who are incredible, amazing artists."

For Kathryn's wardrobe, Mirojnick envisioned a balance of femininity and masculinity, which she says fit Blanchett and the character perfectly. "We were fortunate enough to be able to borrow some pieces from the French luxury fashion house Chloé," she says. "Their new designer Chemena Kamali created a winter show with the perfect feel. They lent us Kathryn's signature pieces, which are the leather jacket and culottes, as well as a trench coat. We mixed in other pieces that we made for her."

For Zoe, the designer created a look that was professional, but also body conscious. "It was not a stereotypical approach for a psychiatrist," the designer notes. "Her strength comes through. We really wanted Naomie to feel comfortable in her character."

Abela mentioned that she liked what she called "French girl" style, effortless and quintessentially chic. "So we gave her wardrobe a broadness and sharpness in the shoulder, a very sleek silhouette and simple

clothes like a long, totally straight-leg trouser,” Mirojnick says. “We combined vintage and new to create a unique look for her.”

“Marisa gave us a chance to shine as a hair and makeup team,” says Hounsom. “Her character is sophisticated and professional. Her nice, sharp jawline looked amazing with a stunning ponytail we did. A tiny thing that people might not notice is her nails. She has two little dots on her nails, which was Morse code-inspired, because the character loves coding.”

The Brain Trust

Fast-moving, clever and surprisingly funny, *Black Bag* should first and foremost be entertaining, according to its creators. “When Cate saw the movie, she emailed me,” remembers Soderbergh. “The first three words were, ‘That was FUN!’ It would be great if the audience has fun watching it. To be good and to be smart and also fun is a worthy goal — but nowhere near as easy as it sounds. A lot of people worked hard in the aid of creating something that we thought would be really entertaining. That was always our goal.”

Koepp hopes it piques the curiosity of moviegoers. “I’d love people to come out of this movie wondering if the spy world really is like this,” he says. “Myself, I have reason to believe that it is. Anybody who has ever worked in a group situation knows that the personal lives of the people involved will bleed all over it. Then of course we all will want to talk about things like who’s sleeping with whom.”

Soderbergh emphasizes the importance of having what he calls a brain trust to collaborate with. “You need people who will speak openly and ask questions,” he says. “I’ve been working with producer Greg Jacobs for 30 years. Casey Silver, who is also a producer, was one of the first people I met in the film business. He gave me my first screenwriting job.”

Working alongside Soderbergh is always an exciting creative experience for the producers. “Steven’s natural inclination is to be thoughtful and considerate,” says Silver. “He is totally prepared, technically proficient and completely reliable. His confidence, born of experience, allows for a productive back and forth to solve any issues. He engages gracefully and effectively with both cast and crew.”

Jacobs agrees enthusiastically, adding “*Black Bag* is a smart, sleek, entertaining and extraordinarily well acted film. With the breadth of experience that Steven has and the working history that we have, everything went smoothly — as usual.”

People like Jacobs and Silver help Soderbergh make sure that the ideas behind the film become the best possible version of themselves, he explains. “There is always a lot of trial and error that grows out of conversations among the brain trust and keeps improving the work and making it clearer,” the director says. Whenever I complete a film, I’m reminded of where we started and how much movement came because of those kinds of conversations. I’d rather not feel like I did it all myself. I want to know I’ve considered everything, pursued every avenue to improve it.”

ABOUT THE CAST

MICHAEL FASSBENDER (George Woodhouse) is one of the leading actors of his generation. Known for his ability to fully immerse himself in a character, Fassbender has carved out a career that spans both independent and blockbuster films, garnering critical acclaim and awards recognition for multiple projects. He has worked with some of the industry's most celebrated directors including Quentin Tarantino, Terrence Malick, Derek Cianfrance, David Cronenberg, Ridley Scott and Steve McQueen. For McQueen Fassbender appeared in *Hunger*, *Shame* and *12 Years a Slave*, receiving an Oscar® nomination for the latter film (Best Supporting Actor). He was also Oscar-nominated for Danny Boyle's *Steve Jobs* (Best Actor), along with Golden Globe®, BAFTA and Critics Choice Award nominations.

Most recently, Fassbender starred in and executive produced the Showtime/Paramount+ espionage drama “The Agency,” based on the French series “Le Bureau des Légendes.” The series was produced by George Clooney and co-stars Richard Gere, Jeffrey Wright and Jodie Turner-Smith. Showtime’s most-streamed new series in history, “The Agency” was just renewed for a second season.

Next, Fassbender is set to star alongside Domhnall Gleeson and Ruth Negga in *Night Boat to Tangier*, directed by James Marsh. The film is based on Kevin Barry’s bestselling novel of the same name. He is also set to star in Korean thriller *Hope*, alongside Alicia Vikander, Hoyeon and Taylor Russell. The film is directed by acclaimed director Na Hong-jin (*The Wailing*).

Last year Fassbender starred in and executive produced Rich Peppiatt’s *Kneecap*, which premiered at Sundance 2024 and won Best British Independent Film at the 2024 British Independent Film Awards and won Outstanding Debut by a British Writer, Director at the 2025 BAFTA Awards. *Kneecap*, the infamous and celebrated Belfast-based hip-hop trio, play themselves in this Irish-language comedy-drama.

2023 saw Fassbender return to screens with a critically acclaimed performance in David Fincher’s thriller *The Killer*, adapted by Andrew Kevin Walker (*Seven*) from the French graphic novel series of the same name. Fassbender also starred in Taika Waititi’s heartfelt comedy *Next Goal Wins*, based on the true story of the American Samoa soccer team coached by Thomas Rongen (Fassbender).

Fassbender’s other film credits include installments in the film franchises for *Alien* (*Prometheus* and *Covenant*) and *X-Men* (*Dark Phoenix*, *First Class*, *Days of Future Past* and *Apocalypse*) as well as *Assassin’s Creed*, *Song to Song*, *Trespass Against Us*, *The Light Between Oceans*, *Macbeth*, *A Dangerous Method*, *Jane Eyre*, *Frank*, *Inglourious Basterds*, *Eden Lake* and *Fish Tank*.

Fassbender also has a production company, DMC Films, through which he has been developing and producing projects over the last few years, including BAFTA-nominated indie features *Scrapper* and *Calm With Horses*. Outside of his screen work, Fassbender has competed in four seasons of the European Le Mans Series, racing for Proton Competition in the endurance race 24 Hours of Le Mans in both 2022 and 2023.

The actor was born in Germany and raised in Killarney, Ireland. He is a graduate of the prestigious Drama Centre London. Early in his career Fassbender appeared in the HBO miniseries “Band of Brothers” and the blockbuster *300* before his breakthrough role in Steve McQueen’s 2009 BAFTA winner *Hunger*.

CATE BLANCHETT (Kathryn St. Jean) is an internationally acclaimed actor, producer, humanitarian and advocate for climate solutions. Blanchett has won numerous awards including two Academy Awards®, four BAFTAs, four Golden Globes and three Screen Actors Guild awards. Her feature credits include *Tár*, *Nightmare Alley*, *Don't Look Up*, *Ocean's Eight*, *Thor: Ragnarok*, *Carol*, *Blue Jasmine*, *I'm Not There*, *The Curious Case of Benjamin Button*, *Notes on a Scandal*, *The Life Aquatic With Steve Zissou*, *Indiana Jones and the Kingdom of the Crystal Skull*, *The Lord of the Rings* trilogy, *The Hobbit*, *The Good German*, *The Aviator*, *The Talented Mr. Ripley* and *Elizabeth*. Her most recent performances were in the TV series “*Disclaimer*” and *Rumours*, both of which she also executive produced.

Alongside partners Andrew Upton and Coco Francini, Blanchett is the co-founder and principal of the film and television production company Dirty Films. The company recently launched Proof of Concept, a program offering financial support, mentorship and exhibition opportunities to women and both trans and non-binary filmmakers. For the company Blanchett produced and appeared in Warwick Thornton’s award-winning *The New Boy* and produced Christos Nikou’s *Fingernails*, starring Jessie Buckley, Riz Ahmed and Jeremy Allen White. She also produced Noora Niasari’s award-winning debut feature *Shayda*, starring Zar Amir Ebrahimi.

Blanchett’s other producing credits with Dirty Films include Todd Haynes’ *Carol* and Todd Field’s *Tár*, Christos Nikou’s *Apples*, FX’s “*Mrs. America*” (recipient of 10 Emmy Award® nominations) and Netflix’s “*Stateless*,” which she co-created (winner of 13 AACTA Awards). She also created and produced the award-winning Audible Original podcast “*Climate of Change*” and produced “*Evolver*,” a VR interactive experience selected for the first-ever Immersive Competition at the Cannes Film Festival.

Blanchett has presided over festival juries in Cannes, Venice and Poland’s Camerimage. She served alongside Andrew Upton as co-artistic director and co-CEO of Sydney Theatre Company between 2008 and 2013, producing 16 shows a year across four stages that also toured extensively nationally and internationally. Among numerous awards at Sydney Theatre Company, Blanchett and Upton received the Green Globe Award for having transformed the STC into one of the world’s greenest arts organizations.

Productions for STC in which she also performed include Andrew Upton’s *The Present* directed by John Crowley (for which she earned a Tony Award nomination on Broadway); Tennessee Williams’ *A Streetcar Named Desire* directed by Liv Ullman; Anton Chekhov’s *Uncle Vanya* directed by Tamás Ascher; and Benedict Andrews’ productions of *The War of The Roses*, Genet’s *The Maids* and Botho Strauss’ *Gross und Klein*. She also directed notable productions of David Harrower’s *Blackbird* and Joan Didion’s *The Year of Magical Thinking* at STC.

The Venice Film Festival has twice awarded Blanchett the Volpi Cup for Best Actress. She holds a BFI Fellowship from the BFI London Film Festival, has received the Stanley Kubrick Award for Excellence in Film and has a star on the Hollywood Walk of Fame. Her numerous other accolades include the Honorary César, International Goya and both the Chaplin and Donostia awards. Blanchett has been appointed Chevalier de l’Ordre des Arts et des Lettres in France and was named a Companion of the Order of Australia.

She was presented with a Centenary Medal for service to Australian society and has been awarded honorary doctorates from the University of New South Wales, the University of Sydney and Macquarie University.

Blanchett is a global goodwill ambassador for United Nations High Commissioner for Refugees (UNHCR). She serves as a board member of the National Theatre (U.K.) and is the inaugural ambassador for Wakehurst and the Millennium Seed Bank Partnership. A lifetime member of the Australian Conservation Foundation, Blanchett is a strong supporter of the Actors' Benevolent Fund, the SAG-AFTRA Foundation and the Australian Wildlife Conservancy. She is also an AFI ambassador and patron of both the Sydney Film Festival and the NIDA Foundation, the drama school at which she trained.

MARISA ABELA (Clarissa Dubose) is a British actress who has proven herself a formidable performer and continues to make an indelible impression with commanding and complex roles across both film and television. Most recently Abela delivered a tour de force performance as Amy Winehouse in Sam Taylor-Johnson's biopic *Back to Black*. She also garnered unanimous critical praise for reprising her role as Yasmin Kara-Hanani in the third season of the hedonistic banking drama "Industry," from HBO and BBC One. These roles helped Abela garner a 2025 EE Rising Star Award nomination at the BAFTAs.

Previously, Abela appeared in *Barbie*, which shattered global box-office records, and starred in the espionage thriller *Rogue Agent*, alongside James Norton and Gemma Arterton. She was also seen in the improvisational romance *She Is Love*, opposite Haley Bennett and Sam Riley.

Abela is a graduate of the Royal Academy of Dramatic Art (RADA) in London, where she still resides.

TOM BURKE (Freddie Smalls) is a stage and screen actor of great acclaim. He starred in Joanna Hogg's romantic drama *The Souvenir*, for which he was nominated for a British Independent Film Award and London Critics Circle Film Award for Best Actor. The film won the World Cinema Grand Jury Prize: Dramatic at Sundance 2019. Most recently, Burke was seen in a starring role opposite Anya Taylor-Joy and Chris Hemsworth in *Furiosa: A Mad Max Saga*. Burke also appeared in Sebastián Lelio's *The Wonder*, with Florence Pugh, and Oliver Hermanus' *Living*, with Helena Bonham Carter. Previously, he played Orson Welles in David Fincher's Oscar-winning biopic *Mank*.

Burke's small-screen work includes the titular role in the hit BBC series "C.B. Strike," opposite Holliday Grainger; Tom Harper's BBC miniseries "War and Peace," opposite Paul Dano and Lily James; and BBC's "The Musketeers," in the role of Athos.

Burke's theater credits include Henrik Ibsen's "Rosmersholm," in the role of John Rosmer; Terence Rattigan's "The Deep Blue Sea," opposite Helen McCrory; and Noël Coward's "Design for Living," opposite Andrew Scott.

NAOMIE HARRIS (Dr. Zoe Vaughan) is celebrated for her remarkable versatility, seamlessly transitioning between blockbuster hits and intimate independent films. From iconic franchises such as *Pirates of the Caribbean*, *Venom* and James Bond films to critically acclaimed works such as *Collateral Beauty*, *28 Days*

Later and *Swan Song*, Harris' career exemplifies range and depth. In 2016 Harris earned widespread acclaim for her haunting portrayal of Paula, a crack-addicted mother, in Barry Jenkins' *Moonlight*. Her performance garnered Academy Award, Golden Globe, SAG and BAFTA nominations, as well as the Best Supporting Actress Award from the London Critics Circle.

In Harris' latest project she takes center stage in Guillem Morales' feature *The Wasp*. On television she stars opposite Chiwetel Ejiofor in Showtime's "The Man Who Fell to Earth," created by Alex Kurtzman and Jenny Lumet. In 2021 Harris reprised her iconic role as Eve Moneypenny in *No Time to Die*, her third entry in the James Bond franchise following *Skyfall* and *Spectre*. That same year, Harris appeared in Andy Serkis's *Venom: Let There Be Carnage*, alongside Tom Hardy and Woody Harrelson. Before that she starred in the Sky/HBO limited series "The Third Day," opposite Jude Law, voiced the character of Nisha in Andy Serkis' *Mowgli: Legend of the Jungle* and co-starred with Dwayne Johnson in *Rampage*.

Harris' diverse filmography includes standout roles in *Black and Blue* (for which she received an NAACP Image Award nomination), opposite Tyrese Gibson, and *Mandela: Long Walk to Freedom*, opposite Idris Elba (for which she was nominated for two London Critics Circle Awards and an Image Award). Harris' other film credits include Michael Mann's *Miami Vice*, Antoine Fuqua's *Southpaw*, Susanna White's *Our Kind of Traitor*, Justin Chadwick's *The First Grader*, Mat Whitecross' *Sex & Drugs & Rock & Roll* and Brett Ratner's *After the Sunset*.

The London-born actress's breakthrough role came in Danny Boyle's 2002 film *28 Days Later*, opposite Cillian Murphy. She later reunited with Boyle for his acclaimed stage production of "Frankenstein," performing alongside Benedict Cumberbatch and Jonny Lee Miller at London's National Theatre. Harris also appeared in the acclaimed British miniseries "White Teeth," which aired on Channel 4 and BBC.

Harris holds both bachelor's and master's degrees (social and political science) from Cambridge University and trained at the Bristol Old Vic Theatre School. In 2017 she was awarded an OBE by Queen Elizabeth for her contributions to drama.

REGÉ-JEAN PAGE (Col. James Stokes) starred in a breakout role as Simon Basset, the Duke of Hastings, in Season 1 of Netflix's "Bridgerton." The first series to debut from Netflix's deal with producer Shonda Rhimes, "Bridgerton" became the streaming service's most-watched original series at the time, attracting viewership from 82 million member households in its first 28 days after debuting on Christmas 2020. Page received global praise for his role and garnered Emmy, Screen Actors Guild, Black Reel and TV Choice award nominations, winning MTV Movie & TV and NAACP Image awards.

Page is set to star in and executive produce Paramount's reboot of *The Saint*, as well as star in and executive produce Noah Hawley's as-yet untitled heist film for Netflix. He will also serve as an executive producer and star alongside Glen Powell in the forthcoming television series "Butch and Sundance," while also executive producing "Excellence: 8 Fights" for Peacock. Based on Jonathan Eig's definitive biography *Ali: A Life*, the latter series will chronicle eight distinct and defining moments in the iconic life of Muhammad Ali.

In 2023 Page starred in *Dungeons & Dragons: Honor Among Thieves*, opposite Chris Pine, Hugh Grant, Michelle Rodriguez and Sophia Lillis. In 2022 he was the narrator of the nature documentary “Surviving Paradise: A Family Tale,” for Netflix. Page’s other film credits also include Joe and Anthony Russo’s action thriller *The Gray Man*, alongside Chris Evans, Ryan Gosling and Ana de Armas. He also starred in the jazz-era romance *Sybie’s Love*, opposite Tessa Thompson, Nnamdi Asomugha and Eva Longoria.

Page introduced himself to a global audience in 2016 with his performance as Chicken George in the Emmy-nominated miniseries “Roots,” which aired on multiple networks worldwide and became America’s most-watched cable miniseries of the last three years. The following year Page was named one of *Variety*’s “Top 10 TV Stars to Watch.”

The actor’s stage credits include Jonathan Munby’s “The Merchant of Venice” at Shakespeare’s Globe and Michael Longhurst’s “The History Boys,” at the Sheffield Crucible. Additionally, Page joined the voice cast of the 2021 audiobook adaptation of Neil Gaiman’s *The Sandman: Act II*, from DC and Audible.

Page was honored on the 2021 “TIME100 Next,” *Time* magazine’s annual list of individuals who are shaping the future of their fields and defining the next generation of leadership. That same year Page made his debut hosting NBC’s “Saturday Night Live.” In 2021 Longines announced Page as their newest ambassador of elegance, joining Kate Winslet and Jennifer Lawrence in representing the Swiss watchmaker. In 2022 Page was announced as the new face of the Armani Code fragrances and featured in the campaign film shot by French director Manu Cossu and British photographer Damon Baker.

PIERCE BROSNAN (Arthur Steiglitz) is a legendary Irish American actor, film producer, environmentalist, philanthropist, artist and two-time Golden Globe nominee known for his rich and extensive career both in front of the camera and behind the scenes as a producer. In the 1990s Brosnan reinvigorated the popularity of the James Bond franchise in the blockbusters *GoldenEye*, *Tomorrow Never Dies*, *The World Is Not Enough* and *Die Another Day*. Brosnan’s first three Bond films earned over \$1 billion at the international box office and *Die Another Day* alone garnered nearly half a billion dollars worldwide.

Most recently Brosnan starred as a hitman in Phillip Noyce’s action thriller *Fast Charlie*, alongside Morena Baccarin and James Caan. The film was based on Victor Gischler’s Edgar Award-nominated novel, *Gun Monkeys*. Brosnan also starred in *The Last Rifleman*, inspired by the true story of a World War II veteran living in a care home in Northern Ireland who, on the 75th anniversary of the D-Day landings, decides to escape the home and embark on a journey to France to pay his final respects.

Brosnan recently finished production on *Four Letters of Love*, based on Niall Williams’ bestselling novel of the same name and co-starring Helena Bonham Carter and Gabriel Byrne. Next he will star in sports drama *Giant*, from AGC Studios; *The Thursday Murder Club*, based on the Richard Osman novel of the same name; the romantic thriller *In the Wind*, for Passage Pictures; and the Western *The Unholy Trinity*, opposite Samuel L. Jackson. Brosnan will also voice Pontius Pilate in the upcoming animated feature *The King of Kings*, inspired by a posthumously published story from Charles Dickens.

In 2023 Brosnan hosted the eight-part series “History’s Greatest Heists” for The History Channel. Each episode uncovered the planning and execution of some of the most elaborate real-life heists, such as the Gardner Museum art theft and the Antwerp diamond heist.

Previously, Brosnan co-starred with Dwayne Johnson in *Black Adam*, Camila Cabello in *Cinderella* and Kaya Scodelario in *The King’s Daughter*. Before that he co-starred in the hit *Eurovision Song Contest: The Story of Fire Saga*, alongside Will Ferrell and Rachel McAdams, and starred for two seasons in the AMC series “The Son,” about the rise and fall of a Texas oil family.

Brosnan’s other film credits include *Mamma Mia! Here We Go Again*, *Final Score*, *The Foreigner*, *Spinning Man*, *The Only Living Boy in New York*, *No Escape*, *Survivor*, *Some Kind of Beautiful*, *A Long Way Down*, *Love Punch*, *Love Is All You Need*, *The November Man* (also producer), *Salvation Boulevard*, *Percy Jackson & The Olympians: The Lightning Thief*, *The Ghost Writer*, *Remember Me*, *The Greatest*, *Mamma Mia!*, *The Matador* (Golden Globe nomination, Best Performance by an Actor in a Motion Picture – Comedy or Musical), *The Tailor of Panama*, *Dante’s Peak*, *Mars Attacks!*, *The Mirror Has Two Faces*, *Mrs. Doubtfire*, *The Lawnmower Man* and *Mister Johnson*.

Brosnan has long had a passion for the art of filmmaking. In 1996 he launched his own production company, Irish DreamTime, along with producing partner Beau St. Clair. Irish DreamTime has produced 11 films to date including *I.T.*, *Some Kind of Beautiful*, *The Greatest*, *Shattered*, *The Matador*, *Laws of Attraction*, *The Match* and *The Nephew*. The company’s first studio project, *The Thomas Crown Affair*, was a critical and box-office success and one of the best-loved romantic thrillers in years. *Evelyn*, directed by Bruce Beresford, opened to critical acclaim at the Toronto and Chicago film festivals and garnered rave reviews.

In 2016 the European Film Academy presented Brosnan with the honorary European Achievement in World Cinema Award. Brosnan’s other accolades include the 2015 Forces for Nature Award, the 2011 Caritas Award and the 2007 Golden Kamera Award. In 2003 he was awarded an Honorary Doctorate of Arts from the Dublin Institute of Technology, an honorary doctorate from the University College Cork and an Order of the British Empire. For over two decades Brosnan has been an ambassador for King Charles’ The Prince’s Trust (now The King’s Trust) as well as an ambassador for UNICEF Ireland. He also serves as campaign chairman for the Entertainment Industry Foundation.

Brosnan and his wife, Keely Shaye, have been drawn into leadership roles in numerous environmental issues. Most recently the two co-produced the documentary *Poisoning Paradise*, which takes audiences on a journey to the seemingly idyllic world of Native Hawaiians whose communities are surrounded by experimental test sites for genetically engineered seed corn and pesticides. To date *Poisoning Paradise* has screened at over 30 prestigious film festivals and won 124 awards (many for Best Documentary).

Brosnan is an avid painter who went to art school and trained as a commercial artist. One of his original paintings, a depiction of singer Bob Dylan, was auctioned off for \$1.4 million at the amfAR Gala Cannes charity event Cinema Against AIDS. Prints and an NFT of Pierce’s painting “Earplugs,” which he painted at Leavesdon Studios in England in 1995 on the set of *GoldenEye*, were released last year. The painting is in the vein of Roy Lichtenstein, an artist Brosnan greatly admires.

In 2023, Brosnan debuted his first solo art exhibition, *So Many Dreams*, in Los Angeles. Showcasing his artistic journey, the exhibition featured a curated selection of works he produced since 1987 including

approximately 30 large canvases alongside drawings, scripts, sketches, silkscreen and lithograph prints. The exhibition was accompanied by a short documentary film directed by Thom Zimny and featured an essay on Brosnan's work by L.A.-based art critic Jonathan Griffin.

The actor was born in County Meath, Ireland, and moved to London at age 11. At 20 he enrolled in The Oval House and continued his studies at the Drama Centre London. After graduation Brosnan performed in several West End stage productions including Franco Zeffirelli's "Filomena" and Tennessee Williams' "The Red Devil Battery Sign." Brosnan relocated to Los Angeles in 1982 and immediately landed the role of private investigator Remington Steele on the popular NBC television series of the same name.

ABOUT THE FILMMAKERS

STEVEN SODERBERGH (Director, Cinematographer, Editor) is a writer, director, producer, cinematographer and editor. This marks his third collaboration with screenwriter David Koepp, following the 2022 thriller *KIMI* and this year's horror film *Presence*. In 2001 he won the Academy Award for Best Director for *Traffic*, with a rare second nomination in the same year (for *Erin Brockovich*). In 2013 he won the Emmy for Outstanding Directing for his HBO film "Behind the Candelabra." Soderbergh previously received an Oscar nomination for Best Original Screenplay for *sex, lies, and videotape*, his feature film directorial debut. That film also won the Palme d'Or at the 1989 Cannes Film Festival.

Up next for Soderbergh is the comedy *The Christophers*, starring Ian McKellen and James Corden. The film is now in preproduction.

Soderbergh's previous directorial credits include *Magic Mike* and *Magic Mike's Last Dance*, *No Sudden Move*, *Let Them All Talk*, *The Laundromat*, *High Flying Bird*, *Unsane*, *Logan Lucky*, *Side Effects*, *Haywire*, *Contagion*, *And Everything Is Going Fine*, *The Informant!*, *The Girlfriend Experience*, *Che*, the *Ocean's* trilogy, *The Good German*, *Bubble*, *Equilibrium*, *Solaris*, *Full Frontal*, *The Limey*, *Out of Sight*, *Schizopolis*, *Gray's Anatomy*, *The Underneath*, *King of the Hill* and *Kafka*.

Also a prolific producer, Soderbergh's film credits in this capacity include documentaries *Citizenfour*, *Naqoyqatsi*, *Is That Black Enough for You?!?*, *The Exiles*, *The King*, *Roman Polanski: Odd Man Out*, *Roman Polanski: Wanted and Desired* and *Who Is Bernard Tapie?* as well as scripted features *Divinity*, *Bill & Ted Face the Music*, *The Report*, *Pu-239*, *Beats*, *Ocean's Eight*, *Pleasantville*, *Magic Mike XXL*, *Wind Chill*, *Criminal*, *We Need to Talk About Kevin*, *Rebecca H. (Return to the Dogs)*, *Keane*, *Solitary Man*, *I'm Not There*, *Far From Heaven*, *Michael Clayton*, *Good Night and Good Luck*, *Confessions of a Dangerous Mind*, *A Scanner Darkly*, *Rumor Has It...*, *Syriana*, *The Jacket*, *Insomnia*, *Welcome to Collinwood*, *Once Within a Time*, *The Daytrippers* and *Suture*.

For the small screen, Soderbergh helmed the HBO (now Max) series "K Street," "Mosaic" and "Full Circle" as well as web series "Command Z" and the Cinemax series "The Knick." In addition, Soderbergh has produced or executive produced the Max unscripted series "Finding Magic Mike," the Starz series "The Girlfriend Experience" (inspired by his own 2009 film), "Now Apocalypse" and "Leavenworth," the Netflix limited series "Godless," Douglas McGrath's HBO documentary "His Way," the Amazon series "Red Oaks" and the 2021 Academy Awards ceremony.

DAVID KOEPP (Writer, Executive Producer) has written or co-written the screenplays for more than 30 films, including notable titles such as *Apartment Zero*, *Bad Influence*, *Death Becomes Her*, *Carlito's Way*, *Jurassic Park*, *The Paper*, *Mission: Impossible*, *The Lost World: Jurassic Park*, *Snake Eyes*, *Panic Room*, *Spider-Man*, *War of the Worlds*, *Indiana Jones and the Kingdom of the Crystal Skull*, *Angels & Demons* and *Inferno*.

Most recently, Koepp penned two other films directed by Steven Soderbergh, thriller *Kimi* and the haunted house movie *Presence*. Gareth Edwards' *Jurassic World: Rebirth* will be released in July. Also coming this year is the thriller *Cold Storage*, which Koepp adapted from his debut novel. His second novel, *Aurora*, was

published by HarperCollins in 2022 and his story “Yard Work,” narrated by Kevin Bacon, was released by Audible Originals in 2020.

As a director, Koepp’s feature credits include *The Trigger Effect*, *Stir of Echoes*, *Secret Window*, *Ghost Town*, *Premium Rush* and *You Should Have Left*. *Ghost Town* and *Premium Rush* were co-written with the enigmatic John Kamps.

Koepp was born in Pewaukee, Wisconsin, and graduated from UCLA’s film school in 1986. He currently resides in New York City with his wife and children.

CASEY SILVER (Producer) Casey Silver, former Chairman and CEO of Universal Pictures, is a distinguished leader in the motion picture industry with a career spanning multiple decades and notable achievements across production, distribution, and executive leadership. Beginning his career as a screenwriter, Silver made his entry into production when he served as assistant to director Adrian Lyne on *Flashdance*. He then moved into the director of development and production for Simpson-Bruckheimer Productions, where he played an instrumental part in developing *Beverly Hills Cop* and *Top Gun*—two of the most successful films of the era.

At Universal Pictures, Silver oversaw all major domestic divisions, including production, marketing, and distribution. On the international side he supervised all activities concerning Universal’s partnerships with United International as well as all domestic distribution activities through its partnership with October Films. Additionally, Silver oversaw Universal Studios Home Video, Universal Pictures Animation and Visual Effects, and Universal Family & Home Entertainment Production, including Universal Cartoon Studios.

Under his leadership, Universal produced a remarkable slate of critically acclaimed films, including *Schindler's List*, *Shakespeare in Love*, *Apollo 13*, *Jurassic Park*, *Casino*, *Out of Sight*, *Field of Dreams*, *Twelve Monkeys*, *Do the Right Thing*, *Scent of a Woman*, *Born on the Fourth of July*, *Dazed and Confused*, *Midnight Run*, *American Pie* and *Gladiator*—securing Universal's place as one of Hollywood's most influential studios.

Prior to joining Universal, Silver served as Vice President and later Senior Vice President of Production at TriStar Pictures.

Silver's venture into producing extended to the small screen, where he served as executive producer on Netflix's first original limited series *Godless*—a seven-part cinematic event from filmmaker Scott Frank (*Queen's Gambit*, *Out of Sight*, *Get Shorty*). Nominated for 11 Primetime Emmy Awards, *Godless* won three, including Outstanding Supporting Actress and Actor for Merritt Wever and Jeff Daniels.

Through his own production company, Casey Silver Productions, he produced several notable films, including *The Highwaymen* starring Kevin Costner and Woody Harrelson, *Hidalgo* starring Viggo Mortensen, *Ladder 49* with Joaquin Phoenix and John Travolta, *Leatherheads* starring George Clooney and John Krasinski, and *The Forbidden Kingdom* starring Jet Li and Jackie Chan.

With his long-standing creative partnership with filmmaker Steven Soderbergh, Silver has developed and produced several projects that include *No Sudden Move* starring Don Cheadle and Benecio del Toro and *Full Circle* a limited series starring Zazie Beatz and Claire Danes, Timothy Olyphant and Jharrel Jerome,

which Silver served as executive producer. Additionally, Silver executive produced *Mosaic*, a transmedia project starring Sharon Stone directed by Soderbergh.

Their latest collaboration is the Soderbergh-directed feature film *Black Bag*, a sophisticated thriller set in the world of British intelligence and hosts an impressive cast that includes Cate Blanchett, Michael Fassbender, Rege-Jean Page, Naomie Harris, Marisa Abela, Tom Burke and Pierce Brosnan.

GREGORY JACOBS (Producer) is a Film and Television Producer, Writer and Director. His past films as a Producer or Exec Producer are "Magic Mike's Last Dance", "Dog", "Let Them All Talk", "The Laundromat", "Logan Lucky", "Edge of Tomorrow", "Behind The Candelabra", "Side Effects", "Magic Mike", "Contagion", "Haywire", "The Informant!", "Ocean's 12 & 13", "Che", "Solaris", "The Good German", "Bubble", "The Girlfriend Experience", "Full Frontal" and "Criminal" which he also co-wrote and directed. Other projects he directed include "Wind Chill", "Magic Mike XXL", and two Tom Papa Netflix comedy specials, "You're Doing Great" and "What a Day!"

Most recently, he was an Executive Producer on the Peacock limited series "Apples Never Fall." Other tv projects include: Executive Produced the Starz series "Now Apocalypse", HBO/Cinemax's "The Knick", and was Executive Producer, and a writer and director on the Apple TV Plus limited anthology series "Extrapolations." In addition, Co-Created and Executive Produced "Red Oaks" for Amazon Prime.

AJ RIACH (Co-Producer)

Bio forthcoming

COREY BAYES (Co-Producer) is an innovative filmmaker, editor and producer with over two decades of experience in the film industry. With his passion for visual storytelling and dedication to the craft, Bayes pushes boundaries in many areas of the editorial and production processes by leveraging new technologies and editing techniques, from inception to final edit. Bayes has a longstanding collaboration with visionary filmmaker Steven Soderbergh, and on their recent projects—*Let Them All Talk*, *No Sudden Move*, the series "Full Circle" and *KIMI*—he worked in the roles of associate editor and co-producer. On Soderbergh's latest feature, *Presence*, Bayes served as one of the film's executive producers along with his associate editor role.

Bayes also recently developed and released his feature directorial debut, *Bonnie Thunders: That Beautiful Moment*, paying tribute to the sport of roller derby. The film reflects Bayes' philosophy as a filmmaker: to tell stories that shed light on complex and underrepresented experiences.

Known for his technical expertise and creative ingenuity, Bayes has previously worked on such renowned features as *Contagion*, *Birdman or (The Unexpected Virtue of Ignorance)*, *Magic Mike*, *Magic Mike XXL*, *Magic Mike's Last Dance*, *Logan Lucky*, *Haywire*, *The Laundromat* and *The Informant!*, as well as the HBO movie "Behind the Candelabra," Cinemax series "The Knick" and HBO limited series "Mosaic."

Bayes' journey into filmmaking began at Grand Valley State University, where he earned his undergraduate degree. He later honed his artistic and technical skills at the Savannah College of Art and Design (SCAD), where he earned his master's degree and wrote, directed and edited his first film.

PHILIP MESSINA (Production Designer) marks his 12th film collaboration with Steven Soderbergh after *Out of Sight*, *Traffic*, *Erin Brockovich*, *Ocean's Eleven*, *Twelve* and *Thirteen*, *The Good German*, *Eros*, *Che: Part Two*, *Solaris* and *KIMI*. *Traffic* and *Erin Brockovich* were both nominated for Academy Awards for Best Picture and *Ocean's Eleven* was a nominee for the Art Directors Guild Award for Best Contemporary Film Design.

Other notable projects from Messina's career include Tom McCarthy's international thriller *Stillwater*, Curtis Hanson's Eminem biopic *8 Mile* and Darren Aronofsky's otherworldly *Mother!* Messina's design for the latter film earned him several nominations for Best Production Design. He also worked on Gary Ross' Civil War drama *Free State of Jones* and the blockbuster *The Hunger Games*. Messina went on to design three more films in *The Hunger Games* franchise including *Catching Fire* and *Mockingjay Parts 1* and 2, all with director Francis Lawrence. In 2014 Messina was nominated for a Saturn Award for his design on *Catching Fire*.

Messina's television projects include the near-future limited series "Extrapolations" for AppleTV+ (created by *Contagion* writer Scott Z. Burns) and the pilot episodes for both the Amazon sci-fi series "Tales From the Loop" and the cult favorite "Freaks and Geeks."

Messina's other design work includes the interactive environment for Alejandro González Iñárritu's groundbreaking VR experience *Carne Y Arena*. This project, which focuses on immigration conditions on our southern border, opened to critical acclaim at the 2017 Cannes Film Festival and went on to earn Iñárritu a Special Achievement Academy Award. The installation has appeared at the Prada Museum (Milan), the Los Angeles County Museum of Art (LACMA) and Centro Cultural Universitario Tlatelolco (Mexico City). Messina also recently completed concept design for a major component of Neom, the visionary mega-city planned in Saudi Arabia.

Born and raised in Lawrence, Massachusetts, Messina graduated from Cornell University with a professional degree in architecture and was awarded the Architecture College's highest honor for his undergraduate thesis. His initial foray into films was as a set designer on *Mermaids*, *School Ties* and *HouseSitter*, all of which were filmed in the Boston area. Relocating to Los Angeles, Messina art-directed the films *The Sixth Sense* for M. Night Shyamalan and *Out of Sight* for Steven Soderbergh, in their first collaboration.

Messina is married to set decorator and interior designer Kristen Toscano Messina, with whom he frequently collaborates. One such collaboration resulted in their son Luca. They currently reside in Venice Beach, California.

ELLEN MIROJNICK (Costume Designer) is a preeminent Hollywood costume designer whose passion for contemporary design has had an enduring impact on motion-picture style. Mirojnick's costume design exhibits a sophisticated, timeless approach to modern storytelling, yielding iconic characters that have become cultural references. She has been nominated twice for BAFTA and Emmy awards, winning the

Emmy for HBO's "Behind the Candelabra." Mirojnick has been nominated by her peers on multiple occasions for the Costume Designers Guild (CDG) Award, winning for "Behind the Candelabra," "The Knick" and *Maleficent: Mistress of Evil*.

Mirojnick recently added her first Academy Award nomination to her list of accolades as well as a third BAFTA nomination, both honoring her work on Christopher Nolan's Best Picture winner *Oppenheimer*. She also designed the new action-horror film *The Gorge*, directed by Scott Derrickson and starring Miles Teller and Anya Taylor-Joy.

The list of prominent filmmakers Mirojnick has designed for is extensive and includes such luminaries as Steven Soderbergh, Steven Spielberg, Tony and Ridley Scott, Kathryn Bigelow, J.J. Abrams and Angelina Jolie. In 2017 alone her designs varied between Soderbergh's *Logan Lucky*, Jolie's *First They Killed My Father* and Michael Gracey's opulent movie musical *The Greatest Showman*. Her collaboration with Soderbergh continued with *The Laundromat* in 2019 and *Let Them All Talk* in 2020. Later that year came the worldwide success of the Netflix series "Bridgerton" followed by a new musical reimagining of *Cinderella*, starring Camila Cabello and Billy Porter.

Mirojnick has creative roots that run deep. Born and raised in New York City, her early interests in fine art, photography and fashion led to studying at the prestigious High School of Music and Art. After graduation she further pursued her study of design at the School of Visual Arts and Parsons School of Design.

After Parsons Mirojnick entered the world of fashion, where her keen instincts quickly propelled her to become one of the most sought-after designers in the field. Her talent for creating youthful, au courant style reverberated throughout the industry. But it wasn't long before Mirojnick set her sights on Hollywood, beginning a career that has spanned three decades. In 1998 Mirojnick received a Saturn Award for her work on Paul Verhoeven's *Starship Troopers* and she won the Cutty Sark Menswear Award for her sartorial statement in Oliver Stone's *Wall Street*. In 2016 she was honored with the CDG's Career Achievement Award.

In 2010 Mirojnick collaborated with James Franco to create images that were included in "Visionaire 59: Fairytales." She also joined forces with artist Richard Phillips to create videos that were exhibited at the 2011 Venice Biennale. Thanks to this partnership, Mirojnick continues as an innovator at the crossroads of fashion, art and film.

Mirojnick has lectured at UCLA, the Lincoln Center Film Society, the Directors Guild of America (DGA) and the Academy of Motion Picture Arts and Sciences (AMPAS). She has been profiled in numerous international fashion publications and featured in the design book *Filmcraft*. Her work has been displayed in the "50 Designers/50 Films" exhibit at AMPAS, the Florence Biennale, FIDM's Annual Film and Television Exhibits and the "Hollywood Costume" exhibition, which originated at London's famed Victoria and Albert Museum.

DAVID HOLMES (Composer) is a Belfast-born DJ and producer. In his varied professional life, he has produced six of his own albums and over 30 film soundtracks. Holmes' band Unloved, a collaboration with Keefus Green and Jade Vincent, takes inspiration from classic Disney films, Raymond Scott, the

Shangri-Las, the BBC Radiophonic Workshop and Jack Nitzsche. Unloved has released four albums, which formed the soundtrack to all four seasons of the hit BBC America series “Killing Eve,” starring Sandra Oh and Jodie Comer. Holmes also scored the show’s full run, winning a 2019 BAFTA for his work.

Holmes’ successful partnership with director Steven Soderbergh was developed on the films *Out of Sight* and *Ocean’s Eleven*, and continuing through two *Ocean’s* sequels, *The Girlfriend Experience*, *Haywire*, *Logan Lucky*, *The Laundromat*, *No Sudden Move* and the HBO series “Mosaic.”

Most recently, Holmes scored Michael Winterbottom’s TV miniseries “This England” (2022), starring Kenneth Branagh as Boris Johnson, and the acclaimed BBC1 drama series “The Woman in the Wall.” On the film side he scored Winterbottom’s thriller *Shosanna*, the Italian heist film *Robbing Mussolini*, crime drama *Marlowe* and documentary *In the Shadow of Beirut*.

Early in his career Holmes created the acclaimed soundtrack for Winterbottom’s 2003 film *Code 46*, evoking a dystopian near-future world. In 2008 Holmes worked with Leo Abrahams to create the score for Steve McQueen’s *Hunger*, which won Best Score at the Irish Film and Television Awards. The following year he scored *Five Minutes of Heaven*, directed by Oliver Hirschbiegel. In 2012 Holmes’ Canderblinks Film company released *Good Vibrations*, the story of Terri Hooley, Belfast’s punk godfather, and the Good Vibrations Record Shop. It was nominated for a BAFTA and the soundtrack was Rough Trade’s 2013 Compilation of the Year.

Holmes scored all three seasons of the BBC series “The Fall,” starring Gillian Anderson and Jamie Dornan. His score was nominated for an RTS Craft & Design Award and won Best Score at the 2014 Irish Film and TV Awards. Next, Holmes scored the highly acclaimed film *’71*, an Ivor Novello Award winner for Best Score that was also BAFTA nominated and won a British Independent Film Award.

2015 saw Holmes make his directorial debut with the short film *I Am Here*. In 2016 he scored the BBC series “London Spy,” winning an Ivor Novello Award for Best Score. Holmes also scored the Canderblinks Film production *Ordinary Love*, starring Liam Neeson and Lesley Manville, which won Best Film at the 2020 Irish Film and TV Awards.

Holmes’ first solo record, *This Film’s Crap, Let’s Slash the Seats*, was released in 1995. It plugged into his most enduring and vital source of musical inspiration—cinema. 2000’s *Bow Down to the Exit Sign* was created as the soundtrack to a not-yet-made movie. 2008’s *The Holy Pictures* was nominated for the Irish Choice Music Prize. In 2021 and 2022 Holmes’ solo singles “Hope Is the Last Thing to Die” and “It’s Over, If We Run Out of Love,” both featuring vocalist Raven Violet, were A-listed at BBC6 Music. A new album featuring Violet, *Blind on a Galloping Horse*, was released to wide critical acclaim in 2023.

Holmes has produced albums for Noel Gallagher, Primal Scream, Manic Street Preachers, Jon Spencer Blues Explosion and the late Sinéad O’Connor. He has remixed the likes of Orbital, U2, Jarvis Cocker, Don Letts, Doves and Saint Etienne, amongst many others.

CARMEN CUBA (Casting Director) recently cast Zoë Kravitz’s *Blink Twice*, Audrey Diwan’s *Emmanuelle* and Ali Abbasi’s *The Apprentice*, the latter of which netted Cuba a BAFTA Award nomination for

Best Casting. Among other honors, she's been nominated for six Emmys for Outstanding Casting, winning one for HBO's "Behind the Candelabra" and another for Netflix's "Stranger Things."

Up next is Destin Daniel Cretton's limited series "Wonder Man," for Marvel/Disney +, Hulu's series "Amanda: A Coming of Age Horror," a Netflix series based on the Denzel Washington film *Man on Fire* and two as-yet-untitled series being produced by the Duffer Brothers.

Cuba's career began in 1999 with filmmaker Larry Clark (*Bully*) and led to a longstanding collaboration with Oscar-winning director Steven Soderbergh, for whom she cast everything from his experimental indie film *Bubble* to his upcoming feature *The Christophers*. Her work with Ridley Scott includes *The Martian*, *Alien: Covenant* and *All the Money in the World*. Cuba also cast Leos Carax's *Annette*, Lana Wachowski's *The Matrix Resurrections*, Jane Campion's *The Power of the Dog* and Jordan Peele's *Nope*.

For television Cuba has worked with luminaries such as Soderbergh, Luca Guadagnino, Alex Garland, Patty Jenkins and the Wachowski siblings. Cuba cast all seasons of "Stranger Things" for the Duffer Brothers, two Donald Glover projects ("Swarm" and "Mr. and Mrs. Smith") and Leslye Headland's "The Acolyte." Her other credits include highly acclaimed series from Tarell Alvin McCraney ("David Makes Man"), Tanya Saracho ("Vida"), Amy Seimetz ("The Girlfriend Experience"), Lena Waithe ("The Chi") and Andrew Haigh ("Looking").

CREDITS

Directed by
STEVEN SODERBERGH

Written by
DAVID KOEPP

Produced by
CASEY SILVER
GREGORY JACOBS

Executive Producer
DAVID KOEPP

Co-Producers
AJ RIACH
COREY BAYES

Director of Photography
PETER ANDREWS

Film Editor
MARY ANN BERNARD

Production Design
PHILIP MESSINA

Music
DAVID HOLMES

Costume Design
ELLEN MIROJNICK

Casting
CARMEN CUBA

a FOCUS FEATURES presentation

a CASEY SILVER production

CATE BLANCHETT MICHAEL FASSBENDER

TOM BURKE MARISA ABELA

REGÉ - JEAN PAGE NAOMIE HARRIS

with
KAE ALEXANDER
AMBIKA MOD
GUSTAF SKARSGÅRD

and
PIERCE BROSNAN

Unit Production Manager IAIN CANNING
First Assistant Director MARTIN KRAUKA
Key Second Assistant Director JULIJA MICKENAITE

CAST
In Order of Appearance

| | |
|--------------------|--------------------|
| George Woodhouse | MICHAEL FASSBENDER |
| Philip Meacham | GUSTAF SKARSGÅRD |
| Kathryn St. Jean | CATE BLANCHETT |
| Freddie Smalls | TOM BURKE |
| Clarissa Dubose | MARISA ABELA |
| Col James Stokes | REGÉ-JEAN PAGE |
| Dr Zoe Vaughan | NAOMIE HARRIS |
| Anna Ko | KAE ALEXANDER |
| Security Guard | MARTIN BASSINDALE |
| Arthur Stieglitz | PIERCE BROSNAN |
| Zoe's Receptionist | MEGAN KIMBER |
| Kathryn's Driver | PAUL BAILEY |
| The Major | BRUCE MACKINNON |
| Andrei Kulikov | ORLI SHUKA |
| Vadim Pavlichuk | DAN DOW |
| Analyst #1 | DANE JULER |
| Analyst #2 | REENA DUSILA |
| Angela Childs | AMBIKA MOD |
| Mr Green | ALEX MAGLIARO |

Stunt Coordinator LLOYD BASS
Precision Driver CHRIS POLLARD

Camera Operator / Steadicam DEREK WALKER, ACO

| | |
|---------------------------|------------------|
| A Camera First Assistant | GABRIEL HYMAN |
| A Camera Second Assistant | ANDY JONES, GBCT |
| B Camera First Assistant | SAM SMITH |
| B Camera Second Assistant | BENNETT CLARKE |

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|----------------|---------------|
| Central Loader | CLARE SEYMOUR |
| Camera Trainee | SARA HASSAN |
| Data Manager | KATE DRAZEK |

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|---|------------------|
| Production Sound Mixer | PAUL MUNRO, AMPS |
| Key First Assistant Sound / Boom Operator | ALEX BRYCE, AMPS |
| First Assistant Sound / Boom Operator | RONALD GRIMMER |
| Second Assistant Sound | ALEC TAYLOR |

Script Supervisor KELLY MARACIN KRIEG

Associate Producers CATE BLANCHETT
MICHAEL FASSBENDER

Production Supervisors SHEERIN KHOSROSHAHI-MIANDOAB
JIM PARKS

Production Coordinator STEVEN BALDWIN

Assistant Production Coordinators SUNNIVA BJORKESLETT
KAROLINA MAJKA

Production Secretary NNEKA OTIGBAH

Production Assistants THEA BLACK
JOE EVANS

Assistant to Mr Soderbergh CLAIRE KENNY
Assistant to Mr Koepp WILL REICHEL
Assistant to Mr Silver & Mr Jacobs ELENA QUEALLY
Assistant to Mr Riach RUI TING TAMMIE TEOH

Casting Associate LUCY AMOS
Casting Assistant ABHAYA SETHU

Dialect Coach JAMIE MATTHEWMAN
Trainer to Ms Abela GEORGE ASHWELL
Technical Advisor REID MITENBULER
Polygraph Technical Advisor MARC BESTER

Crowd Second Assistant Director STEPHANIE JOLLY
Floor Second Assistant Director GRANT BUTLER
Third Assistant Director LOUIS CLARK
Base Third Assistant Director LAURA BRIGGS

Set Production Assistants FINN ELLA
DECLAN JACOBS
STELLA JOPLING
MORGAN MIDDLETON

Cast Assistants LAURA CALLAHAN
MATTHEW SMITH

Cast Production Assistants RUBY TAYLOR
JEANNE ADELINE VELDHOEN

Crowd Production Assistant MARIA DE FERRY

Financial Controller GEMMA KENT

| | |
|--|--|
| Production Accountants | SAM KENT POLLYANNA GILL |
| First Assistant Accountant | JESSICA HALLADEY |
| Payroll Supervisor | DIANE HARVIE |
| Accounts Payable Supervisor | JEROME BEDNALL |
| Lead Payroll Accountant | PAUL RAKE |
| Payroll Accountant | FRASER HARVIE |
| Accounts Payable Assistant Accountants | CESAR TEIXEIRA CHARLIE LARCOMBE-FROUDE |
| Assistant Accountant | DREW BARBIER |
| Accounts Payable Accounts Assistant | DAISY FIELDING |
| Assistant Payroll Accountant | EMMA COTTRELL |
| Accounts Payable Clerk | SHURAJ VEKARIA |
| Supervising Art Director | ADAM SQUIRES |
| Art Directors | MATT FRANCIS LAURA MICKIEWICZ MARCO ANTON RESTIVO |
| Standby Art Director | LAURA NG |
| Assistant Art Directors | JAMIE BURROWS MARCUS LEVERS-GEORGE EDDIE SMITH TAYLOR |
| Art Department Coordinator | KAREN WORLEY |
| Lead Model Maker | ROBERT BEAN |
| Model Maker | LUCY HELENA SIERRA |
| Draughtspeople | OLAVO ABRANTES HANNAH FOULKES THOMAS R. GOODE GARETH PALETHORPE |
| Junior Draughtsperson | RAVNEEK BAHT |
| Art Department Assistants | SHIVANI BHAWNANI MAX JOSEPH COLLINS |
| Set Decorator | ANNA LYNCH-ROBINSON |
| Production Buyer | KRISTY MITCHELL-PARNHAM |
| Set Decorator Buyer | MOLLIE WALKER |
| Lead Assistant Set Decorator | JAMES HENDY |
| Assistant Set Decorators | LAUREL CHICK LIBBY UPPINGTON FELICITY ANNE WETHERELL |

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|--------------------------------|-------------------|
| Junior Assistant Set Decorator | ESME PLUMB |
| Set Decorator Assistant | GEORGE GILLIES |
| Set Decorator Art Director | MEG JONES |
| Set Decorator Draughtsperson | SARAH ALICE JONES |
| Product Placement Advisor | LEAH BEARDMORE |
| Researcher | EMILY LUTYENS |
| Set Decorator Runner | LUCY WATKINS |
| Home Economist | JAMES HAYWARD |
| Florist | AMANDA WILLGRAVE |

Property Master TERRY WOOD

| | |
|------------------------------------|--------------------|
| Assistant Property Master | JASON HOPPERTON |
| Supervising Property Storeman | LEIGH BRYANT |
| Assistant Property Storeman | FINLEY ROSE-DAVIES |
| Action Property Supervisor | DAN CRAWSHAW |
| Supervising Dressing Property Hand | STEPHEN DOYLE |
| Supervising Standby Propman | MARK VENN-McNEIL |
| Property Standby | JORDAN VENN-McNEIL |
| Standby Property Trainee | CARA VENN-McNEIL |
| Property Coordinator | CHLOE WARREN |
| Chargehand Dressing Property Hands | WILL BOTTON |
| | DAVE SIMPSON |

Dressing Property Hands

| | |
|---------------|--|
| JEVON EDWARDS | |
| JAMES HODGES | |
| SAMUEL HUSSEY | |
| CHRISTOPHER | |
| WEBB | |
| TOMMY WOOD | |

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| BARRY FAKE | |
| JOEY HODGES | |
| LOUIS MANNING | |
| WILLIAM WEBB | |

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| CONOR GREEN | |
| CHRIS HOLLOWAY | |
| CONNER SMART | |
| TERRY WOOD, JNR | |

HOD Property Maker CRAIG NARRAMORE

Supervising Property Maker SANDER ELLERS

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|------------------------|---------------|
| Senior Property Makers | AARON HARVEY |
| | JAMIE KNIGHT |
| | SAM NICHOLSON |

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| Property Maker | CHARLIE BEACH |
| Chargehand Property Painter | GARY RYAN |
| Property Painter | DORDI MOEN |

| | |
|---|---|
| Costume Supervisor | SANAZ MISSAGHIAN |
| Assistant Costume Designer | JESS WILLCOCK-STOW |
| Costume Buyers | CAROLINE BRETT LANA MAY POWELL BETH WOOTTON |
| Costume Coordinator | LILY BEVAN |
| Crowd Supervisor | CARLA MURTAGH |
| Principal Truck Supervisor | SARAH BREST |
| Personal Dresser to Mr Fassbender | BRUNO DE SANTA |
| Principal Dresser to Ms Blanchett | JESS PHILLIPS |
| Principal Standby | TERRY ARCHER |
| Principal Junior Standby | ELEANOR WILCOCK |
| Crowd Fitter / Standbys | HETTY BOYD-WALLIS KATE COX |
| Breakdown Artist | HELEN BARRON |
| Cutter | PHILIP MAUGER |
| Costume Maker | DANUTA BANASZEWSKA |
| Gangsman / Driver | ARRON GLOVER |
| Junior Gangsman | BILLY COOKE |
| Costume Trainee | PAULL MAURER |
| Hair & Make-up Designer | FRANCES HOUNSOM |
| Hair & Make-up Supervisor | AMY CARTER MASON |
| Hair & Make-up Artists | VICTORIA BEYNON SOFI KEENAN |
| Hair & Make-up Juniors | REBECCA MICALLEF FLORENCE MITCHELL |
| Crowd Hair & Make-up Supervisor | CARLY SIMMONS |
| Personal Make-up Artist to Ms Blanchett | AURORA BERGERE |
| Personal Hair Stylist to Ms Blanchett | RICK FINDLATER |
| Personal Hair & Make-up Artist to Ms Harris | SARAH JANE WAI O'FLYNN |
| Prosthetics Designer | MARK COULIER |
| Personal Wig Maker to Ms Blanchett | MARTIAL CORNEVILLE |
| Key Grip | GREG MURRAY |
| Best Boy Grip | JOSHUA MORGAN-GREEN |
| B Camera Grip | OSIAN KINGSTON |

| | |
|------------------------|------------------|
| Grip Junior | KARIM AL-SHAMIRI |
| Standby Carpenter | DAVID GREEN |
| Standby Rigger | JEROME ROSLING |
| Office Best Boy | STEFAN MITCHELL |
| Floor Best Boy | LEE McFADDEN |
| Shooting Desk Operator | CANDY JACKSON |
| Data Technician | OWEN VARLEY |
| Shooting Electricians | SAM BAKER |
| | JOSHUA LEONARD |
| | JACK SHORT |

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|--------------------------------|--------------------|
| Gaffer | MICHAEL McDERMOTT |
| Standby Electrical Rigger | MATT BREWER |
| Standby Practical Electrician | OLIVER SPRAGUE |
| Genny Operator | AKEEL FLEARY |
| Electrical Trainee | MILES GREENOUGH |
| Rigging Gaffer | CHARLIE PADDOCK |
| Rigging Electrical Best Boy | JOHN ANTILL |
| Rigging Desk Operator | HUDSON DALY |
| Rigging Data Tech | JOSS GARNET-LAWSON |
| Chargehand Rigging Electrician | BOBBY HANKINS |
| Rigging Electricians | |

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| TEDDY BARTRAM | GEORGE FOX |
| CARL McGILLIVRAY | JAY STEVENS |

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| HOD Electrical Rigger | FRANCIS KING |
| Electrical Rigging Supervisor | LUKE BULL |
| Chargehand Electrical Rigger | NICK CURRY |
| Electrical Riggers | SAM CASHMAN |
| | JON SEXTON |

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|---------------------------------|----------------|
| HOD Practical Electrician | SCOTT CLOONEY |
| Practical Electrical Supervisor | KIERAN DUFF |
| Practical Electricians | LEA BUTLER |
| | JAMIE WHICKMAN |

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|------------------------------------|-----------------|
| Construction Manager | |
| Assistant Construction Manager | RAY BARRETT |
| Construction Coordinator | STEVE COOK |
| Assistant Construction Coordinator | |
| Construction Buyer | SARAH HUNT |
| Risk Assessment Manager | SHANNON LUMBARD |
| | NICK DAVEY |
| | SERENA SMITH |

| | | | |
|---|---|---|--|
| HOD Carpenter | TERRY LAW | | |
| Supervising Carpenters | LEE GOOCH PETER SQUIRES | | |
| Chargehand Carpenters | ROSS DAVIS PAUL MORRIS JAMIE TODD | | |
| Carpenters | | | |
| JOE BARNES IAN CHIDGEY LIAM HARWOOD ANDREW PATTEN DAVE STANFORD | ROSS BRUNGER SAMUEL GILHAM DEAN KELLY JOHN PURCELL LUKE TALBOT-VAUX | ARCHIE CARTER KURT GOOCH LIAM MOORE PETER SMITH MICHAEL WAYGOOD | CALLUM CHERRY MARK GOVER JAY PALMER KARL SQUIRES MARTIN WILLIAMS |
| Fourth Year Apprentice Carpenter ARCHIE MORRIS | | | |

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|----------------------|--|
| HOD Painter | ALAN GOOCH |
| Supervising Painters | LARRY GOOCH LIAM GOOCH TONY OSMOND |
| Painters | DAVID CLAYTON TERRY DENNEHY LEE EDWARDS AARON GOOCH GEORGE GOOD FABIAN NIELI JACK O'MALLEY BILL PULLINGER HARRY THEOBALD |

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| Painter's Labourers | PAUL LEGATE ALFIE SMITH |
| HOD Plasterer | SEAN HIGGINS |
| Supervising Plasterer | CHRIS CUBBERLEY-GOMIS |
| Plasterers | MATT BARRETT BILL COLLINGS JOSHUA COOK OLIVER HIGGINS SAM SANDERSON |
| Plasterer's Labourers | CAMERON FARMER WILLIAM HIGGINS |

HOD Engineer IAN COPHAM
Engineers JAMIE BATES
WILLAN DA SILVA
PAUL THOMAS
HOD Rigger DARREN RASHBROOK
Supervising Rigger LEE PRICE
Riggers MIKE COOPER
CRAIG O'SHEA
DAVE PETERS
DAVE WORSLEY
Rigger's Labourer STUART SAUNDERS
Sculptor MOLLY BARRETT

HOD Stagehand CHRIS HEDGES

Stagehands

JACK ANDREWS JASON BARNETT
JOE CONNOR TYLER COSTEN
ROBERT DENNEY BRIAN GOOCH
RIKKI MARTIN TONY WYNICK

Chargehand Maintenance Electrician MARTIN SMITH
Chargehand Construction Driver NICK ELY
Construction Runaround Driver BRIAN JOHNSON

Location Manager EMILY WRIGHT
Assistant Location Managers CRISTINA ARCAY
JESSICA NOSAL
LAURA STOKES
Location Coordinator MARTHA GALLAGHER
Unit Manager SHYLAR BREDEWOLD
Assistant Unit Manager JAMES GALVIN
Location Assistants ROBBIE AMBLER
JESSICA BEVAN
EDWARD MARSHALL
ABEER RODRIQUEZ-THOMAS
Studio Manager DUNCAN E. NEWLAND
Assistant Studio Manager BEN ORR

| | |
|------------------------------------|--|
| Lead Graphics Designer | DAN BURKE |
| Graphics Designers | ANNABEL GIBB ANTHONY NOBLE |
| Graphics Assistant | PHILIPPA ALLEN |
| Playback & Graphics | COMPUHIRE |
| Motion Graphics Supervisor | SAM JONES |
| Motion Graphics Creative Executive | GORDON SPURS |
| Motion Graphics Artists | STEVEN BUSSEY RICCARDO GAMBI IAN SARGENT MATTHEW TSANG |
| Playback Technicians | JAKE BOLGER SAM GREENHILL WILL NASH |
| LED Displays & Playback Services | VSS |
| HOD Video, LED Displays | NIC MAAG |
| Technical Lead, LED Displays | MIKE BROWN |
| Playback Engineer, LED Displays | JACK BANKS |
| SFX Supervisor | HAYLEY WILLIAMS |
| SFX Prep Supervisor | ALEX FREEMAN |
| SFX Floor Supervisor | DAVID WATSON |
| SFX Health and Safety Advisor | JOE HALFORD |
| SFX Buyer | CHRIS HUTTON |
| SFX Assistant Buyer | SUE HUTTON |
| SFX Coordinator | SARAH PEARCE |
| Lead Senior Technicians | MATT ASKEY RUPERT MORENCY KEITH SHANNON |
| SFX Senior Technicians | STEVE ONIONS ALISTAIR POULTER CHARLIE STOBART ASHLEY YALLOP |
| SFX Technicians | MARIE DUBOSCQ |
| SFX Assistant Technicians | THOMAS ROBERTS HARRY CHAMBERS SEBASTIAN COURTNEY-WALKER PETER SMITH |

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|--|---|
| SFX Trainee Technicians | SOPHIE BAKER AARON GODLEMAN |
| SFX Driver | BILLY GLOVER |
| Unit Publicist Stills Photographer | HEIDI FALCONER CLAUDETTE BARIUS |
| Behind the Scenes Producer Behind the Scenes Camera Operator | JOBY STEPHENS DUNCAN ROE |
| Transportation Captain | SEAN McKIERNAN |
| Transportation Coordinator | RACHEL LYDIATE |
| Unit Drivers | EDDIE CAIN GREG CARTER JAMES GUNN BRIAN KELLY SAULIUS REMESKEVICIUS |
| Health & Safety Manager | GRAEME DOUGLAS |
| Key Nurse Construction Medics | KAREN FAYERTY RACHEL BUCKNOR SARAH VAN DOORN |
| Facilities HOD Facilities Facilities Crew | TRANSLUX LISA JARVIS GRANT MACIVER MILLIE SCOTT-WILLIAMS |
| Project Driver HOD Technical Vehicles | MARIAN PUSCASU LIAM KINEHAN |
| Facilities Technical Drivers | ADANS ARCE WAYNE GODDARD CONOR KINEHAN |
| Extras Casting | TWO 10 CASTING |
| Marine Services Diving & Marine Coordinator Diving & Marine Assistant Coordinator Project Manager | DIVING SERVICES LTD. DAVE SHAW LISA BIRCH JOSH TUERSLEY |
| Underwater Director of Photography Underwater Camera Operator Underwater Camera First Assistant | MARK SILK AMY SILK JOE WRIGHT |

Underwater Camera Second Assistants MICHAEL HOAD
LINA RASMUSSEN

Underwater Assistant SIMON ANDREWS
Underwater Housing Technicians MARTIN DOBINSON
JACK STEVENSON

Armoury BAPTY (2000) LTD.
Armourer BEN ROTHWELL

Drone Services XM2 LTD.
Operations Manager EMMA STOKES
Drone Pilot JAN URBANSKI
Drone Camera Operator JIM SWANSON
Drone Technician NIC BATTEN

Picture Vehicle Services PICTURE VEHICLES LTD.
Picture Vehicles Supervisors NICO FERRARI
NICK MURRAY

Picture Vehicles Floor Supervisor TIM PHILLIPS
Picture Vehicles Coordinator LILY GWYNNE-THOMAS

Cast Security RODDY BAITON
CHRIS SMITH

Greens GREENS TEAM LTD.
HOD Greens PETER HOOPER
Greens Supervisor ROBERTO OLIVERI
Greens Coordinator KRISTINA O'REILLY
Lead Greens Standby EWAN COLINESE
Greens Standby CAMERON CLARK

Catering RED CHUTNEY LTD.

Sustainability SUSTAINABLE FILM LTD.
Sustainability Consultants JIMMY KEEPING
AMELIA PRICE

Sustainability Coordinator BECKI NASH
Sustainability Assistant KASANDRA OTTO

ZURICH UNIT

Unit Production Manager ARABELLA GILBERT
Hugofilm Features Producer CHRISTOF NERACHER
Production Coordinator FRANZISKA ARNOLD
Assistant Production Coordinator FABIENNE ERZINGER

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|-----------------------------------|---|
| Accountant | BRIGITTE ZIMMERMANN |
| Standby Art Director | CHRISTINE HEIMGARTNER |
| Prop Buyer | FRANZISKA KUMMER |
| Standby Construction | GALLUS WALDVOGEL |
| Picture Vehicle Coordinator | PATRIK STRUB |
| Hero Taxi Driver | LEILA HERO |
| Crowd Third Assistant Director | DANA GRÜNENFELDER |
| Crowd Production Assistants | KATHERINE HUBER SABINA MÜLLER |
| Set Production Assistants | LUCCA KOHN CÉCILE SCHÜPBACH |
| Camera Trainee | SORAYA JIMENEZ DI FAZIO |
| Extras Casting Coordinator | CHRISTIAN CASPER |
| Costume Supervisor | SARA BOSSHARD |
| Principal Costume Standby | DANIELA GLARNER |
| Costume Standbys | CHERYL GSCHWIND VIOLA KUNZMANN RUZICA RAJCIC |
| Junior Costume Standbys | ALINE SCHAAD ANINA STEINER |
| Seamstress | ANOUK WIDMER |
| Key Grip | GRÉGOIRE TOMAT |
| Grip Assistant | NINO BURKART |
| Best Boy Electrical | NOAH FURRER |
| Electricians | NICO CAVEGN ROLF RIEDWYL CHRISTOF SCHÖNHOLZER |
| Crowd Hair & Make-up Artists | DANA HESSE TANJA MARIA KOLLER |
| Location Manager (Münsterhof) | JULIAN UNDERWOOD |
| Location Manager (Zurich Airport) | MICHÉL KÖBL |
| Unit Manager | KILIAN LILIENFELD |
| Drone Services | BIRDVIEW PICTURES |
| Drone Operator | RICARDO PERRET |
| Drone Camera Operator | NEILS EPTING |

Production Service Company, Switzerland
Film Commission
Light & Grip Equipment Rental
Picture Taxis
Security

HUGOFILM FEATURES GMBH
FILM COMMISSION ZURICH
LEUCHTTURM FILMBELEUCHTUNG AG
AIRPORT TAXI ZÜRICH KLOTEN AG
SWISS SECURITY GROUP GMBH

POST-PRODUCTION

Post Production Supervisor EMMA ZEE

First Assistant Editor LARA CHANNON
Second Assistant Editor PATRICE QUADRUCCI

Supervising Sound Editors JAMES HARRISON
BECKI PONTING

Sound Effects Editor ARTHUR GRALEY
Foley Editor DAWN GOUGH
Assistant Sound Editor VICKY FREUND

Foley Services TWICKENHAM FILM STUDIOS

Foley Artists OLI FERRIS
SUE HARDING

Foley Mixer ADAM MENDEZ

ADR Group Coordinator PHOEBE SCHOFIELD
SYNC OR SWIM

ADR Services GOLDCREST

Cutting Continuity THE SCRIPT SISTERS

Dailies FOTOKEM NEXTLAB

Mixing Services ABBEY ROAD STUDIOS

Re-Recording Mixers
Senior Mix Technician
Mix Technicians

CHRIS BURDON
JAMES HARRISON

KOBI QUIST
HANNES WANNERBERGER
JACK CHEETHAM

Head of Technical SIMON CAMPBELL
Head of Studios

Senior Bookings Manager FIONA GILLOTT
JOANNE CHANGER

Picture Services MOLINARE

| | |
|----------------------------------|------------------|
| Colourist | CARL THOMPSON |
| Digital Intermediate Coordinator | OLIVE CURRAN |
| Post Production Manager | CHARLOTTE BARNES |
| Post Production Consultant | JAMES DOYLE |
| Head of Sales | JACK LOUGHLIN |
| Head of Post Production | TOM WOODALL |

Visual Effects CRAFTY APES

| | |
|----------------------------|--|
| Visual Effects Supervisor | JASPER KIDD |
| Visual Effects Producer | MATT KNIGHT |
| Compositing Supervisor | SAEED FARIDZADEH |
| Visual Effects Coordinator | JULIAN BRODERSOHN-MARISCAL |
| Lead Compositor | JARNAIL BHACHU |
| Compositors | EVA CHIOCHETTI MITCH CREASE LINDSEY LO PRESTI IOANA STAICULESCU |

Head of Editorial JACK RUNYON
Executive Visual Effects Producer GRACIE EDSKER

LiDAR Scanning Services CLEAR ANGLE STUDIOS

Legal Services WIGGIN LLP

| | |
|------------------|--------------------|
| Production Legal | ALEXANDER LEA |
| | JO TANSEWELL |
| | CHARLENE McQUILLAN |

| | |
|------------------------|---------------------------|
| Clearances | CLEARLY NOVA LTD. |
| Clearances Supervisors | JO STEDALL ROO LAIDLAW |

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| Completion Guarantor | FILM FINANCES NEIL CALDER LUCIE GRAVES HUNTER RODRIGUEZ |
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United States Payroll Services GREENSLATE

PAUL COSENTINO
KELLY DEL ROSARIO

Insurance TYSERS INSURANCE BROKERS LTD.
 PAUL HILLIER
 DAVE PASSWAY
Auditors SAFFERY

MUSIC

Recorded & Arranged at DREAM DRAMA

| | |
|-------------------------------|------------------|
| Drums & Percussion | JAY BELLEROSE |
| Percussion | DAVEY CHEDWIDDEN |
| Electric Bass | ALFREDO ORTIZ |
| Electric Piano & Synthesizers | SAM DIXON |
| Upright Bass | BRIAN IRVINE |
| Mixed by | DAVID PILTCH |
| Recording Engineer | MICHAEL HARRIS |
| Music Supervisor | MAGGIE RODFORD |
| Assistant Music Supervisor | KATIE HEALY |

POLYRHYTHMIC
Performed by Phil
Kieran & Thomas
Tettey Annang
Written by Phil Kieran
Licensed by Phil Kieran
Recordings

SWEET SADNESS
Performed by Gabin
Written by Massimo
Bottini & Filippo Clary
Licensed by RNC Music
S.r.l.

UP THE JUNCTION
Performed by Squeeze
Written by Christopher Difford & Glen
Tilbrook
Licensed by Universal Music Operations Ltd.
Courtesy of EMI

EASY LOVERS
Performed by Piero Piccioni
Written by Piero Piccioni (S.I.A.E.)
Licensed by Camille 3000

COMPARED TO WHAT
Performed by Roberta Flack
Written by Eugene McDaniels
Licensed courtesy of Warner
Music UK Ltd.

TO LOVE
Performed by Suki
Waterhouse
Written by Natalie Findlay,
Jules Apollinaire & Alice Suki
Waterhouse
Licensed by Sub Pop Records

NON TI FIDAR, O MISERA (LIVE IN LONDON / 1996)
Performed by Sir Georg Solti, London Philharmonic Orchestra, Renée Fleming, Ann Murray, Herbert
Lippert, Bryn Terfel
Written by Wolfgang Amadeus Mozart & Lorenzo Da Ponte
Licensed by Universal Music Operations Ltd. Courtesy of Decca Records

Soundtrack on BACK LOT MUSIC

SPECIAL THANKS

DJ VIKARIOUS
LISA FIRETTO & JAMES RIDER
BRUCE WEBER & LITTLE BEAR FILMS
CHLOÉ
DUNHILL
GAGGENAU
HOTEL STORCHEN
SWISS INTERNATIONAL AIR LINES AG
ZURICH AIRPORT

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Imagery NASA

Zurich Satellite Imagery EUROPEAN SPACE IMAGING
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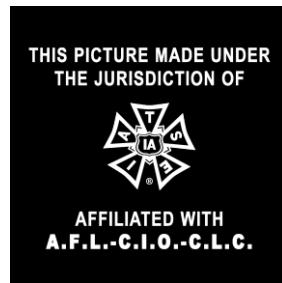
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FILMED ON LOCATION IN ZURICH AND LONDON
MADE AT PINEWOOD STUDIOS, LONDON

**hugof
featur**

**FIM
COMMISSION
ZURICH**





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