

SHOSHANA

Directed by Michael Winterbottom

SHORT SYNOPSIS

Inspired by real events, SHOSHANA is a political thriller set in 1930s Tel Aviv which looks at the way political extremism and violence drives a wedge between people, forcing them to choose sides.

LONG SYNOPSIS

Inspired by real events, SHOSHANA is a political thriller set in the 1930s in Tel Aviv, a brand new European, Jewish city being built on the shores of the Mediterranean. Thomas Wilkin (Douglas Booth) is in love with the city and with Shoshana Borochoy (Irina Starshenbaum). Through their relationship the film explores the way extremism and violence pushes people apart, forcing people to choose one side or the other.

Wilkin works with Geoffrey Morton (Harry Melling) in the anti terrorist squad of the British Palestine Police force, chasing the charismatic poet and underground leader Avraham Stern (Aury Alby). Stern believes Israel can only be built through violence. His two main targets are Wilkin and Morton.

Shoshana, like most of Tel Aviv, is modern, progressive and feminist. She hates the politics of Stern and his followers. But as the violence builds everyone is forced to choose which side they will fight on.

DIRECTOR'S NOTE

Shoshana is a film that we started working on 15 years ago, when the Jerusalem Film Festival gave an award to a film I had made called A MIGHTY HEART which told the story of Marianne Pearl, whose husband Daniel was kidnapped and murdered in Pakistan. I was invited to Jerusalem as the festival was showing a short retrospective of our films. Whilst there I read Tom Segev's book *One Palestine, Complete* which is a brilliant account of the time between the two world wars when Britain had the mandate to govern Palestine. This is part of our colonial history that has largely been overlooked or forgotten in Britain, but one which has been crucial to the history of Israel. At the time it felt as though the ongoing American occupations of Iraq and Afghanistan echoed in many ways the mistakes made by the British in Palestine.

Joshua Hyams (producer) and I began to research that period of history, visiting Tel Aviv and Jerusalem, watching the wonderful archive at the Spielberg Film Institute, and working with our Israeli researcher Hila Baroz.

The story of Shoshana Borochoy and Tom Wilkin felt like the perfect focus for our film, as it reveals the way political extremism and violence drives wedges between people, forcing them apart. Perhaps the reason we were finally able to make the film now, after so many years of trying, is that this theme is more relevant than ever, not only in relation to what is happening in Israel itself. In Britain Brexit forced us into two separate camps, America had Trump and there is the ongoing tragedy of what is happening in Ukraine.

AN INTERVIEW WITH MICHAEL WINTERBOTTOM

What was the genesis of *Shoshana*, and how did you first come across this particular piece of history?

To be honest, we've been working on it for so long, it's hard to remember exactly how we found the story. About 15 years ago, I went to the Jerusalem Film Festival; they were doing a short season of films that I'd directed, because they gave a prize to *A Mighty Heart*. And when I was there, I read a book by Tom Segev called *One Palestine, Complete*, which is a great book. It's about the time when the British were in control of Palestine between the two world wars. And it was a bit of British history that I didn't really know very much about. And so, I think that was the start of the idea of doing some sort of film [set in Israel].

While I was reading it, the situation in Iraq was still ongoing, and so I guess the inspiration was a feeling that the British role in Palestine between the two wars was quite similar to America's role in Iraq and Afghanistan later. Tom's book is really good at showing how, in a way, the British didn't have a policy, they were just there. They'd gone in there during the First World War, they had control of the country, but they didn't know what to do with it. They had two different groups — the Palestinian Arabs and the Jewish people who were trying to build Israel — and they didn't know how to handle them. A lot of British people were complaining. Like, "What are we doing here? Why are we here? What's our policy?" But they didn't have a policy. Their policy kept changing.

How did you cast the film?

Well, as always with the casting, you're just looking for the best people for the role. One of the key elements was that the Jewish population in Tel Aviv was very young; a lot of people would come out as teenagers from Poland or Russia, or other places. So, it was a very, very youthful city, and we wanted a young *Shoshana*. But that was also true of the British characters in this story. Geoffrey Morton and Tom Wilkin were running the anti-terrorist group in Tel Aviv when they were 29 or 30 years old. So, we wanted to try and keep a sense of that kind of energy you get from being young. We were lucky, I think. Douglas Booth, who plays Tom, and Harry Melling, who plays Geoffrey are two great young British actors, and I thought they'd be great for the roles.

What were you looking for in *Shoshana*?

Obviously, it was tricky. We were trying to find a Russian-Jewish young woman with a really strong and powerful personality, someone that could really hold the center of the film. I think Irina did a brilliant job; she's fantastic in the film.

How did you find her?

Because we'd been working on this so long, we were looking at actors from Israel, from America, and from Britain. Then we also started looking at actors from Europe and Russia, we found Irina that way, basically. It was during the Covid lockdown when we were casting this particular version of the film, and we met her by Zoom. Obviously, we'd seen her work, but she's got a great attitude. She's really strong, and she's intelligent. She really understood the part, and she really loved the part, so we were lucky to get her, I think.

How well known is Shoshana Borochoy's story?

The film is a fiction. There's a fictional novel that was written about Shoshana, but we deliberately didn't read it. Otherwise, we did as much research as we could, going through research archives and film archives to get a sense of the place and time. We did some book research — for example, Geoffrey Morton wrote an autobiography — and we also talked to as many people we could that were still around. Obviously there were not very many, but we did film an interview with David Shomron, who was one of the people who killed Tom Wilkin. The assassination of Tom Wilkin in the film is very faithful to the description we were given by the person who shot him. So, we've not changed anything deliberately. Where we know the facts, we've stuck to the facts. But obviously, we've also imagined a lot as well, so it's a fiction based on the true story.

I think there *may* be a short reference to the story of Shoshana in Tom Segev's book. We did some more research in that area. When we came across the story of Tom Wilkin, and his relationship with Shoshana, then , and then when we found out about Wilkin's relationship to Geoffrey Morton, and Geoffrey Morton and Tom's relationship to Stern, it just felt like, "OK, this is a really simple story, with a really small number of characters, through which you can see the bigger situation."

Where did you shoot?

We shot in Apulia, Italy. Obviously, we were looking to replicate Tel Aviv. The very first buildings in Tel Aviv went up in 1924, so, basically, we were looking to show a town that was only really 15 years old in our story, with lots of small, two-story white houses. And Tel Aviv now is massive – it's a massive city with massive skyscrapers – so that was not going to be an option. And in Apulia, we found locations that, from an architectural point of view, were just brilliant, that were recent enough. Obviously, we couldn't use genuine 1930s houses, because they'd be a hundred years old, and the whole point is that this a new city. We had a lot of Israeli actors working on the film, and they were all incredibly impressed that Italy could look as much like Tel Aviv as it does.

The production design is pretty incredible, given the budget. How did you do what you did?

Well, we had a great designer called Sergio Tribastone, and we had a great time designing it. We were lucky, because, obviously, the landscape around there was perfect for Israel. The sea is the same sea, and it has a very similar coastline, with the hills, the olive groves, and so on. In Apulia, there are a lot of locations where you can work. But Sergio's a fantastic designer and he did a great job. And you're right, he didn't have a massive budget. It wasn't so much really adding things. It was a question of finding the locations first, and then after that it was really a question of stripping away things, stripping away problems, rather than having to build new things or add extra stuff in.

You use a lot of archive footage. How did you pull all that together?

To be honest, I don't really remember. We did all this so long ago – more than a decade ago. Me and Josh Hyams, the producer, went to Israel, and we went to the Spielberg Archive in Jerusalem, I think we went to another film archive as well. So, we saw a lot of film archive, and also some very good documentaries. There was some great stuff. It

really gave us a sense of the environment. In a way, it was the film archive that made us think about how Tel Aviv should be.

Music is also very important. How did you choose the music, and how do you like to use music?

[Laughs] Well, you just put the music in that you like. David Holmes did the score. I've worked with David a couple of times before, and he did a great job. Obviously, there's quite a lot of action in the film – there's a thriller element to it – but I didn't want the music to be really on the nose. I didn't want it to be all-enveloping. From quite early on, we had the idea of using George Gershwin's 'The Man I Love'. I love this song, anyway, but also what I quite like about it is that you wouldn't think it's as old as it is. I mean, we listen to music like that now without thinking, 'I'm listening to a 100-year-old song.' In fact, 'The Man I Love' was written in around 1924, so it was already quite an old song by the time our film starts. And, obviously, it's a brilliant, beautiful song. If you get the chance to put a beautiful song in your film, and you have a good reason to do it, you might as well.

What discussions did you have with David Holmes about the score?

Discussing what you're trying to do with a composer is the hardest thing, it's so abstract. It tends to happen more that you put music in as a suggestion. When you're doing your first cut, you start putting music in. David was on board from the beginning, and for the first cut we used a mixture of David's own music and a bit of Morricone, or music with a similar, '70s-Morricone vibe. It didn't feel too contemporary. I didn't want to have a music track that was very obviously 2023 music placed on the 1933 scene, but, at the same time, I didn't want it to be totally locked into the period. And I guess that style of music from the '60s and '70s has that kind of flavor to it – you can't quite put a date on. David was probably influenced by that, I'd say. But in a positive way.

How do you approach violence in a film like this? How did you want to handle the depiction of real-life violence?

That takes us back to the original question about what we fictionalized and what we didn't fictionalize. What we're definitely not trying to do is glorify anyone, so that you enjoy the moments of violence. The moments of violence in the film are bad things that happen on both sides, whether it's the British being violent to someone or whether it's Avraham Stern's group being violent to someone. With all these moments of violence, we are trying to show them in a way that shows how it puts a pressure on people. Those moments are there to represent what was really happening in Tel Aviv at the time, and therefore to try and help you understand how difficult it was for Tom and Shoshana to maintain their relationship in the midst of all that.

Do you see it as part of any continuum with your previous work? There are echoes of *Welcome to Sarajevo* at some points. How do you see it in terms of your filmography.

Yeah, well, there are obviously some connections. One thing about *Welcome to Sarajevo* is that the main character is a journalist. I've done a few films connected with journalists and then always regretted afterwards, in a way. Because when you make a

film about journalists, you're making a film about someone who's already telling the story. In *Welcome to Sarajevo*, that was a way that I felt, as a British person, I could tell a story that engaged with what was happening in Sarajevo with some kind of legitimacy. But, with *Shoshana*, I think having way into that story being the true story of British guys who were running the anti-terrorist squad in Tel Aviv makes it much more immediate.

It's now going out into the world. What kind of discussions would you like it to start?

Right now we are witnessing another outbreak of terrible violence in Israel and in Gaza.

Our film looks at what was happening 90 years ago - so of course it is not directly relevant. But I think it always helps to understand history, to understand what has happened in the past, in order to understand what is happening now.

Our story shows the debate going on in Tel Aviv in the thirties between those on the left and the right, and between those who believed in violence and those who believed in the political process.

And until the recent violence - those debates have been going on in the streets of Israel today - with people protesting the policies of the government of Netanyahu.

In relation to what is happening right now - I would say that through the relationship of Tom and Shoshanah in our film - we see the way that political violence seeks to drive wedges between people, tries to force them into opposing camps, turns people who disagree with you into your enemy. And so can end in war. Shoshanah begins the film believing - like her father - that Arabs and Jews can live together in peace. And she lives with a British policeman. And by the end she - and the Haganah in general - are fighting against the British and then against the Arabs. Not because she has changed her ideas. But because violence has succeeded. When you are fighting a war it is almost impossible not to take sides.

Violence can seem like an easy solution. A way of getting what you want. But once violence enters politics - it is very hard to get rid of it. In the long term violence is the problem, not the solution.

TIMELINE

1897 - the first conference of the World Zionist Organisation was held in Switzerland.

During WW1 (1914-1918) the Ottomans were allies of Germany.

1917, British troops fought their way through Gaza and in December General Allenby marched them into Jerusalem.

The Treaty of Versailles (1919) gave control of Palestine to the British and the first British High Commissioner was Sir Herbert Samuel, a Jew and a Zionist.

By the end of the 1920s 100,000 Jews had arrived in Palestine - including Shoshana and her family.

The British response was to bring in 500 new recruits to the Palestine police force, including Tom Wilkin and Geoffrey Morton.

Morton was posted to Jenin in the north, policing the Arabs. Wilkin was sent to Tel Aviv, a brand new, all Jewish city built on the shores of the Mediterranean.

In 1935, 60,000 new Jewish immigrants arrived. There were now half a million in Palestine. The Arab uprising began.

In the summer of 1938 a group of Arabs attacked a Jewish convoy near the settlement of Rosh Pina in Galilee – killing 6 people.

A small, militant, underground group called the Irgun was led in Tel Aviv by a poet and revolutionary called Avraham Stern.

In those days, only a tiny minority of Jews in Tel Aviv supported the Irgun.

Avraham Stern was arrested on the 31st August 1939. The very next day the Germans invaded Poland and everything changed.

The Irgun announced a truce – which would last until the end of the war against Germany. In return, as a gesture of goodwill, the British released the Irgun prisoners, including Avraham Stern.

As soon as the war was over the Haganah joined forces with the Irgun and the Freedom Fighters of Israel, to get rid of the British.

On the 29th November 1947, the United Nations General Assembly voted to create two separate states for the Jewish and Arab people of Palestine.

DIRECTOR'S BIO

Michael Winterbottom has directed three films that have been nominated for the Palme d'Or at Cannes, seven films that have been nominated for the Golden Bear at Berlin and one that was nominated for the Golden Lion at Venice. Eighteen of his films have had their North American Premiere at the Toronto Film Festival or the Sundance Film Festival.

Michael Winterbottom won the Francois Chalais Award at the Cannes Film Festival for A MIGHTY HEART starring Angelina Jolie about the murder by extremists of Jewish journalist Daniel Pearl. He was nominated for the Palme d'Or for WELCOME TO SARAJEVO about a group of journalists experiencing the heinous effects of political violence.

In this World won the Golden Bear at Berlin and a BAFTA for Best Film in a Foreign Language. THE ROAD TO GUANTANAMO won a Silver Bear at Berlin for Best Directing and a BIFA for Best Documentary film. WONDERLAND won a BIFA for Best Film. GENOVA won a Silver Shell for Best Directing at San Sebastian.

Michael Winterbottom has been Humanitas Visiting Professor in Film and Television at Oxford University. He is an Honorary Fellow of Balliol College, Oxford and is an Honorary Doctor of Letters at Bristol University.

PRODUCERS'S BIOS

Melissa Parmenter is a British, BAFTA and BIFA award winning producer. Since 2014 Melissa has Produced all of Michael Winterbottom's films including Bafta nominated EVERYDAY (starring Josh Simm & Shirley Henderson), WEDDING GUEST starring Dev Patel, The Face of an Angel (Starring Daniel Bruhl, Kate Beckinsale and Cara Delevigne) and THE TRIP series starring Steve Coogan & Rob Brydon. Most recent credits include GREED (Starring Steve Coogan, Isla Fisher & David Mitchell) and THIS ENGLAND (starring Kenneth Branagh as Boris Johnson for SKY Atlantic).

Joshua Hyams is a Jewish British, BAFTA and Emmy award winning producer. He has worked around the world filming drama and comedy for cinema and a wide variety of platforms and broadcasters. Recent credits include I AM RUTH starring Kate Winslet (Bafta winner for Best actress and Best Single Drama) and THIS ENGLAND starring Kenneth Branagh as Boris Johnson.

ACTORS' BIOS

Douglas Booth is a British actor who has just wrapped filming on the independent feature, YOUNG WERTHER, directed by José Lourenço. Douglas can currently be seen playing the leading role, 'Red Bill' in Bron Studios new Spaghetti Western series, DIRTY BLACK BAG, for AMC; Warner Brothers' film Unwelcome alongside Hannah John-Kamen and MY SALINGER YEAR, directed by Philippe Falardeau opposite Margaret Qualley, and playing 'Nicky Sixx' in the feature, THE DIRT, the story of the

American band, Motley Crue, on Netflix. Previous screen work includes the co-lead role in GORE, directed by Michael Hoffman and produced by Andy Paterson for Netflix; MARY SHELLEY opposite Elle Fanning; THE LIMEHOUSE GOLEM, playing 'Dan Leno', and LOVING VINCENT, which was nominated for the Oscar for Best Achievement in Film in 2018.

Irina Starshenbaum is a Russian actress who made her big screen debut in 2017 in Fedor Bondarchuk's sci-fi movie ATTRACTION. Her leading role, which she reprised in the sequel in 2020, secured her further engagements. Irina took part as a lead female character in a few blockbusters, as well as art-house and auteur movies, such as LETO, directed by Kirill Serebrennikov (main competition at Cannes Film Festival). Irina also received the main Russian award "Golden Eagle" as the best female character 2022 for her role in Pyotr Todorovskiy's movie GOOD PERSON. Irina's international career was launched in 2021 with leading role in German auteur movie DARK SATELLITES directed by Thomas Stuber.

Harry Melling is a British actor who can currently be seen as the co-lead in THE PALE BLUE EYE opposite Christian Bale for Netflix. Harry played Malcolm in THE TRAGEDY OF MACBETH opposite Denzel Washington and Frances McDormand, directed by Joel Coen and will soon be seen in PLEASE BABY PLEASE opposite Andrea Riseborough. He starred in the hit action thriller THE OLD GUARD and in Antonio Camps' thriller THE DEVIL ALL THE TIME. He played a series reg in the hit Netflix series THE QUEENS GAMBIT directed by Scott Frank (one of the most successful scripted dramas on Netflix). Harry played a major role in the Coen Brother's multi-award winning feature THE BALLAD OF BUSTER SCRUGGS and has an extensive theatre CV having played leads at the National, Old Vic and West End.

Aury Alby is an Israeli actor, playwright and screenwriter. As an actor, he participated in multiple stage productions in the UK and Israel, including a lead role in ATC Theatre's production AMSTERDAM. He will be seen on screen later on this year as a lead in the Israeli feature film RUTH, and in lead and supporting roles in the new seasons of the successful Israeli TV shows THE CHEF and MOTEK RIGHT IN THE MIDDLE. As a writer, Aury has created work for stage in London and Berlin including GASLIGHTING for The Yard Theatre, and is currently developing a full length play for Soho Theatre, and a feature film supported by the Israeli Film Fund (BFI equivalent).

Ian Hart is a British actor whose most recent credits include Joe Green in MARLOWE (Parallel Film Productions), William Lee in THE MOSQUITO COAST – 2 Seasons (Apple TV), Carl Sweeney in THE RESPONDER (Dancing Ledge Productions) and Steve in HELP (Channel 4). He is a multiple BIFA Award Nominee for his roles in GOD'S OWN COUNTRY, BLIND FIGHT and LIAM. Other notable roles include Father Beocca in THE LAST KINGDOM, Professor Quirrell in HARRY POTTER AND THE PHILOSOPHER'S STONE, Joe O'Reilly in the biopic MICHAEL COLLINS and Rabbit in the Channel 4 miniseries, ONE SUMMER. He is currently shooting MR BATES VS THE POST OFFICE for ITV Studios.

Ofer Seker is an Israeli actor, screenwriter, and playwright. As an actor, he has participated in numerous projects for cinema, television, and theatre, including Joseph Cedar's award-winning film *CAMPFIRE* and the play *KADDISH TO NAOMI* which had successful runs in Tel Aviv, Moscow, and Broadway. He has also received the promising young actor award at the Israeli theatre awards. As a writer and creator, he co-created and wrote the critically acclaimed series "*URI & ELLA*" (*HOT*), which won the Israeli Academy Award for Best Drama and is currently airing on HBO MAX. He also created and wrote *RAISING HITLER* for Blackpills, France and wrote the play *HUMIDITY LEVELS* which was staged at the Beit Lesin festival. Currently, he is developing new projects for Israeli theatre and the global screen.

CREDITS

Director

Michael Winterbottom

Cinematography

Giles Nuttgens

Editing

Marc Richardson

Executive Producer

Michael Winterbottom

Producers

Melissa Parmenter

Josh Hyams

Luigi Napoleone

Massimo Di Rocco

Production Companies

Revolution Films

Bartleby Film

Production Designer

Sergio Tribastone

Screenplay

Michael Winterbottom

Laurence Coriat

Paul Viragh

Sound

Rob Farr

Joakim Sundström

Will Whale

Original Score

David Holmes

Cast in order of appearance

SHOSHANA BOROCHOV **Irina Starshenbaum**

GEOFFREY MORTON **Harry Melling**

TOM WILKIN **Douglas Booth**

SHLOMO BEN YOSEF **Gal Mizrav**

ROBERT CHAMBERS **Ian Hart**

AVRAHAM STERN **Aury Alby**

EZRA **Ofar Seker**

ELI (HISTADRUT OFFICE BOY) **Yoav Bavly**

LUBA BOROCHOV **Liudmyla Vasylieva**

EFRAIN ILIN **Aliosha Massine**

RALPH CAIRNS **Oliver Chris**

BENJAMIN ZERONI **Doron Kochavi**

ARIEH YITZHAKI **Yotam Ishay**

POLICEMAN **Alexander E. Fahey**

HAROLD MACMICHAEL **Tim Wallers**

ARAB INFORMANT **Donatello Tagliente**

ARAB POLICE TRANSLATOR **Moustapha Wissam**

ABU HALIM **Bouchaib Chtiwi**

ARMY SERGEANT **Otto Hills-Fletcher**

ELDER **Miloud Elqoraichi**

GRAVES, CID EXPLOSIVES EXPERT **Alec Nicholls**

SCHIFF **Rony Herman**

RUTH **Shiri Binder**
LEONID **Aaron Vodovoz**
TATYANA (LEONID'S WIFE) **Elena Mushkaeva**
NATALYA (LEONID'S DAUGHTER) **Sofia Maggi**
YURI EISNER **Avi Golomb**
POLICEMAN (YITZAKHI APARTMENT) **Nathan Fry**
RONI STERN **Irene Paloma Jona**
AHARON HEICHMAN **Yarden Lavi**
YAACOV LEVENSTEIN **Idan Yechieli**
POLICE INTERROGATOR 2 **Matthew Thomas-Robinson**
POLICE INTERROGATOR 1 **Lee Comley**
JOSHUA GRONER **Raymond Jacky Shama**
VICAR, CAIRNS' FUNERAL **Max Keep**
POLICEMAN (CID) **Marc Richardson**
DAVID BOROCHOV **Hlib Sukhanov**
LUBINSKY **Ariel Nil Levy**
DAVID RAZIEL **Daniel Donskoy**
AVRHAM AMPER **Riccardo Cortese**
MOSHE ZVORAI **Yaniv Yafe**
ZELIK ZAK **Gianmarco Vettori**
ALICE MORTON **Gina Bramhill**
SOFFIOFF'S CHILD **Maria Vittoria Salomi**
DCI ROBERTS **Matthew T Reynolds**
POLICEMAN **Josh Hyams**
NISSIM REUVEN **Davide Fiano**
JEWISH POLICE TRANSLATOR 1 **Yakhir Zoha**
YEHOShUA BECKER **Eran Farkash**
POLICE INSTRUCTOR **Shaun McDowell**
ASSISTANT GOVERNMENT HOUSE **Dave Morecroft**
POLICEMAN (CID) **Ben Pearce**
YEHOShUA BARUCH **Oria Masas**
RABBI, SCHIFF'S FUNERAL **Enrico Dal Monte**
NEIGHBOUR INFORMANT **Olek Mincer**
POLICEMAN (LEVSTEIN APARTMENT) **David Pearce**
SERGEANT BOYLE **Stephen O'Leary**
MRS LEVSTEIN **Alla Krasovitzkaya**
SERGEANT STAMP **Edward Karow Wilson**
TOVA ZVORAI **Camilla Calderoni**
TENNANT (CID) **Alex Norton**
SERGEANT STUART **David Carter**
JEWISH POLICEMAN **Elico Levi**
DAVID SHOMRON **Samuel Kay**
JACOB BANAY **Nabil Abu Seif**
VICAR, WILKIN'S FUNERAL **Tim Daish**
SERGEANT **Gianluigi Castellana**
NEIGHBOUR **Eleanora Betesh**
JEWISH POLICE TRANSLATOR 2 **Nimrod Huber**
POLICE OFFICER **Louis Newman**
PARTY GUEST **Ella Hooper**

Production Manager **Leo De Matteis**
Unit Managers **Silvio De Carlo, Paolo Albanese**
Production Coordinator **Rachele Palma**
Assistant Production Coordinator **Vittoria Bertoldi**
Prep Production Coordinator **Alice Milani**
Director's Assistant **Giorgia Colonna**

First Assistant Director **Nicole Biondi**
Second Assistant Director **Leone Mastropaolo**
Third Assistant Director **Luca Iacoella**
Floor PA **Gianni Gentile**

Key set PA **Andrea Capasa**
Set PA **Luca Arcopinto**
Office PA **Andrea Alzani**
Facilities **Alessandro Panella**
Continuity **Tommaso Carimi**

Steadicam **James Layton**
1st Assistant Camera **Vlassis Skoulis**
2nd Assistant Camera **Kirstin Hogg**
3rd Assistant Camera **Jessica Averbeck**
DIT **Otto Hills-Fletcher**

Production Sound Mixer **Will Whale**
Boom Operator **Josh Ward**

Set Decorator **Rosalia Maria Lia Canino**
Set Decorator Assistant **Morena Nastasi**
Set Decorator Buyer **Miriam Pedone**
Leadman **Roberto Spina**
Swing Gang **Vitantonio Sciacovelli**
Standby Props **Paolo Paganello**
Assistant Standby Props **Simona Saggion**
Prop Maker **Gigi Ottolino**
SFX **Paolo Galiano**

Art Department Assistant **Lucia Longano**
Key Production Designer Assistant **Giulia Coretti**
Carpenter **Gilberto Salvatore Stendardo**
Carpenter Assistant **Quirico Monaco**
Head Painter **Francesco Melcarne - Casi**
Painter Assistant **Roberto Tombola**
Daily Swing Gang **Massimo Simeone**
Art Department Dailies **Enzo Andriola**
Marco Bartocchetti
Giulio Bianco

Damiano Calderoni
Edoardo Calò
Vittorio Casamassima
Silvano Castelluzzo
Graziano Colucci
Andrea Corvisieri
Daniele Como
Mirko Gentile
Vittorio Lezzi
Antonio Liddi
Adriano Marinelli
Marcello Mansueto
Alessio Mirea
Marco Nanni
Ciro Nastasi
Celso Pereira Fernandes De Pina
Luca Piemonte
Diego Sanchez
Ivan Schito
Andrea Sparro
Gianluca Splendido
Nicolas Taballione
Martino Tagliente
Art Department Dailies (Taranto) **Antonello Di Bari**
Vincenzo Di Bello

Graphic Designer **Eleanora Uras**

Researcher (Israel) **Hila Baroz**
On set Hebrew advisor & Dialogue Coach **Doron Kochavi**

Dialogue Coach **Wissam Moustapha, Ella Hooper**
Hebrew Translator **Mai Weisz**

Key Grip **Stefano Protopapa**
Best Boy Grip **Giuseppe Fanelli**
Grip **Giovanni D'Oria**

Gaffer **Massimo Amidani**
Best Boy **Mirko Fiore**
Electricians **Marcello Maruccia, Pierluigi Contestabile, Giovanni Pugliese**

Location Manager **Leonardo Angelini**
Assistant Location Manager **Rocco Morano**

Location Assistants **Angelo 'Lillino' Sacco, Franceschina Piemonte**

Costume Supervisor **Giada Tricomi**
Assistant Costume Designer **Enrica Lacoboni**

Principals Standby **Carmen Agius**
Costume Assistant **Fiorella Russo**
Seamstresses **Ivana Piampiano, Rosa Clemente**
Costume PA **Francesca Ferraro**
Costume Labourer **Luigi Lezzi**
Costumer Developer **Damiano de Marco**
Dailies Seamstresses **Silvana Chiriatti, Rita Iannarini**
Dailies Additional Seamstress **Carmen Balestra**
Dailies Labourers Costumes **Matteo Anastasio, Benvenuto Bisegna, Marco Capone, Luigi Colucci**

Make-Up Artist **Sara Terracciano**
Hair Dressers **Mirella Camassa**
Rosalba Carmellini
Dailies Make-Up Artist **Linda Kay Hand**
Dailies Additional Make-Up Artists **Lucia Catanese, Anicka Centroni, Chiara Damiani, Giorgia Liguori, Annamaria Gagli, Sara Golia, Marilù Sasso**
Additional Hair Stylists **Massimo Badiali, Marilù Sasso, Francesca Di Castro**

Casting Assistants **Rosanna Colacoci, Roberta Rosanna Noto, Anna Piscopo, Antonio Sarcinella, Lucia Santoro, Benyagoub Asmaa, Alessandro Carcheri**

Extras Casting Supervisor **Luigi Palmulli**
Assistant Extras Casting **Grazia Giovanna Lupo, Pierfrancesco Piscopo, Chiara Celino, Teresa Pichierri, Antonio Sarcinella**

Stunt Coordinator **Diego Guerra**
Stunts **Matteo Bastianini, Emanuel Comanducci, Agostino De Cesaris, Filippo Filistrucchi, Giada Nazzari, Stefano Petronelli, Bruno Vendirosi**

Special Effects Artists **Filippo Proietti**
Claudio Sanna
Jackup Szost

Covid Manager **Samuele Cabras**

Facilities **Alfredo Sparviero, Francesco Cannoletta**
Facilities Assistant **Daniele Cito**

Stills Photographers **Fabrizio Di Giulio, Floriana Di Carlo**

Floor Runners **Donatello Tagliente, Marco Martino, Marco Ciola, Salvatore Ciola, Francesco Macchia, Lorenzo Quaranta, Pietro Oldani**
Runners (Dailies) **Daniela Cassone, Pierluigi Conte, Andrea Nino Daddiego, Anna Galluzzi, Remigio Garrafa, Daniele Gennaioli, Marco Lamanna, Francesco Lamura, Francesco Marchini, Sabina Muolo, Lorenzo Quaranta, Issey Tesfaldet**

Daily Assistant Production Coordinator **Anna Giuliano**
Daily Assistant Director **Emanuele Semeraro**
Daily 2nd Camera Assistant **Michele Bravetti**

Daily 2nd Boom Operator **Gianluca Laneve**
Daily Dance Instructor **Domenico Pezzolla**
Daily Electrician **Cesare Calò**
2nd Unit Camera Operator **Simon Reay**
Sound Assistant **Gianluca Laneve**
HD Rental Supplied by **Videocine 2000 S.r.l., 8production**
Drones Supplied by **Blu Strategic Service S.r.l.**

Production Accountants **Loredana Mastroviti, Ria Bentley**
Accountants **Valerio Di Maulo, Alessandro Napoleone, Elisa Campanella**
FOR BARTLEBY FILM
Post Production Coordinator **Germana Pierucci**
Production Coordinator **Tea Cappiello, Daniela Paccione**

FOR REVOLUTION FILMS
Associate Producer **Ben Pearce**
Development Assistant **Sophie Reid**

Production Legals (UK) **Lee & Thompson, Reno Antoniadis, Marek George, Mike Brookes**
Production Legals (Italy) **Studio Legale Paoletti, Natalia Paoletti**

Post Production Supervisor **Hashim Alsaraf**

Assembly Editor **Otto Hills-Fletcher**

Supervising Sound Editor **Joakim Sundström**
Re-recording Mixer **Rob Farr**
ADR Editor **Paul Conway**
Dialogue Editor **Jorge Alarcón**
Assistant Dialogue Editor **Ander Luque**
FX Editors **Miguel Calvo**
Christer Melén
Foley Artist **Marta Monistrol**
Foley Recordist **Marta Vicente**
Foley Studio **Pasito a Pasito**

HARBOR PICTURE COMPANY
Senior Mix Technician **Alex Bird**
Audio Post Manager **Jo Changer**
Colourist **Alex Gascoigne**
Digital Intermediate Provided by **Harbor**
Senior Flame Artist **Richard Ellis**
Digital Intermediate Producer **Munah Yahkup**
Senior Colour Assist **Steve Knight**
Colour Assist **Sumit Malhotra**
Senior Mastering Producer **Rob Dowson**
Digital Lab Technician **Jashesh Jhaveri**
Mark Shrapnell-Smith
Data IO Operator **Jack Kelly**

Commercial Director **James Corless**
Operations Director **Thom Berryman**

VFX by **Automatik**

Visual Effects Producer **Bhumika Mayer**
Visual Effects Supervisor **Paddy Eason**
Visual Effects Coordinator **Simon Allix**
Visual Effects Editors **George Myer**
Ben Pickering
Visual Effects Production Assistant **Chester Kirby**
3D Artist **Ewan Laidlaw**
3D Artist **Matt Haville**
Matchmove **Roman Bugrov**
DMP Artist **Richard Tilbury**
Composer **Sara Mae Jeffrey**
Raimundas Gedgaudas
Gavin Digby
Jeremy Hey
Owen Revell
Tamise Thomas
Myfanwy Harry
Head of Systems **Keith Barton**

VFX by **The Brewery VFX**

VFX supervisor **Marc Knapton**
VFX Producer **Sarah Matthews**
Pipeline Supervisor **Jools Hall**
3D Artists **Luke Curtis**
Oliver Cave
2D Artists **Silvia Leoni**
Leandro Sarris
Matte Painter **Jon Krogh**
Prep Artist **Frank Hodgson**

Final Theatrical Mix **Bleat Post Production**

Mix Technician **George Elliott**
Head of Audio **David 'Saxon' Greenep**
Commercial Director **David Turner**
Managing Director **Tristin Norwell**

Picture Vehicle Supervisor **Bruno Rossi**
Picture Vehicle Mechanic **Riccardo Sassi**

Genny Operator **Paolo Boruni**
Genny Operator II **Marcello Madonna**
Camera Truck Driver **Lorenzo Garofalo**
Lighting Truck Driver **Stefano Scarfó**
Wardrobe Truck Driver **Federico Fedele**
Make-up-hair Truck Driver **Antonio Garofalo**

Dailies Drivers **Giorgio Basilisco, Claudio Carucci, Giovanni Dovizioso, Antonio Galiandro, Federico Gallone, Michele Morra, Errico Raffaele, Gennaro Russolillo, Claudio Taurino**

Security Services **Securitas Puglia S.r.l.**

Insurance **Kent Insurance Broker S.r.l.**
Media Insurance

Travel Agent **Cita - Organizzazione Vacanze e Tour Operator**
Health & Safety **Framinia S.r.l.**
Shipping supplied by **Dynamic International Mds**
Weather forecast supplied by **Man Service SNC**

Catering **Macchia Catering Sartoriale, 00 Doppiozero, Food&More, Lemabar S.r.l., Emme Group Spa**

Medical Supplies **Laboratorio Maci S.r.l., Greenfarma**
Radios Supplied by **Latel-Com S.r.l.**

Production & Location suppliers **Cartoleria Copisteria Sudpen, Brandos Film S.r.l., Il Caveau S.r.l., Errebian Spa, Sapi, F.Lli De Carlo, Gesto Park**

Arms & SFX supplied by **M.A.G. Special Effects S.r.l. di Galiano Paolo**
Armeria D'Aria di D'Aria Francesco

Animals supplied by **Fornaro Vincenzo**
Antonio Troia

Costume Department suppliers **Tirelli Spa**
Annamode Costumes
Sartoria Russo
Il costume
Peris Costumes SL
Servalli 2000 S.r.l.
Nori Snc
Fabrizio Capanna
Jordi
Pierantoni shoes
Pikkio S.r.l.
3 Effe Biancheria Puglia S.r.l.
Le Fibre Del Salento
Landolina-MERCERIA
I Sarti Del Borgo
Spettacolo Shop for Store
Atica S.r.l.
Essedue Sunglasses
Make-Up supplied by **Studio 13 Makeup**
Timber Supplied by **Brini Legnami**
Hardware Supplied by **Ferramenta Palma Donato**

Graphics and Prints Supplied by **Maurizio Meo, Art Stampa, Scenografica, Kiwigraph S.r.l.**
Glassware Supplied by **Vetreria Cristallo**
Drapery Supplied by **Faggiano Tappezzeria e Tendaggi**
Shutters and Awnings Supplied by **Euroserrande Snc**

Arredamento **E. Rancati S.r.l.**

L&R Fiorucci

Fermax Sas

Schiavi Marco S.r.l.

Mobilcarta S.r.l.

Rental Film Industry

Museo Monticciolo

Attrezzzeria 33

Giorgia Varchi

Set It Lab

Il Pianeta Del Collezionista

O.B. Stock

Grafiche Nacci S.r.l.

Chiostro Dei Domenicani

Hotel Del Levante

Carmen Ramundo

Technical Equipment **Panalight, Rec S.r.l.**

Additional sound equipment **Lambda S.r.l.**

Transport **Lucky Rent S.r.l., Cinetecnica S.r.l.**

Vehicle rentals **Cargoday S.r.l., Romana Car Allestimenti S.r.l., GPM Car**

Bicycles supplied by **Yousud**

Fuel **De Vitis Davide, Menga Petroli**

Period vehicles supplied by **A.T.A. S.r.l.**

Original Score

Lead Vocals **Anna Caragnano, Petra Haden**

Horns, Strings **Brian Irvine**

Cello, Guitar, Marxophone **Gabe Noel**

Drums and Percussion **Jay Bellerose**

Drums **Emre Ramazanoglu**

Upright bass **David Piltch**

Percussion **Davey Chedwidden**

Engineered by **Michael Harris**

Score mixed by **Michael Patterson**

Period music

Composer/Arranger **John Altman**

Musician Contractor **Susie Gillis for Isobel Griffiths**

Trumpet **Enrico Tomasso**

Trombone **Rory Ingham**

Tenor Saxophone/Clarinet **Robert Fowler**

Guitar **Mitch Dalton, John Etheridge**

Upright Bass **Laurence Ungless**

Drum Kit **Matt Skelton**

Recording Studio **Air Edel Studios**

Mixer **Nick Taylor**

Music Supervisor **Francesco Menegat, Operà music**