

# Intermedia

## **ENIGMA**

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# **E N I G M A**

**DIRECTED BY MICHAEL APTED**

**SCREENPLAY BY TOM STOPPARD**

**BASED ON THE NOVEL BY ROBERT HARRIS**

**DOUGRAY SCOTT**

**KATE WINSLET**

**JEREMY NORTHAM**

**SAFFRON BURROWS**

**NIKOLAJ COSTER-WALDAU**

**TOM HOLLANDER**

**CORIN REDGRAVE**

**MATTHEW MACFADYEN**

**ROBERT PUGH**

**PRODUCED BY LORNE MICHAELS AND MICK JAGGER**

**EXECUTIVE PRODUCER VICTORIA PEARMAN**

**EXECUTIVE PRODUCERS GUY EAST AND NIGEL SINCLAIR**

**EXECUTIVE PRODUCERS HANNO HUTH AND MICHAEL WHITE**

**CO-PRODUCER DAVID BROWN**

**DIRECTOR OF PHOTOGRAPHY SEAMUS MCGARVEY B.S.C.**

**PRODUCTION DESIGN JOHN BEARD**

**FILM EDITOR RICK SHAINÉ A.C.E.**

**COSTUME DESIGN SHIRLEY RUSSELL**

**MUSIC COMPOSED AND CONDUCTED BY JOHN BARRY**

**MAKE-UP AND HAIR DESIGN JENNY SHIRCORE**

**CASTING BY MARY SELWAY**

**US CASTING BY AMANDA MACKEY-JOHN SON AND CATHY SANDRICH**

**CO-EXECUTIVE PRODUCERS ROBERT AARTS AND THOMAS GARVIN**

**ASSOCIATE PRODUCERS ATE DE JONG, JULIAN PLUNKETT-DILLON AND JEANNEY KIM**

# ENIGMA

## Cast

Jericho	Dougray Scott
Hester	Kate Winslet
Claire	Saffron Burrows
Wigram	Jeremy Northam
Puck	Nikolaj Coster Waldau
Logie	Tom Hollander
Leveret	Donald Sumpter
Cave	Matthew MacFadyen
Baxter	Richard Leaf
Proudfbot	Ian Feice
Pinker	Bohdan Poraj
Kingcome	Paul Rattray
De Brooke	Richard Katz
Upjohn	Tom Fisher
Skynner	Robert Pugh
Admiral Trowbridge	Corin Redgrave
Villiers	Nicholas Rowe
Commander Hammerbeck	Angus MacInnes
Mrs. Armstrong	Mary MacLeod
Mermagen	Michael Troughton
Heaviside	Edward Hardwicke
Kay	Anne-Marie Duff
U-Boat Commander	Tim Bentinck
Duty Clerk	Rosie Thomson
Land Army Girl	Emma Buckley
Lady Lodger	Mirjam De Rooij
RAF Corporal	Adrian Preater
Bletchley Brain	Edward Woodall
Male Lodger	Hywel Simons
Pamela	Emma Davies
RAF Officer	Martin Glyn Murray

# ENIGMA

## Introduction

ENIGMA, starring Dougray Scott, Kate Winslet, Jeremy Northam and Saffron Burrows, is a romantic thriller based on the international best-selling novel by Robert Harris, directed by Michael Apted, and produced by Mick Jagger's Jagged Films and Lome Michaels' Broadway Video.

Adapted for the screen by Tom Stoppard, ENIGMA is produced by Mick Jagger and Lome Michaels. Executive producers are Jagged Films' Victoria Pearman, Intermedia's Guy East and Nigel Sinclair, Senator Films' Hanno Hum, and Michael White. David Brown is co-producer.

Steeped in the atmosphere of wartime England, this mystery of codes and codebreaking, love and betrayal set inside Station X, the birthplace of the computer age, has much contemporary relevance in today's world of the Internet and computer hackers.

Director Michael Apted (*The World Is Not Enough*) has assembled a star cast headed by Dougray Scott, (*Mission: impossible II*), Kate Winslet, Academy Award nominated for her role in worldwide blockbuster *Titanic*; Jeremy Northam, who won the London Evening Standard Award for Best Actor for his performances in *The Winslow Boy* and *An Ideal Husband*, and Saffron Burrows whose recent screen appearances include Mike Figgis' *Miss Julie* and *Time Code*.

Award winning playwright Tom Stoppard won the Academy Award for Best Screenplay in 1999 for his script of *Shakespeare in Love*.

Supporting cast includes Corin Redgrave (*Four Weddings and a Funeral*), Tom Hollander (*Martha meet Frank, Daniel and Lawrence*) and Nikolaj Coster Waldau.

Robert Harris' *Enigma* was first published in the UK in 1995, where the paperback edition remained in the Top Ten Bestseller List for fifteen weeks. To date the novel has sold over one million copies internationally and has been published in translation in twenty three countries.

ENIGMA is the first film to go before the cameras from Jagged Films, the feature film production company formed by Mick Jagger and Victoria Pearman with offices in London and Los Angeles. Future productions include *The Map of Love*, the dramatic love story of Dylan Thomas and his wife Caitlin, and *The Long Play*, written by Mick Jagger, Rich Cohen and Martin Scorsese, with Scorsese set to direct this insider's look at the music business and the Machiavellian world of hit-making.

Lome Michaels is the creator and executive producer of the legendary US television show *Saturday Night Live*. Among his film producer credits are *Wayne's World*, *Wayne's World II*, *Tommy Boy*, *Night At The Roxbury*.

Intermedia is a diversified entertainment investment company with offices in London, Los Angeles and Munich, which develops, finances and distributes motion pictures in collaboration with leading producing partners. Its parent company, IM Internationalmedia AG, is listed on the Frankfurt Neuer Markt stock exchange. Intermedia's films include *Nurse Betty*, *Sliding Doors*, *Small Time Crooks*, *Hilary and Jackie*, *Sweet and Lowdown*, *Love's Labour's Lost*, *Where the Heart Is* and *Where The Money Is* as well as such forthcoming titles as *K19: The Widowmaker*, *Basic Instinct 2*, *Terminator 3*, *Adaptation*, *The Quiet American*, *Enigma*, *Blow Dry* and *The Wedding Planner*.

### Short Synopsis

In March 1943 the code breakers at Bletchley Park, Britain's top secret Station **X**, are facing their worst nightmare: Nazi U boats have unexpectedly changed the code by which they communicate with each other and German High Command. An Allied merchant shipping convoy crossing the Atlantic with 10,000 passengers and vital supplies is in danger of attack. The authorities turn for help to Tom Jericho, a brilliant young mathematician and code breaker.

Unknown to his colleagues, Jericho has another equally baffling enigma of his own to unravel: Claire, the woman with whom he has fallen in love, has disappeared from Bletchley just when the authorities suspect there may be a spy at the Park.

To get to the bottom of both mysteries he enlists the help of Hester, Claire's best friend. Together they keep one step ahead of the secret services and investigate Claire's mysterious life, reaching a conclusion that uncovers international and personal betrayals.

### Synopsis

*March 1943. Station X at Bletchley Park, **north** of London.*

Brilliant young code breaker Tom Jericho (Dougray Scott) returns to Bletchley Park after an enforced leave of absence, caused by nervous exhaustion- The German Navy has unexpectedly changed the code used on their enigma cipher machines and the Allied convoys, which are crossing the Atlantic with thousands of men and vital supplies to sustain the British war effort, are in danger. Jericho was part of the team in Hut 8 who broke the original code and so his bosses have reluctantly called him back.

While the British and American naval command are desperate to crack the code, British intelligence services think that there may be a spy within the Park who has alerted the Germans that the earlier code had been broken. At the same time Jericho discovers that Claire Romilly (Saffron Burrows), the beautiful and mysterious girl with whom he had become infatuated, has disappeared.

Jericho visits Claire's cottage, which she shares with Hester Wallace (Kate Winslet). Both girls work at Bletchley Park; Claire on the German book, filing transcripts of all the decoded messages, and Hester as a "blisterer", arranging intercepted ciphers. There is no sign of Claire, but as he searches the cottage Jericho finds underneath the floorboards, four sheets of original cryptograms. Hester unexpectedly returns to the cottage and confronts him. Together they examine the cryptograms and decide they are German army signals. Taking them from Bletchley Park is itself an act of treason and the two realise that Claire is in serious trouble. They resolve to try to find her before the authorities realise anything is wrong.

Jericho returns to his lodgings and is surprised to find a visitor waiting for him: Wigram (Jeremy Northam), a member of the secret service. Jericho fakes a visit to the bathroom and hides the intercepts. Wigram interrogates him about his relationship with Claire. Jericho recalls when they met, at a concert at the Park, and how the next month was the happiest of his life, until they quarrelled and Claire refused to see him or answer his letters. Wigram moves on to ask him about his code-breaking work, and points out that the Germans may have changed their code after a tip-off from inside Bletchley. Jericho is under suspicion because of his liaison with Claire, but Wigram dryly points out that many of his co-workers are also under suspicion, as he regards Bletchley Park as a hot bed of possible spies, staffed as it is by foreign nationals, mathematics geniuses and general English intellectual eccentrics. When he leaves, Jericho burns the intercepts.

Hester asks Jericho to meet her, discreetly, after a Church service. She has discovered the origin of the messages that Claire stole. All four came from the same German Army unit in the Ukraine. Jericho explains to her the way in which the German codes are broken, using a crib. They realise that, although Claire's originals have been destroyed, working together they can get access to copies and perhaps decipher them.

At Hut 8, the code breakers are on full alert. The Allied convoy crosses the Atlantic, the location of the German U boats has been lost. They are on battle stations, maintaining radio silence. Jericho realises that when one U boat sends out a contact signal to the others, indicating that the convoy has been spotted, that signal will act as the clue to enable Hut 8 to break the new code.

Hester discovers that the copies of Claire's intercepts have been officially removed from their file. They trace the ciphers back to Beaumanor, the original intercept station, and pay a visit, under false pretences, managing to steal the station copies. Avoiding a police car that is following them, Jericho and Hester take refuge in a barn, where Jericho tries to use an enigma machine he has "borrowed" from Bletchley's museum. When the police, accompanied by Wigram, catch up with them, they pretend to be a courting couple. Wigram searches them and the car, but finds nothing. Jericho has concealed the machine. Wigram takes Jericho and Hester in a police car to a deserted quarry where the police have found some abandoned clothes. Hester identifies them as Claire's and they both fear that she has been murdered.

Hester is grief stricken but continues her attempt to decipher the intercepts at the cottage, while Jericho and his fellow code breakers continue to monitor the convoy and the stalking U boats. As the Germans surround the convoy, the code breakers begin to decipher their transmissions. As the convoy is attacked the code breakers have enough information to use their giant "bombe" machines to attempt to break the new code.

Exhausted, Jericho returns home to find Hester waiting for him. She tells him that Claire's intercepts are a list of Polish names, the victims of mass executions carried out by the Russians in the Katyn forest, during the Soviet occupation of eastern Poland. The Russians have now joined the Allies and so this information would be a propaganda coup for the Germans. This explains why British Intelligence has removed all copies from the files, but not yet what Claire's involvement is. Searching the names, Jericho discovers the name of the brother of one of his Polish colleagues in Hut 8 - Pukowski, known to his comrades as Puck (Nikola] Coster-Waldau). Jericho realises that Puck was one of Claire's many men friends and that she had read the intercepts and told him the gruesome details the fate of his missing brother. Jericho concludes that Puck told the Germans about the code breaking in revenge for his murdered brother, and then had to kill Claire to protect himself.

Jericho rushes back to Bletchley Park to confront Puck, but he is too late. He sees him boarding a train at the local station and manages to jump on board. To his surprise he finds Wigram and his associates on the train, trailing Puck. Wigram confirms Jericho's deductions. But Jericho suddenly realises that Wigram has information about his relationship with Claire that only Claire could have told him. He accuses Wigram of using Claire as an agent and he begins to suspect that Puck has not killed Claire, and may be on his way to meet her. Puck is heading for Liverpool and, suddenly realising he is being followed, jumps off the train. As Wigram and his men pursue Puck, Jericho stays on the train to Liverpool, following his hunch. He works out which hotel Claire and Puck would meet in; but when he arrives the room is empty, with signs of a nasty departure. He cannot be sure he is right, but there's something in the air; is it her perfume?

Back at hut 8 the Enigma code has finally been broken, and the German submarine messages are being intercepted. When they pick up a signal that one U boat has broken formation and is heading towards Scotland at full speed, Jericho realises that Puck has arranged an escape and will be picked up by the submarine off a remote point on the Scottish coast, near a cottage that Claire has told him about. He tells Hester he must drive north, and arrives in time to intercept Puck as the U-boat attempts to pick him up. Puck defends his actions to Jericho, explaining that the British have covered up the massacre of Polish soldiers to protect their allies, the Russians. His revenge was to tell the Germans that their code had been broken.

Puck jumps aboard the submarine, but it is blown out of the water by a fighter plane. Wigram and the secret service have trailed Puck north and have been lying in wait - ready to blow up Puck and the submarine to safeguard the secrets of Bletchley Park. There is, however, no sign of Claire.

As the police continue to dredge the lake at the quarry, Jericho confronts Wigram, accusing him of using Claire as a pawn and risking her life. He is convinced that Claire is not dead, but will reinvent herself and continue to evade the authorities.

### **London 1946. After the War.**

Jericho waits on the stairs outside a concert venue in London's Trafalgar Square. Across the square he glimpses Claire, glamorous as ever, wending her way through the crowds. He now knows she survived Wigram, Puck and the War. He allows her to disappear again into the crowds. Then he smiles broadly as he spots Hester crossing the road, happy and pregnant, coming to meet him to attend the concert.

## About The Production

Los Angeles, London and Munich based Intermedia arranged the finance and world-wide distribution of the film and German-based Senator Films, one of Germany's leading independent distribution and production companies, has acquired all rights for continental Europe and participates from worldwide gross receipts. Intermedia's Guy East and Nigel Sinclair and Senator Films' Hanno Huth are Executive Producers.

In the late nineties Mick Jagger formed Jagged Films with LA based production executive Victoria Pearman, with the intention of making films both in America and the UK. Their first project to pursue the rights to Robert Harris's best-selling novel *Enigma*, a romantic thriller set in Station X, the UK's secret enclave of government funded code breakers based at Bletchley Park, whose work helped the Allies to win the Second World War. Learning that Lome Michaels, the creator of the legendary US television series *Saturday Night Live* and producer of many successful film spinoffs from the programme, was also interested in the book, Jagged Films and Michaels joined forces to acquire the rights and become producers of the project.

Lome Michaels points out the contemporary relevance of the code breakers work, bound up as it is with the birth of computing and telecommunications. "For an audience today "Hacker wins World War 2" could be the tag line," he declares. For Jagger and Pearman the appeal of the novel was the interweaving of the two stories - the breaking of the Enigma code, and the enigma of the beautiful woman, the two running parallel. Says Jagger/"The story is in set in 1943, the year I was bom. Because of the Official Secrets Act no-one knew about the codebreakers work until the early Seventies, so it was one of the last secrets of the War. I hadn't really known anything about it until I read the book, but I found it fascinating." Jagger describes the atmosphere at Bletchley Park, with its motley collection of men and women including linguists, electrical engineers, mathematicians and winners of crossword puzzle competitions, who might prove to have a talent for codebreaking, as a microcosm of British society at the time. He adds, "It's a great background for a drama. The war itself intensified emotions, so it's a great love story as well as a historical whodunit."

Although ENIGMA is Jagged's first film and Jagger's first role as full-time producer, he does have experience around a film set as an actor, with leading roles in a variety of films going back to the legendary *Performance*. In addition, Jagger is very involved in the production of The Rolling Stones' live tours and documentaries, which, as he points out have certain parallels with filmmaking - managing a large budget and bringing together and controlling a diverse group of talented people with a common aim, to work intensely, over a short period of time. Jagger recognises the differences between the film business and the music business, but points out the similarities between the two. He explains "You need to keep the big picture in your sights, while attending to the details, and, above all, don't compromise your original idea." After optioning the screenplay rights, Jagger discovered that a rare four-rotor enigma machine, used by the German navy, was coming up for auction at Sothebys, and he bought it. It was subsequently used during production, along with a three rotor machine and two specially created replicas.

Jagged Films and Broadway Video developed the script, with Mick Jagger approaching Tom Stoppard, arguably Britain's most distinguished playwright and a recent Oscar winner for his work on the film *Shakespeare In Love*, to write the screenplay. Says Stoppard, "I was visiting Mick in France and he asked me to bring him a proof copy of the book. I thought he wanted something to read on holiday, not realising he was shopping for rights." When Jagger visited Stoppard to discuss the script, he found that the playwright had already read many of the history books dealing with Bletchley.

Mick Jagger's Los Angeles based producing partner, Victoria Pearman, brought the project to Intermedia and was instrumental in retaining both the original feet of the novel and the film's attention to historical authenticity. Pearman went to great lengths to track down some of the original Bletchley Park code breakers, now in their eighties, and even persuaded one to make a cameo appearance on screen. Says Pearman, "One of our concerns in making the film was to be true to the people of Bletchley Park and acknowledge their contribution to the war effort; we knew that Tom would respect the underlying material of the story. Robert Harris was embraced as part of the production team and kept informed as we progressed the script and fortunately, over the development process, he and Tom have become friends. Robert recognises that film is a different medium from a novel and that in adapting a book not all the material can make it to the screen."

Director Michael Apted was a vital piece of the jigsaw in putting the production together. Says Jagger, "Michael's a documentary maker of great repute and so, as well as having a superb eye for narrative, he's able to deal with the authenticity of the historical background." Adds Lome Michaels, "Michael is a director that actors want to work with, the key that unlocked a lot of doors." Apted was intrigued by the historical period of the story. "That's the era when I was bom and, now that I live in America, I find myself drawn to that period of recent history. It's interesting to tackle a project in the same territory as James Bond, but from a totally different point of view - dealing with true heroics." For Apted the challenge of telling the story is in achieving the right balance between explaining the intricacies of codebreaking without making it so complicated that the audience might give up on it, and keeping them intrigued by the parallel love story. Says Apted, "What Stoppard's script has done, even more than the original novel, is to put the two stories in synch, so that if you decode the love story, you find the key to the enigma code at the same time." Apted also acknowledges the relevance of the code-breaking to today's audiences. "It's a generational thing," he says, "Young people were breaking codes almost in defiance of their elders, just like today's older generation, many of whom refuse to understand new technology."

Casting Tom Jericho, the young Cambridge mathematician whose enforced leave of absence is brought on by the lethal combination overwork and unrequited love for the mysterious Claire Romilly, Apted wanted to find a young British actor who could carry a film, and make an international impact. Dougray Scott, who had recently finished filming *Mission: Impossible II* with Tom Cruise, was an early casting choice. "It's Dougray's moment," declares Apted. Adds Jagger, "When we cast him we felt he was on the edge of enormous fame."

Scott embraced the role, and immersed himself in the history of the period, studying the complicated details of code breaking and learning how to operate the enigma machine. "I was intrigued by the period, and the character appealed to me because Jericho's not like anyone I've played before. He's cerebral, a genius, and I needed to get inside his head and discover what makes him tick. As an actor I'm always interested in finding something to learn as a craft to help understand the person, and the enigma machine and the breaking of codes was something I could explore. I worked on it for over five months while waiting to begin shooting, so now I understand the mechanics and can operate an enigma machine." says Scott. He describes the codebreakers of Bletchley Park as reluctant heroes. "What they did was extraordinary. They were not brave in a physical sense, but they exhausted themselves in their efforts to decipher the German communications. They were so dedicated that, even now, over fifty years later, many of them are reluctant to reveal exactly what they did during the war. So many people, at the end over 12,000, were thrown together in this small area, near Milton Keynes about 40 miles north of London, so they created their own environment to make the war bearable, forming social clubs, music societies and sports clubs."

Scott enjoyed the gruelling challenge of playing a man constantly teetering on the verge of a nervous breakdown, and physically lost weight to emphasise the strain that Jericho suffers.

Scott praises Mick Jagger in his role as producer. "He bought the rights and stuck with the project, determined to get production started. Before filming began he made all the actors a compilation of the music of the period, to help set the mood for us. He's very knowledgeable about the history behind the story, and a real enthusiast."

Kate Winslet had been approached early on to play the role of Hester Wallace but originally it clashed with *Therese Raquin* in which she planned to star and take the role of executive producer. When Kate discovered she was pregnant, her own production was put on hold and Jagged Films was happy to fill the gap in her schedule. Jagger describes Winslet as "an actress who interprets Stoppard's script very well. Hester is an intelligent woman, who knows herself to be underused." Michael Apted explains, "The character of Hester has to be slightly anonymous at the beginning of the story, but her beauty, charm and sexiness creeps up on you. Kate is a brilliant chameleon- she can dazzle you or be quite ordinary, and the latter is a quality the audience can identify with - an ordinary girl who becomes heroic." He adds, "Kate makes intelligent choices in her acting roles, and I think she'll enjoy a long successful working life." says Apted. Kate Winslet was attracted by the wartime setting of the story. "It's an adventure story set in such a sexy time - with young people determined to live for the moment. In some ways I compare my character Hester to George in Enid Blyton's *The Famous Five* - she enjoys adventure and won't stop till she gets a result and, in the end, she helps save the day." Winslet deliberately did not delve into understanding the mysteries of deciphering the enigma machine. "Although Hester works at Bletchley Park, her job is more administrative, and so she wouldn't have known all about the mysteries of code-breaking, so I didn't want to understand things that Hester wouldn't have known." As research, Winslet did meet a lot of the people who worked at Bletchley during the war. She says, "Most of them loved the work they were involved with then, and quite a few met their partners and married there. Incredibly, many of them didn't realise the importance of the work until long afterwards because of the code of secrecy in the Park. For instance, Hester and Claire worked in different Huts, so they never knew exactly what each other did."

Saffron Burrows, cast as the mysterious Claire, has enormous screen presence in the role. Says Jagger, "Saffron's beauty and stillness in the part really does eclipse everyone else in the room in her scenes." Adds Apted, "With Claire, you need to know who she is as soon as you see her on screen. Although she has little screen time, she casts a huge shadow and we needed an actress who is utterly dazzling and memorable. All the men in the film, and the audience, must fall in love with her. She's seductive and beguiling, and Saffron fulfils all these criteria."

To ensure that the code breaking scenes are compulsive viewing, Apted wanted to make the actors as colourful and unusual as the real people who had taken part in it. This harks back to Churchill's remark, after he visited Bletchley and made a speech to the assembled code breakers, who he thought were ill-dressed, ill-mannered and overly eccentric, that, while he had instructed the Bletchley administrators to look under every stone to find suitable personnel, he hadn't meant it to be taken quite so literally.

The production was unable to use Bletchley Park itself as a location. Explains line producer David Brown, "Although Bletchley Park is now being preserved and opened to the public as a museum, there are many modern buildings around it which would encroach on the frame of a film, and the huts themselves are rather dilapidated." The production chose to use Chicheley Hall as Bletchley exterior, a beautiful large mansion to the north of London, and built around it the temporary huts required to house the thousands of workers who would have worked there in 1943. Production designer John Beard and his team constructed six replica "bombe" machines, used in the decoding of ciphers, which were donated to Bletchley for exhibition purposes after the end of production. In researching his novel, Robert Harris had consulted Tony Sale, an ex MI 5 operative who started the campaign to save Bletchley Park from the threat of demolition in 1991. In turn Tom Stoppard took advice from Sale when writing his script, and then the production invited him on board as technical consultant during pre production and filming. Says Apted, "To have someone who knows all this stuff looking over your shoulder has been a great help throughout production."

Apted also acknowledges the advantage of having Mick Jagger and Lorne Michaels as producing partners-"Both are enormously successful, commercially and artistically, in the world of entertainment. They both have a real sense of what people want to watch, so that kind of feedback is very helpful."

Apted sums up the appeal of the film to cinema audiences, "It's a smart, sexy movie, about young people who are being heroic- I hope it will challenge an audience who want to see an intriguing and romantic thriller, which takes you to places you might not normally go and teaches you something fresh about people and history, and is not predictable in the first ninety seconds."

### **About The Cast**

#### **DOUGRAY SCOTT      TOM JERICHO**

Dougray Scott most recently starred as Lt Child in the sold-out run of Sam Mendes (*American Beauty*) -directed play. *To The Green Fields and Beyond*, at the The Donmar Warehouse in London. This past summer, he co-starred in John Woo's *Mission Impossible*.^ as Sean Ambrose, Tom Cruise's nemesis, who is embroiled in a love triangle with Cruise and Thandie Newton.

He is currently filming *Ripley's Game*, for Fine Line. Based on the Patricia Highsmith novel, Scott will co-star with John Malkovich in the dramatic thriller set in present day Italy.

Scott was introduced to American audiences in 1998 when he portrayed Prince Henry in the hit film. *Ever After*, with Drew Barrymore. His previous film credits include *Twin Town*, the independent *This Year's Love*, with Jennifer Ehle, Bill Forsyth's *Gregory's Two Girls* (the sequel to the hugely successful *Gregory's Girt*), *Deep Impact* with Morgan Freeman, and *Regeneration*, portraying novelist Robert Graves,

His breakthrough television role was in the successful miniseries *Soldier, Soldier* and he went on to star in the Award winning series, *The Crow Road*, based on the Iain Banks novel. He recently starred as the Sultan Schahriar in the Emmy Award nominated miniseries *Arabian Nights* for Hallmark.

Scott was born and raised in Fife, Scotland. He attended the Welsh College of Music and Drama, and received the award for "Most Promising Student".

#### **KATE WINSLET      HESTER WALLACE**

Kate Winslet grew up in a family of actors and has been performing since she was thirteen.

She made her name internationally in Peter Jackson's acclaimed New Zealand film *Heavenly Creatures*, as one of two young girls whose strangely intense friendship leads to murder. She co-starred with Emma Thompson, Hugh Grant and Alan Rickman in Ang Lee's big screen adaptation of Jane Austen's *Sense and Sensibility*, in which she played the pivotal role of Marianne. For her performance she won the BAFTA award and the Screen Actors Guild Award and was nominated for an Academy Award, all in the category of Best Supporting Actress.

She appeared in *Jude*, Michael Winterbottom's screen adaptation of Thomas Hardy's *Jude The Obscure*, in the role of Sue, co-starring with Christopher Eccleston, and as Ophelia in Kenneth Branagh's adaptation of *Hamlet*.

Kate went on to star in James Cameron's Oscar winning love story *Titanic*, opposite Leonardo diCaprio, which became a worldwide sensation and the highest grossing film in history. She was nominated for a Best Actress Academy Award and Golden Globe Award for her role.

Rather than go straight into a Hollywood production, Kate returned to British film with director Gillies MacKinnon *Hideous Kinky*, and independent feature, filmed on location in Morocco. Based on Esther Freud's autobiographical novel, Winslet plays a young Englishwoman with two small daughters who heads off to Morocco to find herself.

Next came Jane Campion's *Holy Smoke* co-starring with Harvey Keitel, released by Miramax Films in 1999, followed by *Quills*, directed by Philip Kaufman and starring Geoffrey Rush, Joaquin Phoenix, and Michael Caine.

#### **JEREMY NORTHAM                      WIGRAM**

Jeremy Northam won The 2000 Evening Standard Award for Best Actor for his leading roles in *The Winslow Boy*, directed by David Mamet and *An Ideal Husband*, Oliver Parker's adaptation of Oscar Wilde's play.

Other recent films include *Gloria*, directed by Sidney Lumet, starring alongside Sharon Stone, and *Happy Texas*, an American independent film in which he co-stars with William H Macy. Northam starred opposite Sandra Bullock in *The Net*, with Gwyneth Paltrow in *Emma*, and in Steven Spielberg's *Amistad*. He stars again with Gwyneth Paltrow in Neil Labute's adaptation of AS Byatfs *Possession*, and in Merchant Ivory's latest film *The Golden Bowl*, with Uma Thurman and Nick Nolte.

After leaving Bristol Old Vie Theatre School in 1986, Northam won The Olivier Award for Best newcomer in 1989.

#### **SAFFRON BURROWS                      CLAIRE ROMILLY**

Saffron Burrows most recently appeared in Mike Figgis' experimental feature *Time Code*, having previously collaborated with the director in his adaptation of *Miss Julie*, starring as the title character, as well as *One Night Stand* and *The Loss of Sexual Innocence*.

She starred in Renny Harlin's American action thriller *Deep Blue Sea*, in *Gangster Number One*, with Malcolm MacDowell and Paul Bettany, and the thriller *Tempted*, directed by Bill Bennett, starring alongside Burt Reynolds.

Burrows made her film debut in *Welcome To The Terror Zone*, and her first major film role was starring alongside Minnie Driver and Chris O'Donnell in Pat O'Connor's *Circle of Friends*.

Her television work includes French productions *Meurle En Ardeche* and *Extreme Limits*, and British productions *Full Stretch*, directed by Antonia Bird, and Dennis Potter's final work, *Karaoke*.

On stage. Burrows recently appeared in Tamsin Oglesby's *Two Lips Indifferent Red*

#### **NIKOLAJ COSTER-WALDAU    PUCK**

Danish actor Nikolaj Coster-Waldau has worked extensively in Scandinavia, with leading roles in film and TV drama, including *Misery Harbour* (1999), *Angel of The Night* (1999), *Wildside* (1998), and *Secret Secrets* (1997). He made his international film debut in Sean Mathias' production of *Bent* (1997), starring alongside Clive Owen, Ian McKellen and Mick Jagger.

## **About The Film-Makers**

### **MICHAEL APTE**

### **DIRECTOR**

Renowned as both a documentary and feature film director Michael Apted has spent nearly four decades as a filmmaker, most recently as the director of the most successful of the James Bond series *The World Is Not Enough*.

After studying history and law at Cambridge University he began his career as a researcher for Granada Television, which led to an assignment choosing and interviewing 14 seven year olds for a short film entitled *7 Up*. This became the first in what film critic Roger Ebert calls "the most engrossing long-distance documentary project in the history of film." Apted has since revisited this same group every seven years resulting in the internationally acclaimed and award winning *Up* series. Both *28 Up* and *35 Up* won BAFTAs, the International Emmy and International Documentary Award. He has also executive produced an American and Russian version of the series. For this body of work and for his prolific documentary work in the USA, Apted has recently been awarded The John Grierson Award for Outstanding Contribution to Documentaries.

In 1980, Apted began his American feature film career with *Coal Miner's Daughter*. The film garnered seven Oscar nominations, including Best Picture and won an Oscar for Sissy Spacek's portrayal of country and western singer Loretta Lynn. Amongst Apted's other feature film credits are *Gorky Park*, *Gorillas In The Mist*, *Blink, Nell* and *Extreme Measures*.

### **TOM STOPPARD**

### **SCREENPLAY WRITER**

For the screenplay of *Shakespeare In Love*, Tom Stoppard and Marc Norman won numerous awards worldwide, including the Academy Award, The Golden Globe Award, The Silver Bear at Berlin Festival, The Evening Standard Award, The Writers Guild of America Award, and numerous critics awards.

Tom Stoppard wrote his first play *Enter A Free Man* while working as a freelance journalist. Since then he has written many award winning plays for stage and radio, as well as being the author of novels and a number of film screenplays.

His first play to be staged was *Rosencrantz and Guildenstern Are Dead*, about the exploits of two minor characters in Shakespeare's *Hamlet*, which he then adapted into a film screenplay and also directed, winning the Golden Lion at Venice Film Festival in 1990. Other screenplays include *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Billy Bathgate*, *The Empire of the Sun*, which was nominated for a BAFTA, *Brazil*, which was nominated for an Oscar in 1986, and *The Russia House*, directed by Fred Schepisi.

His many plays for the stage include the Tony Award winning *Travesties*, *The Real Thing*, *Albert's Bridge*, *Artist Descending a Staircase*, *Jumpers*, *Night and Day* and *Arcadia*. His most recent work includes *The Invention of Love* and *Indian Ink*.

Tom Stoppard is a CBE and was knighted in 1987, receiving the rarely granted honour of the Order of Merit in 2000. Stoppard was also honoured by the French Government when he was made an Officier de l'Ordre des Arts et des Lettres.

**SEAMUS MCGARVEY                      DIRECTOR OF PHOTOGRAPHY**

In 1998 Seamus McGarvey was invited to join the British Society of Cinematographers, becoming the youngest member ever. After attending film school from 1985 - 88 he began shooting documentaries and short films, one of which *Skin*, was nominated for a Royal Television Society Cinematography Award.

Recent feature films include *Wit*, starring Emma Thompson and directed by Mike Nicholls, *High Fidelity*, directed by Stephen Frears from Nick Hornby's best-selling novel, *The War Zone*, actor Tim Roth's multi award winning directing debut, *The Winter Guest*, directed by Alan Rickman, and *The Big Tease*, the comedy based in the world of hairdressing, directed by Kevin Alien.

McGarvey has also directed and shot music videos for such artists as Natalie Imbruglia, Paul McCartney, Dusty Springfield and Robbie Williams.

**JOHN BEARD                                      PRODUCTION DESIGNER**

John Beard began his career in films working as art director on a trio of seminal British productions - Nic Roeg's *Eureka*, *Monty Python 's The Meaning Of Life* and Terry Gilliam's *Brazil*. His credits as production designer include *The Wings Of The Dove*, for which he was nominated for a Golden Globe Award, Chris Menges' drama *The Lost Son*, *The Browning Version*, for director Mike Figgis and the Oscar winning short *Franz Kafka's It's a Wonderful Life*.

**JENNY SHIRCORE                              CHIEF HAIR & MAKEUP**

Winner of both the Academy Award and the BAFTA Award for Best Hair and Make-up Design in 1999 for her work on *Elizabeth*, starring Oscar nominated Cate Blanchett, Jenny Shircore has since completed filming *Complicity*, Gavin Millar's adaptation of Ian Banks' best selling novel, and *Gangster No. 1*, directed by Paul McGuigan, starring Malcolm McDowell. In 1998 Shircore designed hair and make-up for the box office smash *Netting Hill*, starring Julia Roberts and Hugh Grant, which is currently the most successful British film ever made. Other credits include *The Land Girls*, directed by David Leand, the award-winning HBO mini-series *Rasputin* and Terry Jones' comedy *Eric The Viking*.

**SHIRLEY RUSSELL                              COSTUME DESIGNER**

Shirley Russell's career as a costume designer has spanned over thirty years, beginning with such films as *Women In Love* (1969), *The Music Lovers* (1971), *The Devils* (1971), *Mahler* (1974) and *Tommy* (1975) - all collaborations with her former husband director Ken Russell.

For her work on *Reds*, Warren Beatty's epic Academy winner, Russell was nominated for the Oscar in 1981, having previously been nominated in 1980 for her costumes on Michael Apted's *Agatha*. Both films also gained her nominations for the BAFTA. In 1979 she won the BAFTA for John Schlesinger's *Yanks*. Other BAFTA nominations include *Women In Love* in 1969, *Valentine* in 1977 and John Boorman's *Hope And Glory* in 1987. Other recent films include *I Dreamed Of Africa* for director Hugh Hudson, and *Fairy Tale*, directed by Charles Sturridge.

In 1996 Russell was nominated for an Emmy for Outstanding Achievement in Costume Design for a Miniseries for her work on Charles Sturridge's award-winning *Gulliver's Travels*.

**JOHN BARRY****COMPOSER**

In 1999 John Barry was awarded the Grammy Award for Achievement for Film Music in celebration of a career spanning over forty years, which has included six Academy Award nominations, winning three times (*Dances With Wolves*, *Out Of Africa*, *Born Free*) four BAFTA nominations, six Grammy nominations, winning once (*Out Of Africa*), and a Grammy Award (*Dances With Wolves*).

In 1955 Barry formed his own group The John Barry Seven which was signed to a recording contract. He co-wrote Adam Faith's hit single *What Do You Want*, which became the first hit on the Parlophone label.

His career as a composer of film scores began in 1960 with *Beat Girl*, and continued, most memorably, with his involvement with the James Bond series of films, spanning a period of twenty-five years.

**LORNE MICHAELS****PRODUCER**

As producer of the legendary US comedy show *Saturday Night Live* first broadcast in 1975, Lorne Michaels launched the careers of many of today's top comedic actors including Steve Martin, Bill Murray, James Belushi, Chris Parley, Dan Ackroyd, Dana Carvey and Mike Myers. Michaels' film production credits include the blockbusters *Wayne 's World*, and the sequel *Wayne 's World Two*, both starring Mike Myers and Dana Carvey, *Tommy Boy* and *The Three Amigos*, starring Steve Martin, Chevy Chase and Martin Short, on which he also shared scriptwriting credit with Steve Martin and Randy Newman. In addition Michaels' was executive producer on *The Rutles*, the TV spoof on The Beatles, *Kids In The Hall* and the tv series *Late Night With Conan O'Brien*.

Michaels was inducted into the Television Academy Hall of Fame in 1999, and recently received a star on the Hollywood Walk of Fame. He has personally won nine Emmys, while *SNL* has been nominated for 80 and has won 17.

Michaels began his career in Toronto, where he attended the University of Toronto and worked as a producer for the Canadian Broadcasting Company. In 1968, he moved to Los Angeles and worked as a writer for NBC's *Rowan and Martin's Laugh-In* and other television series until 1975, when he left to begin *SNL* in New York.

**DAVID BROWN****CO-PRODUCER**

David Brown began his career in the film business working on the early films of director Bill Forsyth. More recently he continued his long association with Lucas Films, acting as Production Manager on the blockbuster prequel to the Star Wars Trilogy, *Star Wars Episode One: The Phantom Menace*. Previously, Brown was Production Supervisor for World-Wide Production for Lucasfilms.

For Intermedia and West Eleven Films he took the role of co-producer for the comedy *Blow Dry*, directed by Paddy Breathnach, soon to be released by Miramax, and produced *Whatever Happened to Harold Smith?* released by Universal Pictures, directed by Pete Hewitt.

## **About the Location**

### **BLETCHLEY PARK, STATION X**

Bletchley Park, known during the Second World War as Station X, was home to the codebreakers whose work is generally acknowledged by military historians to have shortened the war in Europe by many months. It is also the birthplace of modern computing and communications, mainly because of the work of Alan Turing, a brilliant mathematician who invented the "bombe machine" a giant device which manipulated the combinations of letters generated by the enigma machine to decipher the encoded messages. (Turing's legacy to modern computing is acknowledged by the company Apple, through their use of the logo featuring an apple with a bite taken from it. Turing died after the war, committing suicide by eating an apple he had injected with a lethal poison.)

The enigma machine was the main coding device used by the German armed forces and their system. Although the Germans believed its codes were unbreakable, they were never to know that some of the best brains in Britain, including mathematicians, linguists, electrical engineers, German linguists as well as intelligence specialists, were assembled in Bletchley by the British government for the sole purpose of breaking the enigma and other codes.

In 1938 Bletchley Park, a Victorian mansion, and its surrounding thirty acre park was acquired by the British government for use as a code and cipher school. Over the war years, various huts and brick blocks were added, so that by 1945 over 12,000 people could be employed at Station X. At the centre of a complex system of outposts and intercept stations around the country, the need for speed, accuracy and security was paramount, so that very few workers knew the full extent of the work being carried out within the park. Because of the enforcement of the Official Secrets Act, the general public was unaware of the work of Bletchley until the early 1970s and so strong was the code of secrecy that, even fifty years later, many workers still refuse to reveal exactly what part they played in Station X.

Today, Bletchley Park is run by a Trust as a museum, housing extensive wartime memorabilia and in the near future will feature interactive educational exhibits.

## **Historical note**

### **THE KATYN MASSACRE**

On 13<sup>th</sup> April 1943, Nazi Germany revealed to the world that it had discovered a mass grave containing thousands of Polish officers in a wood in western Russia, just west of Smolensk, and near the village of Katyn. The Poles, so the Germans stated, had been captured by the Red Army in September 1939 and been murdered by the NKVD, the Soviet secret police, in the spring of 1940. The Soviet Union immediately reacted to the revelation by accusing Germany of trying to blame the USSR for a crime she had committed herself. According to the Soviets, the Germans had murdered the Polish POWs in the autumn of 1941.

Thus a controversy was started that was to last for over fifty years, with no-one being punished for one of the worst atrocities of the war. Although for once the Germans were telling the truth, and the overwhelming evidence pointed to the Soviet Union being the culprit, the Western Allies refrained from challenging the Soviet version, since they needed the Soviets in the alliance against Germany, and after 1945, did not want to upset the balance of the Cold War by pestering Moscow with questions about Katyn. Poland was the tragic loser.

Almost fifty years later, in 1992, Russian president Boris Yeltsin finally released documents confirming that Stalin had authorised the elimination of more than 20,000 Poles, including the Katyn massacre, and that subsequent leaders of the USSR had colluded with their government to hide the truth.

## PRODUCTION CREDITS

Production Manager	Pete Heslop
1 <sup>st</sup> Assistant Director	Nick Heckstall-Smith
Production Accountant	Dianne Twiddy
Production Sound Mixer	John Midgley
Camera Operator	Philip Sindall
VFX Producer	Antony Hunt
Model Unit Director	José Granell
2 <sup>nd</sup> Unit Director	Arthur Wooster
Location Manager	David Broder
2 <sup>nd</sup> Assistant Director	George Walker
Script Supervisor	Angela Noakes Wharton
Gaffer	Lee Walters
Post Production Supervisor (USA)	Jeff Harlacker
Post Production Supervisor (UK)	Miranda Jones
Production Co-Ordinator	Winnie Wishart
Producer's Assistant/ Production Co-Ordinator (Holland)	Isobel Thomas
Location Accountant (Holland)	Jon Duncan
Assistant Accountant	Steve Earner
Casting Assistant	Fiona Weir
Historical and Technical Advisor	Tony Sale
Stunt Co-Ordinator	Nick Powell
Co 2 <sup>nd</sup> Assistant Director	Simon Emanuel
3 <sup>rd</sup> Assistant Director	Andrea Slater
2 <sup>nd</sup> Unit Location Manager	Joel Holmes
Location Assistant	Camilla Stephenson
Location Assistant	Pete de Winton
Location Security Officer	Bobby Prince
Assistant Production Co-Ordinator	Suzie Shearer
Assistant to Michael Apted	Polly Hope
Assistant to Mick Jagger	Lucy Aubree
Assistant to Lome Michaels	Lauren Wedell
Production Runner	Phil Clarke
Floor Runner	Nick Shuttleworth
Focus Pullers	John Jordan
	Carlos De Carvalho
Clapper Loader	Tim Battersby
Grip	Gary Hutchings
Video Playback Operator	Demetri Jagger
Steadicam Operator	Paul Edwards
Camera Trainee	Sophie Wilson
Boom Operator	June Prinz

Sound Trainee	Chris Sutton
Hairdresser	Jon Henry Gordon
Hair & Make-up Artists	Sharon O'Brien
	Sue Howard
Hair & Make-up Artist to Kate Winslet	Lesa Warrener
Wardrobe Supervisor	Richard Pointing
Wardrobe Assistants	Marcus Love
	Marnie Ormiston
	Pat Williamson
	Allan Hay
	Rosemary Lis
Art Directors	Rod McLean
	Stuart Rose
Set Decorator	Eliza Solesbury
Standby Art Director	Ray Chan
Assistant Art Director	Suttirat Larbarb
Draughtsman	Iain McFadyen
Assistant Set Decorator	Lisa Chugg
Production Buyer	Brian Read
Art Dept/Construction Co-ordinator	Sarah Robinson
Graphics	Verena Khan
Storyboard Artists	Tony Wright
Art Department Runner	Alex Warder
Property Master	Graeme Purdy
Chargehand Dressing Prop	Steve Payne
Dressing Props	Nick Milner
	Bob Sherwood
Props Storeman	Malcolm Bensted
Supervising Standby Props	Bernie Hearn
Standby Props	Daniel Hearn
Props Trainees	Jason Hopperton
	Gerry Atkinson
Best Boy	Roy Branch
Rigging Gaffer	Paul Stewart
Lighting Rigger	Brian Pickett
Electricians	Paul Brown
	Paul Sharp
	Steve O'Donoghue
	Paul Harris
	Stephen Mathie
	Eric Melville
	Toby Flesher
1 <sup>st</sup> Assistant Editors (USA)	Gordon Antell
	Andrew Blustain
1 <sup>st</sup> Assistant Editors (UK)	Daryl Jordan
	Chris Lloyd
2 <sup>nd</sup> Assistant Editors (UK)	Jo Dale
	Mark Neale
	Valentina Giambanco
Trainee Assistant Film Editor	Ruth Coulson
Editorial Production Assistants (USA)	Dave Jackson

Post Production Runner	Marc A Siegel Kevin Kolovich
Supervising Sound Editor	Nigel Mills
Dialogue Editor	Nina Hartstone
Music Editor	Clif Kohlweck
ADR Editor	Rob Ireland
Foley Editor	John Ireland
Re-recording Mixer	John Hayward
Assistant Re-recording Mixer	Richard Pryke
ADR Mixer	Paul Carr
Foley Mixer	Kevin Tayler
Assistant Foley Mixer	Natalie Bayford
Foley Artists	Lionel Selwyn Ruth Sullivan
Unit Publicist	Linda Gamble
Publicity	McDonald & Rutter
Stills Photographer	Jaap Buitendijk
Documentarian	Bevan Walsh
EPK	Special Treats
Archive Researchers	Jo Stones Helga Fitzner
Unit Doctor	Dr. Ali Mears
Construction Manager	Peter Verard
HOD Carpenter	Dennis Bonvington
HOD Stagehand	John Martin
HOD Rigger	Richard Harris
HOD Painter	David Meeking
Scenic Painters	Mike Sotheran Andrew Gamet-Lawson
Construction	Matt Langley Stephen Challenor Wayne Day Peter Lewis Mark Goodman Simon Marjoram Pat Honan Paul Nott-Macaire Michael Fisher Anthony Challenor Martin Hubbard John Russo James Ellis Frederick Reynolds John Wright Peter Mounsey Derek Dackombe Andrew Harvey
Transport Captain	Phil Evans
Location Transport	On-Set Location Services
Drivers	Mark Kerrison Brian Brookner

Michael Smith  
Rupert Porter  
Mick Crowley  
Don Williams  
Dean Macey  
Luke Chisholm  
Nick Adams  
Jim Brant  
Mark West  
John Burden

Stunt Performers

Mark Archer  
Gordon Seed  
Tracey Caudle  
Sarah Franzl  
James Grogan  
Steve Griffin  
Richard Hammett  
Tidd James  
Derek Lea  
Tom Lucy  
Anna Stacey  
Ray Nicholas  
Seon Rogers

For MILL FILM

Director of Photography	Peter Talbot	Paul Bentman
Production Manager	Angie Wills Production	<u>Model Makers</u>
Accountant	Brenda Coxon	Tracy Curtis    John Murphy    John Weller
Production Assistants	Katherine Lofting	Mark Beverton    Greg Horswill    James McKeown
	Charity Hobbs-Wood	Doug Bishop    Peter Lee    Bill Thomas
Focus Puller	Andrew Stephens	Chrissie Overs    Miguel Granell
Clapper Loader	Matthew d'Angibau	
Rigger	Danny Webster	<u>Digital Artists</u>
Model Shop Supervisor	Nigel Trevessey	Lynn Perez    Helen Ball    Richard Little
Supervising Engineer	Jason Marsh	Helen Newby    Sean Danischevsky    Chris Bum
Digital Supervisors	Dan Pettipher	
	Angus Cameron	<u>Lead Animators</u>
Domino Artists	Mark Bakowski	Robin Huffer    Caroline Garrett    Iain Anderson
	David Sewell	
3D Supervisor	Gary Coulter	<u>Marine Services</u>
Digital Film Controller	Andrew Jeffery	Alan House    Phil Corben    Darren Matthews
Digital Film Assistant	Vicky Coxon	Steven Shapland    Ian Nichols    Richard Marsh
Scan and Record Operator	John Grant	Ben Thomas

SFX Technicians  
Ken Gittens    Nik Cooper    Conway Wickliffe

UK SECOND UNIT

1 <sup>st</sup> A.D./Unit Manager	Richard Styles	Clapper/Loader	Richard Copeman
2 <sup>nd</sup> Assistant Director	Mike Elliott	Grip	Ray Hall
3 <sup>rd</sup> Assistant Director	Anthony Wilcox	Video Operator	George Steel
Camera Operator	Tim Wooster	Script Supervisor	Cathy Doubleday
Focus Puller	Simon Heck	Wardrobe Assistant	Cathy Doubleday

DUTCH UNIT

Production Manager	Joep Bannenberg	Ron Weverling	
Production Co-Ordinator	Fransje Bannenberg	Otto Kruysdijk	
Production Assistant	Wouter Thorn Leeson	Rogier Bos	
Company Accounts	Paul van Leeuwen	Model Maker/Bodies	Rob Hillenbrink
2 <sup>nd</sup> Assistant Director	Kristjan Knigge	Model Maker/Bodies	Julian Marsh
Location Manager	Jelani Isaacs	Set Construction	Kloosterboer Décor BV
Dutch Casting	Marion Zilversmit	Construction Manager	Dirk Kioosterboer
Camera Trainee	Diederik van Rooijen	Construction Foreman	Paul de Bruijn
Video Operator	Marijn Wendel		
Grip	Richard van der Oord	Studio Manager Director	Pieter Brinkhorst
Grip Assistant	Eric van der Heide		
Sound Assistant	Anneloes Pabbuwee	S/By Carpenter	Ruben Rosen
Gaffer	Uwe Kuipers	S/By Painter	Gary Crawford
Best Boy	Harm Bredero	S/By Stagehand	Remco Zayen
Wardrobe Supervisor	Marie Lauwers	Transport Captain	Maarten van Hemmen
Wardrobe Assistants	Marie Lauwers	Catering Supervisor	Paul Brink
	Maritska van Aalst	Rushes Projectionist	Roy Pfaff
Hair & Make-up Artist	Marijhe Geheniau		
Hair Assistant	Bianca Olijerhoek	<u>Electricians</u>	
Art Director	Jaap Verburg	Marc Dresens	Glen Bruijntjes
Assistant Art Director	Leo Zandvliet	Marius Speller	Joris Hetsen
Propman	Dirk Tolman	Piers Vuure	Joe Tolen
Dressing Props	Marcel van Velden	Lieuwe Mulder	Olivier ter Kuile

Ezra Reverda                      Kirn van Honschooten  
Martijn van Broekhuizen      Joost Brouwer  
Patrick Dekker                    Leon Renkes

Unit Drivers

Ivor Kortebach                    Chantel Loonen  
Rene van der Eng                Gerard Hulsenbeck  
Aniel Kerkvliet                  Peter Nentjes  
Aart Knuijvers                    Ruben Cardol  
Rob Gerritsen                    Pieter Both  
Peter Wintershoven              Peter Zeven  
Step Sizoo                        Babette Strutin  
Michel Groenendijk              Sander Francken

2<sup>nd</sup> Unit

D.O.P.                              Stef Tijdink NSC  
Focus Pullers                    Herman Verschuur  
    Erik Bannenber  
Clapper Loader                 Bianca van Riemsdijk  
Sound Mixer                      Wilko van Amerongen  
Grip                                William Pennings

UK ADDITIONAL PHOTOGRAPHY

Additional D.O.P.                Baz Irvine  
Additional D.O.P.                Alan Stewart  
    Trevor Coop  
    Ben Chads  
    Pete Bateson  
    Malcolm Sheehan  
    Philip Coleman  
Assistant Directors              Paul Higgins  
    Natasha Tahta  
Script Supervisor                Polly Hope

SCOTLAND UNIT

Liam Griffin  
Cubby MacKinnon  
Brian Morrison and crew  
Puffin Diving  
Stealaway Diving Contractors  
Patrick McGum  
Thistle Catering  
Cabervans

Camera and Lenses  
    Filmed in  
    Colour by  
    Rushes Transfers

Negative Cutting  
    Film Grader

Post Production Scripts  
Physical Effects and U-Boat Full Size Section

Archive Material

Costumiers  
    Catering

Stills Processing

Re-recorded at

Editing Facilities

Titles and Optical Effects

World War II Rescue Boat

Period Vehicles

Bombe Machines

Tank Filming

Completion Guarantor

Insurance Company

Legal Services

Bank services provided by  
For Intermedia Films

Panavision  
Kodak & Fuji  
Technicolor  
Midnight Transfer  
Synxspeed  
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S.J. Berwin & Co  
Tim Johnson  
James Kay  
S G London Branch  
Paul Davis  
Nick Drake

Will Evans  
Kathy Goodman  
Tim Haslam  
Andy Mayson

Music Supervisors (Holland)      Massive Music - Diederik van Middlekoop  
Music Supervisors (UK)      Sound Scape - Abi Leiand, Dan Rose  
Music performed by members of the Royal Concertgebouw Orchestra  
Music recorded at Het Concertgebouw, Amsterdam

Music Recording Engineer      John Richards  
Assistant Engineer      Andrew Dudman  
Orchestration      Nic Raine  
Music Copyist      Vie Frazer

Mobile Recording Facilities      Petr Brandt, Eurosound

“5Variants of “Dives and Lazarus””  
Written by Vaughan Williams  
Published by Oxford University Press  
Performed by The Academy of St Martin-in-the-  
Fields/Sir Neville Marriner  
Licensed courtesy of Decca Music Group Limited

“Put Your Arms Around Me Honey”  
Written by Albert von Tilzer and Junie McCree  
Published by Redwood Music Limited and  
Francis Day & Hunter Limited  
Performed by Phil Green Orchestra  
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Performed by Howard Lannin & His Orchestra  
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” One O'clock Jump”  
Written by Count Basie  
Published by EMI United Partnership Limited  
Performed by Benny Goodman and His Orchestra  
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”You'll Never Know”  
Written Mack Gordon and Harry Warren  
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Performed by Anne Shelton  
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in höchsten Noten Sein””  
Composed by J S Bach  
Performed by Peter Hurford (organ)  
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Written by Hal Hallifax  
Published by Peter Maurice Music Co Limited  
Performed by Geraldo  
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“*Andante* from Brandenburg Concerto No-4, B W  
V 1049”  
Composed by J S Bach  
Performed by Aurèle Nicolet & Peter  
Reidemeister (flutes) Stuttgart Chamber  
Orchestra / Karl Mülnchinger  
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Helen Boyes and Glasgow Film Office, Roger Sapsford Fuji Film, B&W Loudspeakers,  
Jane Law Costumes, Olivia Pemberton. Ralph Erskine & Frode Weierud, Christine Large,  
Jon Chapman, Derek Townsend, Nick Adams, Malcolm Burgess, Luke Randolph,  
Michael Harker, Joan Weidman, Steve Mangel, Premila Hoon, Sandra Bradshaw,  
Mavis & Keith Batey, David White, Ernest Jacob Bakker, Jane Sindell, Jack Sullivan,  
Barnaby Thompson, Marianne Maddalena, Bernd Tietze, Christoph Ott, Peter Dally  
and  
Ken Kleinberg

Filmed at Elstree Studios (UK) and Amsterdam Studios (Holland) and on location:  
London, Hertfordshire, Oban, Devon and Holland

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