

**A 42 Production  
In association with XYZ**

# **IN DARKNESS**

**A film by Anthony Byrne**



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## **MAIN CREDITS**

**A film by**

Anthony Byrne

**With**

Natalie Dormer

Ed SKrein

Emily Ratajkowski

Neil Maskell

Jan Bijovet

James Cosmo

& Joely Richardson

**Casting By**

Kharmel Cochrane

**Make-Up Designer**

Melissa Lackersteen

**Hair Designer**

Leila Mauro

**Costume Designer**

Nat Turner

**Sound Designer**

Sebastian Morsch

**Music By**

Niall Byrne

**Edited By**

Tom Harrison-Read

Paul Knight

**Production Designer**

Sonja Klaus

**Production Designer**

Si Bell

**Co-Producer**

Simon Moseley

**Executive Producers**

Rory Aitken

Joshua Horsfield

**Produced by**

Anthony Byrne

Natalie Dormer

**Produced by**

Ben Pugh

Adam Morane-Griffiths

Josh Varney

**Written by**

Anthony Byrne

Natalie Dormer

**Directed by**  
Anthony Byrne

### **SHORT SYNOPSIS**

Blind pianist Sofia (Natalie Dormer, Game of Thrones) overhears a struggle in the apartment above hers that leads to the death of her neighbour, Veronique (Emily Ratajkowski, Gone Girl). It is the start of a journey that pushes Sofia out of her depth and into contact with Veronique's father, Zoran Radic (Jan Bijvoet, Peaky Blinders), a Serbian businessman and alleged war criminal accused of committing acts of genocide during the Bosnian war. Blind to the truth, Sofia risks her life in search of answers, and is plunged into a shady underworld of corruption, violence and blackmail.

As secrets from her own past become intertwined with Radic's inner circle of deceit, Sofia's own agenda is revealed, as she hunts for revenge.

Written and directed by Anthony Byrne (Peaky Blinders) and written by Natalie Dormer, In Darkness also features Ed Skrein (Deadpool) and Joely Richardson (The Girl With The Dragon Tattoo) and makes for a suspenseful thriller that will leave audiences gripped from beginning to end.

### **DETAILED SYNOPSIS \*\* SPOILERS ALERT \*\***

**This synopsis contains spoilers which give away key plot points. Please don't read on if you don't want to know the film's ending.**

In Darkness stars Natalie Dormer (Game of Thrones, The Hunger Games) who is mesmerising in this sophisticated and enthralling edge-of-your-seat thriller.

Blind pianist Sofia (Natalie Dormer) overhears a struggle in the apartment above hers that leads to the death of her neighbour, Veronique (Emily Ratajkowski, Gone Girl). It is the start of a journey that pushes Sofia out of her depth and into contact with Veronique's father, Zoran Radic (Jan Bijvoet, Peaky Blinders), a Serbian businessman and alleged war criminal accused of committing acts of genocide during the Bosnian war, who is now living in London under political asylum. Blind to the truth, Sofia risks her life in search of answers, and is plunged into a shady underworld of corruption, violence and blackmail.

As secrets from her own past become intertwined with Radic's inner circle of deceit, Sofia's own agenda is revealed, as she hunts for revenge.

Written and directed by Anthony Byrne (Peaky Blinders, Ripper Street, Love/Hate) and written and starring Natalie Dormer, In Darkness features a stellar ensemble cast, including Ed Skrein (Game of Thrones, Deadpool), Emily Ratajkowski (We Are Your Friends) and Joely Richardson (The Girl With The Dragon Tattoo) making it a suspenseful psychological thriller that will leave audiences gripped from beginning to end.

## **DIRECTOR'S STATEMENT**

Hitchcock has always been a huge influence on me: "Vertigo", "Marnie", "Rear Window". Films that are economical in terms of character and plot. The way those films moved and revealed themselves to the audience was something very special to me. It was a love for these movies, and many other great examples of the genre, that made "In Darkness" the challenge I was looking for as a film maker and, indeed, myself and Nat were looking for as writers. To make a sophisticated, intelligent thriller for a modern audience; to make a film that we don't see being made in the UK very often, and to show a version of London on screen that seems long forgotten in our cinematic landscape today. I wasn't interested in the steel and glass London, nor the council-flat landscapes of London, but more the London that existed in the movies I remember as a kid. That still exists. The old red brick buildings, the leafy streets, the scissor-lift doors, the creaky floorboards, the cemetery, the morgue, the tube, all of these places pulled from memories of many different films from many different genres, but somehow coalesce in a vision of contemporary London on film, that for me as an outsider became the London for me when I moved here 10 years ago. London is such an incredible city and it became more important to me as we got closer to production, to shoot on location as much as we could. To the point that, the film was shot entirely on location, with no sets or studio space used at all. That certainly didn't make it easier for us, but that production value is all on screen and I'm very glad we had the opportunity to do it, given our limited resources.

Films such as "The Conversation", "Klute" and "Wait Until Dark" were our references in terms of films that deal predominantly with character, and specifically characters on very singular journeys in that psychological thriller genre. We concentrated on structure and plotting when looking at these films. More recent examples of films that deal structurally and thematically with the ideas we were working through were "The Machinist", "Memento", and "The Usual Suspects".

"Tell No One" (Guillaume Canet), "Prisoners" (Denis Villeneuve) "The Brave One" (Neil Jordan), "Insomnia" and "The Prestige" (Christopher Nolan), have also all been hugely influential and echo in some way through our story as do many, many others.

Sofia's journey through "In Darkness" forces her to confront her past, her own darkness, both literally and figuratively, the reckoning that has shaped her entire existence and ultimately whether she can take revenge at the very moment it is presented to her. We are too familiar with seeing people killed on screen with little thought given to it and I was interested in how difficult it is to take another life and how, when it is presented to you, could you follow through with it. That is something Sofia struggles with. Revenge is obviously a key theme of the film but there are also universal themes of redemption, forgiveness, familial love and, crucially, identity, that we kept returning to during the writing and are very much the guiding principles of the film.

"In Darkness" is a compelling, intelligent, psychological thriller. Intense, stylish and tightly plotted in its execution.

**Anthony Byrne, July 2017**

## **INTERVIEW WITH ANTHONY BYRNE**

### **When did you have the lightbulb moment for *In Darkness*?**

The idea came to me when I was doing post in London on another film many years ago. I was staying in an apartment on Hanover Square and was there for a few months, in a building where I never met or saw another person. I would hear this woman above me who used to come home late at night. She never took her high heels off so she would click clack around her apartment and I always wondered who she was, where she was coming from and I started coming up with different stories about this woman, most of them dark, and that was where the germ of the idea came from.

### **You wrote the script with Natalie. How did that come about?**

I started developing the script and couldn't move it beyond a certain point. Nat was at a particular place in her career where she felt she was being typecast and not getting beyond a certain point. We went away on holiday and I said, 'Why don't you write it with me? You've read hundreds of scripts, so why don't we write the part that you would want to play?' She entered into it as a writer. She's very pragmatic and very aware of where she was in her career at the time, so she very much wanted to write a great female role for someone else and in doing so become a writer. A few years passed and Nat's career got to a place where she wanted to play Veronique. Then it moved on again and it became apparent, after *Game Of Thrones* and *The Hunger Games*, that Nat would be a very serious component in terms of raising finance, but long before that I had been writing it with her in mind and telling her she was the only actor who could play the part but in fairness to Nat she always kept her distance from it until it became real.

### **There are not many slick, stylish, twisty-turny British thrillers like this. Did you feel you were doing something fresh?**

Definitely. We talked about it a lot. They do them really well in France, Scandinavia and America, but for some reason in the UK, we make period dramas, knockoff gangster flicks and social issue, kitchen-sink dramas – some of which are really great by the way. Then you have what Ben Wheatley and Amy Jump are doing which is taking all of these British elements and making them into something quite unusual. But there isn't that thriller genre that we're doing here. As an outsider, coming from Dublin, I wasn't interested in the steel-and-glass image of London. I'd seen all of that. I was interested in the red-brick, old London – the Peeping Tom London – and it's that vision that I brought to it. The Hitchcock London. That's a huge influence on the film.

### **It's also reminiscent of De Palma in its sinuous camera movements, its artificiality, and its toying with audience perception...**

I'm a huge fan. He's a fantastic visual stylist. *Blow Out* is a key reference. But it all has to serve the narrative, otherwise great shots and cool design and music are a waste of everybody's time.

### **So how was it directing your partner, Natalie?**

It was a seamless transition. Writing was the hardest part – I don't think we'd survive that again! Directing her was fantastic because she's such a talented actress. We knew the story inside out so that was never an issue in terms of day to day discussions. It saved time as all that work had already taken place. Nat does a lot of homework, so there wasn't a lot of joining the dots, and she's a great team player – she understands when you're up against it and is not going to come over and want to talk about her arc. She has a very good temperature of the crew and knows when to lean in to help expedite something and when to stay away from it so she's a great asset to any director. She's also not afraid to speak her mind and I quite like that.

**It's a quality cast around her. What made you choose these particular actors?**

Neil [Maskell] is great. He's a thoughtful actor and a very sensitive guy – not at all the guy he's usually asked to play. So I thought it would be great to have him play the detective, not the guy the detective is usually trying to catch. I had seen a photo of Ed Skrein from 'Ill Manors' and always said, "That's what Marc looks like", without knowing who he was or anything about him. Then, as the years went on, I realised who he was and when I went to Comic-Con with Nat, Ed was there promoting 'Deadpool', but I never got a chance to talk to him but when we were flying back we were on the same flight, on the same row and Nat knew him from GoT, so we started talking. About a week later I sent the script to him and he loved it because it's quite an internal part. Not what he's usually asked to do. He loved the scene in the underpass with the gang and I remember him asking me 'are you really not going to see this fight?' and when I said yes, he was thrilled because I think he's been doing a lot of fighting on screen recently and wanted a break from being that guy. I think people will see another side of Ed in this film. The same can be said for Joely [Richardson]. She's such a great actress, and you don't see her do these kind of roles. With the role of Veronique - We had a list of really great European actresses and I just felt it was quite predictable and I wanted to go in a totally left field way. I was flying back from LA and I saw Emily [Ratajkowski] on the cover of a magazine and I remembered her from 'Gone Girl' where she was really great, so I reached out to her agent and sent the script. She did a tape and just killed it. She was fantastic. She brings something to the film that is really unique and I think for her as an actress it's a great showcase. She brought Veronique to life in a way that neither myself or Nat expected.

**The shoot was 25 days, which is tight for a film of such complexity...**

Having done a lot of television you learn how to work fast and hone your craft so that was invaluable but you really have to know how to do it. You need to have talent and ability of course, but you need to know how to manage time, how to force something through when you need to. I do push people. I pushed my DOP [Si Bell], who is a good friend and exhausted him! but he said it was the toughest shoot and the best he'd ever done so, so you're only pushing people to get their full potential especially if they're as talented as Si. If anybody said, 'I won't be able to be that', it was always 'Why?' And then I'd figure it out. I was probably a bit of a pain but when you have X amount of money and 25 days, then you have to know how to achieve that and bring a crew along with you and sometimes your social skills have to go out the window. But the shoot was great. We had an amazing hardworking crew. Every day is hard whether you have 1 million or 100 million, they're different challenges. Lots of things go wrong and you have to figure it out, but personally I enjoy that and thrive on it.

**Was it tricky balancing actors' needs with the technical challenges?**

I stopped shot listing or storyboarding a long time ago. I will always have a plan A, B and C, but on the day I prefer going on to the set with no pre-lighting, and the rehearsal happens in the space. The actors figure it out, I follow the scene and we block from there. You really have to know what you're doing and have a confidence in your ability but it's a very creative way to work. Actors are really smart, intuitive people and I think Directors and Producers largely think actors need to be protected and molly coddled but not any of the really great actors I've worked with. If you follow them, they get you to where you need to be. They are telling your story and if you are too close to the script, they free you up to see it from a different perspective and it's up to you as the Director to calibrate that and always stay on point with the narrative story you are telling, so it's a delicate balance but a very satisfying one. Obviously there are shots and locations that you can't always work like that so being able to switch between different ways of working keeps everything fresh.

**It's a movie that wrong-foots viewers. Did you work hard to ensure that everything stands up on repeat viewings?**

We've put a lot of work into achieving hopefully that. I want people to be able to go back and watch it and not feel cheated. You don't want people to come out of the cinema or whatever platform their viewing it on and go, 'Fuck those guys!' I want them to come out thinking, 'That was great! I want to go back and watch that again'. To go back to try and pick it apart... but they can't.

**INTERVIEW WITH NATALIE DORMER**

**How did the writing process work between you and Anthony?**

We literally allocated each other scenes. There is still a slight possessiveness over certain scenes because they were yours [to begin with]. For instance, I can't help but feel the bench scene between Niall [James Cosmo] and me is my scene, because I did the first few drafts. Anthony's paw prints are all over it, just as certain scenes in the film had a lot of input from producers or editors or whatever. But I still feel maternal towards the scenes I originally wrote.

**Does writing a character make it easier to play her because you know her inside-out?**

Obviously it depends how long you've been involved in a project. If you're an actor who's been involved in the development of the script and the character since day one, for four years, five years, then you have the subconscious osmosis of the character seeping into you. That's different to being given a role you have to perform in a few weeks' time. With In Darkness, I didn't have to allocate specific prep time to the psychology of Sofia. I would normally do diagrams and charts and emotional arcs and so forth, and I didn't have to do that because it was in there, deeply settled.

**Is the finished film all that you hoped for?**

One hundred per cent. Obviously I had a privileged position an actor doesn't get very often: being a producer, I therefore saw cut after cut; but it was more than that because, having a domestic relationship with Anthony, I saw even more cuts than probably your average

actor/producer would see. I watched it grow and I watched it shape. It's been the most healthy, invigorating exercise for me as an actor. I've completely changed my lens on the process.

**In Darkness feels rather Hitchcockian. Did you watch many of his movies while writing?**

It's mainly Anthony who has that cinephile knowledge. Not just Hitchcock but film noir. We /have/ watched a lot of Hitchcocks over the years. That's why we wrote it. As a couple, we like a good psychological thriller. They're the kind of movies we watch: *The Conversation*, *Klute*. Around the time we started writing, there was this new thriller renaissance with *Black Swan* and *Girl with the Dragon Tattoo*... I think we started writing the kind of movie we'd want to watch.

**It's hard for an actor to play blind – to not overplay it. How did you research the role?**

We had a really good relationship with the Royal National Institute for the Blind – they were very accommodating to us. Anthony and I went in a couple of times and met some blind and partially sighted people. It's very important for our story that Sofia is fully blind, but there's a point in our story where she registers light sensitivity, because we're shooting a movie, so it's kind of like, "When can we have the lights on?" [laughs] We don't want audience members turning round going, "She's not blind, she's got the bathroom light on..." It was really empowering talking to blind people who said, "Oh yeah, I turn the light on when I go to the loo in the night, because I'm light-sensitive so it makes me feel a little bit better, and it's a security thing, so people know I'm living in the flat." It's learning the banalities of day-to-day existence.

**Did the other actors help in any way?**

When we were shooting scenes, I would say to them, "For the first rehearsal of the scene, do you mind if I do it with my eyes closed?" As they moved around the room, I would naturally turn my head to hear them, and then I tried to remember how I turned my head. They often walked to the other side of the room before I realised that they'd moved.

**You look equally convincing as a pianist...**

The wonderful Fabio D'Andrea, who is a brilliant composer and pianist, took the time to teach me my piano pieces. He was much more concerned with me not necessarily getting the fingering right, though the hands used in the film are my own... He was concerned that I get the physical body movements of the way a blind pianist plays. Sofia is closed, controlled, monosyllabic. Music is a cathartic for her. The floodgates of emotion, the sway of the body...

**On the most basic level, how hard is it to not allow your gaze to be drawn by movements in front of you?**

It's really difficult. As an actor, you take for granted how often you are expressing with camera. That's the beauty of camera, as opposed to stage – you can express so much in your eyes or the tiniest muscle movement of face. So now you can't use that platform for communication. To play emotion is incredibly challenging. You have to find another box of tricks to communicate. Anthony was invaluable for that, telling me when it was not communicating, so we had to find another way to express my feelings.

**It's been quite a journey for you since you started writing. Presumably the rise of your**



### **acting career helped secure In Darkness' funding?**

When started writing this movie, I had no ambition to be Sofia. It was out of my grasp. I was just enjoying the process of being a writer, creating something. We talked about if I would end up playing Veronique or a cameo. It wasn't until the bump that Game of Thrones and The Hunger Games gave me, about four years ago, that we realised I could be the lead and it would help the financing and profile. What can I say? It was an incredibly gratifying day. Because I was possessive of Sofia, and I had kept a file on her – articles I'd read about blindness or the Balkans War – and I'd always imagined that one day I'd hand that file to the actress who was going to play Sofia, saying, "Here's my 10 cents' worth. It might be useful to you, it might not." And the fact that I didn't have to hand that file to anybody... it was a big deal. However In Darkness is received, I've been on a personal and professional journey, and I'm really proud of the eight-year process.

### **LOCATIONS**

#### **Cemetery**

Brompton Cemetery – Royal Parks, Fulham Road, SW10 9UG

#### **Radic's Residence**

Woodrow, Windlesham Court, Windlesham, GU20 6LA

#### **Hospital & Mortuary**

Ealing Hospital, Uxbridge Road, Southall, UB1 3HW

#### **Recording Studio**

Angel Studios, 311-312 Upper Street, Islington, N1 2TU

#### **Sofia's Apartment, Veronique's Apartment & Blackhart Gardens**

Branham Gardens, Kensington, SW5 0JQ

#### **Police CID**

Stoke Court, Gerrards Cross, SL2 4LY

#### **Police Reception**

HSBC Training Centre, Drop Lane, AL2 3UE

#### **Café**

Avalon Flowers, Lauderdale Road, Maida Vale, W9 1LU

#### **Riverbank**

Embankment, Upper Ground

#### **Alex's Office**

New Zealand House, 80 Haymarket, SW1Y 4TQ

#### **Cinema Interior**

The Odeon, Panton Street, SW1Y4DP

## **Gallery Interior**

The National Gallery, Trafalgar Square, WC2N 5DN

## **CAST BIOGRAPHIES**

### **Natalie Dormer – Sofia**

Natalie Dormer has established herself as one of the fastest rising leading ladies in Hollywood, amassing an impressive resume of diverse and memorable film, television and stage roles.

Up next, Dormer will return to the stage in *VENUS IN FUR* at the West End's Theatre Royal Haymarket in London, for a nine-week run this autumn. Directed by Patrick Marber in this dark comedy, Dormer will play Vanda Jordan, a crass and pushy actress, who captivates a young director/playwright during an audition. But it soon becomes clear, Vanda is not what she seems.

Most recently, Dormer wrapped production on *PICNIC AT HANGING ROCK*, a drama series based on Joan Lindsay's classic novel. The six-part miniseries, set to premiere later this year on Australia's Foxtel, will focus on the mysterious disappearances of three school girls and one teacher on Valentine's Day 1900. Dormer can also be seen in Icon Productions' upcoming adaptation of Simon Winchester's best-seller about the creation of the *Oxford English Dictionary*, *THE PROFESSOR AND THE MADMAN*. Starring opposite Mel Gibson and Sean Penn, Dormer will play a widow whose husband was killed by Penn and whose family he wants to help.

For the first six seasons of HBO's multi-Emmy and Golden Globe winning series, *GAME OF THRONES*, Dormer starred as fan favorite and would-be queen "Margaery Tyrell."

Not only is Dormer a shining light on-screen, she has also owned the stage with her vibrant debut at the Young Vic Theater in London, as the selfishly sensual "Mitzi" in renowned director Luc Bondy's play *SWEET NOTHING*S. Soon after, she returned to the theater to play the title role in the revival of Patrick Marber's *AFTER MISS JULIE*. Dormer's stage presence as 'Miss Julie' captivated audiences with her dangerously seductive desire and wit. Her performance, was described as "shape-shifting" and "almost magically mix of seductress, child and tormentor."

Dormer's previous television credits include BBC's highly successful movie, *THE SCANDALOUS LADY WOMAN*, starring as Lady Seymour Worsley, her starring role as "Anne Boleyn" on Showtime's hit period drama, *THE TUDORS*, and as the first female "Moriarty" on CBS' Sherlock Holmes rendition *ELEMENTARY*. Dormer's previous film credits include the lead role in Focus Features' supernatural thriller *THE FOREST*, which opened exceeding all expectations, Lionsgate's *THE HUNGER GAMES: MOCKINGJAY PART 1 & 2*, *THE RIOT CLUB*, which premiered at the 2015 Toronto Film Festival, Ron Howard's *RUSH* for Universal, Ridley Scott's *THE COUNSELOR*, The Weinstein Company's *W.E* from writer/director Madonna, and Marvel's *CAPTAIN AMERICA: THE FIRST AVENGER*.

Her riveting performances have captured audiences and have garnered her recognition as an award contender. To honor her acting achievements, Dormer was recently awarded with the 2016 MaxMara Face of the Future Award, which is presented each year to an actress who is strongly committed to her work in film and television.

IN DARKNESS is Dormer's first credit as a writer.

### **Ed Skrein – Marc**

Ed Skrein grew up in North London, graduated with a degree in Fine Arts from Central Saint Martins, and is one of the most highly versatile artists of his generation. He was selected by Screen International as one of their 'Stars of Tomorrow' in 2013, which showcases the next generation of talent from the UK.

Skrein is currently shooting BORN A KING starring alongside Kenneth Cranham and Hermione Corfield, and recently finished filming Robert Rodriguez's futuristic action adventure ALITA: BATTLE ANGEL for 20<sup>th</sup> Century Fox alongside an all star cast including Jennifer Connelly, Michelle Rodriguez and Christoph Waltz. Also in post-production is Federico D'Alessandro's futuristic Sci-Fi drama TAU.

Skrein is perhaps best known for his portrayal of Ryan Reynolds's nemesis Ajax, in the Marvel Comics Box Office smash hit DEADPOOL (2016), directed by Tim Miller. He also starred in Danish drama THE MODEL, directed by Sundance 'Best Director' winner Mads Mattheison. In 2015 he appeared in the comedy crime film KILL YOUR FRIENDS alongside Nicholas Hoult and James Corden, directed by Owen Harris (*Black Mirror*). Skrein also starred in the action crime thriller reboot THE TRANSPORTER REFUELLED, directed by Camille Delamarre and produced by Luc Besson and Mark Gao (*Lucy, Taken Trilogy*)

Skrein made his television debut in 2013, in the critically acclaimed and BAFTA and Critics Choice Television Award-winning HBO series GAME OF THRONES. Skrein portrayed the character of Daario Naharis, the leader of the 'Second Sons' who aligns with Daenerys Targaryen, played by Emilia Clarke.

In 2012, Skrein starred in Revolver Entertainment's critically-acclaimed drama ILL MANORS, written and directed by Ben Drew. Other past film credits include Nick Love's THE SWEENEY, Thomas Daley's TIGERHOUSE, PIGGY directed by Kieron Hawkes, NORTHMEN from director Claudio Faeh and Jim Weedon's SWORD OF VENGEANCE. Other TV credits include Sky's THE TUNNEL.

### **Emily Ratajkowski – Veronique**

Model turned actress and activist Emily Ratajkowski is quickly establishing herself as one of the most talked-about faces in fashion and film. In 2014, she was seen in her first major movie role, playing Andie in *Gone Girl*, the David Fincher-directed adaptation of Gillian Flynn's bestselling mystery novel. It was released nationwide by 20th Century Fox and New Regency in October 2014, to critical, award and box office acclaim. In 2015, she starred in two films for Warner Bros -- opposite Zac Efron in coming-of-age drama *We Are Your Friends* and as Adrien Grenier's love interest in *Entourage: The Movie*.

Ratajkowski was most recently seen in Joe Swanberg's anthology series *Easy* for Netflix. Other upcoming films include *Cruise*, written and directed by Rob Siegel (*The Wrestler*) and the thriller-romance *Lying & Stealing* opposite Theo James.

Over recent years, Ratajkowski has seen exponential success in her modeling career, where she has claimed the covers of Harper's Bazaar, Vogue Spain, Vogue Germany, Madame Figaro, GQ, and Glamour Magazine, as well as InStyle's British, Australian and American editions. She has become a subject of choice for renowned fashion photographers including Inez and Vinoodh, Mert & Marcus, David Sims, Mario Testino, and Giampaolo Sgura, among others. Ratajkowski has since appeared in advertising campaigns for Marc Jacobs, Jason Wu, Twinset, Rag & Bone, and has her own capsule collection with the luxury Australian swimwear house, Amore & Sorvete.

Ratajkowski shot to international fame in the summer of 2013, as the bombshell beauty at the center of Robin Thicke, TI and Pharrell's "Blurred Lines" music video, which garnered nearly 174 million views on YouTube.

She was born in London and raised in Encinitas, California. Her parents are both artists; her father a painter and her mother an English professor and writer. Their careers lead Ratajkowski to live and travel throughout Europe at a young age, spending much of her time in Ireland and Spain.

She splits her time between Los Angeles and New York City.

### **Neil Maskell – DI Oscar Mills**

Neil Maskell's breakout film role was in Ben Wheatley's psychological thriller KILL LIST, as struggling ex-soldier turned hit man, Jay. His performance earned him a 'Best Actor' nomination at the British Independent Film Awards. Other film work includes HYENA, BONE IN THE THROAT, OPEN WINDOWS, PUSHER, ST GEORGE'S DAY, WASTELAND, PIGGY, WILL, WILD BILL, TURNOUT, GHOSTED, JACK FALLS, BONDED BY BLOOD, BASIC INSTINCT 2, PAINTBALL, TIGHTROPE, NIL BY BOUTH, A.K.A, SWINDLE & SLIM and REDEMPTION ROAD. In 2017, Neil starred alongside Charlie Hunnam and Jude Law in Guy Ritchie's movie KING ARTHUR: LEGEND OF THE SWORD.

For Channel 4, Neil has starred in the groundbreaking drama UTOPIA, 2 seasons of HUMANS, a co-production with AMC, and the comedy series THE MIMIC. Maskell's other TV credits include THE GREAT TRAIN ROBBERY, SILENT WITNESS, THE WRONG DOOR, INSPECTOR LYNLEY MYSTERIES and STRANGE for the BBC, THE MORGANA SHOW, SHAMELESS, BY ANY MEANS and ULTRAVIOLET.

### **Jan Bijvoet – Zoran Radic**

Jan Bijvoet is a Flemish actor and composer from Antwerp who studied at the Antwerp Theatre School. His career in theatre has been extensive and successful, with film and television a secondary output until recently.

On screen Bijvoet can be seen in the 2016 Oscar-Nominated EMBRACE OF THE SERPENT from Colombian Director Ciro Guerra. Bijvoet played a German Scientist who travelled the Amazon in search of a sacred plant.

Bijvoet played the title role in Alex Van Warmerdam's BORGMAN in 2013. BORGMAN was the first Dutch film in 38 years to be selected for the PALME d'OR competition at the FESTIVAL OF CANNES 2013. It was also chosen as the official entry to the ACADEMY'S BEST FOREIGN LANGUAGE FILM AWARD for The Netherlands that year.

Other past film credits include Felix Van Groeningen's critically acclaimed Award-winning family drama THE BROKEN CIRCLE BREAKDOWN (2012).

Bijvoet has had roles in a number of hit TV shows and most recently in the Dutch TV mini-series FENIX. Other television credits include the popular BBC drama PEAKY BLINDERS and Sky's adaptation of Danish crime series The Bridge - THE TUNNEL.

Bijvoet has a band with Hadewig Kras (KRAS) and made a record with BLIXA BARGELD as a producer (Einstürzende Neubauten & former guitar player of NICK CAVE & THE BAD SEEDS), under the name KRAS&BIJVOET - BERLIN RECORDINGS.

### **James Cosmo – Niall**

James Cosmo is a prominent British film and television actor with an impressive acting career spanning 50 years.

Cosmo won the Edinburgh Film Festival Best Actor Award for his role in THE PYRAMID TEXTS, directed by the Shammaian brothers. Previous wins include the Scottish BAFTA Award for Best Actor for his portrayal of Alfred in the 2011 film DONKEYS, directed by Morag McKinnon, which also won the Scottish BAFTA for Best Film.

As well as IN DARKNESS, recent film work includes ASHES IN THE SNOW, Paramount Picture's production of BEN-HUR and a cameo role in Marvel's WONDER WOMAN. Other recent credits include Danny Boyle's TRAINSPOTTING 2, a re-make of the Ealing Studios classic WHISKY GALORE and Robert Carlyle's THE LEGEND OF BARNEY THOMPSON. Past film credits also include MONOCHROME, CARRIED, MOON WALKERS, THE CHRISTMAS CANDLE, BREAKDOWN, THE HAMMER OF THE GODS, GET LUCKY, THE GLASS MAN, JANUARY, 7 SONGS FOR AMY, CITADEL, THE RUNWAY, OUTCAST, THE CLAN, TROY, THE DARK IS RISING, THE LAST LEGION, GREYFRIAR'S BOBBY, THE CHRONICLES OF NARNIA, BILLY AND ZORBA, THE MATCH, TO END ALL WARS, ALL THE QUEEN'S MEN, SKAGERRAK, SUNSET HEIGHTS, GOLDEN WEDDING, EMMA, TRAINSPOTTING, BRAVEHEART, THE FOOL, TREASURE ISLAND, STORMY MONDAY and HIGHLANDER.

On television Cosmo is perhaps best known for his portrayal of Jeor Mormont in the popular HBO series GAME OF THRONES and Father Kellan Ashby in SONS OF ANARCHY for FX.

Upcoming television projects include a leading role in SS-GB for the BBC and THE COLLECTION for Amazon. Other recent TV credits include the three-part mini-series STAG and ITV's SHETLAND.

### **Joely Richardson – Alex**

Joely Richardson trained at RADA and then went on to work in regional theatre before working at The Old Vic and the Royal Shakespeare Company as well as at the Almeida and in the West End. Productions included: *Miss Julie*, *Steel Magnolias*, *Beauty & the Beast* and *Lady Windemere's Fan*.

Her first film was David Hare's WETHERBY (nominated Best Newcomer at the Evening Standard Awards) then Peter Greenaway's cult classic, DROWNING BY NUMBERS, and SISTER MY SISTER (Best Actress honors at the Valladolid Film Festival.) Her UK breakthrough role was in Ken Russell's LADY CHATTERLEY'S LOVER with Sean Bean.

US audiences first saw her in 101 DALMATIANS, followed by Jim Brooks' I'LL DO ANYTHING, then in the Sci-Fi film EVENT HORIZON, in MAYBE BABY with Hugh Laurie, UNDER HEAVEN (Independent Spirit Award nomination for Best Supporting Actress), THE PATRIOT opposite Mel Gibson and for five seasons on the TV Series NIP/TUCK (two Golden Globe Nominations for Best Actress.)

In the last few years she's appeared in ANONYMOUS as Queen Elizabeth, played Wallis Simpson in TV's WALLIS & EDWARD, Marie Antoinette in AFFAIR OF THE NECKLACE, and was seen in David Fincher's THE GIRL WITH THE DRAGON TATTOO and in THANKS FOR SHARING opposite Tim Robbins.

Three years ago she returned to her theatre roots in the plays *Side Effects* (Drama Desk nomination for Outstanding Actress), *The Lady From the Sea* (Evening Standard Long List nomination for Best Actress), CSC's *Ivanov* opposite Ethan Hawke (Outer Critic Circle nomination for Outstanding Actress).

Very recent film projects include IN DARKNESS, THE HATTON GARDEN JOB, SNOWDEN, ENDLESS LOVE, MAGGIE, in which she plays opposite Arnold Schwarzenegger and Abigail Breslin, PAPA where she plays Hemingway's final wife Mary, as well as THE MESSENGER for David Blair and Scott Hicks' FALLEN. Late 2014 Joely performed the one-woman show *Belle of Amherst* on Broadway, to great critical acclaim.

Joely's latest project is NBC television series EMERALD CITY, in which she stars as Glinda, the witch of the North. It premiered in January 2017.

## **CREW BIOGRAPHIES**

### **Anthony Byrne – Writer / Director**

Anthony Byrne graduated from the Dublin Institute of Technology (DIT) in 1996 having studied design visual media and photography. He took an internship that summer at Oliver Stone's production company, 'illusion entertainment' in Los Angeles.

He wrote and directed three short films, 'Clubbing', 'Freaky Deaky 10 to 1' and 'Meeting Che Guevara & the Man from Maybury Hill'. It was this film that struck a chord on the festival circuit, playing at over fifty international film festivals and acquired for broadcast by the Sundance Channel in the US, Canal + in France and CBC in Canada. The multi award winning

short film "Meeting Che Guevara & the Man from Maybury Hill" (2003) starred John Hurt. It earned Byrne the Irish Film & Television Award for Best Short Film (IFTA) 2003.

He went into production in September 2004 on 'Short Order', an art house indie which he wrote & directed. The film starred Emma de Caunes, Rade Serbedzija, Vanessa Redgrave and again, John Hurt who was incredibly supportive of the young director.

"How About You" was Anthony's second film (2007) starring Hayley Atwell, Vanessa Redgrave, Imelda Staunton and Joss Ackland. Produced by Noel Pearson (My Left Foot, Dancing at Lughnasa).

Byrne has directed multi episodes of the BBC's Emmy nominated show 'Upstairs/Downstairs'. 'Single-Handed' (ITV), 'Mr. Selfridge' (ITV). 'Silent Witness' (BBC), 'The Last Kingdom' (Carnival / BBC Worldwide) and 'Ripper Street' (Amazon / BBC) and 'Love/ Hate' (RTE), starring Aidan Gillen, Robert Sheehan and Ruth Negga. It was this series that became a TV phenomenon winning the highest ever ratings for a drama in Ireland and universal critical acclaim.

His photography has been exhibited in London and Dublin. His debut exhibition 'No Direction' won much critical acclaim when it opened in Dublin in 2010. It travelled to London where it opened at Maison Bertaux in Soho. Anthony directed a successful commercial for BMW at this time. It was the first time that BMW had made a commercial specifically for the Irish market.

He directed the music video for Hozier's song 'Someone New' which has over 50 million hits on YouTube to date.

### **Ben Pugh – Producer**

Ben Pugh is one of the founding partners of Management and Production Company 42 alongside Rory Aitken, Josh Varney and Kate Buckley.

Upcoming 42 releases include André Øvredal's THE AUTOPSY OF JANE DOE, starring Emile Hirsch and Brian Cox; Eran Creevy's COLLIDE, with Nicholas Hoult, Felicity Jones, Sir Anthony Hopkins and Sir Ben Kingsley; and Fernando Coimbra's SAND CASTLE, starring Nicholas Hoult and Henry Cavill. Also in post-production is Anthony Byrne's IN DARKNESS, starring Natalie Dormer and Ed Skrein and Shanghai-set action adventure S.M.A.R.T. CHASE starring Orlando Bloom. Other upcoming projects include Øvredal's next film MORTAL, a fantasy adventure based on ancient Norwegian mythology; and for TV, the BBC/ Netflix animated miniseries WATERSHIP DOWN starring John Boyega, James McAvoy, Gemma Arterton, Sir Ben Kingsley and Rosamund Pike.

Previous film credits include Johannes Roberts's THE OTHER SIDE OF THE DOOR and Tom Green's MONSTERS: DARK CONTINENT.

Prior to forming 42, Ben Pugh and producing partner Rory Aitken managed and produced music videos. Their first feature, SHIFTY, was nominated for a BAFTA and 5 BIFAs and won Best Screenplay at the UK Writers' Guild Awards. Their second film, WELCOME TO THE PUNCH, was exec produced by Ridley Scott.

### **Adam Morane Griffiths – Producer**

Adam Morane-Griffiths has produced film, TV and theatre. He began his film career as a script-reader for Intermedia Films, and then spent several years in production and development at Working Title and DNA Films for Eric Fellner, Lindsay Doran, Duncan Kenworthy and Emma Thompson; and on the productions of WIMBLEDON, NANNY MCPHEE, and the Oscar-winning IRIS.

Adam produced the feature film BLACKWOOD which premiered at the London Film Festival in 2013. In 2016, Adam wrote and produced the TV comedy drama BEHOLD THE MONKEY for Sky and Showtime, which broadcast to wide critical acclaim and was nominated for Best Scripted Programme at the Broadcast Awards; he executive produced the factual THE FRESCO FIASCO for Sky and produced the ITV flagship crime docudrama THE INVESTIGATOR for ITV and Netflix in 2016 and series 2 in 2017. Adam's theatre producing credits include the sell-out West End shows THE LEISURE SOCIETY (with Agyness Deyn in her stage debut), I FOUND MY HORN and OUT THERE ON FRIED MEAT RIDGE ROAD, all in Trafalgar Studios.

### **Josh Varney – Producer**

Josh Varney started his career in business television as an assistant producer before moving to ICM as a Literary assistant. Quickly promoted to agent at ICM, and then the rebranded Independent Talent Group, Josh represented and continues to rep a number of leading writers and directors including many Academy awards winners and nominees. Notable clients include Terry George, William Monahan, Claire Denis, Lynne Ramsay, Ruairi Robinson, Tom Bidwell, Tom Harper, and Peter Cattaneo. Josh left ITG in 2012 and founded 42, an integrated management and production company where he continues to manage talent and also now produce Films and TV drama. He is currently producing an animated mini series of WATERSHIP DOWN for Netflix and the BBC starring John Bodega, Nick Houlton and James McAvoy and is in production on a number of feature films.

### **Si Bell - Director of Photography**

Si Bell is an acclaimed and experienced Director of Photography from England with experience shooting feature films and high end television drama.

His feature film work includes the visually critically acclaimed drama ELECTRICITY starring Agyness Deyn and the Tribeca 2016 selection TIGER RAID.

Si has also shot a number of high end award-winning television dramas including RIPPER STREET, FORTITUDE and the upcoming new Hulu/ BBC 1 drama by Neil Cross, HARD SUN.

Other film credits include ORTHODOX, ALMOST MARRIED and CUFFS for TV.

Si is represented internationally by United Agents.

### **Sonja Klaus – Production Designer**

Sonja Klaus studied at Wimbledon College of Arts where she obtained her BA Hons degree in Theatre Design and 3-Dimensional Studies. This enabled her to enter the theatre industry



where she worked on many large West End theatre and Opera Productions. After five years of working in this field Sonja broke into the Film and Television industries. She started to Design in the world of commercials, pop promos and Television Drama – This lead onto working on large scale film productions as first an Art Director and then Set Decorator - and finally Production Designer.

In 1999 Sonja was asked to become Set Decorator for Sir Ridley Scott on his Academy Award-winning film GLADIATOR. The trust and rapport between Ridley Scott and Sonja created a lasting collaboration which included KINGDOM OF HEAVEN, AMERICAN GANGSTER, BODY OF LIES, ROBIN HOOD, PROMETHEUS and THE COUNSELOR. Other Set Decorating Roles include TOMB RAIDER 1 and 2, FIVE CHILDREN AND IT, THE ODYSSEY, MERLIN, ALICE IN WONDERLAND and X MEN FIRST CLASS. Sonja then started to concentrate on purely Production Designing and her film credits include A GOOD YEAR, directed by Sir Ridley Scott, BABYLON AD directed by Mathieu Kassovitz, and most recently THE AFTERMATH, directed by James Kent. In 2015/16 she designed the fantastic Scott Free/FX 8-part series TABOO for BBC1. Sonja is currently working with Tim Miller (DEADPOOL) on a large scale Sci-fi feature film.

#### **Nat Turner – Costume Designer**

Nat Turner studied at Central Saint Martins in Theatre Design, after which he worked at Angels the Costumiers working in all periods of costume. Nat's work includes BBC's ASHES TO ASHES, Channel 4's BABYLON as a designer and Paul King's PADDINGTON and Patty Jenkins recent hit WONDER WOMAN as assistant designer.

#### **Tom Harrison-Read – Editor**

Tom is a graduate of the editing course at The National Film and Television School.

He worked at the highest level in feature films as an assistant editor for 17 years before becoming the editor on In Darkness.

Some of his notable credits as first assistant editor are ROGUE ONE: A STAR WARS STORY (2016), MISSION IMPOSSIBLE: ROGUE NATION (2015), HERCULES (2014), CAPTAIN PHILIPS (2013), SNOW WHITE AND THE HUNTSMAN (2012), PROMETHEUS (2012), SCOTT PILGRIM VS THE WORLD (2010), ROBIN HOOD (2010), QUANTUM OF SOLACE (2008) and THE GOLDEN COMPASS (2007).

Tom is currently working as the additional editor on MGM's TOMB RAIDER.

#### **Paul Knight – Editor**

Paul is an experienced editor whose varied credits have proven his ability to excel in any genre. He has received multiple awards for his work including Brian Welsh's GLASGOW GIRLS where he won the British Academy Scotland Award for Best Television Drama 2015, and Justin Chadwick's BLEAKHOUSE for which he won the BAFTA for Best Editing.

Paul's more recent credits include DIANA AND I for Big Talk Productions with director Peter Cattaneo, IN DARKNESS with director Anthony Byrne for XZY Films starring Natalie Dormer, both series of THE LAST KINGDOM and PREY directed by Nick Murphy.

### **Niall Byrne - Composer**

Niall studied piano and composition at the Royal Irish Academy of Music. He was awarded first prize at the 1992 Dublin film festival's music competition, chaired by the composer Michael Nyman. With support from the Irish Arts Council, he attended seminars on film music by Ennio Morricone at the Chigiana Music school in Sienna, Italy. He has received five IFTA award nominations for Best Original Score and won the award in 2013 for his score to the BBC film *LOVING MISS HATTO*, directed by Aisling Walsh and starring Alfred Molina, Francesca Annis and Rory Kinnear.

Niall has composed numerous feature film scores which include *GOLD*, directed by Niall Heery and starring James Nesbitt and Maisie Williams; *THE TRUTH COMMISSIONER*, directed by Declan Recks, starring Roger Allam and Barry Ward; *PARKED*, directed by Darragh Byrne, starring Colm Meaney and Colin Morgan; *BELONGING TO LAURA*, directed by Karl Golden, starring Aisling Bea and Kelly Gough; *PELICAN BLOOD*, starring Harry Treadaway and Emma Booth; *CAIRO TIME*, starring Patricia Clarkson and Alexander Siddig; and *HOW ABOUT YOU*, which starred Hayley Atwell, Vanessa Redgrave, Joss Ackland, Brenda Fricker and Imelda Staunton. His score for the award-winning feature film *PARKED* earned him his fifth IFTA award nomination. His other IFTA nominations include the award-winning feature films *SMALL ENGINE REPAIR*, *SHORT ORDER*, starring Emma De Caunes with Vanessa Redgrave and John Hurt and *TROUBLE WITH SEX*, which starred Renee Weldon and Aidan Gillen.

In recent years Niall has composed the score to several high-profile television dramas. He began his career by composing the score to the multi-award winning BBC drama series *AMONGST WOMEN*, based upon the John Mc Gahern novel of that name. He composed the score to the successful Irish crime drama series *SINGLE HANDED* (Series 2, 3 and 4), as well as a feature-length adaptation of the Edna O'Brien novel *WILD DECEMBERS*. Following his award-winning score for the BBC television film *LOVING MISS HATTO*, Niall went on to compose the score for the ITV drama series *THE WIDOWER*, starring Reece Shearsmith and Sheridan Smith, as well as the BAFTA-nominated drama series *CILLA*, starring Sheridan Smith. His most recent score for television drama is for the critically acclaimed four-part series *LITTLE BOY BLUE*, directed by Paul Whittington and starring Sinead Keenan and Brian F. O'Byrne.

### **END CREDITS**

**First Assistant Director** – Jon Midlane

**Co-Producer** – Olive Uniacke

### **Cast**

**Sofia** – Natalie Dormer

**Marc** – Ed Skrein

**Veronique** – Emily Ratajkowski

**DI Oscar Mills** – Neil Maskell

**Zoran Radic** – Jan Bijouet

**Niall** – James Cosmo

**Alex** – Joely Richardson  
**Jane** – Amber Anderson  
**Composer** – Michael Bott  
**Busker** – Charlie De Bromhead  
**Barista** – Nathan Armarkwei-Laryea  
**Tanya** – Doña Croll  
**Desk Sargeant** – Simon Harvey  
**Goran** – Srbo Markovic  
**Younger Niall** – Ethan Cosmo  
**Nina** – Morgane Polanski  
**Nurse Davies** – Donna Berlin  
**Orthodox Priest** – Olegar Fedoro  
**Tube Punter** – Robert Benedetti-Hall  
**Teenager 1** – Billy Cook  
**Teenager 2** – Aaron Russell Andrews  
**Strangled Woman** – Laura Presgurvic  
**Policewoman** – Tracy Green  
**Older Sister** – Isabella Ayriss  
**Young Sofia** – Lexie Benbow-Hart  
**Lily** – Daisy Burt  
**CNN Anchor** – Hala Gorani  
**Maura** – Maura Byrne  
**Sofia's Mum** – Joanna Makaruk  
**Sofia's Dad** – Alejandro De Mesa

### Crew

**Production Manager** – Juliette Woodcock  
**Production Co-ordinator** – Cara Loftus  
**Production Assistants** – Rhiannon Davies, Joseph Giffard-Tutt  
**Rushes Runner** – Mauro Concas  
**Additional Production Manager** – Manon Ardisson  
**Additional Unit Runner** – Emiliano Rodriguez Rapillard  
**Second Assistant Director** – Paul Bennett  
**Third Assistant Director** – Georgi Wronska  
**Floor Runner** – Ben Croft  
**Additional Unit First Assistant Directors** – Natalie Wright-Cella, Nic Pringle  
**Supervising Location Manager** – David Broder  
**Location Manager** – Paul Giordani  
**Assistant Location Manager** – Freddie Tyson-Brown  
**Unit Manager** – Chris Brewer  
**Location Co-ordinator** – Jade Tamzin Robertson  
**First Assistant Camera** – Jonny Garwes, Leighton Spence  
**Second Assistant Camera** – Jon Scaife, Darren Johnson  
**DIT** – Villing Chong  
**'B' Camera Operator** – Scott Coulter  
**'B' Camera First Assistant Camera** – Leighton Spence  
**'B' Camera Second Assistant Camera** – Steven Aitchison

**Camera Trainee** – Rory Hern  
**Key Grip** – Paul Kemp  
**Grip Assistant** – David Miller  
**Additional Unit First Assistant Camera** – Dan Lemon  
**Stunt Co-ordinator** – Paul Kennington  
**Assistant Stunt Co-ordinator** – Steen Young  
**Stunt Performers** – Sean Adames, Andrius Davidenas, Renars Latkovskis, Elliot Phillip Murray  
**Production Sound Mixer** – Stu Wright  
**Boom Operator** – Alessandro Pascale  
**Script Supervisor** – Liz West  
**Supervising Art Director** – Lucienne Suren  
**Art Director** – Jos Richardson  
**Set Decorator** – Libby Morris  
**Standby Art Director** – Spencer Robertson  
**Standby Carpenter** – James Wright  
**Standby Rigger** – Roy Carter  
**Special Effects Supervisor** – Colin Gorry  
**Senior Special Effects Technician** – Mark Meddings  
**Special Effects Trainee** – Charlie Stobart  
**Production Accountant** – Lara Sargent  
**Payroll Accountant** – Kirstie White  
**Assistant Accountants** – James White, Jade Riley  
**Post Production Supervisor** – Faye Morgan  
**First Assistant Editors** – Robert Avery, Esther Bailey  
**Stylist to Ms. Richardson & Ms. Ratajowski** – Helen Woolfenden  
**Costume Superior** – Laura Venebles  
**Principal Costume Standby** – Camille Moohan  
**Tattoo Design** – Jos Richardson  
**Costume Trainee** – Annabel Lewis  
**Additional Costume** – Ursula Crocker  
**Hair & Make-Up Trainee** – Izzy Allan  
**Props Master** – Rob Macpherson  
**Dressing Props** – Rob Brandon, Olly Dance  
**Standby Props** – Graham Robinson  
**Armourer** – Ken Garside  
**Gaffer** – Andy Bailey  
**Best Boy** – Dave Bourke  
**Electrician** – James Osborn-Brown  
**Genny Operator** – Pat Gledhill  
**Rigger** – David Glossop  
**Casting Assistants** – Heather Basten, Joelle Cochrane  
**Bosnian Script Adaptation & Dialect Coach** – Heidi Baletic  
**Piano Tutor & Music Consultant to Ms. Dormer** – Fabio D’Andrea  
**Unit Publicist** – Olivia Jarvis  
**Stills Photographer** – Nick Wall  
**EPK** – Iain Ovendon

**Health & Safety Advisor** – Barry May-Leybourne  
**Unit Nurse** – Diana Branch  
**Unit Driver for Ms. Dormer** – Graham Francis  
**Unit Driver** – George Panayi  
**Caterers** – Jamie Cook, Zoe Cook  
**DI Facility** – The Post Republic  
**Colourist** – Gregor Pfüller  
**DI Supervisor** – Patrick Heck  
**In House Producer** – Petra Kader-Göbel  
**Dialogue & ADR Editor** – Adele Fletcher  
**Foley Editor** – Filip Krzyzkowski  
**Foely Artist** – Jacek Wisniewski  
**ADR Recordists** – Andy Stallabrass, Nick Kray  
**Re-Recording Mixer** – Matthias Schwab  
**Mixing Assistant** – Markus Wurtser  
**Audio Producer** – Harald Ansorge  
**Apprentice Sound Editor** – Felix Godden  
**Visual Effects Studio** – Automatik VFX  
**Visual Effects Supervisor** – Sebastian Barker  
**Visual Effects Executive Producer** – Michael Reuter  
**Visual Effects Producer** – Jennifer Thompson  
**Visual Effects Line Producer** – Tamas Simmons  
**Visual Effects Production Assistant** – Aduke King  
**2D Supervisor** – Sean Danischevsky  
**Lead Compositing Artist** – Vikram Chada  
**Compositing Artists** - Bas Chatmaleerat, Paul Daiko, Josh Gotto, Csaba Novak, Gabriel Valente  
**Match Movers** - Tommy Barry, Elliot Sylvester  
**Visual Effects Editors** – George Myer, Adrian Sanchez-Gimeno  
**Main Title Designer** – Martin Eichhorn

**42**

**Finance Director** – Margaret Harris  
**Head of Operations** – Tessa Collinson  
**Financial Controller** – Kulwinder Kaur  
**Development Co-ordinator** – Rebecca Roughan  
**Assistant to Ben Pugh** – Fran Everett  
**Assistant to Rory Aitken** – Rowena Wallace  
**Assistant to Josh Varney** – Catherine Gobert-Jones

**Production Legal** – Industry Media  
Sara Curran  
Craig Dickson  
Maja Osterman  
**Insurance** – Media Insurance Brokers Ltd  
**Payroll Services** – Sargent-Disc Ltd, London  
**Caterers** – Fayre Do's

**Tattoos** –Tattooed Now  
**Camera Equipment** – Picture Canning  
**Lighting Equipment** – Panalux  
**DIT Provided By** Fantomeline Pictures  
**Grip Equipment** –Alpha Grip (UK) Ltd  
**Costumiers** - Angels The Costumiers  
**Wig Hire** - Alex Rouse Wig Company, Shepperton Wig Company  
**Action Vehicles – TLO Film ServicesLtd**  
**Editing Shared Storage Supplied By** Richard Hodgson, Pivotal Post  
**Sound Mixing Studio** – The Post Republic  
**Foley Studio** – Cobblestone  
**ADR Recorded At** Warner Bros. De Lane Lea  
**Security** – Location Assist, Location Secure  
**Walkie Talkies** - Audiolink  
**Post Production Scripts** – Helen Grace, Post Production Scripts Ltd  
**Conducting Consultant** – John Gibbons  
**Archive Footage Supplied By** Warner Bros. Studios/ Getty Images

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