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# Tinker, Tailor, Soldier, Spy

Production Notes

Runtime: 127'

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# Tinker, Tailor, Soldier, Spy

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# Tinker, Tailor, Soldier, Spy

## Synopsis

**Tinker, Tailor, Soldier, Spy** is the long-awaited feature film version of John le Carré's classic bestselling novel. The thriller is directed by Tomas Alfredson (*Let the Right One In*). The screenplay adaptation is by the writing team of Bridget O'Connor & Peter Straughan.

The time is 1973. The Cold War of the mid-20<sup>th</sup> Century continues to damage international relations. Britain's Secret Intelligence Service (SIS), a.k.a. MI6 and code-named the Circus, is striving to keep pace with other countries' espionage efforts and to keep the U.K. secure. The head of the Circus, known as Control (John Hurt), personally sends dedicated operative Jim Prideaux (Mark Strong) into Hungary. But Jim's mission goes bloodily awry, and Control is forced out of the Circus – as is his top lieutenant, George Smiley (Gary Oldman), a career spy with razor-sharp senses.

Estranged from his absent wife Ann, Smiley is soon called in to see undersecretary Oliver Lacon (Simon McBurney); he is to be rehired in secret at the government's behest, as there is a gnawing fear that the Circus has long been compromised by a double agent, or mole, working for the Soviets and jeopardizing England. Supported by younger agent Peter Guillam (Benedict Cumberbatch), Smiley parses Circus activities past and present. In trying to track and identify the mole, Smiley is haunted by his decades-earlier interaction with the shadowy Russian spy master Karla.

The mole's trail remains cold until maverick field agent Ricki Tarr (Tom Hardy) unexpectedly contacts Lacon. While undercover in Turkey, Ricki has fallen for a betrayed married woman, Irina (Svetlana Khodchenkova), who claims to possess crucial intelligence. Separately, Smiley learns that Control narrowed down the list of mole suspects to five men. They are the ambitious Percy Alleline (Toby Jones), whom he had code-named Tinker; suavely confident Bill Haydon (Colin Firth), dubbed Tailor; stalwart Roy Bland (Ciarán Hinds), called Soldier; officious Toby Esterhase (David Dencik), dubbed Poor Man; and – Smiley himself.

Even before the startling truth is revealed, the emotional and physical tolls on the players enmeshed in the deadly international spy game will escalate...

A StudioCanal presentation of a Karla Films, Paradis Films, Kinowelt Filmproduktion co-production with the participation of Canal+ and CineCinema. A Working Title production. Gary Oldman. **Tinker, Tailor, Soldier, Spy**. Kathy Burke, Benedict Cumberbatch, David Dencik, Colin Firth, Stephen Graham, Tom Hardy, Ciarán Hinds, John Hurt, Toby Jones, Svetlana Khodchenkova, Simon McBurney, Mark Strong. Casting by Jina Jay. Music by Alberto Igelesias. Editor, Dino Jonsäter, SFK. Costume Designer, Jacqueline Durran. Production Designer, Maria Djurkovic. Director of Photography, Hoyte van Hoytema, F.S.F., N.S.C. Co-Producer, Alexandra Ferguson. Executive Producers, Debra Hayward, Liza Chasin, Olivier Courson, Ron Halpern. Executive Producers, John le Carré, Peter Morgan, Douglas Urbanski. Based on the Novel by John le Carré. Screenplay by Bridget O'Connor & Peter Straughan. Produced by Tim Bevan, Eric Fellner, Robyn Slovo. Directed by Tomas Alfredson.

# Tinker, Tailor, Soldier, Spy

## David Cornwell's statement on Tomas Alfredson's *Tinker Tailor*

### *Soldier Spy*

I approached the prospect of a feature film of *Tinker Tailor Soldier Spy* with the same misgivings that would have afflicted anyone else who had loved the television series of thirty-two years ago.

George Smiley was Alec Guinness. Alec was George: period. How could another actor equal let alone surpass him?

And how could any movie director, even one as distinguished as Tomas Alfredson, tell the same intricate story in a couple of hours?

The television series had needed seven episodes. And slice it how you will, television drama is still radio with pictures, whereas feature film these days barely talks at all.

My anxieties were misplaced. Alfredson has delivered a film that for me works superbly, and takes me back into byways of the novel and its characters that the series of thirty-two years ago didn't enter.

Gary Oldman's Smiley pays full honour to the genius of Guinness. He evokes the same solitude, inwardness, pain and intelligence that his predecessor brought to the part - even the same elegance.

But Oldman's Smiley, from the moment he appears, is a man waiting patiently to explode. The danger, the pressed-down fury and the humanity that almost doesn't manage to keep its head above the parapet of despair, are Oldman's own. If I were to meet the Smiley of Alec Guinness on a dark night, my instinct would be to go to his protection. If I met Oldman's, I think I just might make a run for it.

The film, through my very personal prism, is a triumph. And if people write to me and say, 'How could you let this happen to poor Alec Guinness,' I shall reply that, if 'poor Alec' had witnessed Oldman's performance, he would have been the first to give it a standing ovation.

It's not the film of the book. It's the film of the film, and to my eye a work of art in its own right. I'm very proud to have provided Alfredson with the material, but what he made of it is wonderfully his own.

John le Carré, July 23<sup>rd</sup> 2011

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# Tinker, Tailor, Soldier, Spy

## Director's Statement

When I first met John le Carré, he was very clear about his wishes regarding the film version of his novel Tinker Tailor Soldier Spy; “Please don’t shoot the book or remake the TV miniseries. They already exist. I’m not going to interfere, but you can call me any time if there is anything you wonder about.”

I think we have obeyed him to the letter.

Of course, you cannot encompass every detail in a book of 349 pages at the movies. But you can take themes and strands and moments, and try to describe what you see.

With **Tinker Tailor, Soldier, Spy**, I think we’ve made a film about loyalty and ideals, values that are extremely relevant – perhaps mostly because they are so rare these days?

-- Tomas Alfredson  
August 2011

# Tinker, Tailor, Soldier, Spy

## About the Production

### OUT OF THE PAST

Few writers comprehend the world of espionage as well as John le Carré, the author of over 20 novels. This comes from experience; he is a former member of Britain's MI5 and MI6, and he worked undercover at the height of the Cold War in the mid-20<sup>th</sup> Century, which infused his work with an unrivalled credibility.

George Smiley is his most famous character; introduced in 1961 with the publication of the author's first novel, Call for the Dead, the quiet spy would return in some of le Carré's most famous works. Among them was what is often regarded as his finest book, Tinker Tailor Soldier Spy, published in 1974 and acclaimed as a masterpiece of espionage fiction.

The shadow of Smiley, and the shadow world that he lived and worked in, have long loomed large over others' explorations of the business of espionage. The Berlin Wall ultimately fell, and the Cold War ultimately thawed; in the two decades since, storytellers have endeavored to revisit the years of paranoia and tension with fresh, objective perspectives.

So it was that when screenwriter Peter Morgan suggested a potential film adaptation of Tinker Tailor Soldier Spy, Tim Bevan, co-chair of Working Title Films, one of the world's leading film production companies, felt that – to quote Smiley – “now is the time.”

Bevan explains, “20 years on from the Berlin Wall coming down, it's a very different world, and I felt that doing a film about the Cold War with the benefit of hindsight would be quite an interesting idea, particularly when I saw [the Oscar-winning foreign film] *The Lives of Others*. I thought, why not make an English-language thriller on the topic, entailing who the enemy was then, and what the context was.

“Once Peter mentioned the book, I well remembered it as John le Carré's seminal work and the definitive Cold War story. So I approached him personally.”

The author took to the idea. “He was quite enthused,” notes Bevan, who promptly began prepping the feature with his Working Title co-chair Eric Fellner and then recruited producer Robyn Slovo, who had teamed with company before. “The book had been very successfully adapted for television [as a 1979 U.K. miniseries] with Sir Alec Guinness playing Smiley. That was a highly esteemed production, and it was therefore

quite brave of le Carré to give us his blessing. It had been a long time since the miniseries, and we were setting out to make it for a contemporary audience.

“I also think he realized that he could open himself up to a whole new audience – certainly, a younger one. The appreciation and acknowledgment of his work is increasing.”

Le Carré remarks, “I make my living and my reputation out of writing books – that’s where my heart is. But the vast majority of the public doesn’t read. Therefore, if they have access to the story through another medium, I’m delighted. If it inspires them to go and get the book, I’m doubly delighted.

“It’s a huge thrill to get together with very creative people and watch from the outside as they work in a different medium.”

Working Title has long worked with authors, “treating them with an enormous amount of respect,” reminds Bevan. “We’ve adapted a number of books into movies over the years.”

When le Carré accepted Working Title’s proposal, he insisted that the filmmakers should not remain slavishly loyal to the book. Bevan remembers, “He said he wanted us to make it as a period movie, but that we must reinterpret it.”

Le Carré reflects, “With Alec Guinness and a wonderful crowd of British treasures from the National Theatre, the television version was made, in a curious way, as a love story to a fading British establishment. It was done with great nostalgia; even the smallest, nastiest characters, were in some way huggable.

“The **Tinker, Tailor, Soldier, Spy** that has now been made today is without sentiment, sexier, grittier, and crueller; it had to be.”

The author adds that he believes that people continue to relate to the story because it is “not so far from corporate life, from the ordinary world. At the time of writing the novel, I thought that there was a universality that I could exploit. The book definitely resonated with the public; people wanted to see their lives in terms of conspiracy, and that remains central to the relationship between man and the institutions he creates.

“I wanted to make a secret world accessible; these are still ordinary people going about their personal and professional lives.”

The narrative centers on Smiley; fresh from his unwanted retirement, he uses all his accrued skills and knowledge to unearth a Russian

mole who has burrowed deep within MI6, the British Secret Intelligence Service establishment known in the story as the Circus.

“The story, at its core, is a whodunit,” says Bevan. “Who is the double agent? But that core spirals into helixes, and the story moves through a couple of different periods of time. Make it too simple, and you under-represent the story’s complexities. But make it too complicated, and you distance everybody. It’s been a real balancing act.

“What’s as relevant now as it was thirty-odd years ago, and will be in a hundred years’ time, is how people betray one another’s trust.”

Le Carré offers, “For me, this secret world was also a metaphor for the larger world in which we all live; we deceive one another, we deceive ourselves, we make up little stories, and we act life rather than live it.”

Slovo adds, “With its themes of deceit and betrayal, and honesty and dishonesty, this is a story about people looking into other people’s lives – while not being honest about their own lives. I feel that it’s a universal story.”

## **SPY MASTERS**

While considering directors for the movie, Tim Bevan fielded a phone call from Tomas Alfredson, the Swedish filmmaker who had caught the world film community’s attention with his striking and empathetic feature *Let the Right One In*. Alfredson had heard that Working Title would be making **Tinker, Tailor, Soldier, Spy**, and so he initiated contact. A meeting was arranged. Bevan remembers, “I was expecting some trendy young Swede to come through the door. But this very big man, about my age, came in and he was quite quiet.

“I asked for his take on the material. He said, ‘Well, I think that all of the musclebound guys, they go and they join the army. And the nerds, they are the spies.’ I thought, ‘Now, there’s an angle...’”

Robyn Slovo notes, “Here is a group of men who, on the one hand, are united in their place of work, and on the other are all separate individuals who harbor separate secrets – and are all looking and watching each other. We’re spying on a spy world. This would naturally appeal to a very visually-driven director, but there would have to be a feel for the story as well.”

Bevan adds, “We were looking for a directorial vision from a confident filmmaker to firmly guide the audience through the narrative of this complex story. Tomas was a bit of an unlikely candidate, but le Carré saw *Let the Right One In* and said, ‘Go with him.’”



“The thing about period films is that the only thing ‘period’ about them should be the look. This allows for the viewer to have more of an emotional response. The director must create a world to journey through with the audience. These approaches characterized Tomas’ work on *Let the Right One In*, and now would again on **Tinker, Tailor, Soldier, Spy.**”

Slovo notes, “Tomas is Swedish and this is an English story, so that brings an objective perspective; we don’t go down the path of the overly familiar take.”

Certainly for le Carré, who had worked with Brazilian director Fernando Meirelles on the successful film version of *The Constant Gardener*, having a foreign filmmaker at the helm was a plus. The author says, “As on *The Constant Gardener*, I thought that what we would lose in parochial Englishness we would gain in internationalism and universality. Many of the structures of British society are replicated all over the world. I think Tomas as a filmmaker brings amazing originality, and very strong on-screen ‘handwriting.’”

Alfredson remembered the 1979 miniseries, which he had watched growing up in Sweden. He recalls, “When it aired, streets were empty; everybody was watching it. The story concerned something going on that was involving and affecting the whole world, but it had nothing of the 007 style about it — it was quite different from that, almost everyday, which made it extremely interesting.”

The director’s subsequent research into the era only intrigued him all the more. He elaborates, “What many people don’t now realize is that, as a spy, you did your assignment and that was all you knew. It could be, working in a shop in Vienna for a year and writing down who goes in and who goes out of a door on the other side of the street; to do that, you would have had to learn German for months prior.

“Then you would get back and never know what it meant, but you had served your country. All you could say to family and friends was that you had been on a business trip. If you’re in such an existence too long, you can fall prey to lies and paranoia. What does it do to your morale?”

The director concedes that because le Carré’s novel “is such a cornerstone of British literature”, he did feel some pressure in taking on the assignment. “It’s scary to handle material of this magnitude,” he admits.

“But you have to put that aside. If you are daring to do the job, you need to have strong connections to the material. I suppose I understand George Smiley’s soul in some way. When I first met John le Carré, there was a very strong personal connection. It felt like I

understood what he was expecting from a film, and I was very surprised that was so generous and open. Not only in terms of sharing information and details with us for hours at a time, but also in terms of how he said, 'Make interesting reflections of yourself.' So I set out to try to make the images I saw in the book, and the humanity of the characters, come to the screen."

After Peter Morgan had written a draft, Bevan found that the screenwriter "wasn't available to keep going with the script, so we went to the team of Bridget O'Connor and Peter Straughan to write the screenplay adaptation. They worked very closely with Tomas for almost a year."

Le Carré offers, "When I read Bridget and Peter's first draft, it was a piece of dramatic and intellectual architecture that I could admire. I knew I couldn't do something like that. At that point, I joined *their* work. It was not the film of the book; it was the film of the film. I think they did it splendidly.

"The greatest compliment all of the filmmakers paid to the book, as far as I'm concerned, was to make their own film from it. I was there as a resource, that's all; I knew the material very well, and I offered what mental agility I have."

"Their first draft was so promising," remembers Slovo. "It helped make the development process very quick, and we started casting the movie by the time there was a third draft."

Staying faithful to the period when it was written and published, the feature unfolds primarily in 1973 (progressing into 1974). Bevan adds, "The team's script represented the book, retained the complications of the book, and had integrity at its heart. As a producer, you're always looking for a compelling story, compelling emotion, and compelling characters. Their script had those elements, and it is very much their script that was shot."

The script was now in the hands of a director making his first English-language film. Alfredson muses, "I'm unpredictable with my career moves; something comes up and I'll feel, 'This is the right thing to do next.'

"This picture is certainly a big step for me. I've been doing films and television for almost 30 years, so it was a big change to work in a different language. But everyone was so helpful."

Particularly so, he says, were the eyes and ears of the female half of the screenwriting team, Bridget O'Connor, who passed away just as filming began and to whom the finished film is dedicated. Alfredson reflects, "Since I wasn't interested in doing it like the usual thriller,

talking with Bridget about her interpretation and having her female eye on it was important. These men had to make use of their feminine sides and abilities. I needed that different perspective, and she helped me get it.”

In his research, Alfredson was fascinated to learn that “there was a lot of homosexuality in this world. At that time in Britain, it was not accepted, and there were spies and agents who could not be open about their sexuality because they could then be blackmailed. So Bridget and Peter were able to delve into this in the adaptation.”

To the director, the story particularly resonates and reverberates with “eternal and dramatic questions of friendship, betrayal, and loyalty.

“Also, as we’ve now reached a little distance from the Cold War era, we can look at what happened; were the bad guys truly the bad guys? We should know about our shared history, especially this piece that still echoes today.”

Alfredson muses, “There’s also the factor of, ‘I know something that you don’t know.’ Say that, or hint that, to someone, and you’ve got their attention and are getting into their head.”

## **BEING SMILEY**

While John le Carré has always maintained that the spy worlds he creates are far removed from the one in which he lived, the life experiences backing his work comes through especially strongly in the character portraits. In George Smiley, he forged an especially detailed one.

Although the late Sir Alec Guinness is most memorably associated with the part, le Carré reminds that there have been several other George Smileys. “James Mason played him,” reveals the author; the character, however, was renamed for *The Deadly Affair*, itself the retitled 1967 movie version of the author’s Call for the Dead. Aside from Guinness, Smiley by name has been portrayed as a lead character by Denholm Elliott, and in cameos by Rupert Davies and Arthur Lowe. On radio, Simon Russell Beale, George Cole, Bernard Hepton, and Peter Vaughan have all starred as him. For **Tinker, Tailor, Soldier, Spy**, Gary Oldman took on the challenge of starring in a feature film as one of fiction’s most iconic spies.

Tim Bevan sees Smiley as “a quiet guy who disappears into the woodwork of a room, watches and listens very carefully. He has a hard core to him, but doesn’t need to go chasing or shooting people to make his point.”

Tomas Alfredson recalls the character description of Smiley as “‘the perfect spy.’ He is someone you would immediately forget if you saw him on the street. He never expresses anything, never gives away what he’s thinking. He asks questions and gets his answers. So, you might think he’s not a very cinematic character – but he is!”

To prove that point, an actor who is thoroughly compelling even when “not doing very much,” as Bevan says, was essential to the film. The producer remarks, “Gary Oldman can clean his glasses and it’s as electrifying as somebody else punching someone out.

“Of his generation, he is probably the finest; Gary is held in very high esteem by his peers.”

Alfredson adds, “When Gary was suggested for the role, the reaction was, ‘Perfect!’ Just look at this actor’s career, and how many different characters he’s played. Gary has all the star quality, yet he is also a chameleon; he doesn’t have this voice that you would recognize through a wall.

“Gary tells us so much about Smiley through even the smallest expressions. When he raises his voice even a little, the effect is enormous. It’s a very vulnerable approach, for an actor to work with such subtlety. It’s been fantastic to see.”

Le Carré, who counted Guinness as a firm friend, notes, “I identified with Alec in one way, but with Gary in a completely different one. They’re different beasts in different products. What you feel with Gary is that he has an extraordinary command of himself as an actor; he steps right outside himself.

“With Gary you share Smiley’s pain, share the danger of life, the danger of being who he is. That is much more acute. His is a tougher Smiley. He radiates the man’s solitude, and conveys a little cruelty. I’m hypnotized by his performance.”

Oldman says, “I was very flattered to be asked to play George – just to be involved, really. Smiley is drawn from a world of John le Carré’s personal experience; all of his complex characters are so fully realized. Britain has a long espionage tradition, and I’d say we’ve spied quite well. But we have also held a rather romantic view of it, and le Carré showed the reality. I hope this movie will encourage people to discover his books.

“George Smiley is a delicious character, and a wonderful role for an actor. He is many things at once; mild-mannered, sagacious, and perspicacious. He is a student of espionage, and a great manipulator of bureaucracy who works on his wits. Smiley has a prodigious memory, like a steel trap. He has an innate sense of the foibles, the

weaknesses, and the fallibilities of the human condition. He possesses a strong moral sense, even though he recognizes and understands the dark, unethical, and ugly side of what he does.”

As in the novel, Oldman’s Smiley is haunted by a quiet melancholy, born not only of his job, but also of his personal life. Oldman remarks, “One of the reviews for the book, I think it was in The Spectator, said that ‘Smiley is a great spy but an inadequate man.’ For his name to be Smiley – John le Carré is brilliant at coming up with names. Le Carré describes Smiley as a rather short guy, unattractive, overweight; yet he told me, ‘It’s yours now. Make it what you will.’”

In speaking at length with the author, Oldman also “took a few little things from watching le Carré – which I think Alec Guinness may have done as well! I also ate a lot – custard, treacle sponge...I put on a bit of weight, a paunch.”

After having briefly met with Alfredson early on to compare notes on the material and the character, Oldman conferred with him regularly during pre-production. The director remarks, “We would have discussions about Smiley’s silhouette, about if he were wearing a watch. We decided that he doesn’t wear cufflinks, because that would express something.”

In becoming Smiley from head to toe, Oldman started at the top; disdaining a wig, the actor’s own hair was bleached and highlights were weaved in. Silver rinses over the top were then added.

Oldman, Alfredson, and costume designer Jacqueline Durran conferred over just which would be the right pair of glasses for Smiley to wear throughout. Ultimately, Durran remembers, “Gary went and found this pair and brought them back to us in England. Tomas loved them, so they became Smiley’s. We had to have them duplicated in case something happened to the main set.”

Alfredson confides, “Gary is open to ideas, but works very intuitively; he will say when something doesn’t feel right. He is always prepared, so sometimes it felt like Gary was getting into Smiley all the time, and it was mind-blowing to see him at work.”

Benedict Cumberbatch, who plays opposite Oldman as Smiley’s Circus colleague Peter Guillam, found him to be “so inclusive to other actors. There’s nothing precious about what Gary does.

“But we were doing this one scene, where Smiley is recalling a past encounter, and it became a very thin line for me not to fall over; Guillam is enthralled, and I was mesmerized! Gary was completely inhabiting Smiley.”

Oldman reflects, “I’ve played many an extroverted character, so I loved portraying someone so still, so quiet. Smiley doesn’t act out. In **Tinker, Tailor, Soldier, Spy**, he’s part of a high-stakes chess game, one where everyone is intently watching how – or, if – another person is going to move.”

### **WHO MIGHT BE WHO**

Gary Oldman reveals, “The title of the story is taken from the name of a nursery rhyme: *‘Tinker, tailor, soldier, sailor, rich man, poor man, beggar man, thief.’* Some of these are used to refer to the high-ranking men under suspicion. Just about everyone and everything has got a code name.”

Bridget O’Connor & Peter Straughan accordingly retained many of the code names and monikers that John le Carré mapped out in his original novel. To name but a couple, there are the ‘Mothers’ in the typing den and the ‘Scalphunters’ out in the field.

Casting the Circus ensemble around Oldman as Smiley “wasn’t that hard,” says Robyn Slovo. “We had a great screenplay based on an iconic novel, with a great actor in the lead role. We got our first or second choices at every turn.”

Tomas Alfredson adds, “We needed strong actors who could balance each other. I think we achieved that; when you see the Circus conference table with these guys gathered, well, it was like a candy shop for me as the director.”

Tim Bevan notes, “We had people coming to the table because these kinds of character roles aren’t around so much in films these days. Actors want to play them.”

At the top of the Circus is Smiley’s friend and mentor, known only as Control, played by two-time Academy Award nominee John Hurt. Oldman says, “I’ve admired John’s work since before I became an actor. I loved every minute of being in his company.”

Hurt comments, “Control is not an enormous part. In fact, I call it the shortest leading part I’ve ever played. It is one, though, because it’s central and what he knows – or suspects – about the mole gets carried through by Smiley right to the end of the film.”

“Once Control becomes privy to the fact that there is a mole at the top of MI6 – a huge hole in his own outfit – it causes him great agony, because these are the people that he works with and this has been his life’s work.”

Even though Control is close to Smiley, he still counts his friend among the suspects. But in line with the rhyme, the lineup begins with ‘tinker,’ Percy Alleline.

Percy is able to wrest oversight of the Circus from Control, as a result of a botched mission – the ripple effect of which is gradually revealed during the course of the film. Toby Jones, cast as Percy, sees his character as, “to a certain extent, the vehicle for change, in the sense that his own ambition means that he seeks to reform the way that the Circus is organized. But every character in this film is potentially both a pawn and a knight, as it were. So while Percy thinks he’s pushing, he’s also being pulled.

“Percy lacks respect for the way in which things have been done previously at the Circus. He is that dangerous reforming spirit who appears to be without caution, and it’s exactly that kind of spirit which can be conditioned and controlled by someone with malevolent intent. His weakness in his desire for power is exactly the kind of weakness that could be exploited.”

The power shift atop the Circus that occurs early in the story benefits the personable Bill Haydon, portrayed by Academy Award winner Colin Firth. Given that Haydon is better-attired than the other senior members of the Circus, he is the ‘tailor’ among the mole suspects.

Firth comments, “Haydon wields considerable power in dealing with foreign operations. He’s very much looked up to by some of the younger members of the organization, with hero worship. They’re subscribing to his self-image; dashing, with a kind of glamour and rather cavalier – for example, he’s the one who rides his bicycle into the office and through the typewriter pool. That’s indicative of the confidence and flair that he operates with...

“But all these characters are extremely lonely. I remember somebody misinterpreting John le Carré’s work as ‘boy’s stuff without any emotion’, and I think that couldn’t be further from the truth. All of these men are highly trained, but their idealism has been bruised. Each of them is vulnerable in some way, and they’re not particularly capable of intimacy. Even when they are, there is betrayal. Through it all, these are men that cannot afford to indulge their emotions.”

The workmanlike Roy Bland, played by Ciarán Hinds, is tagged as ‘soldier’ by Control.

Hinds sees Roy as being part of “this cabal who senses opportunity when the power balance suddenly shifts. With Control out, Roy is able to move forward and pursue his ideas more aggressively. He’s direct, but he’s also learned to play games.

“His colleagues are not aristocratic; I’d say they’re middle-class or probably upper-class. Roy comes from a sort of working-class home. He’s well-read and was able to get into a ‘red-brick’ university. I saw him as being motivated a lot by his father’s ideas of politics, which would have been more radical, more left-wing. This serves him well in terms of making contacts in the Eastern Bloc.”

Several names from the rhyme are not borrowed by Control for the suspects’ IDs, in part to avoid confusion and in part because there are only so many suspects. Oldman opines, “When Smiley discovers that he’s on the list, I think his admiration for Control – which is already high – soars!”

The ‘poor man’ label is ascribed to Toby Esterhase, played by David Dencik. The character “allies himself with Percy Alleline, because he knows Percy’s taking over with Control out,” notes Dencik. “Esterhase seeks out what will be best for himself. He speaks several languages, he came over from Hungary, and he wants so much to integrate into British society.

“The Circus is very segregated; people very much hold information for themselves, or share it with some colleagues but not others. Esterhase likes and respects Smiley, who helped him somewhat to get to where he is today.”

While Esterhase looms in the Circus’ future, Connie Sachs lingers in its past; the lone female Circus player in the story, this former “Queen of Research” is one of the few people Smiley trusts, even though she is permanently out of the spy game by the time his investigation begins.

Kathy Burke, cast as Connie, clarifies, “She’s still a smart cookie who doesn’t miss a trick, and remains very into the Soviets and what they’re up to and what they’re about. She feels particularly close to Smiley, because she sees him as incredibly smart, and loyal. He’s always treated her as an equal.

“Hearing that Control has been ousted devastates her, because she knows that it’s the end of an era. She remembers when everybody was a team, and there was no fear that somebody amongst them could be working for the other side. She wants to remember everybody as they were, and I do think she was in love with a colleague at some point.”

Connie is a particular favorite of many who have read le Carré’s book. While the screenplay adaptation – and Burke’s portrayal – hew closely to the original conception, another character changed; the novel’s Jerry Westerby is an Oxford graduate, but the movie’s Jerry is not.

Stephen Graham, cast as Jerry, explains that “the character in this adaptation is from a working-class family background. This was done



to show that there would have been people from Liverpool, people with different regional accents, in the SIS. The concept is that Jerry was bright and intelligent, and picked out early on by MI6.”

As the duty officer on-site at Circus headquarters on the night that a mission abroad goes bad, “Jerry is integral to the story because he receives the phone call that kicks off the whole chain of events – leading to Control’s ouster and Smiley’s, then Smiley’s being rehired and investigating,” reveals Graham.

Once reinstated and tasked with smoking out the mole, Smiley relies on Peter Guillam (pronounced “gwill-im”) as his right-hand man. Benedict Cumberbatch plays the younger Intelligence officer, whom he sees as “heroic, in the sense that he very much subscribes to the Service as home. Guillam has a great sense of *esprit de corps*; he genuinely believes in what the cause is. To him, it’s clear-cut; fighting the Russians. This gives him certainty in what is a life of increasing uncertainty. But he has made sacrifices, as all these men have.

“Guillam exercises a great deal of charm and leverage within the Circus bureaucracy. We get to see how Guillam is quick-thinking, pragmatic, and ruthlessly efficient; ‘ruthlessly polite’ is one of the John le Carré descriptions of him. His precision is enticing to Smiley, and there is a bond between the two of them.”

Despite his youth relative to the other Circus principals, Guillam is newly charged with overseeing the Scalphunting division of the Circus, which practices “a more visceral level of spying,” according to the actor. “Scalphunters were people who would be sent to foreign climes with faked IDs, and they might go and do a one-off operation, assassination, or infiltration...possibly even hostage-taking.”

Guillam has assumed oversight of the Scalphunters after the failed Hungary mission which led to Control’s ouster. Agent Jim Prideaux, who had headed the Scalphunters, barely survived the debacle, and has since been relocated into a placid new identity as a schoolteacher.

“Once he’s invalided out of the Service, there are few tears shed for Jim back at the Circus,” notes actor Mark Strong of his character. “It’s not that he’s disliked; it’s more to do with that protective quality which you had to develop – whether you were in the RAF or the SIS – so if a close friend was shot down or sent away, you just never really mentioned him again, largely because it was too difficult to bring up.

“Jim is very conscious of his sense of duty and service to his country; he would do the dirty work in the field and then come back to Circus headquarters, until he was sent out again. As a Scalphunter, he had to assume various identities in undercover work – and have more than

one at the ready. He's a very erudite Englishman, but emotionally he's quite stunted."

Bevan adds, "I do feel that all the characters probably end up wondering who they really are. But what you see with Jim Prideaux and another Scalphunter, Ricki Tarr [played by Tom Hardy], is both a glamour and a sadness. They're so active in the field, out in the world, yet the melancholy that flows through the film is particularly evident within them."

## **CIRCUS WORLD**

The majority of **Tinker, Tailor, Soldier, Spy** unfolds as Smiley makes his moves in and around London; in addition to U.K. location shooting, Inglis Barracks in Mill Hill, North London was a mini-studio, dressed for the interiors of the Circus offices and other interiors as well. The field activities for Jim Prideaux and Ricki Tarr were filmed in Budapest, Hungary, and Istanbul, Turkey – where Ricki falls in love with the unhappily married Irina.

Robyn Slovo remarks, "This isolated some of our actors from the main ensemble – at least temporarily. Mark Strong played out Jim's mission over four days of location filming in Budapest; it's a major set piece."

Strong marvels, "Working in Budapest, you had instant access to the gray, concrete world of the story. There's a lot over there that dates back to the 1970s. The opening sequence looks amazing on-screen, and it did while we were over there filming it, too."

Elsewhere, Slovo notes, "Tom Hardy, as Ricki, and Svetlanta Khodchenkova, as Irina, had all their romantic and dramatic scenes opposite each other in Istanbul. We also had Tom for a few days in the U.K. But Gary Oldman never left the U.K., since Smiley does not."

Oldman points out that, no matter what the location, much of the film's "tension and atmosphere come to life through Tomas Alfredson's vision of the movie – and of its editing, soundscape, and music. We would discuss the sense of paranoia and the tightening of the screw."

Alfredson enlisted his *Let the Right One In* cinematographer Hoyte van Hotema to shoot the movie; he notes, "You get good ideas when you're close to Hoyte. He's like a muse in that way."

"We have a constant dialogue about imagery, but we try to avoid referencing other films – and copying other filmmakers. I'm also not a director who likes a lot of takes, so when we're on the set everyone is on their toes."

Benedict Cumberbatch feels that the duo's approach benefited the material enormously, citing their mapping out of "a different sort of geography than what you'd expect. In this film, you'll rarely see two men talking in a car in profile, like in so much of the spy genre. All conversations feel exposed, out in the open. There's a continual tension with the camera angles."

Colin Firth concurs, noting, "Tomas is very good at nuance. In keeping the camera moving from, say, the other side of a piece of glass, you get the sense that this is a world where someone is always looking in. He also is aware that spaces don't have to be filled up with noise."

Accordingly, Tim Bevan confides that "it was a quiet set – quite like a Coen Brothers set, really; Hoyte and Tomas were very close on the set. But everyone on the cast and crew was focused."

The director had pre-planned how to visualize the intricate world of the Circus, with its rabbit warren of corridors and staircases. He notes, "The actual MI6 in those days was, as described to me, a closed building in so many ways. Corridors with closed doors; people sitting behind those closed doors. I knew that wouldn't be very interesting on film...!"

"So what we needed to do was to create an interpretation of the functions of the building, the different levels of hierarchy, and make it believable."

The solution? "Taking the audience through a low-tech world, yet also rendering enough mechanical advances to be modern for the time period," reveals the director. "On the top floor of the Circus building it is quieter. That's where the barons sit. We've created these soundproof cubes standing in this 'open' landscape, where they have their secret meetings. The lower you get in the building, the more crowded it is, including with the filing. All the way, the windows are blocked."

Firth muses, "Seeing this technology in its raw form has a beauty to it, an aesthetic appeal; the recording devices that have spools, for instance. What you see is the human application that was required to record voices, to reproduce documents, to photograph things."

Slovo says, "Beginning in development and pre-production and then certainly on any given day of the shoot, here was a film which was looking and feeling like it was being made in the 1970s."

To that end, Alfredson enlisted production designer Maria Djurkovic. She remembers, "The art department walls got covered from floor to ceiling in references. Tomas is so visually literate; it's quite extraordinary, and what he likes is generally not the obvious. He is so bold that I was able to push things."

“For example, there is a grim scene in a prison cell. The set dresser and I found this wallpaper which was pink and pale blue squares with little gold flowers. I showed it to Tomas, and he said, ‘I love it!’”

Together, Alfredson and Djurkovic outlined what they didn’t want as much as what they did. The monochromatic and saturated palette Djurkovic and her department executed may be distinctive, but her main objective was to create “atmosphere and authenticity. There were so many details that we got from research, like that everybody had a glass pad on their desk so that the indentation from writing in a notebook could not be revealed. I don’t think I’ve ever had such pleasant feedback from actors on a shoot, and when you hear them speaking in slightly clipped cadences in our settings, hopefully you are straightaway taken back to the 1970s.”

Even so, she cautions that “what we absolutely wanted to avoid were those loud, overt bits of clichéd 1970s-ness that we’ve all seen too much of – the great big wallpaper with brown-and-orange geometric designs. Given this story and its characters, we went for something comparatively low-key and subtle; their conference room is completely lined with acoustic foam, not wallpaper.

“So there is still a certain heightened quality, but it was all about setting the dial to a certain volume – and Jacqueline Durran’s costumes were perfectly in tune, from the first day.”

Coordinating with Djurkovic, Durran had to thread into her designs each character’s idiosyncrasy, while trying to illuminate their secretive natures. Yet the basic outfits of the Circus players remained straightforward, and so Durran’s team veered even farther away from 1970s clichés than Djurkovic’s. As the costume designer explains, “Because the main characters in the story are middle-aged and upper-middle-class, they dress not all that far removed from how they would have for the past 10-15 years. They would have chosen the style of their suits as younger men, and probably stuck with it.

“We accessed all the different colors of suiting available to men of that period, but not even a sharp dresser like Haydon or a younger agent like Guillam would be sporting something strange and outlandish. It was also about, what set of associations do the men want to promote to their colleagues and peers? These MI6 men were not going to [the U.K.’s famed 1960s fashion mecca] Carnaby Street, they were going to [the more traditional tailors’ locus] Savile Row as they always have.”

Durran cites Smiley’s costume as an example of Alfredson’s attention to detail, pointing out that “Tomas always said from the beginning that he wanted Gary to wear a gray suit. So we had an ex-Savile Row tailor create a plain dark gray three-piece in the style of the 1950s.

“Tomas’ initial thought was that Gary wouldn’t change costume at all from scene to scene, that Smiley would wear that one suit every day. But Tomas, Gary, and I then figured we would probably benefit from the one change. So I found the darkest gray, most plain tweed available, and we made a sports jacket – in exactly the same pattern as the suit. The viewer might not even notice, but we realized that we needed to do it for ourselves.”

That realization soon impacted her and Alfredson’s approach to the other characters. Given that numerous scenes would feature what she calls “a sea of suits,” Durran reveals that “we chose a telling detail for each person and saw that they were constant. Most of the characters have two suits; some only have one. Visually, it would have been more confusing if they were constantly changing clothes, so it was clearer to keep everyone consistent. It helps peg the players in this game, just as Control has. For example, Esterhase – beyond his two suits – has his pipe, which Tomas suggested.

“With the hard work and creativity everyone has put in, the film looks and feels authentic. I think it gave the actors confidence.”

“It was a joy to come to work,” affirms Oldman. “The cast and the crew were all great people who were good at their jobs.”

Stephen Graham adds, “This was like getting picked to play for England. You’re in drama school, eating beans on toast, and you never dream that you’re going to be working with people like Gary Oldman and John Hurt. Then you do, and it gives you even more inspiration.”

Mark Strong states, “This shoot was a revelation, and not only because of playing scenes from a brilliant script with these actors. There was a director who was guiding you towards the kind of character details and extra layers that you’re always hoping to discover, and who comes at everything from different angles that would often astonish.”

Alfredson remembers one day as being especially ideal. “We were shooting the Circus holiday party sequence over two days, with 100 extras. I’d worked out the shots with Hoyte, and Maria and Jacqueline’s teams had everything right.

“John le Carré came to the set the second day, and all the cast and crew crowded to see him. We knew we had to keep working, and Robyn Slovo had told his wife that we’d put him into the scene, so now he was going to be part of his own story.”

The author muses, “I had to imagine who I was, at my great age, sitting in that Circus community. I decided that I was an elderly gay

librarian who'd been brought in for love of old times, and was given license to get plastered.”

Bevan notes, “He had a good time. I think those were the only two days that all of the principal actors are in the same scene; this is because the sequence takes place in the past, significantly, back when everything was fine at the Circus – or at least seemed fine.

“In fact, it’s a scene that’s not in the book.”

# Tinker, Tailor, Soldier, Spy

## About the Cast

### **GARY OLDMAN (George Smiley)**

Earlier this year, at the 2011 Empire Awards, Gary Oldman was honored with the Icon Award for Achievement. An acclaimed presence in motion pictures for 25 years, he is regarded as one of the foremost actors of his generation.

Mr. Oldman is known to millions the world over for playing Sirius Black (Harry Potter's godfather), Commissioner Jim Gordon (Batman/Bruce Wayne's crime-fighting partner), Dracula, Beethoven, Pontius Pilate, Lee Harvey Oswald, Joe Orton, and Sid Vicious, to name just a few of his iconic characterizations whose ranks George Smiley now joins.

Over the past 18 years, the U.K. native has appeared in 11 movies that have opened in the #1 position at the box office. As part of the two most successful franchises in movie history, he has appeared in *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of the Phoenix*, and *Harry Potter and the Deathly Hallows Part 2*, directed by Alfonso Cuarón, Mike Newell, and David Yates, respectively; and Christopher Nolan's *Batman Begins*, *The Dark Knight*, and *The Dark Knight Rises* (opening in 2012).

Mr. Oldman's acting career began in 1979, and for several years he worked exclusively in the theatre; from 1985 through 1989, he alternated film work with stage work at London's Royal Court Theatre. Among his early telefilms were Mike Leigh's *Meantime* and the late Alan Clarke's *The Firm*.

His features include Alex Cox's *Sid and Nancy*; Stephen Frears' *Prick Up Your Ears*; Tom Stoppard's *Rosencrantz & Guildenstern Are Dead*; Phil Joanou's *State of Grace*; Oliver Stone's *JFK*; Francis Ford Coppola's *Bram Stoker's Dracula*; Peter Medak's *Romeo is Bleeding*; Tony Scott's *True Romance*; Bernard Rose's *Immortal Beloved*; Luc Besson's *The Professional* (a.k.a. *Leon*) and *The Fifth Element*; Wolfgang Petersen's *Air Force One*; the late Marc Rocco's *Murder in the First*; Roger Young's telefilm *Jesus*; Ridley Scott's *Hannibal*; Albert and Allen Hughes' *The Book of Eli*; and John Hillcoat's upcoming *The Wettest County*.

With Douglas Urbanski, Mr. Oldman produced the feature *Nil by Mouth*. The film marked his screenwriting and directing debut, and was selected to world premiere as the opening-night film of the 1997 [50th Anniversary of the] Cannes International Film Festival, at which the film's leading lady Kathy Burke won the Best Actress award. Subsequent honors for *Nil by Mouth* included the prestigious Channel Four Director's Prize, at the Edinburgh International Film Festival; 6 British Independent Film Award (BIFA) nominations, and 3 wins including for Ms. Burke and her fellow actors Ray Winstone and Laila Morse; the BAFTA Award for Best Original Screenplay as well as BAFTA's Alexander Korda Award for the Outstanding British Film of the Year, the latter shared by Mr. Oldman and Mr. Urbanski.

The team's subsequent productions have included Rod Lurie's *The Contender*, starring Joan Allen and Jeff Bridges. The film received 2 Academy Award, 2 Golden Globe Award, and 3 Screen Actors Guild Award nominations, including one for Best Supporting Actor (Mr. Oldman); and the ensemble and the writer/director were honored with the Broadcast Film Critics Association's Alan J. Pakula Award.

### **KATHY BURKE (Connie Sachs)**

Kathy Burke is an actress, writer, and director. **Tinker, Tailor, Soldier, Spy** marks her third collaboration with Gary Oldman, acting alongside each other after first having done so a quarter-century earlier in Alex Cox's *Sid and Nancy*. Ms. Burke subsequently starred in *Nil by Mouth*, written and directed by Mr. Oldman. Her performance in the feature earned her the Best Actress award at the 1997 Cannes International Film Festival; a British Independent Film Award (BIFA); and a BAFTA Award nomination for Best Actress.

Her other film work includes Mai Zetterling's *Scrubbers*, which marked her feature debut; Pat O'Connor's *Dancing at Lughnasa*, for which she received a Satellite Award nomination; Shekhar Kapur's *Elizabeth*; David Kane's *This Year's Love*; Dominic Anciano and Ray Burdis' *Love, Honor, and Obey*; Tony Grounds' *The Martins*; Metin Hüseyin's *Anita and Me*; Shane Meadows' *Once Upon a Time in the Midlands*; and, reteamed with Alex Cox, *Straight to Hell* and *Walker*.

Ms. Burke's television work has earned her five BAFTA Award nominations. Her series credits include starring in *Gimme Gimme Gimme*, for which she won a British Comedy Award; playing various characters on *Harry Enfield and Chums*; a guest arc on *Common as Muck*; and a recurring role in the classic *Absolutely Fabulous*. Among her telefilm credits are starring opposite screenwriters Charlie Higson & Paul Whitehouse in Christine Gernon's *Ted & Ralph*; and opposite Phil Daniels and Geraldine Somerville in Patrick Marber's *After Miss Julie*. Her miniseries credits include *The History of Tom Jones, a Foundling* and *Mr. Wroe's Virgins*, for which she received a Royal Television Society Award for Best Actress.

She has directed numerous stage productions. These include *Mr. Thomas*, which she also wrote; *The Stock Da'wa*; *Smaller*; *The God of Hell*; *Blue/Orange*; *Love Me Tonight*; *The Quare Fellow*; *Born Bad*; *Betty*; *Kosher Harry*; *Out in the Open*; and *Boom Bang a Bang*. For Sky Television, Ms. Burke wrote the holiday special *Little Cracker – Better than Christmas*.

### **BENEDICT CUMBERBATCH (Peter Guillam)**

One of the U.K.'s busiest actors, Benedict Cumberbatch continues to garner praise and audience attention in multiple mediums. He studied Drama at Manchester University before training at The London Academy of Music and Dramatic Art (LAMDA).

He will soon be seen starring on-screen in Steven Spielberg's *War Horse*, adapted from Michael Morpurgo's novel. Currently, he is at work for Peter Jackson playing the dragon Smaug in the two highly anticipated *The Hobbit* movies. His earlier films include Joe Wright's *Atonement*, also for Working Title Films; Justin Chadwick's *The Other Boleyn Girl*; Tom Vaughan's *Starter for 10*, adapted by David Nicholls from the latter's novel; Jon Amiel's *Creation*; Christopher Morris' *Four Lions*; Hattie Dalton's *Third Star*; Michael Apted's *Amazing Grace*, for which he received a London Critics Circle Film Award nomination; Dictynna Hood's soon-to-be-released *Wreckers*; and Larysa Kondracki's *The Whistleblower*.

His recent stage work includes starring at The National Theatre in Thea Sharrock's award-winning revival of Terence Rattigan's *After the Dance*; and in Danny Boyle's visionary staging of *Frankenstein*, for which Mr. Cumberbatch and Jonny Lee Miller alternated the roles of The Creature and Dr. Frankenstein. His earlier stage work includes two seasons in Regents Park with The New Shakespeare Company; Trevor Nunn's staging of *Lady from the Sea*; *The City*, at the Royal Court; *Rhinoceros*; *Period of Adjustment*; and Richard Eyre's acclaimed West End staging of *Hedda Gabler*, for which Mr. Cumberbatch received Olivier and Ian Charleston Award nominations.



His performance as cosmologist Stephen Hawking in Philip Martin's highly acclaimed telefilm *Hawking* brought him international attention and his first BAFTA Award nomination. His second BAFTA nomination came for John Alexander's miniseries *Small Island*; his third came for the recent series of *Sherlock* telefilms, which advanced a contemporized interpretation of Sherlock Holmes with Mr. Cumberbatch's portrayal. A new series of *Sherlock* telefilms, reteaming him and Martin Freeman as Watson, is planned.

He previously teamed with his **Tinker, Tailor, Soldier, Spy** colleague Tom Hardy in David Attwood's telefilm *Stuart: A Life Backwards*. His other miniseries credits include *Tipping the Velvet*; *Cambridge Spies*; *The Last Enemy*; and *To the Ends of the Earth*, also directed by David Attwood. Mr. Cumberbatch next begins work on Susanna White's miniseries *Parade's End*, adapted by Tom Stoppard from Ford Madox Ford's books, in which he stars opposite Rebecca Hall.

### **DAVID DENCIK (Toby Esterhase)**

David Dencik will presently be seen by worldwide film audiences in three of the most eagerly awaited pictures of 2011. These are **Tinker, Tailor, Soldier, Spy**; Steven Spielberg's *War Horse*, also with his **Tinker, Tailor, Soldier, Spy** colleague Benedict Cumberbatch; and David Fincher's *The Girl with the Dragon Tattoo*. He was also in the earlier film version of *The Girl with the Dragon Tattoo*, directed by Niels Arden Oplev, but in a different role; he is the only actor to appear in both features.

Raised in Denmark, Mr. Dencik graduated from Teaterhögskolan in Stockholm, Sweden in 2003, and has since become one of the most popular and respected character actors in both countries; he is fluent in both languages, and in several more besides. He spent several years at Dramaten, the esteemed National Swedish Theatre, playing a number of roles. He has also performed with the Royal Danish Theatre. His many Swedish and Danish television credits include the *Wallander* and *The Killing*.

Mr. Dencik's first screen part, straight out of school, was in Christoffer Boe's *Reconstruction*. His big breaks were the lead role in Mikael Marcimain's 2005 telefilm *The Laser Man*; and as transsexual Veronica in Pernille Fischer Christensen's *A Soap*, which won the Silver Bear at the 2006 Berlin International Film Festival and which brought him several prizes, including a Bodil Award (Denmark's top film critics' prize) nomination and a Robert Award (Denmark's Academy Award equivalent) for Best Actor. He has since been nominated for both accolades twice more, for his performances in Daniel Espinosa's *Outside Love* and Nicolo Donato's *Brotherhood*. Most recently, he was nominated for a Guldbagge Award (Sweden's official film award, given annually since 1964 by the Swedish Film Institute), also known as the Golden Bug Award, for his performance in Amir Chamdin's *Cornelis*.

Named one of the year's "Shooting Stars," representing Denmark, at the 2007 Berlin International Film Festival, Mr. Dencik was in 2009 honored by the Swedish Film Academy with its prestigious Kurt Linder stipend.

### **COLIN FIRTH (Bill Haydon)**

For his performance as King George VI ("Bertie") in *The King's Speech*, Colin Firth won the Academy Award, Golden Globe Award, Screen Actors Guild Award, BAFTA Award, British Independent Film Award, and Critics' Choice Film Awards for Best Actor, among other honors. He also shared with his fellow actors from the ensemble the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture. Among the other awards earned by *The King's Speech* were Academy Awards for Best Picture, Best Director (Tom Hooper), and Best Original Screenplay (David Seidler).

A classically trained British theatre actor, Mr. Firth is a three-decade veteran of film, television, and stage. His London theatre debut was in Stuart Burge's West End staging of Julian Mitchell's play *Another Country*, starring as Bennett. He was then chosen to play the character Judd in the 1984 film version directed by Marek Kaniévska, starring opposite Rupert Everett as Bennett.

On the small screen, his breakout role came with the 1995 BBC miniseries *Pride and Prejudice*, in which he starred as Mr. Darcy. The performance earned him a BAFTA Award nomination as well as the National Television Award for Most Popular Actor. Among his other notable telefilm, teleplay, and miniseries credits are Frank Pierson's *Conspiracy*, for which he received an Emmy Award nomination; and Richard Eyre's *Tumbledown*, for which he won the Royal Television Award for Best Actor and was also a BAFTA Award nominee.

Prior to *The King's Speech*, Mr. Firth starred in two other Best Picture Academy Award winners, Anthony Minghella's *The English Patient* and John Madden's *Shakespeare in Love*. For the latter, he shared with his fellow actors from the ensemble the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture. **Tinker, Tailor, Soldier, Spy** continues his collaboration with Working Title Films, which has included Richard Curtis' *Love Actually*; Kirk Jones' *Nanny McPhee*; and two *Bridget Jones* movies with Renée Zellweger, respectively directed by Sharon Maguire and Beeban Kidron.

Among his other movies are Milos Forman's *Valmont*, opposite Annette Bening, in which he played the title role; Martin Donovan's *Apartment Zero*; Pat O'Connor's *A Month in the Country* and *Circle of Friends*; Peter Webber's *Girl with a Pearl Earring*; Atom Egoyan's *Where the Truth Lies*; Anand Tucker's *[And] When Did You Last See Your Father?*; Helen Hunt's *Then She Found Me*; and Phyllida Lloyd's worldwide phenomenon *Mamma Mia!*

He recently wrapped production on Michael Hoffman's *Gambit*, opposite Cameron Diaz; and next begins work on an untitled dark comedy for director Dante Ariola, opposite Emily Blunt.

He also starred in Tom Ford's *A Single Man*, based on Christopher Isherwood's novel, which world-premiered at the 2009 Venice International Film Festival, where Mr. Firth was honored with the Best Actor prize. His also earned him BAFTA and London Critics Circle Film Awards; he also received Academy Award, Golden Globe Award, and Screen Actors Guild Award nominations, among other accolades.

Mr. Firth is an active supporter of Oxfam International, an organization dedicated to fighting poverty and related injustice around the world. In 2008, he was named Philanthropist of the Year by [The Hollywood Reporter](#). In 2006, he was voted European Campaigner of the Year by the European Union.

### **STEPHEN GRAHAM (Jerry Westerby)**

Through the fall of 2011, U.K. actor Stephen Graham can be seen in his continuing role as U.S. gangster Al Capone on the acclaimed television series *Boardwalk Empire*; earlier this year, with his fellow actors from the show, he shared the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series.

The actor's breakout was his performance as Combo in Shane Meadows' BAFTA Award winner *This is England*, for which he received a British Independent Film Award (BIFA) nomination. Mr. Graham reprised his role in the follow-up miniseries *This is England '86*.

His other notable U.K. television credits include the miniseries *Occupation* and *The Street*; his work in the latter earned him a Royal Television Society Award nomination. Mr. Graham next begins work on Susanna White's miniseries *Parade's End*, adapted by Tom Stoppard from Ford Madox Ford's books, starring with Benedict Cumberbatch of **Tinker, Tailor, Soldier, Spy**.

His other feature films include Rob Marshall's *Pirates of the Caribbean: On Stranger Tides* and Michael Mann's *Public Enemies*, both alongside Johnny Depp; Ami Canaan Mann's *Texas Killing Fields*; Tom Hooper's *The Damned United*; William Monahan's *London Boulevard*; David Blair's upcoming *Best Laid Plans*; and Martin Scorsese's *Gangs of New York*.

### **TOM HARDY (Ricki Tarr)**

Tom Hardy is one of the film industry's most sought-after actors. He is currently at work on Christopher Nolan's globally anticipated *The Dark Knight Rises*, in which he plays the antagonist Bane to Christian Bale's Batman, and which reunites him with Gary Oldman of **Tinker, Tailor, Soldier, Spy**. He has finished another movie with Mr. Oldman, John Hillcoat's *The Wettest County*.

Mr. Hardy will also soon be seen starring with Joel Edgerton and Nick Nolte in Gavin O'Connor's *Warrior*; and opposite Reese Witherspoon and Chris Pine in McG's *This Means War*. He next begins work on George Miller's long-awaited *Fury Road*, starring as Mad Max.

He won the British Independent Film Award (BIFA) for Best Actor for his performance in the title role of Nicolas Winding Refn's *Bronson*, and also earned a London Critics Circle Film Award nomination. Mr. Hardy's other notable films include Christopher Nolan's *Inception*, which won 4 Academy Awards and for which he received his second London Critics Circle Film Award nomination; Guy Ritchie's *RocknRolla*; Sofia Coppola's *Marie Antoinette*; Matthew Vaughn's *Layer Cake*; Stuart Baird's *Star Trek: Nemesis*, and Ridley Scott's *Black Hawk Down*, which won 2 Academy Awards.

The U.K. native began his screen career when he was picked directly from London's Drama Centre for a role in the celebrated television miniseries *Band of Brothers*. He subsequently starred onstage in London's West End, winning the 2003 Evening Standard Theatre Award for Outstanding Newcomer for his performances in *Blood* and *In Arabia We'd All Be Kings*. The latter also earned him an Olivier Award nomination. In 2005, he starred in the London premiere of Brett C. Leonard's *Roger and Vanessa*, under the director of Roger Delamere, with whom Mr. Hardy runs a theatre workshop/gym called Shotgun at London's Theatre 503.

He previously teamed with his **Tinker, Tailor, Soldier, Spy** colleague Benedict Cumberbatch in David Attwood's telefilm *Stuart: A Life Backwards*, for which he was a BAFTA Award nominee. Mr. Hardy's other telefilms include Coky Giedroyc's *Wuthering Heights*, in which he portrayed Heathcliff, and *Oliver Twist*, in which he played Bill Sikes; Stephen Poliakoff's *Gideon's Daughter*, with Golden Globe Award winners Bill Nighy and Emily Blunt; John Strickland's *A for Andromeda*; the miniseries *The Virgin Queen*, as Robert Dudley to Anne-Marie Duff's Elizabeth I; and David Drury's miniseries *The Take*, for which he received a Royal Television Society Award nomination.

### **CIARÁN HINDS (Roy Bland)**

Ciaran Hinds began his acting career with The Glasgow Citizens Theatre, and was a company member for many years. In Ireland, he has performed with the Lyric Theatre in Belfast; the Druid Theatre in Galway; and at the Project and the Abbey in Dublin, where he will star in the fall of 2011 as Captain Jack in *Juno and the*

*Paycock*. At Dublin's Gate Theatre, he has appeared in The Field Day Company's stagings of *Antigone*, *The School for Wives*, *The Yalta Game*; and, most recently, in Conor McPherson's *The Birds*.

Mr. Hinds has toured internationally with Peter Brook's company in *The Mahabharata* and has starred with and/or at the Royal Shakespeare Company, the Royal Court, the Donmar Warehouse and the National Theatre. It was at the latter that he originated the role of Larry in Patrick Marber's *Closer*, which he also played in the Broadway production. He returned to Broadway in 2007, in Conor McPherson's *The Seafarer*.

Worldwide television audiences saw him as Julius Caesar in the series *Rome*; his portrayal was honored with an Irish Film & Television (IFTA) Award. This followed his starring roles in such telefilms and miniseries as David Thacker's *The Mayor of Casterbridge*, for which he also an IFTA Award; and Robert Young's *Jane Eyre*, opposite Samantha Morton. He starred in the telefilm *Above Suspicion*, directed by Christopher Menaul, which has spawned several follow-ups.

Mr. Hinds' many feature film credits include Peter Greenaway's *The Cook, The Thief, His Wife & Her Lover*; John Boorman's *Excalibur*; Thaddeus O'Sullivan's *December Bride*; Pat O'Connor's *Circle of Friends*; Roger Michell's *Persuasion* and *Titanic Town*; Terry George's *Some Mother's Son*; Gillian Armstrong's *Oscar and Lucinda*; Chris Menges' *The Lost Son*; Kathryn Bigelow's *The Weight of Water*; Sam Mendes' *Road to Perdition*; Phil Alden Robinson's *The Sum of All Fears*; Joel Schumacher's *Veronica Guerin*, for which he was an IFTA Award nominee, and *The Phantom of the Opera*; Nigel Cole's *Calendar Girls*; Steven Spielberg's *Munich*; Michael Mann's *Miami Vice*; Michael Apted's *Amazing Grace*; Catherine Hardwicke's *The Nativity Story*; David Mackenzie's *Hallam Foe*; Noah Baumbach's *Margot at the Wedding*; Paul Thomas Anderson's *There Will Be Blood*, opposite Academy Award winner Daniel Day-Lewis; John Boorman's *The Tiger's Tail*; Kimberley Peirce's *Stop-Loss*; Andy Fickman's *Race to Witch Mountain*; Todd Solondz' *Life During Wartime*; David Yates' *Harry Potter and the Deathly Hallows Part 2*; James Watkins' soon-to-be-released *The Woman in Black*; and Conor McPherson's *The Eclipse*, for which he was named Best Actor at the 2009 Tribeca Film Festival.

In 2010, Mr. Hinds was honored with the Dublin International Film Festival's Career Achievement Award.

### **JOHN HURT (Control)**

John Hurt is one of Britain's best-known, most critically acclaimed, and most versatile actors. He has given a host of memorable performances in all mediums over the past several decades.

Mr. Hurt attended schools in Kent and Lincoln before working as a stagehand with the Lincoln Repertory and studying art at St. Martin's School in London. He won a scholarship to the Royal Academy of Dramatic Art (RADA), and his acting career was soon launched.

He made his West End stage debut in 1962, and went on to take the 1963 Critics' Award for Most Promising Actor, in Harold Pinter's *The Dwarfs*. Mr. Hurt has since appeared onstage in productions of Mr. Pinter's *The Caretaker*; Sean O'Casey's *Shadow of a Gunman*; Tom Stoppard's *Travesties*, for The Royal Shakespeare Company; Ivan Turgenev's *A Month in the Country*; Brian Friel's *Afterplay*, for which he and Penelope Wilton shared the Variety Club Award for Outstanding Performance in a Stage Play; and Samuel Beckett's *Krapp's Last Tape*. The latter performance was also recorded for television, under the direction of Atom Egoyan.

Also for television, he notably played Caligula and Raskolnikov, respectively, in the miniseries *I, Claudius* and *Crime and Punishment*; and Quentin Crisp in Jack Gold's telefilm *The Naked Civil Servant*, based on Mr. Crisp's autobiography of the same name. The latter portrayal earned Mr. Hurt a BAFTA Award; 33 years later, Mr. Hurt again played Mr. Crisp, in Richard Laxton's *An Englishman in New York*, and was again a BAFTA Award nominee.

Mr. Hurt has twice been nominated for Academy Awards, for his performances in Alan Parker's *Midnight Express* and David Lynch's *The Elephant Man*, which brought him his second and third BAFTA Awards, respectively; *Midnight Express* also earned him a Golden Globe Award.

A trio of movies collectively garnered him the Evening Standard Award for Best Actor of 1984; Stephen Frears' *The Hit*, Michael Radford's *Nineteen Eighty-Four*, and John Irvin's *Champions*. His dozens of other films include Fred Zinnemann's multi-Academy Award-winning *A Man For All Seasons*, opposite Paul Scofield; Richard Fleischer's *10 Rillington Place*, for which he received his first BAFTA Award nomination; Ridley Scott's *Alien*, for which he was again a BAFTA Award nominee; Jim Sheridan's *The Field*, alongside Richard Harris; John Boorman's short film *Two Nudes Bathing*, for which he received a CableACE Award; Michael Caton-Jones' *Scandal*, *Rob Roy*, and *Beyond the Gates* (a.k.a. *Shooting Dogs*); Richard Kwietniowski's *Love and Death on Long Island* and *Owning Mahony*; Steven Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull*; Lars von Trier's *Melancholia*; and Jim Jarmusch's *Dead Man* and *The Limits of Control*.

### **TOBY JONES (Percy Alleline)**

Toby Jones won a London Critics Circle Film Award for his performance as legendary author Truman Capote in Douglas McGrath's *Infamous*. He has since received additional nominations from the Circle for his performances in John Curran's *The Painted Veil*; and, in tandem, Oliver Stone's *W.* and Ron Howard's *Frost/Nixon*. In the latter two features, he again portrayed real-life figures; respectively, politico Karl Rove and agent Irving "Swifty" Lazar. Additionally for *Frost/Nixon*, he shared with his fellow actors from the ensemble a Screen Actors Guild Award nomination for Outstanding Performance by a Cast in a Motion Picture.

Millions of moviegoers heard his performances as the heroic elf Dobby in *Harry Potter and the Chamber of Secrets*, directed by Chris Columbus, and *Harry Potter and the Deathly Hallows Part 1*, directed by David Yates. Advancing further with motion-capture portrayal, in December 2011 he will be seen and heard as Silk in Steven Spielberg's long-awaited *The Adventures of Tintin: The Secret of the Unicorn*, adapted from the classic Hergé comics.

Mr. Jones' other feature credits include Simon Curtis' soon-to-be-released *My Week with Marilyn*, in which he portrays Marilyn Monroe's publicist Arthur Jacobs; Rodrigo Cortés' upcoming *Red Lights*; Peter Strickland's recently wrapped *Berberian Sound Studio*; Joe Johnston's *Captain America: The First Avenger*; David Gordon Green's *Your Highness*; Dustin Lance Black's *What's Wrong with Virginia*; Jon Amiel's *Creation*; Gil Kenan's *City of Ember*; Frank Darabont's *The Mist*; Peter Greenaway's *Nightwatching*; Michael Apted's *Amazing Grace*; Stephen Frears' *Mrs. Henderson Presents*; and Marc Forster's *Finding Neverland*. Currently, he is at work on Rupert Sanders' *Snow White and the Huntsman*, with Kristen Stewart; and the highly anticipated *The Hunger Games*, directed by Gary Ross.

On television, he starred opposite Helen Mirren in Tom Hooper's award-winning miniseries *Elizabeth I*. His other miniseries and telefilm credits include John Erman's *Victoria & Albert*; John Kent Harrison's *In Love and War*; Brian Percival's *The Old Curiosity Shop*, as Charles Dickens' Mr. Quilp; Philip Martin's *Mo*; and Geoffrey Sax' *Christopher and His Kind*. He next stars in the miniseries *Titanic*.

Mr. Jones won an Olivier Award for his performance in the West End comedy *The Play What I Wrote*, directed by Kenneth Branagh. He reprised his role in the Tony Award-nominated Broadway production of the play. His work in London's West End also includes Simon McBurney's staging of *Measure for Measure*; and, more recently, productions of *Parlour Song* and *Every Good Boy Deserves Favour*. Earlier in 2011, he starred as celebrated artist JMW Turner in *The Painter*, which inaugurated the U.K.'s new Arcola Theatre.

### **SVETLANA KHODCHENKOVA (Irina)**

Svetlana Khodchenkova was born in Moscow. After high school, she enrolled at the Institute of Economics, where she was one of the best students. After finishing her second year of courses, she left to pursue an acting career, and immediately entered the Higher Theatre School. While in her first year there, she drew the attention of the casting director for the famous Russian director Stanislav Govorukhin.

Invited to audition with Mr. Govorukhin, she was cast in the lead role of his feature film *Bless the Woman*, based on the novel by Irina Grekova. The movie was immensely popular, and she earned a Nika Award (Russia's Academy Awards equivalent) for her performance. Ever since, Ms. Khodchenkova has remained one of Russia's busiest actresses, starring in films and television, and working in the theater.

She soon reunited with Stanislav Govorukhin for another feature, *Not by Bread Alone*. She has since starred in such films as Waldemar Krzystek's *Little Moscow*, for which she was named Best Actress at the 2009 Polish Film Festival; Pavel Sanayev's *Kilometer Zero*; the two hit *Love in the City* movies directed by Marius Balchunas; Sarik Andreasyan's *Office Romance – Our Time*; and, most recently, Karen Oganesyanyan's *Five Brides*.

Among her miniseries credits are starring roles in *Last Reproduction* and Sergej Popov's *The Icon Hunters*. Also for television, Ms. Khochenkova has played the lead roles in the series *Talisman of Love* and *Method Lavrov*.

### **SIMON McBURNEY (Oliver Lacon)**

Director, actor, and writer Simon McBurney is one of the most innovative and influential artists working in theatre today. He was the recipient of the Olivier, Evening Standard, and London Critics Circle Awards for Best Play for *A Disappearing Number*, which played at the Barbican Theatre in London.

The co-founder of the troupe Complicité (originally named Théâtre de Complicité), Mr. McBurney has written, directed and acted in more than forty productions for the company. New York audiences have seen his stagings and adaptations of *The Three Lives of Lucie Cabrol*, at the 1996 Lincoln Center Festival; *The Chairs*, which received six 1998 Tony Award nominations; *The Street of Crocodiles*, at the 1998 Lincoln Center Festival; *The Noise of Time*, at Lincoln Center in collaboration with The Emerson String Quartet in 2000, and again in 2003; *Mnemonic*, which won three Lucille Lortel Awards including Unique Theatrical Experience of 2001; 2002's *The Resistible Rise of Arturo Ui*, produced with Tony Randall's National Actors Theatre, starring Al Pacino; *The Elephant Vanishes*, at the 2004 Lincoln Center Festival; and the 2008-2009 Broadway revival of *All My Sons*, starring John Lithgow and Dianne Wiest.

He collaborated with Russian composer Alexander Raskatov on an opera adaptation of Mikhail Bulgakov's novella A Dog's Heart, staged at the Dutch National Opera in Amsterdam and the ENO (English National Opera) in London's West End in 2010.

Mr. McBurney is the recipient of the 2008 Berlin Academy of Arts Konrad Wolf Prize for outstanding multi-disciplinary artists. Also in 2008, he became the first non-Japanese director to receive the Yomiuri Theatre Awards Grand Prize, for his staging of *Shun-kin*.

As an actor, he performs extensively in film and television. Films have included Nicole Holofcener's *Friends with Money*, opposite Frances McDormand; Brian Gilbert's *Tom & Viv*; Bill Forsyth's *Being Human*; Martha Fiennes' *Onegin*; Stephen Fry's *Bright Young Things*; Jonathan Demme's *The Manchurian Candidate*, with Denzel Washington; Kevin Macdonald's *The Last King of Scotland*, alongside Academy Award winner Forest Whitaker; Chris Weitz' *The Golden Compass*; Saul Dibb's *The Duchess*, opposite Keira Knightley; Ridley Scott's *Body of Lies* and *Robin Hood*; David Yates' *Harry Potter and the Deathly Hallows Part 1*, as the voice of Kreacher; and also Cary Joji Fukunaga's *Jane Eyre*. In television, he starred in *The Borgias* opposite Jeremy Irons; and in *Rev.*, opposite Tom Hollander.

### **MARK STRONG (Jim Prideaux)**

One of today's most compelling and charismatic actors, Mark Strong will soon be seen in Andrew Stanton's *John Carter*, with Taylor Kitsch, Samantha Morton, and Willem Dafoe; Jean-Jacques Annaud's *Black Gold*; and Eran Creevy's *Welcome to the Punch*, opposite James McAvoy.

Moviegoers have seen him in notable collaborations over the years with directors Guy Ritchie, on *Sherlock Holmes*, *RocknRolla*, and *Revolver*; Ridley Scott, on *Robin Hood* and *Body of Lies*, for which he received a London Film Critics Circle Award nomination; and Matthew Vaughn, on *Kick-Ass* and *Stardust*.

Mr. Strong's other films include Peter Weir's *The Way Back*, with Jim Sturgess; John Michael McDonagh's *The Guard*, with Brendan Gleeson and Don Cheadle; Martin Campbell's *Green Lantern*, opposite Ryan Reynolds; Jean-Marc Vallée's *The Young Victoria*, opposite Emily Blunt; Pete Travis' *Endgame*; Vicente Amorim's *Good*, with Viggo Mortensen; Danny Boyle's *Sunshine*; Stephen Gaghan's *Syriana*; Roman Polanski's *Oliver Twist*; Kevin Reynolds' *Tristan + Isolde*; Thomas Vinterberg's *It's All About Love*; Mike Figgis' *Hotel*; David Evans' *Fever Pitch*; István Szabó's *Sunshine* (1999); and also Bharat Nalluri's *Miss Pettigrew Lives for a Day* and Kevin Macdonald's *The Eagle*.

He was a BAFTA Award nominee for his performance in *The Long Firm*. His other telefilm and miniseries credits include *Our Friends in the North*, directed by Simon Cellan Jones and Stuart Urban; Adrian Shergold's *Low Winter Sun* (which won the BAFTA [Scotland] Award for Best Drama) and *Births, Marriages and Deaths*; Pete Travis' *The Jury* and *Henry VIII*; David Drury's *Trust*; Diarmuid Lawrence's *Emma*, opposite Kate Beckinsale; Roger Michell's *The Buddha of Suburbia*; Danny Boyle's *Screenplay* episode "Not Even God Is Wise Enough;" and, opposite Helen Mirren for directors David Drury and Tom Hooper, respectively, *Prime Suspect 3* and *Prime Suspect 6*.

Mr. Strong has also performed in radio and stage plays, and was an Olivier Award nominee for his performance in Sam Mendes' Donmar Warehouse staging of *Twelfth Night* (which he played in repertory with *Uncle Vanya*). U.K. audiences have seen him perform with the Royal Shakespeare Company, in Danny Boyle's staging of *Hess is Dead*, among other productions; with the National Theatre, in four productions for Richard Eyre, David Thacker's *Death of a Salesman*, and Patrick Marber's *Closer*, among other shows; at the Royal Court, in Lindsay Posner's production of *The Treatment* and Hettie MacDonald's staging of *Thickness of Skin*; and Peter Gill's New Ambassadors production of *Speed-the-Plow*.

He studied English and Drama at London University and then acting at the Bristol Old Vic Theatre School.

## **About the Filmmakers**

### **TOMAS ALFREDSON (Director)**

Tomas Alfredson came to prominence in the world film community when he directed the much-beloved 2008 feature *Let the Right One In*, which John Ajvide Lindqvist adapted from his novel of the same name. The film screened at over 30 international film festivals and won several dozen awards worldwide; received a BAFTA Award nomination for Best Foreign-Language Film; and was released theatrically in the U.S. by Magnolia Pictures to great acclaim, cited on many of the annual 10 Best lists.

Mr. Alfredson started his career as an assistant at Svensk Filmindustri, before moving on to the startup Swedish television channel TV4. There, he was a key part of building the entertainment department and initiating such long-term successes as *Fort Boyard*.

After his time at TV4, he spent the next few years at SVT, the Swedish public broadcaster. At SVT, he worked on such popular television series as *Ikas TV-kalas* and the entertainment show *7 till 9*, alongside legendary television producer Bo Rehnberg. In the early 1990s, he directed his first television series for SVT's drama department, *Bert*. When the popular title character migrated to the big screen in 1995, in *Bert - den siste oskulden* [*Bert - The Last Virgin*], Mr. Alfredson was nominated for the Best Director Guldbagge Award (Sweden's official film award, given annually since 1964 by the Swedish Film Institute), also known as the Golden Bug Award.

By the close of the 1990s, he had become part of Killinggänget (a comedy group consisting of Sweden's most prominent comedians) when he worked on their *Fyra små filmer* [*Four Little Films*]. These were four hourlong films; the media satire *Gunnar Rehlin* [en liten film om att göra någon mycket illa], the romantic comedy *Ben och Gunnar*, the profile of the world's worst documentary filmmaker *På sista versen*, and the mockumentary *Torsk på Tallin* [*Screwed in Tallin*]. The latter became a classic, winning both Swedish and international awards. In 2001, he was awarded the Swedish Film Critic Association scholarship by the Elisabet Sörenson memorial foundation.

The collaboration with Killinggänget continued with the stage production *Glenn Killing på Grand - lite sång, lite dans, lite naket* and the website *Spermaharen*. In 2004, Mr. Alfredson directed Killinggänget's first feature film, *Four Shades of Brown*. The film won four Guldbagge Awards, including Best Director.

He has also had a long collaboration with author Klas Östergren, which started with the critically acclaimed series *Offer och gärningsmän* and *Soldater i månsken*, and continued with the 2006 Christmas calendar television show *En decemberdröm*, for SVT.

During 2007, Mr. Alfredson directed the television concert filming of *Hur tänker hon?*, featuring comedian Johan Rheborg in a one-man show. In the fall of 2009, he made his stage debut as a director at the Royal Dramatic Theatre in Stockholm together with Killinggänget.



### **TIM BEVAN and ERIC FELLNER (Producers)**

Working Title Films, co-chaired by Tim Bevan and Eric Fellner since 1992, is one of the world's leading film production companies.

Founded in 1983, Working Title has made nearly 100 films that have grossed over \$4.5 billion worldwide. Its films have won 6 Academy Awards (for Tim Robbins' *Dead Man Walking*; Joel and Ethan Coen's *Fargo*; Shekhar Kapur's *Elizabeth* and *Elizabeth: The Golden Age*; and Joe Wright's *Atonement*), 26 BAFTA Awards, and prestigious prizes at the Cannes and Berlin International Film Festivals.

Mr. Bevan and Mr. Fellner have been accorded two of the highest film awards given to British filmmakers; the Michael Balcon Award for Outstanding British Contribution to Cinema, at the Orange British Academy Film [BAFTA] Awards, and the Alexander Walker Film Award at the Evening Standard British Film Awards. They have also both been honored with CBEs (Commanders of the Order of the British Empire).

Working Title enjoys ongoing and successful creative collaborations with filmmakers the Coen Brothers, Richard Curtis, Stephen Daldry, Paul Greengrass, Edgar Wright, and Joe Wright; and actors Rowan Atkinson, Cate Blanchett, Colin Firth, Hugh Grant, Keira Knightley, and Emma Thompson, among others.

Its extensive and diverse productions (in addition to those mentioned above) have included Mike Newell's *Four Weddings and a Funeral*; Richard Curtis' *Love Actually*; Roger Michell's *Notting Hill*; both *Bean* movies (directed by Mel Smith and Steve Bendelack, respectively); Edgar Wright's *Shaun of the Dead* and *Hot Fuzz*; Paul and Chris Weitz' *About a Boy*; Greg Mottola's *Paul*; Adam Brooks' *Definitely, Maybe*; Sydney Pollack's *The Interpreter*; both *Bridget Jones* movies (directed by Sharon Maguire and Beeban Kidron, respectively); Joe Wright's *Pride & Prejudice*; both *Nanny McPhee* movies (directed by Kirk Jones and Susanna White, respectively); Paul Greengrass' *United 93*; and Ron Howard's *Frost/Nixon*.

The success of the film *Billy Elliot*, directed by Stephen Daldry, has continued on stage with *Billy Elliot the Musical*, directed by Mr. Daldry with book and lyrics by Lee Hall, and music by Elton John. The winner of 76 theatre awards internationally, the production is currently enjoying highly successful runs in London, Toronto, on tour across America, and on Broadway, where it won 10 Tony Awards in 2009 including Best Musical and Best Director. The show has previously played in Sydney, Melbourne, Chicago, and Seoul, South Korea. It has been seen by over 7 million people worldwide.

Working Title's upcoming 2011/2012 slate includes Baltasar Kormákur's *Contraband*, starring Mark Wahlberg and Kate Beckinsale; Asif Kapadia's *Senna*, the company's first documentary feature, about legendary race car driver Ayrton Senna; Rowan Atkinson in *Johnny English Reborn*, directed by Oliver Parker; Ken Kwapis' *Everybody Loves Whales*, starring Drew Barrymore and John Krasinski; and Joe Wright's *Anna Karenina*, to star Keira Knightley, Jude Law, and Aaron Johnson.

### **ROBYN SLOVO (Producer)**

Robyn Slovo began her career writing and producing for the stage. She segued to reading and story-editing for film and television, and in 1993 became executive in charge of all development for BBC Single Drama/Films. While at the BBC, she worked on a diverse slate of feature films, telefilms, and television dramas.

In 1997, Ms. Slovo joined George Faber and Charles Pattinson in forming Company Pictures. She was head of film at the U.K. production company, remaining with Company for a decade. Company credits during her stint there included Stephen

Hopkins' *The Life and Death of Peter Sellers*; the original U.K. television series *Shameless*; Terry Johnson's *Not Only But Always*; and Tom Hooper's *Elizabeth I*.

Among her credits are producing Lynne Ramsay's *Morvern Callar*, starring Samantha Morton; co-producing Norman Jewison's *The Statement*, starring Michael Caine; executive-producing Penny Woolcock's *Mischief Night* and Dan Wilde's *Alpha Male*; and producing *Gimme Shelter*, a short film directed by Ben Affleck. The latter was made in late 2008 in the (Democratic Republic of) Congo, and made for the United Nations High Commission for Refugees.

Also for Working Title Films, Ms. Slovo produced *Catch a Fire*, starring Derek Luke as real-life South African hero Patrick Chamusso. The movie, made on location, was directed by Phillip Noyce from an original screenplay by Ms. Slovo's sister Shawn. In South Africa in the 1960s, their parents Joe Slovo and Ruth First faced imprisonment for their anti-apartheid actions, and the family was forced to flee their country. Robyn Slovo attended school and college in the U.K., and continues to live and work there. She returned to South Africa in the 1990s and again in recent years to produce and premiere *Catch a Fire*.

### **BRIDGET O'CONNOR & PETER STRAUGHAN (Screenplay)**

Bridget O'Connor (1961-2010) wrote short stories, stage and radio plays, and screenplays. Born in Harrow, Northwest London, to Irish parents, she spent her summers on Ireland's Banna Strand. She studied English at Lancaster University.

After several years of writing, Ms. O'Connor won the 1991 Time Out short story prize. She subsequently had two short story collections, Here Comes John and Tell Her You Love Her, published by Picador. Her short stories were also published in various anthologies, including "A Woman's Hair" in the The New Picador Book of Contemporary Irish Fiction. She was writer-in-residence at the University of East Anglia in 2000.

Several of her stories were broadcast on BBC Radio 4, for which she also wrote original plays. For *Becoming the Rose*, she won the Arts Council's Write Out Loud award. Her radio plays included *The Centurions* and *States of Mind*, co-written with Peter Straughan. Her stage plays included the site-specific *News from the Seventh Floor*, co-written with Wils Wilson; *The Lovers*, written for Newcastle's Live Theatre; and *The Flags*, which debuted at the Manchester Royal Exchange, and was later published by Faber & Faber. In the latter, which was her first full-length stage play, she wrote of the Banna Strand. *The Flags* would go on to be produced in Liverpool, Dublin, Belfast, Slovenia, Australia, and France. Ms. O'Connor was also invited to be in residency at the National Theatre studio and was awarded commissions from London's Tricycle Theatre and the Royal Exchange.

From 1996 to 1998, she was Northern Arts literary fellow at Newcastle and Durham Universities, where she met Peter Straughan, who would become her husband.

Born and raised in Northeast England, Mr. Straughan studied English at university, where he got into the drama society and wrote his first play. When he finished school, he continued writing for theater before expanding his literary output into radio, television, and film. His work for stage includes *Bones*, which has been published by Methuen and which premiered in 1999 at Live Theatre in Newcastle; and *Noir*, also published by Methuen, which premiered in May 2002 on the main stage at Newcastle Playhouse as the first-ever Live Theatre/Northern Stage Ensemble co-production.

His dramatic works for radio include *Metropolis*, for BBC Radio 4, which won the Prix Italia; and *M*, for BBC Radio 3, which earned him his second Prix Italia.

He became a sought-after screenwriter when his script *The Men Who Stare at Goats*, adapted from Jon Ronson's book, made the rounds. The script was subsequently filmed, with Grant Heslov directing and George Clooney, Ewan McGregor, Jeff Bridges, Stephen Lang, and Kevin Spacey starring. Mr. Straughan adapted Toby Young's memoir into the feature *How to Lose Friends & Alienate People*, which was directed by Robert B. Weide and starred Simon Pegg, Kirsten Dunst, Megan Fox, and Jeff Bridges. His other screenplay credits include *The Debt*, adapted from the Israeli film *Ha-Hov* [*The Debt*], which was directed by John Madden and starred Helen Mirren, Sam Worthington, Jessica Chastain, and Ciarán Hinds of **Tinker, Tailor, Soldier, Spy**.

He recently wrote and directed the short film *Gee Gee*, starring David Morrissey and Elliot Cowan; and is currently adapting the book *Second Lives*, by Tim Guest, for director David Fincher.

Ms. O'Connor and Mr. Straughan wrote several screenplays together. Among them were (also for Working Title Films) *Sixty Six*, directed by Paul Weiland and starring Helena Bonham Carter, Eddie Marsan, and Gregg Sulkin; *Mrs. Ratcliffe's Revolution*, directed by Bille Eltringham and starring Catherine Tate; and **Tinker, Tailor Soldier, Spy**.

### **JOHN LE CARRÉ (Novel)**

John le Carré was born in Poole, Dorset. His real name is David Cornwell. John le Carré is his pen-name.

Mr. le Carré was educated at Sherborne School, at the University of Berne (where he studied German literature for a year) and at Lincoln College, Oxford. He graduated from the latter with a first-class honors degree in modern languages.

He taught at Eton from 1956 to 1958, and was a member of the British Foreign Service from 1959 to 1964, serving first as Second Secretary in the British Embassy in Bonn and subsequently as Political Consul in Hamburg.

Mr. le Carré started writing novels in 1961, and since then has published the following titles, twenty-two in total: Call for the Dead, A Murder of Quality, The Spy Who Came In from the Cold, The Looking Glass War, A Small Town in Germany, The Naïve and Sentimental Lover, Tinker Tailor Soldier Spy, The Honourable Schoolboy, Smiley's People, The Little Drummer Girl, A Perfect Spy, The Russia House, The Secret Pilgrim, The Night Manager, Our Game, The Tailor of Panama, Single & Single, The Constant Gardener, Absolute Friends, The Mission Song, A Most Wanted Man, and Our Kind of Traitor. Several of the novels have been made into film or television productions; the movie version of The Constant Gardener, brought Rachel Weisz the Academy Award for Best Supporting Actress, among other accolades.

He is an Honorary Fellow of Lincoln College, Oxford, and has Honorary Doctorates at Exeter University, The University of St. Andrews, Bath University, The University of Southampton, The University of Plymouth, and The University of Berne.

### **JOHN LE CARRÉ (Executive Producer)**

Please refer to above bio.

### **PETER MORGAN (Executive Producer)**

Peter Morgan was screenwriter and executive producer on Ron Howard's critically acclaimed *Frost/Nixon*, garnering Academy Award, Golden Globe Award, BAFTA Award, and Writers Guild of America Award nominations; he won the San Francisco Film Critics Circle Award for his adaptation of his own stage play of the same name.

He was previously an Academy Award, Writers Guild of America Award, and BAFTA Award nominee for writing Stephen Frears' *The Queen*, starring Academy Award winner Helen Mirren and Michael Sheen. His original screenplay earned Mr. Morgan Golden Globe, British Independent Film, and Evening Standard British Film Awards; and he was also honored with awards for Best Screenplay from the Venice International Film Festival, the Toronto Film Critics Association, the New York Film Critics Circle, the National Society of Film Critics, the Los Angeles Film Critics Association, the London Critics Circle, and the Chicago Film Critics Association.

Concurrent with the release of *The Queen* was the debut of Kevin Macdonald's *The Last King of Scotland*, starring Academy Award winner Forest Whitaker and James McAvoy. As screenwriter, Mr. Morgan won BAFTA, British Independent Film, and Evening Standard British Film Awards.

His script *360*, a contemporized adaptation of Arthur Schnitzler's play *Reigen*, was recently made with director Fernando Meirelles and producers Andrew Eaton, Danny Krausz, and David Linde. The film's cast includes Rachel Weisz, Jude Law, and Anthony Hopkins.

Mr. Morgan's other feature credits as screenwriter and executive producer include *Hereafter*, directed by Clint Eastwood and starring Matt Damon; and *The Damned United*, starring Michael Sheen and directed by Tom Hooper.

His telefilm credits as screenwriter and executive producer include *Longford*, directed by Tom Hooper, which won three Golden Globe Awards including for stars Jim Broadbent and Samantha Morton, and for which Mr. Morgan was honored with the Humanitas Prize, a BAFTA Award, and an Emmy Award nomination; *The Special Relationship*, directed by Richard Loncraine, which was nominated for five Emmy Awards; and *Henry VIII*, directed by Pete Travis, which won the International Emmy Award for Best TV Movie/Miniseries.

The first of his "[Tony] Blair Trilogy" of scripts was *The Deal*, directed by Stephen Frears, for which Mr. Morgan shared the BAFTA Award for Best [Single] Drama. Early in his career, he scripted the short film *Dear Rosie*, directed by Peter Cattaneo, which was nominated for BAFTA and Academy Awards.

#### **DOUGLAS URBANSKI (Executive Producer)**

Douglas Urbanski is a theatre impresario, raconteur, film producer, talk show host, and occasional actor.

As one of Broadway and London's most active stage producers during the 1980s, he presented plays by Tennessee Williams, Harold Pinter, Noel Coward, Herman Wouk, Anton Chekhov, Michael Frayn, Eugene O'Neill, and Jerome Kern & Oscar Hammerstein. Among the actors who starred in his productions were Geraldine Page, Sir Peter Ustinov, Charlton Heston, Jack Lemmon, Vanessa Redgrave, Sir Rex Harrison, Claudette Colbert, Dame Maggie Smith, Glenda Jackson, Dame Joan Plowright, Donald O'Connor, Sir Ian McKellen, and Lauren Bacall. The shows received numerous Tony Award nominations and Evening Standard Awards.

With Gary Oldman, Mr. Urbanski produced the feature *Nil by Mouth*. The film marked Mr. Oldman's screenwriting and directing debut, and was selected to world premiere as the opening-night film of the 1997 [50th Anniversary of the] Cannes International Film Festival, at which the film's leading lady Kathy Burke won the Best Actress award. Subsequent honors for *Nil by Mouth* included the prestigious Channel Four Director's Prize, at the Edinburgh International Film Festival; 6 British Independent Film Award (BIFA) nominations, and 3 wins including for Ms. Burke and her fellow actors Ray Winstone and Laila Morse; the BAFTA Award for Best Original Screenplay as well as BAFTA's Alexander Korda Award for the

Outstanding British Film of the Year, the latter shared by Mr. Oldman and Mr. Urbanski.

The team's subsequent productions have included Rod Lurie's *The Contender*, starring Joan Allen and Jeff Bridges. The film received 2 Academy Award, 2 Golden Globe Award, and 3 Screen Actors Guild Award nominations, including one for Best Supporting Actor (Gary Oldman); and the ensemble and the writer/director were honored with the Broadcast Film Critics Association's Alan J. Pakula Award.

In recent years, Mr. Urbanski's voice has become known to millions as America's top fill-in host on national radio, subbing for the likes of Bill O'Reilly, Michael Savage, and Rush Limbaugh; in 2011, Westwood One Radio launched his own nationally syndicated talk show.

He was recently featured in the multi-Academy Award-winning *The Social Network*, directed by David Fincher and scripted by Aaron Sorkin, portraying former Harvard president Larry Summers.

### **HOYTE VAN HOYTEMA, F.S.F., N.S.C. (Director of Photography)**

For his cinematography of Tomas Alfredson's *Let the Right One In*, Hoyte van Hoytema received the Kodak Nordic Vision Award for Best Cinematography at the Göteborg Film Festival and the Guldbagge Award (Sweden's Oscars equivalent), among other honors. He recently won a second Guldbagge [a.k.a. Golden Bug] Award for his cinematography of Fredrik Edfeldt's *The Girl [Flickan]*.

Born in Switzerland, he studied at the National Film School in Lodz, Poland. In Sweden, he has been the director of photography on a host of commercials, documentaries, and miniseries. In addition to Tomas Alfredson, directors with whom he has collaborated with multiple times include Mikael Marcimain, the latter on the award-winning miniseries *The Laser Man* and *How Soon is Now*.

Mr. van Hoytema was cited by *Variety* as one of its "10 Cinematographers to Watch" in 2009. His most recent feature credit as cinematographer was David O. Russell's *The Fighter*, costarring Academy Award winners Christian Bale and Melissa Leo.

### **MARIA DJURKOVIC (Production Designer)**

Maria Djurkovic's feature film credits as production designer include Stephen Daldry's award-winning *The Hours* and *Billy Elliot*. She received nominations for Excellence in Production Design, for both movies, from the Art Directors Guild.

She was the production designer on Mira Nair's *Vanity Fair* (which earned her a Satellite Award nomination), Christine Jeffs' *Sylvia*, and Woody Allen's *Scoop*; and reteamed with the latter writer/director on *Cassandra's Dream*.

Ms. Djurkovic's other features as production designer include Phyllida Lloyd's blockbuster *Mamma Mia!*; Regis Wargnier's *Man to Man*; Tim Blake Nelson's *The Grey Zone*; Kay Mellor's *Fanny and Elvis*; Peter Howitt's *Sliding Doors*; Brian Gilbert's *Wilde* (for which she won the *Evening Standard* Best Technical Achievement Award); Curtis Radcliffe's *Sweet Angel Mine*; Benjamin Ross' *The Young Poisoner's Handbook* and Golden Globe Award-winning *RKO 281* (for which she was an Emmy Award nominee); Richard Loncraine's *The Special Relationship*, written by Peter Morgan; and Giacomo Campiotti's miniseries remake of *Doctor Zhivago*.

While attending Oxford University, she won a scholarship in Theatre Design at the Riverside Theatre. She then embarked on a 15-year career as set designer, starting out designing sets for stage, opera, and ballet productions at major U.K. theatres

(including the Oxford Playhouse and the Royal Opera House). She has also worked on television commercials and music videos.

In 2002, Ms. Djurkovic was honored with the Women in Film and Television Technical Achievement Award.

### **JACQUELINE DURRAN (Costume Designer)**

Jacqueline Durran has previously designed the costumes for two movies from Working Title Films ; *Pride & Prejudice* and *Atonement*, both directed by Joe Wright, each earned her Academy Award and BAFTA Award nominations. *Pride & Prejudice* additionally brought her a Satellite Award; *Atonement* also brought her a Costume Designers Guild Award nomination, and an Evening Standard British Film Award for technical achievement (shared with the film's cinematographer and production designer). Ms. Durran is currently again collaborating with Mr. Wright, on the epic romance *Anna Karenina*, also for Working Title.

She has also teamed with Joe Wright and Working Title on *The Soloist*; and additionally designed the costumes for Working Title's *Nanny McPhee Returns*, directed by Susanna White.

Her first feature as costume designer was Mike Leigh's *All or Nothing*. She and Mr. Leigh have since collaborated on *Vera Drake*, for which Ms. Durran won the BAFTA Award for Best Costume Design; *Happy-Go-Lucky*; and *Another Year*.

Her other features as costume designer include David Mackenzie's *Young Adam* and Sally Potter's *Yes*.

Prior to those, Ms. Durran's credits, as assistant costume designer, include Mike Leigh's Academy Award-winning *Topsy-Turvy*; Simon West's *Lara Croft: Tomb Raider*; George Lucas' *Star Wars: Episode II – Attack of the Clones*; and Lee Tamahori's *Die Another Day*.

### **DINO JONSÄTER, SFX (Editor)**

Dino Jonsäter began his career in television, directing sketches and segments, and then commercials and music videos/promos. He has been working as an editor since 1996, amassing over 200 credits encompassing commercials, music videos, television series episodes, and award-winning documentaries.

For Tomas Alfredson, he previously edited the internationally acclaimed feature *Let the Right One In*. Following that success, Mr. Jonsäter has been working steadily as a feature film editor.

### **ALBERTO IGLESIAS (Music)**

One of Spain's most prestigious composers, Alberto Iglesias has twice been nominated for both Academy Award and BAFTA Awards. The nominations were for his original scores to Marc Forster's *The Kite Runner* and Fernando Meirelles' *The Constant Gardener*, the latter also adapted from a John le Carré novel. *The Constant Gardener* also earned him two World Soundtrack Awards, for Best Original Soundtrack of the Year and Soundtrack Composer of the Year.

He is known to filmgoers around the world for his collaborations with Pedro Almodóvar. The two have to date done eight films together: *The Flower of My Secret*, *Live Flesh*, *Bad Education*, *Volver*, *Broken Embraces*, *The Skin I Live In*, and the Academy Award-winning *All About My Mother* and *Talk to Her*. For his scores to the latter duo as well as *Volver* and *Broken Embraces*, Mr. Iglesias was honored with four Goya Awards (Spain's equivalent of the Academy Award).

The composer has also worked extensively with another filmmaker, Julio Medem, winning four more Goya Awards for his scores to *The Red Squirrel*, *Earth*, *The Lovers of the Arctic Circle*, and *Sex and Lucia*.

Among the other films that Mr. Iglesias has scored are Steven Soderbergh's *Che*; Icíar Bollain's *Even the Rain*, which recently brought him a ninth Goya Award; Bigas Luna's *The Chambermaid on the Titanic*; John Malkovich's *The Dancer Upstairs*; Oliver Stone's *Comandante*; Icíar Bollain's Goya Award-winning *Take My Eyes*; and, most recently, Dominik Moll's *The Monk*.

In the ballet world, he has composed and produced pieces for choreographer Nacho Duato and the National Dance Company. These works have been performed worldwide; among them are "Cautiva"; "Tabulae"; "Cero Sobre Cero"; and "Self."

# Tinker, Tailor, Soldier, Spy

## Credits

### FOR Bridget O'Connor

#### CAST IN ORDER OF APPEARANCE

Jim Prideaux	MARK STRONG
Control	JOHN HURT
Magyar	ZOLTÁN MUCSI
Hungarian Waiter	PÉTER KÁLLOY MOLNÁR
Woman in Window	ILONA KASSAI
KGB Agent	IMRE CSUJA
George Smiley	GARY OLDMAN
Percy Alleline	TOBY JONES
Toby Esterhase	DAVID DENCİK
Roy Bland	CIARÁN HINDS
Bill Haydon	COLIN FIRTH
Connie Sachs	KATHY BURKE
Peter Guillam	BENEDICT CUMBERBATCH
Jerry Westerby	STEPHEN GRAHAM
Bryant	ARTHUR NIGHTINGALE
Oliver Lacon	SIMON McBURNEY
Ricki Tarr	TOM HARDY
Belinda	AMANDA FAIRBANK HYNES
Fawn	PETER McNEIL O'CONNOR
Mendel	ROGER LLOYD PACK
Mrs. Pope Graham	MATYELOK GIBBS
Norman	PHILIP HILL-PEARSON
Kaspar	JAMIE THOMAS KING
Minister	STUART GRAHAM
Polyakov	KONSTANTIN KHABENSKIY
Mary Alleline	SARAH-JANE ROBINSON
Ann Smiley	KATRINA VASILIEVA
Mrs. McCraig	LINDA MARLOWE
Bill Roach	WILLIAM HADDOCK
Spikeley	ERSKINE WYLIE
Tufty Thesinger	PHILIP MARTIN BROWN
Boris	TOMASZ KOWALSKI
Irina	SVETLANA KHODCHENKOVA
Turkish Mistress	ALEXANDRA SALAFRANCA
Ivan	DENIS KHOROSHKO
Sergei	OLEG DZHABRAILOV
Listening Woman	GILLIAN STEVENTON
Janitor Alwyn	NICK HOPPER
Sal	LAURA CARMICHAEL
Guillam's Boyfriend	RUPERT PROCTER
Christmas Party Guest	JOHN le CARRÉ
Voice of Karla	MICHAEL SARNE
Mackelvore	CHRISTIAN McKAY
French Man at Residency	JEAN CLAUDE JAY
Ben	TOM STUART
Stunt Coordinator	ANDY BENNETT
Stunt Performers	NELLIE BURROUGHES
	TONY CHRISTIAN



**CREW**

Directed by	TOMAS ALFREDSON
Produced by	TIM BEVAN ERIC FELLNER ROBYN SLOVO
Screenplay by	BRIDGET O'CONNOR & PETER STRAUGHAN
Based on the novel by	JOHN LE CARRÉ
Executive Producers	JOHN LE CARRÉ PETER MORGAN DOUGLAS URBANSKI
Executive Producers	DEBRA HAYWARD LIZA CHASIN OLIVIER COURSON RON HALPERN
Co-Producer	ALEXANDRA FERGUSON
Director of Photography	HOYTE VAN HOYTEMA, F.S.F., N.S.C.
Production Designer	MARIA DJURKOVIC
Costume Designer	JACQUELINE DURRAN
Editor	DINO JONSÁTER, SFK
Hair and Make-up Designer	FELICITY BOWRING
Music by	ALBERTO IGLESIAS
Music Supervisor	NICK ANGEL
Casting by	JINA JAY
Consultant Editor/Additional Editing	JILL BILCOCK, A.C.E.
First Assistant Director	ALEXANDER OAKLEY
Unit Production Manager	TIM WELLSRING
Production Sound Mixer	JOHN CASALI
Production Accountant	JON DUNCAN
Location Manager	STEVE MORTIMORE
Script Supervisor	LIBBIE BARR
Supervising Art Directors	MARK RAGGETT TOM BROWN
Post-Production Supervisors	TANIA BLUNDEN DEBORAH HARDING
Supervising Sound Editors	STEPHEN GRIFFITHS ANDY SHELLEY
Re-Recording Mixers	HOWARD BARGROFF DOUG COOPER

**Working Title**

Chief Operating Officer	ANGELA MORRISON
Executive in Charge of Production	MICHELLE WRIGHT
Production Executive	SARAH-JANE ROBINSON
Head of Legal and Business Affairs	SHEERAZ SHAH
Finance Director	TIM EASTHILL
Development Executive	AMELIA GRANGER
Vice President of Legal and Business Affairs	GRÁINNE McKENNA
Legal and Business Affairs Manager	CHRISTINA ANGELOUDES
Production Supervisor	KATE FASULO
Production Coordinator	JACK SIDEY
Assistant to Tim Bevan	CHLOÉ DORIGAN
Assistant to Eric Fellner	KATHERINE POMFRET
Development Coordinator	HARRIET SPENCER
Production Assistant	NICHOLAS HATTON
Production Coordinator	HANNAH COLLETT
Assistant Production Coordinator	JONATHAN HOUSTON
Production Secretary	HELEN SWANWICK
Assistant to Tomas Alfredson	JONATHAN HARRIS
Assistant to Robyn Slovo	EDWARD SIMMONS
Personal Assistant to Tom Hardy	PATRICK MONROE
Production Runners	JESSICA CORNWELL ALEX TAYLOR

Second Assistant Director	MARK HOPKINS
Co-Second Assistant Director	ZOE LIANG
Crowd Second Assistant Director	LAURA DE SELINCOURT
Floor Runners	JOSEY McNAMARA EMILY FORBES
Crowd Runner	TOM ACKERLEY
Additional Runners	ALFIE OLDMAN HENRY EVANS
Additional Locations Manager	CHARLOTTE WRIGHT
Assistant Location Manager	LYNSEY COSFORD
Unit Manager	JOSHUA BENEDETTI
Location Scout	DAMON CRANE
Location Marshalls	JEREMY DECOURSEY CHRISTOPHER JOHNSTON ADRIENE WHITWELL
'A' Camera Focus Puller	SIMON HUME
'A' Camera Clapper Loader	DAVID MACKIE
'A' Camera Grip	COLIN STRACHAN
Additional Key Grip	ANDY HOPKINS
Additional Grip	SIMON THORPE
'B' Camera Operator	PETER TAYLOR
Camera Trainee	ALEXANDER YOUSSEF
Assistant Grips	JACK FORAN NICK TEULON
Video Playback Operator	ROB HAMILTON
Boom Operator	CHRIS MURPHY
Sound Assistant	ALAN MACFEELY
Art Director	PILAR FOY
Standby Art Director	SARAH STUART
Additional Assistant Art Director	EMMA VANE
Graphics Artists	JULIANNA KASZA FELICITY HICKSON
Graphics Assistant	SANDRA MARIA SZPYTKO
Scenic Painter	DAVID PACKARD
Art Department Assistant	JAMES SPENCER
Storyboard Artist	MAGNUS JONASSON
Sketch-up Artist	MAX BERMAN
Set Decorator	TATIANA MacDONALD
Assistant Set Decorators	CHARLOTTE OBERG SOPHIE PHILLIPS
Production Buyer	GILL FARR
Production Placement & Clearances Coordinator	CASSANDRA SIGSGAARD
First Assistant Accountant	PAUL MURPHY
Assistant Accountants	JOE DOWNS DAVINA PEM
First Assistant Editor	MARK TREND
Additional Assistant Editors	JOSEFINE TRUEDSSON CHERYL POTTER EMMA McCLEAVE
Costume Supervisor	DAN GRACE
Assistant Costume Designer	ANDREA CRIPPS
Key Set Costumer	NICK ROCHE GORDON
Second Assistant Costume Designer	EDITH KÄHLER
Additional Costume Assistants	GUY SPERANZA BART CARISS SINEAD O'SULLIVAN NADINE POWELL JAMIE HARVEY
Seamstress	ROSARIA COPPOLA
Key Hair and Make-up Artist	DONALD McINNES
Hair and Make-up Background Supervisor	SUE WYBURGH
Additional Hair and Make-up Artist	WAKANA YOSHIHARA

Property Master	CHRIS CULL
Property Storeman	DAVID CHISHOLM
Chargehand Standby Propman	DARREN REYNOLDS
Standby Propman	JONATHAN DOWNING
Property Chargehand	BILLY WILSON
Dressing Propman	DAN BRYANT
Prop Hand	SIMON RILEY
Standby Property Driver	BARRY CHOLERTON
Practical Electricians	MATTHEW HALL
	IAN SHANE FOSSETT
	DARREN HOWTON
Additional Prop Hands	LLOYD VINCENT
	DIMITRIS LYRITZIS
	LOUIS GLICKMAN
	TOM ROBERTS
	ADAM UNSWORTH
	ROB MacPHERSON
	SIMON PRICE
Property Trainee	JED EVANS
Standby Painter	GARY DEMPSEY
Standby Carpenter	JAY BUTCHER
Standby Rigger	LAWRENCE CARTER
Standby Stagehand	MARK BAILEY
Construction Manager	JOHN O'CONNOR
HOD Carpenter	GAVIN GORDON
Supervising Carpenter	MARTIN PAYNE
Chargehand Carpenter	MARK WILLIAMSON
Carpenters	JOHN ALLEN
	TOMMY DAVIS
	CLINT HELLYER
	DUNCAN McNEILL
	MITCHELL HAYLOCK
	DARREN GOODWIN
	GARY AVIS
Apprentice Carpenters	FRANK COLLINS
	JOSEPH O'CONNOR
Supervising Stagehand	ALAN WILSON
Stagehand	KEVIN LLOYD
HOD Painter	BRUCE GALLUP
Supervising Painter	BEN LOBB
Chargehand Painter	ROB DYSON
Painters	JEFF SULLIVAN
	CLAIRE HOLLAND
	NICK PEARCE
	ADAM CHARD
	JAMES WICKISON
	CARL WILDEMAN
	ROB STAPLETON
	KERRY O'CONNOR
Painters' Labourer	IAN TANSEY
HOD Rigger	DAVID HARRISON
Riggers	BRENDAN FITZGERALD
	DAVE EVERALL
	DAVE GLOSSOP
	DEAN NORGATE
	LEWIS SMITH
Gaffer	ALAN MARTIN
Best Boy	LEE MARTIN
Chargehand Electrician	DAVE MOORE
Electricians	JAMES NESBITT
	TERRY MONTAGUE
Generator Operator	PAUL SHARP
Additional Electricians	LEE BAKER
	RON BRINLEY GREEN
	DEAN FOARD
	DARREN MONTAGUE
	GARY MOORE
	TERRY ROBB
Balloon Technician	CARSTEN THOMS
Special Effects Supervisor	MARK HOLT
Senior Special Effects Technicians	DEAN FORD

Special Effects Trainee	LEE HALES MARK PEARS
Children's Casting Director	DIXIE CHASSAY
Russian Casting Director	ALENA GARETOVSKAYA
Casting Assistants	ALEX DUXBURY JESSIE FROST
Children's Casting Assistant	KATY LAKE
Dialect Coach for Toby Jones	JILL McCULLOUGH
Russian Interpreter	LARISSA KOUZNETSOVA
Stand-Ins	LAURIE MAHON DANIEL COX
Unit Publicist	RACHEL KENNEDY
Unit and Special Stills Photographer	JACK ENGLISH
Special Photography Assistant	ROSS STERLING
Stills Grading	ALEX LOCKETT
EPK Producer	PIP AYERS
Archive Researcher	GAIL BEHRMANN
Health and Safety Advisor	CLEM LENEGHAN
Unit and Construction Nurse	RACHEL KING
Caterers	BON APPETIT
Catering Manager	STEVEN BARNET
Chef	RAYMOND 'ROZZA' READER
Catering Assistants	DANIEL EDWARDS CHRIS BARNET ANDREW SOANE
Transport Coordinator	BARRIE WILLIAMS
Unit Drivers	FERGUS COTTER MARK BEETON SUE BEETON PAUL GATLEY
Rushes Driver	LOUISE BEETON
Facilities Captain	JEFF EDWARDS
Camera Car Driver	MARTIN LEWIS
Costume Truck Driver	ALAN JONES
Grip Truck Driver	DAVE BRANNIGAN
Facilities Drivers	PHIL MATTHEWS MARTIN DIXON RICHARD ONG
HOD Security	TONY MAY
Security Guards	BRIAN AYERS CRAIG COOK GERRY FARRELL DOREN LEVI MITCH McGEE PETER PLACEY ADAM SYLVEST

### Second Unit

Second Unit Director	MIKAEL MARCIMAIN
Director of Photography	JALLO FABER
First Assistant Director	ANDREW McEWAN
Sound Mixer	TIM WHITE
Script Supervisor	EDWARD SIMMONS
Second Assistant Director	PAUL MINDEL
Third Assistant Director	JAMES CHAMBERS
Floor Runner	FFION KUNZ
Crowd Runner	CAMERON LAWTHER
Focus Puller	EAMONN O'KEEFFE
Clapper Loader	DAVE CHURCHYARD
Camera Trainee	DOMINIQUE CHEUNG
Grip	SIMON MUIR
Video Playback Operator	NICK KENEALY
Gaffer	LARRY PRINZ
Electricians	RICHARD POTTER SAM KITE PAT CRAWFORD DAMIAN SMYTH

Costume Assistants	JILL AVERY ADRIAN SIMMONS
Hair and Make-up Artist	JUTTA RUSSELL
Standby Propman	GRAHAM WARD
Standby Carpenters	DANNY MARGETTS DANNY THOMAS
Standby Rigger	DAVE PRICE
Boom Operator	ORIN BEATON

### Budapest Unit

Production Services in Hungary provided by  
RALEIGH FILM Budapest Kft

Line Producer	ARTIST ROBINSON
First Assistant Director	ZOLTÁN BONTA
Production Manager	GYÖRGY SÁNTA
Production Accountant	ÁGNES NAGY
Production Coordinator	KATALIN BARANYI
Assistant Production Coordinator	DÓRA BÁNFALVI
Production Runner	GERGELY PÁL
Second Assistant Director	RÉKA SZABÓ
Key Second Second Assistant Director	RÉKA BELSŐ
Second Second Assistant Director	RÉKA KOVÁCS
Third Assistant Director	MIKLÓS KELETI
Location Managers	BÁLINT KOVÁCS MARCO GIACALONE
Assistant Location Manager	BENCE KOVÁCS
Unit Base Coordinator	RICSI SZABÓ
Focus Puller	GYÖRGY VESZTERGOMBI
Clapper Loader	ZOLTÁN JÁNOSSA
Key Grip	JÁNOS KISS
Dolly Grip	ISTVÁN TÖRÖK
Best Boy Grip	PÉTER POZSONYI
Grips	GÁBOR SZÜCS ATTILA KOLOZS
Grip Trainees	FERENC SZALONTAI ALEX KUCHERA
Video Assistant	DÁNIEL FARKAS
Boom Operator	GYÖRGY RAJNA
Cableman	MÁRTON KRISTÓF
Art Director	ZSUZSA KISMARTY LECHNER
Assistant Art Director	BENCE ERDÉLYI
Standby Art Director	LÁSZLÓ DEMETER
Set Decorator	ZSUZSA MIHALEK
Assistant Set Decorator	ZOLTÁN SZABÓ
Production Buyer	ISTVÁN BALOG
Set Dresser	KRISZTIÁN FORGON
Graphic Designer	JULIANNA KASZA
Costume Supervisor	GÁBOR HOMONNAY
Assistant Costume Supervisor	ZSANETT HOMONNAY
Key Set Costumers	KATALIN ÚJVÁRI KLÁRI RIESZ
Costume Assistants	GYULA ZÁMBÓ ZOLTÁN TRUBEL
Seamstress	MÁRIA RAFFAI
Key Make-up Artists	LIZZI LAWSON ZEISS HAIDE HILDEGARD
Key Hair Artist	KLÁRI SZINEK
Make-up Artists	ERNELLA HORTOBÁGYI NOÉMI CZAKÓ
Hair Artists	ILDIKÓ ARADI CSABA SZEVEK
Additional Hair & Make-Up Artists	ERZSÉBET SIMANEK ILDIKÓ MAKK
Property Master	BÉLA TOLLAY
Assistant Standby Propman	ANDRÁS GAÁL
Dressing Propmen	PÁL CSICSMAN DÁVID SZEKERES BÉLA ZSOLT TÓTH
Standby Construction	SÁNDOR BOGNÁR LÁSZLÓ MRÁZ
Construction Manager	GYULA HERJECZKY

Assistant Construction Manager	MÁTÉ HERJECZKY
Workshop Manager	GÁBOR KOVÁCS
HOD Carpenter	TAMÁS SZABÓ
Carpenters	ÁRPÁD CSIBI
	ADOLF MEZEI
	MIHÁLY KENESEI
HOD Painters	TIBOR GÁLIK
	ZOLTÁN MIHALEC
Gaffer	GÁBOR HEVESI
Best Boy	VIKTOR ZSÁMBÉK
Electricians	ATTILA HEVESI
	ISTVÁN FARAGÓ
	ISTVÁN MENKÜ
	JÁNOS VARGA
	ISTVÁN TÖRZSÖK
	ERNŐ DEMETER
Special Effects Supervisor	GÁBOR KISZELLY
Pyrotechnics Supervisor	GYULA KRASNYÁNSZKY
Standby Special Effects Technicians	BÉLA BUZGÓ
	ATTILA GÓCZÁN
	ATTILA VARSÁNYI
Special Effects Prep Technicians	TIBOR SKORNYÁK
	ANDRÁS SKORNYÁK
	ATTILA SARKADI
Stunt Coordinator	BÉLA UNGER
Stunt Performer	PÉTER KATONA
Hungarian Casting Director	ESZTER IZSÓ
Casting Assistants	BEÁTA IZSÓ
	LÁSZLÓ VERBÓ
Extras Casting Assistants	VERA VARJASI
	ZSOLT MAIER
Health & Safety Advisor	JÁNOS PAPP
Unit Doctor	DR. GÁBOR XANTUS
Unit Paramedic	ANDREA BERNÁT
Armourer	BÉLA GAJDOS
Head Chefs	GÁBOR SCHILLER
	GÁBOR DOFFEK
Catering Assistants	ANDRÁS ROCHY
	GÁBOR GÓZAN
	ANDRÁS MÁRTON
	DÁVID HÓZER
	FERENC FORNOSI
	GÁBOR GRÜNWALD
Transport Coordinator	ZSOLT SOMOGYI
Transport Captain	MÁRTON IVANOV
Picture Vehicle Coordinator	IVÁN SÁGI
HOD Security	CSABA BENEDEK
Security Coordinator	NORBERT GULYÁS

### **Istanbul Unit**

Production Services in Istanbul provided by  
AZ Celtic Films

Line Producer	ALEX SUTHERLAND
AZ Films Production Manager	ZEYNEP SANTIROĞLU
Production Manager	BERK BENGÜ
First Assistant Director	YAGIZ AKAYDIN
Production Accountants	PINAR İŞBİLEN
	SERDAR ATIK
Production Coordinator	EMINE SOYDANYAVAS
Assistant Production Coordinator	IPEK ERDEN
Production Assistants	SENAY SAYITA
	SAYGIN SARAL
	ECE SAVARI
	CEM CHABAN
	BUGRA SEN
Production Runners	ONDER OZKAN
	CAN TUMERK
	DOGUKAN HAZAR GURBAC
	CENGİZ BORA
Second Assistant Director	MERİH ERTAS
Third Assistant Director	BURAK MÜJDECI

Floor Runner	EFE KOC
Location Manager	YUSUF CHABAN
Focus Puller	CANER SEN
Key Grip	HASAN ORMANLAR
Grip	ADNAN AYDIN
Assistant Grips	MUSTAFA ARSLAN
	UMUT EKINCI
	SEZGIN OLTULU
	CANER AKSOY
Art Director	DENIZ GÖKTÜRK
Assistant Art Director	GULIZ KAYMAKSÜT
Graphic Designer	ÖZDEN HÜRDOĞAN
Art Department Coordinator	DORUKHAN ERDOĞDU
Art Department Runner	YUNUS HARANI
Set Painters	ERKAN KARAHAN
	AYKUT AYAZTUNA
Set Decorator	JILLE AZIS
Production Buyer	EKIN IZAT
Assistant Production Buyer	DILEK AYDIN
Production Buyer – Paris	EMILY LUTYENS
Assistant Costume Designer	HILAL SEZER
Costume Assistants	BERIL SINAN
	EZGI INAL
	ZELAL CAN
	SAFA DEMIRKAN
Key Make-up Artist	EBRU KIZILTAN
Make-up Artists	ERDİNÇ CELİK
	PERİHAN SARAĞ
	HATİCE GÜLEN
Hair Artist	SAHİN GÜL
Property Master	TUNC ERGUDEN
Prop Hands	EMRAH KURUCU
	ALİ KURSUN
	TEVFIK CELEBİ
Props Strike	ERKAN İNANÇ
	MURAT DEMİRTAŞ
Property Department Translator	TUNA URGANCIOĞLU
Key Lighting	ALİ SALİM YAŞAR
	DURMUŞ DEMİREZEN
Electricians	FERAMUZ TUNA
	ARIF KANBER
	MEHMET PARLAK
	MUSTAFA ESİN
	AZİZ OĞUZ VURAL
	HALİL KAZAR
	HAKAN KAYA
	OZAN DERYA
Transport Manager	BİLGE SABRİ İSİL
Production Unit Driver	HÜSEYİN İBİŞ
Art Department Unit Driver	İBRAHİM SARITAŞ
HOD Security	ERKİN URER

**Visual Effects by  
FRAMESTORE**

Visual Effects Supervisor	SIRIO QUINTAVALLE
CG Supervisor	ARON HJARTARSON
On-Set Supervision	CHRISTIAN KAESTNER
VFX Production	SARA TREZZI
	AIMEE DADSWELL
	NICK KING

	CG Artists	
VALDIMAR BALDVINSSON	MATTHIAS BJARNASON	CHRIS COOPER
OZ DOLPHIN	PAUL INGRAM	SAM REMFRY
	GRAHAM WOOD	

	2D Artists	
JÖRUNDUR ARNARSON	SARA HILMARSDÓTTIR	GARETH JONES
CHRISTIAN KAESTNER	HELGI LAXDAL	HENRIK LINNET
PETER MARIN	JOSEPH MCLAMB	SAM OSBORNE
ALEX PAYMAN	MARTIN STEGMAYER	MIREK SUCHOMEL
	CHRIS ZEH	

## Data/Pipeline/Editorial Support

CLYM DODDS

HENRY BUSH

TOM HAND

Composite Stills Photography JONATHAN HARRIS

Additional Visual Effects THE CHIMNEY POT  
 Visual Effects Supervisor FREDRIK NORD  
 3D Artist RUSLAN OGORODNIK  
 2D Artists OSKAR LARSSON  
 OLLE PETERSSON  
 AXEL KLOSTERMANN  
 ANDREAS KARLSSON  
 Visual Effects Manager EMMA STENBORG

## Digital Post-Production by

THE CHIMNEY POT

Executive Post-Production Producer FREDRIK ZANDER  
 Post-Production Producer ANNELI OSCARSSON  
 Colour Grading MATS HOLMGREN  
 Technical Coordinator JONAS JANGVAD  
 4K Scanning JOSEFINE TRUEDSSON  
 EMIL SODERMAN  
 MARIANA KASSES  
 JONAS PETERSSON  
 Post-Production Coordinator SOFIE PALAGE  
 Digital Media HANS CRISPIN  
 Encoding Technician PETER HELSING  
 Coordinator – Digital Media CATTIS LEGELIUS  
 Film Lab NORDISK FILM POST-PRODUCTION STOCKHOLM  
 Analog Colourgrader CHRISTER LUNDGREN  
 In-House Producers BOSSE SVENSSON  
 ÅSA SÖDERBERG

Mix Technician MARKUS MOLL  
 Mix Assistant RICHARD LOVELL  
 Engineers JOE MAHER

ANDY BOTHAM  
 Scheduling Manager SUZANNE FACENFIELD  
 Foley Supervisor BARNABY SMYTHE  
 ADR Mixer MARK APPLEBY  
 ADR Voice Casting NICK FOLEY  
 LOUIS ELMAN, AMPS, MPSE  
 ABIGAIL BARBIER

Main Titles BJÖRN KUSOFFSKY, STOCKHOLM DESIGN LAB  
 End Roller PAUL KÜHLHORN, FELLOW DESIGNERS  
 Insurance KEVIN O'SHEA, AON/ALBERT G. RUBEN  
 Completion Bond NEIL CALDER, FILM FINANCES LTD.  
 Camera Equipment PANAVISION UK  
 Grip Equipment ALPHA GRIP  
 Lighting Equipment ARRI LIGHTING RENTAL LTD.

BALLOON-LIGHT  
 Rigging MARBREN SCAFFOLDING AND RIGGING LTD.  
 METRO RIGGING  
 ROY CARTER RIGGING LTD.

Tracking Vehicles BICKERS ACTION  
 Crane Services EPL SKYLIFT  
 LEE LIFTING

Construction PALACE SCENERY  
 Action Vehicles Supplied by TLO FILM SERVICES LTD.  
 Armourer CROWNTOWER LTD.

Stills Processing BAYEUX LTD.  
 Editing Equipment SALON  
 Post-Production Script Services SAPEX SCRIPTS  
 Walkie Talkies & Production Mobile Phones WAVEVEND  
 Location Security LOCATION SECURE



Costumes ANGELS THE COSTUMIERS  
 Wigs & Facial Hair Supplied by ALEX ROUSE WIG COMPANY  
 Extras Casting UNIVERSAL EXTRAS  
 Facilities & Technical Vehicles LOCATION FACILITIES  
 Truck Hire LAYS INTERNATIONAL  
 Prop Transport DEEP BLUE PROP TRANSPORT  
 Minibus & Recce Coach Hire WINGS LUXURY TRAVEL LTD.  
 Film Stock FUJI MOTION PICTURE FILM UK  
 Rushes Processing & Transfers ilab – RELIANCE MEDIAWORKS (UK) LTD.  
 Rushes Management NIGEL HORN AND MARTIN McGLONE  
 Rushes Contacts PETER SPITTLE AND EMMA BACON  
  
 Sound Re-Recording Facility DE LANE LEA  
 ADR Recorded at GOLDCREST POST-PRODUCTION LTD.

Music Editor JAMES BELLAMY  
 Music Coordinator VICKI WILLIAMS  
 “Salut D’Amour” Arranged & Produced by MICHAEL PRICE  
 Music Consultant KIRSTEN LANE, RIGHT MUSIC LTD.

Score Conducted by ALBERTO IGLESIAS  
 Score Produced by ALBERTO IGLESIAS, JAVIER CASADO  
 Recorded, Mixed & Mastered by JOSE LUIS CRESPO  
 Assistant to Composer & Librarian DAVID CERREJÓN  
 Executive Production ANA EUSA & JAVIER MARTÍN (RLM)  
 Score Recorded at AIR STUDIOS, LYNDHURST HALL (LONDON)  
 Assistant Engineers CHRIS BARRET  
 FIONA CRUICKSHANK  
 Score Mixed at BEST DIGITAL S.A. (MADRID)  
 Technical Assistants DANIEL GOLDSTEIN  
 VICTOR CASTILLO  
 Orchestra Conductor ISOBEL GRIFFITHS  
 Assistant Orchestra Conductor JO BUCKLEY  
 Orchestra Leader EVERTON NELSON  
 Clarinet NICHOLAS BUCKNALL  
 Trumpet ANDY CROWLEY  
 Piano JAVIER CASADO

“Land Du Valsignade” “Salut D’Amour”  
 (Ragnar Althen, Elisabet Björklund) (Edward Elgar)  
 Performed by Jussi Bjorling  
 Courtesy of Sony Music Entertainment Inc.

“Dyna-Mite”  
 (Mike Chapman, Nicky Chinn)  
 Performed by Mud  
 Courtesy of EMI Records Ltd.

“The Second Best Secret Agent In The Whole Wide World”  
 (Sammy Cahn, James Van Heusen)  
 Performed by Sammy Davis Junior  
 Courtesy of Manny Davis

“Spinning Wheel”  
 (David Clayton-Thomas)  
 Performed by Sammy Davis Junior  
 Courtesy of Manny Davis

“Tamara Delihorn”  
 (Traditional, Arranged by Lennart Aberg)  
 Performed by Oriental Wind  
 Courtesy of JARO Records

“Don’t Let It Die”  
 (Hurricane Smith)  
 Performed by Hurricane Smith  
 Courtesy of EMI Records Ltd.

“Mr. Wu’s A Window Cleaner Now”  
 (Frederick Cliff, George Formby, Harry Gifford)  
 Performed by George Formby  
 Courtesy of EMI Records Ltd

“The Proudest, Loneliest Fool”  
 (Gordon Galbraith, Ricci Mareno)  
 Performed by Charlie Rich  
 Courtesy of Sony Music Entertainment Inc.

“The National Anthem of the USSR”  
 (Alexander V. Aleksandrov, Sergey V. Mikhalkov, Gabriel A. El-Registan)  
 Arranged by Dimitri Oleg Yachinov  
 Performed by The Red Army Choir  
 Courtesy of FGL Productions S.A.

“All Kinds Of Everything”  
 (Derry Lindsay, Jack Smith)  
 Performed by Dana  
 Courtesy of The Decca Music Group,  
 under license from Universal Music Operations Ltd.

“La Mer”  
 (Albert Lasry, Charles Trenet)  
 Performed by Julio Iglesias  
 Courtesy of Sony Music Entertainment Inc.

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Co-Executive Producers

ERIC HEUMANN for PARADIS

WOLFGANG BRAUN for KINOWELT

A U.K./France/Germany Co-Production

Filmed on locations in Hungary, Turkey, England, and Inglis Barracks, London

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Datasat Digital Sound, in selected theaters

Aspect Ratio: 2:35/1 [Scope]

MPAA Rating: R (for violence, some sexuality/nudity, and language)

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**WORKING**  **TITLE**

**STUDIOCANAL**