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Rating: Rated R for strong violence, drug material and some language including sexual references
Run Time: 118 minutes
U.S. Release Date: February 8, 2019

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COLD PURSUIT

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Publicity Materials: <http://lionsgatepublicity.com/theatrical/coldpursuit/>
Hashtag: #ColdPursuit

Genre: Action Thriller
Rating: Rated R for strong violence, drug material and some language including sexual references

U.S. Release Date: February 8, 2019
Run Time: 118 minutes

Cast: Liam Neeson, Tom Bateman, Tom Jackson, Emmy Rossum, Domenick Lombardozzi, Julia Jones, John Doman, and Laura Dern

Directed by: Hans Petter Moland
Screenplay by: Frank Baldwin
Based on: The movie "Kraftidioten" written by Kim Fupz Aakeson
Produced by: Michael Shamberg, p.g.a., Ameet Shukla, p.g.a., Stein Kvae, Finn Gjerdrum

SYNOPSIS:

COLD PURSUIT, an action thriller infused with irreverent humor, stars Liam Neeson as Nels Coxman, a family man whose quiet life with his wife (Laura Dern) is upended following the mysterious death of their son. Nels' search for justice turns into a vengeful hunt for Viking (Tom Bateman), a drug lord he believes is connected to the death. As one by one of Viking's associates "disappear," Nels goes from upstanding citizen to ice-cold vigilante, letting nothing — and no one — get in his way.

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BLOOD IN THE SNOW

**Director Hans Petter Moland and Liam Neeson team up
for a dramatic thriller that mixes icy revenge and dark humor**

***"It's a whirlwind of vengeance, violence and dark humour."
— Liam Neeson***

"*A whole can of worms.*" That's how Liam Neeson describes what his character discovers in Hans Petter Moland's blisteringly violent — and biting hilarity — COLD PURSUIT.

"My character goes out on a path of vengeance, but doesn't realise what he's getting himself into," says Neeson. "He thinks he's going after one guy who killed his son. Then it escalates into a whirlwind of vengeance and violence. And it all has this grain of dark humor running through it."

This twisted revenge story swirls around Neeson's Nels Coxman, a snowplow driver in the Colorado ski resort of Kehoe. Just named Citizen of the Year for his services in keeping the roads open to the remote town, Coxman's life swiftly spirals into amateur retribution and an escalating pile of corpses when his son (played by Micheál Richardson) is mistakenly killed by local gangsters over a stash of missing drugs. All Nels knows about killing people is what he's read in crime novels, but to find out what happened to his son, Coxman sets off with a sawn-off hunting rifle — and unwittingly sets off a chain of events that will include a snowbound turf war, kidnapping, two rival crime lords, and violent run-ins with an array of colorful hoodlums.

Comparisons to classic Coen brothers movies — *Fargo*, in particular — greeted Hans Petter Moland's original Norwegian film, *In Order Of Disappearance*, starring Stellan Skarsgård, when it opened to rave reviews and massive global box office in 2014. Other fans drew parallels to the depth and wit of dialogue of early Quentin Tarantino films. But while Moland is "obviously delighted" to have his work placed in those two ballparks, for him, he has his own unique style with his inspiration going back further to the films of another filmmaker known for walking the edge of darkness. "I grew up loving the films of Billy Wilder," says Moland of the beloved and Oscar®-winning director of *Double Indemnity*, *Sunset Boulevard*, *Ace in the Hole*, *Some Like it Hot*, and *The Apartment*. "I loved their darkness and their gallows humor, that great balance between the two. So when I was offered the chance to remake *In Order Of Disappearance*, this time in English, I took it."

The idea to have Moland remake his own film came from producer Michael Shamberg, whose credits include *Pulp Fiction*, *Out Of Sight* and *Get Shorty*, among many others, and knows a fresh crime movie when he sees one. "The best part of my career has been working with singularly talented people," says Shamberg. "When I saw *In Order Of Disappearance*, it had everything. And COLD PURSUIT has the same punch. Audiences will be emotionally invested in the characters, satisfied with it as an action film, and also be surprised by how funny it is. It's a film where that balance has to be just right, and that's why Hans Petter had to be the one to do it. And in the center of it all is the wonderful Liam Neeson, who brings his classic 'man-of-action' persona to the film — and then delightfully goes in a new direction with it."

It's also a story about multiple other twistedly complex characters, including two other fathers that Nels slams into. The first is Trevor Calcote, AKA "Viking," a psychotic local drug lord played by Tom Bateman (costar of *Murder on the Orient Express* and *Snatched*). The second is White Bull, played by legendary Canadian actor and folk singer Tom Jackson, who brings a soulful gravitas to the role of a rival boss who runs a cabal of tough Native American gangsters — guys as deadpan as they are deadly — with a

dignity and coolness. "These are *all* bad guys. There are no good guys in this movie. So you have to start there, and then decipher, 'Well, how bad is *that* guy?'" says Jackson of a conflict that ends with lots of blood spilled across white snow and which he says recalls films like *The Wild Bunch*.

For COLD PURSUIT, Moland brought along much of his key crew from the Norwegian original while enlisting a new screenwriter, Frank Baldwin, and a supporting cast including Laura Dern as Coxman's wife, Grace; Emmy Rossum as smart small-town cop Kim; and Julia Jones as Aya, the tough and calculating wife of the unhinged cartel chief Viking. "The female characters are the ones who are smart enough to distance themselves from the actions and stupidity of the men," laughs Moland. "The men are domineering, self-important, and oblivious. They're either deadly serious ... or dead."

Baldwin's screenplay has particular fun with its richly drawn, bickering bad guys. "The stakes are high," says the screenwriter, "but the men act massively self-important, and that's where the humor comes from." Moland notes that his original inspiration was a serious one. "The original idea came from me thinking, 'If my son died in this way, would I just sit back and accept that happened? Or would I do something about it? And would it just lead to an endless escalation of violence?'" says Moland. "It's kind of a heavy theme, well-suited for a dark comedy. There was a desire to not be restrained by genre, to allow different genres to happily live next to each other, to be genuinely horrifying and tragic, but also worth laughing at – just like life is."

The result is something genuinely unique, a movie with incredible action shot through with an undercurrent of knowing humor and played out by a brilliant supporting cast.

"That's why this remake had to have Hans Petter directing it," says Shamberg. "That tone is such a fine balance that I think only he could do it. This isn't your typical revenge movie. It's a movie about the *futility* of vengeance. It's a violent film that's anti-violence. Which is a bit of an oxymoron, but you get to have your cake, and eat it too!"

HIGH STANDARDS, LOW DEEDS — AND AN UNDYING LEGACY

**In a story filled with complexity, the inclusion of Native American characters was essential—
even as COLD PURSUIT puts absolutely everybody in the crosshairs**

**"I liked the idea that those who some view as 'strangers' are, in fact, on their own land."
— Hans Petter Moland**

Vengeance knows no boundaries: In COLD PURSUIT, that notion extends from the quiet man, Nels Coxman, who thought he had escaped his family's blood legacy to the descendants of indigenous people butchered and betrayed.

Yet even among this tapestry, the character of White Bull — played with steely soulfulness by Tom Jackson, the esteemed Canadian actor, artist, and educator whose mother was Cree and who grew up on the One Arrow Reserve in Saskatchewan — stands apart. White Bull's protection of his family and his territory is in direct relation to his values and his history. He is a man who was offered a chance when he was younger to stand close to the same playing field as those who long looked down on tribal people. Now, at age 70, White Bull is a criminal force to be reckoned with — though in keeping with the business he runs, he has attained his stature by unethical, and illegal, means.

"Film history is full of Westerns where Native Americans are merely used for plot purposes, or used as adversaries based on preconceived notions — they've been seen either as savages, ruthless warriors, victims, or just something else that serves the white point of view," says director Hans Petter Moland. "In my original film, the Serbians — or 'Albanians,' as they are often mis-called in that film by other criminals — were the classic strangers in a strange land, who then discover hidden aspects of Norway as the film progresses. For COLD PURSUIT, I wanted to explore the idea that those who some view as 'strangers' are, in fact, on their own land."

Says screenwriter Frank Baldwin, "When we did the table read in Vancouver before principal shooting began, I spoke with Tom Jackson and a number of the other First Nation actors that Hans Petter had cast in the film, and they said it was so much fun to have actual dialogue in a movie. Because they were used to having one line and then their character would get shot."

Moland says a number of factors went into his desire to have one corner of the criminal triangle in COLD PURSUIT be a Native American syndicate.

"I had a great interest prior to this in American history in general and the plight of American indigenous people, and how they were pushed off of their own land and had to suffer as a nation," Moland says. "I'm not going to pretend that I'm an expert in the issues and history of indigenous people. That would be wrong, and Frank did research prior to the writing stage. But what I did do was during rehearsals, I learned a lot from the actors. They carry with them a lot of their history, or knowledge about their own history, and that was invaluable because it informed me and the film about what possibly their characters might spring out of."

Unlike in the original Norwegian film, having this crime gang be Native Americans on land their ancestors lived on creates another kind of tension with Viking, who audiences see develop another level of awfulness and villainy as he denigrates White Bull's people's history on the land.

"Viking thinks this piece of Colorado around Denver and Kehoe is all his territory because his father, Bullet, was here before him," explains Baldwin. "It's another level of his myopia of course, since Viking has no understanding of anything larger than that. Yet Viking's ex-wife, Aya, is Native American too, so there's that complication. Plus, from a screenwriting standpoint, it also felt like this was the type of gang that hasn't been very often in movies, if at all. As compared to the original, in which Albanians, or Serbians, had been done a lot. They show up as villainous gangs in a lot of movies. And for this film, it was interesting and fun to show White Bull's team of gangsters having quirky conversations, and expand their personalities and show they had their own peccadilloes, just as Viking's men have, if not more so."

There is also, of course, more than a grain of truth in terms of the issues facing the Native American population that — while fictionalized and sensationalized for the purpose of a thriller — have echoes in COLD PURSUIT.

But of course, another major factor in COLD PURSUIT is its irreverence, and the way it props all of its characters, no matter who they are, up for a bit of puncturing and humor. And though White Bull is always a man of dignity, there are moments when Viking or other characters show their ignorance by using stereotypes — or even when some of White Bull's own gang get the upper hand in a situation or two by exploiting the sensitivity around them.

Overall, there is a universal sort of eyebrow-raising at the ridiculousness and folly that is a human existence, whether it's lived as a criminal or as a "citizen of the year."

Says Moland, "This is a film that takes an irreverent jab at everyone. That's the satirical element of it." Adds Baldwin, "Part of that is Viking — he is who he is, and he disparages everybody and uses derogatory labelling, which is very telling in regards to figuring him out. He gets his licks in no matter who he's dealing with, or who his adversary is at the moment."

The notion of Viking taking aim at a group that is so "other" is illuminating, the director says.

"It's this idea that it's convenient to have an enemy — somebody Viking can degrade by putting a label on them and perhaps call by a derogatory name. That mechanism is certainly part of the less-favorable aspects of being human. Here, Viking feels entitled and superior to everyone, whether they're black or gay or Native American or whatever, and being able to belittle somebody by putting a derogatory name onto them is part of that mechanism for him."

What none of that does is take away the enjoyment White Bull and his gang have in their day-to-day life, the warmth they feel or the quirkiness with which they view their jobs.

"White Bull is the leader of a criminal gang and is ruthless and has the potential for violence, but there seems to be a lot more fun to White Bull's gang, which says something about his capacities for leadership. He's not threatened by people being individuals. His guys are not afraid of enjoying their lives — even when they're on a boring stakeout, their individuality shows. You know, they're smoking pot, poking fun at each other by throwing snowballs."

And, in a pair of memorable scenes that involve hang-gliding, there are subtle meanings — and a memorable send-off for one character in the film.

"To me, that hang-gliding scene is the Native American gang simply enjoying the greatness of the landscape they are in," says Moland. "White Bull is enjoying the playful grace of the young skiers, and for his men I think it's simply the joy of seeing one of their own soar like an eagle. There's something elementary about wanting to fly. Seeing it done so successfully by someone they know, who's clearly not a pro, but who just reaches for the experience out of childish desire, brings joy to their hearts....And yet even the one man that momentarily defied gravity eventually comes crashing down."

"Although tongue-in cheek, this film can also be viewed as a cautionary tale about revenge. Pursuing it catches up with you eventually, no matter how nice you are."

WELCOME TO KEHOE

**The modern American West provides a chillingly perfect setting:
a snowed-in ski resort town with a dwindling population**

"Because this location is so remote, the story seems to take place out of time, in a way."

— Frank Baldwin

"Mother Nature never ceases to amaze, does it?" marvels Liam Neeson of the showstopping location of COLD PURSUIT. "There were a few times when we were filming up in the mountains that I thought, 'The audience aren't even going to be looking at me on screen, they're going to be looking at these mountains behind me!'"

He exaggerates, of course, but it's easy to understand what Neeson means. The production spent the first four weeks of shooting up in the The Fortress mountains in Alberta, Canada, battling extremely

hazardous conditions at 9,000 feet above sea level to deliver something truly spectacular on screen. "There were some days," laughs Moland, "where you would ask yourself, 'What am I doing dragging everyone all the way up here?' But then you'd watch the dailies back and realize that it was 100 percent worth it."

Onscreen, the result is a startling juxtaposition. On the surface, Kehoe is a tranquil destination, designed for fun and sporty relaxation. But, under its smooth, white powdery surface runs a blood-red river of murder and mayhem.

On the set and at that altitude, shoot days would start off relatively calm, "then suddenly you'd get these blizzards and heavy snowfalls," says Neeson. "It was very dramatic and beautiful, and cold, which was necessary for our film."

For Moland, aside from the extreme weather fluctuations, the constant changing of the light made continuity a struggle, and for the rest of the cast, multiple layers of clothing were a daily necessity. But for Neeson, who used to drive forklifts and trucks for Guinness back in the day, the snowbound locale also brought with it some nice added bonuses.

"For this movie, I had to drive three different snowplows," Neeson says with a smile. "We had a wonderful guy who showed us how to drive them. They're extraordinary machines! When you're in them, you're just aware of this metallic power you have underneath you. These things can gobble up snow and shoot it 50 metres away! And I had the privilege of driving them for short periods of time. It gave me a newfound respect for these guys that clear these roads. Those locations may look pretty, but there's a real harshness at play here too."

"One of the strongest impressions I had from watching Hans Petter's original is that, because this location is so remote, this story seems to take place out of time, in a way," says Baldwin. "I wanted to preserve that sense that this place isn't really governed by all the normal rules because it's so far out. It makes it easier to go with what's happening in the sense that these people are getting away with this stuff because it's so remote and so snowy and there's so many long stretches with no people around. The remoteness is really important to this story, both in the feel it gives you and in the sense of, 'You've got to make your own rules out here.' And that's kind of a classic American theme of the West."

CITIZEN CRIMINAL

Liam Neeson is no stranger to reinvention. But even by his standards, *COLD PURSUIT* is a shift into wicked new territory

There aren't many actors whose resume includes everything from a turn in one of cinema's most important achievements (*Schindler's List*) to playing a Jedi Master, a Batman villain, a pioneering sex researcher, a shady cop made out of LEGO bricks, and a wise martyred lion. But then, Liam Neeson isn't like many other actors.

With an astonishing 126 credits to his name, the actor from Ballymena, Northern Ireland, was memorably reinvented as an action star in 2008 with his starring role as Bryan Mills in the global smash *Taken*. But while that movie's plot — a father out for revenge against the men who have put his child in danger — may sound like it shares some DNA with that of *COLD PURSUIT*, this new film sees him deliver a performance unlike any in his already storied career.

"On the one level, *COLD PURSUIT* is a great, classic revenge thriller," says Neeson. "But what was really appealing to me was the dark undercurrent of humor that runs through it." Or, as director Hans

Petter Moland puts it: "Basically, this is Liam Neeson like you've never seen him before. It's a very special, unique performance."

Between its mash-up of genre, and the fact that it's an English-language remake from the original Norwegian director, COLD PURSUIT is unique. How did you first come into its orbit?

"I was sent a script, and... No, I tell a lie. I say that all the time! It was Michael Shamberg. I'd worked with him before, and he's a wonderful producer. He asked me to see a screening of a Norwegian film called *In Order Of Disappearance*. And I thought it was very good. And he said they were going to adapt it for the American market, set it in Colorado, and would I be interested? I said yes. It's a character-driven revenge thriller with very interesting bad guys and a dark undercurrent, with an element of humor that runs through it that's really appealing."

Tell us about Nels Coxman, your character.

"He's just a regular guy, happily married to Grace, with one child – a son, Kyle, who's 21. He lives on the side of a mountain outside a little ski resort town called Kehoe. And his job during the winter months is to keep a section of the road open, because they get incredible amounts of snow. He has his own little industry, a workshop where he keeps a snow-blower, snowplow, various machines to keep the roads open. As he says in the script, he keeps a strip of civilization open through the wilderness for people. That's his life, that's what he enjoys. And as a consequence of that, he gets voted Kehoe's Citizen of the Year. It's an annual award, and this year he's the proud recipient."

Nels has chosen a very different path from his family, hasn't he?

"Yes. His father was heavily involved in underground crime in his younger days. And Nels' elder brother, beautifully played by Bill Forsythe, is also ... in his father's trade, let's put it that way! But Nels has chosen to keep to the straight and narrow and not being involved in crime, until something happens that sends everything spiraling. Before that, Nels is happily married to Grace, played by the magnificent Laura Dern, who I'm so thrilled that we got for this film. To all intents and purposes, they're very happily, contentedly married."

Did you know Laura before filming this movie?

"I didn't. I had dinner with her and an ex-boyfriend of hers years and years ago. Her, her boyfriend, me and my wife, Natasha [Richardson]. Laura and Natasha had been in a film together, *Fat Man and Little Boy*, a Roland Joffe film that Paul Newman starred in, back in 1986 or '87, I think. So they were friends, but I didn't know Laura well. But I've been a huge fan of hers for many years."

The tipping point for Nels in this movie is the death of his son. What was their relationship like?

"I guess it's like a classic father and son dynamic. They were close, and there's a bond between them that's unspoken. Kyle's job is to handle baggage at the little Kehoe airport. And everything is normal, until Kyle meets a horrible death at the hands of local drug dealers, and it completely makes Nels' relationship with Grace disintegrate. She can't handle it, and eventually leaves. So Nels suffers a kind of a double-death – the death of his son, and the death of his relationship with his son. And it prompts him to contemplate his own life, and also contemplate a path of vengeance and justice."

Yours and Kyle's father/son dynamic isn't the only one in the movie.

"That's right, there are three sons, and three fathers. There's Nels and Kyle. There's [cartel chief] White Bull and his son, who works for his father so is a criminal as well. And then there's Viking and *his* young

son, who's this very sweet, intellectual kid of about 12 years of age who's really not a chip off his father's block. He's very bright, very astute. Likes listening to classical music, and likes playing FIFA. And so Nels kind of befriends him, and sort of takes him captive. The film does touch on the relationships between fathers and sons, and how complicated they can be."

You've starred in revenge thrillers before, but is it fair to describe this as unlike any of them?

"Definitely, yes. Nels isn't prepared for any of this; it doesn't come naturally to him at all. When Nels goes on his path of vengeance, he doesn't realize that he's opening a whole can of worms. He thinks he's going after one guy that killed his son, and in actual fact this guy works for these *other* guys, who then work for this other incredibly vicious criminal called Viking. He runs one drug cartel and White Bull runs another drug cartel, and Nels gets caught in between it all. So this whole vengeance thing escalates into a kind of a whirlwind of vengeance and violence. It's a classic revenge movie, but with a deep thread of dark humor running through it, with some very interesting, well-drawn, three-dimensional bad guys giving the film its ballast."

How did you find working with Hans Petter Moland, remaking his own original movie?

"He's terrific. He's got a European sensibility, of course. And there's something very laid-back, very calm about him. He is also very prepared. He's an ex-actor himself, and he's directed in the theatre, so he just knows the actor's process, as well as how to tell a story on film. He mines the script for the little subtleties that we as actors can bring out to enhance the story, to enhance the humor and pathos. He makes extremely interesting choices. I'd work with him again in a second."

DOUBLING-DOWN ON ACTION AND ATTITUDE

Why Hans Petter Moland, AKA "the Ridley Scott of Norway," remade his own gangster noir

With *COLD PURSUIT*, Hans Petter Moland joins a short but superb list of directors: A group who have deliberately flown in the face of accepted movie wisdom. "They always say you should never remake your own film," Moland notes wryly. "But when I thought about it, I thought, 'Why not?'"

Like Michael Haneke with *Funny Games*, Takashi Shimizu with *The Grudge* and George Sluizer with *The Vanishing* before him, Moland's *COLD PURSUIT* – his brilliantly bloody and darkly hilarious roaring rampage of revenge – sees him remake his acclaimed Norwegian original, 2014's *In Order Of Disappearance*, and this time in English. "It's not that I wasn't happy with the original," says Moland. "But I looked at it as the chance to make a new production for a new audience and with a cast of amazing new actors. It was such an opportunity, I couldn't say no."

Here, the director British film historian Peter Cowie once described as "the Ridley Scott of Norway" — partly for his array of award-winning commercials and impeccable eye — talks about escaping the past and the nuances of Norwegian versus American humor.

You once described the process of making movies as "one long journey through a valley of compromises." Given that, why go back and remake a film that you've already survived once?

"Yes, I guess I did say that! [Laughs] That being said, I also think that allowing yourself to be challenged by things you previously haven't mastered is another part of that equation. When producer Michael Shamberg got the rights to this remake, he said he wanted me to do it. And that forced me to re-examine the accepted wisdom that you should always get someone else to remake your film. I tried to look at it the same way as if you had made a successful theatre production – in Oslo, say. And then somebody asked if you wanted to make a new production of the same play on Broadway, for a new audience. And that's an interesting proposition: to speak to a different audience, to make it with different actors, amazing actors. When I thought about it like that, I couldn't *not* do it."

The list of people who have remade their own "foreign-language" movies in English is very short. Did you look at any of those movies, to see what those directors did?

"I deliberately didn't look at them, because I think most directors who remake their own movies aren't necessarily happy with the outcome, or the process. I focused more on two things: finding a process that could work for me and, retaining that tone from the original. And that meant being allowed to make the film in the way I know how. If you're hamstrung by the process, you're not at your best game. And with this, I was very much encouraged and allowed to make the film the best way I knew how to. And because I lived in the United States for many years, I feel comfortable and at home in American culture. So it was a landscape that I wasn't foreign to."

Having lived in the United States for 11 years and being from Norway, what would you say are the differences are between American and Norwegian humor?

"There are cultural differences, obviously, and yet there are great similarities, too. But when people talk about my films being typically 'Scandinavian' in humor, I don't necessarily agree. More than anything, my humor is also influenced a great deal by American filmmakers – Billy Wilder, for instance. And living in New York in the 1970s and '80s, that deadpan, grotesque, dark humor was always very prevalent for me. So whatever is typically 'Scandinavian' about me is also very heavily influenced by that. I'm a huge fan of Wilder's, and his ability to blend darkness and light. It's no great mystery that none of us live in a vacuum, that we absorb things and we respond to them in our lives and work. My upbringing certainly had a lot of gallows humor to it, so I really connected with Wilder's movies when I was in the States."

The irreverence towards everyone, every character, in COLD PURSUIT was crucial, wasn't it?

"Yes. Without the humor, this would just be bloody mess. So that was always a part of this story. I think it's through the humor or that we can watch something like this without being turned off."

The casting of Liam Neeson is a masterstroke, because on paper you might think that you've seen him do revenge movies before, but this is very, very different, isn't it?

"I relished the enormous expectation that Liam carries with him – because he's such a fabulous actor. The humor in COLD PURSUIT was something he really responded to and said he would like to do. I'm delighted I got to work with him. Basically, this is Liam Neeson unlike you've ever seen him before. It's a really special, unique performance. Not only has he always broken the norm with the films he's made before, but he's a remarkably curious and hard-working actor. There's nothing jaded about his approach to acting, even after having done more than 100 films. "

It's also a movie about fathers and sons, isn't it, and the futility of revenge?

"Yes, it is. All three fathers lose their son, one way or another. Revenge is not a very viable strategy for a fruitful life, for the men and for their families. It's just not a very good idea, even though it's fun to see people do it."

You've talked about having your cake and eating it, about making a violent film that is ultimately anti-violence. Were you conscious of that dichotomy?

"I was very conscious of that dichotomy, because if you're doing anything satirical then the dichotomy is a very big portion of the satire —that incongruity of motive and action is crucial. This is a movie inhabited by a lot of people who are short on insight. One way to look at it is that all the people in this film are either dead serious, or dead. They are oblivious to the humor that surrounds them and the result of their actions."

The exception to that being the female characters, of course.

"Yes, those three characters [played by Laura Dern, Emmy Rossum, and Julia Jones] are the only ones who are really smart. It was deliberate that it's the women who aren't domineering in the film but they dominate in the way that they distance themselves from the actions of the male characters. They are too smart to hand around, so they just want to get the hell out of Dodge.

A lot of the actors have said that when they first read the script there came a point where they started to ask themselves, 'Am I supposed to be laughing here?' Do you enjoy that, playing with the preconceived notions of the audience?

"Obviously, losing a child is a very serious and tragic event, but this is also a humorous film. The film has a very serious departure point and then it unfolds and expands into these new arenas. The absurdity has to spring out of that source instead of splatting it all up on the wall, saying, 'It's a comedy!' You have to allow people to discover it for themselves and laugh when they want.."

In the movie, Nels has long ago chosen a different path from his father and brother. He's a good man who nonetheless gets sucked into a trail of violence. What are you saying with that? That you can't escape your past?

"No, I don't think the film is trying to say that. That detail is there to at least give Nels the possibility to access some tools that a complete outsider wouldn't have access to. And also it offers an insight into his character and into his choices in life. Unlike his father and brother he's chosen an honest life, as snowplow driver. The real irony is that he's named Citizen of the Year, and then the first thing he does is go out and kill people! I think Nels considers himself a more upstanding or more civilized man than he really is, which I think actually goes for most of us. It's easy to have high thoughts of yourself until you're really put to the test."

TALES IN THE SNOW

Screenwriter Frank Baldwin had a killer assignment: Transfer a great Norwegian thriller into America's crime subculture — and make it feel dangerous and funny

Creating the narrative scaffolding for a collection of characters to not only face each other, but face the issues and indignities they carry inside of them, was no small task. Luckily, novelist and screenwriter Frank Baldwin had a handle on COLD PURSUIT from the get-go. When producer Michael Shamberg approached Baldwin with the assignment, Baldwin's first duty was to see Hans Petter Moland's *In Order of Disappearance*, and then reimagine the story in the modern American West. As the pieces came together, maintaining the tone and humor of Moland's original film was crucial, as was weaving a rich, new tapestry that did justice to American characters living in complicated scenarios.

This story, and Nels Coxman's journey, has a lot going on besides a search for justice, doesn't it?

"It does. It has a lot of layers in it, all of which were baked into Hans Petter's original film. For me, it was important that you not lose those layers in its transference to an American movie. And there were all sorts of things that I thought was subtle in the story that worked — including that Nels has to kidnap the son of the villain, and has to break the cycle that he couldn't do with his own son, by essentially *saving* the villain's son. And that's at a point in the movie when Nels appears to be a character who's almost irredeemable, and has stooped low, and yet that is the source ultimately of his redemption, if he has it."

Nels is a man who tried to redeem himself, but after his son's death is on the precipice between the good and bad sides of life.

"What helped me conceptualize the story is when I thought of Nels as a guy who has violence in his blood. His father was a gangster, his brother is a gangster, and he turned his back on that road. He shoved that down inside of him and has lived a peaceful life out in the wilderness, working his honest job and doing his simple task. He's kind of a simple guy. And so the journey for Nels is he has to take the road not taken and in this late stage in his life, go into the life that he turned his back on. And it's terrifying when someone like that finds out, 'Oh, I *can* do this.'"

The connection to White Bull — it's almost an emotional parallel, or maybe a matter of connected but not quite similar paths — is fascinating. In the original film, this gang that opposed the main villain were Serbians. White Bull's motivations are much more complex, aren't they?

"Well, the idea of turf and territory has special meaning when it comes to Viking and White Bull. Because here's Viking thinking, 'This is my turf, my father was here before me' — and of course White Bull's gang has a special sensibility to being screwed over, and to defending what they know is theirs. If you harken back to the old, the idea of the West, White Bull's white gang is indigenous to Colorado and has been for a long time. So you have this uneasy truce that's existed for a long time between White Bull and Viking due to a misunderstanding involving Nels' son that winds up making White Bull upset, and it results in total war."

Even Viking's nickname evokes a colonizing force coming into existing lands, and the violence that accompanies that. Whereas White Bull is a man of honor.

"That's right. And at the end of the day, he made a deal and he upheld it, and the deal was broken on him. And ultimately he is a criminal who sets out to do what he said to do — without giving anything away — but in a more powerful sense. One of the major points of Hans Petter's movie, here as in the original film, is that revenge is not worth it."

The way the film develops its sense of humor, which can sometimes be snide or edgy, is crucial to understanding their tension and especially how in this tough, often villainous world, there are barriers between people that rear up and are even used as a sort of bargaining chip, correct?

"Nels' intention, in COLD PURSUIT as in the original film, is that it's good to 'take the piss out of everybody,' to use the British expression. Nobody in the film is exempt from being made fun of, including the Native American characters, and including Nels himself. It all serves a purpose. Like when they go to a morgue and they're raising Nels' son's body up on a gurney, and it's the worst possible moment, but while it's not being played for laughs, there is also the idea that, this is taking too long to get the body up so they can see it. Throughout the movie is a sense of nobody is exempt from the perhaps awfulness of things, the folly of human existence."

It's a terrific mix with White Bull and his gang, because for instance, in a scene at the hotel, they raise their eyebrows when a hotel employee uses the word "reservation." They're using this to get what they want. It's irreverent. And later White Bull is in the hotel gift shop, and he quietly looks at Native American clothing being sold that we see is actually made in China, and White Bull looks at some of the cheesy sculptures in the shop that turn his tribal legacy into something kitschy to be sold cheap to tourists. The line between all of that is well-handled.

"Yes, and remember, the Native Americans in the film are a crime cartel too, and while they and their history were handled respectfully, it was still important at times to see that their personalities and quirks were able to provide a bit of fun, just as with Viking's gang....The film has a balance of both real stakes and irreverent humor."

A SUPPORTING CAST THAT PLOWS AHEAD

TOM BATEMAN is Trevor "Viking" Calcote

You've said that this story 'erupts' from your character, Viking. In what way?

"Well, Viking doesn't really operate on the same wavelength as anyone else. He's a psychopath. I read a book called *The Psychopath Test* before I started, and it looks at people who aren't on the same wavelength as everyone else, but function in society. It's very interesting to see someone making decisions, like shooting someone in the face on a whim – even if that person is close to them or works with them – because the audience never knows what's going on in that guy's head."

Viking's a slippery character to pin down, isn't he?

"Absolutely. Just when you think he's going down one road, he flips it and goes down another. So, you might think, 'Oh, he's about to be violent', and then he might be seductive and charming. Or, 'Oh, he's about to be funny,' and then he cuts off someone's head. He constantly keeps the audience guessing – and kept me guessing, as an actor. I rehearsed my scenes on my own, and I found that there were about a hundred different ways I could play this character, and each scene could be played in a hundred different ways. I could play them deadpan, as they're written, or I could play around with them and go, 'Actually, what if I make this line funny even though what I'm saying is horrible?' It's been like being in a candy store, where I can just pick and choose what I like."

What does Viking do with his days, when he's not shooting anyone in the face?

"Viking's job in this – if he has one – is that he runs a club, but really that's just a front. He likes the idea of being a club owner, but really his main job is a drug dealer. He supplies cocaine for the town of Kehoe, and he's got a lot of people who work for him. But he inherited that from his father, so he hasn't built up an empire; he's one of those spoiled brats who inherited something but wears it like a crown. He loves that he's seen as powerful, but he hasn't done anything to deserve that status."

Is Viking the catalyst for everything that happens?

"Pretty much. The whole film spins off this catalyst moment of his guys killing Kyle Coxman. And there's also this tension between Tom Jackson's character, White Bull, and Viking, between their rival gangs. Really, Nels is doing everything he's doing because he's hurting, and he thinks that the only way to ease that is revenge. And revenge runs throughout the whole film.

Revenge becomes the weight no one can shake.

"Yes. Nels wants revenge for his son, then, as soon as he starts killing Viking's men, Viking wants revenge for that, and then there's an accidental act of revenge on someone else who has nothing to do with it — and then more characters want revenge on Viking. It's this huge, big mess of a web that comes to a boiling climax, and leaves everyone really screwed."

TOM JACKSON is White Bull

This movie is tonally unique and irreverent. What was your reaction when you first read the script?

"Well, I have an agent, Alicia. She reads everything before it gets to [my wife] Alison, and Alison reads everything before it gets to me. And I was sitting one night, and Alison was reading this script, and kept breaking into belly laughs. I said, 'What are you reading?' She said, 'A script Alicia sent, called COLD PURSUIT.'"

What did you both respond to about it?

"That it was a satirical piece, yet a very, very dark piece. It was really interesting to me to play a character who is in fact Native American, people who, by and large, don't get represented very often in the movies. It was also different for me to play a villain. I don't very often play bad guys in my life. So I considered all of that, and at the end of the day, I just thought this was a really nice challenge for me."

How did you find working with Hans Petter Moland?

"Hans Petter is brilliant. He's a very sensitive man, and I like that. We shook hands once. Since then, we hug. We only had one handshake."

Tell us about the cartel White Bull is in charge of.

"My comrades, they aren't a tribe, they're a collective group of Native American men who come from all parts. In the film, White Bull talks about his past, he says to the people who work for him, 'Thirty years ago, a man came to me one day and he stuck out his hand and made me a deal. It was a good deal. Not a great deal, but a good deal.' And similarly, with my fellow actors, we all shared stories about our backgrounds. You should have been in that room. That really built the character of the group. You know, we're all actors, but we still believe in each other as a group, and I think that's what you sense when you watch this movie: that there's something different and special about this group of people."

In the film, White Bull has a fascinating relationship with his rival, Viking. What was that built on?

"The guy my character shook hands with thirty years earlier was Viking's dad. So, White Bull made a deal with his dad establishing which cartel had control of what in this area of Colorado. And White Bull doesn't know much about Viking other than that he's maintained the drug flow from his dad. But Viking is much more violent than his dad. So White Bull doesn't really have any affinity for him and when Viking takes something from White Bull, something has to be taken in return."

Even though you're not on screen much together, White Bull and Liam Neeson's character, Nels, share an understanding. What was the process like to build that rapport?

"I only have one scene with Liam, but I dare say it's the best scene in the movie. We didn't spend much time together, but one night we worked together until 2:30 a.m. I was going on, as I have a tendency to do, about certain journeys I've had in my life, and he shared some of his. We talked a lot about this inherent ability for Native American people to live closer to the land, and to understand what that actually is and what it means. And how do you find all that out if somebody doesn't tell you? You have to go looking for it — but where do you start, right? How do you find out that the planet is alive? So, Liam and I explored that together. You know, you wonder if people sit around, drink coffee, and Martinis or whatever... or if they change the world. Well, I can say we changed each other's worlds."

Do you see similarities between White Bull and Nels?

"I don't know that the characters are *dissimilar*...I think when there's a gap created in your world, a gap that is founded in love, and that is removed from you, vengeance is maybe not the proper instinct, but it may be the only instinct that brings comfort."

This movie also has some great action. How did you feel about shooting that?

"I liked the shoot-em-up parts of the film! As much as I philosophize about it, the reality is that this is as entertaining a movie as any other I've been in."

Should we feel empathy for these characters, do you think?

"These are all bad guys. There are no good guys in this movie. So you have to start there, and then decipher, 'Well, how bad is *that* guy?' Remember *THE WILD BUNCH*? Remember movies like that? *COLD PURSUIT* in some ways is in that vein. I think throughout the film, there's a thread — it's not honor among thieves, exactly, but it's a thread that definitely gives you a perspective into all these bad guys. You feel for some of them. And that's bizarre."

LAURA DERN is Grace Coxman

How was it working with Liam Neeson?

"It's *not* easy, but somebody's got to do it! *Somebody's* got to sit there and kiss Liam Neeson! [Laughs] No — it's the greatest thing in the world. I adore him as a human, and he's the greatest storyteller. And he makes me laugh so hard that we barely got through our last scene. We started telling each other stories, then we just kept the stories going and got them into the scene somehow. I had the best time with him."

Was he the draw for you, or the script?

"Well, first and foremost, I've always wanted to work with Liam, who's a dear friend, and the gift of us working together came to me via text, with Liam seeing if it could work out if that we could be together on this. I was thrilled. And he introduced me to Hans Petter [Moland]. I had known his work a little bit, and have a great kinship toward it because I'm of Norwegian descent, from my grandmother's family. So I've always dreamt of being in Norway and I love his films, and his actors, so it was a dream to come together with this Norwegian crew and work with this filmmaker who's beautifully irreverent and, you know, a great visionary. So both things were really intriguing to me."

Had you seen the original when Liam's text came in?

"I hadn't until I was asked by Liam about doing it. And what really struck me about that film, that I feel like Hans Petter held true to – which is so important – is that the film feels so dark and desolate, and the loneliness of this man, Nels, that you feel so completely, and his inability to communicate what he's working through. And you're immersed in that, and then suddenly this really black, irreverent comedy takes over, amidst all the mayhem. And I love the theme of what can go wrong when revenge is your destiny. Or the path you choose. And in reinventing this, Hans Petter gave room to the new actors to make it their own. For Liam and I, we wanted to develop further the relationship between this husband and wife, to deepen what was at stake."

What happens to the relationship between Nels and Grace in the movie?

"There's a chemistry and intimacy and friendship between two people, but when a tragedy occurs, and two people handle it so completely differently, they can lose each other, not only themselves, in it. Grace needs to process it, and Nels needs to completely shut off. So there's no conversation, no healing, no dialogue – and the intimacy is lost. And he has a way that he's going to manage his agony. He's lost himself in this drive for revenge."

Beneath the surface narrative, what's this movie actually about?

"It's about what happens when you don't consider what you're feeling, and you take, oddly, what you think is the path of least resistance, which is revenge. As a way to deal with your feelings, you're just going to create hell, and end up far worse off than when you started. I find that heartbreaking, terrifying, and ultimately kind of hilarious, in its brokenness, because so many people get into so much trouble with that agenda. I think through grief – which we all understand and have experienced in some area of our life – we all want revenge. And we play it out in a daydream, or seek it in subtler forms, emotional revenge on people who have hurt us, which is still potentially damaging. So any character taking on our wildest contempt and acting it out is delicious and can be quite funny, and horrifying. Perhaps it'll make us see the mess we could make, if we actually stayed true to the shadow of what we're feeling. It's a cautionary tale, but a very irreverent one."

EMMY ROSSUM is Kim

What intrigued you about your character, a no-nonsense, eager police officer, in COLD PURSUIT?

"What intrigued me was seeing a young woman fight for herself and what she believes in in a male-dominated world. Not just within a criminal world but within her own workplace in the police force, too. That's just a really interesting picture to draw. In the end, it doesn't really matter if she solves the case or gets the bad guys. It's really that she sticks to her ideals. And I was really impressed by the tone of the script, the bizarre, slightly surreal dark comedy set against really intense violence. It was handled in a very kind of comic and strange way that really got my attention. I'd heard that the characters were drawn in unique ways that I hadn't seen before: bad guys that weren't all bad, good guys that weren't all good. And then I read the script, and wasn't quite sure that I was reading it correctly because I found myself laughing at things that I wasn't sure were supposed to be funny. And that had me sold. It's a movie about how strange life is, and how bizarre people can be."

What can you tell us about Kim?

"She's an eager young rookie cop, idealistic and highly moral, being shown the ropes by an older officer – played by John Doman, who I loved on *The Wire* – who's a little bit jaded. She's very idealistic about right and wrong. And the town she's in, Kehoe, is one where there doesn't seem to be a lot of crime."

So when all these dead bodies start piling up, it's kind of exciting for her because suddenly she has something to do. So it's a great role. I felt that I had kind of a weird, bold take on the character that they were either going to like or not, and I guess they did!"

What was it like working with Liam Neeson?

"Well, I love Liam. He is tall and handsome and kind and funny. And annoyingly professional! He cares about everyone on set. He's really just everything that you could imagine him to be. He can go in and out of character completely seamlessly. He's not the kind of person that needs 30 seconds before the camera rolls to get into character. Working with him is very organic. And obviously I've been such an admirer of his work for so long that I was really looking forward to doing scenes with him. My character is initially intrigued by, and very empathetic to, his character's struggle and the loss of his child, so they have some kind of connection, until the bodies start piling up. And that's interesting, because nothing is black and white."

Did you do any preparation to play a cop?

"I did get a ride along in Brooklyn with the NYPD and that was really interesting. It was really surprising to me because I always think of the police force as being older than me because they're authority figures, and what I found was that the officers I did the ride along with were *younger* than me. It was so incredible to be with people who were armed and arresting people and in their quest for justice and right and wrong who were 27 and 24 years old. The female police officer reminded me a lot of my character, Kim. She was 27, and had just taken the Sergeant's test as she wanted to move up the ranks. She was a fierce driver. I'm a terrible driver! And just getting to see how powerful she was behind the wheel, it was just very inspiring and eye-opening."

COLD PURSUIT is such a unique movie when it comes to tone. How do you describe it to people?

"I think all of these characters are strange in their own way. I don't think they're normal, everyday people. They're surprising and bizarre. They're weird, and I think everyone feels like a secret weirdo. In this movie there's a gangster who only wants his kid to be macrobiotic and super-healthy, and a family man who becomes a murderer, and a young cop who's eager to see a dead body because that means something to do. These are all strange things that we wouldn't necessarily admit about ourselves. It has something really tangibly bizarre that feels weirdly familiar in its specificity."

JOHN DOMAN is Gip

What kind of cop is Gip?

"He's a pretty laid-back character. I mean, this is the town, Kehoe, that he grew up in, and it's a ski town. And his idea is live and let live. His idea of community policing is to let the locals do what they want to do, and try to stay out of their way."

And his partner, Kim, is quite the opposite, right?

"Yeah, my partner, Kim – played by Emmy Rossum – is this hard-charging, aggressive young police officer, and she wants to make her mark. She's dying to pull out her gun and shoot somebody, I think. And it kind of makes my character a little nervous. He's constantly trying to put her back in her box. And Emmy is a terrific actress. She has a great sense of humor."

What appealed to you about the role of Gip?

"What I liked about the Gip character was that he provided a little bit of comic relief, I think, in the midst of a lot of murderous things going on. I don't get a chance to play comic relief very often, so I thought this would be a wonderful chance to do just that. Also, the first thing that appealed to me about it was the fact that Liam Neeson was going to be the lead. I had never met Liam or worked with him, but I admired his work and I've heard through people who do know him what a great guy he is. So that right off the bat made me very interested in doing it. And the script was really well written, the characters are very well-drawn. And there's a lot of action, that was interesting, too."

What was your experience working with director Hans Petter Moland?

"Hans Petter has a very light touch as a director, which is wonderful. There's no shouting or yelling or screaming, he just comes over and gives little touches here and there. He knows what he wants. This is a remake of his own film, so he has a lot of insight into the characters, which is very helpful!"

What's Gip's take on all the bad guys in town? Does he care?

"I'm aware of the criminal element in town. In fact, I'm also aware that Nels' father and grandfather, I believe, were both involved with the crime in town. But it's always been a very low key, behind the scenes, nobody gets hurt, kind of crime. Basically dealing with the drug trade, and servicing people who come there to 'ski, to have sex and get high,' as Gip says. And his philosophy has always been to let them do what they want to do, and now the bodies are starting to pile up, and he's still trying to not deal with it."

JULIA JONES is Aya

How would you describe your relationship with Viking, Aya's ex-husband?

"Well, Viking is a raging lunatic. And they were married, and when, at a certain point, she wanted to get out, everything went to hell. And now she still has to deal with him because they have a kid together, Ryan. Her whole objective is trying to get full custody of Ryan. And it's a challenge because with her and Viking, it's almost like a tennis match, the power goes back and forth. But she wins all the time, and that's her whole point – every time she sees him, she goes in to try and win a battle. And each fight makes Viking get more and more angry, until he just goes over the top and does something so horrible that she will be able to get full custody. That's her goal. But it's hard, because he's a nightmare. Going to see him is like going into the lion's den, and it takes a toll. So, for me, it was a challenge to show the toll that it takes, but also be in control and win the battle at the same time. It's like two very different things going on at the same time, in every scene."

What do you make of Viking, as a character?

"You really want me to answer that? I mean, Viking's a mobster, Viking's a psychopath. Viking kills people, Viking is a drug dealer, Viking is a very, very bad man. He does whatever he needs to do, he doesn't think twice about it. In fact, he doesn't think once about it."

In the movie, pretty much everyone seems to be scared of Viking, except you.

"It's interesting, because I do think that the two characters that are not afraid of Viking are Mustang, his longtime henchman, and Aya. And they're like, 'I've already hit my breaking point, I'm out.' And I think that Mustang's journey is to get out too, and that he helped Aya get out."

How about your character? How would you describe her, as a person and as a mother?

"I think Ryan, her son, and her are really close. I think she's a very conscious, loving, attentive mother. And I think she's trying to be smart, and that dropping Ryan off every week at Viking's house is something that she can only think about to a point, because there are points where Viking is in one room shooting somebody, and Ryan is literally 12 feet away, watching his iPad. So that's what drives her to be as crafty as she is; the pain of having to go into that house and deal with that psychopath every day. And I think there's an element of shame or guilt that she carries with her, because she was involved with Viking, and she was a part of that for a long time. So in a way, as a mother, it's partly her fault. Yet she has a mother's instinct to protect her child. Her battling with Viking throughout this film is a manifestation of that."

How would you describe this film?

"It has so many different worlds and different characters. And what makes it unique is when those worlds – White Bull's gang and Viking's gang and Nels' world – collide outrageously. They're just totally different, they would never in the real world have the amount of interaction that they do. So there are so many crazy variables. There's a lot of mayhem. And it all leads to this sort of wonderful, ambiguous, comedic, serious ending. It's like everything at once."

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ABOUT THE CAST

LIAM NEESON (Nels Coxman)

Liam Neeson is an internationally recognized actor. He has appeared in over 70 films, including *Schindler's List*, *Michael Collins*, *The Grey*, *Kinsey*, the blockbuster *Taken* trilogy, *Star Wars: Episode 1 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.

He a UNICEF Goodwill Ambassador and a proud father of two sons.

TOM BATEMAN (Trevor "Viking" Calcote)

Tom Bateman most recently starred as 'Rawdon Crawley' in ITV and Amazon's adaptation of the literary classic 1848 novel by William Makepeace Thackeray, *Vanity Fair*, opposite Olivia Cooke, Johnny Flynn and Claudia Jessie. He was also previously seen as 'Wilkes' in the premiere episode of Hulu's anthology horror series from Blumhouse TV, *Into the Dark*. His episode, *The Body* also starred Dermot Mulroney and Rebecca Rittenhouse and aired on October 5, 2018. Additionally, Bateman recently received the Breakthrough Actor award at GQ's 2018 Men of the Year Awards.

Next, Bateman will star in the Hans Petter Moland revenge thriller *COLD PURSUIT*, opposite Liam Neeson, Laura Dern and Emmy Rossum, which is based on the 2014 Norwegian film *In Order Of Disappearance*. Premiering in February 2019, the film centres around a snowplow driver who seeks revenge against the drug dealers he thinks killed his son.

Additionally, Bateman recently began production on ITV's upcoming period drama *Beecham House*, where he'll play the title role, 'John Beecham.' Written and directed by Gurinder Chadha, the series is set in late 18th century India and looks at the lives of residents living in a Delhi mansion and explores intrigue, murder and greed but also love and loyalty between a British family and their Indian relationships.

Bateman also recently played the role of 'Bouc' in Kenneth Branagh's star-studded remake of the classic Agatha Christie classic, *Murder On The Orient Express*. Also starring Johnny Depp, Michelle Pfeiffer, Daisy Ridley and Judy Dench, the film released in November 2017. He previously made his US feature film debut in Jonathan Levine's *Snatched* opposite Goldie Hawn and Amy Schumer.

On television, Bateman has played the title roles in ITV's *Jekyll & Hyde* and has also appeared in Hugo Blick's BBC series *The Honourable Woman*, Dominik Moll's *The Tunnel*, David Goyer's *Da Vinci's Demons* and Susanna White's *Parade's End*, amongst several others.

Previously Bateman, as a member of the Kenneth Branagh Theatre Company, collaborated with Director Branagh on his theatre productions of 'The Winter's Tale' and 'Harlequinade' in the West End's Garrick Theatre. Amongst numerous other theatre credits are the role of Will Shakespeare in Declan Donnellan's production of 'Shakespeare in Love' at The Noel Coward Theatre, and productions of 'Lizzie Siddal', 'The Duchess of Malfi', 'The Lion in Winter' and 'Much Ado About Nothing'.

Bateman trained at LAMDA in London where he was awarded The Leverhulme Scholarship 2009-2011.

LAURA DERN (Grace Coxman)

Laura Dern has received two Academy Award® nominations, four Golden Globe® Awards, a Primetime Emmy® Award in addition to six nominations proving herself to be a power woman in entertainment. In addition, out of appreciation and respect for the extraordinary gift the Dern family has brought to

the big and small screen, The Hollywood Entertainment Museum honored Bruce, Diane and Laura with the Hollywood Legacy Award. In 2016, she was also selected to serve on The Academy of Motion Pictures Arts and Sciences' Board of Governors. Dern recently wrapped production on the second season of *Big Little Lies*, and is currently working on Greta Gerwig's production of *Little Women*. for Sony. It was recently announced that Dern will star in and produce *The Dolls*, a limited series for HBO, alongside Issa Rae. Upcoming, Dern will star opposite Allison Janney in Tate Taylor's comedy *Breaking News in Yuba County*. In 2018, Dern completed *JT LeRoy* and Ed Zwick's *Trial by Fire*.

Additional film credits include the upcoming *COLD PURSUIT*, *Star Wars: Episode VIII*, *Wilson*, *The Founder*, *Certain Woman*, *Wild* for which she earned her second Academy Award® nomination for, *99 Homes*, *The Fault in our Stars*, *The Master*, *Everything Must Go*, *Little Fockers*, *Year of the Dog*, *Inland Empire*, *Lonely Hearts*, *Happy Endings*, *We Don't Live Here Anymore*, *I Am Sam*, *Novocaine*, *Focus*, *Citizen Ruth*, *Jurassic Park*, *A Perfect World*, *Rambling Rose* (Academy Award® Nomination), *Smooth Talk*, *Mask*, *Blue Velvet*, *Wild at Heart*, *Dr. T and the Women*, *October Sky*, *Fat Man and Little Boy*, *Haunted Summer*, *Teachers*, *Foxes* and *Ladies and Gentleman*, *The Fabulous Stains*.

On the small screen, she was most recently seen starring in HBO's *The Tale*, which earned Dern a Golden Globe® nomination and her seventh Emmy® nomination, and on *Big Little Lies* which earned her a Primetime Emmy® Award and Golden Globe® Award for her role as Renata. Additional television credits include: *Enlightened*, *Recount*, *Damaged Care*, *Within These Walls*, *Daddy and Them*, *The Baby Dance*, *Afterburn*, *Fallen Angels*, and *Down Came a Blackbird*. In 1997 Dern was nominated for an Emmy® Award and won an American Comedy Award for her guest-starring role in the controversial Puppy Episode of the ABC comedy, *Ellen*.

In addition to her extensive film and television credits, Dern has been prolific in her producing career. In 2017 she established Jaywalker Pictures, a Los Angeles-based production company founded with partner Jayme Lemons with emphasis on great storytelling in film and television. They have a first look TV Deal with Platform One Media which they have an hour long series *Mr. and Mrs. American Pie* in development. Among the projects in development are the films *Candy & Mel*, which they are producing alongside Ron Yerxa and Albert Berger. *Candy & Mel* is based on the true story of an outrageous and sensational murder trial that gripped the nation. *The Dog of the South*, written by Graham Gordy and Jay Jennings, based on the novel by Charles Portis; and a half-hour comedy from writers Arabella Anderson and Wendy West, based on Anderson's life growing up homeless, producing alongside Sarah Condon and Alon Aranya. Jaywalker Pictures is represented by CAA.

TOM JACKSON (White Bull)

Jackson completed shooting Season 3 of the highly acclaimed CTV series *Cardinal*, opposite Billy Campbell and Karine Vanasse. Previously he played one of the leads opposite Louis Gossett Jr. in Sidney Furie's feature *The Dependables*, Lionsgate's action feature *SKINWALKERS* and John Henderson's *Mee-Shee: The Water Giant*. Jackson is best known to Canadian audiences for 6 seasons as 'Chief Peter Kenidi' in CBC's inspired view into the lives of a First Nation community, *North of 60*, for which he still receives fan accolades, his guest star turn on *Star Trek: The Next Generation*, *Law & Order: Criminal Intent* and "Billy Twofeathers" in PBS series *Shining Time Station*. Upcoming is Season 2 of APTN's *Red Earth Uncovered*.

Whether one links Jackson to 'The Huron Carole' – the song or the national concert tour – 'Singing for Supper' or 'Swinging for Supper', the evidence of his earning and staying power in the fundraising circle is without question and one of infamy for this country's food banks. When there's trouble or trauma, he steps up with ideas to alleviate and compensate those devastated by floods, typhoons, fires, drought, terrorism, youth suicide, homelessness, environmental disaster and economic disadvantage, earning him some of Canada's highest honors.

Among Jackson's many awards are the Officer of the Order of Canada, the Governor General's Performing Arts Award for Lifetime Artistic Achievement, Canadian Red Cross Ambassador, two Queen's Jubilee Medals 2002 & 2012 and an Honorary Degree recipient at 10 universities.

EMMY ROSSUM (Kim Dash)

Emmy Rossum has been captivating audiences with her diverse, extraordinary talents for over a decade. Rossum's performance in *SONGCATCHER* earned her an Independent Spirit Award® nomination in the category of "Best Debut Performance." Four years later in 2004, her starring performance as "Christine" in *THE PHANTOM OF THE OPERA* earned her a Golden Globe® Award nomination, as well as the National Board of Review's "Best Female Breakthrough Performance" Award and the Broadcast Film Critics Association's "Best Young Actress" Award in 2005.

Rossum can currently be seen starring in Showtime's dark comedy series, *Shameless*, which began its ninth season in January. Based on the long-running British series of the same title, *Shameless*, from Warner Bros. TV and John Wells Productions, revolves around the Gallaghers, a working-class Chicago clan dealing with the recession. The mother is not present, and the alcoholic patriarch (William H. Macy) usually ends up passed out on the living-room floor, so their smart but unpredictable 18-year-old daughter, Fiona (Rossum), is tasked with keeping her five younger brothers and sisters on the straight and narrow. Rossum made her directorial debut on the series in the seventh season for the episode *I Am a Storm*, and directed on the series for the second time for the eighth season episode *Frank's Northern Shuttle Express*. Rossum also had the opportunity to direct an episode on another John Wells series, TNT's *Animal Kingdom*. Additionally, Rossum recently directed an episode of Amazon's new *Modern Love* series, based on [The New York Times](#) column of the same name, that is set to air in 2019.

In 2018, Rossum appeared opposite Will Forte in the Netflix original film *A Futile And Stupid Gesture*. The film follows the success of National Lampoon in the 1970's and 80's. Rossum's other film credits include *COMET* opposite Justin Long and Shawn Christensen's *Before I Disappear*, based on the 2012 Oscar®-winning short 'Curfew,' which won the prestigious "Audience Award" at SXSW. Other film credits include Warner Bros.' *Beautiful Creatures*, *Dare* alongside Zach Gilford, *Dragonball*, *Poseidon*, *The Day After Tomorrow* with Jake Gyllenhaal, and the Clint Eastwood-directed drama *Mystic River*. In 2019, Rossum can be seen starring as Angelyne in an untitled miniseries about the woman behind LA's mysterious billboards.

In 2007, Rossum recorded her first album for Geffen records, "Inside Out," which showcased her classically trained voice as the primary instrument. She wrote and recorded all her own songs. She released her second album, "Sentimental Journey"—a collection of 1940s standards—in January 2013.

Rossum began her theatrical career at the age of seven when she began singing the children's roles at the Metropolitan Opera at Lincoln Center. Between the ages of seven and twelve she was trained there in stagecraft and classical vocal technique and performed in five languages in 20 different operas.

Rossum is the Youth Ambassador for the international organization Youth AIDS, which works to educate young people in sixty countries on the prevention and treatment of AIDS. Rossum travels internationally raising awareness of the pandemic by speaking at schools, universities and government forums.

Rossum was born in New York City in 1986 and attended the Spence School until 1996. She earned her high school degree through Stanford University's Education Program for Gifted Youth (EPGY) and Northwestern University's Center for Talent Development (CTD).

Rossum currently resides in Los Angeles.

JULIA JONES (Aya)

Julia Jones is quickly emerging as one of the entertainment industry's brightest talents.

Julia recurred as "Kohana" in Season 2 of HBO's critically acclaimed drama *Westworld*. Julia co-starred as Jeremy Renner's ex-wife in Taylor Sheridan's (*Sicario*) directorial debut, *Wind River*. The film

premiered at the 2017 Sundance Film Festival in Official Selection and won the Cannes Film Festival 2017 Un Certain Regard-Best Director award. She also stars in the upcoming Summit Entertainment/StudioCanal feature *COLD PURSUIT* (fka *Hard Powder*) with Liam Neeson and Laura Dern. Jones starred opposite James Franco in the independent film *High School Lover*. Previously, Julia was the female lead opposite Adam Sandler in the Netflix feature *The Ridiculous Six* directed by Frank Coraci.

She had a breakout performance in *The Twilight Saga* franchise as Leah Clearwater. Her other credits include Warner Bros. Pictures *Jonah Hex* opposite Josh Brolin, *Hell Ride*, *Winter In The Blood*, *Missed Connections*, *Black Cloud*, and *Three Priests*. Jones' television credits include recurring roles as "Gabriella Langton" on the Netflix series *Longmire* and "Dr. Kaya Montoya" on ER in its final two seasons.

A native of Jamaica Plain, Massachusetts, Julia began working in commercials and community theatre at a young age. She also performed regularly in Boston Ballet's production of "The Nutcracker." After high school, Jones moved to New York to attend Columbia University, where she graduated with a degree in English. While in college, she began modeling internationally appearing in ads for such companies as Levi's, Esprit, and Polo Ralph Lauren.

Jones currently resides in Los Angeles.

JOHN DOMAN (John "Gip" Gipsky)

Doman has recently starred in Lynne Ramsay's feature *You Were Never Really Here* opposite Joaquin Phoenix, which premiered at the 2017 Cannes Film Festival. He can currently be seen as a regular in the Epix series *Berlin Station* and in a recurring role in the Showtime series *The Affair*.

Perhaps best known for playing William A. Rawls in HBO's brilliant series *The Wire*, he has also starred in the Fox series *Gotham* as 'Don Falcone', the Canal+/Netflix 1-hour drama *Borgia* created by Tom Fontana and the AMC series *Feed the Beast* opposite David Schwimmer and Jim Sturgess. Other television credits include *Person of Interest*, *The Good Wife*, *Burn Notice*, *Rizzoli & Isles*, *Damages*, *Law & Order*, *CSI*, *The Practice*, and *ER* among many others.

Doman's numerous film credits include *Blue Valentine*, *The Company Men*, *Lonely Hearts*, *Mystic River*, *City By The Sea*, *Mercury Rising*, and *Die Hard With A Vengeance*.

John has worked extensively on stage as well, most recently appearing in 'The Other Thing' at the Second Stage Theatre. His other off-Broadway credits include 'The Book of Grace', 'Unconditional', 'Robbers', 'True West' and 'Fool for Love.'

MICHEÁL RICHARDSON (Kyle Coxman)

Micheál Richardson is a young actor on the rise. On the big screen, he can most recently be seen in Brady Corbet's *Vox Lux* which premiered at the Venice Film Festival in early 2018. Richardson appears alongside Natalie Portman and Jude Law. On the small screen, he stars in the upcoming series *Big Dogs* created by Adam Dunn opposite Louis Carbonneau & Brett Cullen.

Richardson has also recently completed several short films such as Sophie Lane Curtis's 'On Our Way', and Denise Chang's 'Paradise.'

GLEN GOULD (War Dog)

Glen is an award-winning Actor based in Canada. At the age of 19, he boarded a bus and left his home on the small East Coast island of Cape Breton to pursue a career in acting. He has since appeared in numerous Theater, TV & Film productions.

In television, Glen can currently be seen on the hit CTV series *Cardinal* as Det. Jerry Commanda and had recurring roles on *The Strain*, *Mohawk Girls* & *Blackstone* and starred as John Eagle in the series *Cashing In* for 4 seasons.

In film, most recently, Glen worked on the film *Monkey Beach*, based on the award winning novel of the same title. He has won Best Actor Awards for his roles in the feature films *North Mountain* (Red Nation Film Festival, LA) and *Rhymes for Young Ghouls* (2014 American Indian Motion Picture Awards, San Francisco & Best Actor Nomination). Glen was awarded the prestigious David Renton Award for Outstanding Performance by an Actor at the Atlantic Film Festival and the Best Actor at the Dreamspeaker's Film Festival for his role in the award-winning Canadian Indy, *Charlie Zone*.

Glen has also recently ventured into producing, starting his production company, Yellow Lantern Productions, with his debut feature, *Jeffrey's Turn* in development.

In addition to theater, TV & film, Glen is known as for his rich voice, providing voice overs and narration for a numerous amount of TV shows and documentaries as well as voice work in animation. He has also embarked on a career as a musician, under the name Donna's Boy.

RAOUL TRUJILLO (Thorpe)

An accomplished actor, director, choreographer and dancer, Raoul Trujillo has enjoyed a career spanning more than 40 years and five continents.

Trujillo's film credits include Francois Girard's *Hochelaga: Land of Souls*, *Cold Pursuit* with Liam Neeson & Emmy Rossum, *Soldado* and its prequel *Sicario*, opposite Benicio Del Toro & Josh Brolin, *Octavio Is Dead* alongside Sarah Gadon & Rosanna Arquette and *Blood Father*, opposite Mel Gibson. He was featured in Mel Gibson's *Apocalypto*, as well as Terrence Malick's epic *The New World*, for which he choreographed a series of native dances. Other films include *Cowboys & Aliens*, *The Chronicles of Riddick*, *Bayou*, *The Blue Butterfly*, *Betrayed*, *The Adjuster*, *Montreal Vu Par* and *Black Robe*.

On television, Trujillo currently stars in Kurt Sutter's hit series *Mayans MC* for FX, which is preparing for its season two. He appeared as a regular on the series *Jamestown* as well as *Saints & Strangers*, earning him a Critics' Choice Award nomination for "Best Supporting Actor."

Recent guest star appearances include *Hawaii Five-O*, *MacGyver*, *The Blacklist* (recurring), *Salem*, and *Banshee*.

He has recurred on *Frontier*, opposite Jason Momoa, *Neverland*, *Moby Dick*, opposite William Hurt & Ethan Hawke, *Salem*, *Da Vinci's Demons* and *The Wrong Mans*. Other work includes the epic miniseries *Tin Man*, opposite Alan Cumming and Zooey Deschanel, which averaged more than 6.3 million viewers for the SyFy Channel. *Dancing*, the series for Public Television in New York in which Trujillo hosted, garnered him an Emmy® nomination for Best Performer.

Trujillo served as an original co-director and choreographer for the American Indian Dance Theatre, a company of 26 dancers formed in 1987 that still tours throughout the globe. He created, directed and performed in *The Shaman's Journey*, originally commissioned by the Asia Society in New York and later adapted for film and television by PBS. He has directed numerous projects for Native Earth in Toronto, the Repertory Dance Theatre of Utah and has been a master teacher for the Aboriginal Dance Project in Banff, Alberta for more than 10 years.

When he's not on a film set, Trujillo divides his time between London, Los Angeles and his beloved New Mexico desert.

He is represented by Pam Winter at GGA (www.ggagency.ca) and Jeb Brandon at Corner Booth Entertainment.

ABOUT THE FILMMAKERS

HANS PETTER MOLAND (Director)

COLD PURSUIT is an adaptation of Moland's Norwegian film *In Order Of Disappearance* which had its world premiere in the Berlinale Competition Programme 2014. In 2016 Moland directed *A Conspiracy Of Faith* (Flaskepost fra P), both a critical and commercial success. It was the highest grossing film in Denmark in 2016. Most recently Moland directed the feature film *Out Stealing Horses*, based on the critically acclaimed and award winning novel by Per Petterson.

Moland's Norwegian language original of *In Order Of Disappearance* (*Kraftidioten*, starring Stellan Skarsgård, Bruno Ganz, Pål Sverre Hagen, Birgitte Hjort Sørensen) received multiple awards and was sold world-wide. The film, the director, three of the films stars, and the screenwriter, were nominated for EFA awards (European Film Awards) in 2014.

Moland has twice before participated in The Berlinale Competition Programme: in 2010 with *A Somewhat Gentle Man* (Stellan Skarsgård, Bjørn Floberg, Anders Basmo Christiansen) which won the Berliner Morgenpost Audience Award and went on to win numerous prizes, including the Special Jury Price at Chicago International Film Festival, A Norwegian Amanda for Best Actor and 4 other nominations. In 2004 he participated in *The Beautiful Country* starring Nick Nolte, Tim Roth, Bai Ling and Damian Ngyuyen. The film was nominated for an Amanda Award and Independent Spirit Award® for Best Screenplay.

Aberdeen (starring Lena Heady, Stellan Skarsgård, Charlotte Rampling, Ian Hart) had its world premiere in competition in Karlovy Vary where Ian Hart won a Best Actor Award. The film had its North American premiere in Telluride, was shown in Toronto and won the Best Dramatic Picture Award in Hampton International Film Festival. The film went on to win other awards including a European Film Festival Best Actress award for Lena Headey, a European Film Award nomination for Stellan Skarsgård, a Best Screenplay award in Milan, and a Bronze Frog in Camerimage for the Director of Photography, Philip Øgaard.

Zero Kelvin premiered in The San Sebastian Competition Programme in 1995. The film was awarded Special Jury Price, won Best European Film at Asta Awards in Copenhagen and Best Picture at Norway's Amanda Awards.

His adaptation of famous Norwegian novel *Comrade Pedersen* was awarded Best Director Award in Montreal 2006.

The Last Lieutenant premiered in Montreal Film Festival Competition Programme in 1993 and went on to win numerous awards, including the Norwegian Amanda Award for Espen Skjønberg, the film's star.

Hans Petter Moland directed the short film *United We Stand* which won the Grand Prix in Clairmont Ferrand. The film won an additional 23 awards worldwide, and holds the record for the most awards received by a Norwegian film.

Additionally, Moland has directed several hundred commercials. His work has won all the major awards, including Gold Lions in Cannes and Clio Awards. He also directed a play at the Norwegian Theatre in Oslo, John Patrick Shanley's 'Doubt'. In 2011 he made the feature length documentary *When Bubbles Burst*.

Hans Petter Moland is recipient of the Norwegian cultural awards 'Arne Skouens Ærespris', (a bi-annual honorary award named after legendary Director Arne Skouen), 'Edit Calmars Ærespris og Kritikerprisen'. (The Norwegian Critique's Award).

Moland was educated at Emerson in Boston and lived for close to eleven years in the United States before returning to Norway. He now resides in Oslo.

FRANK BALDWIN (Screenwriter)

Frank Baldwin is a screenwriter and novelist. He grew up in both New York and Tokyo, Japan, and attended Hamilton College in New York State.

His first novel, 'Balling the Jack', was published by Simon and Schuster, and was a Barnes & Noble 'Discover Great New Writers' selection. His second novel, 'Jake & Mimi', was published by Little, Brown.

He lives in Southern California with his wife Lora and his two sons, Evan and Colin.

MICHAEL SHAMBERG, p.g.a. (Producer)

Michael Shamberg is a movie and TV producer who has produced more than 40 films and TV series. His credits include true stories, science-based films, thrillers, comedies and Zeitgeist films: *Django Unchained*, *Contagion*, *Erin Brockovich*, *World Trade Center*, *A Walk Among The Tombstones*, *Freeheld*, *Freedom Writers*, *Gattaca*, *Pulp Fiction*, *Out Of Sight*, *Get Shorty*, *A Fish Called Wanda*, *Garden State*, *Reality Bites*, and *The Big Chill*.

His movies have received 26 Oscar® nominations. Shamberg is the Executive Producer of the hit AMC TV martial arts series *Into the Badlands* starring Daniel Wu which is going into its fourth season. He is also an advisor to BuzzFeed Motion Pictures.

AMEET SHUKLA, p.g.a. (Producer)

Ameet Shukla is a film producer and the President of Production for MAS Production, a Los Angeles based film and television production company. His interest in film began at the age of 15 when he was tasked with editing Spike Lee's 102 minute film *4 Little Girls* into a 5 minute clip for a school assembly geared towards educating students about diversity, tolerance, and acceptance. It was then when he learned just how influential the mediums of film and television were in conveying positive messages.

He recently produced *COLD PURSUIT* starring Liam Neeson, alongside his producing mentor, Michael Shamberg. The film is a darkly comedic action film about a snowplow driver inadvertently setting-off a war between local drug lord, Viking, and his rival, the leader of a First Nations drug cartel in a nearby ski town.

Prior to that, in 2016 he served as Executive Producer on *Freeheld* starring Julianne Moore and Ellen Page. *Freeheld* is based on the true story of Laurel Hester and Stacie Andree, a New Jersey police lieutenant and her domestic partner, who fought against local government officials to secure Laurel's pension benefits when she was diagnosed with terminal cancer. The film premiered at the Toronto International Film Festival and was released the same year marriage equality was won in the United States.

In 2014, Shukla Co-Produced *Wish I Was Here* starring Zach Braff, Kate Hudson, Josh Gad and Joey King.

The film was Zach Braff's feature follow-up to his highly acclaimed film *Garden State* and raised over \$3.1M from over 46,000 backers on Kickstarter. The film centers on a struggling actor who finds himself at a major crossroad in life causing him to turn to his faith and reexamine what it means to be a father, son, and husband. The film premiered at the Sundance Film Festival and earned a Gotham Award nomination for Joey King as Best Breakthrough Actor.

Shukla is a graduate of the University of California, Santa Barbara Film Studies program where he got his start in film as the cinematographer for an award-winning stop motion animated short, 'The Dancing Llama', centering on a talented dancing llama who must overcome a debilitating spitting problem before a major dance competition.

PHILIP ØGAARD (Director of Photography)

Philip most recently finished working on the big HBO nordic production, *Beforeigners*, in Vilnius/Litauen. After *COLD PURSUIT* he worked on Swedish TV series *Det som Gjømte i Snø*. His career comprises over 60 features as a DOP, as well as over 300 commercials, TV series and short films.

JØRGEN STANGBYE LARSEN (Production Designer)

Larsen designed *In Order Of Disappearance* (which had it's world premiere at the 64th Berlin Film Festival in 2014) with director Hans Petter Moland and was asked to rejoin the team for the North American adaptation, *COLD PURSUIT*.

A graduate of the Norwegian Film School, Jørgen has served as production designer with some of Norway's most exciting directors. He was nominated for an Amanda Award, Norway's national film prize, for his work on director Joachim Trier's *Oslo, August 31st* (which premiered in Cannes) and Sara Johnsen's *All That Matter Is Past*.

He collaborated with Eskil Vogt on the feature film *Blind*, which premiered at the Sundance Film Festival in World Competition, winning the World Cinema Screenplay Award. It was also screened in the Panorama section in Berlin (winning the European Cinema Labels Prize)

The children's adventure film *Captain Sabretooth And The Lama Rama Treasure*, garnered him Best Production Design at The Kanonprisen Awards (Norwegian film professionals' own annual awards). He then went on to design the classic family comedy *Snekker Andersen Og Julenissen*, director Boudewijn Koole's feature length drama *Disappearance*, and the thriller *The Quake* for John Andreas Andersen. He also worked as art director on the Matt Damon social satire, *Downsizing*.

Currently Jørgen continues his collaboration with Hans Petter Moland for the project *Out Stealing Horses*, based on the internationally successful novel by Per Petterson, expected to release in early 2019.

ANNE PEDERSON (Costume Designer)

Costume designer Anne Pedersen has always been interested in clothing following in the footsteps of her father and grandfather. She had a brief career in the fashion industry before moving to Copenhagen to study decorating, after which she found work in commercials as a decorator where she had the good fortune to meet both director Hans Petter Moland and Director of Photography Philip Øgaard, who became her mentors. She secured her first job as a costume designer in 1988 with then first time director Martin Aspøgaard and the feature film *A Handful Of Time*.

Since then she has designed costumes for more than thirty-five feature films, two seasons of television and multiple short films.

She most recently worked with Hans Petter Moland on *Out Stealing Horses*, from the book by Per Petterson and is currently working on season 3 of *Occupied*, a Norwegian political thriller TV series.

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CREDITS

SUMMIT ENTERTAINMENT

Presents

STUDIOCANAL

Presents

A MAS PRODUCTION

A PARADOX FILMS PRODUCTION

"COLD PURSUIT"

Directed by

HANS PETTER MOLAND

Screenplay by

FRANK BALDWIN

Based on the Movie 'Kraftidioten' written by

KIM FUPZ AAKESON

(In Order of Disappearance)

MICHEÁL RICHARDSON
JIM SHIELD, ALEKS PAUNOVIC
MICHAEL EKLUND, WESLEY MACINNES
BRADLEY STRYKER, MICHAEL ADAMTHWAITE
LAURA DERN
ELYSIA ROTARU, KYLE NOBESS,
ARNOLD PINNOCK, WILLIAM FORSYTHE,
ELIZABETH THAI , BENJAMIN HOLLINGSWORTH,
DAVID O'HARA, GUS HALPER,
MANNA NICHOLS, LORETTA WALSH
JULIA JONES
MITCHELL SADDLEBACK, NELS LENNARSON , BEN COTTON
DOMENICK LOMBARDOZZI, RAOUL TRUJILLO
GLEN GOULD, NATHANIEL ARCAND
NICHOLAS HOLMES, CHRISTOPHER LOGAN
JOHN DOMAN

EMMY ROSSUM
TOM JACKSON
TOM BATEMAN
LIAM NEESON

Produced by
MICHAEL SHAMBERG p.g.a.
AMEET SHUKLA p.g.a.

Produced by
STEIN KVAE
FINN GJERDRUM

Executive Producer
PAUL SCHWARTZMAN

Executive Producer
MICHAEL DREYER

Executive Producers
RON HALPERN
DIDIER LUPFER
SHANA EDDY-GROUP

Music by
GEORGE FENTON

Editor
NICOLAJ MONBERG

Director of Photography

PHILIP ØGAARD

Production Designer

JØRGEN STANGEBYE LARSEN

Costume Designer

ANNE PEDERSEN

Casting by

AVY KAUFMAN, C.S.A.

A
HANS PETTER MOLAND
FILM

Unit Production Managers **WARREN CARR**

MICHAEL DREYER

First Assistant Director **JASON FURUKAWA**

Second Assistant Director **EMILY SILVER**

Associate Producer **NICOLAI MOLAND**

CAST

(in order of appearance)

Nels Coxman **LIAM NEESON**

Grace Coxman **LAURA DERN**

Kyle Coxman **MICHEÁL RICHARDSON**

Speedo **MICHAEL EKLUND**

Limbo **BRADLEY STRYKER**

Dante **WESLEY MACINNES**

Trevor "Viking" Calcote **TOM BATEMAN**

Mustang **DOMENICK LOMBARDOZZI**

Ryan **NICHOLAS HOLMES**

Jaded Coroner **JIM SHIELD**

Detective Osgard **ALEKS PAUNOVIC**

Night Club Bouncer **GLENN ENNIS**

Dexter **BENJAMIN HOLLINGSWORTH**

John "Gip" Gipsky **JOHN DOMAN**

Kim Dash **EMMY ROSSUM**

Ski Bum **CHRIS COOK**

Mother **VENUS TERZO**

Daughter **DANI ALVARADO**

Aya **JULIA JONES**

Santa **MICHAEL ADAMTHWAITE**

Brock **WILLIAM FORSYTHE**

Ahn **ELIZABETH THAI**

Sly **DAVID O'HARA**

Bone **GUS HALPER**

Diner Waitress **ELYSIA ROTARU**

Simon Legrew	KYLE NOBESS
Drunken Ski Dude	VICTOR ZINCK JR.
Thorpe	RAOUL TRUJILLO
Smoke	NATHANIEL ARCAND
War Dog	GLEN GOULD
Avalanche	MITCHELL SADDLEBACK
Shiv	CHRISTOPHER LOGAN
White Bull	TOM JACKSON
Blizzard Bartender	BART ANDERSON
Denver Cabbie	GARY SEKHON
The Eskimo	ARNOLD PINNOCK
Windex	BEN COTTON
Gorgeous Woman	EMILY MADDISON
Kurt	GLENN WRAGE
Parson	MICHAEL BEAN
Teen	BEN SULLIVAN
Ski Lift Attendant	TRAVIS MACDONALD
Minya	MANNA NICHOLS
Resort Clerk	LORETTA WALSH
Chuck Schalm	NELS LENNARSON
Paragliding Instructor	MAX MONTESI
Viking's Thug	PETER STRAND RUMPEL

Second Unit Director/Stunt Co-ordinator **MARK VANSELOW**

Stunt Co-ordinator **OWEN WALSTROM**

Stunts

DAVE ALEXANDER
ED ANDERS
NICKOLAS BARIC
KRISTA BELL
JESSE BLUE
EUGENE BRAVEHEART
RAYNARD BRAVEHEART
CHAD COSGRAVE
GARVIN CROSS
GLENN ENNIS
BILL FERGUSON
GASTON MORRISON
ODD ARNE RØDNIGNEN
KAI KOLSTAD RØDSETH
TODD SCOTT

TY TRAND
KYLE WALSTROM
BRENNAN WALSTROM

Post Production Supervisors **TANIA BLUNDEN**
EMMA ZEE

Music Supervisor **IAN NEIL**

Supervising Art Director **KENDELLE ELLIOTT**
Art Director **GWENDOLYN MARGETSON**
Set Designers **MICHAEL TOBY**
GABY MIEGEVILLE-LITTLE
DANIEL KOBYLKA
SARA-JO BAUGH

Set Decorator **PETER LANDO**
Property Master **J. GRAHAM COUTTS**

Script Supervisor **COREY JONES**

A Camera Operator First Assistant **TERRENCE MCEWAN**
A Camera Operator Second Assistant **GAËLLE JÉGO**
B Camera Operator **MARK COHEN**
B Camera First Assistant **KRISTA STUMPH**
B Camera Second Assistant **CARRIE WILSON**
Steadicam Operator **TIM MOYNIHAN**
Steadicam First Assistant **CARLY STINN**
Additional Second Camera Assistants **LUKAS FOURNIER**
MYAH DHILLON
JASON CHAN
PRESTON COOK

Digital Imaging Technician **MARTIN BERTHIAUME**
Digital Imaging Technician Assistant **THOMAS BOWSER**
Video Playback Coordinator **SCOTT STEYNS**
Camera Trainee **ANSON EASTER**

Assistant Costume Designer **JOJO MACDOWALL**
Costume Coordinator **KURTIS REEVES**
Set Supervisor **SHELLY SHAW**
Personal Costumer **KEVIN HARRISON**
Set Costumers **AMY SCHILBE**
Truck Costumer **EMILY BENNETT**
Prep Costumers **MICHAEL MEW**
KELLI DUNSMORE

	ZINA RICHARDSON
	MADELINE JENSON
Costume Breakdown	WENDY BISCUIT
Office Costumer	CORRINE LARSON
Cutter/Stitcher	SLAVICA GRKAVAC
Hair Department Head	ROBERT SPINA
Hair First Assistant	DARRYL FILION
Make-up Department. Head	KRISTA YOUNG
Make-up First Assistant	EMANUELA DAUS
Hair and Make-up for Liam Neeson	NORIKO WATANABE
Make-up FX Designer	BILL TEREZAKIS
WCT Productions Make-Up	SHEILA ERDMANN
	BRUCE HOUSTON
	CRISSY RENAUD
	ARWEN HARGREAVES
	BRITTNEY BOLZEN
	KYLE HUCULAK
	GILA BOIS
Gaffer	JOHN HELME
Best Boy	JUSTIN HUTA
Lamp Operators	MIKE GOYERT
	STEVE MCLEAN
	JOHN D. WILLIAMS
	TYLER HEPPLER
	CHRISTOPHER KRALIK
	AK VANGERENA
	ZACH LAFORTUNE
Board/Lamp Operator	JUSTIN GRAF
Genny Operator	JOHN DINES
Set Wireman	BRIAN VICTOR SHORSKY
Rigging Gaffer	JEFF O'BRIEN
Rigging Electrics Best Boy	DAN GOYENS
Rigging Electrics	JAMES HANSON
	COBE PALFY
	STEPHEN GOYENS
	NIKITA BERENDSON
	NEDELIKO JEVTIC
Key Grip	MICHAEL "SPIKE" TASCHEREAU
Best Boy Grip	STU LENNOX

A Dolly Grip	PAUL SHERIDAN
B Dolly Grip	ANDREW PEPPER
Grips	TOM KAZCMARSKI
	MAXWELL GUY
	RICHARD RUSSOUW
	LEAH BLESİ
Key Rigging Grip	GENE KEIGHER
Rigging Grips	BRIAN SCANNELL
	BRENT MACKENZIE
	TIM MADDIGAN
Production Sound Mixer	JIM GREENHORN
Boom Operator	CHARLES O'SHEA
Second Assistant Sound	BRAD KITA
SPFX Coordinator	JASON PARADIS
SPFX Best Boy	MICHAEL GIBNEY
Pyro technician	TOM BLACKLOCK
Second Assistant SPFX	CHRIS MCRAE
	DYLAN HOBAL
	BARRY CAMERON
	WYATT SINGER
	OWEN SINGER
SPFX Assistant	TIM WARD
Head Greens	GREG A. COOMBS
Lead Greens	MIKE HAYWARD
Location Manager	DAN KUZMENKO
Office Assistant Location Manager	RICK FEARON
On Set Assistant Location Manager	PETER DROZDZIK
Trainee Assistant Location Manager	CHRISSEY MOZYLISKY
Location Scouts	TIM MOSHANSKY
	DOUG WHITE
Location Office P.A.	ALAN SOLAR
On Set Key P.A.	TESSA IRWIN
On Set Key Second P.A.	EILEEN DOOLEY
Location Van Driver	CHRIS MUSSELMAN
Production Coordinator	SIMON CARRIGAN
First Assistant Coordinator	KATEY HA
Second Assistant Coordinators	STACEY DOUGLAS
	ALEX KINSEY

Office Production Assistant	WARREN RENWICK
Production Accountant	MELISSA RUFFLE
First Assistant Accountant	PEGGY MRACE
Petty Cash Assistant	TRACY ELLIS
Accounting Clerks	ASHLEY MRACE
	JUDY ALGUIRE
Payroll Accountant	MERRI CURRIE
Payroll Clerk	BROOKLYN RUFFLE
Post Production Accountant	TARN HARPER
Assistant Post Production Accountant	TINA ELLIS
Construction Coordinator	CRAIG HENDERSON
Construction Buyer	KEVIN TOMECEK
Construction Foreman Shop	CHARLIE CAMPBELL
Construction Foreman Calgary	GARRY PATT
Construction Foreman Location	CHRIS RICHARDSON
Lead Metal Fabrication	ROBERT SWAN
Lead Carpenter	GRAHAM BRUNSKILL
Scenic Carpenters	GREG WINTER
	GEORGE LESJAK
	VINCENT W. FOLGIZAN
	JANICE COATS
Scenic Helper	MIKE NIVEN
Maintenance	JUSTIN TOMECEK
Labourer	ALAN G. IZSAK
Construction Driver	AL VOTH
Paint Coordinator	BARRY KOOTCHIN
Paint Foreman / On Set Paint	MATT RAITT
Lead Paint	PATRICK SPAVOR
Sign Fabricators	ANDREW GLAVINA
	RICK JANZEN
	MICHELLE JANZEN
Scenic Artists	KLAUS GRUMBACH
	FRANKLIN M. LEIBEL
Assistant Property Master	PHILIP GOUGH
On Set Assistant Property Master	HAIDA G. HARPER
Props Truck	HEATHER MURRAY
Props Buyer	KEEJ MULLEN
Armourers	RYAN STEACY
	GERALD LeMERCIER

Assistant Art Director	LISA POULIOT
Graphics	SHANNON COURTE
Illustrators	RON TURNER
	RAY LAI
Art Department Coordinator	LYZA HEYDEN
Art Department Assistant	SHEILA TURNER
Assistant Set Decorator	CATHY GOLF
Set Dec Coordinator	CYNTHIA BURTINSHAW
Set Dec Buyers	TERRY LEWIS
	TERRY EWASIUK
Lead Dresser	STEVE LAMARE
On Set Dresser	CODY LARSON
Set Dressers	GORDIE BRUNNER
	J.P. BAGSHAW
	JAKE LAMARE
	JAMIE WESTBURY
	ROGER TRORY
Set Dec Driver	MARK TYRELL
Picture Car Coordinator	FRED DAVIES
Picture Car Wrangler	GLYN JONES
Picture Car Mechanic	SAM ELLSWORTH
Picture Cars	NIK DUPERON
Unit Publicist	BRIGITTE PROCHASKA
EPK Camera	STEPHEN TAYLOR
	STEVEN MIKO
EPK Sound	JIM URSULAK
Stills Photographer	DOANE GREGORY, S.M.P.S.P.
2 nd 2 nd Assistant Director	STEPHEN KIEVET
Trainee Assistant Director	MICHAEL FENSKE
Assistant to Mr. Shamberg & Mr. Shukla (US)	LIBBY MEYER
Assistant to Mr. Shamberg & Mr. Shukla (CAN)	BRITTANY LUM-CHO
Assistant to Mr. Dreyer (CAN)	CHRISTIAN MACKLAM
Assistant to Mr. Neeson	ANNA GRAHAM
Executive Assistant to Mr. Neeson	JOANA CANNON
US Casting Associate	LEEBA ZAKHAROV
Canadian Casting	MAUREEN WEBB
	COLLEEN BOLTON
Canadian Casting Assistant	DONALDA WEAVER

Background Casting **ANDREA BROWN**
Background Casting Associate **ANDREA HUGHES**
On Set Background Coordinator **HOLLY PINDER**
Nel's Stand-In **RICHARD MORWICK**
Utility Female Stand In **ELISA KING**

Dialect Coach **CASSANDRA CAVALLI**
Vietnamese Language Consultants **PATRICIA NGUYEN**
TERRY GIANG
Ute Translation Coordinator **HOLLY FORTIER**
2nd Unit Script Supervisor **AMANDINE DUFRAISE**

Clearance Coordinator **CHRISTIE MCPHEE**
Product Placement **MARK MCFANN**

Transportation Coordinator **RON GAVIN**
Transportation Captain **DAVE KENNEDY**
Transportation Co-Captain **MIROSLAW SYTA**
Transport Assistant **CHRISTINE O'TOOLE**
Driver to Mr. Moland **TERRY FREETHY**
Driver to Mr. Neeson **RON BOURASSA**
Driver to Ms. Watanabe **BRYAN MANDEVILLE**
Office Driver **GUS BRADLEY**
Cast Drivers **TERENCE A. WALKER**

DALE JOHNSON
LISA THOMPSON
GARRY CAMPBELL
Star Trailer Driver **FERNANDO VILLAGRAN**
Driver **BOB DENNETT**

Caterer **INTO THE FOREST CATERING**
Head Chef **JOEL MCCOOEY**
First Assistant Chef **DEVON BUCKEL**
Second Assistant Chef **SHIRLEY MCCOOEY**
Third Assistant Chef **GARTH GREENLESS**
Fourth Assistant Chef **MICHELE MCBURNEY**
First Aid / Craft Service **ALI YATES**
First Assistant First Aid / Craft Service **KIMBERLY NICHOLL**

Security Coordinator **KIM HOWES**
Security **RUSSELL SIEBEN**

ALBERTA UNIT

Unit Manager	MARK VOYCE
Assistant Production Coordinator	COLLEEN HILTZ
Trainee Production Coordinator	BENJAMIN MCDONALD
Office Production Assistants	CALSEY DIGGENS
	DANIELLA BONAN
Community Liason	TRACY BRUNS
Payroll Accountants	NATALIE FOKES
	DYLAN WOODLEY
Assistant Accountant	FRAN PURVIS
Accounting Clerk	KATHY DENNIS
Payroll Clerk	JOELLE MCLELLAN
3rd Camera Operator	JOHN HELME
Assistant Art Director	CATHY COWAN
Props Assistant	MIKE WOODLAND
Set Costumers	TINA McCURDY
	LIANNE SMITH
Genny Op	JIM GREGOR
Key Rigging Grip	IVAN HAWKES
Rigging Grip Best Boy	A.R.W. BELYEA
Grips	EARL A. TALBOT
	JANINE ST. JEAN
Location Managers	BRIAN DUNNE
	JASON NOLAN
Assistant Location Managers	MIKE JOHNSON
	ALEXANDER MCGREGOR
Trainee Location Manager	CRAIG KEMERY
Locations P.A.s	GRAYSON OGLE
	CODY MACDIARMID
Third Assistant Director	DARCIE PARKHURST
Albert Background Casting	ALYSON LOCKWOOD
Assistant to Mr. Shamberg & Mr. Shukla	GIANNA ISABELLA
Payroll Accountants	NATALIE FOKES
	DYLAN WOODLEY
Assistant Accountant	FRAN PURVIS
Accounting Clerk	KATHY DENNIS
Payroll Clerk	JOELLE MCLELLAN

Catering	KEITH CHURCH
Chefs	ROLAND MICHON
	KIMBERLY SCHWEITZER
First Aid / Craft Service	CHANTAL TEASDALE
First Assistants First Aid / Craft Service	SARA DUMONT
	CORAL TILBURY-DAMBRAUSKAS
Production Paramedic	IAN KAM
Transportation Coordinator	JOHN SCOTT
Transportation Captain	SCOTT PORTER
Transportation Assistant	SHAWNA CHURCH
Transportation P.A.	KRISTY GLASS-SUITOR
Picture Car Wrangler	GRADY GALVIN
Snow Mobile Captain	RANDY ZACARUK
Snow Mobile Co-Captain	KEN STEPHENS
Drivers	PERRY BURRELL
	SUZZY DEBEAU
	LYNN PATTERSON
	LORI-LYNN MILLER
	BRYAN MANDEVILLE
	BILL JANZEN
	CHAD THOMSON
	CLINT BAILEY
	DAVE SHIELDS SR.
	JAKE CHURCH
	DAVID DARROCH
	DOUG BIRRELL
	JERRY NELNER
	JACOB STEMOM
	JEFF JOHNS
	KARI WILLIAMS
	LINDSAY WILLIAMSON
	LYLE PRIEL
	MARK NAIRN
	MERLE HAYNE
	NAILL HIGGINS
	PATRICK C FRASER
	QUINN HAMILTON
	PAYTON MILLER
	ROD KIDD
	RODE VOLD
	RUSTY PATTERSON
	SANDRA PORTER
	SCOTT POSTELWAITE

SHANE HEAD
TRIGGER ROY
TWYLIA BENSMILLER
WADE GRAVES
KEN IREDALE
KATIE CONNOLLEY
BAILLIE MILAN
KASPER ROY
BRYN ROY
JAMES SHANNON
JAMES MOSER

NORWAY UNIT

Unit Producer **PETTER BORGLI**
Unit Manager **PHILIP HALLRE SIVERTSEN**
Unit Production Coordinator **MARIUS STRØM NÆSS**
Production Assistants **CHRISTOPH W ØHRE**
NILS BENDIK KVISSEL

Unit First Assistant Director **ANNIE M FELDSOTT**
Unit Director or Photography **MARK COHEN**
Focus Puller **ODD HELGE HAUGSNES**
Camera Assistants **MATHIS STÅLE MATHISEN**
SIMEN M MÆHLUM
DIT **KIM BACH**
Russian Arm Operator **TERJE RØKKE**
Flighthed Operator **MICHAEL THUNEM BERGLUND**
Gyrohode Technician **JØRGEN SVILAND**

Unit Art Department Coordinator **SIMEN FORNES**
Costumer **SYNNE FØRELAND**
Hair & Make-Up **MARIA SAND**

Unit Key Grips **MORTEN MANGNUSSSEN**
BO LUNDGREN
Moviebird Grip Assiistants **ANDERS BJØRGAN**
MAX THON

Unit Locaton Manager **SHAHBAZ AYNODDIN**
Unit Assistant Location Manager **RUNE KARLSEN**
Roadworks **SYVER ØISTUEN**
Flåm AS Technical Manager **ROY VIKTOR ONSTAD**
Presis Veidrift Technical Manager **ROLF ANDERSEN**

Unit Vehicle Coordinator **ALEXANDER LYKSETH**
Vehicle Recovery **PÅL MORTEN HVERVEN**
Precision Driver **FREDRIK SØRLIE**
Drivers **SINDRE GARRET LAMVIK SOLLIE**
LAYAL HASROUNI

Snowplow Provided by **ØVERAASEN**

Post Production Coordinators **RACHAEL HAVERCROFT**
LUKE GAVIN
Post Production Paperwork **MICHELLE MULLEN**

First Assistant Editors **JAMES DEVLIN**
GILES BURGESS
MARK NEALE
WILLIAM BLUNDEN
AGGELA DESPOTIDOU
JEREMY RICHARDSON

Second Assistant Editor **CHRISTOPHER WILSON**

VFX Editor **ANDY HAGUE**

Supervising Sound Editor/Sound Designer **JIMMY BOYLE**
Sound Designers **GISLE TVEITO**
NIGEL MILLS

Supervising Dialogue and ADR Editors **STEVE LITTLE**
NIGEL MILLS

Sound Effects Editors **ROWAN WATSON**
ALEXANDER WALKER

Foley Editor **PETER HANSON**
Assistant Sound Editors **BUSTER FLAWS**
JO JACKSON
EMMA BUTT

Foley Mixer **GLEN GATHARD**
Assistant Foley Mixer **JEMMA RILEY-TOLCH**
Foley Artists **PETE BURGIS**

ZOE FREED

ADR Voice Casting **JAY BENEDICT & PHOEBE SCHOLFIELD**

Loop Group **SYNC OR SWIM**

ADR Facilities **POST MODERN SOUND**

**GOLDCREST POST PRODUCTION FACILITIES
MARC GRAUE RECORDING STUDIO
SOUND TRACK NEW YORK
STORYLINE STUDIOS**

Re-Recording Mixers	MIKE DOWSON MAX WALSH
Sound Mixing Stages provided by	GOLDCREST POST PRODUCTION
Studio Mixer	ROB WEATHERALL
Mix Technicians	RACHEL PARK ROBBIE SCOTT
Junior Mix Technicians	CONOR KELLY CANDELA PALENCIA
Studio Engineer	CAMPBELL PRATT
Head of Operations	SIMON RAY
Sound Coordinator	KAROLINA DZIWIŃSKA
Digital Intermediate Provided by	GOLDCREST POST PRODUCTION
Digital Colourist	ADAM GLASMAN
Digital On-Line Editor	GEORGINA CRANMER
Head of Production	ROB FARRIS
Digital Intermediate Producer	JONATHAN COLLARD
Digital Intermediate Assistant Producers	CHARLOTTE BARNES MHAIRI WYLES-LANG
Digital Intermediate Assistant Colourists	MARIA CHAMBERLAIN SARA BUXTON
DI Assistants	LAWRENCE HOOK FINLAY REID
Digital Film Bureau	TOM CORBETT TIMOTHY P JONES GORDON PRATT ALEXANDER PHILLIPS CHRISTOPHER POOLE DEAN OTUSANYA-WOOD SOPHIE BILLINGTON EVIE WHITE
Head of Client Services	LISA JACKSON
Technical Manager	PHILIP TAYLOR
Head of Department	PATRICK MALONE
Commercial Manager	MARTIN POULTNEY
Digital Intermediate Technologist	LAURENT TREHERNE
Senior DI Administrator	NEIL HARRISON
Titles Designed and Produced by	MIKE ELLIS

On Set VFX Supervisor **TYLER GOODEN**

Visual Effects By **UNION**
Visual Effects Supervisors **SIMON HUGHES**
DILLAN NICHOLLS

Visual Effects Executive Producer **TIM CAPLAN**
Visual Effects Producers **NOGA ALON STEIN**
JAN GUILFOYLE

Visual Effects Line Producer **ZAFAR JANJUA**
Visual Effects Coordinators **GEORGE KOLYRAS**
MARTA MATUSZEWSKA
ELLIOT MANDER

CG Supervisor **ROD MCFALL**
2D Artists **ALEXANDROS THEODOSIOU**
ANDREA ACETO
CALLUM MCNULTY
CHRISTOPHER TANG
CRISTINA SERRELI
CRISTINA VOZIAN
DAN VICTOIRE
IAIN READ
ITAMAR ALONI
JAKE GREEN
LEWIS WRIGHT
NICHOLAS ZISSIMOS
RALPH DUBBER
RICHARD BAILLE
SARAH CROFT
TASKIN KENAN
TIAGO FARIA

CG Artists **BEN WILSON**
CLAIRE PEGORIER
GARETH STEVENSON
LINDSEY LO PRESTI
MARCELO SOUSA
MATT MOULT

Matte Painters **ITALY GREENBERG**
HELEN BARDEN
VIRGINIE DEGORGUE

Matchmovers **ALEXANDRA HA**

DOM MAIDLOW

Roto/Prep Artists **BEN THOMAS**
TORD TONNESEN
HANNAH SORNAY
JOSE ALBERTO PINO
TOM MORTELETTE
YUDAI KATO
JOANNA BARCIKOWSKA

VFX Editors **ROB HINCH**
EVELYN MINANGO
WILL MONKMAN
MICHAEL FREEDMAN

VFX I/O **DAN SMITH**
VFX Pipeline Developer **PETE MEDROW**
VFX System Administrator **NISHET SHAH**
Systems Engineer **MATTHEW ALDRIDGE**
Bidding Assistant **JAMIE KINGSTON**
Office and Facilities Manager **LING CHONG**
Runner **ANDREA LACEDELLI**

Visual Effects By **PEERLESS**
Visual Effects Producer **DREW JONES**
Visual Effects Line Producer **JORDAN HARDING**
2D Supervisor **TIM BARTER**
Compositing Artists **SATOSHI OZEKI**
PENELOPE POCHEZ
PHIL SMITH
ANDREY POLEZHAYEV
PAOLO D'ARCO
MARC HUTCHINGS
PAUL ROUND
MAUSUM RATHOD

DMP Artist **EGLANTINE BOINET**
Lead Roto Artist **JAROSLAW ANCUTA**
Roto Artists **YUSUF HASAN**
NIC HAWKINS
BEN THOMAS
Match Move Artist **JOSH DOWSETT**
Visual Effects Editor **SIMON GRETTON**
Visual Effects Assistant Editor **JOSHUA LAKE**
Systems and Support **ANATOLY VLADIMIROV**

Music Conducted by **GEORGE FENTON**
Music Production and Additional Music **DAN CAREY**

Musicians Contractor **ISOBEL GRIFFITHS**
Concertmaster **PERRY MONTAGUE-MASON**
Orchestrations **SAMUEL PEGG**
Violin **JESS MURPHY**
Guitars **JOHN PARRICELLI**
Flutes **ANDY FINDON**
Synthesizers **DAN CAREY and GEORGE FENTON**

Music Editor **GRAHAM SUTTON**

Recorded at **MR. DAN'S**
Recording Engineer **ALEXIS SMITH**

Score Recorded & Mixed at **AIR STUDIOS**
Score Engineer & Mixer **NICK WOLLAGE**
Pro Tools Engineer & Mixer **ALEX FERGUSON**
Assistant Engineer **ASHLEY ANDREW-JONES**

'2000 Miles'
Written by **Chrissie Hynde**
Published by **BMG Rights Management UK Ltd., a BMG Company.**
Performed by **The Pretenders**
Licensed courtesy of **Warner Music UK Ltd**

'Apache'
Written by **Jerry Lordan**
Published by **Francis Day & Hunter Ltd**
Performed by **The Shadows**
Licensed courtesy of **Warner Music UK Ltd**

'Stand By Your Man'
Written by **Billy Sherrill & Tammy Wynette**
Published by **EMI Al Gallico Music Corp**
Performed by **Tammy Wynette**
Courtesy of **Sony Music Entertainment**
Licensed by **Sony Music Entertainment UK Ltd.**

'Barbie Girl'

**Written by Rene Dif / Claus Norreen / Lene Nystrøm / Soren Rasted / Karsten Dahlgaard /
Johnny Mosegaard Pedersen**

Published by Universal/MCA Music Ltd.

on behalf of Universal/MCA Music Scand AB

& Warner/Chappell Music Denmark A/s (Koda)

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Performed by Aqua

Courtesy of Universal Music A/S

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'Let's Fly'

Written by David Jeremy Ball and Annabella Short Logan

Published by Universal Music Publishing Ltd.

on behalf of Atlantic Music Corp

Performed by Johnny Mercer and The Pied Pipers

Courtesy of Capitol Records LLC.

Under licence from Universal Music Operations Ltd

**'Piano Concerto No.5'(Adagio un poco mosso)Written by L.V.BeethovenPerformed by Vladimir
Ashkenazy, Wiener Philharmoniker,Zubin MehtaCourtesy of Decca Music Group LtdUnder licence
from Universal Music Operations Ltd**

'I Wish I Had a Girl'

Written by Henry Lee Summer

Published by BMG Rights Management UK Ltd., a BMG Company.

Performed by Henry Lee Summer.

Courtesy of Sony Music Entertainment

Licensed by Sony Music Entertainment UK Ltd.

'The String Quartet No.12 in F Major Op.96'

Written by Antonin Dvořák

Performed by The Cleveland Quartet

Courtesy of Concord Music

'Coyote Dance'
Written by David Pickell & Jim Wilson
Published by Kobalt Music Publishing Ltd &
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Ltd.
Performed by Robbie Robertson
Courtesy of Capitol Records LLC.
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For An MAS PRODUCTION

Head of Development **ALEXANDRA ZIMBLER SMITH**

For STUDIOCANAL

Head of Physical Production & Film Finance **SANDRINE LEGRAND**
Head of Business & Legal Affairs **VANESSA SAUNOI**
EVP, Distribution **ANNA MARSH**
Head of Global Film Marketing **HUGH SPEARING**
Head of Global Film Publicity & Communication **SUZANNE NOBLE**

Production Legal Services Provided by **WEINTRAUB TOBIN, LLP**
TARA J. SATTLER
LOEB & LOEB, LLP
MICHAEL MAIZNER

Canadian Production Services Provided by **GLOBAL INCENTIVES Inc.**
LEN PENDERGAST

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ALBERTA LOGO

**Filmed on location in the Province of Alberta,
Canada
with crew from I.A.T.S.E. Local 212, Calgary**

**[I.A.T.S.E. Local 891 Logo] [Teamsters
Local 155 Logo] [I.A.T.S.E. Local
699]**

**[Teamsters Local 362 Logo] [CMPA Logo]
[UBCP Logo]**

[PGA Logo]

[MPAA LOGO] MPAA #51744

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