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CREATIVE SCOTLAND
A MAD AS BIRDS PRODUCTION

GERARD BUTLER PETER MULLAN

AND INTRODUCING

CONNOR SWINDELLS

KEEPERS



DIRECTED BY KRISTOFFER NYHOLM

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UK / 101 mins / 2018

INTRODUCTION

On an uninhabited island, 20 miles from the rugged Scottish coast, three lighthouse keepers arrive for their six-week shift. As Thomas (Peter Mullan), James (Gerard Butler) and Donald (Connor Swindells) settle into their usual, solitary routines, something unexpected and potentially life-changing occurs- they stumble upon something that isn't theirs to keep.

Where did it come from?

Who does it belong to?

A boat appears in the distance that might hold the answer to these questions... What follows is a tense battle for survival as personal greed replaces loyalty - and fed by isolation and paranoia, three honest men are led down a path to destruction.

KEEPERS is a psychological thriller inspired by a true, unsolved legend – the Flannan Isle mystery.

KEEPERS is directed by award - winning Danish filmmaker **Kristoffer Nyholm** (*Taboo, The Killing*) and stars Scottish actors **Peter Mullan** (*TYRANNOSAUR, WAR HORSE, TRAINSPOTTING*) and **Gerard Butler** (*LONDON HAS FALLEN, HOW TO TRAIN YOUR DRAGON, CORIOLANUS, 300*), and newcomer **Connor Swindells** (*VS.*).

Written by **Celyn Jones** (*SET FIRE TO THE STARS*) and **Joe Bone** (*Castles In The Sky*), the film is produced by **Andy Evans, Ade Shannon** and **Sean Marley** for Mad as Birds Films, along with **Jason Seagraves, Maurice Fadida** and G-BASE's **Gerard Butler** and **Alan Siegel**.

Phil Hunt and **Compton Ross** are Executive Producers, along with **Brian Oliver** for Cross Creek Pictures, **Danielle Robinson** for G-BASE and **Mickey Gooch** and **DG Guyer** of Kodiak Pictures.

Financing comes from **Head Gear, Kodiak Pictures** and **Creative Scotland**. **Protagonist Pictures** is selling the film internationally, with **CAA** representing domestic rights.

Behind the camera, the creative talent includes director of photography **Jørgen Johansson** (*The Killing, Borgen*); costume designer **Pam Downe** (*STILL LIFE, WHERE HANDS TOUCH*), production designer **Jacqueline Abrams** (*LADY MACBETH, THE LOBSTER*), and hair & make-up designer **Jemma Harwood** (*GHOST STORIES, The Enfield Haunting*).

ABOUT THE PRODUCTION

KEEPERS & THE FLANNAN ISLES MYSTERY

The story of *KEEPERS* begins over 100 years ago with the real-life Flannan Isles Mystery. In December 1900, three lighthouse keepers on this rugged outcrop, lying off the coast of the Hebrides in western Scotland, disappeared without trace. The fate of these men, living in isolation on the very edge of the world, remains a mystery to this day.

When the authorities became aware that the light was not working, a team was sent to the lighthouse to investigate and what they found was puzzling indeed. There was no sign of the men. For all three to venture out and leave the light unattended was most irregular and ran contrary to the edicts of the Northern Lighthouse Board.

Inside the lighthouse, however, everything looked normal. The lamps were trimmed and the washing-up was done. There were cold ashes in the grate. The clocks had all stopped. Some say that a single chair was overturned in the kitchen, though this may have been a later, literary embellishment.

Importantly, two sets of oilskins were missing, which suggests that the third man must have gone outside without his waterproofs, a most unusual move. The log entries in the lighthouse's official ledger also seem rather emotive. Perhaps all was not well.

A whole host of theories have been put forth as to the men's fate – some even encompassing the supernatural – and the mystery has inspired writers and poets across the years. Certainly, it inspired Joe Bone, one of the two co-writers of *KEEPERS*, when he began to investigate the story.

Bone came across the tale in the wake of a moment he enjoyed on the Isle of Wight where, sitting down with his partner, he drank in the view of St. Catherine's lighthouse, which stands on the island's picturesque southern tip.

"I was looking at St. Catherine's, watching its revolving beam, seemingly on the edge of the world," he begins, "and that got me thinking – what goes on inside a lighthouse? What are those relationships like? Then I went home and when doing some research, I came across the Flannan Isle lighthouse mystery. I thought that was a great story and a really good departure point."

The idea stayed with him and resurfaced one day in Scotland when Bone sat down for breakfast with fellow writer Celyn Jones. Both men are actors as well as writers and were in production on the BBC drama *Castles in the Sky*. Bone had enjoyed Jones's script for feature film *SET FIRE TO THE STARS*, a piece that Jones had co-written and which was released in 2014.

It was then that Bone mentioned the Flannan Isles mystery and Jones agreed that the story was an intriguing foundation for a film. They decided to write a screenplay together. "We thought the premise of Flannan Isle was a wonderful departure point for a screenplay, but how do you turn it into a film without solving the mystery?" asks Bone.

"Our answer was to play our story between the real beats and create an exciting and audacious story within the space, leaving the furniture intact," says Jones. "We had a fantastic setting with the island and a tense crucible in the lighthouse. We had three main characters, all cut adrift from their relationships, a perfect trinity of personalities to conjure up and set against one another."

Bone notes that very early in the process the writers wanted to distinguish the three characters in age, physique and wisdom. "This would complete the puzzle - youth versus muscle versus brains."

They took great pleasure in exploring the dynamic between the three men. "You have an elder statesman, the middle-aged big-hearted honest guy and then a younger, sly mercurial character. That is all great fun to play with," notes Jones.

"They have all got their backstories. The eldest, Thomas, is in a very vulnerable place, having lost his wife, and his own soul. Then in the middle there is James who is under pressure to provide for his family. Finally, there is Donald, bouncing around the town like a rogue atom, having no real purpose because he's been neglected all of his life."

In *KEEPERS*, these three men travel to the Flannan Isles lighthouse and come together as a unit. This particular telling of the story begins in 1938. "It takes a bit of time but they find a space to exist together and get on," says Jones. "But then something happens. There's poison in the well. They find something they can't resist. They do something they can't hide and they keep something they shouldn't keep."

The story becomes an exploration of the "de-civilisation of man," continues Jones. "It's a story of humanity and death, the universe throwing things up. They're ordinary guys in extraordinary circumstances, trying to make decisions in the heat of the moment. This is our *Shallow Grave*, our *Alien*, our *Misery*."

The main themes in the film are greed, paranoia, and isolation. "It's a journey where the men become thieves, then liars, then killers," explains Bone, "and they have to deal with that descent into mayhem."

Greed is the driving force. "The idea was inspired by sailors who'd fought the Spanish Armada, gotten shipwrecked themselves, and drowned because they'd filled their pockets with gold. They were drowned by their own greed," says Bone. "Greed was a rich seam to be mined."

The themes, tension and drama inherent in Jones' and Bone's script proved very appealing to the film's producers. "We were captivated by this story, taking the mystery of the Flannan Isles as its starting point," says producer Ade Shannon.

"It's not a story many people will have heard of before but I think because the writers have left the furniture intact, as it were, people are going to leave the cinema and start Googling the real mystery."

"And it is more than just a thriller," Shannon adds. "There are so many layers to it. It is about loss of hope, the descent of man into madness, and also a group of men with a very close bond who become thieves, then liars and then murderers. It has a fantastic setting and an amazing ending."

THE ARTISTIC VISION

Very early in the film's development, the producers were able to secure the services of Danish director Kristoffer Nyholm, who helmed the acclaimed Scandinavian series *The Killing*. Nyholm has been credited with a major role in the rise of 'Nordic Noir' and after enjoying further success on the small screen with the likes of *The Enfield Haunting* and the Tom Hardy series, *Taboo*, he was eager to shoot his first feature.

The director already knew Celyn Jones as an actor, having worked with him on the TV series *Jo* and *Endeavour*, and the writers and producers thought that the Dane would have the

perfect vision to bring their story to life. "He wanted to be very involved from the outset," says producer Andy Evans, "and Kristoffer worked with the writers for two years on the script."

"We've given him free rein to create the vision he wants. The film has a Scandi feel to it, a starkness that adds to the look and the feel of the story."

According to the writers, Nyholm's input into the script was pivotal. "He has really influenced where the script has gone and without him I think it would be a very different story," explains Bone. "He immediately wanted to bring it in very close, play the drama, play the three characters off each other while making it both uncomfortable and entertaining for the audience."

For Nyholm the main attraction lay in the story's simplicity and the psychological drama held within, "whereby these lighthouse keepers go from being normal people to protectors, to killers and murderers.

"It is quite a dark piece, like a story from my youth," he adds, "very simple. And the basic idea was very stimulating – three men working in a lighthouse – and yet we're making a big drama that unfolds in this small space."

The film feels akin to the 1948 John Huston classic *The Treasure of the Sierra Madre*, he says, as well as some of the early Polanski dramas, and films from the 1970s "that often had a very simple set up and a simple engagement with people in a limited space."

KEEPERS is centred almost entirely on the small island that holds the lighthouse, and when outside influences affect the dynamic among the three central characters, turbulence erupts. "When you are confronted with big things from the outside," Nyholm explains, "there is nowhere to go and get help, and sins surface, cracks appear and men are confronted with other parts of their soul.

"These three men together have the tools to take care of each other," he continues. "They can be responsible men. But when things begin to go wrong we see that they are quite different and things surface in a way that is quite unpredictable."

The director says that he read up on the Flannan Isles mystery, adding that "where there is a mystery we can bring in our own interpretation and we can tell our own story. Something happened out there but we don't know what.

"Hopefully ours is a film that is exciting and entertaining but at the same time will tell you something about what we are made of," he says, "what happens when the veneer of civilisation cracks and you lose that normal navigation we have through society.

"When you are alone things can happen. This is a human story. It has an entertaining plot and also it has some truthful characters that I really love."

THE LIGHTHOUSE KEEPERS

In real life, three keepers were sent to the Flannan Isles lighthouse at any one time. For one man, it would be too lonely. If there were just two men, they might argue too much. Three was considered the perfect balance. In *KEEPERS*, a trinity of leads provides a number of narrative assets, allowing the filmmakers to explore the psyches of three men who are all at different stages of life.

"We have Donald, who is the youngest and it is his first time out as a Keeper," says Nyholm. "In a way he is quite an innocent. Then Thomas is the oldest, and he is carrying a burden

because his wife recently died and he's carrying guilt. And then there's James, a stable family man in the middle, always able to do the hard work and care for others."

The nominal leader among them is Thomas, played by Peter Mullen. "As the older of the three lighthouse keepers it is his task to keep things in order," says the actor. "He keeps a ledger that as far as he's concerned is the most important thing in the lighthouse, though he soon finds out there are more important things than that. These men find themselves caught up in a situation way beyond their ken."

Thomas has been working the lighthouse for 25 years, though on this particular journey, which even at the outset might be his last, he carries a heavy emotional burden. "His wife has only recently passed away and we come to learn that their relationship was estranged," says Bone.

"They'd lived in the same house but didn't really communicate anymore because many years before they'd lost children in childbirth. We sense that Thomas almost blamed his wife for that. He probably thought he was going to reconcile that but then she died, so that opportunity was lost.

"We meet Thomas when he's starting to question himself and his life and we feel this might be the last time he is going to the lighthouse."

Nyholm says that from the very first time he spoke to Mullen, he could see the character of Thomas within him. "Peter is rooted in Scotland and he knows what things are made of," the director notes. "And he is very good at sharing his world with other people.

"At the same time he is also a brilliant actor and he brought a simplicity and truthfulness into the role which was very important. Peter was the only one I thought of as Thomas."

Indeed, both Bone and his co-writer, Jones, state that the very first name they wrote down on their list of ideal performers was Mullen's. "Honestly," insists Bone, "Peter was in our thoughts from the outset. We wrote down Peter's name first and then Gerard Butler's."

Gerard Butler came on board to play James, the middle-aged man, someone who Bone describes as "a very moral character and a family man; loving, caring and kind."

It is James who endures the biggest journey, psychologically. "He suffers a psychological break down," adds Bone. "He always considered himself a moral family man, but after one hugely significant event, he begins to wonder how he will be able to look his children in the eye again."

It was this complexity that appealed to Butler. "The script is such an elevated piece of writing," says the actor, "and it's such an unusual story. It drew me in very quickly and I never knew where it was going to go.

"At first, James seemed one of the more normal characters and I wondered if it was going to be challenging enough for me. But then he went to a place where I had no idea he would go, and it became a more and more delicious and challenging prospect to play him."

In fact, Butler says that his character goes to a place where not many actors get a chance to go. "He disintegrates in front of your eyes. You're left with a shell of a man, yet he sees this happening and he comments on his own descent into madness.

"The movement towards that is a fascinating journey because not only is he losing his mind, but we had to work out how I'm going to present that. Is it through disconnection, erratic behaviour, violence?"

"There were so many different places I could go with this and it was so much fun to go into." He laughs, "I ended up drawing upon my own craziness and then making up the rest."

Butler also enjoyed the dynamic between the three men in the setup, even before events take a darker turn. "The story is a very subtle exploration of their relationship as they arrive," he says. "The kid, Donald, is a bit of a delinquent and he interferes with the relationship that exists between Thomas and James."

"They are almost like a clan," he adds, "with a grandfather, father and son, and you see through their chores and their work and their relationships with each other what their views are, how far they can push each other. It leads into an interesting drama."

And then it all changes and cranks up a notch. "Bang! Something unexpected happens," Butler beams. "Something arrives on the island that they weren't expecting. Everything changes, and all the little moments you've had in the movie become like markers, beacons for what is to come."

"The story becomes about three men who succumb to the temptations of greed and jealousy, and they make a decision from which there are consequences. And they cannot avoid them. It's not going anywhere nice and it suddenly starts going there faster and faster."

Butler's director says that the actor represents much that is evident in the character of James. "He's a very loving and caring person who wears his heart on his sleeve," Nyholm says, "but when James moves into darkness and becomes mad, Gerard is a very convincing person to follow. It becomes very realistic; he is absolutely capable of going into that darkness."

Rounding out the triumvirate of keepers is Donald, played by newcomer Connor Swindells. "I knew how great Peter Mullen always is on screen," notes Butler, "but Connor Swindells is jaw-dropping. He is always surprising and entertaining but so truthful, which is incredible seeing that he hasn't had much experience."

Nyholm agrees. "Connor is terrific and he really felt that this was his story," the director says. "He grew up with his grandmother – he was a boxer before he became an actor – and the innocence in this character was very much like Connor's. At the same time, he is an extremely talented performer."

Swindells says that he found the character fascinating. "Donald has a reputation for being a bad boy and that takes over everything he has ever done in his life, so the idea of going somewhere like the lighthouse, where no one can judge him, is very appealing."

"Though things change, he is very much entertained by the idea of separating himself from the real world."

At the outset, Donald enjoys the dynamic between the three men. "In the story, my character is learning from these guys who guard the lighthouse," says the actor. "Donald is their apprentice and that's how I feel with me working with Gerry and Peter. They're showing me the ropes."

"With James, there is this almost brotherly connection. Donald has never really had anyone in his life that has cared for him. But James has a paternal nature where everyone around him loves him and holds him in high respect."

"That said, there is a competitive side to their natures and some tomfoolery. Donald is like the Jack Russell playing with the bigger dog. And James as the bigger dog knows when to bark, 'Enough.'"

Thomas, meanwhile, is like the father that Donald never had. "Thomas is top dog, a leader and a teacher to him, someone who can show him the way that the world works," Swindells says. "He provides Donald with discipline; he's never had anyone to tell him when to toe the line."

For all the goodness the three men bestow upon one another, however, Swindells relishes the way their relationship disintegrates when subjected to powerful exterior forces.

"This world can be a dark place, and bad things can happen to good people," he says. "That's the thing with this story – it doesn't matter if you're good or bad, things are going to take a turn and it's how you respond that is important."

FINDING THE LIGHT

While the film is centred on the three lighthouse keepers and those they meet during the course of the story, the landscape – and the lighthouse in particular – also play a key role. Given that *KEEPERS* is a Scottish story with a predominantly Scottish cast, all the filmmakers agreed that it should be filmed on location in that country.

"We had lots of offers to take the film elsewhere but we always held firm to the idea that we wanted it to be shot in Scotland," says producer Sean Marley.

This brought its own difficulties, not only with the unpredictable weather but also the treacherous tides. There are a number of scenes filmed out on the water, and the Irish Sea is a formidable environment. One key scene was filmed on boats at a point where five different tides meet.

Marley, however, says that their director took all this in his stride. "When you're working on a film that is very real and very stark, working with the weather can bring something new to the film, actually," notes the producer.

"Kristoffer was very keen on that idea and he was never fazed by the weather. He is a genius but he's a calm genius."

Like the writers and producers, Nyholm was adamant that the film was shot in Scotland. "These are the real landscapes and this is the real culture, and it's these things that add up to make this the story," he insists.

"It reminds us of the lives of the people that have lived here for hundreds of years. It's important that we shot it close to the real location."

Due to its isolation, shooting at the actual Flannan Isles lighthouse was not an option. Hence the filmmakers, after extensive scouting, settled on Galloway in southwest Scotland, with specific attention paid to the lighthouse on the tip of the Mull of Galloway, which, says producer Andy Evans, can readily pass for an island light.

"Really, the lighthouse is our fourth character, our Millennium Falcon, and that was the hardest thing to find," he says. "We couldn't film on the Flannan Isles so we travelled around Scotland looking for a suitable lighthouse."

"We had to find a lighthouse that would look as though it's on an island, with sheer cliffs to give it that perspective," he adds, "and the Mull of Galloway became our beacon, our lighthouse, because it's out on a little peninsula."

In truth, the filmmakers ended up using four different lighthouses, all in the Galloway area, for different shots. "Luckily," notes Evans, "the Northern Lighthouse Board, which looks after all the lighthouses in Scotland, uses the same generic design and paintwork, which solves a lot of the logistical problems when it comes to switching locations."

All the actors relished shooting on location. Peter Mullen has a house close by and is very familiar with the local towns. Butler, meanwhile, was just happy to shoot in his homeland once more. "I have not made a movie in Scotland since *Dear Frankie* in 2001," he recalls. "I've been reminded of how proud I am to be Scottish while making this movie."

'THE HELL I SUFFER SEEMS A HEAVEN'

Butler goes on to say that *KEEPERS* feels like a genre unto itself. "I've never read anything like it before and from what I've seen so far, I've never seen anything like it before."

"It's a psychological thriller that will have you in tears. It is exceptionally emotional. You get to know these three men on such a deep level, and then this tragedy evolves. It becomes very moving while at the same time it is both brutal and terrifying. It scares you but you'll be in tears for half of the movie."

The writers, meanwhile, insist that they simply wanted to say something poignant about trust and the frailty of the human condition. "We believe that *KEEPERS* has all the shock and awe life can offer, wrapped up in a film that we hope will cling to its audience well after the reel stops turning," says Jones.

"Failing all that," adds Bone, "we'll be remembered for the scene where someone's eye pops out!"

BIOGRAPHIES – CAST

PETER MULLAN –THOMAS

Peter Mullan is an acclaimed stage, film and television actor, writer and filmmaker. Born in Scotland, he has won numerous awards over the course of his prolific career.

Mullan established himself in the film industry with roles in major films including TRAINSPOTTING, BRAVEHEART and RIFF-RAFF. For his leading role in Ken Loach's MY NAME IS JOE, he received the Best Actor Award at the Cannes Film Festival in 1998. That same year, his feature directorial debut, ORPHANS premiered at the Venice International Film Festival, winning four awards: the Isvema and Kodak awards, the Prix Pierrot and the Cult Network Italia Prize.

In 2002, Mullan wrote and directed THE MAGDALENE SISTERS, for which he won the Golden Lion at the Venice International Film Festival, the European Union Media Prize and the ALFS award for Best British Director.

Additional film credits include MISS JULIE, for which he was nominated for a BIFA; NEDS, which he both wrote and directed and which won Best Picture at the San Sebastian Film Festival and the Best Director and Writer Awards at BAFTA Scotland; TYRANNOSAUR, for which he won many awards including the Sundance World Cinema Special Jury Prize for a Leading Role; HECTOR, for which he won Best Actor at BAFTA Scotland and SUNSET SONG.

In television, Mullan has appeared in SHOEBOX ZOO; THE TRIAL OF TONY BLAIR, TOP OF THE LAKE, for which he won an AACTA Award for Best Guest or Supporting Actor in a Television Drama; THE FEAR, for which he won the Best Actor Award at the Scotland BAFTAs and Netflix's OZARK, among many others.

Along with KEEPERS, Mullan can next be seen in Scott Cooper's HOSTILES, alongside Christian Bale and Rosamund Pike and Andy Serkis' JUNGLE BOOK, which includes the star-studded cast of Andy Serkis, Christian Bale, Benedict Cumberbatch, Cate Blanchett, Naomie Harris and Freida Pinto.

GERARD BUTLER - JAMES

A gifted actor with striking charm and humor, Gerard Butler has impressed audiences in roles that cover all ends of the spectrum.

Born in Scotland, Butler made his stage debut at the age of twelve in the musical, OLIVER, at Glasgow's famous Kings Theatre. As a young man, his dreams of acting were temporarily deferred he went on to study law for seven years before returning to the London stage in the acclaimed production of TRAINSPOTTING, and later in SNATCH and the Donmar Warehouse production of Tennessee Williams' SUDDENLY LAST SUMMER opposite Rachel Weisz.

Butler solidified himself as a leading man when he starred as the bold and heroic King Leonidas in Zack Snyder's blockbuster film, 300. The film broke box office records in its opening weekend and went on to earn more than \$450 million worldwide. Butler's other \$100 million plus films include THE BOUNTY HUNTER opposite Jennifer Aniston; Robert Luketic's THE UGLY TRUTH opposite Katherine Heigl; NIM'S ISLAND with Jodie Foster and Abigail Breslin; P.S. I LOVE YOU opposite Hilary Swank; Andrew Lloyd Webber's THE PHANTOM OF THE OPERA opposite Emmy Rossum; and LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE opposite Angelina Jolie.

In 2008, Butler and his manager Alan Siegel formed their production company, G-BASE, which has produced nine feature films including LAW ABIDING CITIZEN, OLYMPUS HAS FALLEN, the sequel LONDON HAS FALLEN, eOne's SEPTEMBERS OF SHIRAZ, which was selected into the 2015 Toronto Film Festival, A FAMILY MAN, which premiered at the 2016 Toronto Film Festival, HUNTER KILLER, and most recently KEEPERS. In addition to film, the company continues to

produce and develop a diverse slate of projects including television series, documentaries, and interactive media projects.

Butler was seen starring in LONDON HAS FALLEN, the sequel to 2013's blockbuster hit OLYMPUS HAS FALLEN co-starring Morgan Freeman, Aaron Eckhart, Angela Bassett, and Melissa Leo. The film grossed over \$200 million at the worldwide box office. The third installment in the series, ANGEL HAS FALLEN is set for release in 2018.

In 2014, Butler reprised his role voicing the character 'Stoick' in the second installment of DreamWorks Animation's Academy Award nominated film, HOW TO TRAIN YOUR DRAGON which also starred Cate Blanchett, Jonah Hill, Craig Ferguson, and Kristen Wiig.

In 2016 Butler starred in A FAMILY MAN as 'Dane Jensen', a ruthless headhunter who encounters a harsh reality check when his dream of owning the company clashes with the needs of his family. The film premiered at the 2016 Toronto Film Festival and was released theatrically by Vertical Entertainment. Following that, Butler can next be seen in Dean Devlin's GEOSTORM opposite Ed Harris and Andy Garcia. Warner Bros. is set to release the film on October 20th, 2017.

Butler recently wrapped production on KEEPERS and also completed filming DEN OF THIEVES, a story about a thief who gets trapped between two sets of criminals during a bank heist, and HUNTER KILLER in which he stars as an untested American submarine captain who teams with U.S. Navy Seals to rescue the Russian president, who has been kidnapped by a rogue general.

Upcoming, Butler is set to begin production on Darrin Prescott's directorial debut, SNOW PONIES. The film features a crew of men who travel across difficult terrain to deliver a mysterious package, but are forced to choose between survival and honor when they face brutal obstacles and bandits along the way.

His other film credits include: GODS OF EGYPT, PLAYING FOR KEEPS, CHASING MAVERICKS; Marc Forster's MACHINE GUN PREACHER; CORIOLANUS; GAMER; Guy Ritchie's ROCKNROLLA; BEOUWOLF & GRENDEL; THE GAME OF THEIR LIVES; the independent feature DEAR FRANKIE opposite Emily Mortimer; TIMELINE; REIGN OF FIRE, John Madden's award-winning drama HER MAJESTY, and MRS. BROWN, starring Judi Dench. His early work in film includes roles in HARRISON'S FLOWERS, ONE MORE KISS, FAST FOOD, and the screen adaptation of Chekhov's THE CHERRY ORCHARD.

Butler is dedicated to charitable efforts around the world including Mary's Meals, an organization founded with the simple mission to serve one meal a day to a child in school, as well as Artists for Peace and Justice, where he is a board member. APJ was established in 2009 and is a fundraising mission founded by Paul Haggis that encourages peace and social justice and addresses issues of poverty and enfranchisement in communities around the world.

Butler is currently a brand ambassador for Hugo Boss's Boss Bottled fragrances.

CONNOR SWINDELLS - DONALD

Connor Swindells is 20 and hails from Sussex. After finishing school he mainly worked locally with ACT in Brighton until he landed his first television job, JAMESTOWN for Sky, starring alongside Gwilym Lee, Naomi Battrick and Claire Cox. He then went quickly on to film the new ITV Encore/ Hulu co-pro HARLOTS, a British period drama television series created by Alison Newman and Moira Buffini, starring Samantha Morton, Lesley Manville, and Jessica Brown Findlay.

Swindells has just finished filming *KEEPERS*, directed by Kristoffer Nyholm, playing the lead alongside Peter Mullan and Gerard Butler. *Keepers* is his first feature film. Swindells can next be seen starring as the central character in British indie film *VS*, a battle rap drama directed by newcomer Ed Lilly, co-starring Adam Rooney, Fola Evans-Akingbola, Ruth Sheen, and Nicholas Pinnock.

BIOGRAPHIES & CREDITS – CREW

DIRECTOR – KRISTOFFER NYHOLM

Kristoffer has worked under Lars von Trier on a number of projects, including THE BOSS OF IT ALL, THE IDIOTS, BREAKING THE WAVES and EPIDEMIC. He has also directed a number of music videos, commercials, shorts and documentaries.

Prior to KEEPERS, Kristoffer directed TABOO starring Tom Hardy, Oona Chaplin, Stephen Graham and Jonathan Pryce for BBC / Scott Free. In 2014 he directed the BAFTA and Broadcast Award nominated 3 part drama THE ENFIELD HAUNTING (Tim Spall, Juliet Stevenson, Matthew Macfayden) for Eleven Films/Sky.

He was also lead director on Danish phenomenon THE KILLING, helming episodes 6, 7, 16, 17, 19 and 20 for the twenty-part first series. For the ten-part second series, Kristoffer directed episodes 1, 2, 5, 6, 9, and 10. THE KILLING was nominated for an International Emmy Award three years in a row and won the BAFTA for Best International Programme in 2011.

In 2012, Kristoffer directed 2 episodes of the Jean Reno series JO: A COP IN PARIS, an English language series for Atlantique Productions. He also worked on the 4-part adaptation of the bestselling Swedish political crime novel, BETWEEN SUMMER'S LONGING AND WINTER'S END. At once a riveting anti-procedure police procedural, a psychological drama, and a black satire, this cult novel offers a possible explanation for the assassination of Prime Minister Olaf Palme in February 1986.

Other UK television drama includes the opening film of Inspector Morse prequel series, ENDEAVOUR 2, for ITV/Mammoth Screen.

WRITER - CELYN JONES

Celyn Jones is a critically acclaimed, award winning actor and writer. The Times referred to him as "*The powerhouse writer/performer behind the greatest Dylan Thomas biopic yet*", which he starred in opposite Elijah Wood. The film featured in several prestigious festivals including Edinburgh, Miami and Seattle International Film Festivals and was sold internationally.

Recent acting credits include a major role in Wim Wenders's new film SUBMERGENCE opposite oscar-winning Alicia Vikander, playing Winston Churchill in BORN A KING, a lead role in an indie-comedy SAY MY NAME, and opposite Michael Shannon in THE CURRENT WAR.

Recent writing credits include co-writing a feature film script with Eddie Izzard, writing and creating a high end international series MINOTAUR and also scripting the much-anticipated thriller KEEPERS, which has just wrapped filming and stars Gerard Butler.

He trained as a classical actor at the Oxford School of Drama where he won a scholarship and the Shakespeare award. Throughout his career, Jones has played major roles on stage, lead roles in internationally renowned television series and opposite globally recognised talent in film. He is a dedicated ambassador for the children's charity Into Film, something he feels passionate about since his time working with young people across London in Schools, Special Unit Facilities, Prisons and Charities.

Celyn is a founding director of the ambitious and exciting production company Mad as Birds Films.

WRITER - JOE BONE

Joe was born and raised on the Isle of Wight. After graduating from university, he took his one-man show BANE to the Edinburgh Fringe Festival, winning a sweep of awards. He wrote and performed three more shows in the Bane series before touring them across the globe to

the US, Australia, India, Malaysia, Singapore, Italy and Brazil, where they have been syndicated into Portuguese (BILLDOG) for Brazilian actor Gustavo Rodriguez. The reviews were outstanding, proclaimed as "Excellent" by The Times, "Brilliant" by The Guardian, "Rollicking" by The Evening Standard, and "a virtuoso performance" by The Stage. The shows were promoted by Live Nation for the Melbourne Comedy Festival in 2013 and 2014.

In 2016 Joe co-wrote psychological thriller KEEPERS with Celyn Jones (SUBMERGENCE, SET FIRE TO THE STARS), which was directed by Kristoffer Nyholm (THE KILLING, TABOO).

Joe co-wrote his second feature, a crime caper titled GREEN with Bane collaborator Ben Roe and directed by Ash Brannon (TOY STORY 2, SURFS UP). His third feature film began scripting in Feb 2017. He is currently writing TV series THE INFORMED, dealing with police CI's in Florida.

DIRECTOR OF PHOTOGRAPHY - JØRGEN JOHANSSON

Jørgen Johansson was born on May 21, 1960 in Silkeborg, Denmark. He graduated from the Danish National Filmschool in 1993. Before that he was already an established commercial still photographer. He showed his photographic work in exhibitions in galleries and museums for many years, and released two photographic books with his work, "Tuesday, January 17, 1995. 2:30 PM. 42nd Street", a narrative book made in New York, and another called "Lost and Found". His work has also been represented in several collections at the Museum of Photographic Art and The Royal Danish Library among others.

He has worked as a director of photography on numerous feature films and TV-series such as ITALIAN FOR BEGINNERS directed by Lone Scherfig, the Oscar nominated short BROR, MIN BROR directed by Henrik Ruben Genz, and FLAME AND CITRON directed by Ole Christian Madsen. For his photography on TERRIBLY HAPPY directed by Henrik Ruben Genz, he was awarded by the Danish Arts Foundation. He then worked on ABOVE THE STREET, BELOW THE WATER directed by Charlotte Sieling, WILBUR WANTS TO KILL HIMSELF directed by Lone Scherfig, SUPERCLASSICO directed by Ole Christian Madsen, as well as TV-series such as THE KILLING, BORGES, THE BRIDGE and many more. He went on to win Bodil and Robert awards several times for best achievement in cinematography, and well as receiving the ITV prize for the TV-series BETTER TIMES.

PRODUCTION DESIGNER - JACQUELINE ABRAHAMS

Jacqueline trained in Fine Art at Newcastle polytechnic, specialising in performance and live art. She worked as a scenic painter for four years before moving into theatre design. She has designed feature films, short films, TV dramas, kids' dramas, theatre, theatre-in-education, performance and live art. She's also been lucky enough to work around the world in locations such as Greece, Sweden, Denmark, Holland, Malta, Czech Republic, Slovenia, Ireland, South Wales, Scotland, Bradford, Sheffield and Leeds. She has worked on a wide range of productions, from big studio sets to shoestring budget productions. Her accomplishments include winning the BAFTA in 2009 for best production design, being nominated for a BAFTA in 2010 and winning the RTS Best Production Design award in 2010.

Jacqueline's film credits include KEEPERS directed by Kristoffer Nyholm, LOVE ME NOT directed by Alexandros Avranas, THE SENSE OF AN ENDING directed by Ritesh Batra, LADY MACBETH directed by William Oldroyd, THE LOBSTER directed by Yorgos Lanthimos, THE ENFIELD HAUNTING directed by Kristoffer Nyholm, THE WOMAN IN BLACK 2: ANGEL OF DEATH directed by Tom Harper, WAR BOOK directed by Tom Harper, HOW I LIVE NOW directed by Kevin MacDonald, THE LOOK OF LOVE directed by Michael Winterbottom, TOP BOY directed by Yann Demange, HUNKY DORY directed by Marc Evans, WALLANDER (Series 1 and 2) produced by Left Bank Pictures, and WHITE GIRL directed by Hettie McDonald.

COSTUME DESIGNER – PAM DOWNE

Pam Downe has had an incredibly successful design career across both film and television.

Her period work has seen her design costumes for the much - loved television series LARKRISE TO CANDLEFORD and THE NIGHT WATCH, an adaptation of Sarah Waters highly acclaimed novels. In 2015, her work was seen in THE ENFIELD HAUNTING, directed by Kristoffer Nyholm.

In film, she designed the costumes for MODIGLIANI, starring Andy Garcia, I, ANNA, which starred Gabriel Byrne and Charlotte Rampling, and STILL LIFE, starring Eddie Marsan, directed by Umberto Pasolini and winner of three awards at the Venice Film Festival. Most recently, Pam designed the sumptuous costumes for INTERLUDE IN PRAGUE about Mozart's time in the Prague and the creation of Don Giovanni.

In addition to KEEPERS, Pam's work will be seen next on the big screen in WHERE HANDS TOUCH, directed by Amma Asante.

BENJAMIN WALLFISCH – COMPOSER PROFILE

Golden Globe® and **Emmy®** nominee Benjamin Wallfisch is recognized as one of the leading film composers of his generation, with a career spanning over a decade and 60 feature films. He has composed music for such legendary film makers as Steven Spielberg, Rupert Wyatt, Gore Verbinski and Lars von Trier, and has worked on scores that have been recognized with awards and nominations at the **Academy Awards®**, **BAFTAs®** and **World Soundtrack Awards**. Benjamin recently completed the much-anticipated **Blade Runner 2049** with Hans Zimmer. Prior to that he wrote the score to Andrés Muschietti's box office phenomenon, **It**, which became the highest ever grossing horror in the US. Other recent scores include Ted Melfi's multiple award-winning feature **Hidden Figures** (nominated as Best Picture in the 2017 Academy Awards®) that he co-composed with Pharrell Williams and Hans Zimmer, Gore Verbinski's psychological thriller **A Cure For Wellness** for New Regency/Twentieth Century Fox, **Bitter Harvest** released by Roadside Attractions, **Mully** from Academy Award® winning producer James Moll and David Sandberg's **Annabelle: Creation** for New Line/Warner Bros, his third movie for the studio.

Benjamin made his scoring debut at the age of 24, composing the music for Thomas Vinterberg's **Dear Wendy**. This score earned him his first nomination as 'Discovery of the Year' in the 2005 World Soundtrack Awards and also a nomination for 'Best Original Score' in the 2006 Danish Film Academy Awards. His subsequent score, for Rupert Wyatt's suspense thriller **The Escapist** earned him a nomination as 'Best Original Film Score' in the 2009 **Ivor Novello Awards** and his second nomination in the 2008 World Soundtrack Awards.

The score for **Summer in February** garnered Wallfisch his third nomination at the 2013 World Soundtrack Awards, following its release on **Deutsche Gramophone** to international critical acclaim. The score was awarded 'Best Score – Special Feature' in the 2013 **Hollywood Music in Media Awards**.

Benjamin regularly collaborates with Academy Award® winning industry legend **Hans Zimmer**, and has been invited to compose additional music for Steve McQueen's internationally acclaimed feature **12 Years a Slave** (winning Best Picture at the 2014 Academy Awards®), **Batman V Superman: Dawn of Justice** and **The Little Prince**. He was honored to have been invited to score the documentary short **Auschwitz**, directed by James Moll, produced by Steven Spielberg and narrated by Meryl Streep.

Benjamin's other recent film credits include Warner Bros/New Line's breakout thriller **Lights Out**, Pinewood's **Pressure**, the feature animation **Air Bound**, produced by Avi Arad (Spiderman). the Lionsgate thriller **Hours** starring Paul Walker and directed by Eric Heisserer (Arrival), the Viking saga thriller from Vertigo Films, **Hammer of the Gods**, the historical drama **Bhopal: A Prayer for Rain** starring Martin Sheen, Relativity's feature **Desert Dancer** starring Frieda Pinto (Rise of the Planet of the Apes, Slumdog Millionaire) and the BBC original movie, **The Thirteenth Tale**, produced by David Heyman (Gravity, Harry Potter), directed by James Kent, and starring Vanessa Redgrave.

Benjamin is also known for orchestrating and conducting Dario Marianelli's Academy Award® and Golden Globe® winning score for **Atonement** and the Academy Award® and

Golden Globe®-nominated scores for **Anna Karenina** and **Pride and Prejudice**. He also collaborated with Marianelli on other acclaimed features including **V for Vendetta**, **The Soloist**, **Eat Pray Love** and **Jane Eyre**. He composed additional music for Ridley Scott's **Robin Hood** and went on to arrange the music for the acclaimed feature documentary **Life in a Day**, produced by Ridley Scott and directed by Kevin MacDonal. He also composed additional music for **The Rite**, starring Anthony Hopkins and also for **Red Riding Hood**, directed by Catherine Hardwicke of the Twilight series.

With over 20 acclaimed albums of his music released to date, Benjamin has performed live in over 100 concerts worldwide, leading orchestras such as the **London Philharmonic**, **Philharmonia**, **Los Angeles Philharmonic**, **Los Angeles Chamber Orchestra** and the **Sydney Symphony** at venues including the **Hollywood Bowl**, **Sydney Opera House** and **Royal Festival Hall**. He is grateful to have collaborated, recorded and performed his music with artists including Lang Lang, Herbie Hancock and Yuja Wang.

Benjamin was recently invited to collaborate with iconic multiple award winning artist **Adele**, writing the string arrangements for her tribute to George Michael at the 59th **Grammy Awards**.

Classically trained, Benjamin studied at the Royal Academy of Music, obtaining the degree of Master of Music in composition in 2002. In 2014 he was appointed an Associate of the Royal Academy of Music.

PRODUCER - ANDY EVANS

Andy is a co-founder of the Film and TV Production Company Mad as Birds, based in York and North Wales. His most recent feature film Producer credits include the psychological thriller **KEEPERS** starring Gerard Butler and the 1950's drama **SET FIRE TO THE STARS** starring Elijah Wood and Celyn Jones.

He was the previous owner and Managing Director of multi award-winning The Pavement Studios which grew over 13 years into one of Europe's most creative DVD, Blu-Ray and digital production facilities. He is still the preferred choice of top UK/US artistic talent including Pink Floyd, Julian Lennon, U2 and David Gilmour across all digital platforms.

PRODUCER – ADE SHANNON

Ade came to the industry late, having built up and exited two businesses in the digital space he fulfilled a lifelong dream aged 40 when he co-founded Mad As Birds as a vehicle to make Set Fire to the Stars. **Ade** now leads the development of the Mad As Birds slate, as Creative Producer his focus on the early stages of all projects.

PRODUCER - SEAN MARLEY

Sean has 26 years of experience in the media sector across radio, theatre, TV and film.

Before Mad as Birds, he was managing Director of Lime Pictures (**HOLLYOAKS**, **APPARITIONS**, **THE ONLY WAY IS ESSEX**), the biggest Independent TV producer outside of London. He was responsible for P&L delivery, an experienced management team and the commercial strategy for the business.

Prior to that Sean was the Managing Director of Radio City, Liverpool's leading commercial station. Under his leadership the station won Sony Station of the Year, Commercial Radio Station of the year and delivered record breaking revenue figures.

Sean is a trustee for Cash for Kids, a national children's charity and was Chair of Creative Skillset's Northern Industry Employers panel for 4 years.

END CREDITS

Directed by
KRISTOFFER NYHOLM

Written by
CELYN JONES
JOE BONE

Produced by
ANDY EVANS
SEAN MARLEY
ADE SHANNON

Produced by
JASON SEAGRAVES
MAURICE FADIDA

Produced by
GERARD BUTLER
ALAN SIEGEL

Executive Producers
CELYN JONES
KRISTOFFER NYHOLM

Executive Producers
MICKEY GOOCH Jr
D.G. GUYER

Executive Producers
JAMES LEJSEK
DANIELLE ROBINSON

Executive Producer
BRIAN OLIVER

Executive Producers
PHIL HUNT
COMPTON ROSS

Starring
GERARD BUTLER

PETER MULLAN

Introducing
CONNOR SWINDELLS

SØREN MALLING

OLAFUR DARRI OLAFSSON

GARY LEWIS

Director of Photography

JØRGEN JOHANSSON

Production Designer

JACQUELINE ABRAHAMS

Casting Director

REG POERSCOUT-EDGERTON CSA

Editor

MORTEN HØBJERG

Costume Designer

PAM DOWNE

Hair & Make Up Designer

JEMMA HARWOOD

Composer

BENJAMIN WALLFISCH

Line Producer

TIM DENNISON

Co-Producers

ALEX ASHWORTH

REG-POERSCOUT EDGERTON

Cast
in order of appearance

Thomas	PETER MULLAN
James	GERARD BUTLER
Mary	EMMA KING
Kenny	GARY LEWIS
Donald	CONNOR SWINDELLS
Duncan	KEN DRURY
Gherd	GARY KANE
Locke	SØREN MALLING
Borr	OLAFUR DARRI OLAFSSON
Galley Hand	RODERICK GILKISON

1st Assistant Director	BEN BURT
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Script Supervisor	BEVERLEY WINSTON
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Production Sound Mixer	SIMON FARMER
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Location Manager	MIKE PANIKKOU
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Art Director	MATTHEW FRASER
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Production Manager	EMMA BIGGINS
Production Coordinator	DANIEL WATKINS
Production Assistant	UXUE IÑURRITEGI
Production Runner	QASIM BAIG
Production Driver	PETER OWEN

2nd Assistant Director	JAMIE HAMER
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