

BLEECKER
STREET

Presents

PAPILLON



Directed by Michael Noer
136 Minutes / USA / 2018 / Rated R

For press materials, including trailer, poster, and film stills please visit:
<https://tinyurl.com/papillonmaterials>

@PapillonMovie
<http://www.papillon.movie>

INTERNATIONAL PRESS CONTACTS

Maxine Leonard PR

Jennifer Nguyen jennifer@maxineleonard.com
Mallory Meystedt mallory@maxineleonard.com

(323) 930-2345

PAPILLON

SHORT SYNOPSIS

Based on the international best-selling autobiographical books “Papillon” and “Banco,” *Papillon* follows the epic story of Henri “Papillon” Charrière (Charlie Hunnam), a safecracker from the Parisian underworld who is framed for murder and condemned to life in the notorious penal colony on Devil’s Island. Determined to regain his freedom, Papillon forms an unlikely alliance with quirky convicted counterfeiter Louis Dega (Rami Malek), who in exchange for protection, agrees to finance Papillon’s escape.

LONG SYNOPSIS

In the glamorous world of Paris in 1931, safecracker Henri “Papillon” Charrière (Charlie Hunnam) steals a small fortune in diamonds for local gangster Castili (Christopher Fairbank). Though he avoids detection, Papillon — whose nickname refers to the butterfly tattoo on his chest — makes one critical mistake: he withholds a jeweled necklace from the unforgiving crime boss and gives it to his girlfriend Nenette (Eve Hewson) instead. In retaliation, Castili frames Papillon for murder, earning him a life sentence at the infamous penal colony in French Guiana.

On a ship bound for the remote South American prison, Papillon meets meek currency forger Louis Dega (Rami Malek), who was sentenced to life for producing counterfeit bonds. There, amid thousands of violent convicts awaiting their fate, the two men reach an agreement: Papillon will protect Dega and the stash of money he has hidden. In exchange, Dega will finance Papillon’s eventual escape plan.

Upon arrival, the shackled prisoners are met by Warden Barrot (Yorick van Wageningen), who explains the prison’s draconian rules: solitary confinement for anyone who attempts to escape; the guillotine for murderers. As they struggle to survive the nightmarish conditions, which include tropical illness, savage beatings, forced labor and public beheadings, Papillon and Dega enlist the help of inmates Celier (Roland Møller) and Maturette (Joel Basman) to stage a daring escape during a torrential rainstorm. Despite their best efforts, the plan results in Papillon being sent to solitary confinement for five grueling years.

Emerging as a mere shadow of his former self, Papillon is transferred to Devil’s Island, where he finds Dega waiting for him. Surrounded by prisoners who’ve been driven mad by their

time in solitary, the two friends contemplate the hopelessness of their situation. But Papillon's relentless desire for freedom will not be denied.

Based on the epic true story and international, best-selling books, "Papillon" and "Banco," **Papillon** is a thrilling adventure and a powerful portrait of the resilience of the human spirit, even in the face of utter inhumanity.

Papillon stars Charlie Hunnam (*King Arthur: Legend of the Sword*, *The Lost City of Z*), Rami Malek ("Mr. Robot," *Bohemian Rhapsody*), Eve Hewson ("The Knick," *Robin Hood*), Roland Møller (*Skyscraper*, *Land of Mine*), Yorick van Wageningen (*The Girl With the Dragon Tattoo*, *The Resurrection of the Bastard*) and Tommy Flanagan (*The Ballad of Lefty Brown*, *Guardians of the Galaxy 2*).

Directed by Michael Noer (*R*, *Northwest*). Written by Aaron Guzikowski (*Prisoners*, *Contraband*), inspired by the screenplay by Dalton Trumbo and the books by Henri Charrière. Produced by Joey McFarland (*The Wolf of Wall Street*, *Dumb and Dumber To*), David Koplan (*Daddy's Home*, *Thanks for Sharing*), Ram Bergman (*Star Wars: The Last Jedi*, *A Tale of Love and Darkness*) and Roger Corbi (*Seve*, "Ben-Hur"). Executive producers are Yan Fisher-Romanovsky (*Seve*, *Our Little Secret*), Joshua D. Maurer (*The Hoax*, "Howards End"), Kevan Van Thompson (*The Zookeeper's Wife*, *Jojo Rabbit*), Terence Chang (*Face/Off*, *Red Cliff*) and Samuel Hadida (*The Hitman's Bodyguard*, *Criminal*). Director of photography is Hagen Bogdanski (*The Lives of Others*, *Young Victoria*). Production designer is Tom Meyer (*Spectral*, *Fantastic Voyage*). Editors are John Axelrad (*The Lost City of Z*, *Crazy Heart*) and Lee Haugen (*The Lost City of Z*, *Dope*). Music is by David Buckley (*The Town*, *Jason Bourne*). Music supervisor is Linda Cohen (*Manchester by the Sea*, *There Will Be Blood*). Costume designer is Bojana Nikitovic (*Coriolanus*, *Underworld: Blood Wars*).

ABOUT THE PRODUCTION

Few topics have made for more gripping cinematic drama than true tales of incarceration. From the 1932 classic *I Am a Fugitive from a Chain Gang* to the 1962 biopic *Birdman of Alcatraz* to the 1993 Academy Award® nominee *In the Name of the Father*, moviegoers have thrilled to stories that depict real-life prisoners struggling to survive the brutality of institutional confinement.

Amid so many acclaimed titles, perhaps none has captured audiences' imaginations the way the 1973 prison adventure *Papillon* has. A box-office hit starring Steve McQueen and Dustin Hoffman, the film was based on the critically-hailed memoirs of Henri Charrière, a French thief who was wrongfully convicted of murder and sentenced to life at the notorious French Guiana penal colony in 1931.

Filled with shocking details about life in one of the world's most hellish environments, Charrière's autobiographical novel became a global bestseller when it was first published in 1969 and remains a modern classic in the genre of prison literature.

Producer Joey McFarland has wanted to create a new feature version of Charrière's remarkable story for quite some time. "The 1973 film was one of my favorite movies growing up, and I watched over and over again," he says. "But at the same time, I always felt there was an opportunity to reintroduce the material to modern audiences."

McFarland, a producer of *The Wolf of Wall Street* and executive producer of the dark crime drama *Out of the Furnace*, acknowledges that the idea of making an updated version of *Papillon* was not without its controversies. "Whenever you tackle a remake or a reimagining of a classic, one of the biggest hurdles is trying to differentiate it from the original without losing the integrity of the story."

The solution, he realized, was to revisit Charrière's original literary works and paint a broader picture of the jewel thief's remarkable story. "He actually wrote two novels, Papillon and a sequel, Banco, which describes his life in Paris, and later in Venezuela, before and after imprisonment," says McFarland. "So the idea of this film was really to capture an overarching life story rather than to just focus on the escape. We ended up mining his books for fresh elements and brought in a lot of new ideas that haven't been seen before."

That's not to say the new version doesn't adhere to some of the iconic elements that made the 1973 film so beloved. "We pay homage to the original in many ways, but at the same time we take a contemporary, modern approach to sharing it with a new audience," McFarland explains.

“Our film is unique because our focus is not just about the prison and wrongful incarceration. It goes much deeper than that.”

Words and Images

Once McFarland obtained the rights to the material, he and his team began searching for the writer best suited to re-adapt Charrière’s source novels. “We interviewed numerous screenwriters around Hollywood and we were lucky to meet with Aaron Guzikowski,” says the producer. “Not only did he share our passion for the story, but his writing style was wonderful and incredibly detailed. Plus, he’d actually read Charrière’s first book when he was younger. As soon as he left the room, it was clear that we’d found a very good partner.”

Guzikowski is probably best known for penning the 2013 thriller *Prisoners*, directed by Denis Villeneuve. The acclaimed film, about a father who takes matters into his own hands by kidnapping a suspect in his daughter’s disappearance, was featured on numerous year-end top-10 lists.

“In *Prisoners*, Aaron was able to blend tension and drama with moments of genuine humor, which is not easily done,” says McFarland. “That element of humor helped the central relationship in *Papillon* evolve in a very organic way.”

To direct a film as emotionally intense as *Papillon*, McFarland was convinced he needed an artist behind the camera who would eschew the standard Hollywood gloss in favor of a gritty sense of realism. Danish filmmaker Michael Noer fit that description perfectly, says the producer. “Michael is an amazing young talent who we felt very excited about working with on this project. He brought a rawness to the film, but he’s also a very character-driven director, so it was enormously thrilling to collaborate with him.”

An award-winning documentarian whose first narrative feature — the 2010 crime drama *R* — was also set in a prison, Noer faced a difficult balancing act. “We wanted to combine a grand sense of scope and scale with a lot of intimate grittiness, and it can be extremely difficult to marry the two,” says McFarland. “But we knew Michael could embody both worlds, and he did.”

Although the story of *Papillon* is set between the years of 1931 and 1945, Noer was drawn to the project in part because of its contemporary themes.

“Sadly, much of *Papillon* is still relevant today because many men and women are incarcerated under horrific conditions, and isolation is used as a way to torment them,” Noer explains. “It’s happening all around the world at this very moment. So what attracted me to directing

Papillon was the chance to revisit the topic in a historical context, while focusing on what makes it relevant to today's world."

Noer was also interested in shining a light on the way inmates navigate prison life to stay alive. "I'm drawn to the masks that men are forced to wear in order to survive long-term incarceration," answers Noer. "Behind those walls you have to play certain roles to not show your weakness. A prison is almost like a theater stage in that respect."

Beyond its profound sociological subtext, *Papillon* offered Noer a chance to explore the lives of two highly charismatic main characters. "Although I'm drawn to prison movies as a genre, this particular film was a great opportunity to follow a pair of amazing protagonists. The horrific conditions in French Guiana helped them forge a unique bond to survive."

That emotional depth is one of the director's favorite aspects of *Papillon*. "On the surface, it's a thrilling adventure film. But for me, it's about the relationship that's created between Papillon and Dega, who initially hate each other, but who become entirely dependent on each other by the end."

Unlike McFarland, who'd seen the 1973 version of *Papillon* countless times while growing up, Noer purposefully avoided the original film as he prepared to direct the update.

"This movie is primarily inspired by Charrière's books," he explains. "Fragments of it are based on the original film, but I thought the worst thing I could do is go back and see the other version. So to remain as free as possible, I didn't really watch it. Instead, I reread the books, which I'd first read when I was very young."

Noer found the process of collaborating on the adaptation with screenwriter Guzikowski hugely inspiring. "When I initially heard about *Papillon*, Aaron was one of the first names that attracted me to it. I'd seen *Prisoners* and really loved it, so for me it was a pleasure to work with one of my recent Hollywood heroes."

Finding Papillon

Charlie Hunnam, well known for starring as Jax Teller on the long-running television series "Sons of Anarchy," was the perfect choice for the title role, says McFarland. "When we thought about an actor to anchor the film, Charlie ticked all the boxes. He's closer in age to the real Henri Charrière at the time of his incarceration than McQueen was, so he represents a very youthful version of the character that's more accurate to the true story, which was thrilling for us."

On their first meeting, it was clear to McFarland that he'd found his Papillon. "Charlie is a ferocious actor and a true alpha male," says the producer. "He's fearless in how he tackles a role, and when we met him, he simply blew us away. In the end, he gave Papillon a three-dimensional quality that's very special."

The chance to collaborate with director Noer was one of the prime motivating factors in Hunnam accepting such a demanding role. "Michael is the reason that I did this movie," the actor says. "I've been a huge fan of his for many years, and I desperately wanted the opportunity to work with him. So when he brought up the idea of re-adapting Charrière's book, I had to say yes."

Though he hadn't seen it for many years, the 1973 version of *Papillon* was a favorite of Hunnam's growing up and the memory of the film loomed large in his mind. "It was very important to me in my youth. I'd seen it many times and I'd read the book at least twice," recalls the actor. "I actually turned down the role at first," he explains. "But then I couldn't stop thinking about it. Thankfully, Michael reached out again and asked if he could spend a couple of hours with me."

What was originally scheduled to be a short conversation quickly grew to a 14-hour session in which Noer successfully convinced Hunnam to accept the part. "He disabused me of the notion that this would be a remake," says Hunnam. "Instead, he was very clear about wanting to make a brand-new, thoroughly independent adaption of the book. And so our two-hour meeting turned into an all-day affair, and by the end it was obvious we were going to do this film together."

Despite the director's assurances, Hunnam admits that stepping into a role made famous by one of Hollywood's most legendary stars was understandably daunting at first. "In some ways this film is very dangerous territory for me," he says. "I mean, Steve McQueen did a pretty fantastic job the first time around. There's just no competing with him. He's the coolest, and greatest, of all time. So to make it our own and to liberate ourselves, Michael and I pretended the original film didn't exist. I didn't go back and re-watch it until about halfway through shooting."

Hunnam credits Noer's background as a documentarian with adding a critical sense of realism to the film. "Because of Michael's early history as a nonfiction filmmaker, you could say he has an anthropological approach to storytelling. He sits back and watches as much as possible, and he's most excited when things take on a life of their own. There were long takes of total improvisation, and a lot of it ended up in the finished movie."

Rami or Nothing

For the critical role of timid counterfeiter Louis Dega, the filmmakers knew that they needed an actor whose presence would visually and emotionally contrast with Hunnam's muscular portrayal of Papillon.

"Since we were lucky enough to get Charlie, we had to find someone equally strong for Dega," says Noer. "I met with many different actors in Hollywood and they were all great, but Rami Malek was especially intriguing. When he and I finally sat down together, we were both a little nervous, but it was love at first sight for me. The vulnerability he brings to the role of Dega, and the ambiguity and spirit he has in his eyes is incredible."

McFarland echoes Noer's praise of the "Mr. Robot" star. "Rami is talented beyond words and was an amazing addition to our cast. He brings a very unique perspective to this character in the sense that he doesn't play him as helpless."

McFarland cites Malek's quirky comic timing as one of his strongest contributions to the part. "Rami brought a great deal of humor to the role in ways that we haven't seen before. Yet throughout his performance, we never forget that Louis Dega was not wrongfully imprisoned for his crimes. He was, in fact, a criminal."

Though Malek was everyone's top choice for the role, his busy schedule came close to derailing his involvement in *Papillon*. "There were some scheduling conflicts, so it wasn't easy to get him," says Hunnam. "But I felt like it was Rami or nothing. I really became fixated on the idea of him playing Dega, and I couldn't move past it."

When Malek's availability became a serious issue, Hunnam reached out to him directly. "At one point, it looked like it might not work out. So I called him and said, 'Brother, stay the course! I know this is going to happen! We'll make it happen if we have to!' The funny thing is, he and I didn't really know each other very well at that point, so it was sort of a heavy burden to lay on him. But thankfully he folded under my pressure!"

Like many of those involved in *Papillon*, Malek had a deep personal connection to the source material. "It was a book I loved as a kid, and I frequently watched the original film at home with my parents," he says. "It left an indelible impression on me, so I felt a reinterpretation of the story would be very exciting. It had been long enough that it was time for a fresh take on it."

Putting a unique spin on a role made famous by a star like Dustin Hoffman would be a challenge for any actor, but Malek rose to the occasion by toughening up Dega's inner drive. "I love Hoffman's interpretation of Louis Dega," he says. "It's an iconic role, so you try to steer clear of what he did any way you can. I tried to make the character a bit sharper and less brittle. Playing up his savviness and his ability to survive — like a termite — is something I really enjoyed."

In addition to revisiting Charrière's novel, Malek also read a memoir called Dry Guillotine, written by former French prisoner René Belbenoit, which viscerally and vividly depicts life on Devil's Island. "It was hellish over there, and not only the prison," says Malek. "Disease was rampant, and a lot of people died from malaria. Many prisoners never made it back to their homeland, whether they served out their full term at the penal colony or not."

Louis Dega is arguably the most colorful role in the film and one Malek believes audiences around the world will be able to relate to. "Louis is a character I think almost everyone will identify with because he's someone who's found himself in a surprising place he knows nothing about," he explains. "He's been thrown into one of the most deplorable and miserable circumstances on earth, and has to fight his way through to survive."

The Chemistry of Polar Opposites

It's difficult to imagine two performers whose physicality and approach to acting are more different from one another, and that dichotomy is what makes them such an ideal duo in *Papillon*, says McFarland. "One of the coolest things about Charlie and Rami is the way they push and pull at each other. In some ways they're true polar opposites, and that's what helped their relationship grow into what you see in the film."

Noer wholeheartedly agrees. "When you hire two actors, you can never be sure about their chemistry. You just have to count on it happening and hope for the best. And though some might say Charlie and Rami are a bit of an odd couple, they're a great foil for each other! That's one of the things I'm most proud of about the film."

Sharing the screen with Hunnam was a life-changing experience, says Malek. The two actors hit it off from their very first meeting, talking long into the night about ways to challenge themselves by telling the story in a fresh way. "Our characters' relationship is extremely significant to the story," says Malek. "If that chemistry doesn't work, the film won't come off the way it needs to. So we spent quite a lot of time together to build that bond. Eventually, we learned how to push each

other's buttons and how to force a laugh out of one another. We drove ourselves very hard and became close friends in the process. Charlie's someone I'll know for the rest of my life."

Although many things impressed Malek about his co-star, he singles out Hunnam's intense psychological preparation as perhaps most impressive of all. "Charlie is an incredibly thoughtful actor who doesn't make any decisions without digging as deeply as he can into the character's mind," he says. "He works in such great detail to reveal all aspects of the man he's portraying. In *Papillon*, he allows the audience to see exactly how someone can snap. Not only how they can physically break, but how their mind can deteriorate as well. That's what he worked to display, day in and day out."

No Delicate Flower

For the role of Nenetete, the enigmatic French prostitute who romances Papillon before he's sentenced to life in prison, the producers cast Irish actress Eve Hewson. "Nenetete is such a great character, and Eve brought her to life in a way that everyone is going to love and respect," says McFarland. "She approached the part with grace and style."

Known for her work on the Cinemax series "The Knick" and soon to be seen as Maid Marian in *Robin Hood*, Hewson's timeless beauty makes her well suited for a period drama like *Papillon*, says McFarland. "It's no accident that Eve's been cast repeatedly in period pieces, which is something she often jokes about. She simply walks into a room and you instantly feel like you could start rolling the camera on her."

Hunnam, who shares several tender scenes with Hewson at the start of the film, was dazzled by the actress' talent and insouciant charm. "She's just a whirlwind of energy and sass," he says. "I can be pretty square and take the world a bit too seriously, and she just targeted me on that from day one. We had a lot of fun working together."

Rather than portray Nenetete as a tragic soul beaten down by life in the Parisian underworld, Hewson gave the character a vivacious spirit. "She's a smart, interesting person in the way she approaches her ambitions and dreams," says the actress. "She's not a delicate flower. She's a fighter, which is what I love about her."

In order to give Nenetete an air of mystery, Noer suggested the character should be a sleight-of-hand artist who's able to pick pockets without detection. "It was a really fun element of the story," says Hewson. "I learned all of these magic tricks with an amazing Serbian practitioner named Igor. We had several training sessions together and he taught me a lot of interesting things."

Although Nenetete isn't sentenced for any of her crimes in the film, Hewson believes the character exists in her own personal prison. "Nenetete and Papillon are partners in crime, like Bonnie and Clyde," she explains. "She's desperate to escape Paris because she doesn't want to be a prostitute anymore. Her ambition is simply to survive, which is in keeping with the theme of the film. For Papillon, survival means getting out of prison. But for Nenetete, her prison is a life of prostitution."

Total Immersion

To accurately depict the harrowing ordeal that Charrière experienced during his years in solitary confinement, Hunnam pushed his own body to the limit. The result is a stark portrait of unimaginable pain that will likely move many viewers to tears. "It became a very immersive experience," the actor recalls. "There was no down time. I'm talking about 16-hour days, seven days a week, for the entire movie. But that's the way I like to do it. Total immersion."

Hunnam is well acquainted with the process of transforming his physical appearance for a role. "I did two films in a row where I had to lose a lot of weight," he says. "For *Papillon*, we shot sequentially as much as possible to facilitate the weight loss. Something strange happens when you drop 40 pounds over the course of 10 weeks. Your mind and body begin to focus."

Working through intense hunger is difficult, but luckily he had a partner to share the burden with on the set of *Papillon*. "Rami and I aggressively starved ourselves, which is the type of thing that will make two men become brothers very quickly," he says. "To be hungry all the time, and to deny the primal instinct to feed yourself, is no easy trick."

In an attempt to make the solitary confinement scenes as realistic as possible, Hunnam and Noer decided to simulate the experience during the shoot. "Charlie spent much of his time alone in a cell," says Noer. "He couldn't leave without permission. It became a challenging shoot in a psychological way. Those solitary confinement sequences were like an anthropological experiment where we tried to give Charlie a taste of what it could actually mean to be isolated."

In order to approximate what it would be like to be alone in total silence for an extended period of time, the actor sat in the cell for five straight days without speaking or eating. The lack of water became the biggest hurdle for the actor. "Not drinking water was hard. All I had was two small bottles over the course of five days without food. It got a little crazy, and it was definitely very emotional. I found myself crying once or twice when everyone left work and I was there alone."

Designing Hell

Early in the development process, it became clear to McFarland that one of the most important characters in the film was the French Guiana penal colony itself. Vividly described by Charrière in his novels, the location's nightmarish qualities needed to be abundantly clear to audiences if the film was going to have the desired effect. To bring it to life, the producers knew they needed a production designer who shared their passion, and who was ready to tackle the job with scope and grit.

"That's how we ended up working with Tom Meyer," says McFarland. "He's a real force in the design world and was able to build these complex, three-dimensional sets, using layering and depth like no one I'd ever worked with before."

Having recently designed sets for big budget sci-fi action thrillers, Meyer was intrigued by the historical aspects of *Papillon*. "The fact that it was based on a true story made it especially interesting because it grounds everything in reality," he says. "These are the kinds of films I'm drawn to working on. I like things that audiences can identify with on a level of human experience."

Meyer and his crew recreated Charrière's infamous prison from the ground up. "Our craftsmen built an enormous world, which gave the actors something physical to grab onto," says the designer. "The environment we created is full and round, and covers 360 degrees, so the actors quickly began to believe that the world they were in was real."

Meyer researched the look of the prison through archival photos and films shot in French Guiana. "Remarkably, there's a fair amount of documentary footage on the subject," he says. "A great deal of history has been written about the penal colonies, so there were actually a lot of photo references I could use to study the architectural DNA of the prison buildings."

In many ways, the penal colony described in Charrière's novel resembles a Dante-esque version of Hell on Earth; a fact that wasn't lost on Meyer. "For the French Guiana prison, we wanted to make a place that was truly terrifying," he says. "This wasn't a summer camp in the jungle. This was a very rough place that stood for more than 80 years. So to tell the story convincingly, we had to create something that was as terrifying as the one that actually existed."

Beyond the penal colony itself, Meyer also designed several other prisons that appear in *Papillon*. "In total, I probably built five different prison environments for the film, each with an individual story to tell. For example, the jail that Papillon is sent to in Paris is very different than the prison ship that takes him to French Guiana. And the prison ship is very different than the penal colony in the jungle. Each one has its own style and personality."

For the ghastly prison ship, Meyer drew inspiration from a somewhat unusual source. “I designed the ship to be like something out of *Jonah and the Whale*,” he explains. “I wanted to capture a sense of compression, like the belly of a beast. It would be hellish, and steamy, and humid. It would be oppressive, dark, and scary. There’s an element of rebirth when *Papillon* and the others are spat out onto the beach at the end of their sea journey. That was my goal when designing the ship.”

Meyer’s ultra-realistic work had a dramatic effect on the film’s lead actors. “The sets that Tom and his crew built were first-rate,” says Hunnam. “I’ve worked on films of all types of scale throughout my career, and these were as big as anything I’ve ever been a part of.”

Malek agrees. “Tom’s sets are phenomenal. The prison ship had so much texture everywhere. It was dark and greasy, and there were fires burning in the background. It gave me an intensely claustrophobic feeling. Although it was cold on set, you’d still sweat inside that ship somehow.”

Liberating the Camera

McFarland had long been a fan of *Papillon* director of photography Hagen Bogdanski. “Hagen has a wonderful eye and has produced a great body of work,” he observes. “He came up as a still photographer, and has an incredible knack for composition and lighting. There’s an intimacy to his process that worked especially well for our movie.”

Coming from a documentary background, director Noer had specific ideas about how he wanted to shoot the film, and he worked closely with Bogdanski to achieve that vision. “I always feel it’s important to liberate the camera as much as possible,” he says. “By liberating the camera, you liberate the characters.”

Bogdanski was more than happy to realize Noer’s fluid aesthetic. “Michael’s very used to improvising with handheld cameras,” the cinematographer explains. “So we used a Steadicam quite a bit because it gave us a way to stay close to *Papillon* and to tell the story directly through his eyes. That’s something I always love to do, but it’s especially important here with such a strong main character. The goal was to see things through his perspective. So using a handheld camera and a Steadicam was the right choice on this emotional journey.”

Costumes That Tell a Story

The job of dressing the film's massive army of penal colony prisoners fell to the capable shoulders of Serbian designer Bojana Nikitovic. A perfectionist with a scholar's eye for historical research, Nikitovic was immediately attracted to the idea of re-creating the exact look and feel of the clothing worn by French Guiana's doomed detainees.

"I knew this was going to be a very challenging film to work on, but the story was absolutely fantastic," says Nikitovic. "Once I started researching the time period and learning more about the real Papillon and what his life was like, I couldn't say no."

In order to absorb as much as she could about the world the film depicts, Nikitovic scoured a wealth of literary and photographic sources. "I watched all the available documentaries about the prison, and I read many books about it," she says. "It was an incredible experience because I learned about a place and time that I didn't know anything about before I joined the project."

Since many of the archival photos were taken when an important dignitary was visiting the colony, the majority of them show the prisoners in unusually fashionable attire. "In most of these pictures, we can assume the guards shaved the prisoners, washed them, and put them in uniforms that were in better condition than their usual clothes," she explains. "Everyone looked clean in those images, but you could still see that life was incredibly hard there."

The most challenging aspect of designing costumes for *Papillon* was the sheer quantity of actors involved. "Dressing the extras was an enormous job," says Nikitovic. "In total, I think we had something like 5,000 extras to costume, maybe even more. We had to make all the prison clothes ourselves, by hand, and most of them needed to appear destroyed or broken down. The hardest part was getting enough fabric."

Unparalleled Landscapes

Papillon is set in the streets of Paris and the jungles of French Guiana, but when McFarland and his team searched for their ideal shooting locations they found them in Eastern Europe and on the Mediterranean island state of Malta.

"We researched numerous spots around the world, and eventually based ourselves in Serbia and Montenegro, and Malta for water tank work," says the producer. "Shooting in all practical locations was one of the biggest challenges on *Papillon*, but it created quality results on screen."

In Serbia, the production received the benefit of an incredible crew of artists, technicians and craftsmen who helped them re-create the atmospheric back alleys of Paris in the middle of

downtown Belgrade. According to Malek, the finished product appeared so genuine that many of the locals were stunned by the change. “One day we were shooting in Serbia and they were building the Moulin Rouge on a side street,” he says. “The little Serbian kids had their minds blown seeing how quickly and authentically a Hollywood production could arrive and transform their entire neighborhood!”

The penal colony set was constructed on a remote mountainside in Montenegro. “We could not have chosen a more cinematic, untouched, or beautiful landscape for this movie,” says McFarland. “The area where we built our prison is situated in such a way that we could rotate a full circle around the entire location and not have one issue that needed to be cleaned up using CGI.”

As is often the case when filming on location, adverse weather conditions occasionally forced the production to improvise. “We had a serious mud issue in Montenegro, which was definitely taxing for crew and cast alike,” McFarland explains. “But we embraced it as part of the natural environment, and I think it helped make the film better, richer and more dynamic. In the end, it challenged the actors to react authentically to their harsh surroundings.”

To shoot the scenes involving the prisoners’ perilous and stormy journey by sea, the production moved to the small island country of Malta, home to a world-famous water-tank facility. “Filming in Malta was amazing, both from an infrastructure and a landscape perspective,” says McFarland. “They have some of the largest infinity tanks in all of Europe, which provided us with expansive ocean views that we could never capture anywhere else. It really helped raise the bar in terms of our boat sequences.”

In addition to the water tanks, Malta’s gorgeous, natural coastline is prominently featured in the film’s jaw-dropping final stunt.

The Will to Endure

Although Charrière’s tale is widely regarded as one of the most exciting prison stories of all time, director Noer believes the new adaptation of *Papillon* transcends its genre. “This film is about much more than trying to escape Devil’s Island,” he says. “It’s about trying to escape yourself and your past. For me, that’s the true appeal of *Papillon*.”

Malek agrees. “Essentially, it’s a story about understanding one’s true self. These two unlikely friends become so reliant on each other that a genuine love evolves between them. And that love allows them to understand not only the other person, but themselves as well.”

The film's emotional journey of self-discovery is one that Hewson expects moviegoers around the world will strongly connect with. "In a way, it's a coming-of-age story," she says. "Papillon starts as this young, ambitious, egotistical man, and he ends up a completely different person. Audiences will always relate to a story where a character goes on an adventure that changes them forever."

For Hunnam, *Papillon* contains all the elements necessary for a gritty prison thriller set in one of the world's deadliest places, but it also includes something else: humanity. "There's plenty of visceral action and compelling drama, but it's mainly a story of friendship," he explains. "It's about people being kind to each other in a very difficult and violent place, and it's a testament to man's will to endure."

ABOUT THE CAST

CHARLIE HUNNAM (Henri “Papillon” Charrière) has captured the attention of audiences and critics in both the U.K. and Hollywood with his versatility, talent and charisma. For seven seasons Hunnam starred as Jax Teller on FX’s “Sons of Anarchy,” the highest-rated drama in the network’s history. Since wrapping the show, Hunnam starred in Guy Ritchie’s *King Arthur: Legend of the Sword*, with Jude Law, and James Gray’s *The Lost City of Z*, with Sienna Miller and Robert Pattinson. In 2015 Hunnam appeared in Guillermo del Toro’s *Crimson Peak* alongside Mia Wasikowska, Jessica Chastain and Tom Hiddleston. Hunnam and del Toro first worked together on *Pacific Rim*, with Idris Elba. Previously, he starred in Jordan Roberts’ comedy *3, 2, 1 ... Frankie Go Boom*, alongside Chris O’Dowd, Lizzy Caplan and Ron Perlman; Stefan Ruzowitzky’s *Deadfall*, with Eric Bana and Olivia Wilde; *Green Street Hooligans*, alongside Elijah Wood; and Alfonso Cuarón’s apocalyptic drama *Children of Men*, opposite Clive Owen.

Hunnam made his film debut in the thriller *Abandon* and gained attention for his performance in the title role of *Nicholas Nickleby*, the big-screen adaptation of Charles Dickens’ novel, which received a Golden Globe® nomination for Best Picture. He next appeared with Nicole Kidman in Anthony Minghella’s *Cold Mountain*, based on the best-selling novel by Charles Frazier.

On the small screen, Hunnam received audience and critical acclaim for his role in the hit British drama “Queer as Folk” and the Fox series “Undeclared,” for Judd Apatow.

In addition to his acting pursuits, Hunnam is writing and producing numerous film and television projects.

RAMI MALEK (Louis Dega) is an Emmy Award® winner and the star of the USA Network’s critically acclaimed psychological drama “Mr. Robot,” for which he also received a Critics Choice Award as well as nominations for Golden Globe, SAG, People’s Choice, and Television Critics Association awards. Malek will next portray iconic Queen frontman Freddie Mercury in the upcoming biopic *Bohemian Rhapsody*, for director Bryan Singer.

Previously, Malek starred in *Buster’s Mal Heart*, a surreal mystery written and directed by Sarah Adina Smith. The film was featured at both the 2016 Toronto and 2017 Tribeca film festivals. He was also seen in Paul Thomas Anderson’s *The Master*, opposite Philip Seymour Hoffman, Joaquin Phoenix and Amy Adams; Scott Waugh’s *Need for Speed*, alongside Aaron Paul and Imogen

Poots; Spike Lee's *Old Boy*, opposite Josh Brolin and Elizabeth Olsen; and Destin Daniel Cretton's *Short Term 12*, with Brie Larson.

Malek made his big-screen debut in *Night at the Museum*, opposite Ben Stiller. He also appeared in two more installments of the series and had a memorable arc on the long-running Fox series "24." His performance as Snafu in the HBO miniseries "The Pacific" garnered incredible reviews, which led to him being cast by Tom Hanks for the feature *Larry Crowne*, and by Bill Condon, for *The Twilight Saga: Breaking Dawn – Part 2*.

EVE HEWSON (Nenette) is as stunning as she is talented, with the commanding poise of an actress beyond her years. She most recently appeared as Maid Marian in *Robin Hood: Origins*, a gritty take on the classic Robin Hood story co-starring Jamie Foxx and Taron Egerton. Hewson also played the lead in Rebecca Addelman's *Paper Year*, opposite Avan Jogia.

On the small screen, Hewson appeared in the second season of Steven Soderbergh's "The Knick," opposite Clive Owen. Set in downtown New York at the turn of the 20th century, the drama centers on the Knickerbocker Hospital and the groundbreaking surgeons, nurses and staff who push the bounds of medicine in a time without antibiotics. Hewson played a young, naïve nurse from the South who has come to New York for adventure.

ROLAND MØLLER (Celier) is best known as the star of the Oscar[®]-nominated film *Land of Mine*, for which he won the Bodil Award for Best Actor, bestowed by the Danish Film Critics Association. The film garnered an enthusiastic reception at its premiere at the Toronto International Film Festival and also played at Sundance. He has worked with director Michael Noer twice before. In 2014 he won the Bodil Award for Best Supporting Actor for his performance in *Northwest* and also received a nomination and praise for his performances in Noer's prison film *R*.

Møller most recently appeared in Jaume Collet-Serra's *The Commuter*, opposite Liam Neeson; David Leitch's *Atomic Blonde*, with Charlize Theron; as well as Tobias Lindholm's highly acclaimed thriller *A Hijacking*.

YORICK VAN WAGENINGEN (Warden Barrot) is a Dutch actor, director and writer. He spent the first 15 years of his career working in theater in the Netherlands before venturing into cinema. He started working in the U.S. following the success of the Dutch feature *Total Loss*, directed by Dana Nechushtan, which was selected for the AFI fest. Over the last two decades van

Wageningen has worked more or less consistently in Hollywood, appearing in such films as *Beyond Borders*, opposite Clive Owen and Angelina Jolie; *The New World*, directed by Terrence Malick; *The Chronicles of Riddick*, alongside Vin Diesel; *The Way*, opposite Martin Sheen; *The Girl With the Dragon Tattoo*, directed by David Fincher; and *Blackhat*, with Chris Hemsworth.

Van Wageningen also frequently works in European cinema. In addition to being a longtime collaborator of filmmaker Peter Greenaway, he has also starred in Martin Koolhoven's *Winter in Wartime*, Guido van Driel's *The Resurrection of a Bastard* and Leonardo Guerra Seragnoli's *Last Summer*. He will direct his first stage play this year in the Netherlands and has also penned several screenplays.

The actor is married and has a dog named Attila.

TOMMY FLANAGAN (Masked Breton) was recently seen playing Tullk in Marvel's box-office smash *Guardians of the Galaxy Vol. 2*. He also co-starred opposite Bill Pullman in the Western *The Ballad of Lefty Brown*, which screened to rave reviews at SXSW.

Flanagan is a native of Glasgow, Scotland, who developed and showcased his talent at the Raindog Theatre (founded by Robert Carlyle) for three years. His stage credits include "Macbeth," "One Flew Over the Cuckoo's Nest" and "Wasted I & II." His stint on the stage ended when he was cast in the multiple Oscar-winning drama *Braveheart*, opposite Mel Gibson. He went on to star with Russell Crowe in another Best Picture winner, Ridley Scott's *Gladiator*, and a series of other films including *All About the Benjamins*, *Charlie's Angels: Full Throttle*, *Alien vs. Predator*, *Sin City*, *When a Stranger Calls* and *Smokin' Aces*.

Flanagan later starred opposite Charlie Hunnam in the hugely successful and critically lauded series "Sons of Anarchy," which ran for seven successful seasons on FX. His other television credits include "Peaky Blinders," "Gotham," "Lie to Me," "24" and "Revenge."

ABOUT THE FILMMAKERS

MICHAEL NOER (Director) graduated from the National Film School of Denmark in 2003 and has marked himself as one of the most talented directors of his generation, helming everything from intimate documentaries to ultra-realistic feature films. After directing several shorts and documentaries, Noer's international breakthrough came with his debut feature, the prison drama *R* (2010), which was co-directed and co-written with Tobias Lindholm. *R* became an instant festival darling and won top honors and awards internationally. For their work Noer and Lindholm received the Nordisk Film Award as well as the Carl Theodor Dreyer Award.

Noer's next feature was *Northwest* (2013), a drama about gang members in a Copenhagen suburb that also received great international attention. His third feature film, the story of elderly love *Key House Mirror* (2015), took a different perspective and showed Noer's versatility. The filmmaker is working on another Danish feature, a period film with the working title *Nelly* that is expected to premiere in January 2019.

AARON GUZIKOWSKI (Screenwriter) is best known for writing Denis Villeneuve's *Prisoners*, starring Hugh Jackman and Jake Gyllenhaal, which grossed over \$120 million worldwide. Guzikowski then wrote Baltasar Kormákur's *Contraband*, starring Mark Wahlberg, Ben Foster and Kate Beckinsale. He also penned Universal's reboot of *The Wolfman*, part of the studio's efforts to re-launch their classic monster movies, as well as Paramount's *Friday the 13th* reboot.

On the TV side, Guzikowski was the creator, executive producer and showrunner of "The Red Road," a SundanceTV drama that starred Jason Momoa, Martin Henderson and Julianne Nicholson.

DALTON TRUMBO (Original Screenplay) was a two-time Oscar-winning screenwriter who co-wrote the original *Papillon*, starring Steve McQueen and Dustin Hoffman. Trumbo may be best known for enduring the infamous Hollywood Blacklist after refusing to testify before the House Un-American Activities Committee (HUAC) in 1947, part of the committee's investigation of Communist influences in the motion picture industry. He was too talented to be shunned by filmmakers, however, and continued his work in secret. Two features he wrote under other names, *Roman Holiday* and *The Brave One*, garnered Academy Awards® for Best Screenplay.

With the power of the Blacklist waning by 1960, director Otto Preminger (*Exodus*) and actor and executive producer Kirk Douglas (*Spartacus*) ensured that Trumbo received screen credit for writing their films. The WGA would ultimately give him full credit for his six decades of work on some of the 20th century's most notable features, including *Gun Crazy*, *The Way We Were*, *Thirty Seconds Over Tokyo* and *Johnny Got His Gun*. Though his final release was Steven Spielberg's *Always*, Trumbo's *Montezuma* provided the basis for another Spielberg project, "Cortes," the Amazon miniseries starring Javier Bardem.

Trumbo was the subject of a 2015 biopic starring Bryan Cranston. The actor's performance in *Trumbo*, directed by Jay Roach, garnered him an Academy Award nomination.

HENRI CHARRIÈRE (Author) wrote a gripping account of his own experience as a prison escapee, Papillon, which took the world by storm when it was published in 1969. In 1973 his biographical tale was adapted for the screen in an Oscar-nominated film directed by Franklin J. Schaffner and starring Steve McQueen as Charrière. That same year, Charrière succumbed to cancer while living in Madrid.

Born in 1906, Charrière grew up in the south of France. He was 10 years old when his mother died, and he joined the French navy at 17. After completing his military service, Charrière moved to Paris and became a petty criminal, acquiring the street name of "Papillon" (French for butterfly). At age 25 he was sentenced to life in prison for the murder of a drug dealer, a crime he would never confess to. While a prisoner in a French Guiana penal colony, Charrière escaped several times but was always recaptured and subjected to increasingly brutal conditions and higher security. A decade after his original conviction, he used a makeshift raft to reach Guyana. After a final year of incarceration there, he would live out the rest of his days as a free man and, once his memoir became a bestseller read worldwide, an international celebrity.

JOEY MCFARLAND (Producer) is best known for producing Martin Scorsese's *The Wolf of Wall Street*, for which he earned an Academy Award nomination. In 2011 *Variety* named McFarland to their "Top 10 Producers to Watch" list. His other credits include Jennifer Westfeldt's *Friends With Kids*, starring Adam Scott and Westfeldt; Scott Cooper's *Out of the Furnace*, with Casey Affleck and Christian Bale; Alexandre Aja's *Horns*, with Daniel Radcliffe and Juno Temple; Peter and Bobby Farrelly's *Dumb and Dumber To*, starring Jim Carrey and Jeff Daniels; and Sean Anders' *Daddy's Home*, with Will Ferrell and Mark Wahlberg.

Born in Louisville, Kentucky, McFarland attended DeSales High School and the University of Louisville.

DAVID KOPLAN (Producer) currently serves as president of production for Red Granite Pictures, which has developed, produced and structured financing for a slate of films generating more than \$835 million in worldwide box-office revenue. Koplan was an executive producer on the huge hit *Daddy's Home*, directed by Sean Anders and starring Will Ferrell, Mark Wahlberg and Linda Cardellini. Koplan previously served as executive producer on Peter and Bobby Farrelly's successful 2014 sequel *Dumb and Dumber To*, starring Jim Carrey and Jeff Daniels, and Marc Lawrence's *The Rewrite*, starring Hugh Grant and Marisa Tomei. He has served as either producer or executive producer on a wide range of award-winning independent films over the years, including Stuart Blumberg's *Thanks for Sharing*, with Mark Ruffalo, Gwyneth Paltrow and Tim Robbins; Tim Blake Nelson's *Leaves of Grass*, starring Nelson, Edward Norton, Susan Sarandon and Keri Russell; Ray McKinnon's *Chrystal*, with Billy Bob Thornton; and Adam Rapp's *Winter Passing*, starring Ed Harris, Will Ferrell and Zooey Deschanel.

Under his Timbergrove Entertainment banner, Koplan produced the film noir thriller *The Last Lullaby*, directed by Jeffrey Goodman; and Ray McKinnon's *Randy and the Mob*, starring McKinnon, Walton Goggins and Burt Reynolds.

Koplan is a graduate of the University of Virginia and a member of the PGA. He serves on the board of the Virginia Film Festival.

RAM BERGMAN (Producer) recently produced *Star Wars: The Last Jedi*, written and directed by longtime collaborator Rian Johnson. Bergman previously produced Johnson's time-travel thriller *Looper* and earlier works *The Brothers Bloom* and *Brick*. His other credits include Natalie Portman's directorial debut *A Tale of Love and Darkness*, based on the memoir by celebrated Israeli author Amos Oz; Tarsem Singh's *Self/less*, starring Ryan Reynolds and Ben Kingsley; Joseph Gordon-Levitt's critically acclaimed directorial debut *Don Jon*, co-starring Julianne Moore and Scarlett Johansson; Patricia Riggen's *Under the Same Moon*; and Michael Radford's *Dancing at the Blue Iguana*.

ROGER CORBI (Producer) counts among his credits *Seve*, a feature film based on the life of renowned golfer Severiano Ballesteros. *Seve* premiered in London in the fall of 2015 and was

released theatrically worldwide. Under his Fish/Corb banner Corbi has also produced “Lies in Plain Sight,” the U.S. remake of an award-winning Israeli feature, which won the NAMIC Vision Award for best film of the year and an Imagen Foundation Award (Best Female Lead). The company has also produced telefilms such as “Imaginary Friend” and “Murder on the 13th Floor,” as well as the award-winning documentary filmmaker Yariv Mozer’s first narrative feature, *Snails in the Rain*.

Recently Fish/Corb Films completed *Our Little Secret*, an indie drama starring Angela Bettis. Currently Fish/Corb and RatPac Entertainment are developing “Overload,” an English remake of a top-rated Russian TV series. The company has also started early prep on *Assassin Club*, an action feature film to be directed by one of the top Hollywood second unit directors, Spiro Razatos.

Corbi started his film career in 2001, working for WB International Television. In 2005 he moved to Drimtim Entertainment, where he produced more than 10 television films including “Art Heist,” starring Ellen Pompeo and William Baldwin, and “Hidden Camera,” starring Dean Cain. In 2009 Corbi and indie producer Yan Fisher-Romanovsky founded Fish/Corb Films, with offices in Los Angeles and Barcelona. That same year the new company produced “Ben-Hur,” an international miniseries.

YAN FISHER-ROMANOVSKY (Executive Producer) has over 13 years of experience in film and television production. In 2009 Fisher-Romanovsky co-founded the independent production company Fish/Corb Films with European producer Roger Corbi. The company, which has offices in Los Angeles and Barcelona, focuses on the development and production of original content for feature films and television in domestic and international markets, as well as nurturing the development of young international filmmakers.

Since its inception, Fish/Corb Films has produced a number of financially and critically successful projects, including the international miniseries “Ben-Hur” (2009) and “Lies in Plain Sight” (2010), a U.S. remake of an award-winning Israeli film that won several prestigious awards including the NAMIC Vision Award for Best Film and Imagen Foundation Award for Best Female Lead. The company followed these projects with the film *Seve* (2015), which was released theatrically worldwide.

In 2017 Fish/Corb completed *Our Little Secret*, a drama starring Angela Bettis, and began developing the procedural series “Overload,” based on the top-rated Russian TV series “Sniffer.” Now in pre-production is *Assassin Club*, an action film to be directed and shot in the fall of 2018 by

Spiro Razatos (second unit director of the *Fast and Furious* franchise). Fish/Corb has also started early prep on *Waiting for Dalí*, a feature to star Alec Baldwin and Óscar Jaenada.

After beginning his career as a news producer, Fisher-Romanovsky later moved on to produce several documentaries and in 2006 he produced his first feature film, *The Perfect Witness*, starring Wes Bentley, which won numerous international awards. He followed that success with *Nomad: The Warrior* (2005), starring Jay Hernandez and Kuno Becker, which was nominated for a Golden Globe for Best Score, and *Pathology* (2008), starring Alyssa Milano and Milo Ventimiglia.

JOSHUA D. MAURER (Executive Producer) has earned a reputation as one of Hollywood's foremost television producers of historical dramas and literary adaptations. He is the founder and president of City Entertainment, an Emmy and Golden Globe award-winning production company whose television and motion picture credits have garnered over 32 Emmy nominations, seven Golden Globe nominations and numerous awards from guilds and other organizations, including SAG, WGA, DGA, NAACP, Prism, Lucy, Gracie, Crystal, ACE, ASC, CDG, CAS, Alma, Imagen, NAMIC Vision, Golden Satellite, Golden Derby Television Award, MPSE Golden Reel, Artios, Black Reel, Broadcast Film Critics Association honors. He has received numerous PGA nominations, including the prestigious David L. Wolper Award for Outstanding Producer of Long-Form Television.

Currently Maurer has over 50 hours of motion picture, network and cable television programming in active development. On the feature side, his development slate includes such independent films as *Amy Winehouse*, written by Academy Award nominee Kirsten Sheridan, and *Exile on Main Street*, based on Robert Greenfield's Rolling Stones memoir with Alfie Allen heading the cast.

Current television series include NBC's half-hour comedy "I Feel Bad," starring Sarayu Blue and Paul Adelstein, and Starz/BBC One's four-hour miniseries "Howards End," written by Kenneth Lonergan and starring Hayley Atwell, Matthew Macfadyen and Julia Ormond. TV projects in active development include "Muscle Shoals," "The Forgotten Girl," "The Lesser Dead," "Kill the Father," "Bill Cosby: In Their Own Words," "The Boy in the Suitcase" and "St. Paul's Academy."

Prior to forming his own company, Maurer began his professional career as an actor, training with Academy Award winner Olympia Dukakis and then receiving his B.A. from Sarah Lawrence College in history and drama. After graduation, Maurer first appeared as a series lead in the critically acclaimed CBS television series "Tour of Duty," portraying the conscientious objector

Private Roger Horn. He later went on to star in a number of television movies, working opposite Valerie Bertinelli in CBS' "Taken Away" as well as Ron Maxwell's feature *Gettysburg*.

In addition to acting and producing, Maurer is also a screenwriter who has sold projects to a number of studios, production companies, television networks and cable channels. He is a member of the Screen Actors Guild, the Writers Guild of America, the Producers Guild and the Academy of Television Arts and Sciences.

Maurer lives with his wife and two daughters in Los Angeles.

KEVAN VAN THOMPSON (Executive Producer) has, in a career spanning nearly 30 years, amassed such notable producing credits as Scott Hicks' *Fallen*, starring Joely Richardson; Michael Apted's *Unlocked*, with Noomi Rapace; Roger Donaldson's *The November Man*, starring Pierce Brosnan; and Niki Caro's *The Zookeeper's Wife*, with Jessica Chastain. His current projects include Taika Waititi's *Jojo Rabbit*, starring Sam Rockwell, and Agnieszka Holland's *Charlatan*, now in pre-production.

Early in his career, Van Thompson served as a line producer on a number of television series, telefilms and miniseries. He made the jump to the feature world in the early 2000s, working as line producer on such films as *Being Julia*, *Into the Sun*, *Green Street Hooligans* and *Mrs. Henderson Presents*. He later received co-producer credits on M.J. Bassett's *Solomon Kane* and two films helmed by actor and director Ralph Fiennes, *Coriolanus* and *The Invisible Woman*.

TERENCE CHANG (Executive Producer) received the prestigious CineAsia Producer of the Decade Award in 2012. In recent years he has produced the highly acclaimed action films *Reign of Assassins* (2010) and *Brotherhood of Blades* (2014), as well as the two-part Chinese epic *The Crossing* (2015). His latest productions are the action comedy *The Adventurers* (2017), and the thrillers *Savages* (2018) and *Wings Over Everest* (2019).

Chang studied filmmaking at New York University in the mid-'70s. Upon his return to his native Hong Kong, he started producing a series of acclaimed and successful movies. In 1986 he was in charge of overseas distribution at D&B Films and launched the international careers of Brandon Lee and Michelle Yeoh, but it was his collaboration with director John Woo that culminated with contemporary classics such as *The Killer* (1989), *Once a Thief* (1991) and *Hard Boiled* (1992). Their collaboration continued in Hollywood and Chang produced all of Woo's pictures including *Broken Arrow* (1994), *Face/Off* (1997), *Mission: Impossible 2* (2000), *Windtalkers* (2002) and *Paycheck* (2004), as

well as the two-part Chinese epic *Red Cliff* (2008). He also produced two films with Mark Wahlberg, *The Big Hit* (1997) and *The Corruptor* (1999).

SAMUEL HADIDA (Executive Producer) has produced a diverse array of films that range from Tony Scott's *True Romance* (1993), written by Quentin Tarantino (whose debut feature, *Reservoir Dogs*, Hadida previously distributed in France), to Ariel Vromen's *Criminal* (2016), starring Kevin Costner and Ryan Reynolds. He has also served as producer on each installment of the popular *Resident Evil* franchise, from the 2002 original to 2016's *The Final Chapter*. Hadida has collaborated with filmmaker Roger Avary on multiple occasions, beginning with *Killing Zoe* (1993), and including *The Rules of Attraction* (2002) and the forthcoming releases *Lucky Day* and *La voix humaine*. Last year Hadida was a co-executive producer on *The Hitman's Bodyguard*, the surprise hit starring Samuel L. Jackson and Reynolds.

Hadida's other credits include Sheldon Lettich's *Only the Strong* (1993), Christophe Gans' *Crying Freeman* (1995), Steve Barron's *The Adventures of Pinocchio* (1996), Matthew Bright's *Freeway* (1996), Gabriele Salvatores' *Nirvana* (1997), Michael Haussman's *Rhinoceros Hunting in Budapest* (1997) and Gans' *Brotherhood of the Wolf* (2001).

After graduating from the University of Paris in 1978, Hadida founded Metropolitan Filmexport. Under this banner he distributed over 100 films in France and French-speaking territories, including David Fincher's *Se7en*, the No. 1 box-office hit in France in 1996.

HAGEN BOGDANSKI (Director of Photography) is known for his work on *The Lives of Others* (for which he won the German Film Award in 2006), *The Young Victoria* (2009) and *Case 39* (2009). Before working as a cinematographer, Hagen studied at the German State School of Optics and Photography in Berlin and worked as an assistant to Gernot Roll and Xaver Schwarzenberger, among directors of photography.

TOM MEYER (Production Designer) most recently worked on Nic Mathieu's *Spectral* and Shawn Levy's *Fantastic Voyage*, after collaborating with Levy on *Real Steel*. His previous credits include the Civil War comic-book adaptation *Jonah Hex*, early '70s American period piece *We Are Marshall*, the African war sequence in WWII drama *Valkyrie* and comedic caper film *Welcome to Collinwood*. He also worked on the HBO film "Pu-239," which won an Art Directors Guild Award for Excellence in Production Design.

JOHN AXELRAD, A.C.E. (Editor) is currently editing the sci-fi feature film *Ad Astra*, starring Brad Pitt, Ruth Negga and Tommy Lee Jones. Axelrad co-edited the adventure feature *The Lost City of Z*, his fourth collaboration with director James Gray. After premiering as the closing night film at the 2016 New York Film Festival, *The Lost City of Z* was theatrically released by Amazon Studios and Bleecker Street Media. In 2015 Axelrad edited the horror comedy *Krampus* and co-edited the Miles Davis biopic *Miles Ahead*, starring and directed by Don Cheadle. Prior to that, Axelrad edited the dramedies *Before We Go*, directed by Chris Evans, and *Rudderless*, helmed by William H. Macy.

Axelrad's early collaborations with director Gray all premiered at the Cannes Film Festival: *The Immigrant*, *Two Lovers* and *We Own the Night*. In between those films Axelrad edited the thriller *Gone* and romantic comedies *Something Borrowed* and *The Switch*. In 2009 Axelrad edited the Oscar winner *Crazy Heart*, starring Jeff Bridges, for director Scott Cooper.

Axelrad's previous credits include James Gunn's *Slither*, Danny and Oxide Pang's *The Messengers* and *Boogeyman*. He was also an additional editor on David Koepp's *Stir of Echoes*. For the small screen he edited the pilot and 11 episodes of CBS' crime drama "Hack."

Axelrad began his editing career being mentored by some of the best editors in Los Angeles. He worked as an assistant editor for Anne V. Coates on *Out of Sight*, *Erin Brockovich* and *Unfaithful*; Debra Neil-Fisher on *Up Close and Personal*; and Bruce Green on *Home Alone 3* and *While You Were Sleeping*. He made the move to editor by cutting several independent feature films and television movies in between assisting jobs.

LEE HAUGEN (Editor) recently edited two films for director James Gray: *The Lost City of Z*, with Charlie Hunnam, and *Ad Astra*, starring Brad Pitt and Donald Sutherland. His experience spans a course of over 10 years editing highly acclaimed television shows and films.

Haugen earned a Bachelor of Science degree in TV and film at the University of Wisconsin-Oshkosh before moving to Los Angeles to pursue his passion for editing. He began his film career as apprentice editor on James Gray's *Two Lovers*, where he honed his craft under the guidance of highly respected editors John Axelrad and Tom Cross. Since then he has lent his talents to creative works such as *Repentance*, which was produced by Forest Whitaker, and "Black Jesus," created by Aaron McGruder.

His work on *Dope* was selected for competition in the 2015 Sundance Film Festival. The film was recognized as one of the festival's breakout hits and received praise from key trade and national outlets, including *The Hollywood Reporter*, *Variety* and *Huffington Post*. Additionally, the Festival Jury recognized Lee's innovative cutting style in *Dope* by awarding him the first-ever U.S. Dramatic Special Jury Award for Excellence in Editing. Haugen also cut *Miss Stevens*, which was featured as an official selection at the 2016 SXSW Film Festival.

BOJANA NIKITOVIC (Costume Designer) has worked with filmmakers including Mark Neveldine and Brian Taylor, on *Ghost Rider: Spirit of Vengeance* (starring Nicolas Cage); Michael Apted, on *Unlocked* (with Noomi Rapace); and Roger Donaldson, on *The November Man* (starring Pierce Brosnan). Most recently, she designed costumes for *Underworld: Blood Wars*, directed by Anna Foerster and starring Kate Beckinsale in the central role of Selene. Nikitovic's small-screen work includes the new Amazon Prime series "Krypton," created by David S. Goyer and Damian Kindler. Up next for the busy costume designer is James Kent's World War II drama *The Aftermath*, starring Keira Knightley and Alexander Skarsgard.

Nikitovic was born in in Belgrade, Serbia. Early in her career she worked primarily on Eastern European television shows. Her first international feature was Ralph Fiennes' *Coriolanus*, starring Fiennes, Gerard Butler and Brian Cox. Since then she has worked on such major features as *The Forest*, starring Natalie Dormer; *Fallen*, with Joely Richardson; *A Good Day to Die Hard*, starring Bruce Willis; and *Cat Run*, with Paz Vega.

DAVID BUCKLEY (Composer) is an Emmy-nominated composer who recently created the score (with John Powell) for the summer actioner *Jason Bourne*, directed by Paul Greengrass and starring Matt Damon in the title role. He also scored the Sacha Baron Cohen comedy *The Brothers Grimsby*, for director Louis Leterrier, and *The Nice Guys*, for Shane Black and Joel Silver. His previous film credits include the Joel Schumacher thrillers *Trespass* and *Blood Creek*, Ben Affleck's crime drama *The Town*, director Taylor Hackford's actioner *Parker* and Rob Minkoff's fantasy-adventure *The Forbidden Kingdom*. Buckley has just finished scoring the upcoming animated feature *Arctic Justice*.

For television Buckley has composed the music for the hit CBS dramas "The Good Wife" and "The Good Fight" (for which he received an Emmy nomination for Outstanding Main Title Theme Music), as well as "Mercy Street" for PBS, "BrainDead" for CBS and "The Gifted" for Fox.

Born in England, Buckley's first involvement with film music was as a cathedral choirboy performing on Peter Gabriel's score for Martin Scorsese's *The Last Temptation of Christ*. He continued his musical education at Cambridge University, where he later taught. After graduating, he moved to London to begin a successful career writing music for TV shows and commercials. In 2006 Buckley moved to Los Angeles, where he began collaborating with Harry Gregson-Williams on film scores such as *Shrek the Third*, *Flushed Away*, *The Number 23* and *Gone Baby Gone*. He has also written additional music for such films as *Wonder Woman*, *Fifty Shades of Grey*, *Fifty Shades Darker*, *Fifty Shades Freed*, *Big Eyes*, *Winter's Tale* and *American Hustle*, and his music was also featured in David O. Russell's *Joy*.

As well as film and TV, Buckley has written the music for a number of video games, including the Warner Bros./Rocksteady game "Batman Arkham Knight" and "Call of Duty: Ghosts," for which he received a TEC Award.

LINDA COHEN (Music Supervisor) has music supervised over 100 films, working with such directors as Paul Thomas Anderson, George Clooney, Jason Reitman, Michel Gondry, Ben Affleck, Spike Lee, Paul Weitz, JC Chandor, Kenneth Lonergan and Ethan Hawke. Her credits include the Oscar-winning films *Manchester by the Sea* and *Argo*, as well as audience favorites *There Will Be Blood*, *Inherent Vice* and *Nick and Norah's Infinite Playlist*. Her work in television includes AMC's zombie spinoff "Fear the Walking Dead," Sundance Channel's critically acclaimed drama "Rectify" and numerous shows for HBO Family, among them the Emmy-winning "Classical Baby" series and "Goodnight Moon & Other Sleepytime Tales."

PRODUCTION CREDITS

Directed by MICHAEL NOER
Screenplay by AARON GUZIKOWSKI
Based Upon the Books "Papillon" and "Banco" by HENRI CHARRIERE
Published by ROBERT LAFFONT
Paris, France
Based Upon the 1973 Screenplay "Papillon" by DALTON TRUMBO and LORENZO SEMPLE, JR.
Produced by JOEY McFARLAND
DAVID KOPLAN
Produced by RAM BERGMAN
ROGER CORBI
Executive Producers MARTIN HELLSTERN
YAN FISHER-ROMANOVSKY
JOSHUA D. MAURER
KEVAN VAN THOMPSON
Executive Producers DANNY DIMBORT
CHRISTIAN MERCURI
TERENCE CHANG
SAMUEL HADIDA
Director of Photography HAGEN BOGDANSKI
Production Designer TOM MEYER
Film Editors JOHN AXELRAD
LEE HAUGEN
Costume Designer BOJANA NIKITOVIC
Music by DAVID BUCKLEY
Music Supervisor LINDA COHEN

PAPILLON

Casting by MARY VERNIEU and
MARISOL RONCALI
KATE RINGSELL

BLEECKER STREET

Presents

A

JOEY McFARLAND

Production

A

RAM BERGMAN /
FISHCORB FILMS Production

Unit Production Manager

JELENA BLAŽIĆ

First Assistant Director and Associate Producer
SEAN GUEST

Second Assistant Director
JAMES ANDREW HAVEN

CAST

(in order of appearance)

Henri Charrière (“Papillon”)	CHARLIE HUNNAM
Doorman	DAMIJAN OKLOPDŽIĆ
Jean Castili	CHRISTOPHER FAIRBANK
Accountant	JASON RYAN
Nennete	EVE HEWSON
Motel Landlord	SLADJANA BILJMAN
Police Inspectors	JOE DAVID WALTERS
	DAVID STOLLER
Ship Hold Guards	GILLY GILCHRIST
	MARK PULLEN
Julot	MICHAEL SOCHA
Guittou	BRIAN VERNEL
Orderlies	RENNE GJONI
	PAUL MURRAY
Louis Dega	RAMI MALEK
Commandant	NICHOLAS ASBURY
Military Guard	JIM HIGH
Dega's Lawyer	TOM LEEB
Clara	LOUISA PILI
Ship Deck Guards	ATTILA ARPA
	MATE HAUMANN
St. Martin's Guards	DAN CADE
	BRENDAN STOKEY
Tribouillard	ANTONIO DE LA CRUZ
Galgani	ANDRE FLYNN
Warden Barrot	YORICK VAN WAGENINGEN
Deputy Warden Brioulet	NIKOLA KENT
Sierra	MARK PHELAN
Bartiloni	MICHAEL ADAMS
Celier	ROLAND MØLLER
El Caiman	SLAVKO SOBIN
Santini	LUKA PEROS
Smuggler	GORAN NAVOJEC
Doctor Guibert	DRAGAN MIĆANOVIĆ
Maturette	JOEL BASMAN
Abda	PETAR ĆIRICA

Mouton	NENAD HERAKOVIĆ
Manhunters	BRIAN NICKELS CALI NELLE FRANCISCO BALBUENA
Prison Guards	ZAK ROWLANDS MATT DEVERE KIERON JECCHINIS RESHAD STRIK ALEX PAPKE VULE MARKOVIĆ
Convict	ARNAUD HUMBERT
Masked Breton	TOMMY FLANAGAN
Lali	LORENA ANDREA
Zoraima	POPPY MEHENDRA
Zori	JUAN-LEONARDO SOLARI
Indian Children	CRISTIAN OSPINA ANGELYN ESCOBAR JOSSELYN ESCOBAR SHANTI DEEN-ELLIS
Mother Superior	VERONICA QUILLIGAN
Young Irish Nun	MIRJANA NOVAK
Jean-Pierre Castelnau	DEMETRI GORITSAS

Second Unit Director and Stunt Coordinator	JAMES GROGAN
Stunt Coordinator (Serbia)	SLAVIŠA IVANOVIĆ
Fight Coordinator	ADAM BRASHAW
Assistant Stunt Coordinator	AMY STARES
Head Stunt Rigger	MILAN ALAVANJA
Stunt Riggers	MIROSLAV VUČKOVIĆ • NEBOJŠA SIMIĆ

Stunts

JAMIE EDGELL • JOVAN KORICANAC • AIDAN BRINDLE • OGUJEN RADULJICA • ILIESCU AUREL MIHAIL
ALEKSANDAR GAJIĆ • DALIBOR KOSTIĆ • IVAN ĐORĐEVIĆ • MARKO JOKSIMOVIĆ
BORISLAV BOGOSAVAC • MIROSLAV BORKOVIĆ • RADOJE JELIĆ • SRĐAN JOVANOVIĆ • FILIP TODOROVIĆ
PETAR POPOVIĆ • DALIBOR KOSTIĆ • SLOBODAN VLAJIĆ • DEJAN DRAGOSAVAC • VLADISLAV HUIBNER
BRATISLAV ILIĆ • VEDRAN BRKIĆ • ALEKSANDAR RADIVOJEVIĆ • MARKO CVENTANOVIĆ
BOŠKO MITROVIĆ • NENAD TODOROVIĆ • ĐORĐE SAPONJSKI • NENAD NINIĆ • DINO MEMEDI
PETAR VITOROVIĆ • CAMERON GUEST • MORGAN JOHNSON

Associate Producers	PATRICK WENGLER GRIFFIN GOULD
---------------------	----------------------------------

Supervising Sound Editors	ANDREW DeCRISTOFARO BECKY SULLIVAN
---------------------------	---------------------------------------

Re-Recording Mixers	ANNA BEHLMER
---------------------	--------------

MARK PATERSON

PRODUCTION

Supervising Art Director THOMAS O. FROHLING
Set Decorator JENNIFER M. GENTILE, SDSA
Art Directors NATASHA GERASIMOVA • NENAD PEČUR
JUDIT VARGA
On Set Art Director ZALAN SIPOS

B Camera Operator ROBERT PATZELT
C Camera Operator MILOŠ KODEMO
Additional Camera Operator MIKŠA ANĐELIĆ
A Camera First Assistant DRAŠKO PEJANOVIĆ
B Camera First Assistant BRANISLAV STOJANOVIĆ
C Camera First Assistant NIKOLA JOVANOVIĆ
A Camera Second Assistant MILAN MIHAJLOVIĆ
B Camera Second Assistant MILICA DIMITRIJEVIĆ
C Camera Second Assistant ZORAN ZIVKOVIĆ
Digital Imaging Technician MIODRAG POPOVIĆ
Assistant Digital Imaging Technician VELJKO VUKASOVIĆ
Video Assist LJUBOMIR ANASTASIJEVIĆ
Additional Video Assist GORAN MIĆOVIĆ

Script Supervisor MARINA LESIĆ

First Assistant Editor SCOTT MORRIS

Sound Mixer NOVICA JANKOV
Boom Operator ZORAN PRODANOVIĆ
Sound Utility LAZAR PEROVIĆ

Chief Lighting Technician JANOSCH VOSS
Assistant Chief Lighting Technician NIKOLA IVANČEVIĆ
Chief Lighting Technician (Serbia) SRĐAN GOJKOVIĆ

Chief Rigging Electrician RADO IVANČEVIĆ
Assistant Chief Rigging Electrician NEBOJŠA SLAVUJEVIĆ
Electricians

MILOŠ VUČENOVIĆ • MILOŠ GAŠOVIĆ • VLADIMIR MILOSAVLJEVIĆ • DUŠKO DRAŠKOVIĆ
MILOŠ VIDAKOVIĆ • RADOSLAV MIHALEK • NEMANJA ZIVIĆ

First Company Grip DRAGAN JOVIĆ
Assistant First Company Grip IVAN LEKOVIĆ
Dolly Grip Operator LAZAR MILANOVIĆ
Grips DARKO MAKSIMOVIĆ • NENAD MAKSIMOVIĆ

PETAR PAVLOVIĆ
First Company Rigging Grip MLADEN TANASIĆ
Rigging Grip MARKO LEKOVIĆ

Special Effects Foreperson ŽAMAL M'BAREK
Special Effects Coordinator JASON TROUGHTON
Special Effects Technicians

HOWARD MOORE • ANDREW DUNN • NENAD MARTINOVIĆ • LUCIAN IORDACHE • NEBOJŠA MIJOVIĆ
LJUBIŠA ILIĆ • DRAGAN ŠOLAK

Location Manager TAMARA PEŠIĆ
Assistant Location Managers

IVAN MARKOVIĆ • KATARINA ANTANASKOVIĆ • NAĐA MIRKOVIĆ • MARKO VUJAČIĆ • VELIBORKA TADIĆ
SLOBODAN RADOVIĆ

Dialect Coaches JOY ELLISON • KOHLI CALHOUN

Property Master IVANA STEFANOVIĆ
Assistant Property Master TATJANA CVETKOVIĆ
Props Makers BRANKO CVIJIĆ • BRANKO KOMATINA
RAJKO BAKIĆ

Assistant Props Maker NIKITA ABRASHKIN

Props Buyer ŽIVOJIN SAVIĆ

Props FILIP MARIĆEVIĆ

Assistant Props NEMANJA BJELOŠ

Armourer CHRISTOPHE GABBIATI

Assistant Armourer LAZAR RADUNOVIĆ

Assistant Set Decorator BOJANA NIKOLIĆ
Set Decoration Coordinator SONJA STOJANOVIĆ
Set Decoration Buyers VLADIMIR MILANOVIĆ • OGNJEN SMOLOVIĆ
Lead Persons SANJA BULAT • DUŠAN PEŠIĆ
MARK WEISSENFLUH

Charge Hand Dresser ŽELJKO PAŠIĆ

Set Dressers SLOBODAN ČAĐO • MINA LAZAREVIĆ

NENAD IVANOVIĆ • BOGDAN KUNDAČINA

On Set Dressers UROŠ STOJANOVIĆ • MARKO RADUJKOVIĆ

Costume Supervisor ADINA BUCUR

Costume Coordinator LUKA ANTONIĆ

Key Costumers ALEKSANDRA KESKINOV • MARIJA MARKOVIĆ

Costumers

IVANA RAJNVAJN • IRENA RAJNVAJN • MARINA BUJOI • CRISTINA GHERGHELI
MARIJA NIKOLIĆ • KATARINA BOGDANOVIĆ • MARIJA DRAJIĆ • NEMANJA DEVETAK • MILA ČELEBIĆ

Costume Production Assistants GORAN JOVIĆ • MAJA KECOJEVIĆ

Cutter DRENA DRINIĆ

Key Textile Artist CSONGOR UJFALVI
Textile Artists ERIKA BENEDEK • NEVENKA MILOSAVLJEVIĆ
Assistant Textile Artist ANA CINTABINE

Makeup and Hair Designer KIRSTIN CHALMERS
Key Makeup and Hair LAURA LILLEY
Makeup and Hair Supervisor TINA ŠUBIC
Makeup Artist TATJANA LIPANOVIĆ
Hairstylist JASMINA BANOVIĆ
Makeup and Hair Coordinator ALEKSANDRA KALTAK

Crowd Makeup and Hair

SALLY CROUCH • DANIEL LAWSON-JOHNSTON • MILJANA PAKIĆ • JOVANA TROGA • NATASA KRSTIĆ
LJILJANA ANĐELKOVIĆ • NIKOLA PRIJIĆ • VIDA BIRO • HAYLEY BARKWAY • SOPHIE ROWATT
CHARLOTTE BETTS • MILENA MARKOVIĆ • NINA ILIĆ • MILICA POPOVIĆ
MAGDALENA JANUSINSKA-SURMA

Production Manager NIKOLA ZOKIĆ
Production Manager (Montenegro) ZLATKO VOLAREVIĆ
Production Coordinator CHRISTINA PALLOT
Accommodation Coordinators NADEŽDA PETROVIĆ • BRANKICA RALIĆ
Shipping and Clearance Coordinator JELENA STOJANOVIĆ
Assistant Production Manager GORAN IVANOVIĆ
Assistant Production Coordinators ANDRIJANA TOMKA • JOANNA VELLACOTT

Production Assistants

CAMERON GUEST • MILAN SEKULIĆ • UNA ĆIRIĆ • ALEKSANDAR BRANKOVIĆ • MARKO MUDRIĆ
MILUTIN RADONJIĆ • NEVENA TOMIĆ • NEDA KRKELJIĆ

Second Second Assistant Director RADOŠ VUČIĆ
Third Assistant Director MILICA ĐORĐEVIĆ
Additional Assistant Director NIKOLA IVANOVIĆ

Assistant Art Directors ESZTER KESERU • ANA MILOŠEVIĆ
Art Department Coordinator MARIJA NIKOLIĆ
Art Department Production Assistant ANTONIO STEVANOVIĆ
Storyboard Artist ANDREJ KOSTIĆ
Graphic Designer UROŠ STOJANOVIĆ

Casting Associate RAYLIN SMITH
Casting Assistant MAEVE WILSON
Serbia Casting ALEKSANDAR ADŽIĆ • NENAD PAVLOVIĆ
Background Casting NEMANJA MILOSAVLJEVIĆ

Unit Publicist CERIS PRICE
Still Photographer JOSE HARO
EPK Camera JANA POCTOVA

Financial Controller	SAMANTHA WARHAM
Production Accountant	SANJA ILIĆ
Post Production Accounting Services by	TREVANNA POST, INC.
	CATHY GURVIS
Assistant Accountants	IVANA IVANOVIĆ • MIRNA ZARIĆ SNEŽANA VUKMIROVIĆ • NATAŠA PLEMIĆ ALEKSANDRA ERCEG
Accounting Clerk	DANIJELA PARENTA
Assistant to Mr. Noer	IVANA BOGDANOVIĆ
Assistant to Mr. McFarland and Mr. Koplán	SOFIJA SALJNIKOV
Assistant to Mr. Hunnam	CLAIRE MCKINLEY

Set Designers

MIKE STANEK • COSMAS DEMETRIOU • DUŠAN DEMIĆ • DÁNIEL MIKLÒS • ANA SARIĆ • JELENA ĐANKO •
IGOR KANDIĆ

Construction Managers	RANDY CRABB • DRAGAN KAPLAREVIĆ
Construction Coordinator	TOM MORRIS
Assistant Construction Manager	SRĐAN NEDELJKOVIĆ
Assistant Construction Coordinators	DEJAN JURIĆ • NIKOLA KRMPOTIĆ
Standby Painters	IVAN VULOVIĆ • STANIŠA SAVIĆ
Standby Carpenter	JAMES SANDERS
Carpenter Foreperson	JEREMY HOLROYD
Head Scenic Artist	ICHARD RIGGS
Scenic Artists	RAE SIGNER • CLIFF BERNIS
Greens	ŽELJKA DRAGELJEVIĆ • SREĆKO ŠERETOVSKI
Transportation Coordinator	SLAVKO NOVAKOVIĆ
Assistant Transportation Coordinator	SOO XIAN SHAW
Transportation Captains	STEFAN MATIĆ • MIROSLAV MARIĆ
Picture Vehicles Coordinator	NENAD KOKOT
Assistant Picture Vehicles Coordinator	ACO STANIŠIĆ

Drivers

SLAVOMIR RISTIĆ • GORAN ŽIVANOVIĆ • NIKOLA VUGDELIĆ • DUŠKO KREKIĆ • DRAGAN BABIĆ •
PREDRAG KAURIN ALEKSANDAR GAJIĆ • MARKO STANOJEVIĆ • ZORAN GAJIĆ • SAŠA BOŽIĆ • RADE
VLAJKOVIĆ • NIKOLA KOPILANOVIĆ

Medic	RISTA IVANOVIĆ
Safety Advisors	VALENTINA CESTARI • GABRIELE COSANNI

Catering by JERRY CATERING SERVICE

MALTA UNIT

Production Manager POLLY HOPE
Assistant Production Manager ROGER ZAMMIT
Director of Photography JOHN GAMBLE
Camera Operators CHUNKY RICHMOND • MARTIN HUME
Camera First Assistants SEAN CONNOR • DAVID CHURCHYARD
ALAN HALL
Camera Second Assistants DAN GAMBLE • DEAN MORRISH
SAM IRWIN • LUKE SELWAY
Digital Imaging Technician PETER WELCH
Assistant Digital Imaging Technician ALEX GOLDING
Video Assist ZOE WHITTAKER
Additional Video Assist RYAN GATT
First Company Grip DAVID CADWALLADER
Second Company Grip TOM NORTH
Grips ROSS SHEPPARD • BRIAN TAYLOR
SRĐAN TINTOR • DAMOAN DAMATO
Crane Technician FARES IVANOV
Special Effects Coordinator RICHARD GRANT
Location Manager JOSEPH FORMOSA RANDON
Assistant Location Manager JAMES MIFSUD
Production Coordinators CORNELIA AZZOPARDI-SCHELLMANN
RITA GALEA
Production Executive MALCOLM SCERRI-FERRANTE
Third Assistant Director MATTHEW MAGGI
Production Assistant YOLANDA GALEA
Assistant Accountant MARIA DOMENICI
Production Assistant RICK HECKENLAIBLE
Transportation Coordinators FATE CAMILLERI PREZIOSI • PATRICK McMANUS
Underwater Camera Operator BEN BORG CARDONA
Underwater Coordinator JOHN PRECA TRAPANI
Safety Diver ABIGAIL BORG
Medics CAROLINE MANGION • MARIO MANGION
Safety Advisors DIVIMED
PATRICK PARNIS H&S
LLYR FARAGHER
Catering by PREMIER CUISINE

POST PRODUCTION

Post Production Supervisor JOHN PORTNOY
Post Production Coordinator RENEE MINASIAN
Assistant Editor EDUARDO GARCIA

Post Sound Services Provided by
TECHNICOLOR SOUND SERVICES

Supervising Effects Editor MICHAEL PAYNE, M.P.S.E.
Sound Designer BILL R. DEAN, M.P.S.E.
Dialogue Editor LAURA HARRIS ATKINSON
Foley Editor DARREN WARKENTIN, M.P.S.E.
Foley Artists TARA BLUME • RICK OWENS
Foley Mixer GEORDY SINCAVAGE
Foley Assistant MICHAEL S. HEAD
First Assistant Sound Editor DAVID STANKE

ADR Voice Casting BARBARA HARRIS

Group Members

MATT LINDQUIST • JOHN DEMITA • DANIEL MORA • LEVI NUNEZ • AARON HENDRY • NEIL DICKSON
JEREMY MAXWELL • MATTHEW WATERSON • DARREN JACOBS • LISA FORTE • JAQUELINE PLOMB
LAETTIA DANIEL • BARBARA ILEY • GUILLAUME DABINPONS • CHRISTIAN AUBURT • JASON PACE
ANDY HIRSCH • BRUNO STEPHANIE • RON BOTTTITTA • EDIN GALI

Digital Intermediate by
TECHNICOLOR

Digital Colorist TONY DUSTIN
DI Producer JULIAN MCDUGALD
Account Executive MORNING STAR SCHOTT

Visual Effects by
BRAINSTORM DIGITAL

Visual Effects Supervisor ERAN DUNUR
Visual Effects Producers GELNN ALLEN • RICHARD FRIEDLANDER
Compositing Supervisor MANI TRUMP
Lead Compositor YUNSKI NOH
Lead Matte Painter NICK CONSTANDY
Matte Painters BEN ZYLBERMAN • DANIEL GIRON

Compositors

MINA CHOE • TIFFANY CHUNG • ZORAN MLADENOVSKI • UNGGYU CHOI • JASON CUTLER
JASMINE CARRUTHERS • MIYUKI SHIMAMOTO • XIANGYI SHEN • JESSICA BASCOM • CELESTE LEIZER
NAMJIN HEO • JOSHUA BOLIVER

CG Artists MICHAEL WHARTON • YILLI ORANA
IT Support GPL TECHNOLOGIES
Systems Administrator JONATHAN HANDLER

Main Titles Designed and Photographed by
FILMOGRAPH

Title Designers AARON BECKER • ALPHONSE SWINEHART
Title Executive Producer SETH KLEINBERG
Title Producer TROY JAMES MILLER

End Crawl DEXTON TITLES

Music Editor SCOTT JOHNSON

Music Orchestrated by	PHILIP KLEIN and DAVID BUCKLEY
Orchestra Conducted by	MAREK MOŚ
Composer Assistant	ED McCORMACK
Score Mixed by	JEFF BIGGERS
Orchestra Recorded by	PETER WITKOWSKI
Orchestra Recorded at	ALVERNIA STUDIOS
Choir Recorded by	SAM INGLIS
Choir Recorded at	WELLS CATHEDRAL CHAPTER HOUSE
Orchestra	AUKSO ORCHESTRA
Orchestra Leader	MARTA HUGET-SKIBA
Trumpet	MICHAEL WHITE
Viola Da Gamba	NICCOLO SELIGMANN
Violin	HUGH MARSH
Cello	ISAIAH GAGE
Choir	WELLS CATHERDRAL CHOIR
Choir Master	MATTHEW OWENS
Lyrics	MERI GAVIN
Music Preparation	DAN BROWN
Booth Reader	CHRIS BROWN

PAPILLON MOVIE LLC

Chief Financial Officer	RANDY HERMANN
Director of Business Development	BRITT DRASKA
Coordinator	JANE COTTERLL
Head of Business Management	DEBRA COHEN
Chief Accounting Officer	BILL SWADLEY
Accounting Manager	TINA SCHWEITZER
Coordinator	STEPHANIE PASTORE
Head of Business and Legal Affairs	DAVID BOYLE
Business and Legal Affairs Executive	MASHA LITVINOV
Contract Administrator	ADAM MACY

CAPSTONE GROUP

Senior Vice President, Sales and Distribution	INC PAGLIUCA
International Marketing	BRITTANY BUNYEA
International Sales	PIA PATATIAN
Coordinator	JASON CARPENTER
Production Services (Serbia and Montenegro)	WORK IN PROGRESS
Work in Progress, Line Producer (Serbia and Montenegro)	ANDELKA VLASISAVLJEVIĆ
Work in Progress, Financial Controller	SANDRA ĐURIČKOVIĆ
Czech Anglo Productions, Production Executive	VACLAV MOTTL

Additional Production Services (Serbia and Montenegro) B FILM MONTENEGRO

Rights and Clearances by ENTERTAINMENT CLEARANCES, INC.
CASSANDRA BAROUR • LAURA SEVIER
Music Legal and Clearances by CHRISTINE BERGREN
Insurance Services Provided by ARTHUR J. GALLAGHER & CO.
Collection Account Management by FINTAGE COLLECTION ACCOUNT MANAGEMENT
B.V.
Post Production Services by CRANETOWN MEDIA
NEW YORK, NEW YORK
Legal Services (Serbia) by CVETKOVIĆ, SKOKO & JOVIČIĆ
Camera and Lighting Equipment Provided by ARRI RENTAL
Avids Supplied by PIVOTAL POST
Grip Equipment Provided by MEDIA PLUS DOO



MALTA FILM COMMISSION

PRODUCED WITH SUPPORT OF THE FINANCIAL INCENTIVES PROVIDED BY THE GOVERNMENT OF MALTA SERVICES IN MALTA BY THE PRODUCER'S CREATIVE PARTNERSHIP (PAPMALTA)

SONGS

BEI MIR BIST DI SCHOEN (MEANS THAT YOU'RE GRAND)

Written by Sholom Sholem Secunda, Jacob Jacobs,
Saul Chaplin and Sammy Cahn
Performed by The Hot Sardines
Courtesy of Universal Music Classics
under license from Universal Music Enterprises
Contains portions of "Diga Diga Doo"
Written by Dorothy Fields and Jimmy McHugh

DIXIELAND

Written by Oliver Hayhurst, Graeme Flowers,
Daniel Farrant, James Knight and Andrew Kingslow
Performed by Lift Music Ltd
Courtesy of 5 Alarm Music

STORM MUSIC

Written by Herbert Haines
Performed by Cavendish Music

DANCE OF THE BUTTERFLY

Written by Ivan Ilić
Performed by Banovic Strahinja, Ivan Aleksejevic,
Ivan Ilić, Mlakcak Kristjan, Petar Radmilovic and Slobodan
Bozanic

RUNNIN' WILD

Written by Leo Wood, Joe Grey and Arthur Harrington Gibbs
Performed by The Hot Sardines
Courtesy of Universal Music Classics
under license from Universal Music Enterprises

KING KONG / THE SAILORS / THE ESCAPE

Written by Max Steiner
Performed by Moscow Symphony Orchestra,

Courtesy of 5 Alarm Music

Conducted by William Stromberg
Courtesy of Naxos
By arrangement with Source/Q

“King Kong” Licensed by
WARNER BROS, ENTERTAINMENT INC.

Footage and Photographs Supplied by
AXIOM IMAGES • BRITISH PATHÉ • AARON WEBER / WANDER, INC.
ANDREW LISTERMANN / RIVETING ENTERTAINMENT • JASONBAXTERMEDIA / POND5 • CRITICALPAST
THEOSID / FOOTAGE FIRM, INC • BADROBOT PLC / ARCHIVE.ORG • MARCH OF TIME / GETTY IMAGES
WPA FILM LIBRARY / GETTY IMAGES • PHILIPPE LE TELLIER / GETTY IMAGES

The Filmmakers Wish to Thank

CITY OF BELGRADE, SERBIA
MINISTRY OF CULTURE, MONTENEGRO
JP MORSKO DEBRO, BUDVA, MONTENEGRO
MUNICIPALITY OF ULCINJ, MONTENEGRO

MUNICIPALITY OF KOTOR, MONTENEGRO
MUNICIPALITY OF NIKŠIĆ, MONTENEGRO
MUNICIPALITY OF DONJI GRBALJ, MONTENEGRO
DAMJAN KOVAČEVIĆ

SHARON ALLICOTTI

THE PRODUCERS DID NOT RECEIVE ANY PAYMENT OF OTHER CONSIDERATION,
OR ENTER INTO ANY AGREEMENT, FOR THE DEPICTION OF TOBACCO PRODUCTS THE THIS FILM.

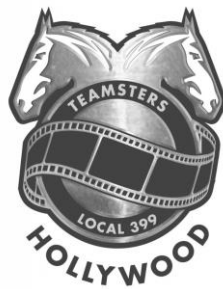
FILM ON LOCATION IN MALTA, MONTENEGRO AND SERBIA

FILMED WITH THE FINANCIAL SUPPORT OF THE GOVERNMENT OF THE REPUBLIC OF SERBIA

THIS PRODUCTION PARTICIPATED IN THE NEW YORK STATE GOVERNOR’S OFFICE
OF MOTION PICTURE & TELEVISION DEVELOPMENT’



**Governor's Office
of Motion Picture
& Television
Development**



CERTIFICATE #51209



© PAPILLON MOVIE FINANCE LLC.
All Rights Reserved.

PAPILLON MOVIE FINANCE LLC IS THE AUTHOR AND CREATOR OF THIS MOTION PICTURE FOR PURPOSES OF COPYRIGHT AND OTHER LAWS IN ALL COUNTRIES THROUGHOUT THE WORLD.

WHILE THIS STORY IS BASED ON ACTUAL EVENTS, CERTAIN CHARACTERS, CHARACTERIZATIONS, INCIDENTS, LOCATIONS AND DIALOGUE WERE FICTIONALIZED OR INVENTED FOR PURPOSES OF DRAMATIZATION. WITH RESPECT TO SUCH FICTIONALIZATION OR INVENTION, ANY SIMILARITY TO THE NAME OR RO THE ACTUAL CHARACTER OR HISTORY OF ANY PERSON, LIVING OR DEAD, OR ANY PRODUCT OR ENTITY OF ACTUAL INCIDENT, IS ENTIRELY FOR THE DRAMATIC PURPOSE AND NOT INTENDED TO REFLECT ON AN ACTUAL CHARACTER, HISTORY, PRODUCT OR ENTITY.

THIS MOTION PICTURE IS PROTECTED UNDER LAWS OF THE UNITED STATES AND OTHER COUNTRIES. UNAUTHORIZED DUPLICATION, DISTRIBUTION OR EXHIBITION MAY RESULT IN CIVIL LIABILITY AND CRIMINAL PROSECUTION.