



LIONSGATE®



Directed by: Nimród Antal

Produced by: Andrew Rona, p.g.a., Alex Heineman, p.g.a., Jaime Collet-Serra, Juan Solá

Cast: Liam Neeson, Noma Dumezweni, Lilly Aspell, Jack Champion, with Embeth Davidtz, and Matthew Modine

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<https://roadsideattractionspublicity.com/filmography/retribution/>

SYNOPSIS

Liam Neeson stars in *Retribution*, an immersive ticking-clock thriller that straps audiences in for a high-octane ride of redemption and revenge. When a mysterious caller puts a bomb under his car seat, Matt Turner (Neeson) begins a high-speed chase across the city to complete a specific series of tasks. With his kids trapped in the back seat and a bomb that will explode if they get out of the car, a normal commute becomes a twisted game of life or death, as Matt follows the stranger's increasingly dangerous instructions in a race against time to save his family.

BUCKLE UP FOR RETRIBUTION

LIONSGATE presents, STUDIOCANAL presents, a PICTURE COMPANY and OMBRA FILMS production, in coproduction with TF1 FILMS PRODUCTION, STUDIO BABELSBERG and STUDIOCANAL FILM GmbH, with the participation of CANAL+/CINE+/TF1/TMC, *Retribution*. Starring Liam Neeson, the film is a remake of the highly acclaimed Spanish film *El Desconocido*. Nimród Antal (*Predators*, *Control*) directs.

The Picture Company partners Andrew Rona & Alex Heineman produce through their overall deal with STUDIOCANAL. Jaume Collet-Serra also produces along with Juan Solá via Ombra Productions.

Andrew Rona and Alex Heineman have had a stellar run with STUDIOCANAL producing international Liam Neeson hits *Unknown*, *Non-Stop* and *The Commuter*. Serra directed all three films and is in the producer's chair for this ride. *Retribution* marks Neeson's fifth collaboration with STUDIOCANAL.

Scripted by Chris Salmanpour, *Retribution* follows a successful businessman who discovers on his way to work that a bomb has been planted in his car by an unknown assailant. He is forced to follow a series of orders throughout the day or else the bomb will be detonated. The situation is more dire because the man's family is in the car with him. The original film was compared to *Speed* and received eight Goya Award nominations when it was released in Spain in 2015.

Retribution producers Andrew Rona and Alex Heineman reflect on the many perilous on-screen predicaments they have put Liam Neeson into over the past decade, across a hugely successful run of action pictures that have become a modern thumbprint for high-concept, high-octane big-screen experiences.

"It's been a lot of fun," Heineman says of a slate of films with killer hooks that began with aerial adrenaline burst *Non-Stop* in 2014, picking up pace with locomotive mystery *The Commuter* and now reaching an electrifying peak by placing Neeson's unwitting but resourceful everyman, Matt Turner, and his two children in a car that has pressure-triggered bombs rigged under their seats – bombs that will detonate unless Matt follows a strict set of rules dictated to him over the phone by a mysterious, malevolent caller.

"Over our time with Liam, we've got to crash a plane and derail a train. In *Retribution* we are blowing cars up, all over Berlin," Heineman says of the movie that he, Rona and Neeson agree is an explosive third film in this unofficial trilogy.

In Neeson, Rona and Heineman have found a keen collaborator. The actor talks warmly and enthusiastically about Rona and Heineman's commitment to crafting what he calls "good, old-fashioned entertainment and films that people want to see on the big screen."

"I love those guys," Neeson says of Rona and Heineman. "We just click. And they always have good scripts. Always. I look forward to getting them every time because I know they'll be entertaining."

Rona and Heineman first pitched *Retribution* to Neeson in his Berlin-based trailer on the set of *The Commuter*, and Neeson was instantly sold on its setup. Neeson was instantly wowed by its linear, propulsive plot, playing out in almost real time over the course of one diabolical day.

“Liam committed to the script right there and then, in his trailer,” Heineman remembers of that very first conversation. “He really believed in the hook. It’s that simpatico with him. If it grabs him, it grabs him. He looked up and said, ‘I love how fast it *moves*.’”

The hook that Neeson so loved is this: one average weekday, Matt Turner, an American banker living with his family in Berlin, is tasked by his wife with taking their two children – Zach, played by *Avatar: The Way of Water*’s Jack Champion, and Emily, played by Lilly Aspell, who broke out in the role of a young Wonder Woman in Patty Jenkins and Gal Gadot’s superhero smash – to school.

But for all his killer instincts when it comes to business, Matt can’t possibly foresee what happens next. On the way to school, a phone that doesn’t belong to him or either of his children rings from inside the car. And, when Matt answers, his terrible situation is revealed to him by a mysterious caller: there are pressurized bombs under their seats that will detonate if Matt tries to get anyone out of the car, calls the cops, or – and this is critical – fails to follow a set of increasingly dangerous instructions. It’s clear that Matt is going to have to work extremely hard to keep his family alive and figure out why this is happening to him.

It’s the kind of instantly engrossing setup that Rona and Heineman’s movies have become renowned for, a perfect distillation of their dedication to high-concept thrill rides. Importantly, though, it also stands apart from what they’ve done before.

“This movie has a key point of difference. In this one, Liam is not an air marshal or ex-cop, he’s just an everyman, with no particular set of skills, who is about to have the worst day of his life,” explains Rona.

It’s that key character note that initially attracted Nimród Antal to the project. The director of *Control*, *Predators* and “*Stranger Things*” was fascinated by how a man not in any way equipped for this type of predicament could possibly extricate himself and his family from an impossible situation. This may be a movie about a car careening wildly through a major European city, Antal says, but the complexity of the characters means there is always just as much drama unfolding inside the vehicle as outside of it.

Rona and Heineman had wanted to work with Antal for years, having long been fans of his visceral visual style.

“From the onset, we realize there is turbulence within Matt’s family dynamic,” Antal says of what drew him to pick up the directing baton. “That morning, Matt doesn’t want to take his children to school because he is so busy, as he always is. But we also get the sense there are problems between him and his wife. And that’s what’s so great about this script. We understand that this is a regular guy who has got his priorities wrong. He is totally unprepared to find himself in either of the two situations he faces, whether that’s a bad guy telling him he’s going to blow him up, or slowly realizing that he doesn’t know how to communicate with his family anymore.”

Playing Matt’s wife Heather is Embeth Davidtz, back together on screen with Neeson 30 years after *Schindler’s List* won seven Oscars®. As well as that happy reunion, Davidtz says one of the main reasons she wanted to act in *Retribution* is “because I was constantly so surprised by the story. It works on different levels. This idea, of someone trapped in a car, is such high suspense, such high stakes. But Matt is on a journey both physically and in terms of how he relates to his family. That extra layer of heart makes it more textured.”

The result, Davidtz says, is a film “that doesn’t stop moving, literally and figuratively. On both levels it’s working on the stakes getting higher as the peril builds. And that happens *fast*. People are going to love the

speed this thing moves at. The pace of it can't be underestimated. It's a breathtaking ride, two children and their father, stuck in a moving bullet."

The trail of destruction that that motorized "moving bullet" leaves in its wake across Berlin's busy streets doesn't escape the attention of Europol agent Angela Brickmann. She's played by Noma Dumezweni, the acclaimed theater actor who won the Laurence Olivier Award for her portrayal of the grown-up Hermione Granger in the West End run of *Harry Potter and the Cursed Child* and received a Tony Award® nomination when she traveled with the show to Broadway. In *Retribution*, Agent Brickmann is completely unaware that Matt is under orders from an unseen assailant. All she knows is that Matt's reckless actions are putting lives at risk, meaning that he needs to be stopped at any cost.

"A key part of her job is to read people very intensely," says Dumezweni of her accomplished agent character. "She has a lot of practical information about who this Matt Turner person is. But the person she eventually meets...you know, she's watching the interaction between him and his children, his world imploding around him, and it doesn't add up."

Dumezweni, who has delivered celebrated performances in TV sensations like HBO's *The Undoing* opposite Hugh Grant and Nicole Kidman, and classic Disney updates like *Mary Poppins Returns* and the live-action *The Little Mermaid*, vividly remembers the day that the *Retribution* script landed on her London doorstep.

"I just *devoured* it," Dumezweni says of that first read. "I said yes because it was a fantastic script and I have never, *ever* seen myself in an action movie. So, you know, that was new! And then there was the fact that I would get to work with Nimród Antal, and Liam Neeson. You know, it was like: 'Tick. Tick. Tick.'"

The actor smiles at the recollection. "My daughter came into the room when I was reading the script, saw my expression and went, 'What?' And I said, 'Something has just happened that I wasn't expecting.' Literally as soon as I read it, I said, 'Yes. I'd like that, please.'"

Like everyone on the production, Dumezweni threw herself into her role. "I didn't have to do any training [for the action sequences], but I figured my friends would be going, 'Noma, come on, you can run a bit better than that!' So I gave it my all," she laughs. She has also found herself as gripped by the results as she imagines audiences will be. "Nimród has put together an incredible jigsaw puzzle," Dumezweni says. "This movie tells the story from A to B, from scene to scene, but throughout the joining up, he's building that tension, that uncertainty. He is very clear about what he wants to see – and the real edge it is going to bring."

FRIENDS REUNITED

Andrew Rona and Alex Heineman action-thrillers have always been rightly acknowledged for their incredible strength in depth when it comes to their casting choices. Over the years, alongside the star power of Liam Neeson, they have cast everyone from Lupita Nyong'o, Michelle Dockery, Scoot McNairy and Julianne Moore to Sam Neill, Vera Farmiga, Kingsley Ben-Adir and Florence Pugh. Still, the final piece of their *Retribution* ensemble might just be their finest masterstroke yet.

The producers had been looking to fill the crucial role of Anders, Matt Turner's best friend in *Retribution*, when Nimród Antal sent them a text message from the set of "Stranger Things" Season Four, where he was directing episodes five and six. The text message read simply: "Matthew Modine for Anders?" The producers replied immediately in the affirmative.

It wasn't just that Modine's track record speaks for itself – over 40 years in the business he has delivered iconic performances for Stanley Kubrick (*Full Metal Jacket*), Robert Altman (*Short Cuts*), Christopher Nolan (*The Dark*

Knight Rises) and so many more – but also that Modine and Liam Neeson are great friends in real life, too. Ever since the two men discovered they were both mutual fans *and* neighbors in upstate New York in the mid-'80s, they have formed an indelible bond. Here was a partnership, thought Rona and Heineman, that would prove as affectionate on screen as it was off of it.

“We are talking about two men that I have been a fan of before I ever had an opportunity to be a colleague,” Antal says of directing Modine and Neeson together. “They say you don't want to meet your heroes, but, you know, sometimes you do. With Matthew and Liam, there's an incredible warmth between them, but you're also dealing with two kings of the craft. It's pretty magical for me. When I have people of this caliber, it elevates my game and makes me very conscientious when it comes to my role. These guys really do hear what directors are saying. So I'm always very cautious as to *what* I'm saying.”

In fact, making *Retribution* took Antal back to when he was just 15 years old, working in a movie theater and watching *Memphis Belle* at every available moment between shifts. “That was my first experience of Matthew,” Antal remembers. “That film was a huge hit, obviously, so it was on for weeks. And I saw that film *every day* on my lunch break. So, to be working with him now is a bit surreal. When I was younger, I remember my father being a bit concerned about me because I'd seen *Full Metal Jacket* maybe seven times at the theater. He didn't think it was normal! Kubrick is one of my favorite filmmakers.”

When it comes to Neeson's filmography, Antal's list is just as long, the director name-checking everything from *Michael Collins* to *Batman Begins*, *The Phantom Menace*, *Darkman* and, of course, *Schindler's List* as personal favorites. “If you come from a place of just enjoying cinema, being a fan of it, it's a bit daunting when you're working with these guys,” Antal says. “You need to get over the fandom part of it and settle into why you're there. Of course, sometimes with them it's perfectly okay to just sit back and enjoy the ride.”

“Stranger Things” had been a responsibility that Antal and Modine both treated with respect. “Rightly so,” Antal says, “given the fans, the success and the love that show enjoyed. Matthew, of course, had been there from the beginning. I, on the other hand, was a guest coming into someone's home. I wanted to ensure I was serving this series in the way it deserved.” One day, in a rare moment of downtime on set, they found themselves discussing what might be next.

Antal recalls, “I remember Matthew asking me if I had anything up next and I was able to say yes, I have this STUDIOCANAL and Liam Neeson thriller.’ And Matthew's eyes just went *wide*. And in the story, with Anders and Matt being friends, I just thought, ‘This is perfect!’ Sometimes you just have to see the writing on the wall.”

The more Antal told Modine about the project, the more excited Modine became. “When Nimród told me what his approach was going to be with *Retribution*, I loved it,” says Modine. “It was this idea of taking a big story and locking it inside an automobile, an entire film inside of a car. It reminded me of *Speed* and also *Drive*. It had elements of both, but the vision Nimród had for this movie was quite unique. It sounded like so much fun and a great challenge. Not just for Nimród but for everybody who would work on the film.”

Modine estimates that he and Neeson have been friends for around 30 years. But Neeson maintains that he knew before they had even met that they were destined to one day become close. “It was just a feeling I had. I can't even really explain it. I just knew somehow that we'd end up becoming friends,” Neeson says now.

Asked what makes them click, both Neeson and Modine speak of the other's kindness and generosity of spirit, of their passion for what they do and their concern for the industry they work in, but also of their absolute determination to never take themselves too seriously. Each also says the other is one of the greatest raconteurs they've ever had the pleasure of encountering.

ACTION UP CLOSE

Presented with the challenge of leading an action movie that requires intense sequences throughout, Nimród Antal reflects that “that was something that was both frightening and exciting at the same time.” Antal adds that he looked to claustrophobic thrillers like Tom Hardy’s *Locke*, Vincenzo Natali’s sci-fi cult classic *Cube* and Spanish futuristic socio-horror *The Platform* for inspiration for how to shoot suspenseful sequences with unique compositions in confined spaces.

The resulting film, Antal says, should feel at once familiar and fresh. “We wanted this movie to add to the library of action films that Liam has made, but also to bring something new to them, something the viewers hadn’t seen. Liam has always been a man with that certain set of skills but in this film, he’s just an everyday guy trying to keep his family alive.” It’s a task made ever harder as the caller’s demands increase in difficulty and the tension on the Turner family ratchets up.

Jack Champion, who plays Matt’s son expands: “This has been way different of working. On *Retribution*, you go hard, every day. It’s *intense*. This is a close-quarters movie with a lot of high-intensity situations. It’s so cool to be in the back [of the car] in these high-speed car chases. The stunt driver is doing the driving and you’re getting rolled around. It’s been awesome being in that car as the tension keeps building.”

The proximity meant the actors got to know each other’s processes very quickly indeed. “Let me tell you,” says Neeson, “the two young actors playing my kids are fantastic. Their faces, I can still see them. No acting at all. Just pure truth. I’ve worked with children a lot over the years, and these two... just wow. Jack is a real talent and Lilly, I kind of wish she was my daughter in real life. I’m crazy about that little girl. She can do any emotion. It’s effortless with her.”

For Antal, the limited space he had to move his cameras around forced him to up his game, day after day. “Having that story all play out in that confined space, inside the car, forced me to really think [about] how to shoot it,” the director says. “I storyboard everything, to avoid visual redundancy and to enhance the compositions and performances, to make them work together to achieve what we’re trying to achieve in story terms. But in this film, given there was such a limited amount of places you could go with the camera, the challenge was to keep it interesting visually and, most importantly, make it *fun*. I embraced those challenges. They’re scary going in, but when you pull it off, it’s truly rewarding.”

In the end, it was the story itself that provided the solution of how to best shoot *Retribution*. The screenplay dials up the tension in a procession of increasingly thrilling set pieces. As the stakes rise incrementally for the Turner family, Antal’s camera movements reflect that escalation.

“We had this task in front of us, to ramp it up as we went,” Antal says. “When the story begins, you see a very normal family. They’re dysfunctional, there’s all sorts of strife going on under the surface, but they’re an average, everyday family that suddenly finds itself in this extraordinary situation. And as the story progresses, the stresses that are placed upon this father and his two children are consistently rising. It was our intention very early on to make sure that build was slow and believable, and that we were finding the right moments to dial it up to [an] 11.”

The screenplay also provided Antal with an array of characters outside the car, external catalysts he could use to build suspense. “The other characters we meet, for the most part when they’re introduced to us, they’re already in an agitated state,” Antal explains. “But as Matt Turner is discovering what’s going on, the viewer is discovering it along with him. And that was a fascinating idea to play with. We had discussions about how the

camera could start to behave in a different manner as the story is increasing in tension, to enhance those emotions or that scenario in each given moment.”

For Antal, there’s a moment in *Retribution* that clearly encapsulates that approach, a 360-degree shot set entirely within the car putting the audience right there in the vehicle with the Turners. Critically, it’s a shot that contains as much substance as it does style. As a director determined to always avoid what he calls “look-at-me shots,” in Nimród Antal movies, the more flamboyantly the camera moves, the more you can be sure the director has rigorously interrogated himself as to whether it is serving the story. “The 360 [degree] shot happens early on, when Liam is on the phone in the car and the caller is revealing to him what the rules of the game are,” Antal says. “So, we start on Liam’s profile and scoot around with the camera, doing all this in 360 degrees within the car. I wanted to play with this concept of everybody [in the car], other than Liam, being oblivious to the danger.”

Cinematographer Flavio Labiano’s camera moves from Neeson’s reaction in close-up over to his children in the back seat, lost in their own worlds and cell phone screens, while outside the window, passersby stroll on, blissfully unaware of the horror unfolding inside.

“On paper it felt like something that could be cool,” says Antal. “But when we shot it, it turned out to be far more powerful than I had anticipated. Moving the camera in that way allowed us to play with how the information of the scene is coming to the characters and to the viewer, and how we’re pulling that out.”

It’s moments like these, Alex Heineman says, that made Antal the ideal match of director and material, a man unafraid to tackle the kind of filmmaking challenge many would shy away from; to embrace it and power its story with smart stylistic flourishes.

“What’s challenging when you have a movie that takes place 97 percent inside a car, is that you have to figure out how to make it compelling for an audience,” says Heineman, who cites *Non-Stop* as another great example.

“I think what Jaume [Collet-Serra, *Retribution* producer and the director of *Non-Stop*] did in that locked-room mystery was brilliant. As soon as Liam got on that plane, we never left the plane. With *Retribution*, we’re basically in the car the entire time, in real time. Hitchcock did this a lot, and we try to apply that approach to these films – that it’s all from the POV of the character. When you have that singular perspective of the lead character, you really start to get in their mind, you can feel their paranoia, their tension, and that’s how we keep it interesting. You’re never ahead of the character. The audience discovers everything as he does.”

Neeson says Antal’s passion, preparation and energy is why the process of *Retribution* has resulted in a film that lives up to its true potential. “He’s exciting to be around,” Neeson says of his director. “I’ve made over 90 films and with Nimród, this process was such fun. I liked working with him very, very much. In fact, we’re already looking for something else to do in the near future.”

Retribution shot on a mix of Berlin streets and Studio Babelsberg soundstages, employing a similar technology to Disney+ series “The Mandalorian” to project digital backgrounds onto the walls of a volume, to add authentic exteriors to a controllable central environment.

Production employed a small amount of “shotmakers” – the flatbed platforms productions traditionally mount cars on the back of, towing them down real roads to create the illusion of characters driving – and projected digital backgrounds, to help place the audience right in the middle of the vehicular mayhem with Neeson and his co-stars.

It was this mix of practical and digital effects that enabled Antal to achieve what he calls “the *French Connection*-style intensity” he was looking for. “Shooting it that way means you can still use the handheld camera inside the car, to get the performer being there in the moment, with projected backgrounds placing them in the environment. And then couple it with stunt drivers out on the physical streets,” Antal says.

To flow in those projected backgrounds, in real time no less, the production had what Antal calls “our Google Maps car” drive around key locations in Berlin with a camera fixed on top, feeding those same real streets back onto the digital screens sat behind a static car chassis on a soundstage.

“What was fascinating were the results we got from the different locations,” Antal reflects. “We did a test, for instance, where we captured a tunnel. And then we put an actor in the car on the soundstage, projected the tunnel back onto the screen and gave the car a little movement. And we did the same thing, but now with an actor and the camera actually *in* the tunnel. When we compared the two, the fake looked like the real one and the real one looked like the fake! It was mind-blowing. It’s incredible what you can achieve.”

For Volkhart Buff, the stunt coordinator famed for action epics like *Run Lola Run* and *The Matrix Resurrections*, the process was equal parts liberating and fulfilling. Buff was delighted that his real-world work would be supplemented, but never undercut. “That was the process with *Nimród*, to find a good mix of action but not ‘overaction’” Buff says. “Matt Turner is just a normal father. He’s no rally driver, no action driver, so it shouldn’t look like he’s squealing around the corner. This is a normal guy in a pressurized situation. He should have as normal a dynamic as possible.”

WELCOME TO BERLIN

“Firstly, just going back to Europe was appealing,” Antal says. “But also, given the man-out-of-water concept of this film, Berlin really added another layer to the story. Matt Turner is an American living in Berlin and being a foreigner in a foreign country can isolate you even more. I thought that was very interesting. To have this man who had already grown distant from his family, and who is about to become even more isolated from everyone due to this nefarious act [being] in a city that he is also relatively new to. Adding Berlin into the mix was another way of enhancing the sense of isolation that all these characters are dealing with.”

The whole cast and crew speak of how the city presented them with a rich playground in which to immerse themselves. Embeth Davidtz fell in love with Berlin’s “beautiful, eclectic architectural contrasts.” Noma Dumezweni was thrilled to be part of the “once-in-a-lifetime experience of filming a high-speed chase on a big Berlin bridge, with gunshots ringing out.” Matthew Modine adds that “*Retribution* is really the first time I’ve come to Berlin to work. And I have to say, the experience has been tremendous. I’m very honored to work with these talented crews on the ground.”

Liam Neeson also shot *Unknown* in the city back in early 2010. This time, though, it felt distinctly different. “Last time I was here it was the dead of winter,” Neeson says. “It just had a different vibe. This time, when we were filming in the streets, I realized I hadn’t seen the youthfulness of the city, its vibrancy.”

What was important for the makers of *Retribution* was that their use of Berlin as a backdrop wasn’t surface-deep. For a film set almost entirely inside a car, the outside spaces, along with the people and places that Matt has to interact with over the course of the story, all feel real, lived in, alive. “That was the biggest challenge of what we were trying to achieve,” says stunt coordinator Volkhart Buff. “The challenge was to make an action movie that didn’t look like an action movie. To make a movie in a city that looks *real*.”

Producer Alex Heineman echoes that ethos. “A lot of movies are shot in certain cities, but they’re not actually set in those cities. We wanted to take advantage of Berlin. It’s beautiful. There is great architecture and

interesting landscapes. Nimród really wanted to embrace that, for this movie to not just be shot on a stage. We wanted to feel the tactile, visceral feeling of the city. For the audience to really experience it.

EUROPE MEETS HOLLYWOOD

The marriage of *Retribution*'s stunning European locations and the cutting-edge Hollywood technology used to augment the action taking place within them is entirely appropriate with it being a collaboration between STUDIOCANAL and Alex Heineman and Andrew Rona's The Picture Company.

Rona and Heineman formed their production outfit in September 2014, with a manifesto to make movies that they would want to watch, but also movies that would tread the line between both of their creative tastes.

"Our movies have a Hollywood polish and a European sensibility," Heineman describes.

"As producers, *Retribution* was a fun challenge," Rona adds. "We're always looking to make movies that feel huge in scope but have a nimble physical production footprint. This is a locked-room murder-mystery; *Murder on the Orient Express* and *Death on the Nile* are movies and books that we love. *Retribution* has that sense of scale and peril, but with a distinct European flavor. We shot this movie with three cameras, but it feels like there are cameras everywhere."

Rona and Heineman met 20 years ago, when they were both production executives working in New York. Both loved movies, moving from Miramax to Silver Pictures and forming an instant kinship fueled by their shared love of genre and filmmaking. The Picture Company now has an overall deal with STUDIOCANAL to produce movies and TV series.

"I would definitely say there's a familial bond between us," Heineman comments. "Which you need in any partnership, in any business. It needs to become more than just a business. It must become a relationship you can trust, a loyalty. And we have that. It's what we built our business on."

That business, according to Nimród Antal, is that rare thing: a company that prides itself on its output, protects its creatives and establishes an environment in which talent can flourish. "These are two men who have invested their lives into cinema," Antal says. "We live in a society that craves immediacy and, unfortunately, I think a lot of people favor that over process. Alex and Andrew are the opposite."

"If we had to put The Picture Company in a box, it would be high-concept," says Heineman. "It can be in any genre, but we gravitate towards high concepts. It can be thriller, adventure, action, supernatural horror, but we are driven by concepts and by great roles for actors. High-concept films usually have those. They tend to be centered around one key character who is going through a situation that the audience is going to be thrilled by and wants to follow. We are always looking to expand beyond that. But I would say that is primarily our brand."

Rona states that their influences include everything from the *Die Hard*, *Predator* and *Lethal Weapon* films to the Clint Eastwood Westerns, but also the lean, powerhouse pictures of Melville, Hitchcock, and Polanski. "All their films are auteur-driven, but efficient," says Rona. "I'm not saying we are those filmmakers, but we aspire to be making films like that. And that's why STUDIOCANAL have been such great supporters, because they want their movies to appeal to international audiences, but also to support the European film community, by shooting movies there and supporting European filmmakers. Global stories, with European DNA."

A MAN APART

“There is always the question: ‘What does the Liam Neeson audience want?’” says Nimród Antal. “With this film, the story and the setup are very much something they’re going to enjoy and embrace. *Retribution* will absolutely add to the quality series of films he has already made. But, because it is Liam, he will 100 percent bring something new to it, too.”

Andrew Rona compares the work Neeson has done in this decade of genre pictures to what another big-screen icon did in the ‘60s and ‘70s. “I look at Liam akin to Clint Eastwood. He made the Spaghetti Westerns, but he’s made a lot of other Westerns, too. They weren’t connected, necessarily, but he played a similar archetype, bringing that kind of character people love. Each [is an] individual character, but they’re connected spiritually.”

Over the period of shooting *Unknown* in Berlin and *Non-Stop* in New York, Rona and Heineman have gotten to know Neeson well.

“I just think Liam loves playing characters that live in the gray area,” Rona says. “In this case, we start out with a guy who probably has lost sight of his priorities. I think that’s what attracted Liam to this, that idea of trying to re-find your moral compass.”

According to Embeth Davidtz, who remembers Neeson when they were on the set of *Schindler’s List* together as being “a very deep, intellectual, stage actor, [today] he still has all of those amazing qualities as an actor.” Davidtz continues, “Off camera, he’s still just Liam. But when they call ‘Action’, he becomes this masculine, charged, powerful character. There is a massive amount of intensity in what he does.”

The first time Matthew Modine saw Liam Neeson on screen was in a movie called *Lamb*, which featured Neeson as an Irish reform school priest questioning his calling. Modine was staggered by the nuance of Neeson’s performance. He continues to be blown away by his friend’s ability to inhabit a character.

“There are lots of different kinds of actors,” says Modine, who describes Neeson’s Matt Turner as a classic Henry Fonda, Jimmy Stewart or Gary Cooper everyman. “I’d say that most people who have had the level of success that Liam has risen to are very dedicated and passionate about the art of acting. Liam is the kind of actor that actors like to work with because he is grateful for the success that he has and is appreciative of the audiences that go to see his films. He always shows up and does the very best he can. And that’s commendable. Not just in this profession but in all walks of life.”

It’s a work ethic that Neeson inspires in others too, happy to pass on his experience of over nearly 50 years in the business to those just beginning their own journeys. Lilly Aspell, who has never been to America, was keen to pick Neeson’s brains on Hollywood one afternoon out in Berlin. His advice to her was simple, says Aspell: “He would tell me all the time: ‘Read books, read books. It will help your acting bloom.’”

At first, Jack Champion didn’t know quite what to expect from Liam Neeson. “When they say ‘Action’, he’ll go ‘Boom!’” Champion says. “He has this low, huge voice that commands in the high-stress emotional scenes when he is yelling at the caller on the phone. Because of where we’re sitting [in the back of the car], I would feel like an audience member, just watching him *act*.”

The whole cast marvels at what Neeson can do on a movie set. “When I get to work with people like this, I’m literally there stalking them, watching, in their space, because my mentor says to steal from the best and make it your own,” says Noma Dumezweni.

For his director, Neeson’s ability to deliver on the first take proved to be quite the dilemma. “I know that doesn’t sound like much of a problem, but it really can be,” muses Antal. “With Liam, often we would have it on the first take. And it would be *stunning*. And it’s done. But I just know the editor needs more than one take.

I'd be approaching Liam trying to articulate some sort of logic to explain why I need to go one more time. Being as intelligent as he is, he would look up at me and to help me, he'd say, 'One for Lloyds?' [A phrase, in tribute to the British insurance institution, heard on movie sets when a second take is shot even when the first one was perfect, in case of any unnoticed errors]. I'd say, 'Yes, sir. For Lloyds.'"

CHOICES AND CONSEQUENCES

Retribution is a movie about a man and his two kids stuck in their car, at the mercy of a madman. But, under the hood, it's about so much more. This is a story of family, greed, revenge and redemption, about the choices we make and the consequences that can spring from them.

"The choices Matt Turner must make over the course of this one day are focused not only on getting out of this situation with this mysterious caller but also on repairing the damage he's done to his family. Matt is maybe not the best husband, he's maybe not the best father, but today he is going to have retribution and redemption. It takes this situation for him to realize that he had lost sight of what is important. What happens forces him to face up to that," says Alex Heineman.

The Picture Company has made a point of not having plots in their movies set at an overtly specific point in time. "You hope your movies age well, so you very rarely want to rely on a piece of technology in your movie because in 10 years that piece of technology will look like an antique. Similarly, you want to avoid plots and bad guys that are very 'of the moment,'" says Andrew Rona. "But the theme of greed is pretty timeless."

The production consulted with real international bankers to help better understand the world of shadow accounts, the black market and the untraceable money exchanges that the film explores, to get inside the cutthroat high-finance world Matthew Modine describes as "a vicious game of chess played by ruthless people."

Ultimately, *Retribution* asks audiences to question how they might behave in circumstances beyond their control, with their own loved ones' lives on the line. "It's about family and what really matters," says Jack Champion. "There is always low-level stuff that's annoying within your family, but when their lives are threatened, it makes you realize what's real, how much you love your family and would do anything to help them. I'd react in the same way, 100 percent."

For Nimród Antal, it's the mix of the intimacy of the cameras and the immediacy of Neeson's performance that really puts the audience in the car with him for the film's duration. "Once this thing starts to go," Antal says, "it really starts to go."

Antal knows that what they have achieved on set has a genuine power, an intense and immersive moviegoing experience. "It really is a rollercoaster ride, and all of the actors elevate the story and take it to a whole other level. You see how vulnerable these characters are and what they're dealing with beyond what's happening in the car."

That, Neeson agrees, is what makes *Retribution* such a thrilling ride. "The concept of it is so immediate and engaging," he says. "It's got themes that really resonate, like money and greed." It's a movie, Neeson thinks, that you will leave with a better appreciation of what truly matters.

"For me, that's it," Neeson says. "What's really important. Sometimes you need to remember to take the time to smell the roses, to sit back and enjoy things. So that's my advice on this. Sit back and enjoy it."

**

CAST

LIAM NEESON (“Matt Turner”)

Neeson is an internationally award-winning actor who is best known for his work in films including *Schindler’s List*, *Michael Collins*, *Kinsey*, *The Grey*, the blockbuster *Taken* trilogy, *Star Wars: Episode I – The Phantom Menace*, *Batman Begins*, *Love Actually* and *Gangs of New York*. Over the course of his career, Neeson’s films have grossed over \$7 billion worldwide. The actor is a UNICEF Goodwill Ambassador and the proud father of two sons.

Most recently, he was seen in *Memory* and the highly anticipated “Obi-Wan Kenobi” (Disney+) series, returning as the beloved Qui-Gon Jinn. In 2022, he starred in *Marlowe*, directed by Neil Jordan and based on the novel by crime fiction master Raymond Chandler. *Marlowe* was Neeson’s 100th film to date.

In 2023, he will be seen in the films *Retribution* and *In the Land of Saints and Sinners*.

JACK CHAMPION (“Zach Turner”)

A natural talent with a striking presence on screen, Jack Champion, appearing in some of the globe’s biggest franchises and going toe-to-toe with the most notable stars of our time, is quickly establishing himself as one of Hollywood’s most sought-after young actors of his generation.

Champion is best known for his performance in *Avatar: The Way of Water*, the highly anticipated sequel to Oscar® winner James Cameron’s cinematic masterpiece and highest-grossing film of all time. Champion will reprise the role of “Spider” in the following installments of the franchise, the yet to be titled *Avatar 3* to be released on December 19, 2025, and 4 to be released on December 21, 2029. *The Way of Water* opened on Friday, December 16, 2022, and has risen to the third highest-grossing film of all time.

Champion was most recently seen in *Scream VI* for Paramount, which premiered on March 10, 2023, and is the highest-grossing installment in the long-running horror franchise. Champion joined the new cast including Liana Liberato, Tony Revolori, Devyn Nekoda and Josh Segarra, alongside returning cast Melissa Barrera, Jasmin Savoy Brown, Mason Gooding and Jenna Ortega.

Champion’s upcoming films include Ryan Fleck and Anna Boden’s *Freaky Tales* for eOne, with Pedro Pascal, Ben Mendelsohn and Jay Ellis. Set in Oakland in 1987, the film is comprised of four interconnected stories each featuring distinct characters, real-life locations and noteworthy historical events, some real and some imagined.

He also was in production on Jon S. Baird’s *Everything’s Going to Be Great* opposite Bryan Cranston and Allison Janney also for eOne. The film follows the Smart family who moves from one state to the next, coping with loss and struggling with identity, all while performing in regional theater. It is about individuality vs. conformity, fantasy vs. reality and family; it is described as a valentine to big dreamers whose dreams won’t necessarily come true.

Champion’s previous credits include an appearance as “Kid on Bike” in Marvel and Walt Disney Studios Motion Pictures record-breaking 2019 film *Avengers: Endgame* opposite Paul Rudd.

Born and raised in Virginia, Jack was just 3 years old when he started acting after discovering his passion and talent from watching the classic Disney Channel shows.

LILLY ASPELL (“Emily Turner”)

Aspell wowed the world playing “Young Diana” in Warner Bros.’ *Wonder Woman 1984* and *Wonder Woman*. She will next be seen in the STUDIOCANAL thriller *Retribution* alongside Liam Neeson, and the feature film *Here* directed by Robert Zemeckis and starring Tom Hanks and Robin Wright, and in Disney+’s *Young Woman and the Sea*. Lilly stars in Amazon’s *Pursuit of Love* opposite Lily James and Emily Mortimer, as well as the Netflix feature *Extinction* with Michael Peña and Lizzy Caplan. Lilly is a Scottish-born actress born in Kilmarnock, Ayrshire, to a Scottish mother, Donna, and an Irish father, Paddy Aspell, who are both professional jockeys. Lilly is a keen equestrian and flawlessly combines acting and showjumping.

MATTHEW MODINE (“Anders Muller”)

Modine is an award-winning multimedia artist. He is the recipient of a Golden Globe® Award, Venice Film Festival Volpi Cup, Golden Lion and SAG Award®. Matthew can presently be seen in Christopher Nolan’s highly acclaimed *Oppenheimer*, and soon-to-be-released *The Martini Shot*, and *Hard Miles*.

Matthew has worked with many of the film industry’s most respected directors, including Oliver Stone, Sir Alan Parker, Stanley Kubrick, Robert Altman, Alan J. Pakula, John Schlesinger, Tony Richardson, Robert Falls, Sir Peter Hall, Abel Ferrara, Spike Lee, Tom DiCillo, Jonathan Demme, and John Sayles. A partial list of his film and television credits include the role of Papa/Dr. Brenner in the global phenomenon “Stranger Things,” *The Dark Knight Rises*, *Birdy*, *Vision Quest*, *Full Metal Jacket*, *Married to the Mob*, *Gross Anatomy*, *Memphis Belle*, *Pacific Heights*, *Short Cuts*, *The Browning Version*, *What the Deaf Man Heard*, *And the Band Played On*, and *Any Given Sunday*.

Over the past year, Modine performed the role of Atticus Finch on London’s West End in Aaron Sorkin’s award-winning stage production *To Kill a Mockingbird*, an adaptation of Harper Lee’s Pulitzer Prize-winning novel. Visit MatthewModine.com

NOMA DUMEZWENI (“Angela Brickmann”)

The actor will next be seen in season 3 of “Only Murders in the Building” on Hulu and in Apple TV+’s limited series “Presumed Innocent,” starring Jake Gyllenhaal and Ruth Negga. Noma can be seen in Ryan Murphy’s hit Netflix series “The Watcher,” opposite Naomi Watts. She received rave reviews for her portrayal of Haley Fitzgerald in HBO’s limited series “The Undoing,” opposite Nicole Kidman and Hugh Grant and starred in two seasons of the HBO Max series “Made for Love” with Cristin Milioti and Ray Romano. She can be seen in the live-action film *The Little Mermaid* for Disney, and the upcoming UK limited series “Best Interests.”

On stage, Noma recently starred in *A Doll’s House, Part Two* at Donmar Warehouse in London. Noma also originated the role of Hermione Granger in the West End and Broadway productions of *Harry Potter and the Cursed Child*, winning the Olivier Award and receiving a Tony Award® nomination. Previous theater credits include her Olivier Award-winning performance in *A Raisin in the Sun* at the Lyric Theatre, the title role in *Linda* at the Royal Court and a dozen other Shakespeare and classical plays.

Other screen credits include Chiwetel Ejiofor’s directorial debut *The Boy Who Harnessed the Wind* (Sundance 2019), Peter Hedges’ *The Same Storm*, Disney’s *Mary Poppins Returns*, Fox’s *The Kid Who Would Be King*, and the Hugo Blick/Netflix series “Black Earth Rising” opposite John Goodman. Past television credits include Hulu’s

“Normal People,” Ryan Murphy’s “Pose,” a recurring role on BBC’s international hit “Doctor Who,” BBC’s limited series “Capital,” and Amazon’s Philip K. Dick’s “Electric Dreams.”

EMBETH DAVIDTZ (“Heather Turner”)

Consistently delivering poignant, affecting and critically applauded performances, Embeth Davidtz first caught the attention of the world for her genuine and confident portrayal of the Jewish maid who survives both the abuse and attraction of Ralph Fiennes’ sadistic Commander Goeth in Steven Spielberg’s Best Picture Academy Award®-winning *Schindler’s List*. Audiences immediately recognized the immense talent and promise of Davidtz, and she has gone on to have an accomplished and celebrated career in both film and television.

Davidtz’s noted and diverse body of film work includes *Murder in the First*, opposite Gary Oldman, Kevin Bacon and Christian Slater; ‘Miss Honey’ in *Matilda*, the beloved adaptation of the Roald Dahl novel; playing opposite Denzel Washington in the supernatural thriller *Fallen*; appearing opposite Kenneth Branagh, Robert Downey Jr. and Robert Duvall in Robert Altman’s crime thriller *The Gingerbread Man*; the Jane Austen adaptation *Mansfield Park*; playing opposite Robin Williams in Disney’s sci-fi comedy *Bicentennial Man*; the iconic comedy *Bridget Jones’s Diary*; playing opposite Kevin Kline in *The Emperor’s Club*; playing opposite Amy Adams in the indie Sundance hit *Junebug*; playing opposite Anthony Hopkins, Ryan Gosling and David Strathairn in the crime thriller *Fracture*; Eric Mendelsohn’s *3 Backyards*, which was nominated for the Grand Jury Prize at Sundance; as ‘Annika Blomkvist’ in David Fincher’s adaptation of *Girl with the Dragon Tattoo*, opposite Daniel Craig; and as ‘Mary Parker’, the mother of Andrew Garfield’s character ‘Peter Parker’, in Marc Webb’s blockbuster hits *The Amazing Spider-Man* and *The Amazing Spider-Man 2*. Davidtz also starred in the Universal Pictures horror film *Old*, directed by M. Night Shyamalan in 2021, and starred opposite Zoey Deutch and Dylan O’Brien in the film *Not Okay* for Hulu in 2022.

Davidtz’s past television credits include a recurring role on the Apple+ hit “The Morning Show” as ‘Paige Kessler’, the put-upon wife of Steve Carell’s fired news anchor. She also guest starred on the acclaimed Hulu series “Love, Victor,” and reprised her role of ‘Dr. Nancy Shepherd’ on the popular long-running ABC drama “Grey’s Anatomy.” Other notable television work includes memorable, recurring roles on “Ray Donovan,” starring Liev Schreiber; as ‘Rebecca Pryce’, the wife of Jared Harris’s character on AMC’s iconic “*Mad Men*”; as ‘Felicia Koons’, opposite David Duchovny, on the Showtime series “*Californication*”; and HBO’s therapy drama “In Treatment,” opposite Gabriel Byrne and Dianne Wiest. Davidtz will next be seen in AMC’s “Tales of the Walking Dead.”

BEHIND THE FILM

NIMRÓD ANTAL (Director)

Antal was born in Los Angeles, California, to parents of Hungarian descent. After graduating from the University of Drama and Film Arts in Budapest where he studied cinematography and directing, Antal wrote and directed the Hungarian-language film *Kontroll* (2003). It premiered in the Un Certain Regard section of the 2004 Cannes Film Festival, where Antal was recognized with the Award of the Youth. *Kontroll* was selected as Hungary's submission to the Academy Award® for Best Foreign Language Film, and it screened at over a dozen film festivals including Karlovy Vary, The Telluride Film Festival, and The Chicago International Film Festival, where it won the festival's main prize — the Gold Hugo award. Antal was awarded Best Director at the Copenhagen International Film Festival and nominated by the European Film Academy for the same honor.

Antal's first American feature film, *Vacancy*, starred Kate Beckinsale and Luke Wilson, and it was followed by *Armored*, starring Laurence Fishburne and Matt Dillon. Both were released by Sony Pictures. Robert Rodriguez and Twentieth Century Fox subsequently hired Antal to direct *Predators*, which stars Mahershala Ali, Adrien Brody, Topher Grace, Alice Braga, and Laurence Fishburne. In 2013 Antal directed a Metallica 3D concert movie/narrative story titled *Metallica: Through the Never* starring Dane DeHaan. Following that film, he returned to Hungary to write and direct *The Whiskey Bandit*, a biopic about infamous Hungarian bank robber Attila Ambrus. Antal has directed multiple episodes of "Servant" for M. Night Shyamalan and Apple TV+, as well as episodes 5 and 6 of "Stranger Things" Season 4 for Netflix and The Duffer Brothers, who he met while directing *Wayward Pines*.

Antal lives in Los Angeles with his wife, two sons, and Breeze the dog, otherwise known as a California Super Mutt.

CHRISTOPHER SALMANPOUR (Screenwriter)

Salmanpour has *The Detail* with Jason Statham attached in development at MGM Studios and recently sold his spec script *Napoleon* to See-Saw Films (*The King's Speech*). His original script *The Promise* got onto the 2016 Black List and he subsequently received blind deals from Warner Bros. and STUDIOCANAL.

On the TV side, Christopher was a staff writer on "FBI: Most Wanted" Season 4 (CBS) and he will also be returning for Season 5. He was also head writer on "Rio Connection" (Sony TV and Globo), a series about the true story of European drug traffickers in the '70s who established Rio de Janeiro as their hub for heroin smuggling into the United States. The series is due to be released in December 2023.

He also just finished adapting *Freight* based on the Bloomberg article "The Hijacking of Brillante Virtuoso" for AMC and Storied Media Group. Chris also has scripts in development with the BBC (*Cedar Falling*), CBS (*Drift*), and ITV (*Forbidden*).

Chris was born in Iran and came to England as a child after the Iranian Revolution in 1979. He gained his degree at Warwick University followed by a Masters from UCLA Film School. Chris spent 17 years in the technology and internet sector, having co-founded two start-ups and spending eight years at Microsoft in a number of senior leadership roles.

JAUME COLLET-SERRA (Producer)

The producer was born in Sant Iscle de Vallalta, a small town in the province of Barcelona, Catalonia, Spain. At the age of 18, Jaume moved to Los Angeles with limited resources and a basic knowledge of the English

language, determined to become a film director. He attended Columbia College and began working on the side as an editor.

He was influenced by directors such as David Fincher, Spike Jonze, and Mark Romanek, and as a result decided that for his graduation project, he would replace the typical short film with a music video. With the money he had saved and his knowledge of post-production, he shot a music video for an unknown local band, which caught the eye of various production companies. Before he graduated film school, he was signed as a music video director with The End.

After shooting multiple music videos, the production company provided him funding to shoot his own spec spots. He came back with an innovative two and a half minute short for AOL. It was featured in the Saatchi & Saatchi New Directors' Showcase at Cannes that year. From there, his career skyrocketed as he shot commercials for PlayStation, Budweiser, MasterCard, Miller Lite, Pontiac, Smirnoff Ice, Renault, Verizon, and 7UP, among many others – working with such agencies as McCann-Erickson, J. Walter Thompson, BBDO, and TBWA Chiat Day.

Jaume's surreal and often dark imagery quickly caught the eye of Producer Joel Silver, who hired him to direct *House of Wax* in 2005. In 2007, his love for soccer took him back to Spain to shoot *Goal II: Living the Dream*. In 2009, he opened *Orphan* to critical and financial success. *Unknown*, starring Liam Neeson, snagged the No. 1 U.S. box office spot in its opening weekend, along with his follow-up film, *Non-Stop*, which grossed over \$220MM worldwide. Jaume found similar acclaim with his 2015 film *Run All Night* and again in 2016 with *The Shallows* starring Blake Lively. *The Commuter* opened in 2018, marking Jaume's fourth partnership with star Liam Neeson, and again finding great worldwide box-office success. After a year-long delay in release due to the COVID-19 pandemic, Jaume's next film, *Jungle Cruise*, based on the famous Disneyland ride and starring Dwayne Johnson and Emily Blunt, finally opened in July 2021 to rave reviews and became one of the top five grossing summer releases. A sequel was announced shortly after the release, further cementing the film's success and highlighting Disney's belief and commitment to expanding the world Collet-Serra created in the first movie. Collet-Serra's second collaboration with Dwayne Johnson, *Black Adam*, opened in October 2022 to the #1 spot at the global box office. The film boasts a 90% Rotten Tomatoes Audience Score, the highest for a DC film since Christopher Nolan's *Dark Knight* trilogy, and it also gave Johnson his biggest box office opening as a leading man. Jaume is currently directing *Carry-On*, an original action-thriller starring Taron Egerton, Sofia Carson, Danielle Deadwyler, and Jason Bateman for Amblin and Netflix.

JUAN SOLÁ (Producer)

Born in Palma de Mallorca, Juan obtained a law degree at the age of 21. He began his producing career in Los Angeles alongside director/producer Jaume Collet-Serra. Juan's resume includes *Anna* starring Brian Cox, Mark Strong and Julia Garner, *Curve*, *Eden*, *Extinction*, *The Commuter* starring Liam Neeson and Vera Farmiga, *Horizon Line* and *Dancing on Glass*. Juan also co-produced HBO's Emmy®-nominated *Nightingale* with Brad Pitt's production company Plan B. His film *Awareness* will be released worldwide in 2023. Juan is the founder and CEO of Federation Spain and Animal Federation, with offices in Madrid and Los Angeles.

CREDITS

LIONSGATE Presents

STUDIOCANAL Presents

A PICTURE COMPANY and OMBRA FILMS Production

In Co-Production with
TF1 FILMS PRODUCTION
STUDIO BABELSBERG and
STUDIOCANAL FILM GmbH

With the Participation of
CANAL+ CINE+ TF1 and TMC

“RETRIBUTION”

LIAM NEESON

NOMA DUMEZWENI

LILLY ASPELL

JACK CHAMPION

ARIAN MOAYED

With EMBETH DAVIDTZ

And MATTHEW MODINE

Casting by RORI BERGMAN

Music Supervisor NICK ANGEL

Music by HARRY GREGSON-WILLIAMS

Film Editor STEVEN MIRKOVICH, ACE

Costume Designer MONA MAY

Production Designer DAVID SCHEUNEMANN

Director of Photography FLAVIO LABIANO

Co-Producers

CHRISTOPH TISSER

HENNING MOLFENTER

CHARLIE WOEBCKEN

Executive Producers

EMMA LUSTRES

MERCEDES GAMERO

Executive Producers

ANNA MARSH
RON HALPERN
SHANA EDDY-GROUP

Executive Producer LUC ETIENNE

Produced by
JAUME COLLET-SERRA
JUAN SOLÁ

Produced by
ANDREW RONA, p.g.a.
ALEX HEINEMAN, p.g.a.

Based on the Film "EL DESCONOCIDO" Written by ALBERTO MARINI

Screenplay by CHRISTOPHER SALMANPOUR

Directed by NIMRÓD ANTAL

Unit Production Manager
LUC ETIENNE

Production Manager
MATTEO CANALIS WANDEL

First Assistant Director
SCOTT KIRBY

Second Assistant Director
DENNIS BECKER

CAST

Matt Turner LIAM NEESON

Angela Brickmann NOMA DUMEZWENI

Emily Turner LILLY ASPELL

Zach Turner JACK CHAMPION

Sylvain ARIAN MOAYED

Heather Turner EMBETH DAVIDTZ

Anders Muller MATTHEW MODINE

Mila EMILY KUSCHE

Kat LUCA MÁRKUS

Captain Dregger BERNHARD PIESK

Man in the Blue Suit MICHAEL S. RUSCHEINSKY

Young Protestor ANTONIJE STANKOVIC

BPol Police Officer CHRISTIAN KOERNER

Male News Anchor GERHARD ELFERS

Female News Anchor TINA GERHÄUSSER

Press Conference Reporter PETER MIKLUSZ

Pils Groger LUC ETIENNE

Stunt Coordinator
VOLKHART BUFF

Junior Assistant Stunt Coordinator
VIOLA WINGHART

Stunt Department Coordinator
FRANCOIS DOGE

Stunt Unit Assistant
JOSHUA DOMNICK

Stunt Technician – Foreman
ARMIN SCHÖNAU

Stunt Technician – Buyer #1
NILS LANGE

Stunt Technician # 1
RÜDIGER TIETZE

Stunt Technician # 2
BILLY BUFF

Stunt Technician # 3

HEIKO ROGGENHOFER

Stunt Technician # 4

BEN VOGT

Utility Stunt Driver / Technician # 5

NICCOLÒ FAVA

Top Rider Technician

OLIVER NASKE

Matt Turner Stunt and Driving Double

RONNIE PAUL

Stunts

CHARLENE BECK

HAMI BELAL

CAN BILGIC

MICHAEL BORNHÜTTER

DANNY BORTFELD

COCO BUFF

DELFINA BUFF

ULRIK BRUCHHOLZ

CECILIA DIESCH

ERIC DIETRICH

GEORG EBINAL

ERIC FORD

CHARLEEN FREMBGEN

UWE FUNKE

BELLA GARCIA

SIMON GRZESZAK

TAMINO HABERLAND

SIGO HEINISCH

KHOA HUYNH

ANTONIA JAUß

STEFFEN JUNG

JÜRGEN KLEIN

STEFAN KNAPPE

ALOIS KNAPPS

FELIX KOCH

CHARLENE KREEMKE

STEFAN LANGEL

ARISTO LUIS

ANON MALL

ELMAN MAMMADOV

GORAN MITROVSKI

MIKE MÖLLER

HARALD MÜLLER

BENJAMIN NIPPE

CHRISTIAN PETERSSON

MARKUS PÜTTERICH
PATRICK RICHTER
LUCIAN ROUCKA
ROBIN ROUCKA
FELIX RUWWE
PAUL SCHNEIDER
MAI-LIN SENF
LUCAS SIEHL
MARTIN SINN
MARCEL STEFANSKI
DANIELA STEIN
JANINE THEISEN
LAURA TREULIEB
MINN VO
MATTHIAS WALLER
MANUEL WERLING
PAUL WILK
HELGA WRETMAN

Emily Stand-Ins
CHARLOTTE HANNIE BOON
RUBY PAULINA MELLAHN

Associate Producer
DAVID SCHEUNEMANN

A Camera Operator
SEBASTIAN MEUSCHEL

B Camera Operator
ADRIAN CRANAGE

1st Assistant A Camera
LUIS LATTANZI

1st Assistant B Camera
MICHAEL SCHNEIDER

2nd Assistant A Camera
NADINE REICHERT-WAGENER

2nd Assistant B Camera
TATJANA HAFENBRAEDL

Daily 1st Assistants Camera
ALEXIS KUSTODIS
CLAUDIO KÖHL
FABIO SEYDING
HANNES ENGLER

JENS-CHRISTIAN WANZECK
KARL KEIL
KOLJA SEIBOLD
MAXIMILIAN GÜNTHER

Daily 2nd Assistants Camera

CHRISTIN JAHRMÄRKER
COSMAS KÖSTERS
DAVID SCHWIER
JANNIK KLINGEL
JOSEFIN PORSTNER
LIAM CRANAGE
LISA DUTSCHMANN
MATEJ ZET
NICOLAS UNGER
TIM RUPPEL
VANESSA MIHALI

Underwater Camera Operator

SASCHA MIEKE

Underwater Dry Tech

ADRIAN DUMITRESCU

Aerial Camera Operator

CHRISTIAN BERNUTZ

Digital Imaging Technicians

PETER MARSDEN
MARCEL DE HAAS

Data Wrangler

JOEL GIRMAZION

QTake Operator

MARTIN MECKO

Video Assistants

JULIA RAHDE
JANA SANDER

Camera Trainee

SEAN PATRICK HIRO BYRNE

Daily Camera Trainees

LIAM CRANAGE
LUISE WACHSMANN

Costume Supervisor

ANETTE CZAGÁNY

Costume Coordinator

SUZA KOHLSTEDT

Key Costumers (Actors)

CHRISTINA WALTHER

VERONICA SANTOS RUIZ

Set Costumers (Extras)

NAROD AGHAKHANIAN

CAROLINA YUKARI INOUE

NICOLE SCHNABEL

Costume Buyers

CLAUDIA GONZALEZ ESPINDOLA

JULIA SCHELL

Daily Costume Buyers

LILY BECKER

HALLA FARHAT

ELENI GROSZER

KRISTIN HOFMANN

Junior Shopper

NELSON FADEMRECHT

Tailors

KERSTIN LEHMANN

FABIAN LINDHORST

Costume Trainees

HUSSEIN IBRAHEEM

JOHANNA DAVID

CHINOUA SAIBOU

Breakdown Artists

SINA KEMPE

REBECCA NAYLOR

PETRA EVA LANGER

Costume Driver

ANDREAS PAULI

Daily Costumers

DIETKE BRANDT

PAULA KEILHOLZ

Key Hair & Make-up Artist

ANETT WEBER

Hair & Make-up Artist to Mr. Neeson

ROBYN WHEELER

Hair & Make-up Artist

SANDRA LEUTERT

Make-up Artist Stunt & Extras

LARA FLANDERS

Daily Make-up Artist Stunt & Extras

REBEKKA SCHWARK

Daily Make-up Artist Extras

ANNA BAUER

BASTIAN RUSS

EAVEN DERBYSHIRE

JALIL ROMO CORO

JANA DIETZ

KATHRIN BUHLAN

LILIEN-HANNAH LÖSCH

NURIA DE LARIO

STEFANIE KINZEL

TABEA JÜNGER

Daily Make-up Trainee

DEBORA WALTL

Gaffer

BJÖRN HÜBSCHER

Best Boy

CHRISTIAN SCHRÖTER

Dimmer Board Operator

THOMAS SCHNELL

Electricians

JOHANNA BIALLAS

MICHAEL EGGER

ROBERT SCHRÖDER

CHRISTIAN KUSCHMITZ

CELIO CASTRO

HANNES ADAM

BENEDICT AUFZUG

AVNER EISENSTEIN

Daily Electricians

ARIAN UTING
CHRISTOPH CASSEL
ERNEST RADZEWICZ
MAHIR DOGAN
OLEG PROHL
SAMUEL VON MACKENSEN
SÖREN BESELER
TOBIAS LANGHOF
SASCHA GÖRLICH

Rigging Gaffer
DIETMAR HAUPT

Rigging Best Boy
HOLGER LEHNAU

Rigging Electricians
KOLJA HUNSDÖRFER
MATTHIAS EDINGER

Key Grip
MICHAEL MÜLLER

A-Dolly Grip
HANS HELLNER

B-Dolly Grip
JAN HAGEN

Senior Grips
BAT GANA GANKHUYAG
TREVOR WATKINS

Company Grips
ARNE MÜLLER
CHRISTOPHER HUCK

Daily Grips
BAYASA BAASANJAV TSERENDORJ
YARO BLOCKSDORFF

Production Sound Mixer
MANUEL VOGT

Boom Operators
JACKSON MILLIKEN
LISA STROHBEHN
GERO RENNER

Additional Sound Mixer
PAULINA SACHA

Sound Cable
LISA STROHBEHN

Supervising Art Director
RALF SCHRECK

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ADORJAN PORTIK
PATRICK HERZBERG

Assistant Art Directors
DIANA ALDANA
HANNA BOWE

Concept Artists
MARCOS WEISS
PAULINA SKROK

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ELIAS EMDE

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CHRISTOPHER ULRICH

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JULIA TIZIANA DEGE

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MAXIMILIAN WUTTGE
PIA SCHUSTER

Assistant UPM
LEVY SPÉDER

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BEN BISCHOF

Crowd 3rd Assistant Director
AMBRA JAEEL FISSER

Base 3rd Assistant Director
BOBBY MCGEE

Assistant Director Production Assistants

GISELLE MAPP
KIMA SEYED-HASHEMI

Crowd Marshall
RAFAEL KUHN

Script Supervisor
SILKE ENGELHARDT

Script Supervisor - Plate Shoot
SABINE ZIMMER

Move Coordinator
STEFAN WESTPHAL

Stills Photographer
STEPHAN RABOLD

SFX Supervisor
ULI NEFZER

SFX Floor Supervisor
THOMAS THIELE

SFX Office Coordinator / Accountant
JUDITH HELLRIEGEL

Project Manager Nefzer Office
ANNA JÜRGES

SFX Crew & Technical Coordinator
DANIEL GODEC

SFX Buyer & Senior Technician
DANIEL NOVAK

SFX Sen. Tech – CAD / Rig Designer
ALEX LINDNER

SFX Senior Technicians
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ROLAND WEDER
STEFAN RUPPERT

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SEBASTIAN LUCK
HENDRIK PIWINGER

Location Assistants
SVEA KÖPPE
FLORIAN STAUBACH

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MORITZ MATZMORR

Location Scout
CHRISTIAN MEINICKE

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TOM BOTHE

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LAURIN KOCKWELP
SASCHA FALESCHINI
JOSUA HESSE

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ORLANDO BOECK
ISABELLA GACHERI SWOBODA

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ANTONIA JUSTUS
SAEDEN RUNGE
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NINA BÜTTNER

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DIANA MARTENS

Payroll Accountant
RABEAH HINRICHS

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AMIRA SAHEB

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TARN HARPER

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ANNE-KATHREIN KORDT

File Clerk
VIVIAN STAGE

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ANNIKA GROCHLA

Lead Dresser
ULRIKE GOJOWCZYK

Set Dresser
KRYSTYNA GRANITZA

Set Dec Driver
ANDRÉ KRONBERG

Prop Master
AXEL KAHNT

Assistant Prop Master
FAM JOHNSEN

Prop Buyer
BRITTA ALBERT

Stand By Props
SUNNY GRÄBER

Assistant Stand By Props
KAY SCHILLING

Onscreen Artist
MARC BODEN-BUGA

Stand By Carpenter
LARS DICHT

Carpenter
LARS TAEGER

Prop Driver

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VERA TELLMANN

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LIMELIGHT

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ELENA HEYWOOD

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ANNA GRAHAM

NICOLE MAVIS

Assistants to Producers

ALEX KELLERMAN

BIANCA PICK

Assistant to Mr. Antal

KENO VARBAN

Assistant to Cast & Chaperone

MARIELLA KOCH

Chaperone

DUSKA MALESEVIC

US Casting Associate

KARLEE FOMALONT

US Casting Assistant

EMILY GRILL

German Casting by

SIMONE BÄR

ALEXANDRA MONTAG

Extras Casting

JOHANNA RAGWITZ

Extras Casting Assistant

JACQUELINE NIETSCH

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SILVIA LINDNER

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ADOLF "ADI" WOJTINEK

Picture Vehicle Coordinator
CARLOS RODRIGUES

Assistant Picture Vehicle Coordinator
MARKUS BENDLER

Picture Vehicle Mechanic
DIETER BECHTLOFF

Picture Vehicle Mechanic / Wrangler
KEVIN REISCHMANN

Picture Vehicle Wrangler Trainee
FLORIAN SCHMITT

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MARINA HERRMANY

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LUCA KOSSOVICS

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PATRICK VON KRIENKE

Covid Coordinator
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Assistant Covid Coordinator
MONIKA SCHUSTER

Covid Set Manager
CORNELIUS ENGEMANN

Covid Set PA
JANE GEORGET-LEHMANN
JEAN HEIDEMANN
MACIEJ RUMINKIEWICZ

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SEGGERT FILMCATERINGSERVICE GBR

Translux
HEIKO DAUGAU

Transportation Captain
GEORG MEIEROTTO

Drivers Captain
QUISITO ALFANDEGA

Driver for Mr. Neeson
HEITH REID

Driver for Mr. Antal
JAN LUO

Driver for the Producers
ILJA KLOPPENBURG

Driver for Ms. Aspell
RIKE SCHINDLER

Driver for Mr. Champion
TOMMY SMOLINSKI

Cast Driver
MIKE SCHMALLEY

Production Drivers
ANDREAS BARTEL
CARLO HAJEK
EDDI NOWAK
GUNNAR KÖPPE
SÖREN LEUSCH
KONSTANTIN KAUSCH
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ROCCO HAASE
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2nd Assistant Editor
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Assistant Editor
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RON SOUTH

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KELLY McQUADE-WEINGARTEN

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Supervising Sound Editor
STEPHANIE L. FLACK

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ANDY HAY

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JOHN JOSEPH THOMAS

ADR/Dialogue Editor
DAVID PRICE

Foley Supervisor
TERRY RODMAN

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BRYAN WATKINS

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BRADFORD BELL
GERALDO GUTIERREZ

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RICH TOENES
BRYON WILLIAMS

Foley Artists
ALYSON DEE MOORE
CHRISTOPHER MORIANA

Foley Mixer
DARRIN MANN

Dolby ATMOS Consultant

BRYAN ARENAS

Loop Group Casting by
THE LOOPING DIVISION
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JASON HARRIS

Additional Voices
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CHRISTIN NICHOLS
DANIEL GRAVE
MATT WOLF
MATT LINDQUIST
ANDREAS BECKETT
JIM BOEVEN
RUBEN NEUBAUER
MARK IVANIR
HELENE CARDONA
SYLVIANNE CHABANCE
MERA MAYDE
ROMY RICART
ANNA MCKITRICK

ADR Recorded at
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AURA SOUND AND COLOR, BURBANK
TOM-TOM STUDIO, BUDAPEST
STUDIO FUNK, BERLIN
CITYVOX, NEW YORK
SMART POST WEST, SANTA MONICA
MOONSHINE POST PRODUCTION, ATLANTA
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TOM KONTOR
ANDRÉ KOENIG
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NICK ROBERTS
TOR KINGDON
ADRIAN GOUGOV

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RICHARD HENDERSON

Score Produced by
HARRY GREGSON-WILLIAMS

Additional Music
HO-LING TANG
RYDER McNAIR

Guitars
VIVIAN MILANOVA

Piano & Synths
HARRY-GREGSON-WILLIAMS

Additional Programming
ANDY PAGE
JUSTIN BURNETT

Strings Conducted by
GEORGE STREZOV

Strings Recorded by
PLAMEN PENCHEV

Score Mixed by
SCOTT SMITH

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JEFF GARTENBAUM

Score Mix at
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ACME MUSIC

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VANESSA GALVEZ-MOREZ

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JENNIFER RAYMOND

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KEVIN RAZO

Associate Finishing Producers
KELSEA WILLIAMS
JACK MOLITOR

Image Scientist
MICHAEL KANNARD

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DAVE GROVE

Digital Intermediate Executive
CHRIS TAFT

CO3 President
STEFAN SONNENFELD

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DAVID CLAYTON

Title Producer
JEFFREY J. MARKS

Title Design
MICHAEL GROSFELD
IRIS AZADI

Title Animation
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VINCENT DE LaTORRE
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Title Live Action Shoot Crew
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LANCE BOWLING

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ROXANE FECHNER

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FOLKS VFX

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Visual Effects Executive Producer
AUDREY BOIVIN

Visual Effects Producer
PHILIPPE MASSONNAT

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LOUIS-PHILIPPE CLAVET

Compositing Supervisor
GUILLAUME PALEGIE

Visual Effects Coordinator
MATHIEU LATULIPE

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LIZA AOURRAA
MYRIAM AYADI
ALEXANDRA BATISTA

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BRADLEY CHERNIK
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SAMUEL POIRIER

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FELIX ARSENAULT

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JEAN-PIERRE RIVERIN

Effects Supervisor
JONATHAN LABORDE

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CHARLES GARIEPY

Lighting Supervisor
ANTOINE SEIGLE

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GABRIEL GIROUX-VEILLEUX

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EMILIE JOHNSON

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RAPHAELE BLANCHARD
ALEXANDRE CORBIN
RAPHAEL DUPLESSIS
ALEXANDRE HAMLET-GAGNON
CEDRIC JOLY
PIERRE-ANTOINE KEITH
SAMUEL LEGRIS
GABRIEL MARTIN
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MAXIMEST-ONGE
JEAN-SIMON PAQUETTE-PERRAULT
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Environment Artists
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ANTOINE LEGROS
DAVID MARCOTTE
ALEXANDRE MENEUX
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ALICIA AGUILERA
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JONATHAN DESAULNIERS
SEBASTIEN GAGNE
TOMMY GARIEPY
YAMIL HOSSMAN
STEPHANE KOT
FRANCOIS LEDUC
SANDRINE MERCIER

CLEMENT SALIBA

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Visual Effects Coordinator
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Visual Effects Compositing Supervisor
FRANCISCO ORTEGA

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MILENA GARCIA

Effects Artist
DANTE RUEDA

Compositing Artists
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MIGUEL COVENAS
JHON ALEXANDER DELGADO RUIZ
JUAN DUQUE
JAIME GUZMAN
FELIPE MENDOZA
FELIPE MENESES
ALEX MORALES
DAVID OCHOA
JHONNATAN RAMIEREZ
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Visual Effects By
BUF

Visual Effects Supervisor
RUDY ROBERTO

Visual Effects Producer
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MARGOT CASTIGLIONI
JUSTINE LUNG

Senior Graphic Artists
GEOFFREY BASQUIN
FRANCOIS CÔTÉ-PAQUET

CHRISTOPHE DUPUIS
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DAVID VERBEKE

2D Lead
NATHAN CANDUSSO

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FRÉDÉRIQUE BLAIS
CORENTIN CHAZAL
ANTOINE DELAUNEY
THOMAS DEPLECHIN
JOLIANE HACHÉ
ADRIEN LEFEBVRE
ANTOINE MAITRIAS
ALAIN MORIN
ALEXANDRE PICARD-BRADLEY

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LE CANARD À TROIS PATTES

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ROXANE FECHNER

Visual Effects Assistants - Post-Production
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JULIEN ROCARD

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OLIVIER DEBERT
ALICE MISSONNIER
JEAN-FRANÇOIS THEAULT

Visual Effects IO Coordinator
PHILIPPE FOURNIER

Visual Effects Consultant
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CEDRIC FAYOLLE

Virtual Technologie Consultant
ROMAIN CHEMINADE
MARGAUX DURAND-RIVAL

Graffiti Artist
RAPHAEL MAPP

Visual Effects By
HECAT STUDIO

VFX Producer
CHADI ABO

VFX Supervisor
NASSER ABO

Compositing Senior Supervisor
GREG-PAUL MALONE

VFX Art Director
YASMEEN FANARI

Compositing Supervisor
SARAH BEAUDOUIN

Motion Graphics Supervisor
CLEMENT FRECHEIN

VFX Artists
JOURD ABO
JEEDA ABO
MOHAMED SAYED

Match Move Supervisor
MURAD CURRAWALLA

Roto Producer
SURYA P S

Roto Head of Production
CHANDRA PANDIAN

Roto Production Manager
DIVYA BHARATHI

Roto Paint Supervisor
JOHNNY

Roto Supervisor
KUMAR A

Visual Effects By
MATHEMATIC

Visual Effects Producer
NADÈGE MOREAU

Visual Effects Executive Producer

ALEXANDRE PAGOT

Visual Effects Line Producer

MATHIEU TAGGART

Visual Effects Supervisor

THOMAS NAUTIN

Lead Composer

PHILIPPE BIENVENUE

Compositors

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DOMINIQUE DAUPHIN

SIMON DE LADURANTAYE

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OUTER LIMITS

Stitching and Grading

EUGENE McCRYSTAL

Stitching

ANDY CLARKE

KEVIN O'BRIEN

Marketing Visual Effects By TRIMARAN

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OLIVIER EMERY

Office Manager

ISABELLE TESSIER

Seniors Compositing

FABIEN GIRODOT

STEPHANE STRADELLA

Compositing Artists

ELEN MOALIC

CHARLY NELLY

Color Grading Artist

REMY DE VLIAGER

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Virtual Production Pre-Visualisation
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Virtual Production System Integration
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OEDSEN VAN DER PLOEG

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HUGH SPEARING

Global Film Publicity & Communication
SUZANNE NOBLE

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SONJA B. ZIMMER

Production Executive / Locations
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MICHAEL DÜWEL

Head of Studio Operations
EIKE WOLF

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WOLFGANG SCHWEDLER

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UNVERZAGT
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CLEMENCE GLE

MARIANNE LAFONTAINE

Assisted by

LEA MOLINARO, SAFAA IDIR

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JONATHAN TAYLOR

Based on the film "El Desconocido"

Written by Alberto Marini and directed by Dani de la Torre

Produced by Vaca Films and Atresmedia Cine

Stock Footage and Images Provided by

iSTOCK

The Producers wish to thank

MERCEDES-BENZ

LOCAVI GmbH

SUZA KOHLSTEDT JEWELRY

PIXELOGIC

DOLBY LABORATORIES

FRENCH KEYS VFX

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ANDREW BALDWIN

WARD PARRY

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KRISTY LUXFORD

STEFANI BUTHE

RORY STEWART

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