



A MOST WANTED MAN

PRODUCTION NOTES

A Film by Anton Corbijn
Running time: 121 minutes



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DIRECTOR'S STATEMENT

Anton Corbijn on Philip Seymour Hoffman: 'He was a giant of a man'

The director of A Most Wanted Man, Hoffman's last completed film, recalls working with an outstanding actor who liked to immerse himself in his character and give his all:

I'm not sure where to start when looking at Philip's legacy as it is overwhelming in its scope and depth. But that immediately tells you a lot about his choices. He was the best character actor I can think of, and if you look at just the smaller roles he occupied, then those performances alone set him apart from his contemporaries. His strength was a total immersion in the role and a lack of vanity. At the same time, he hated what he loved, that was his curse – he would tear himself to pieces over his performances.

It was my girlfriend Nimi who, upon reading the script of A Most Wanted Man, immediately suggested I approach Philip Seymour Hoffman; in retrospect, there was only one choice. It was obvious that he would be the person to bring this John le Carré character to life. I always imagined this man to have a strong physicality as well as intelligence and a certain kind of leadership. When Phil and I watched the film together in its early stages, I could not believe that the guy sitting next to me was the same person as the one on screen. The belief in the reality of his character was total. Despite any issues he was dealing with outside of the film, domestic or otherwise, the performance never suffered.

Our first meeting was on a still shoot I did with him for Vogue in New York in 2011. While they were mending his trousers in an adjacent hotel room, we used the downtime to discuss the film and his role. He was sitting in his underwear, of course, but he never let his focus shift to the absurdity of the situation. He was serious about the work.

Initially there was some unease between us on the set of A Most Wanted Man, which I attribute to my inexperience as a director and in not verbalising my needs from actors in a way they are used to. But, gradually, Phil and I got to a place where the movie started to flow naturally and he didn't need much direction any more; he totally became the character of Günther Bachmann. He even signed off as Günther on an email to me when he got back home, after the film finished.

His character had a team of young detectives, Nina Hoss and Daniel Brühl among them, and on and off set he would be very much like their mentor. He would be protective of them and available as an actor with advice or encouragement. On the other hand, he would not hang out with actors who played roles that he, as a character in the film, had no time for. At night, we exchanged emails over scenes to come and to work out where we were going with it. He had an incredible take on his character and the film as a whole and it was fantastic to share this with him. We bonded over many things in the end, music being one of them. I made him a tape of songs I wanted to use in the film which he loved very much, particularly the Tom Waits track Hoist That Rag, as he too had been listening to it recently.

Phil and I had dinner with our partners Mimi and Nimi in the late summer and he was a wonderful spirit and company to be with. He was a giant of a man in every way imaginable and his demise is not only a tremendous loss to the world at large and to lovers of great art, but very much on a human level. He was 200% human, with all the struggles and flaws that come with this – and that is where that great art came from, I like to think.

It is unlikely I can do him justice with my writing but I like to think I did him justice in the film we made, where he is outstanding, and deserving of all our attention. I know he was extremely proud of it and we were talking about working together again when we met two weeks ago. As he put it: "I hope we get to do this again on another film. We know more now and I feel we'd fight well together and be unshakeable, and that's exciting."

Alas, it will never be and that makes the end of our film even harder to watch.

-Anton Corbijn

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SHORT SYNOPSIS

When a half-Chechen, half-Russian, brutally tortured immigrant turns up in Hamburg's Islamic community, laying claim to his father's ill-gotten fortune, both German and US security agencies take a close interest: as the clock ticks down and the stakes rise, the race is on to establish this most wanted man's true identity - oppressed victim or destruction-bent extremist?

Based on John le Carré's novel, *A MOST WANTED MAN* is a contemporary, cerebral tale of intrigue, love, rivalry, and politics that prickles with tension right through to its last heart-stopping scene.

LONG SYNOPSIS

Over a decade has passed since the terrorist attacks of September 11, 2001 and the German city of Hamburg, where the bombers lived and plotted, remains on high alert. At dusk, a grimy, bearded young man with a backpack emerges as if from the River Elbe itself. Head down, hood up, he keeps to the docks with the city's other vagrants. But his grainy image is soon caught on camera by an observant group of intelligence operatives. They are run by the dishevelled, whisky-drinking, chain-smoking Gunter Bachmann (PHILIP SEYMOUR HOFFMAN). Bachmann and his team of sharp young spies comprise a secretive anti-terror unit that works under the radar for Germany's intelligence services to cultivate sources within Hamburg's Islamic community. Bachmann's right-hand woman is the cool, sophisticated Irna Frey (NINA HOSS). They share an easy warmth and an office dominated on Bachmann's side by a wall studded with photographs and Post-It notes.

They identify the young man as Issa Karpov (GRIGORIY DOBRYGIN), a 26 year-old Chechen classified by Interpol as an escaped militant jihadist. He is talking to a man in a sailor's hat they discover is a drifter called The Admiral (MARTIN WUTTKE). He drinks in a bar called the Silbersack, where Bachmann contrives to meet him. He offers The Admiral money in return for information on Karpov under the pretence of a missing persons' search and with his colleagues, Niki (VICKY KRIEPS) and Maximillian (DANIEL BRÜHL), pretending to be a kissing couple in the background. The Admiral reveals the Chechen is looking for a banker named Thomas Brue (WILLEM DAFOE), the head of private bank Brue Freres.

Under the watchful eyes of Bachmann's team including Karl (FRANZ HARTWIG) and Rasheed (KOSTJA ULLMAN), Karpov befriends a Turkish woman Leyla (DERYA ALABORA) and her son Melik (TAMER YIGIT) and moves into their apartment. Malik introduces Karpov to the idealistic young lawyer Annabel Richter (RACHEL MCADAMS) from a human rights organisation called Sanctuary North. She is moved by Karpov's story of torture at the hands of the Russian security services and agrees to help him. Karpov reveals he wants to claim an inheritance from his father that is being held for him by Brue's bank. After an initial meeting in Brue's office, Annabel arranges a drink with the banker in the bar of Hamburg's famed Atlantic Hotel. Irna is sitting at the

next table when Brue verifies Karpov's story of a bank account containing tens of millions of Euros.

But it is not just Bachmann, Irna and their team who are watching every move made by Karpov and everyone with whom he comes into contact. So too is Dieter Mohr (RAINER BOCK), the head of the Hamburg arm of Germany's domestic intelligence service, the Office for the Protection of the Constitution (OPC), a man detested by Bachmann for his clumsy, heavy-handed methods. The feeling is mutual. Mohr sees Bachmann as a dangerous renegade. He just about tolerates Bachmann's presence in Hamburg as Bachmann is supported by his old friend Michael Axelrod (HERBERT GRÖNEMEYER), the Berlin-based head of German Overseas Intelligence.

A bespectacled bureaucrat, Mohr fears Karpov has come to Hamburg to make contact with Islamist cells in the city and wants to arrest him immediately. Bachmann urges caution, preferring to watch and wait, to work his sources, turn some new ones, and see just who it is Karpov has come to Hamburg to meet. For this is how Bachmann and his unit work. In the war on terror, their sights are set on the generals rather than the foot soldiers. For months they have been trying to infiltrate the world of Dr Faisal Abdullah (HOMAYOUN ERSHADI), a moderate Muslim academic, family man and charity fundraiser who nonetheless Bachmann believes may be funnelling money to terrorist Islamic organisations.

Bachmann's suspicions about Dr Abdullah are shared by Martha Sullivan (ROBIN WRIGHT), a high-ranking CIA spy in Germany. Innately distrustful of Sullivan's motives, Bachmann is however forced into an uncomfortable alliance with her when it becomes clear she has influence over Mohr. She can keep Mohr from arresting Karpov until Bachmann has what he needs from him. In return, she wants Bachmann to help her secure definitive proof of Faisal Abdullah's terrorist actions.

A game of high-stakes chess is put in motion. Bachmann and his unit have just 72 hours to artfully manoeuvre Tommy Brue, Annabel Richter, Issa Karpov and Faisal Abdullah into play if they are to discover who Karpov is and what he needs the money for, and if Dr Abdullah really does have ties to terror organisations. Bachmann can trust no-one: not Mohr, nor Martha Sullivan, not even Axelrod or Axelrod's boss, Germany's hard-to-read Minister of the Interior Erhardt Burgdorf (MAX VOLKERT MARTENS). As Bachmann notes, he and his team are doing Germany's - and America's - dirty work for them.

Real lives and professional reputations are being put on the line - all for a most wanted man.

The making of A MOST WANTED MAN

At once both a tense, exciting spy thriller and a portrait of loneliness, *A MOST WANTED MAN* is the third film to be directed by Dutch filmmaker Anton Corbijn (*Control, The American*), and is based on the best-selling 2008 novel of the same name by John le Carré.

“It is a very European story and so we were looking for a European director,” says Gail Egan, one of the film’s producers. “We thought Anton’s style and the whole way he saw the story was just so exciting. We had all seen *Control* and thought it was absolutely brilliant. *The American* was just about to come out when we first approached Anton.”

Corbijn, who knew the German city of Hamburg well and had directed his very first music video (for Palais Schaumburg) in the city back in 1983, was intrigued by the subject matter. “We are dealing with a world that has changed so much since 2001. We judge people very quickly, everything has to be black or white. I feel this is something that is affecting all of our lives,” he says.

A MOST WANTED MAN is produced by Potboiler Productions, The Ink Factory and Amusement Park.

Potboiler Productions, headed by Gail Egan and Andrea Calderwood, had previously turned le Carré’s novel *The Constant Gardener* into a multiple award-winning feature film directed by Fernando Meirelles in 2005. In contrast to the sunshine-infused African setting of the earlier film, this time the producers needed a director who could capture the grey moodiness of contemporary Hamburg, one of the most diverse, vibrant and rich cities in Europe.

The Ink Factory is the production company set up by Simon Cornwell and Stephen Cornwell, the sons of John le Carré (who was born David Cornwell). Los Angeles-based Stephen is also a screenwriter whose credits include the Liam Neeson thriller *Unknown*. *A MOST WANTED MAN* is their debut feature as producers.

Amusement Park, based in Hamburg and Berlin, is headed by Malte Grunert, whose credits include David Mackenzie’s *Perfect Sense*. Malte joined the production at an early stage and ensured the film retained an authentic German flavour.

With financing from the UK’s Film4, Australian writer Andrew Bovell, best-known for the complex, sophisticated drama *Lantana*, was asked to write the script.

“We all had a huge respect for *Lantana* which really spoke to a lot of the levels of character intrigue and deception we wanted to have,” says Stephen Cornwell of the choice of Bovell. “*Lantana* also has the same richness of characterisation and storytelling.

“One of the interesting things about A MOST WANTED MAN is that it doesn’t really have an antagonist,” Cornwell continues. “It has lots of people who all believe they are doing the right thing but their reasons are all different. They come into conflict around one central objective, which is the most wanted man who they all see from a different perspective and want for different reasons.”

Corbijn and Bovell met a couple of times, including once in Hamburg, to talk through the adaptation. Bovell wrote most of the script in Australia, with Corbijn preferring to wait until he had a finished version in his hands before putting his own mark on it. “I find it much easier to reach to the writing on the page,” Corbijn explains. “Once it’s finished I try to make it a little bit more mine. That’s the nature of how I work.”

One way in which Corbijn made the project his own was by insisting on an autumn shoot. In this, he colluded with his leading man, Academy Award®-winner Philip Seymour Hoffman.

“I wanted the film to be autumnal in its look, with the colour palette of the autumn leaves. Philip wanted the summer off. So I told him to push for that with the producers!” Corbijn quips.

A MOST WANTED MAN shot wholly in Germany - 38 days in Hamburg, with a further two days in Berlin at the end of the shoot – in September and October 2012. The producers were able to access financial subsidies from Germany’s federal incentive programme, the DFFF, as well as the regional German funds, the FilmForderung Hamburg Schleswig Holstein and the Medienboard Berlin Brandenburg. FilmNation has international sales rights to the project. Senator Film’s Helge Sasse is co-producer, and Sam Englebardt, Michael Lambert and William D Johnson of US fund Demarest part-financed the project with Film4. A MOST WANTED MAN also received support from the European Media Production Guarantee Fund.

Le Carré himself visited the set several times, lending his backing and encouragement to the process. As a seasoned observer of the journey from page to screen, le Carré believes his novels need to evolve to make that transformation successfully. For that to happen, he is happy to take a step back.

“The novel is his, but the movie will be Anton’s and that’s a transition he really supports and enjoys,” says Stephen Cornwell. “What’s interesting about the adaptation is that it is quite distinct from the novel. There is a whole aspect to the novel that isn’t in the movie. It finds its own language and its own way of telling the story. But at the same time it is incredibly true to the intent of the story. It’s exactly what a really good adaptation should be. It takes a novel, respects its intent but it becomes something of its own.”

For many of the cast and crew, including Corbijn and Philip Seymour Hoffman, A MOST WANTED MAN was their introduction to le Carré’s novels.

“This is a human and humane story about governments and spy organisations which is usually told in a flashier, romantic style,” Hoffman observes. “There’s nothing romantic about this. The book is in there for which I’m glad, as the book is amazing.”

Casting A MOST WANTED MAN

Putting together the first-class cast who portray the complex web of characters who inhabit the world of A MOST WANTED MAN was Corbijn’s achievement. “Anton was singularly precise about who he thought should play each role,” Stephen Cornwell recalls. “In almost every situation, those are the people who are in the movie.”

The acclaimed film and theatre actor Philip Seymour Hoffman, who won an Academy Award® for *Capote* in 2006, and has been nominated a further three times for *Charlie Wilson's War*, *Doubt* and *The Master*, was the first to come on board. He plays Gunter Bachmann, the brilliant, querulous head of a small anti-terror organisation stationed in Hamburg, which is disliked by the wider German intelligence community for its softly-softly approach and focus on the long game. Hoffman is one of the finest actors of his generation and is renowned for his commitment to the work. He worked with Bovell on Bachmann, a character for whom he came to have a great empathy.

“This movie is about a lot of things including, obviously, how countries deal with terrorism,” says Hoffman. “But it’s also about a man who keeps doing the same thing and getting the same result. You get the feeling he can’t stop. He really feels like he’s trying to do the right thing and I think, actually, he is. But the world isn’t going along with his way of taking care of the bad guys of the planet.

“I was just so taken with his tunnel vision. He just thought ‘It’s going to work this time and they’re going to see that *I know*, that *I actually know*’. That’s a hard way to live, to be someone who thinks, ‘if they could just see what I see, they’ll get it’. But they never let him get there and he keeps going there. He suffers.”

Hoffman’s character Bachmann tries to get at the main men, those people who act as the puppeteers in their attempts to get others to blow themselves up and plant bombs. Says Corbijn of his performance:

“Philip Seymour Hoffman is the best actor I have ever worked with. He brought so much to the role of Bachmann. He *is* Bachmann. To me, although it is to an extent an ensemble piece, Bachmann was always the main character and Philip made it undeniably his film. Interesting to observe how he also took really good care of his team off screen.”

To get to the people at the top of the terrorist hierarchy, Bachmann and his team have to inveigle their way into other people’s lives.

“They do that work and that’s the hard work,” says Hoffman. “They are really in these people’s faces and they have relationships with these people, sometimes really intimate

relationships. And he's really, really good at it. He is a real person with these people but he needs them to do something which is not something they would normally want to do. He has his ways. Sometimes it's a loving act. Sometimes it's a brutal act. But he'll do it to get at the person who really does truly need to pay a price."

Hoffman's fellow cast members talk of the tremendous physical presence the actor brought to the set. "He puts himself in this mood and he has that power, that aura," says the leading German actor Daniel Brühl who plays Max, one of the members of Bachmann's close-knit, loyal team. "It was very focused and very strong."

"He is such a great colleague as he is so into his work," says the award-winning German actress Nina Hoss who plays Irna Frey. "You can really talk about your characters. He came up with things such as, 'I think you should have that line as it is much better for your character than for mine'."

Through the role of CIA agent Martha Sullivan, as played by the Golden Globe®-winning US actress Robin Wright, we get to see a side of Bachmann that enriches the story.

"The relationship Bachmann has with Martha Sullivan is really tricky. He doesn't trust her at all," says Hoffman. "There's something about her that is very Bachmann in a very female, American sense. She's quite focused and she's probably better than him at what she does. Robin is just wonderful."

"Robin's role is an important one and she was perfect for it," says Corbijn.

Nina Hoss, one of Germany's leading actresses, whose credits include the acclaimed World War Two drama *Barbara*, plays Irna Frey, Bachmann's right-hand woman and the person who most definitely has his back covered.

"She knows what he is thinking, what he needs and how to help him out," says Hoss of Irna. "They share a sense of humour and she is the good cop to his bad cop."

Corbijn and Hoss are old friends and were thrilled to be able to work together for the first time. "She is fabulous and often understated" says Corbijn of Hoss. "There was a really good camaraderie between her and Philip."

The Canadian-born actress Rachel McAdams, whose most recent roles include *Midnight in Paris* and *About Time*, is Annabel Richter, the idealistic, slightly naive, human-rights lawyer who tries to help the mysterious Chechen Issa Karpov. Annabel forms the nexus of a triangle that encompasses Karpov and Bachmann. Both men want something from her and she stands between the two of them.

"Bachmann sees Annabel as someone who has made some choices which he thinks are pretty clumsy and are only going to hurt people, not help them," says Hoffman. "He deals with her pretty roughly. But it's for a reason."

McAdams says she was drawn to the theme of loneliness in the film.

“They are all people who are seeking out love, different kinds of love in different kinds of ways, whether it’s love of God or spirituality or physical love of another human being or misplaced or unrequited love,” she says. “Anton is focused on how they reach out to each other and the ways in which they choose to be alone.”

Many actors were interested in the key part of Issa Karpov, the titular ‘most wanted man’. But Corbijn was keen to cast a fairly unknown actor to play the hunted, haunted Chechen, preferably from Eastern Europe. “Issa was a hard one to cast,” he admits. “Grigoriy was a good find. It’s great to find someone people don’t know.”

Grigoriy Dobrygin is well known in his native Russia for the hit film *How I Ended This Summer*. The film’s casting teams in the UK and Germany both came up with Dobrygin’s name.

“It was quite obvious when he came in to audition that he had this magnetism in his eyes, this intensity,” says producer Gail Egan. “We all just sat there going, ‘wow’. And he grew us a great beard!”

Dobrygin had most of his scenes with McAdams. She points out he and Corbijn are the perfect match. “Anton is so economical sometimes,” says McAdams. “He says so much with so little in the way he shoots the scenes. There’s just a glance sometimes or just a feeling, something happening between the characters that doesn’t necessarily have to be spoken or expanded on beyond that. Grigoriy is really good in those moments and mines them. He has a real presence, which Issa needs to have. The audience should be on uncertain ground with him and he does that very well. There’s real mystery there.”

Hoffman is unequivocal in what he believes to be Bachmann’s view of Issa Karpov, a young man whose mother died giving birth to him after being raped by his Russian oligarch father. “He’s just a kid,” says Hoffman. “Bachmann sees him as the product of his upbringing, of what he saw and what he knew.”

As in the book, the international banking community presence in Hamburg is represented by the English banker, Thomas Brue – played by two-time Academy Award®nominee Willem Dafoe.

“We spent a lot of time getting the right person for Brue and to avoid predictable choices,” Corbijn explains. “Willem often plays bad guys and I thought it would be an interesting to have him play this character who indeed is not.”

Corbijn and Dafoe have known each other for years, with Corbijn taking Dafoe’s favourite photograph of himself years ago in New York City.

Dafoe relished the opportunity to play a man looking for a redemption of sorts from the sins of his father – as is Issa Karpov.

“Brue is really struck by Annabel. He admires her courage,” says Dafoe. “She gives him the hope he can do the right thing with the money. He is happy to get rid of it.”

McAdams relished the atmosphere Dafoe created on set. “Willem is so open and full of energy,” she says. “He’s up first thing in the morning doing yoga.”

Acclaimed Iranian actor Homayoun Ershadi, whose credits include *A Taste of Cherry* and *The Kite Runner*, plays the enigmatic academic and fund-raiser Dr Faisal Abdullah. He is the man Bachmann and his team have been following for a while. When Issa Karpov arrives in Hamburg he provides Bachmann with an opportunity to discover exactly what Dr Abdullah’s activities involve and with whom he is working.

For Corbijn, Dr Abdullah is a man trying to the right thing. Dr Abdullah knows he needs to give some money to the people who can distribute his aid to some of the most hard-to-reach places in the world through the Seven Friends shipping company. To do this Dr Abdullah must turn a blind eye to the other illegal, perhaps terrorist-related activities these people may be involved with. These are the people Bachmann and his team want to get to.

“If you want to get goods to certain parts of the world, maybe you have to use middlemen who may be involved in other things. He is aware of that but I don’t think he means to support their other activities,” says Corbijn. “Homayoun is a lovely man. It is a very dignified performance and he brought a real class to the role. You can see he has a good heart.”

German star Daniel Brühl, who plays Max, an integral member of Bachmann’s team, was amused to see the English-speaking actors in the cast performing with German accents. “Normally we have to try and speak with American or English accents and this time it’s the other way around!” he chuckles. “It’s great to see all these American actors having a dialect coach and learning a German accent.”

A pleasant discovery for Corbijn is Mehdi Dehbi, the actor who plays Jamal, the son of Dr Abdullah. Jamal is working with Bachmann to coerce his father into also working with Bachmann in order to infiltrate the Seven Friends shipping company. We are unaware just why Jamal has agreed to do this although Corbijn hints at the use of blackmail, perhaps about a German girlfriend, on Bachmann’s part.

“He was a big surprise to me,” says the director of the Egyptian-born, Belgium-based actor. “He was very focused, unaffected by everything going on around him and very soulful.”

There was a very collaborative atmosphere on set among all the actors. “Almost every conversation was about how to make things work better in terms of their character,” says Stephen Cornwell. “It was amazingly un-egocentric.”

Working with director Anton Corbijn

Corbijn’s dynamic style of filmmaking created the positive, energetic vibe on set. “There is a nimbleness to Anton that comes of being a photographer,” observes Egan. “He is constantly searching for a visual language that captures the moment and tells the story in a very economic way.”

Corbijn’s ability to respond quickly to events worked well on a shoot that often required several different locations each day throughout Hamburg.

“It was a big script to shoot in 40 days so we had to move fast,” says Egan.

“There is a directness to Anton’s visual language that has a very practical effect,” says Malte Grunert. “We were shooting on a train station, waiting for a train to come in. After half an hour we heard it was on fire and still parked in another station. While we waited for six fire engines to put out the fire and the authority to give us another train, we just went on shooting something else.”

His cast talk warmly of their director. “Anton is a gorgeous man, a beautiful man, with a terrific artist’s sensibility,” says Hoffman. “He looks at everything in a unique way you just trust he is going to make something special. He also trusts people to be able to let them do what they do. If I need to go to him for help, he’ll do what he can, but he’ll also let me do what I need to do to get where I need to go. He doesn’t get in your way. In fact, he lets you run with the ball sometimes without even talking about it. He has a big heart, his artistic sense is really sharp and his trust of other people is complete.”

Corbijn gave his actors a sense of freedom and empowerment, ensuring they were fully part of the process.

“He is lovely and kind and positive,” says McAdams. “He always makes sure to say something positive at the end of every scene and give the actor’s ego a good stroking which it needs sometimes. It’s a very gentle creative atmosphere. His sense of what is beautiful and aesthetically interesting is off the chart. He can just see it right away. He’s got an eye for those unexpected moments that make the story much richer.”

Corbijn says there is always room for an actor’s input, encouraging improvisation but only when appropriate. “I don’t always stick to exactly what’s on the page,” he explains. “I always listen to people who have more experience than me. But if they are not right, I won’t listen to them.”

“He is very precise with what he wants and how he wants it to look,” confirms Hoss. “It’s wonderful, very quick and fast.”

“Anton is very clear about what he wants,” agrees Dafoe. “We rehearse before shooting but we don’t do a lot of takes and we don’t do a lot of traditional coverage. He doesn’t necessarily feel an obligation to get the coverage that complements the scene. He sees that shot and knows he’s going to build a scene around that shot. He’s so clear about it that it doesn’t feel risky at all.”

Corbijn surrounded himself with an experienced technical team led by French cinematographer Benoît Delhomme, whose credits include John Hillcoat’s *The Proposition* and *Lawless*, Anthony Minghella’s *Breaking And Entering*, and Lone Scherfig’s *One Day*; German production designer Sebastian T. Krawinkel, who has worked on Roman Polanski’s *The Pianist*, Jean-Jacques Annaud’s *Enemy At The Gates* and Paul Greengrass’s *The Bourne Ultimatum*; and German art director Sabine Engelberg, whose credits include Paul W S Anderson’s *The Three Musketeers* and Michael Hoffman’s *The Last Station*.

The editor is Claire Simpson who won an Oscar® for her work on *Platoon* in which Dafoe starred. “Claire is very good at putting together performances,” says Dafoe. “The combination of Anton’s economy, his directness and clarity and Claire Simpson is very good.”

Shooting on location in Hamburg

The story of A MOST WANTED MAN is also the story of Hamburg itself. It is a wealthy, historic port city, which has long housed Europe’s richest shipping magnates and whose shaggiest areas are now undergoing a period of genteel gentrification. For centuries it has welcomed immigrants, particularly from nearby Turkey and Northern Africa. But its role as the city in which the 9/11 terrorists constructed their diabolical plot out of sight of the intelligence authorities, has created a moral panic and distrust of strangers.

A MOST WANTED MAN is a story about fear. Who can we trust? Of whom should we be afraid? Is that dark-skinned man friend or foe? For the filmmakers, it was absolutely necessary to shoot the film on location in Hamburg.

“In the novel, all of the locations are so specifically described and accurate, obviously by someone who really knows the place,” says Grunert. “It would have seemed weird to just move it somewhere else. We have made great use of the diversity of Hamburg: the harbour, the industrial side. The support from the city has been absolutely amazing, enabling us to use train lines, to shut down stations, shoot in the red-light district, close tunnels and use rooftops.”

“Both Anton and Benoît have done a really good job of being flexible enough and very light on their feet,” says Egan. “They have used a lot of hand-held cameras and whatever challenges have come their way, in terms of locations or passersby, they managed to solve within the day.”

The experience of shooting in Hamburg was invaluable for the cast.

“Everything feeds into what you’re doing,” says Dafoe. “Even going out to dinner is a field trip for your character because you can imagine him being there. You can imagine him being around the corner because you feel him here because it’s so Hamburg-written.”

“It’s been so great to hear the German dialect 24/7 and be steeped in the culture and the place itself,” says McAdams. “That’s the beauty of shooting where the film is taking place and not having to pretend. It’s been a real advantage. Hamburg has a really specific feeling, being a port city. It’s got an openness about it, with all the comings and goings that happen in a port town. It’s quite liberal and there’s so much culture and diversity and so many different types of people cohabiting and trying to live harmoniously.”

CAST BIOGRAPHIES

PHILIP SEYMORE HOFFMAN – ‘Gunter Bachmann’

Philip Seymour Hoffman was last seen in *The Hunger Games: Catching Fire*. Other recent credits include Paul Thomas Anderson’s *The Master*; *A Late Quartet* with Christopher Walken and Catherine Keener; *The Ides of March*, directed by George Clooney; and *Moneyball* with Brad Pitt, directed by Bennett Miller. Hoffman made his feature directorial debut with *Jack Goes Boating*, which was produced by Cooper’s Town Productions and based on the play of the same name. Additional credits include *Synecdoche, NY*; *Doubt*; *The Savages*; *Charlie Wilson’s War* and *Before the Devil Knows You’re Dead*. Hoffman’s performance in *Capote*, also directed by Bennett Miller and produced through his company Cooper’s Town Productions, earned him an Academy Award®.

As an actor, his theatre credits include Mike Nichols’ revival of *Death of a Salesman*, a limited run in *Othello*, adapted and directed by Peter Sellars, LAByrinth’s production of *Jack Goes Boating*, *Long Day’s Journey Into Night*, *The Seagull*, *True West*, *Defying Gravity*, *The Merchant of Venice* (also directed by Peter Sellars), *Shopping and F*cking* and *The Author’s Voice*.

His theatre directing credits include the world premieres of *The Last Days of Judas Iscariot*, *Our Lady of 121st Street*, *Jesus Hopped the ‘A’ Train*, *In Arabia We’d All Be Kings* and *The Little Flower of East Orange* all written by Stephen Adly Guirgis and produced by LAByrinth. Also produced by LAByrinth, Hoffman directed *A Family for All Occasions* written by Bob Glaudini. Additionally he directed Rebecca Gilman’s *The Glory of Living* at MCC Theater. He travelled to Australia to direct Andrew Upton’s *Riflemind* at the famed Sydney Theatre Company and later mounted the play in London. He also directed Brett C. Leonard’s *The Long Red Road* for the Goodman Theater in Chicago and returned to the Sydney Theatre Company to direct *True West*.

RACHEL MCADAMS – ‘Annabel Richter’

Rachel McAdams appeared in three films released in 2013: Richard Curtis’s *About Time*, opposite Domhnall Gleeson and Bill Nighy; Terrence Malick’s *To the Wonder* opposite Ben Affleck, Olga Kurylenko and Javier Bardem; and *Passion*, directed by Brian De Palma and co-starring Noomi Rapace.

In autumn 2013, she began production on Cameron Crowe’s untitled next film opposite Bradley Cooper and Emma Stone, and was also recently cast to voice a character in *The Little Prince* alongside James Franco and Jeff Bridges. Additionally in 2013, she began production on Wim Wenders’ *Everything Will Be Fine*, in which she stars alongside James Franco, Charlotte Gainsbourg and Robert Naylor.

Her other recent credits include box office hits from three very different genres - reprising her role as Irene Adler in *Sherlock Homes: A Game of Shadows* opposite Robert Downey Jr., starring in romantic drama *The Vow* alongside Channing Tatum, and in Woody Allen's *Midnight In Paris*, as part of the ensemble cast that earned a SAG nomination for Outstanding Performance By A Cast In A Motion Picture. McAdams will soon begin production on *Passengers*, to star alongside Keanu Reeves in the science fiction film which will be released by Weinstein.

Previous film credits include *Morning Glory* opposite Diane Keaton and Harrison Ford, Guy Ritchie's *Sherlock Holmes*, *The Time Traveler's Wife*, Neil Burger's *The Lucky Ones*, *Married Life*, *The Family Stone* opposite Diane Keaton and Sarah Jessica Parker, Wes Craven's *Red Eye* opposite Cillian Murphy, *Wedding Crashers* opposite Owen Wilson, Vince Vaughn and Christopher Walken, Nick Cassavetes' *The Notebook* opposite Ryan Gosling, and *Mean Girls*.

In 2005, McAdams received ShoWest's Supporting Actress of the Year Award as well as the Breakthrough Actress of the Year at the Hollywood Film Awards. In 2009, she was awarded with ShoWest's Female Star of the Year.

McAdams was born and raised in a small town outside of London, Ontario. Involved with theatre growing up, she went on to graduate with honors with a BFA degree in Theater from York University.

WILLEM DAFOE – ‘Thomas Brue’

In 1979, Willem Dafoe was given a small role in Michael Cimino's *Heaven's Gate* from which he was fired. His first feature role came shortly after in Kathryn Bigelow's *The Loveless*. He has gone on to perform in over 80 films - in Hollywood (*John Carter*, *Spider-Man*, *The English Patient*, *Finding Nemo*, *Once Upon A Time In Mexico*, *Clear And Present Danger*, *White Sands*, *Mississippi Burning*, *Streets Of Fire*, *American Dreamz*) and in independent cinema both in the U.S. (*The Clearing*, *Animal Factory*, *The Boondock Saints*, *American Psycho*) and internationally (Theo Angelopoulos's *The Dust Of Time*, Yim Ho's *Pavilion Of Women*, Yurek Bogayevicz's *Edges Of The Lord*, Wim Wenders' *Faraway, So Close*, Nobuhiro Suwa's segment of *Paris Je t'aime*, Brian Gilbert's *Tom & Viv*, Christian Carion's *Farewell*, Steve Bendelack's *Mr. Bean's Holiday*, the Spierig Brothers' *Daybreakers* and Daniel Nettheim's *The Hunter*).

He has chosen projects for diversity of roles and opportunities to work with strong directors. He has worked in the films of Wes Anderson (*The Life Aquatic*, *The Fantastic Mr. Fox*), Martin Scorsese (*The Aviator*, *The Last Temptation Of Christ*), Spike Lee (*Inside Man*), Julian Schnabel (*Miral*, *Basquiat*), Paul Schrader (*Auto Focus*, *Affliction*, *Light Sleeper*, *The Walker*, *Adam Resurrected*), David Cronenberg (*Existenz*), Abel Ferrara (*444: The Last Day On Earth*, *Go Go Tales*, *New Rose Hotel*), David Lynch (*Wild At Heart*), William Friedkin (*To Live And Die In LA*), Werner Herzog (*My Son My*

Son What Have Ye Done), Oliver Stone (*Born On The Fourth Of July, Platoon*), Giada Colagrande (*A Woman* and *Before It Had A Name*) and Lars von Trier (*Antichrist* and *Manderlay*).

He has been nominated twice for an Academy Award® (*Platoon* and *Shadow of the Vampire*) and once for a Golden Globe®. Among other nominations and awards, he received an LA Film Critics Award and an Independent Spirit Award.

Upcoming films include Scott Cooper's *Out of the Furnace*, Wes Anderson's *The Grand Budapest Hotel*, Lars von Trier's *Nymphomaniac*, Josh Boone's *The Fault In Our Stars*, David Leitch and Chad Stahelski's *John Wick*, and Chris Brinker's *Bad Country*.

Dafoe is one of the founding members of The Wooster Group, the New York based experimental theatre collective. He created and performed in all of the group's work from 1977 thru 2005, both in the U.S. and internationally. Since then, he worked with Richard Foreman in *Idiot Savant* at The Public Theatre (NYC) and most recently the international productions of Robert Wilson's *The Life & Death of Marina Abramovic* and Robert Wilson's *The Old Woman*.

ROBIN WRIGHT – ‘Martha Sullivan’

Robin Wright could be seen most recently in Netflix' pioneering made-for-online drama series *House of Cards*, for which she won the 2014 Golden Globe® for Best Performance by an Actress in a Television Series. The series attracted directors including David Fincher, who also directed Wright in the US adaptation of Stieg Larsson's publishing phenomenon *The Girl With the Dragon Tattoo*. Other recent roles include Bennett Miller's Oscar® nominated *Moneyball*; Oren Moverman's *Rampart*, in which she stars alongside Woody Harrelson and Sigourney Weaver; and Ari Folman's *The Congress*, which premiered at the 2013 Cannes Film Festival.

Other notable recent roles include her performances in 2009 as Pippa Lee in Rebecca Miller's *The Private Lives of Pippa Lee*, and in the Christmas classic *A Christmas Carol*, directed by Robert Zemeckis. In 2010, she starred in Robert Redford's courtroom drama *The Conspirator* opposite Justin Long and James McAvoy as Mary Surratt, a woman convicted of taking part in the conspiracy to assassinate President Abraham Lincoln.

Wright has received many plaudits for her outstanding performances over the years. She was honoured with a career tribute at the 35th Annual Deauville Festival of American Cinema. Her first two major award nominations, for a Golden Globe® and a Screen Actors Guild Award for Best Supporting Actress, came in 1995 for her unforgettable role as Jenny in Robert Zemeckis' Best Picture Oscar® winner *Forrest Gump*. Wright earned her second Screen Actors Guild nomination for Best Lead Actress in Nick Cassavetes' *She's So Lovely*, and her third nomination for Best Actress in a Television Movie or Miniseries in Fred Schepisi's *Empire Falls*. She has received three Independent Spirit nominations, for her performances in Erin Dignam's *Loved*, Rodrigo Garcia's *Nine Lives*,

and Jeff Stanzler's *Sorry, Haters*. Additionally, Wright starred in and served as an executive producer on Deborah Kampmeier's *Virgin*, which received an Independent Spirit nomination for Best First Feature, also known as the John Cassavetes Award.

Other film credits include: Rob Reiner's cult classic *The Princess Bride*; Barry Levinson's *What Just Happened*; Deborah Kampmeier's *Houndog*, which Wright also executive produced; Kevin Macdonald's *State of Play*; Anthony Minghella's *Breaking and Entering*; Robert Zemeckis's *Beowulf*; Keith Gordon's *The Singing Detective*; Peter Kosminsky's *White Oleander*; Anthony Drazan's *Hurlyburly*; Sean Penn's *The Pledge*; Luis Mandoki's *Message in a Bottle*; M. Night Shyamalan's *Unbreakable*; Pen Densham's *Moll Flanders*; Barry Levinson's *Toys*; and *Room 10* for Glamour magazine's "Reel Women Film Series."

GRIGORIY DOBRYGIN – ‘Issa Karpov’

Grigory Dobrygin is a Russian film and theatre actor and director.

He was born in Petropavlovsk-Kamchatsky-50, a closed military town in the very East of the USSR. As a child, he studied for seven years in the Moscow Bolshoi Theatre Ballet School, and later at Zaokskaya Christian Academy for two years, before graduating from the Moscow Theatre Art Academy (GITIS).

Grigory won both the Silver Bear for Best Actor at the 2010 Berlin Film Festival, and was given the laureate of the Russian Guild of Film Critics (a special prize), for his role in Aleksey Popogrebskiy's *How I Ended This Summer*. His other film credits as an actor include *4 Days in May* for director Achim von Borries, and *The Black Lightning (Chernaya Molniya)* for producer Timur Bekmambetov. Most recently he has been shooting *Territory (Territoria)* for director Alexander Melnik, and *Black Sea* for Kevin Macdonald.

His directorial debut is the short film *An Affair (Izmena)*, which won Second Prize at the 2013 Kinotavr Film Fest in Sochi, Russia.

NINA HOSS – ‘Irna Frey’

Nina Hoss is one of Germany's most celebrated theatre and film actresses, best known for her collaboration with director Christian Petzold, who has directed her in the leading role in five films, most recently the multi award winning international success *Barbara*.

Born in Stuttgart, Hoss enjoyed her breakthrough while still studying at the Ernst Busch Academy of Dramatic Arts in Berlin, playing the lead in Bernd Eichinger's *A Girl Called Rosemarie (Das Mädchen Rosemarie)*. She has received many awards, including Best Actress for *Der Vulkan* at the Montreal World Film Festival, the Gertrud-Eysoldt-Ring for *Medea* at the Deutsche Theater Berlin, the Bavarian Film Prize for *The White Massai*,

the Adolf-Grimme Prize both in 2003 for *Something To Remind Me (Toter Mann)* and in 2005 for *Wolfsburg*, and for *Yella* she won the Best Acting Prize from the Festival des Deutschen Films, the Bremer Film Prize, the Berlinale Silver Bear and the German Film Prize.

DANIEL BRÜHL – ‘Maximilian’

Daniel Brühl starred in two films released worldwide in the last months of 2013: as Formula 1 champion driver Niki Lauda in Ron Howard’s *Rush*, and as Daniel Domscheit-Berg, colleague and friend of WikiLeaks founder Julian Assange, in *The Fifth Estate*, directed by Bill Condon.

At the end of 2013 Brühl was in Italy filming Michael Winterbottom’s *The Face of an Angel*, a fictionalized adaptation of ‘Angel Face’ written by journalist Barbie Latza Nadeau. Daniel portrays documentary filmmaker ‘Thomas’, starring opposite Kate Beckinsale’s ‘Simone Ford’. The film is slated for release in 2014. He will next be seen playing the lead role of young journalist Sebastian Zöllner in *Ich Und Kaminski*, written and directed by Wolfgang Becker.

Brühl is best known to international audiences for his scene stealing turn playing German War Hero Frederik Zoller in Quentin Tarantino’s multi Oscar® nominated *Inglourious Basterds* opposite Brad Pitt and Christoph Waltz. He is already an established actor in Europe, winning both the European Film Award and the German Film Award for Best Actor in 2003 for his role in *Good Bye Lenin!*

Brühl’s other notable film credits include the *The White Sound* with Jane Fonda and Geraldine Chaplin, *Ladies in Lavender* (his English language debut) opposite Dame Judi Dench and Maggie Smith, *All Together* for director Stephane Robelin, *Love in Thoughts* for which he won the People’s Choice for Best Actor, *The Edukators* for which he was nominated for Best Actor at the 2004 European Film Awards, *Joyeux Noel*, *Salvador*, *The Bourne Ultimatum*, Julie Delpy’s *The Countess* and *In Transit* with John Malkovich.

Brühl speaks fluent German, English, Spanish and French.

HOMAYOUN ERSHADI – ‘Dr Faisal Abdullah’

Homayoun began his acting career landing the lead role in Abbas Kiarostami’s *A Taste of Cherry*, which won the Palme d’Or at the Cannes Film Festival in 1997.

His Hollywood credits include playing Baba, a widowed father to a young Afghani boy in Marc Forster’s adaptation of best-selling novel *The Kite Runner*, and Alejandro Amenábar’s historical drama *Agora* opposite Rachel Weisz and Max Minghella. Most recently, Homayoun co-starred alongside Jason Clarke and Jessica Chastain in Kathryn Bigelow’s *Zero Dark Thirty* playing Bin Laden’s Chief Financial Officer.

Homayoun's other international include *The Pear Tree* (Silver Hugo winner at the Chicago International Film Festival), *Havana File*, *Facing Mirrors*, *Red Flower*, *Troublesome*, *Fifth Reaction* and *Portrait of a Lady Far Away*.

Crew Biographies

ANTON CORBIJN – Director

Anton Corbijn is the director of two previous feature films: Ian Curtis biopic *Control* and European hit-man thriller *The American*, starring George Clooney. His next film will be *Life*, about the photographer Dennis Stock, who was assigned to shoot pictures of James Dean for Life magazine. He is also a very well established photographer, stage-designer, art- and music-video director. As a photographer he has published over 15 books and had major museum shows. Best known for his long associations with Depeche Mode, U2 and Tom Waits, he has worked with people as diverse as Miles Davis, Gerhard Richter, Patti Smith, Kate Moss, Lucian Freud, Frank Sinatra, Damien Hirst and Captain Beefheart.

GAIL EGAN – Producer

Gail Egan is a qualified barrister and practised commercial law at Lincoln's Inn before joining Price Waterhouse Corporate Finance.

She then worked for the International Media Group Carlton Communications. In 2000 she formed the independent production company Potboiler Productions with Simon Channing Williams. In 2009 Potboiler Productions joined forces with Slate Films, run by Andrea Calderwood.

She has produced or executive produced thirteen films including Mike Leigh's *Another Year*, *Happy-Go-Lucky* and *Vera Drake*; Fernando Meirelles' *The Constant Gardener* and *Blindness*; *Man About Dog* with Paddy Breathnach, and *Brothers of the Head* with Keith Fulton and Lou Pepe.

Gail is currently producing two films which wrapped photography in 2013 - *A Little Chaos*, directed by Alan Rickman and starring Kate Winslet and Matthias Schoenaerts, and Mike Leigh's *Mr. Turner*, starring Timothy Spall.

STEPHEN CORNWELL – Producer

Stephen co-founded The Ink Factory in 2010 with his brother Simon. After working as an award winning photo-journalist, Stephen moved to California in the late 1980s to join the MA program at the University of Southern California's School of Cinema. His graduate film led to directing assignments on a couple of independent features and a TV movie for Showtime, before Stephen focused on his work as a screenwriter. In the last 15 years Stephen has written for most of the major Hollywood studios, working with directors and producers including Ridley Scott, Guy Ritchie, Kathleen Kennedy, Joel Silver, Frank Marshall and Lorenzo di Bonaventura. With his writing partner Oliver Butcher, Stephen co-wrote 2011's *Unknown* starring Liam Neeson. In addition to his work for The Ink

Factory, he recently finished writing *Gravel*, an adaptation of the Warren Ellis comic book, for Legendary Pictures.

MALTE GRUNERT – Producer

After completing a law degree at Berlin's Freie Universität, Malte Grunert began his career by producing documentaries in Munich. He spent many years producing television at companies including Bavaria Film in Munich and Objectiv Film, a CLT UFA company based in Hamburg.

From 2006 until 2009, he was head of the feature division at Studio Hamburg where he produced and oversaw production of several feature films. After leaving Studio Hamburg he set up Amusement Park in 2009, which has offices in Hamburg and Berlin. Between 2009 and 2011 he co-produced films including *Perfect Sense*, starring Ewan McGregor and Eva Green, and *You Instead*, both directed by David Mackenzie. Most recently Malte Grunert coproduced Mike Leigh's *Mr. Turner*, which is currently in postproduction.

Amusement Park's current development slate includes new projects from directors David Mackenzie (*Hallam Foe*) and Lone Scherfig (*One Day*) as well as from writers Neal Purvis and Robert Wade (*Skyfall*).

SIMON CORNWELL – Producer

Before founding The Ink Factory with his brother Stephen, Simon's career spanned a combination of the commercial, the financial and the creative. Most recently, Simon was at top European venture capital firm Amadeus Capital Partners, one of six partners together investing over \$750 million in high tech start-ups. At Amadeus, Simon focused across the media value chain, actively involved in taking several companies from inception to IPO and successful trade sale. Before that, Simon was founder and CEO of Two Way TV, an early pioneer of interactive television. Simon's early career included stints at the Boston Consulting Group in the US, Granada in the UK, running refugee relief programmes for the UN in Thailand, and in Europe and New York with Titus Productions.

ANDREA CALDERWOOD – Producer

Andrea began her production career in Scotland, producing documentaries, short dramas and music videos with independent company Crash Films, before being appointed Head of Drama at BBC Scotland, where she was commissioned hit network TV series including *Hamish Macbeth* and *The Crow Road* and feature films including Academy Award®-nominated *Mrs Brown*. She then joined Pathe Pictures as their Head of Production, executive producing eight feature films including *An Ideal Husband*, *Ratcatcher* and *The Claim*.

Andrea established her own production company, Slate Films, in 2000, which joined forces with Potboiler Productions in 2009. Andrea's producer credits include Mike Figgis's experimental digital film *Hotel*; Shane Meadows' *Once Upon a Time in the Midlands*; Kevin Macdonald's *The Last King of Scotland* (winner of three BAFTAs and the Academy Award® for Forest Whitaker); HBO's multiple EMMY-winning *Generation Kill*; *I Am Slave*, directed by Gabriel Range and written by Jeremy Brock; two series of David Kane's *The Field of Blood* for the BBC; Eric Steel's fly fishing documentary *Kiss the Water*, and Biyi Bandele's adaptation of Chimamanda Ngozi Adichie's award-winning *Half of a Yellow Sun* starring Thandie Newton and Chiwetel Ejiofor.

Andrea is currently producing *A Little Chaos*, directed by Alan Rickman and starring Kate Winslet and Matthias Schoenaerts.

ANDREW BOVELL – Screenwriter

An award-winning writer both for stage and screen, Andrew Bovell's first major screen credit came in 1992 when he wrote the original screenplay for *Strictly Ballroom*. In 2001 he adapted his own stage play *Speaking in Tongues* into the feature film *Lantana*, which went on to win awards all over the world. His other film credits include *Edge of Darkness* (with William Monahan), *Head On* (with Ana Kokkinos and Mira Robertson), *The Book of Revelation* (with Ana Kokkinos) and *Blessed* (with Christos Tsiolkas, Melissa Reeves and Patricia Cornelius), adapted from their stage play *Who's Afraid of the Working Class?*

Andrew's television credits include the telemovies *The Fisherman's Wake* and *Lust* for ABC; *Piccolo Mondo* for SBS and *Dogwoman* for Channel 9.

Andrew's most recent stage work was his adaptation from Kate Grenville's novel of *The Secret River*, which premiered at the Sydney Theatre in 2013, transferring to the Perth International Arts Festival and the Centenary of Canberra. His other theatre credits include *Scenes from a Separation* (with Hannie Rayson) which premiered at MTC in 1995; *Speaking in Tongues*, which premiered at Griffin Theatre in 1996 and has gone onto over 50 other productions worldwide; *Who's Afraid of the Working Class?* (with Christos Tsiolkas, Melissa Reeves, Patricia Cornelius and Irene Vela) which toured Australia following its original production by Melbourne Worker's Theatre (1998); *Holy Day* which won the Louis Esson Prize for Drama at the Victorian Premier's Literary Awards and the AWGIE Award for Best Stage Play (2002); and *When the Rain Stops Falling* (2008) which won Queensland and Victorian Premier's Literary Awards for Best Play, the Adelaide Critics Circle Individual Award, Sydney Theatre Award for Best New Australian Work and three Greenroom Awards including Best New Writing for the Australian Stage, as well as five Lucille Lortel Awards following its production at The Lincoln Center in New York (2009)

JOHN LE CARRÉ – Author (novel)

Master storyteller John le Carré is the author of 23 books. His books have featured on best-seller lists around the world in each of the last six decades. John le Carré first came to know Hamburg during the Cold War years of the early 1960s, when he was posted there as Political Consul while working for the British government, and returned there more recently to research and write *A Most Wanted Man*. Eight of his novels have so far been adapted for film, including *Tinker Tailor Soldier Spy*, *The Constant Gardener*, *The Russia House* and *The Spy Who Came In From The Cold*.

BENOÎT DELHOMME – Director of Photography

In 1992 Benoît shot his first feature film *The Scent of Green Papaya* with the Vietnamese first-time director Tran Ahn Hung. The film won the Camera d'Or Award at Cannes, picked up an Academy Award® nomination for Best Foreign Language Film and Benoît received a Camerimage nomination for his work. Benoît reteamed with Tran Ahn Hung two years later to make *Cyclo*, which won the Golden Lion at Venice.

Two films with director Cedric Klapisch, *When the Cat's Away* and *Family Resemblances*, followed and in 1996, Benoît received a César Award nomination for his work on Agnès Merlet's *Artemisia*. He shot David Mamet's adaptation of *The Winslow Boy* and has collaborated twice with both Mike Figgis (on *The Loss of Sexual Innocence* and *Miss Julie*) and Benoît Jacquot (on *Sade* and *Adolphe*).

In 2000, Anthony Minghella invited Benoît to work with him on a short art film *Play*, an adaptation of the Samuel Beckett play for Channel 4. Returning to features, he shot Tsai Ming-Liang's Taiwanese film *What Time Is It Over There?*, winning the Special Jury Prize for Cinematography at the Chicago Film Festival.

His subsequent features have included Michael Radford's *The Merchant of Venice*, John Hillcoat's *Lawless* and *The Proposition*, for which he won the Australian Film Institute (AFI) Award for Best Cinematography, among other honours; Anthony Minghella's *Breaking and Entering*; Al Pacino's *Wilde Salome*; Mikael Hafström's *1408* and *Shanghai*; Mark Herman's *The Boy in the Striped Pajamas*; Hideo Nakata's *Chatroom*; Dito Montiel's *The Son of No One*; and Lone Scherfig's *One Day*.

In late 2013 Benoît finished shooting James Marsh's *Theory of Everything*, starring Eddie Redmayne and Felicity Jones.

SEBASTIAN KRAWINKEL – Production Designer

Sebastian Krawinkel (Production Designer) studied product design at the Art Center College of Design in Vevey, Switzerland. After graduating, he spent five years in Milan, Italy, designing sporting goods and home appliances for an American design company called Design Continuum.

Krawinkel's first job in the film industry was in 1999 as Art Director in the Babelsberg Filmstudios for Paul McGuigan's *Gangster No. 1* starring Malcolm McDowell, Paul Bettany, David Thewlis and Saffron Burrows.

In late 2013, Krawinkel was working on *Agent 47*, a film adaptation of the video game *Hitman* for Fox International, starring Paul Walker, shooting in Berlin and Singapore. Most recently he served as Production Designer on Roland Emmerich's *Anonymous* and as Supervising Art Director on Quentin Tarantino's *Inglourious Basterds*. His other credits include Assistant Production Designer on Roman Polanski's *The Pianist*, Art Director on both of Paul Greengrass' action packed *The Bourne Supremacy* and *The Bourne Ultimatum* and *V for Vendetta*, written by the Wachowski Brothers.

Krawinkel has been nominated four times for Excellence in Production Design at the American Art Directors Guild Awards, for his work on *Anonymous*, *Inglourious Basterds*, *The Bourne Ultimatum* and *V for Vendetta*, and in 2012 won the Lola Award (Deutscher Filmpreis) for Best Production Design for *Anonymous*.

NICOLE FISCHNALLER – Costume Designer

After studying Fashion Design in Vienna, German born Costume Designer Nicole Fischnaller worked for five years as a fashion designer, styling music videos as well as commercials for a wide range of brands and directors. Her first feature film credit as a Costume Designer was for director Stefan Ruzowitzky on his first film *Tempo*. They have continued to collaborate on all Ruzowitzky's seven feature films, including *The Counterfeiters*, which won the Academy Award® for Best Foreign Language Film in 2008. Other recent credits include *Ich Und Kaminski* for director Wolfgang Becker, *4 Days in May* for Achim van Borries, and *My Führer* for Dani Levy, as well as *München 72* for German television, and on stage, an opera production of *Der Freischütz* for Theater an der Wien New Opera House.

CLAIRE SIMPSON – Editor

Claire is an award-winning editor who won an Academy Award®, a BAFTA and an ACE Award for her work on Oliver Stone's iconic war drama *Platoon*.

She also won a BAFTA and was nominated for an Academy Award® and an ACE Award for *The Constant Gardener* directed by Fernando Meirelles.

Her list of credits also includes such films as Rob Marshall's *Nine*, for which she received a BFCA Critics Choice Movie Award nomination, Kimberly Peirce's *Stop-Loss*, Neil LaBute's *Possession*, Robert Towne's *Without Limits* and *Tequila Sunrise*, Arne Glimcher's *The Mambo Kings*, Oliver Stone's *Wall Street* and *Salvador*, and Ridley Scott's *Someone to Watch Over Me*.

In recent years, she has collaborated extensively with director Stephen Daldry on *The Reader* starring Kate Winslet and Ralph Fiennes, and on *Extremely Loud and Incredibly Close*, starring Sandra Bullock and Tom Hanks.

Claire's most recent credit is Thomas Vinterberg's *Far from the Madding Crowd*, starring Carey Mulligan and Matthias Schoenaerts.

CAST

Gunter Bachmann	Philip Seymour Hoffman
Annabel Richter	Rachel McAdams
Issa Karpov	Grigoriy Dobrygin
Tommy Brue	Willem Dafoe
Martha Sullivan	Robin Wright
Abdullah	Homayoun Ershadi
Irna Frey	Nina Hoss
Karl	Franz Hartwig
Maximilian	Daniel Brühl
Rasheed	Kostja Ullmann
Niki	Vicky Krieps
Jamal	Mehdi Dehbi
Dieter Mohr	Rainer Bock
Melik Oktay	Tamer Yigit
Leyla Oktay	Derya Alabora
Michael Axelrod	Herbert Grönemeyer
Ursula	Charlotte Schwab
Otto Burgdorf	Max Vokert Martens
Otto Keller	Bernhard Schütz
The Admiral	Martin Wuttke
Mitzi	Ursina Lardi

CREW

Director	Anton Corbijn
Producers	Stephen Cornwell Gail Egan Malte Grunert Simon Cornwell Andrea Calderwood
Co-Producer	Helge Sasse
Executive Producers	John le Carré Tessa Ross Sam Englebardt William D Johnson
Screenwriter	Andrew Bovell
Author (original novel)	John le Carré
Director of Photography	Benoît Delhomme
Production Designer	Sebastian Krawinkel
Costume Designer	Nicole Fischnaller
Chief Hair & Makeup Designer	Sharon Martin
Editor	Claire Simpson