



THE WEINSTEIN COMPANY

THE RAILWAY MAN

Production Notes



Publicity materials are available at:
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Running Time: 108 mins
MPAA Rating: R

SYNOPSIS

Based on the remarkable bestselling autobiography, *THE RAILWAY MAN* tells the extraordinary and epic true story of Eric Lomax (Colin Firth), a British Army officer who is tormented as a prisoner of war at a Japanese labor camp during World War II. Decades later, Lomax and his beautiful love interest Patti (Nicole Kidman) discover that the Japanese interpreter responsible for much of his treatment is still alive and set out to confront him, and his haunting past, in this powerful and inspiring tale of heroism, humanity and the redeeming power of love.

NOTES ON A RAILWAY MAN, BY SCREENWRITER FRANK COTTRELL BOYCE

Most survivors of the notorious Thai/Burma "Death Railway" kept quiet about what happened to them in the War. At least, they were quiet in the daytime. Their nights were filled with rages and nightmares. Decades on, Eric Lomax broke his silence. Soldier that he was, he turned and faced his demons – both psychological and real. With the help of a remarkable woman, Eric sought out and confronted Takashi Nagase, the officer who had presided at his interrogation and torture. He told the story in *The Railway Man* – an astonishing memoir that twists around one horrible irony: as a boy, Eric had been enthralled by the great steam trains that piled in and out of Edinburgh's Waverley Station. As a young soldier he saw his comrades worked to death, and was himself tortured on the Death Railway.

Once he had broken his silence, Eric was passionate about sharing all he had learned – that we are better, stronger than we think are, that being vulnerable is part of that strength, that love can bring you back from the very darkest place. So it was an unnerving, solemn moment for us when, in the Railway Hotel in York, Eric entrusted us with the making of the film version of his book.

We did all the things you would have expected us to do. We went with him to Edinburgh to visit all his old stomping grounds – his school, his place of work, the bridge where he watched the trains go by. We went to his childhood home. The young couple who was living there had found a toy train under the floorboards. It was surely Eric's.

We went to Tokyo and recorded interviews with Takashi Nagase. We visited Eric's home in Berwick-upon-Tweed and pored over his unrivalled collection of Bradshaw's Railway Time Tables, some of them so ancient that they showed the times of horse-drawn mail coaches as well as trains. We went for walks along the seafront.

Whenever he came down to London he would visit our offices in Soho. We thought we had bought the rights to a book. We found that we had become part of the life of a man – a great and complicated and important man.

It's hard to make any film, but THE RAILWAY MAN was particularly hard.

It was hard to write the script: to find the balance between the darkness of its heart and the light of its conclusion, to find a happy ending that did not seem pat, to find a way to do justice to the horror without it overwhelming everything else.

As time went by we saw Eric changing. When we first met him the book had not long been published and his historic meeting with Nagase was a recent event. As the years went by we saw him become something of a public figure, grow comfortable in that role and become more relaxed about talking about what had happened.

As more time went by we saw him grow older and more frail. The trips to London stopped. The world changed as fast as Eric did. Eric's confrontation with Nagase was

more or less unprecedented at the time. Now Truth and Reconciliation commissions are part of the process of how we build nations. On the other hand, the torture to which Eric was subjected seemed like a remote and barbaric chapter in human history when we first met Eric. Now waterboarding too has somehow become part of the mainstream.

As the years went by, we silently shifted from “we’re going to make this film soon” to “we have to make this film before Eric dies.” Sometimes we lost faith in ourselves. Sometimes we lost faith in each other. But Eric never lost faith in us. And we never lost faith in the story.

The hardest thing of all of course was how to cast Eric. They simply don't make them like Eric any more. Many of the obvious candidates – Michael Redgrave, Robert Donat, Roger Livesey – were long departed. The only actor we could think of who had those vanishing qualities – grace, understated strength and intelligence – was Colin Firth. He took the train to Berwick with us. He sat in Eric's front room. He looked through those ancient railway timetables. They laughed. When Eric laughed he would raise both hands and cover his mouth. His blue eyes would crinkle and twinkle. It was probably that giggle as much as the script that bound Colin to the movie.

So we were finally shooting the movie. It was such a joy and a relief that we sometimes forgot what a dark tale we were telling. Members of Eric's family turned up to the set most days. There was a rolling reunion around the catering van, delivering delightful insights into the man but also reminding us of the huge burden the families of the prisoners of war carried. We took care to schedule one day of shooting near Eric's house so that he'd be able to visit the set and swank a little about being played by Colin Firth. We spent the morning at the bottom of his street but he was too tired and shivery to come out. So Colin went and had lunch with him, taking his co-star Nicole Kidman. This pepped him up enormously, so he put on his bobble hat and woolly muffler and insisted on coming out to see what was going on. By then we'd moved to the top of a steep hill overlooking the harbor. It took a team of sparks to hoist his wheelchair onto the location and navigate him through the tracks and wires and cranes. It was a little bit Fitzcarraldo and a little bit Heath Robinson. When we'd settled him by the monitor, he pointed to the dolly track on which the camera was mounted. “I'd be fascinated to learn,” he said, “what gauge that track is.” Going home afterwards, Eric said that it had been one of the best days of his life.

While we were in the edit, Eric passed away. We were heartbroken to lose him. All the more so because we were just a few weeks short of us getting the film into a state where he could see it. We'd promised Eric he'd see that film one day. Had we broken our promise? Thinking about it now, it was probably a mercy. Eric Lomax's great achievement was to have survived the darkest place and to have left it behind. Why would he want to revisit that in Dolby Stereo and Technicolor? What could we add to what he already knew? His greatest victory was that he was able to shake off the dark shadows that had hunted him and to die with heart full on friendship and cake, love and steam trains.

PRODUCTION STORY

THE RAILWAY MAN is based on Eric Lomax's best-selling memoir and a series of meetings, over many years, with Lomax and his wife, Patti. Eric died in 2012, having lived long enough to visit the set of the film.

The film was shot in Scotland, Queensland and Thailand. Major sequences were filmed on the actual Death Railway, reclaimed from the jungle seventy years after the events that claimed tens of thousands of lives.

ADAPTATION

For Frank Cottrell Boyce and Andy Paterson, finding the right way to tell the story was the first and most difficult task. Characters who can't or won't communicate aren't easy to put on screen. Lomax had written that "the ordinary former Far East POW has probably never talked to anyone about his experiences. The victim of torture most certainly does not talk."

Their first meetings with Lomax were only two years after the book was published. "We realized later that we'd come into a story that was still unfolding. Suddenly a man who had blocked out the world for decades was a public figure, expected to share his most intimate secrets."

"Initially we had expected to tell the whole story, exactly as it happened in the book. But when, for example, Eric talked about the aftermath of the meeting with Nagase, how somehow 'all the pain just went away,' we realized even he didn't yet fully understand how that had happened."

Comments producer Bill Curbishley: "The book has quite rightly been called a classic of autobiography. But Patti is barely mentioned. We suspected that was hurtful to her, but she would never say it. She's a wonderful, loyal, no-nonsense lady, not given to self-pity. For a long time she refused to accept that her story mattered at all. How could her suffering compare to what those men went through on the railway? Yet, as Colin Firth put it much later, there is no story without Patti. She was the miracle in Eric's life."

There was no doubt that Lomax spent decades nursing himself to sleep with thoughts of revenge. Director Jonathan Teplitzky recalls sitting, later, with Eric and Firth. "Colin asked him if he would have killed Nagase and Eric immediately said 'Yes.' He had clearly thought it through many times." The filmmakers needed to understand how Lomax could have made the journey from wanting "to cage, to beat, to drown" his former tormentor to a place of relative peace.

Crucial insights would come from Helen Bamber, who had been a key figure in Eric's rehabilitation. Bamber had entered the Belsen concentration camp at the age of nineteen and stayed there for two and a half years. After working with Amnesty, she founded the Medical Foundation for Victims of Torture. Eric says his first meeting with her

was “like walking through a door into an unexplored world of caring and special understanding. She learned as a girl in Belsen the importance of allowing people to tell what had been done to them; the power of listening to their testimony and of giving people the recognition that their experience deserves.”

THE CAST

Firth had known a man who'd been on the Death Railway. “He was actually our local Labor parliamentary candidate and it was often told how this is something he carried with him and that he'd actually had some sort of experience of reconciliation. It all connected.”

“In an awful lot of screenwriting you get a generic hero of one sort or another. There was nothing generic here – the character jumped off the page. Eric felt completely unique to the story; his passion for railway timetables and trains, his extraordinarily intense, soldierly qualities - loyalty and a commitment to a sense of honor, all combined to make a very dynamic personality. There's also this very dark side which has to do with the degree to which he'd suffered. That was also very powerful to read. So you have a man who's delightful, but there's a mystery to him.”

Jeremy Irvine had actually read the book a few years before being sent the screenplay and arrived at his first casting meeting with fifty pages of notes. “This was a story with real integrity, real emotion and also something that needed to be told because it's truly extraordinary - and I don't use that word lightly.”

Did Irvine find it intimidating to find himself playing the young Firth? “Suddenly I was working with one of the greatest actors of a generation. Colin was so open about his process and so helpful and kind and understanding and really did want us to work together so it was just wonderful. I could phone him up and say ‘do you think this will work?’ and he'd say ‘well I don't know, let's play with it’ and we'd workshop together and that's something that most 21 year-old actors only get to dream of, doing this sort of masterclass with an actor like Colin.”

For Teplitzky, the time the two spent together was the best kind of rehearsal. “Because it's a split experience, where Colin has to deal with the emotional consequences of what Jeremy physically and emotionally goes through, there needed to be a trading of what those experiences mean for each of them.”

Nicole Kidman read the script and responded immediately. “I'd never had the chance to play a woman who gets to stand by her partner, her lover, her husband through very difficult times. It's something I feel very strongly about and have done in my own personal life. I do believe there's a way in which love can heal, by just gently, slowly, encouraging someone to confront things, and I wanted to do that on screen. That's the thread Patti and I share, obviously in very different situations, but I connected to her.”

"I've always believed that people fuse through pain. People don't fall in love, or really find deep love when everything is good. When you really find it is when you have to go through pain together. And if you choose to stay together you really find something much deeper."

Firth and Kidman had both worked with Stellan Skarsgaard before. Teplitzky remembers that "as soon as Stellan's name came up we all just fell in love with the idea. It needed an actor who brought great weight, truthfulness and believability to an enigmatic role. He anchors the film. He's sometimes the narrator and he brings great warmth, helping Patti to understand why her husband is shutting her out."

HiroYuki Sanada was stunned when he read the script. "I had heard about the Death Railway before but I didn't know any details. The Japanese education system doesn't talk about this. When I started research I was shocked and surprised and felt a kind of mission as a Japanese born actor, to tell this story to the world and to the young generation, to re-examine history. I believe learning language means learning culture. Mr. Nagase was a translator, so he had a chance to find out what the rest of the world thought about Japanese militarism. That's why he started trying to pray for the Prisoners of War. The Asian workers and I felt the same mission. If we don't know what happened in the past, how can we learn from it? That's why I wanted to join this film as an actor and as a Japanese man."

Tanroh Ishida, who plays the young Nagase, feels that his generation will be very surprised because they don't know about this story. "You're not taught it," he says. "You only find out about it if you choose to look." But Ishida was keen to understand the pressures his character would have been under. "It's something very hard for us to get hold of because it's new for us in our generation. The belief was that the Emperor was the god and you had to give your life to him. There was no 'you.' You're just part of the group or the nation. Especially for Western society it's very hard to imagine, but that's how it was back then."

FILMING

Edinburgh, Eric Lomax's home town, provided the perfect base for the Scottish shoot. The Bo'Ness and Kinneil private railway, run by enthusiasts and volunteers, had working trains and stations. Perth station had beautiful period platforms, some of which are no longer used by the network, making them easier for filming. North Berwick provided a wonderful house on a beach. Even more crucial for the filmmakers and Patti Lomax, it meant they were in reach of Berwick-upon-Tweed, where the story is really set. For Kidman, a special moment had arrived.

She had chosen not to meet the real Patti thus far. "I didn't want to meet her until I'd started. I'd read a lot, and seen interviews where she told a lot of her story and was very open, but I just felt nervous to meet her. So it was actually the perfect way because we were shooting in her town and we drove to their house and sat in the living room. Patti, Eric, Colin and I talked and there were tears and laughter and a connection. It felt very pure. I got to walk through her garden with her – we both love

flowers and bonded over that. It was just for me a very gentle way to meet this person I was trying to portray."

Thailand was where the cast began to understand a little more of what Eric and tens of thousands of others had experienced. The actual Death Railway line still operates, largely for tourists, from Bangkok as far as Kanchanaburi and forty miles beyond. Irvine discovered what happened after that.

"When we reached Thailand our military advisor, Rod Beattie, took Sam Reid (Young Finlay) and I up into the mountains, to a section of the railway which had been reclaimed by the jungle. We helped him clear a section of it. You're working there in 40 degree heat and 98% humidity with just hand tools as the POWs would have done. We did maybe an hour and a half and I was wrecked. You're dripping sweat from the moment you get out of the van and we weren't even lugging all our kit with us. To imagine doing that for 16 hours a day on such meager food rations and very little water, was a very big moment. It really brought it home. When visiting the real Hellfire Pass, you get a sense that these places are haunted by the thousands and thousands of young boys, three years younger than me, who were doing this work. It was an intense experience." Firth agrees. "Something immense happened there and it can't fail to leave a mark, whether it's the power of your imagination or not. It was something beyond the comprehension of most people. You stand in a huge cutting in the rock towering above you, and you're told this was carved by men with hand tools in the space of six weeks and this is how many men died just here. It's shattering actually. I saw several documentaries, one with an Aussie who said "I don't believe in the supernatural, but those boys walk here."

Kidman had been warned by Patti Lomax: "She said to be careful when you get to Hellfire Pass. It has a power. There's just something there...you can feel the darkness and it stays with you. Patti said the moment she absorbed it, when she first visited, she wept, not just for Eric but for all the boys there, and Eric comforted her."

That scene was shot on Eric Lomax's 93rd birthday. A very special greeting from Firth, Kidman and the entire crew was sent from Hellfire Pass to Berwick-upon-Tweed. It's one of Jonathan Teplitzky's happiest memories of the shoot: "Getting everyone to sing Happy Birthday to Eric in Hintok Pass was pretty profound, that we could record it on an iPhone and email it to him so he could watch it a few hours later when he woke up."

After the freezing weather in Scotland and the intense tropical heat of the Thai jungle, the filmmakers moved on to the Gold Coast in Queensland, where the prisoner of war camp and the studio sets were being built. For production designer Steven Jones-Evans, the greatest challenge had been the sheer physical separation of the locations. "We prepped in Queensland, then had to go off and prep and shoot Scotland and Thailand. By the time we got back to Australia we'd been away for three months." Producer Chris Brown says: "Over the five years that Andy Paterson and I worked on the project, authenticity and the book were our touchstones, so the look of the picture was crucial. Steven did a fantastic job. The prisoner of war camp was the

most extraordinary construction, based on original plans – perfectly authentic down to the last stick.”

Teplitzky was confident. “You feel as if you can go into any battle if you have a team you trust and we were lucky enough to have the whole team from our previous film, BURNING MAN. You share an aesthetic, you know they all understand what we’re trying to achieve and they have great taste in people.”

The weather added the final touches to the design; tropical storms moved in over the camp. Again, Teplitzky loved it. “The rain helped the film,” he notes. “Filming waist deep in mud was tough but it felt right. The rainy season in 1943 was the worst time of all for the POWs. It raised our adventure to new heights and demanded a lot of everyone but no one was going to complain. We were all humbled by the tiny inkling it gave us of what the real people must have gone through.”

THE DEATH RAILWAY – BACKGROUND

Churchill called the Fall of Singapore, on February 15th 1942, “the greatest disaster ever to have befallen the British Empire.” Outnumbered, outgunned, with little air support and with virtually no knowledge of fighting in jungle terrain, the Allied forces stood little chance against an organized enemy, who confounded expectations by advancing down through the Malayan jungle instead of attacking from the sea.

25,800 British and 18,000 Australian servicemen were amongst the 200,000 men who found themselves prisoners of the Japanese.

The defeat of the Japanese navy at the Battle of Midway in June 1942 effectively shut off the sea route to the Indian Ocean and triggered a decision to complete a rail link from China to India, to supply the Japanese campaign in Burma. The missing piece of that line was the 415 km section from Thailand into Burma, a route that would soon become notorious as the “Death Railway.”

The British had considered building this line forty years earlier but abandoned it due to the difficult terrain – carving through mountains and jungle – the climate, health conditions and the sheer difficulty of the logistics.

The Japanese Government was not a signatory to the Geneva Convention and deemed that anyone taken prisoner forfeited their rights and was considered to have changed sides. They therefore made the decision to put the Allied prisoners of war to work on the railway.

Conditions were horrific. 6,648 British and 2,710 Australian POWs are known to have died, with many more left traumatized by their experiences. Many Allied survivors are keen to stress that the local Asian workers suffered the harshest treatment, with more than 80,000 deaths, representing around half the workforce.

Those veterans are equally likely to point out their dismay that the little most people know about the Death Railway comes from the David Lean film, *THE BRIDGE ON THE RIVER KWAI* – a great film in its own way, but an acknowledged work of fiction. Eric Lomax's comment was that he had “never seen such well-fed prisoners of war.”

There was in fact no bridge over the River Kwai, because there was no river called the Kwai. The film itself was shot in Ceylon, now Sri Lanka. Much later, to satisfy a growing tourist demand to visit such a bridge, the Thai authorities changed the name of a river crossed by the only remaining prisoner of war-built bridge, at Kanchanaburi, where some of *THE RAILWAY MAN* was filmed.

ABOUT THE CAST

Colin Firth (ERIC LOMAX)

A classically trained British theater actor, Academy Award® winner Colin Firth is a veteran of film, television and theater, with an impressive body of work spanning over three decades. He has appeared in three films that have won the Academy Award for Best Picture: THE KING'S SPEECH, SHAKESPEARE IN LOVE and THE ENGLISH PATIENT. Firth earned an Academy Award, Golden Globe Award, Screen Actors Guild Award, British Independent Film Award, Critics' Choice Award and his second consecutive BAFTA Award in 2011 for his performance as King George VI in THE KING'S SPEECH. The film also won the Academy Award for 'Best Picture' as well as the Screen Actors Guild Award for 'Outstanding Performance by a Cast in a Motion Picture.' Firth also won the BAFTA Award in 2010 and the Volpi Cup for 'Best Actor' at the 2009 Venice Film Festival for his performance in Tom Ford's A SINGLE MAN.

He has wrapped production on Woody Allen's MAGIC IN THE MOONLIGHT, in which he stars opposite Emma Stone. He has also completed THE SECRET SERVICE, directed by Matthew Vaughn which will be released by Fox in May 2015. The cast includes Samuel L Jackson, Michael Caine and Taron Edgerton.

In 2012 Firth was seen in Tomas Alfredson's TINKER TAILOR SOLDIER SPY opposite Gary Oldman and Tom Hardy. The thriller is based on John Le Carré's Cold War spy novel and tells the tale of a spy-hunt within the highest echelons of the British Secret Intelligence Service. The film garnered 3 Academy Award nominations including 'Best Writing' and won the 2012 BAFTA Film Award for 'Outstanding British Film' and 'Best Adapted Screenplay.'

In 2008, Firth was also seen in Universal Pictures' global smash hit "Mamma Mia!" The film grossed over half a billion dollars around the world and is the highest grossing film of all time in the UK.

In 2004, Firth starred in the Universal/Working Title hit BRIDGET JONES: THE EDGE OF REASON, and in the Oscar-nominated film GIRL WITH A PEARL EARRING opposite Scarlett Johansson.

In 2003, Firth appeared in the Universal hit LOVE ACTUALLY, written and directed by Richard Curtis. At the time of its release, LOVE ACTUALLY broke box office records as the highest grossing British romantic comedy opening of all time in the UK and Ireland, and was the largest opening in the history of Working Title Films.

His others film credits include Helen Hunt's THE DEVIL'S KNOT, BEFORE I GO TO SLEEP, ARTHUR NEWMAN, THEN SHE FOUND ME, WHEN DID YOU LAST SEE YOUR FATHER?, EASY VIRTUE, Michael Winterbottom's GENOVA, A CHRISTMAS CAROL, THE IMPORTANCE OF BEING EARNEST, Atom Egoyan's WHERE THE TRUTH LIES, Marc Evans' thriller TRAUMA, NANNY MCPHEE, WHAT A GIRL WANTS, A THOUSAND ACRES, with Michelle Pfeiffer and Jessica Lange, APARTMENT ZERO, MY LIFE SO FAR, Nick Hornby's FEVER PITCH, CIRCLE OF

FRIENDS, PLAYMAKER, and the title role in Milos Forman's VALMONT opposite Annette Bening.

On the small screen, Firth is infamous for his breakout role in as "Mr. Darcy" in the BBC adaptation of PRIDE AND PREJUDICE, for which he received a BAFTA nomination for Best Actor and the National Television Award for Most Popular Actor.

In March 2004, Firth hosted NBC's "Saturday Night Live." He was nominated for an Emmy Award in 2001 for Outstanding Supporting Actor in the critically acclaimed HBO film CONSPIRACY and also received the Royal Television Society Best Actor Award and a BAFTA nomination for his performance in TUMBLEDOWN. His other television credits include BBC television movie BORN EQUAL, DONOVAN QUICK, THE WIDOWING OF MRS. HOLROYD, DEEP BLUE SEA, HOSTAGES, and the mini-series NOSTROMO. His London stage debut was in the West End production of Another Country playing 'Guy Bennett.' He was then chosen to play the character Judd in the 1984 film adaptation opposite Rupert Everett.

Firth is an active supporter of Oxfam International, an organization dedicated to fighting poverty and related injustice around the world. He was honored with the 'Humanitarian Award' by BAFTA/LA at their 2009 Britannia Awards. In 2008 he was named Philanthropist of the Year by *The Hollywood Reporter*. In 2006, Firth was voted European Campaigner of the Year by the EU.

Nicole Kidman (PATTI LOMAX)

Nicole Kidman first came to the attention of American audiences with her critically acclaimed performance in Phillip Noyce's riveting 1989 psychological thriller DEAD CALM. She has since become an internationally-recognized, award-winning actress known for her range and versatility.

Kidman was awarded her first Golden Globe for a pitch-perfect, wickedly funny portrayal of a woman obsessed with becoming a TV personality at all costs in Gus Van Sant's TO DIE FOR. In 2002, she received dual Golden Globe nominations for her performance in writer/director Alejandro Amenabar's psychological thriller THE OTHERS as well as her work as Satine in MOULIN ROUGE! Her performance in MOULIN ROUGE! earned her a Golden Globe Award for Best Actress in a Musical as well as her first Oscar nomination. In the following years, Kidman was nominated three additional times for her performances in Jonathan Glazer's BIRTH, Anthony Minghella's COLD MOUNTAIN, and Robert Benton's BILLY BATHGATE.

In 2010, Kidman starred opposite Aaron Eckhart in RABBIT HOLE, for which she received Academy Award, Golden Globe, Screen Actors Guild and Independent Spirit Award nominations for Best Actress. The film was developed by Kidman's production company, Blossom Films. Kidman's additional film credits include *Margot at the Wedding*, *The Golden Compass*, Academy Award winning animated musical HAPPY FEET; JUST GO WITH IT, NINE with Daniel Day Lewis, Penelope Cruz and Marion Cotillard, AUSTRALIA, FUR: AN IMAGINARY PORTRAIT OF DIANE ARBUS THE INTERPRETER, BEWITCHED, THE HUMAN STAIN, DOGVILLE, EYES WIDE SHUT, BIRTHDAY GIRL, THE PEACEMAKER, THE PORTRAIT OF A LADY, BATMAN FOREVER, MALICE and FAR AND

AWAY. She also narrated the documentary release (Sundance Grand Jury Award and Audience Award-winner), *GOD GREW TIRED OF US*, and also narrated the film biography of Simon Wiesenthal, *I HAVE NEVER FORGOTTEN YOU*.

In October 2012, Kidman was seen starring in Lee Daniel's *THE PAPERBOY* with Matthew McConaughey, Zac Efron and John Cusack. Her performance earned her an AACTA, Screen Actors Guild and Golden Globe nomination.

Kidman was most recently seen in Chan-wook Park's *STOKER* with Mia Wasikowska, Matthew Goode and Dermot Mulroney. She will next be seen in *GRACE OF MONACO*, portraying the role of Grace Kelly. Kidman most recently finished filming *BEFORE I GO TO SLEEP* alongside her *RAILWAY MAN* co-star, Colin Firth.

In the fall of 1998, Kidman made her London stage debut, starring with Iain Glenn in *THE BLUE ROOM*. For her performance Kidman was awarded London's *Evening Standard* Award and received a Laurence Olivier Award nomination for Best Actress.

In 2012, Kidman was seen in HBO's *HEMINGWAY AND GELLHORN* alongside Clive Owen. Her portrayal as Martha Gellhorn earned her Emmy, SAG and Golden Globe nominations.

In January of 2006, Kidman was awarded Australia's highest honor, the Companion in the Order of Australia. She was also named, and continues to serve, as Goodwill Ambassador of the United Nations Development Fund for Women, UN Women, whose goals are to foster women's empowerment and gender equality, to raise awareness of the infringement on women's human rights around the world and to end violence against women. Kidman has also lent her voice in support of the Women's Cancer Program at Stanford with Dr. Jonathan Berek. Along with her husband, Keith Urban, she has helped raise millions over the years for the Women's Cancer Program which is a world-renowned center for research into the causes, treatment, prevention, and eventual cure of women's cancer.

Jeremy Irvine (YOUNG ERIC)

Jeremy Irvine made his feature film debut in Steven Spielberg's *WAR HORSE*, in which he starred as Albert, a young man who travels to France to find his horse, Joey, who has been sent to fight in World War II. The film received a Best Picture nomination for the 2012 Academy Awards and Best Picture – Drama Golden Globe nomination. The film was released by Walt Disney Studios Motion Pictures on December 25, 2011.

He was most recently seen in BBC Films' *GREAT EXPECTATIONS*, in which he starred as Pip. The film, adapted from Charles Dickens' classic novel, is directed by Mike Newell. The cast included Ralph Fiennes and Helena Bonham Carter. The film premiered at the Toronto Film Festival on September 11, 2012 and was selected to be the closing film at the 56th BFI London Film Festival. Irvine was also seen in *NOW IS GOOD* opposite Dakota Fanning, who plays a teenage girl with a terminal illness who resolves to live her life on fast forward. The film, based on Jenny Downham's novel *Before I Die*, is directed by Ol Parker and was released in the UK by Sony Pictures on September 21, 2012.

Irvine recently wrapped production on also recently wrapped production on *THE WORLD MADE STRAIGHT*, which is directed by David Burris. Also starring Adelaide Clemens and Minka Kelly, the film chronicles a rebellious young man in a rural Appalachian community haunted by the legacy of a Civil War massacre. Next he will begin shooting *THE WOMAN IN BLACK: ANGELS OF DEATH*, directed by Tom Harper.

Irvine spent a year at the London Academy of Music and Dramatic Art and has appeared in stage productions including the Royal Shakespeare Company's *Dunsinane*, an update to *Macbeth*. He also appeared in the Disney Channel UK's sketch series "LIFE BITES."

Stellan Skarsgaard (FINLAY)

One of the busiest and most versatile actors working today, Skarsgaard moves effortlessly between independent cinema and Hollywood blockbusters. His work with Lars von Trier includes *BREAKING THE WAVES*, *DOGVILLE* (with his *RAILWAY MAN* co-star, Nicole Kidman), *MELANCHOLIA* and the forthcoming *NYMPHOMANIA*. He played Dr Erik Selvig in Marvel's *THOR* and *THE AVENGERS*, Bootstrap Bill Turner in the *PIRATES OF THE CARIBBEAN* franchise and starred in David Fincher's *THE GIRL WITH THE DRAGON TATTOO*.

His last collaboration with Colin Firth was in a very different key, as two of three potential fathers in the wildly successful *MAMMA MIA!*

A teenage star on Swedish television, he spent 16 years with the Swedish Royal Dramatic Theatre and has appeared in more than 80 films.

HiroYuki Sanada (NAGASE)

As one of Japan's most talented and highest regarded actors of his generation, HiroYuki Sanada has garnered the attention of American and foreign audiences with over fifty films and a Japanese Oscar® to his name.

Next up for Sanada is Universal Pictures' *47 RONIN*, where he stars opposite Keanu Reeves as "Oishi," the chief samurai of the Asano clan. Based on one of Japanese history's most celebrated true stories, the film follows forty-seven disbanded samurai or "ronin" as they take on a mythical army in order to avenge their master's wrongful death in 18th century Japan. The film is scheduled to release on December 25th.

Sanada is currently in production on SyFy Channel's original series, *HELIX*, where he plays Hiroshi Hitaki and is a part of an elite team of CDC researchers investigating a mysterious viral outbreak in the Arctic Circle – an outbreak which has implications for all of mankind. The show will premiere January 2014.

He was last seen in 20th Century Fox's action feature, *X-MEN: THE WOLVERINE*, directed by James Mangold and starred opposite Hugh Jackman. In the film, Sanada starred as "Shingen," a crime boss and major enemy of Wolverine (Jackman). The film was released on July 26, 2013.

Sanada started his career in film when he was 5 years old and later won the Japanese Academy Award® for his role in THE TWILIGHT SAMURAI where he played a mid-19th century low-ranking samurai employed as a bureaucrat. The film was also nominated for an Academy Award® for Best Foreign Language Film. On the heels of this success, Sanada made his mark with American audiences when he starred alongside Tom Cruise in Ed Zwick's THE LAST SAMURAI.

Since then, Sanada has been seen in a number of notable features including James Ivory's THE CITY OF YOUR FINAL DESTINATION alongside Anthony Hopkins; THE WHITE COUNTESS opposite Ralph Fiennes; Danny Boyle's sci-fi thriller SUNSHINE also starring Chris Evans and Rose Byrne; the action thriller SPEED RACER alongside Susan Sarandon and Emile Hirsch; Brett Ratner's RUSH HOUR 3; Chen Kaige's THE PROMISE, a Chinese epic fantasy romance; and the terrifying RINGU films.

On television, Sanada did an arc on the first season of the ABC series, REVENGE, where he played "Kiyoshi Takeda," Emily's (Emily Van Camp) mentor and spiritual advisor who offers her the manual to life and the cautions that come with it. He also starred in multiple episodes of the hit series and award winning show, LOST, where he played the role of "Dogen" in the final season. Beyond television, Sanada became one of the few foreign actors to tour with the Royal Shakespeare Company, in a production of KING LEAR with Nigel Hawthorne.

Sanada has a Black belt in karate, is trained in Japanese traditional dance and Japanese Swordplay "Tate" and he currently resides in Los Angeles.

Sam Reid (YOUNG FINLAY)

Sam Reid is rapidly emerging as one of Hollywood's most engaging and sought after young talents.

Reid can also be seen in BELLE, which also premiered at the 2013 Toronto Film Festival. Based on the real historical character Dido Elizabeth Belle, the mixed-race daughter of a British Royal Naval officer and an African woman in 18th Century England. Reid plays John Davinier, a young lawyer and apprentice who creates a rift between Dido and her protective guardian. The film will arrive in theatres in May of 2014.

Upcoming films for Reid include SERENA, directed by Susanne Bier and also starring Jennifer Lawrence and Bradley Cooper, as well as POSH opposite Douglas Booth and Max Irons, based on the hit play.

Reid's past film credits include ANONYMOUS, opposite Vanessa Regrave and Rhys Ifans. The film explores the theory that Edward De Vere, Earl of Oxford, was in fact the man who penned Shakespeare's plays, set against the backdrop of the succession of Queen Elizabeth I and the Essex Rebellion against her.

No stranger to the silver screen, Reid starred in the award winning mini-series HATFIELDS & MCCOYS, opposite Kevin Costner.

ABOUT THE FILMMAKERS

Director – Jonathan Teplitzky

THE RAILWAY MAN is Jonathan Teplitzky's fourth feature.

The film stars Colin Firth, Nicole Kidman, Stellan Skarsgard, and Jeremy Irvine, and premiered at the 2013 Toronto International Film Festival.

Opening in Australia, the UK, and New Zealand to critical and audience acclaim, the film will be released in the US by The Weinstein Company in April 2014, and throughout the rest of the world soon after. Shot in Scotland, Thailand and Australia, it tells the true story of Eric Lomax who was captured and imprisoned by the Japanese during World War 2, and who thirty years later sets out to find and confront the Japanese soldier who caused him years of pain and suffering.

The film has just been nominated for seven Australian Critics Circle awards including Best Film and Best Director.

His film previous to this was BURNING MAN, which he directed from his own screenplay. Shot in Sydney with backing from Paramount and Screen Australia, this reckless, sexy and ultimately intensely moving story of a father and son's journey back to happiness, received ten nominations at the 2013 Australian Academy Awards, including Best Film, Best Director and Best Screenplay. Teplitzky won the Australian Writers Guild Award for Best Screenplay.

The film, starring Matthew Goode, Bojana Novakovic, Essie Davis, Kerry Fox and Rachel Griffiths, premiered at the Toronto International Film Festival and was released in the US by IFC in July 2012.

Teplitzky studied film and television at Middlesex University, London, graduating in 1989 with First Class Honours.

After spending more than a decade living and working overseas, he returned to Australia to write and direct his first film, BETTER THAN SEX, starring David Wenham and Susie Porter.

The film opened the 2000 Sydney International Film Festival and was selected for the Telluride, Toronto, New York, and London festivals. BETTER THAN SEX was nominated in eight categories at the 2000 AFI awards, including best film, and sold to over fifty countries, premiering in the US in October 2001.

Teplitzky's second feature, GETTIN' SQUARE, starred Sam Worthington (Avatar) and Timothy Spall. The film went on to receive 12 AFI nominations, and was released worldwide to critical acclaim in 2003.

Jonathan has directed more than 100 commercials and music videos and has been represented by internationally renowned production company, Partizan. He has

worked as a director of photography and camera operator, reflecting his love of photography and composition. His photographs have been included in several exhibitions in Sydney, London and New York.

He lives in Bondi with his partner and two children.

Producer/Screenwriter – Andy Paterson

Andy Paterson's partnership with director Jonathan Teplitzky builds on the success of their last film, *BURNING MAN*, which received ten nominations, including Best Film, at the 2013 Australian Academy Awards.

The collaboration with Colin Firth on *The Railway Man* follows the success of Paterson's production *GIRL WITH A PEARL EARRING*, starring Firth and Scarlett Johansson. The film was nominated for 10 BAFTA Awards, 3 Oscars, 2 Golden Globes, 3 EFAs and 3 BIFAs and was a box office hit all over the world.

Other films include the Oscar and BAFTA-nominated *Hilary and Jackie*, starring Emily Watson and Rachel Griffiths, and the Oscar-winning *RESTORATION*, starring Robert Downey Jr, Hugh Grant and Meg Ryan. With *RESTORATION* and *GIRL WITH A PEARL EARRING*, he is probably the only producer in history to have made two major feature films set in 1665, a distinction he could not have foreseen as he commenced a physics degree at Oxford University in the early 1980's.

Previous productions include *INCENDIARY*, based on Chris Cleave's novel charting the emotional aftermath of a terrorist attack on a London soccer stadium. Written and directed by *BRIDGET JONES'S DIARY* director Sharon Maguire, the film stars Michelle Williams and Ewan McGregor.

BEYOND THE SEA, which won a Golden Globe nomination for its star and director, Kevin Spacey, was based on the life of Sixties' singer and movie star Bobby Darin. The \$25m film was set in New York, Las Vegas, Los Angeles and Italy but shot entirely within fifteen kilometers of Babelsberg Studios as a UK/German co-production. The cast included Kate Bosworth, John Goodman, Bob Hoskins, Brenda Blethyn and Greta Scacchi.

A former head of the film side of the British producers' association, PACT and member of the British Screen Advisory Council he served on the government committees responsible for creating the current UK Tax Credit support scheme.

Forthcoming productions include *THE GRAND SOPHY*, from Olivia Hetreed's adaptation of Georgette Heyer's novel and *ALTAMIRA*, a true story based on a little girl's discovery of the famous cave paintings which changed our view of prehistory.

Producer – Chris Brown

Chris Brown has been an independent film producer since 1983. Born in the UK, he is now an Australian national. He lives and works between Australia, UK, Los Angeles and New York.

He produced COMPANY OF WOLVES, MONA LISA (winner of 2 Golden Globes Awards, the Best Actor Award at the Cannes Film Festival, plus an Oscar Nomination for Bob Hoskins), ABSOLUTE BEGINNERS (starring David Bowie, Sade and Ray Davis) and Comic Strip Films' THE STRIKE, winner of the Gold Rose of Montreux and the Royal Television Award.

In 2008 he produced THE PROPOSITION directed by John Hillcoat and starring Guy Pearce, Danny Huston, John Hurt and Emily Watson, which went on to win the Gucci Award at the Venice Film Festival and Best Film at the IF Awards in Australia. It also received 12 nominations at the AFI Awards. This was his first Australian/ UK co-production.

His 2009 production, DAYBREAKERS, starring Ethan Hawke, Willem Dafoe and Sam Neill was released on 2,700 screens in the U.S. Distributed by Lionsgate Films, it grossed \$60 million worldwide. In 2010 he produced RETURN TO NIM'S ISLAND, starring Bindi Irwin (daughter of Steve) and Mathew Lillard for Walden Media.

The following year, Brown executive produced BAIT 3D, the first 3D action movie in Australia and the first Singaporean co-production with Australia. The film went on to be the 15th biggest opening in China for a foreign film of all time, and was shown in Special Selection at the Venice Film Festival.

Brown is currently working with Ed Pressman on a re-imagining of the classic action picture BLOODSPORT.

Brown's company, Pictures in Paradise, is one of Australia's leading film production companies and specializes in international co-production.

In 2004 Brown was honored as Independent Producer of the Year by the Australian Screen Producers Association for his contribution to Australian film.

Producer – Bill Curbishley

Bill Curbishley started his career in the music business at Track Records in 1969, a company that recorded and managed bands as diverse as Jimi Hendrix, The Crazy World of Arthur Brown, Thunderclap Newman, Marc Bolan and of course, The Who. Track dissolved in 1974 and Curbishley set up his own company, Trinifold Management, which initially only handled The Who. In the period approaching the end of Track, as a working company, the film version of *Tommy* was made. He was heavily involved in the

stage show of *Tommy*, which after being work-shopped at La Jolla went on to garner 5 Tony awards on Broadway. His further involvement with the Who led eventually to him producing the movie *Quadrophenia* and following up with *McVicar*, which starred Roger Daltrey and Adam Faith.

Trinifold soon expanded to manage or co-manage other groups such as the heavy metal icons, Judas Priest, Lynyrd Skynyrd, Golden Earring, Led Zeppelin vocalist Robert Plant and subsequently guitarist Jimmy Page. It was during a solo tour of Robert's and a chance meeting with his ex-partner, Jimmy Page, that it was agreed that the two of them would try to write some new songs together, the direct result of which was the birth of Page and Plant as a recording and hugely successful touring entity. Page stayed in the Trinifold stable for more than 10 years.

The Who have toured the US, UK and Europe extensively over the past few years to sell-out crowds. They performed at the Super Bowl half-time show in 2010, to a global audience. The film about their lives, produced by Bill, *Amazing Journey*, was released in 2007. They toured the full version of *Quadrophenia* in the USA extensively last year and are now in the middle of a UK tour with the same show, gaining five star reviews across the board.

Judas Priest embarked on their 'Epitaph' tour in 2011 which proved to be a great success and have just released a highly successful DVD of this tour.

Bill was instrumental in getting the 2003 release of the Led Zeppelin DVD made, which included never-seen-before footage of some of their most memorable live performance. When the band's early mentor and President of Atlantic Records, Ahmet Ertegun passed away in 2006, Bill persuaded the surviving members, together with John Bonham's son Jason on drums, to give a concert in his memory at the O2 in London on December 10th, 2007, the proceeds of which were donated to the Ahmet Ertegun Education Fund. The DVD of this concert was released last year to great critical acclaim.

Bill is currently involved in more film production with films as diverse as *THE RAILWAY MAN*; a film about the life of Keith Moon; and a sequel to *QUADROPHENIA*.

Bill is married with two teenage children and lives in London.

Screenwriter – Frank Cottrell Boyce

Until 2012, Frank Cottrell Boyce was mainly celebrated for his children's novels and screenplays. Then he wrote the Opening Ceremony of the London Olympic Games, "the epic story of how Britain transformed first itself and then the World" and came close to achieving national treasure status.

After a doctorate in English at Oxford University he made the natural leap to writing soap operas for television; first BROOKSIDE, set in his home town of Liverpool, then CORONATION STREET.

His novels include the Carnegie Medal-winning *Millions*, which was turned into a film directed by Danny Boyle. In 2011, he was commissioned to write a sequel to the Ian Fleming children's book *Chitty Chitty Bang Bang*, which was published in October 2011 as *Chitty Chitty Bang Bang Flies Again*. He won the 2012 Guardian Children's Fiction Prize for *The Unforgotten Coat*.

His 1995 screenplay, BUTTERFLY KISS, was the first of his contributions to the career of director Michael Winterbottom. WELCOME TO SARAJEVO, THE CLAIM (based on *The Mayor of Casterbridge*), 24 HOUR PARTY PEOPLE, CODE 46 and A COCK AND BULL STORY followed.

He worked with THE RAILWAY MAN producer Andy Paterson on the Oscar and BAFTA-nominated HILARY AND JACKIE, directed by Anand Tucker and starring Emily Watson and Rachel Griffiths.

In June 2012, he became the first Professor of Reading at Liverpool Hope University before embarking on another grand civil project – The Return of Colmcille. The centerpiece of Londonderry's celebrations as the UK's City of Culture, the weekend-long performance involved thousands of locals and culminated in a spectacular showdown between the eponymous saint and the Loch Ness monster on the river Foyle.

Frank is married and the father of seven children.

Martin Connor – Film Editor

Martin won the Film Critics Association and ASE Awards for his work on Jonathan Teplitzky's last feature, BURNING MAN. He was also nominated for an Australian Academy Award.

Other feature film credits include ALIBRANDI, ANGST, THUNDERSTRUCK and THE BOOK OF REVELATION.

He has edited a number of acclaimed television series and mini-series including JOANNE LEES: MURDER IN THE OUTBACK, CURTIN, FARSCAPE, YOUNG LIONS and LOVE MY WAY.

Martin's further credits in the editorial department include other well-known features such as CHILDREN OF THE REVOLUTION and LITTLE WOMEN.

Garry Phillips – Director Of Photography

Garry Phillips is one of Australia's leading television commercial and film

cinematographers.

He was nominated for an Australian Academy Award and the Film Critics Society award for Jonathan Teplitzky's BURNING MAN.

His feature film credits include RAZZLE DAZZLE, BETTER THAN SEX, GETTIN' SQUARE, FEELING SEXY and THE MONKEY'S MASK.

He also shot the acclaimed releases CANDY starring Geoffrey Rush and Heath Ledger and CATCH A FIRE directed by Phillip Noyce.

Steven Jones-Evans – Production Designer

Steven was nominated for an Australian Academy Award for Jonathan Teplitzky's BURNING MAN, a year after receiving the equivalent nomination for THE HUNTER.

In 2003 he won the AFI and IF Awards for Best Production Design for the Gregor Jordan-directed NED KELLY, starring Heath Ledger, and he was also production designer for Jordan's U.S. films UNTHINKABLE and BUFFALO SOLDIERS and Jordan's first feature TWO HANDS.

Steven also won the AFI Award for Best Production Design for METAL SKIN and has been nominated for THE CHILDREN OF THE SILK ROAD, SIAM SUNSET, LOVE SERENADE and ROMPER STOMPER, with IF Award nominations for OYSTER FARMER and AUSTRALIAN RULES.

Other credits include THE TREE, WALK THE TALK and TRUE LOVE & CHAOS.

Nikki Barrett – Casting

Nikki Barrett has been casting Australian Film and TV for over 20 years. Her work has included over fifty – many award-winning – feature films including BURNING MAN, MAO'S LAST DANCER, SOMERSAULT, AUSTRALIA, ORANGES AND SUNSHINE, BETTER THAN SEX, THE TREE and CANDY.

Most recently she was involved with Andrew Adamson's MR. PIP, Fred Schepisi's THE EYE OF THE STORM and Baz Luhrman's THE GREAT GATSBY.

Lizzy Gardiner – Costume Designer

Lizzy was born in a small outback town and remained there until she was sent to boarding school for six years for crimes never discussed. After that she went on to live in Italy and studied fashion and costume design for three years at the Accademia di Italiana.

She returned to Australia and began working in film. At the ripe old age of 25 she won the British Academy of Film and Television Award (BAFTA), the Australian Film Industry Award (AFI) and the Academy Award for her costumes on Stephan Elliott's PRISCILLA, QUEEN OF THE DESERT. For the Academy Award ceremony, Lizzy designed and wore a dress made completely out of American Express Gold Cards, which has been exhibited across the globe and has become an iconic piece of Oscar history.

Lizzy's other feature film credits include: Jonathan Teplitzky's BURNING MAN, Stephan Elliott's A FEW BEST MEN, John Woo's MISSION IMPOSSIBLE II, Mark Steven Johnson's GHOST RIDER, Rob Cohen's STEALTH, John Dahl's THE GREAT RAID, the Wachowski Brothers' BOUND, Stephan Elliott's WELCOME TO WOOP-WOOP and, more recently, Carter Smith's THE RUINS.

Her work on PRISCILLA, QUEEN OF THE DESERT, THE MUSICAL has garnered the Helpmann Award for Costume Design and the Green Room Award for Best Costumes.

CREDITS

Principal Cast

Eric Lomax	COLIN FIRTH
Patti Lomax	NICOLE KIDMAN
Young Eric Lomax	JEREMY IRVINE
Finlay	STELLAN SKARSGAARD
Nagase	HIROYUKI SANADA
Young Finlay	SAM REID
Young Nagase	TANROH ISHIDA
Withins	TOM STOKES
Thorlby	TOM HOBBS
Jackson	AKOS ARMONT
Major York	BRYAN PROBETS
Kempei Officer	MASA YAMAGUCHI
Captain Thompson	EWEN LESLIE

Principal Crew

Director	JONATHAN TEPLITZKY
Producers	ANDY PATERSON CHRIS BROWN BILL CURBISHLEY
Screenplay	FRANK COTTRELL BOYCE ANDY PATERSON
Based on the book by	ERIC LOMAX
Executive Producers	CLAUDIA BLUEMHUBER IAN HUTCHINSON ZYGI KAMASA NICK MANZI DARIA JOVICIC ANAND TUCKER
Co-Executive Producers	SAMUEL HADIDA VICTOR HADIDA
Director of Photography	GARRY PHILLIPS ACS
Production Designer	STEVEN JONES-EVANS APDG
Editor	MARTIN CONNOR
Costume Designer	LIZZY GARDINER
Original Music Composed by	DAVID HIRSCHFELDER

Line Producer – Australia	BARBARA GIBBS
Co-Producer – Scotland	ANNALISE DAVIS
Associate Producers	OLIVER VEYSEY
	MICHELLE SAHAYAN
Supervising Post Producer	COLLEEN CLARKE
Visual Effects Supervisor	JAMES ROGERS
Casting	NIKKI BARRETT