



Presents

NUREMBERG

A film by James Vanderbilt

148 mins, United States, 2025

Language: English

Distribution

Mongrel Media Inc
1213C Bathurst Street
Toronto, Ontario, Canada, M5R 3H3
Tel: 416-516-9775 Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

 @MongrelMedia

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Twitter: @starpr2
E-mail: starpr@sympatico.ca

 /MongrelMedia

SYNOPSIS

In the immediate aftermath of the Second World War, as the world grapples with the unveiled horrors of the Holocaust, U.S. Army psychiatrist Lt. Col. Douglas Kelley (Rami Malek) is assigned the extraordinary task of assessing the mental state of Hermann Göring (Russell Crowe), the notorious former Reichsmarschall and Hitler's second in command, along with other high-ranking Nazi officials.

As the Allies – led by the unyielding chief U.S. prosecutor, Supreme Court Justice Robert H. Jackson (Michael Shannon) alongside Sgt. Howie Triest (Leo Woodall), David Maxwell-Fyfe (Richard E. Grant), Gustave Gilbert (Colin Hanks), Col. John Amen (Mark O'Brien) and Burton C. Andrus (John Slattery) – navigate the monumental task of creating an unprecedented international tribunal to ensure the Nazi regime answers for its atrocities, Kelley gets to know his 'patients'. But he soon finds himself locked in a psychological duel with Göring, whose charisma and cunning reveal a sobering truth: that ordinary men can commit extraordinary evil.

SHORT SYNOPSIS

The Allies, led by the unyielding chief prosecutor, Robert H. Jackson (Michael Shannon), have the task of ensuring the Nazi regime answers for the unveiled horrors of the Holocaust while a US Army psychiatrist (Rami Malek) is locked in a dramatic psychological duel with former Reichsmarschall Hermann Göring (Russell Crowe).

ABOUT THE PRODUCTION



"The privilege of opening the first trial in history for crimes against the peace of the world imposes a grave responsibility. The wrongs which we seek to condemn and punish have been so calculated, so malignant, and so devastating, that civilization cannot tolerate their being ignored, because it cannot survive their being repeated. That four great nations, flushed with victory and stung with injury, stay the hand of vengeance and voluntarily submit their captive enemies to the judgment of the law is one of the most significant tributes that Power has ever paid to Reason."

JUSTICE ROBERT H. JACKSON

Opening Statement at the Nuremberg Trials, November 21 1945

(excerpted throughout)



Led by Academy Award winners Russell Crowe and Rami Malek, and Oscar nominee Michael Shannon, NUREMBERG is a compelling thriller centered on the establishment of the historic trials that prosecuted members of the Nazi high command for their war crimes during the Second World War. Written and directed by James Vanderbilt (TRUTH, ZODIAC) and adapted from Jack El-Hai's acclaimed non-fiction work, THE NAZI AND THE PSYCHIATRIST, NUREMBERG follows army psychiatrist Lt. Col. Douglas Kelley (Malek) as he evaluates the psychological fitness of detained Nazi officials, including former Reichsmarschall Hermann Göring (Crowe). Concurrently, Supreme Court Associate Justice Robert H. Jackson (Shannon), taking on the extraordinary task of prosecuting the men responsible for the crimes of the Third Reich, works to develop the foundational legal and ethical standards for this unprecedented international tribunal.

Also forming NUREMBERG's heavyweight ensemble are Leo Woodall as Sgt. Howie Triest, the German-speaking attaché assigned to Kelley to translate; Richard E. Grant as Sir David Maxwell-Fyfe, the British prosecutor; Colin Hanks as Dr. Gustave Gilbert, the rival psychologist brought in to reevaluate Kelley's conclusions; Mark O'Brien as Col. John Amen, who served as

the interrogator-in-chief for the U.S. prosecution team; and John Slattery as Col. Burton C. Andrus, who runs the Nuremberg prison in which the captured Nazis are held.

NUREMBERG's all-star ensemble extends behind the scenes, too. Oscar nominee Dariusz Wolski (NEWS OF THE WORLD, THE MARTIAN) is the film's director of photography, production design is by four-time Oscar nominee Eve Stewart (THE KING'S SPEECH, LES MISERABLES, THE DANISH GIRL), hair and make-up design is by BAFTA nominee Jan Sewell (BOHEMIAN RHAPSODY, THE DANISH GIRL), costume design is by Bartholomew Cariss (CHURCHILL), and the casting director is John Papsidera (OPPENHEIMER, YELLOWSTONE). Oscar nominee Tom Eagles (JOJO RABBIT, THE BOOK OF CLARENCE) serves as editor, and Brian Tyler (CRAZY RICH ASIANS, AVENGERS: AGE OF ULTRON) is the film's composer.

The movie is produced by Richard Saperstein, Bradley J. Fischer, James Vanderbilt, William Sherak, and Walden Media's Frank Smith, Benjamin Tappan and Cherilyn Hawrysh, alongside István Major of Filmsquad and George Freeman. Executive producers include Brooke Saperstein, Annie Saperstein, Beau Turpin, W. Porter Payne Jr., Jack El-Hai, Paul Neinstein, and Széchenyi Funds' Géza Deme and Tamás Hajnal.

◆

"This Tribunal, while it is novel and experimental, is not the product of abstract speculations nor is it created to vindicate legalistic theories. This inquest represents the practical effort of four of the most mighty of nations, with the support of 15 more, to utilize international law to meet the greatest menace of our times: aggressive war. The common sense of mankind demands that law shall not stop with the punishment of petty crimes by little people. It must also reach men who possess themselves of great power and make deliberate and concerted use of it to set in motion evils which leave no home in the world untouched. It is a cause of this magnitude that the United Nations will lay before Your Honors."

◆

A GRIPPING HISTORY

At the end of the Second World War, after the defeat of the Axis powers and Adolf Hitler's suicide, the Allies were faced with answering a difficult question: what to do about the surviving members of the Nazi regime that had been captured in the liberation of Europe. Winston Churchill wanted to shoot them, and Joseph Stalin wanted a show trial that would by default lead to shooting them, while the newly inaugurated U.S. President Harry S Truman insisted on a real trial to bring them to justice. The answer, ultimately, was as unprecedented as the crimes themselves: to hold an international tribunal at Nuremberg, a city synonymous with the rise of the Third Reich, having served as the backdrop for Hitler's propaganda rallies.

But it was not a decision reached lightly. The Allied countries – the United States, the United Kingdom, the Soviet Union, and France – faced significant legal, ethical, and logistical challenges in their pursuit of justice. The notion of an international criminal court had yet to exist; there was simply no template for prosecuting a regime for crimes against peace, crimes against humanity, wars of aggression, and conspiracy. The world had never attempted to put an entire leadership on trial for orchestrating atrocities on such a monstrous scale.

Led by United States Supreme Court Associate Justice Robert H. Jackson, the Allies set to work establishing a framework for a trial. And into this charged atmosphere stepped Lt. Col. Douglas Kelley, a quietly resolute U.S. Army psychiatrist tasked with a mission that was as novel as it was urgent. Kelley's assignment was to probe the minds of the captured Nazi hierarchy – men whose decisions had devastated continents and annihilated millions.

The Allies understood that justice at Nuremberg would not only be measured by verdicts and sentences, but by a deeper reckoning with the roots of evil itself. Was the monstrosity of the Nazi regime the product of singularly deranged minds, or could ordinary men be seduced by ideology and ambition into perpetrating unthinkable acts? The world demanded answers.

Kelley's evaluations were critical for several reasons. First, there was a procedural necessity: the tribunal required confirmation that the defendants were competent to stand trial, able to comprehend the proceedings and participate in their own defense. One defendant was excluded for failing health and age. But beyond the legal framework, there was a psychological

imperative. By understanding the mental states and motivations of men like Hermann Göring and his cohorts, Kelley sought to illuminate how such atrocities could happen – not just for the sake of the court, but for the sake of our common humanity. Could a psychiatric lens help the world recognize warning signs, and forestall future horrors?

Kelley relied on a combination of psychiatric interviews, personality assessments, and direct observation of the prisoners. He meticulously questioned the defendants to gauge their understanding of the charges, their emotional responses to their actions, and their ability to participate in the legal process.

Kelley also administered standardized psychological tests, including intelligence and personality inventories, aiming to detect any signs of mental illness or cognitive impairment. In addition, he observed the prisoners' behavior in the controlled environment of the jail, paying close attention to their interactions, coping mechanisms, and responses to the stress of impending judgment.

As Kelley began his interviews, he encountered a spectrum of personalities – some defiant, others broken, many disturbingly banal. Yet it was his encounters with Göring, the unapologetic architect of terror, that would become a focal point of the psychological drama unfolding at Nuremberg. In seeking an answer to how evil takes root, Kelley's work became not just an act of medical assessment, but a crucial chapter in humanity's attempt to understand itself.

For writer and director James Vanderbilt, who learned about Kelley's work in the pages of an article and a book proposal from author Jack El-Hai that would become the bestselling *THE NAZI AND THE PSYCHIATRIST*, the psychological and political machinations of Nuremberg became an undeniable fascination. Vanderbilt was captivated by the extraordinary intersection of history and human inquiry – a moment when the fate of the world's most notorious war criminals depended not only on armies, or laws that had yet to be written, but on the fragile complexities of the mind.

What thrilled him as a filmmaker was the way El-Hai's book peeled back the legal proceedings to reveal a gripping, intimate battle of wits between Kelley and the men he evaluated, most

notably Göring. “Immediately, I thought, Oh, that’s a movie,” says Vanderbilt. “I’d never seen anything like it explored before, and I didn’t even know what the state of psychiatry was during World War II.”

Beyond his fascination with the psychological dimensions of Nuremberg, Vanderbilt was also propelled by a deep, personal sense of generational responsibility – a responsibility shaped by the ever-widening gap between the world of living memory and that of distant history. He reflected on the profound shift that has taken place as the direct witnesses of World War II fade from the collective stage, leaving their stories at risk of slipping into abstraction for new generations. The war, once a vivid reality for so many, now risks becoming little more than a chapter in a school textbook, its moral questions and human drama flattened by the passage of time.

“My grandparents fought in World War II, and I grew up hearing about it as a piece of living history,” he explains. Today, he finds himself grappling with a new challenge: “When I talk to my children about World War II now, it’s like talking to them about the Civil War. It feels so far removed for them, so it felt important to keep the stories of that time alive.”

Douglas Kelley ultimately reached a profoundly unsettling conclusion: the Nazi leaders, including Göring, were not clinical psychopaths or monsters in any medical sense. Rather, they were disturbingly ordinary men – shrewd, ambitious, and fully rational, yet capable of orchestrating unspeakable crimes under the right conditions.

This diagnosis challenged the world’s desperate need for simple answers or comfortable categories of good and evil. Kelley’s assertion that monstrous acts could emerge from ordinary individuals provoked fierce controversy among his contemporaries, many of whom recoiled from the idea that the line between good and evil was so fragile and human.

At Nuremberg, he was soon replaced by the psychologist Gustave Gilbert, who concluded that the Nazi leaders exhibited profound moral and emotional deficits – qualities he regarded as pathological and emblematic of an innate capacity for evil. As the world sought to come to terms with the legacy of Nuremberg, it was Gilbert’s damning psychological portraits that captured public attention and ultimately shaped the prevailing narrative. Gilbert’s perspective

resonated with a public eager for clear moral boundaries, and his subsequent writings, particularly his detailed diaries, became touchstones for understanding the Nazi psyche.

Kelley, by contrast, saw his more nuanced conclusions pushed to the margins. As Gilbert's views took hold and were widely publicized, Kelley's own reputation and sense of mission seemed to erode. In a chilling echo of the very men he had studied, Kelley ultimately took his own life in 1958 by ingesting cyanide - the same lethal substance Hermann Göring had used within hours of his scheduled execution.

"Nobody escapes from war unaffected," notes Vanderbilt. "You can't ignore what happened to Douglas Kelley at the end of his life. It's such a deliberate thing that it's hard not to see some kind of symbolism in what happened to him."

Intent on adapting El-Hai's book, Vanderbilt soon determined that the narrative should center not on Kelley's entire biography, but rather on this specific period of his life, and the bigger picture surrounding it. This approach allowed Vanderbilt to incorporate Robert Jackson's efforts in organizing the trials and provide a more comprehensive view of this singular event in history.

"I made a decision very early on that the story I wanted to tell was the story of what happened to Kelley in Europe," Vanderbilt explains. "Jack's book covers his entire life in a beautifully written way, but Robert Jackson's storyline is not in the book. As I continued my research, the story grew and grew. I knew I needed to keep the guardrails up on what we were going to portray in the film."

Central to Vanderbilt's task was a preoccupation with the enduring lessons the events at Nuremberg sought to impart - those that resonated, those that faded, and those now drifting toward oblivion. "Evil isn't always going to put on a scary uniform," Vanderbilt says. "It's not always going to announce itself. It can be insidious. It can be - as Göring was - the nicest guy at the dinner party. That's a much scarier thought than good guys versus bad guys."

Through this lens, Vanderbilt set out to illuminate the subtle, chilling ways darkness can infiltrate the ordinary, entertaining audiences with a remarkable true story, while challenging them to confront the discomfiting fragility of moral boundaries.



"In the prisoners' dock sit twenty-odd broken men. Reproached by the humiliation of those they have led almost as bitterly as by the desolation of those they have attacked, their personal capacity for evil is forever past. It is hard now to perceive in these miserable men as captives the power by which as Nazi leaders they once dominated much of the world and terrified most of it. Merely as individuals, their fate is of little consequence to the world. What makes this inquest significant is that those prisoners represent sinister influence that will lurk in the world long after their bodies have returned to dust. They are living symbols of racial hatreds, of terrorism and violence, and of the arrogance and cruelty of power."



THE JOURNEY TO SCREEN

"I often get asked what the hardest script I ever wrote was, and it's usually the one I'm currently working on," quips Vanderbilt. "But I will say NUREMBERG was particularly challenging, because the story kept growing."

The story of Douglas Kelley had first been brought to him by producer Bradley J. Fischer. While producing the Martin Scorsese film SHUTTER ISLAND Fischer stumbled onto El-Hai's book THE LOBOTOMIST, which he went on to option and set up as a series at HBO. So, when El-Hai finished writing his new work THE NAZI AND THE PSYCHIATRIST for Scientific American magazine, Fischer was one of the first producers with whom he shared it, along with his plans to expand it into a book.

"Jack has an extraordinary knack for finding these old tales that have been lost to the pockets of history," says Fischer, who had particularly responded to the cat-and-mouse game played by Kelley and Göring. "There was this incredible sense of manipulation that occurred between them. Kelley was starstruck by this guy, and Göring latched onto that for his own benefit. There

was great tension in the story between them, and a lot of fascinating, terrifying levels to unpack. To find that kind of drama enshrined within a relatively obscure chapter of the history of WWII – between the capture of what remained of the Nazi High Command and their trial by the Allies at Nuremberg – was a profoundly rare opportunity to me, as a film producer.”

Vanderbilt, known to his collaborators as Jamie, immediately saw the same potential. Sparked to the possibility of bringing this lost story to the screen, he plunged into years of rigorous research on Kelley and the trials, immersing himself in archives, court transcripts, memoirs, and the entwined lives of the people at the heart of Nuremberg.

As he worked to refine the screenplay, it became clear to him that the complexity of these events could not be captured by focusing solely on the psychological chess match between Kelley and Göring. Vanderbilt felt compelled to broaden the narrative’s scope and weave in other pivotal figures whose actions and perspectives shaped the course of history. Among them, chief prosecutor Robert Jackson, whose impassioned drive established the very framework of the trials, and his British counterpart David Maxwell-Fyfe; Col. Burton Andrus, the warden tasked with the daunting responsibility of guarding the Nazi defendants; and psychologist Gustave Gilbert, whose own interpretations of evil stood in sharp contrast to Kelley’s. Each of them became essential threads in the tapestry Vanderbilt sought to weave.

“Initially, I thought the film might be about two men in a cell, because just reading Jack’s book, there’s already so much depth in there,” Vanderbilt notes. “But as I read Douglas Kelley’s book, *22 CELLS AT NUREMBERG*, and looked at his observations of the men he studied, I started researching the trials themselves, and the scope just kept growing. When I read Robert Jackson’s story, and how he and Kelley intersected, I knew the movie had to include it.”

Vanderbilt was struck by the monumental efforts of Robert Jackson in laying the foundations of the International Military Tribunal, better known as the Nuremberg Trials. He felt it essential that the screenplay not only highlight Jackson’s legal prowess but also chronicle the tireless journey that took him from the corridors of Washington to diplomatic meetings in London and even the halls of the Vatican. By tracing Jackson’s travels and relentless negotiations, Vanderbilt sought to capture the extraordinary international coalition-building required to bring the

architects of atrocity to justice – an odyssey as dramatic and consequential as anything that transpired inside the courtroom itself.

It was during his exhaustive research that Vanderbilt also stumbled upon the remarkable story of Sgt. Howie Triest – a young German Jewish émigré who, having fled the Nazis as a boy, returned to Europe in a U.S. Army uniform to serve as an interpreter at the Nuremberg Trials. Vanderbilt was captivated by the tragic arc of Triest’s family: Howie’s escape from Germany, the loss of loved ones to the Holocaust, and his improbable return to the very heart of postwar justice. The weight of Triest’s perspective proved irresistible to Vanderbilt, who recognized that weaving Howie’s singular vantage point into the script would deepen the film’s emotional resonance and illuminate the trials from a profoundly personal lens.

But as Vanderbilt wove together the disparate strands, he found himself confronted by the enormity of synthesizing so many vantage points into a coherent whole. Each narrative thread threatened to pull the film in a different direction, demanding that the structure stretch and contort beyond the boundaries of conventional screenwriting. It became clear that capturing the true magnitude and nuance of the Nuremberg story meant relinquishing the safety of tidy, three-act formulas. Instead, Vanderbilt embraced a messier, more organic approach, accepting that the truth of history, with all its interwoven complexities, could not – and should not – be forced to fit the established rules of cinematic storytelling.

“It’s sort of wonderful and terrifying not to have the traditional, three-act structure,” laughs Vanderbilt. “I suppose I’m attracted to movies that don’t hit every beat the way you’re supposed to, but it is nerve-wracking.”

Fortunately, Vanderbilt is no stranger to such unconventional structures, having worked to adapt Robert Graysmith’s book about the Zodiac killer for David Fincher’s 2007 masterpiece ZODIAC. Among its quirks, the fact that the two lead characters don’t meet until the halfway point of the narrative mirrors itself in NUREMBERG with Kelley and Jackson’s late first encounter. “Doing ZODIAC gave me some confidence that I might know how to build this. Once I determined the movie would be about these three men, and we were going to follow them wherever they might go, that built the structure for me.”

“One of the things Jamie really latched onto, I think in a similar way to ZODIAC, was to look at the procedure of the trials – how the sausage really got made,” notes Fischer, who had produced Fincher’s film. “I credit Jamie with pulling open other history books and getting into Robert Jackson’s story; the onus Jackson took upon himself and his team to pave the way for international law.”

For his part, author Jack El-Hai appreciated Vanderbilt’s talent for finding new angles in Kelley’s story. “The mental adjustment I made when I optioned the book was that it wasn’t my story anymore,” says El-Hai, who visited the film’s set during production and was always on hand as a resource for Vanderbilt and the cast and crew. “I concluded my book is what it is, and that will never change, and that it’s wonderful to have somebody like Jamie, with a creative vision, to tease out other things from this story, and to expand the scope.”

Key in Vanderbilt’s mind was the idea that he wanted to create an accessible retelling of this history. “It was important to me that the movie not overstay its welcome,” he says. “I wanted it not to feel like medicine. I wanted it to be entertaining even as it deals with some really serious themes.

Says Rami Malek, who would eventually be cast to play Douglas Kelley, “Jamie writes with great structure and rhythm, and he finds that thrilling quality we saw in ZODIAC. There’s also a dry sense of humor that is a thread throughout this entire film, because it’s a story about human beings, and in certain circumstances humans must find their own ways to escape the horrors. The way Jamie threads that needle so finely and elegantly, with characters you can root for in every corner of the film, is extraordinarily unique to him.”

Producer Richard Saperstein confirms, “There’s a lightness, and a sense of intimacy, in spite of the fact that Jamie is also able to pull back and give us the scope of it.”

Long before his official involvement, Saperstein had encountered Vanderbilt’s script and found himself captivated both by its accessibility and its unorthodox approach to telling the story of Nuremberg. Though years passed before an opportunity arose, the screenplay lingered in his mind. When the chance to partner on the project finally presented itself in 2022, Saperstein seized it without hesitation.

“When this script came along, it really struck all the right chords,” notes Saperstein, who runs Bluestone Entertainment. “You always have a long memory for scripts that are this good but haven’t yet gotten made. NUREMBERG was always high on that list. I had one of our executives look into it, and sure enough, it was available again.”

He was excited for Vanderbilt to mark his second directorial outing with NUREMBERG, after 2015’s TRUTH. “This is a big movie to entrust to someone who had only directed one feature,” Saperstein says. “But from my conversations with him, from the first day of prep it was clear Jamie had a wonderful ability to harness his collaborators for the vision in his mind for the movie.”

It always starts from the top, says Russell Crowe, who would become the first cast member to sign on. Crowe notes that Vanderbilt’s commitment to the project reflected on every department. “Jamie has been a writer for other people, and he’s seen his ideas shaped by other people. That creates a level of determination within an artist, that when he gets that opportunity to direct, he knows what he wants to create.”

“Jamie’s energy is so infectious,” confirms Leo Woodall, who plays Sgt. Howie Triest in NUREMBERG. “He’s so happy to be doing what he’s doing, but he’s also a leader and he runs the show.”

Crowe takes the time to praise Saperstein too, for what he says is an environment that encourages the best of every collaborator. “At the highest level of producing, you’re a curator, and there’s an intimacy and care about how Richard puts a production together,” he says. “There’s an intellect behind it as well, because he knows this is going to be a very passionate subject for people, and that they’re going to come with their own memories of parents or grandparents. He was ready for that, having brought the right group of people together to go to that place together, and he created an environment where you can get as deep into it as you want and you know you’ll be safe.”

A chance cocktail with Saperstein at the Cannes Film Festival led Walden Media’s Frank Smith, Benjamin Tappan and Cherilyn Hawrysh to the script for NUREMBERG, and soon after reading it they knew they too had to jump aboard as producers. “I’d worked with Richard at New Line

more than 25 years ago,” notes Smith. “We reconnected after all these years, and he shared the script with me. I read it on the plane back to the United States, and by the time I got off the plane, I said, ‘This is really something special, and we should partner with Richard to finance and produce.’”

“There was simply no doubt when we read the script,” confirms Hawrysh. “The combination of James, the script, and Russell Crowe was irresistible.”

Crowe, in fact, had committed to playing Hermann Göring in the years even before Bluestone and Walden joined the project. “I always wanted a movie star to play Göring,” notes Vanderbilt. “I knew he needed to be somewhat charming to the audience and to Kelley, because in the world of our movie, Göring is a movie star. He’s the famous one, known the world over. George Freeman, who was Russell’s agent at the time, now manager, had read the script and loved it and asked if he could send it to Russell. Russell read it and said yes immediately, we didn’t even have a conversation.”

It was 2019, and Crowe had just finished shooting *THE LOUDEST VOICE*, Tom McCarthy and Alex Metcalf’s HBO series about Roger Ailes, when he read the script for *NUREMBERG* on his way home to Australia. “I responded to it straight away,” he says simply.

“Russell stayed with it the entire time, and George would check in, always reassuring us Russell still wanted to do it,” adds Vanderbilt. “The movie wouldn’t exist if Russell hadn’t said yes, full stop.”

Smith remembers seeing Crowe in a television interview promoting a previous movie and, when asked what his next project would be, telling the interviewer that he planned to make *NUREMBERG*. “We didn’t even have a deal finalized for him at the time,” Smith marvels. “The fact that he announced it publicly at that stage really demonstrated his commitment to this project.”

Of the protracted development of the project, notes Crowe, “It’s the ride you often go on, where it sometimes takes a while to get it all assembled. All those ups and downs and bumps and left turns have led us to the project we have today. Part of the commitment you make to stay with a

project is listening to the director and committing to that individual. It was very easy for me to stay in place and to stay committed, because Jamie never wavered.”

A while into production, having long since committed to taking part, Crowe confessed to Vanderbilt the two rules of his that he broke to take part in NUREMBERG. “One was that he loved having his beard, he always wanted to wear a beard in movies. And the second was he didn’t want to do any more courtroom dramas. He told me, ‘I broke both of those rules to do this movie.’”

Though the film is not, strictly speaking, a courtroom drama, long stretches recreating the Nuremberg Trials do take place in the film’s second half. Laughs Crowe: “When I was younger, I found myself playing a role in a courtroom drama and I realized just how difficult they are to shoot. Everybody’s in the room at the same time, but for the most part it’s a lawyer talking to a witness. On that occasion, I had to sit in the dock day after day while everybody else went through their process. It really made me feel like I should never do another one, but when this script turned up, I said, ‘OK, maybe this is the courtroom drama I’ve been waiting for.’”

Supporting Vanderbilt behind the camera on NUREMBERG is an all-star team of department heads. “It was a script that resonated for everyone, and we ended up with the first people we went to in every case,” says Saperstein. “You couldn’t get two better people than cinematographer Dariusz Wolski and production designer Eve Stewart to do your movie. Every single shot is exquisitely lit and designed.”

Indeed, Saperstein enthuses about the artistry and attention to detail he found in the environments Stewart created for the film, which include the Nuremberg jail in which the Nazi prisoners were held, and the courtroom itself, recreated to scale from countless reference material. “Eve’s sets were exquisite and exact,” he says. “When you walked onto the set, you were walking into history.”

For Wolski, NUREMBERG told a story that touched his life. “I grew up in Poland, so World War II was a very important event for my family,” Wolski explains. “My mom was in the concentration camp in Brennan when she was 11 years old. This is stuff I have grown up with, and even though you often want to get away from this stuff, this was a script about how it

wasn't just good guys versus bad guys. Rather it's about the effects of the war, and it's about justice. It's about preserving a certain form of democracy."

Wolksi came aboard the project early, as roles were still being cast. "It happened that Jamie and I could spend a bit of time together thinking about it," he says. "It's a dialogue-heavy film, but Jamie always allows for the visual medium to speak. He is always looking for new ways of approaching things, so that we aren't just making a clichéd World War II movie."

Ensuring the production captured the history of Nuremberg with as much accuracy as possible was historical consultant Michael Berenbaum. A distinguished scholar, author, and filmmaker, Berenbaum is widely recognized for his expertise in Holocaust studies and contemporary Jewish history. As a former project director of the United States Holocaust Memorial Museum and the author of numerous works on memory and historical representation, Berenbaum has dedicated his career to deepening public understanding of the Holocaust and its aftermath.

"When Jamie came to me with this script, I was intrigued by the fact that he was taking this on," Berenbaum explains. Of the importance of his early involvement in the project, which began with providing notes on the script as Vanderbilt worked to refine it even before production began, Berenbaum says, "When I work with people in Hollywood, I tell them, 'Call me sooner rather than later, because it'll be faster and cheaper.' And in that sense, they did. Richard and Jamie were polite enough to listen, and occasionally stupid enough to really adhere to what I had to say."

From that point forth, Berenbaum consulted with all departments, and offered insight to the cast and crew on location. The narrative thrust of NUREMBERG was particularly interesting to Berenbaum, who notes that it was predominantly Jack El-Hai's book that shone a spotlight on Kelley's contributions to the Nuremberg Trials, which had gone largely unrecognized before its publication. "Kelley was not well-known," he says.

"But focusing on his story allows us to ask: what is the psychology of the perpetrator? This is a study of that psychology in a particular way. It isn't just about the deed, but about who this man – Göring – is, and what led him to do all the things he did; to participate and orchestrate them."

♦

"They are symbols of fierce nationalisms and militarism, of intrigue and war-making which have embroiled Europe generation after generation, crushing its manhood, destroying its homes, and impoverishing its life. They have so identified themselves with the philosophies they conceived and with the forces they directed that any tenderness to them is a victory and an encouragement to all the evils which are attached to their names. Civilization can afford no compromise with the social forces which would gain renewed strength if we deal ambiguously or indecisively with the men in whom those forces now precariously survive."

♦

THE PSYCHOLOGY OF EVIL

At the center of NUREMBERG's narrative lies the riveting dynamic between Lt. Col. Douglas Kelley and Hermann Göring. Their relationship forms the emotional and psychological core of the film, as Kelley seeks to understand the mind of his infamous patient, the charismatic and cunning Göring. Through a series of probing interviews and tense exchanges, the film explores the blurred boundaries between fascination and revulsion, empathy and condemnation. The evolving interplay between Kelley and Göring not only illuminates the complexities of evil but also challenges both men – and the audience – to confront uncomfortable truths about power, responsibility, and the human psyche.

For Russell Crowe, tapping into the humanity and inhumanity of a character like Hermann Göring was an irresistible draw, even if he knew it would be an enormous challenge. "For the most part, the things that attract me are the things that terrify me," he says. "I responded to the script straight away, but in a funny way I was also emotionally exhausted by it. How would you even attempt to play that guy? When that kind of question comes up, that's usually what I'm attracted to."

Crowe made his debut in front of a camera at just six years old. "If there's one thing I've learned as I've gone on, it's that you cannot beat a magnificent character," he says. "No matter where that magnificence comes from, whether it's a magnificence of convolution, a magnificence of intent, or a magnificence of beauty. Wherever that magnificence comes from, you cannot beat that."

Tappan notes that Crowe's embrace of playing such a dark character speaks to his command of his craft. "It's a bold move for an actor," he says. "To get into the head of this monster, and to try to find a sliver of empathy for him. If there's one false move you can be laughed at, but if you do it correctly, as he did, it's the performance of a lifetime."

For Crowe, it was not just the challenge of playing Göring, but about how little room there would be to hide in the cramped jail cell in which much of Göring's interaction with Kelley takes place. "This is an interior drama for the most part," the actor says. "There's not a lot of explosions or guns going off. It involves so many different aspects of psychology and psychoanalysis that it sets itself apart from what we traditionally think of as a 'war movie'."

Crowe dove headfirst into the research, spending the years the project was being developed getting to know increasingly more about Göring, Kelley, and the trials. "He was all-in on it," notes Vanderbilt. "And when we finally got round to doing it, he focused himself on doing the work. There was no vanity about it, no movie star stuff. He was fully committed."

Research is an aspect of the job Crowe relishes. "Five years ago, I really didn't know anything much about this period of history," he says. "That all changes when it becomes your focus. I didn't know, for instance, that Göring was a flying ace in World War I. I didn't know about his family situation, which was fascinating. And I didn't know his personal history in terms of what his schooling had been and what his hobbies were."

What Crowe found surprised him and clarified his interest in getting under the skin of Hermann Göring. Göring had hailed from a family firmly rooted in the German upper middle class. The young Göring's upbringing was shaped by periods spent in grand surroundings, including time under the care of family friends at the castle of Haimhausen near Munich, where he developed a taste for luxury, authority, and spectacle. His schooling was marked by both academic rigor and a rebellious streak, and he gravitated toward military life early. This environment of discipline, privilege, and exposure to both ambition and indulgence laid the groundwork for the complex, charismatic persona he would later wield on Germany's national stage.

“Göring was the real deal,” Crowe explains. “He was an absolute failure at school until somebody put him in front of the right subject, and then it was like he was magna cum laude. He changed from a normal school to a military school, going from the bottom of the class to the very top. Then, he’s faced with a war situation, and he realizes, ‘If I stay on the ground, it’s a bad life. I want to be up there.’ So, he manufactured his way to becoming a pilot, and when they needed pilots, he was there. He had the experience, he knew what to do, and he racked up 22 kills. As a fighter pilot, if you get seven kills, you’re an ace; that’s how difficult it is to shoot somebody out of the sky with a fixed position gun.”

Emerging from the World War I as a flying ace, Göring’s reputation soared further when he took command of the famed “Red Baron” Manfred von Richthofen’s squadron after Richthofen’s death. His daring in the skies and his status as a war hero earned him widespread recognition. “So, after the First World War, you go and buy a pack of cigarettes in Germany, and there’s a little card inside the box with his picture on it. Göring was a leader, and people were very attracted to him. It was what had drawn Hitler to him, because he was a national hero.”

Crowe knew he wouldn’t get to embellish much of this detail on screen, but it proved fertile soil in which to plant the seeds of his interpretation of Göring. “You want to capture some form of essence of the person as opposed to doing an impression,” he explains. “With this particular character, you’re trying to bring in echoes of these other parts of who he was while only dealing with a small period in his life.”

“Göring had an insatiable appetite for everything,” notes Berenbaum. “The mansion he lived in, the artwork he collected... and he had an insatiable appetite for the number of pills he was taking every day. Part of what happened at Nuremberg is that they got him off the pills, and the more they weaned him off, the more rational he became, and therefore the more dangerous he became. He was clearly the leader of this pack of Germans who were on trial.”

Göring’s path into the Nazi inner circle in the first instance was shaped less by ideological fervor than by ambition, personal charisma, and a hunger for power. Unlike some of his peers, Göring did not initially embody the more virulent strains of Nazism, and at times his personal

beliefs diverged from the party's most radical elements. Nevertheless, he proved eager to seize upon those aspects of party doctrine that advanced his own status and influence.

Over time, the tension between Göring's self-image and the movement's brutality was eroded by the demands of power, and he became an architect and executor of horrific policies, instrumental in perpetrating the regime's atrocities, even as his own priorities and sense of control slipped away.

In the end, whatever distinctions he may have drawn in his own mind, Göring's complicity in the machinery of Nazi terror was unmistakable, and the consequences of his actions were inescapably bound to the horrors committed in the party's name.

Crowe was forced to grapple with those aspects of Göring's personality that were, for want of a better word, magnetic, particularly as the weight of the crimes of the Nazi regime never left the picture. Says Crowe, of Göring's irredeemable slide: "At around 1942, the narrative got away from him, and he couldn't control it anymore. The things he felt were the least important had overtaken his priorities."

There came a point at which Göring, had simply gone too far – and too willingly – to find any kind of route back. "There's a line in the film where Göring says even his antisemitism had a practical purpose," says Crowe. "The distance you've got to take from your own humanity to say something like that is staggering, and it's where Göring, as I play him, gets uncovered. It's not in overt aggressions, but in a kind of insensitivity to the horror of what he's saying. He can no longer see the whole picture because he's too focused on a particular frame. I think, at a certain point, he managed to convince himself that he might get away with it all if his performance in court was strong enough."

"You can love your wife and child and still murder another man's wife and child, and you could do so with a certain measure of equanimity," explains Berenbaum. "The whole process of the Holocaust became about depersonalizing the killings. It became a factory assembly line, which depersonalized the entire killing process. It was a factory of death."

However, Crowe thinks Göring truly believed the defense he put up at Nuremberg, and the justifications he made to Douglas Kelley, and he believed that he would succeed on the stand. “It was the size of his ego that made him say, ‘I can still turn this around,’” Crowe says. “I can turn it around on behalf of all the other Germans who went into this because we wanted our country to survive and to thrive.’ He thought he could use people and control the narrative, but he just couldn’t.”

Crowe certainly felt the toll of playing a character like Göring over a long film shoot. “I was living in a place where I wasn’t very happy with myself,” he confesses. “You can be as objective as you want, but if you’re going to get involved in doing these things properly then you must give a certain amount of energy to them. The difficulty is there are aspects of Göring that are quite charming. The way his mind works, and how he can present an argument, can break things down for you, and he can say such evil things in a very casual way.”



“Twice in my lifetime, the United States has sent its young manhood across the Atlantic, drained its resources, and burdened itself with debt to help defeat Germany. But the real hope and faith that has sustained the American people in these great efforts was that victory for ourselves and our Allies would lay the basis for an ordered international relationship in Europe and would end the centuries of strife on this embattled continent... The United States cannot, generation after generation, throw its youth or its resources onto the battlefields of Europe to redress the lack of balance between Germany’s strength and that of her enemies, and to keep the battles from our shores. The American dream of a peace-and-plenty economy, as well as the hopes of other nations, can never be fulfilled if those nations are involved in a war every generation so vast and devastating as to crush the generation that fights and burden the generation that follows.”



AN EAGER PSYCHIATRIST

To play alongside Crowe’s Göring as Douglas Kelley, Vanderbilt knew he needed to find an actor who could not only go toe-to-toe with Crowe in their scenes together, but who could

capture the nuance of personality that Kelley represents; a man who found himself charmed by the charisma of Hermann Göring, but who ultimately sounded the most cogent alarm about how dangerous these charms could be.

Kelley, says Vanderbilt, was a contradiction himself. “He was a scientist, and he was also an amateur magician who used to volunteer to sit in the backseat of cockpits to help the army test the effects of G-forces on the human body. We’re putting a psychiatrist on screen who is like nothing you’ve ever seen. He’s a daredevil, he’s a bit rash.”

Indeed, beyond his accomplishments as a psychiatrist, Douglas Kelley harbored a lifelong fascination with magic, delighting in the art of illusion and often performing sleight-of-hand tricks for friends and colleagues. This passion for magic was more than a mere hobby; it reflected his curiosity about the mind's capacity for wonder and deception. Kelley saw parallels between the magician’s craft – misdirection, reading an audience, psychological manipulation – and his own work in psychiatry, where understanding human behavior and uncovering hidden truths were essential. His skills even found their way into his professional life, whether entertaining fellow doctors at conferences or employing psychological insights drawn from magic to better understand those he was tasked with analyzing.

In fact, it was Kelley’s interest in magic that, in a roundabout way, tipped Jack El-Hai off to his untold story in the first place. El-Hai had been working on a previous book, *THE LOBOTOMIST*, about Walter Freeman, an American psychiatrist who had developed and advocated lobotomy as a treatment for psychiatric disorders, when in the doctor’s autobiography, Freeman mentioned meeting Douglas Kelley at a conference of the American Psychiatric Association. “He was actually there to give a magic show,” laughs El-Hai. “Dr. Freeman had kept up with Kelley, knew he had taken his own life in 1958, and knew a rough idea of Kelley’s life story, and it interested me.”

Adds Vanderbilt: “I like the idea of taking characters you’d think would be one way and then showing another side of them, which is also exactly what Kelley found in Göring.”

There are similarities and contradictions between these two men that bring their dynamic to life, but for Vanderbilt, there was also a certain license in the way Kelley’s story has faded into

history. "Göring is so well known that everybody will have an idea about him," the director says. "But Kelley isn't, except in the pages of Jack's book. We weren't trying to match someone physically."

The search to find the right contender was a long one, and in the end, perhaps in keeping with the nature of Kelley's character, it was a search that landed at a destination the filmmakers had not considered. "Rami Malek read the script on his own, we hadn't sent it to him," explains Vanderbilt. Eager to seek out the best material wherever it may be, Malek had indicated to his agents that he was keen to review anything they found interesting, whether there was an offer out for him or not.

Continues Vanderbilt: "Movie stars of his caliber don't usually read scripts without offers, especially not movie stars with Oscars. But we got a call from him expressing his interest, and we started a series of meetings. It became clear that he was all-in from day one."

Malek hadn't just stopped at the script, but had charged ahead through Jack El-Hai's source material, and summoned up a copy of 22 CELLS AT NUREMBERG, Douglas Kelley's book about his experiences there, which was not easy to track down having been out of print for decades. "I love history, and if you give me something to read, I'll always gravitate to nonfiction over fiction," says Malek. "Reading this script, I felt exactly as I hope audiences will when they come out of the movie, which is a sense of, 'How did I not know this?' It was a very unique perspective into one of the most devastatingly dangerous moments in history. It was shocking, and I found it so profoundly well-written and balanced. I thought, How can I be a part of this?"

The film's central thread – that the line between hero and villain is rarely as distinct as we might wish – finds its most fascinating expression in Kelley. Though celebrated as a brilliant psychiatrist, whose insights into the Nazi defendants have echoed through decades of psychological inquiry into the nature of evil, Kelley himself wrestled with restless ambition and fractious interactions with his colleagues. His intellect was dazzling, his drive unstoppable, yet beneath the surface simmered a man as complex and combustible as those he was charged with understanding.

“There’s a line in the script where Kelley says of his father, ‘He’s a man of no accomplishment,’” notes Vanderbilt. “It’s a real quote from Doug, and I remember discussing it with Rami. It’s such a specific thing to say about your father. It’s cruel, but it also speaks to disappointment and a desire to be better. To leave your mark on the world.”

As a member of a storied family, Vanderbilt empathized with this side of Kelley’s personality. As a young man, he too had been keen to free himself from the shackles of expectation that came with being a Vanderbilt. “I really understood that desire to make his own mark. Suddenly, he’s confronted by Göring, who is not a great man, but who is famous and has risen to prominence and power. They’re not opposites exactly, but the two polarities they represent I found really fascinating.”

“There was definitely an ambitious side to Kelley,” echoes Malek. “He was geared towards proving his worth. He was confident in his strengths and capabilities, and he wanted to be appreciated for them. He also had an innate curiosity with the mind that helped him see things with a unique perspective. He was an obsessive to match Göring’s narcissist.”

So, Kelley immediately recognizes the opportunity that has been presented to him in assigning him to analyze the Nazi prisoners; perhaps even before he recognizes the task itself. “He finds himself in a situation that he knows is historic,” says Malek. “He knows he needs to rise to the occasion, but he’s also infatuated with the charisma and the charm of Hermann Göring. He can’t help himself try to befriend him.”

Vanderbilt can appreciate the conundrum for Kelley, and he leaned into allowing the character of Göring to work his charms on Kelley and the audience. “It’s a psychiatrist’s job to try to understand the person sitting opposite them and not arrive with preconceived notions,” he says. “One of the things I was really interested in was playing a bit of a magic trick on the audience. You can’t help but walk into the movie with preconceived notions about Göring – as Kelley does as well – but as the walls come down you start to see the human being inside. Of course, then the magic trick gets pulled when the Holocaust footage is shown in the courtroom, and you’re made to remember you’re dealing with a high-ranking Nazi war criminal.”

The challenge of playing the nuances in these moments fell on Crowe and Malek equally, a challenge wholly embraced by each of the actors as they found a partnership on screen. “We’ve been through a gigantic cycle with one another,” says Crowe of his time with Malek. “At certain points we have to connect in an extremely intimate way, and at others we have to separate at such a fundamental level that it’s almost impossible to be in the same space. You can’t do that with somebody who doesn’t bring a lot with them like Rami does.”

“Russell was a formidable adversary,” Malek says. “It’ll be tricky for audiences to grapple with how they feel about Göring because of how charismatic Russell is. Shooting in the cell with him, there was a proximity where it felt like there was no escape. We had to face each other and deliver with this sense of claustrophobia hanging over us.”

With production designer Eve Stewart, Vanderbilt made the decision to build the jail cells as a contiguous set. Given the tight confines, it would be standard procedure to make the cells’ walls moveable to accommodate the camera, but the design omitted this flexibility intentionally. “It was smart filmmaking, because he takes you from the movie theater where you’re watching this movie on a big screen and it makes you feel claustrophobic,” says Smith. “You feel tight and uncomfortable, and it adds to the intensity.”

With the encouragement of Vanderbilt, Crowe and Malek reveled in experimenting within the bounds of the script. “Sometimes I’d do takes slyly, sometimes more aggressively,” explains Malek. “The late Philip Seymour Hoffman had given me some advice about a scene with Joaquin Phoenix on *THE MASTER*, which was, ‘Make him as uncomfortable as you possibly can.’ I thought about that in those moments with Russell, because it was about trying to make Göring feel the horror of what he had done.”

Witnessing the two Oscar-winning actors play psychological games with one another in almost every interaction between them was Leo Woodall who, as Sgt. Howie Triest, serves as a translator between the German-speaking Göring and the English-speaking Kelley. “It was like watching two titans go toe-to-toe,” Woodall enthuses. “It has been an incredible learning experience for me, and a real privilege.”

Woodall remembers a scene in which Kelley administers a Rorschach inkblot test to Göring. “I don’t really say anything, because it becomes clear that Göring actually speaks English,” he notes. “The scene ended, but the two of them didn’t stop. They just kept going and going, and they came up with so many magic moments that I hope make the final cut. But there was a moment Rami turned to me, as Kelley, and said, ‘Howie, what do you think?’ I nearly responded in my English accent... I was so immersed that I’d come completely out of character.”

“Rami manages to be – and to stay – so available for what’s happening around him,” says Saperstein of Malek’s approach to his craft. “He’s like a finely tuned instrument; so sensitive and yet also very astute and intellectually present. To watch him waver in front of Göring, then somehow find his footing and his moral courage, and deliver Kelley’s outrage in the scene after the footage of the Holocaust is shown in court... to me, that’s one of the best scenes in the movie for both of them, because it’s so emotional, and they both rose to the occasion.”

In the end, victory is elusive for both men and must be found in small moments for each of them. “It’s almost like Göring curses Kelley,” says Crowe. “At a certain point, Kelley holds a mirror up to him and Göring doesn’t like what he sees. But instead of taking it aboard as something he’s done, he pushes it back towards Kelley to result in the unhappy life he led after the trials. For Douglas Kelley, the psychiatrist who spent countless hours with those Nazis, to end up killing himself with the same poison Göring had used... it beggars’ belief.”



“Experience has shown that wars are no longer local. All modern wars become world wars eventually. And none of the big nations at least can stay out. If we cannot stay out of wars, our only hope is to prevent wars. I am too well aware of the weaknesses of juridical action alone to contend that in itself your decision under this charter can prevent future wars... But the ultimate step in avoiding periodic wars, which are inevitable in a system of international lawlessness, is to make statesmen responsible to law. And let me make clear that, while this law is first applied against German aggressors, the law includes, and if it is to serve a useful purpose it must condemn, aggression by any other nation, including those which now sit here in judgment. We are able to do away with domestic tyranny and violence and aggression by those in power against the rights of their own people only when we make all men answerable to

the law.”



THE QUEST FOR JUSTICE

The third key arm of James Vanderbilt’s script for NUREMBERG is a character who belies the director’s central premise to challenge traditional notions of heroes and villains. Robert H. Jackson, the Supreme Court associate justice who not only became the lead prosecutor at Nuremberg but was also the key architect in mounting the unprecedented series of trials in the first place, is a man Vanderbilt considers an unequivocal hero. So, who better to approach in order to stick with the theme, Vanderbilt laughs, than an actor commonly cast as villains?

“It was our casting director John Papsidera who suggested Michael, and I loved the idea,” says Vanderbilt. “Russell is so often cast as a hero, and here he is playing Hermann Göring. Whereas Michael’s the one always cast as bad guys, and finally in this movie he gets to be a true American hero; the man who stood up to say, ‘No, we should not execute these men without first putting them on trial.’”

With his typical sangfroid, Shannon says he was grateful for the thought. “They say the lion’s share of directing is casting, but I was flattered when they thought of me for the part, because I am commonly associated with villains, which I find a little disconcerting,” says the actor. “I feel like I’ve played all different types of folks, but I think a lot of people assume that if I’m going to be in a movie, I’ll be playing the baddie. I felt fortunate to have Jamie say, ‘No, I want you to play a true hero.’”

Robert H. Jackson insisted that even those responsible for the worst crimes of World War II deserved a fair, legal process rather than summary execution, laying what would become the foundation for modern international law. As lead prosecutor, Jackson built the case against Nazi leaders and ensured the proceedings were just, setting a lasting standard for accountability and the pursuit of justice through the rule of law.

“Robert Jackson basically invented the international criminal court,” notes Vanderbilt. “And he was building that airplane as he was flying it during the Nuremberg Trials. He left the Supreme Court to be the chief prosecutor for the United States. He also lost the opportunity to become Chief Justice. It’s really an incredible story.”

It is important to reflect on how impossible Jackson’s task must have seemed at its outset, especially as each of the Allied forces had a different idea about how to proceed. “Churchill wanted to shoot them, and Stalin wanted a Stalinist trial – where the outcome is already decided. The new American president, Harry S Truman, wanted to make it about justice,” Berenbaum points out. “Over the years, I’ve come to appreciate that Nuremberg was the attempt to build the scaffolding of justice that was desperately needed. They needed to rebuild – or at least find a measure of rebuilding – the fragments of society, and Nuremberg was that attempt.”

For Shannon, as with his co-stars, taking the role meant diving into the history, an aspect he, too, relished. “I’m embarrassed to say I didn’t really know much about the history of the event, and I didn’t know about Robert Jackson,” Shannon confesses. “Reading the script, I was moved by the man and his efforts to bring this trial into existence, at some cost to himself personally. I jumped down the rabbit hole, which is a lot easier than it used to be, because all you have to do is go on the internet. There was a whole website devoted to him and his work.”

Grappling with the complex legal arguments that formed the basis of Jackson’s prosecution was the biggest challenge he faced. “I don’t have a legal mind at all,” Shannon notes. “I find it pretty vexing, honestly; all the nooks and crannies of it. So, I don’t know if I would have it in me to do what he did. But I could totally identify with his yearning and desire that these men not be martyred for a cause that was abhorrent.”

“Michael brings a gravitas to Jackson that I thought was important,” says Vanderbilt. “You do believe this man is a Supreme Court justice who walks those corridors of power, and who understands how to pull those levers.”

For Crowe and Malek, working with Shannon meant reuniting with their co-star on MAN OF STEEL and AMSTERDAM respectively. “I knew Michael to be an actor of great integrity from

our time on MAN OF STEEL,” says Crowe. “When they said they wanted him to play Jackson, I was excited because I knew that Michael would not let the truth pass him by.”

“I’ve always admired Michael,” says Malek. “When we started working on this, I had just seen him on stage in WAITING FOR GODOT. He truly is of a different caliber. He’s an absolute perfectionist and an absolute professional, and he elevates you.”

Adds Crowe: “Other people have played Robert Jackson as a 1950s matinee idol, and that is such disrespect to history and the truth. Michael goes beyond that. He’s more intelligent than that, and he’s driven by heart and looking to find the reality.”

Though Crowe had been eager not to find himself lost in the morass of complex coverage shooting court room scenes usually entails, it was James Vanderbilt who decided to approach his actors with an alternative idea for how to stage the courtroom clash between Göring, Jackson, and Jackson’s British counterpart Sir David Maxwell-Fyfe, played by Richard E. Grant.

Rather than shoot portions of their exchanges, turning the camera around to capture each key actor’s reaction – which in these scenes also included other members of the Nuremberg ensemble including Rami Malek, Leo Woodall, John Slattery, and the actors playing the Nazi high command – they would run four cameras simultaneously, and allow the actors to perform an unbroken 17-page scene. The takes would last up to 25 minutes on their own.

“Of course, they leapt at the chance to do it this way, and I think they assumed that’s how we’d do it from the start,” says Vanderbilt.

“That’s how I would have wanted to do it,” says Shannon. “I’m a theatre actor, so I’m used to going out and delivering even longer stretches than that. Russell wanted to do it that way too, and in the end, I think, we would end up saving the production a whole day because of it.”

“Seventeen pages of two men going at each other in a courtroom, shot as a single take,” marvels Crowe. “I’ve never experienced doing something like that on a feature film before, and it does become theatre. The preparation you put in to deliver it really is crazy.”

Adds Shannon: “The challenge, of course, is the memorization, particularly with this very legal dialogue, but I was able to cram it all in there and I think the scene benefited from it.”

From the producer’s chair, Richard Saperstein says witnessing these takes was a special moment. “They were just so locked in,” he notes. “They all got the importance of it. They all recognized deeply the significance of what they were doing, and in lifting themselves up, lifted each other too.”

“It became one of the most incredible days I’ve ever had on a movie set,” says Vanderbilt. “When we called cut, 300 Hungarian extras playing the other people in the courtroom – for whom English isn’t their first language – all burst into applause.”

Shannon credits his co-stars with offering him the right dynamic to draw out his best work. “I was incredibly inspired and motivated by Russell, who I thought was doing some of the finest work of his career. Having Russell across from me, and Richard E. Grant by my side, who is just the loveliest human being you could hope to meet, was very special. There was a feeling in the room that something significant was taking place. That it wasn’t just another day on a film set. I think we all elevated each other with our commitment to the piece. We nudged each other to push as hard as we could to make it come to life.”

“I’ve never done anything like that before or since – it felt electrifying,” adds Grant, who enjoyed his uninterrupted vantage point on the scene. “Russell Crowe has a natural authority and charm, and his command as Göring was irrefutable. Michael Shannon has the square-jawed implacability of a Mount Rushmore sculpture. Their on-screen confirmation in the court room riveted everyone.”

For Vanderbilt, part of the potency of the courtroom scenes came from how closely they hew to the official transcripts of the trial, which are readily available to review online. Before the scene was shot, he went through those transcripts with his actors, seeking out key moments to include. “The transcripts were a goldmine of material, and I wanted to stick as close to them as we could,” the director explains. “Obviously, there’s a compression, because Göring and Jackson had spent two and a half days with Göring on the stand, but I felt strongly that if there was something we didn’t need to change, we shouldn’t change it.”

As depicted in the film, it is true that it was British prosecutor, David Maxwell-Fyfe, who delivered the knockout blow in the cross-examination of Göring. “The core of it is that Göring is on the stand fighting to preserve his vision, and they’re trying to break him,” notes Berenbaum. “Much to the contrary of the mythology, it was not Jackson, whose opening statement has gone down as one of the historical epics of human justice. It was the British prosecutor, who got Göring on precisely this type of leaked information.”

Jackson and Maxwell-Fyfe’s searing cross-examination of Göring builds to a moment in the trials in which the courtroom, and, indeed, the whole world, is shown footage from the inside of the Nazi concentration camps.

The footage shocked the courtroom with its stark, unfiltered portrayal of human suffering. The film, compiled by Allied forces from liberated camps, included scenes of mass graves, emaciated survivors, and the machinery of extermination. Its impact on the court was profound – judges, prosecutors, and even the accused were visibly disturbed, and the footage served to make the crimes undeniable and concrete.

Beyond the courtroom, the Allies distributed this footage globally through cinema newsreels, ensuring mass public exposure. Audiences around the world reacted with horror and disbelief, many witnessing for the first time the full scale of the atrocities. The emotional and moral weight of the images played a key role in shaping global understanding of the Holocaust, and further reinforced support for justice through international law.

Vanderbilt knew that the significance of showing the footage could not be glossed over. “The whole movie is built for the moment when you get to the footage from the concentration camps,” he says. “It was always important to me that the movie be entertaining, and that the engine of the story should engage you enough to enjoy the ride. But then that footage serves as a bit of a sucker punch, as it should. We’ve become so desensitized to horrific footage, and I wanted it to have the proper impact on the audience watching the film; the same impact it has on the people watching it from inside the courtroom.”

Concludes Berenbaum: “The Nuremberg Trials were held as a trial by documents. When the footage from the camps plays in the movie, it essentially becomes the film within the film. It

shows the power of film as evidence, and it's a turning point for Douglas, because while he understood the nature of the crimes – he was even studying the criminal – it didn't become real to him, or indeed to the world, until he saw that film."



"No charity can disguise the fact that the forces which these defendants represent, the forces that would advantage and delight in their acquittal, are the darkest and most sinister forces in society – dictatorship and oppression, malevolence and passion, militarism and lawlessness. By their fruits we best know them. Their acts have bathed the world in blood and set civilization back a century. They have subjected their European neighbors to every outrage and torture, every spoliation and deprivation that insolence, cruelty, and greed could inflict. They have brought the German people to the lowest pitch of wretchedness, from which they can entertain no hope of early deliverance. They have stirred hatreds and incited domestic violence on every continent. These are the things that stand in the dock shoulder to shoulder with these prisoners."



EXPANDING THE ENSEMBLE

Though NUREMBERG focuses on Kelley, Göring and Jackson as a central trio, it was always Vanderbilt's intent to introduce a wider cast of key players in smaller, but no less significant roles. And what he found as he set out to cast these roles, with his script already setting tongues wagging throughout the industry, was an acting pool itching to take part in the project. With the collaboration of veteran casting director John Papsidera (OPPENHEIMER, JURASSIC WORLD, 2025's SUPERMAN), Vanderbilt scoured the globe for the right people to play these roles.

"Casting is like cooking; it's about infusing different flavors," says Vanderbilt. "Rami's vibe is different to Russell's vibe, is different to Michael's vibe, and so on. I wanted the ensemble to be a full meal of different types of actors, with different ways into their characters."

Among the unsung figures at the Nuremberg Trials, Sgt. Howie Triest played a vital role behind the scenes. As an interpreter and translator, Triest was instrumental in bridging the language gap between the prosecution, the defendants, and the court, ensuring that testimony, evidence, and cross-examinations were faithfully conveyed. His presence allowed the proceedings to flow smoothly, and his keen attention to nuance helped preserve the subtlety and intent behind each statement. While he rarely stood in the spotlight, Triest's dedication embodied the quiet heroism required to hold such a historic event together, providing an indispensable human link that helped transform the chaos of war into the order of justice.

What made Triest's contribution all the more poignant was his own background as a German-born Jew who had fled Nazi persecution with his family before the war. He and his family resettled in the United States, where nationals of the Axis powers (Germany, Italy and Japan) were initially considered "enemy aliens" and faced severe restrictions on their freedom. Triest joined the U.S. Army, which had quickly discovered that Jews born in Germany harbored a strong hatred of the Nazi regime and possessed linguistic and cultural skills essential to winning the war and beginning the denazification process. Returning to Germany in an American uniform with the victorious army, Triest bore witness not only as a linguist and facilitator of justice, but as someone whose life had been irrevocably shaped by the very regime on trial.

In Vanderbilt's screenplay for NUREMBERG, Triest becomes the audience's cypher as he translates for Kelley and Göring – though it becomes swiftly evident to both men that Göring is keeping the fact he speaks fluent English from his captors. Still, we don't learn about Triest's personal history until he shares it with Kelley in a charged scene at a train station towards the end of the film's run time, a pivotal moment not just for Howie, but for the movie itself.

"I said very early on, 'I'm not casting anybody in this part until I've seen them do that scene,'" recalls Vanderbilt. "It had to be somebody for whom the movie could stop dead for seven minutes for him to monologue, and you're not going to be unhappy about that."

At the time, British actor Leo Woodall had just broken through in the second season of Mike White's *THE WHITE LOTUS*, but he was not the household name he has subsequently become through work in productions like *ONE DAY* and *BRIDGET JONES: MAD ABOUT THE BOY*.

“Leo chased this,” Vanderbilt continues. “He put himself on tape, and we did a callback where he performed this scene.”

It was all Vanderbilt needed to see to know he had to cast Woodall in the role. “It was undeniable. We weren’t necessarily looking for a name in that role, just a great actor you wouldn’t see coming with this pivotal moment for the character. He also had to be the third man sitting in a cell with two Academy Award winners, so he needed to be able to hold his own, and Leo does. So, by the time we got to the train station scene I wasn’t nervous at all. I knew he would crush it, and he did, first take.”

Woodall knew as soon as he read the script for NUREMBERG that he wanted to be a part of it. “It was something very special,” he says. “You always want to feel like the work you’re doing matters, and with this, it really does.”

Having secured the part, Woodall eagerly immersed himself in language lessons. “I didn’t speak a lick of German,” the actor laughs. “The first scene of the whole shoot was going to be between me, Rami Malek, and Russell Crowe, and I’m translating for both of them. It was a case of being thrown in at the deep end.”

He continues: “I had a great language coach, but it definitely increased the pressure. I was lucky enough to find a bit of an ear for it, because it’s a completely different language to English, with plenty of sounds we simply don’t make in English.”

The work was worth it for Woodall as he came to learn more about Howie Triest and his background. The actor turned to documentaries and interviews Triest had given to better understand who he was, his family history, and his time at Nuremberg. “I wanted to tell his story as best I could,” Woodall says. “You gather all the information you can find, and sometimes it doesn’t come out, but it’s all in there somewhere. The scene where Howie reveals himself, Jamie did such a wonderful job of it. He doesn’t color it with anything that isn’t factual, and it’s not indulgent in any way. His heartbreaking story is powerful enough on its own.”

For Saperstein, Woodall’s commitment to his task is witnessed as much in what leads to that moment at the train station. “You may not quite notice it until you get to that scene, but he’s

always completely committed to the character,” Saperstein notes, even when Howie’s dialogue appears functional rather than emotional. “Howie is, in a way, our representative in those scenes between Göring and Kelley. He’s the audience. And I think Leo’s performance will blow people away.”

“He’s beautiful in the film,” adds Crowe. “So unassuming, and then when it’s his moment, he’s 100% there for it.”

Summarizes Malek: “It’s very refined and restrained, what Leo does. There’s a subtlety and nuance to his craft that the camera really appreciates – and I got to experience it from a front row seat.”

Cast as Robert Jackson’s British counterpart, Nuremberg prosecutor Sir David Maxwell-Fyfe, is a national treasure of British film, Richard E. Grant. Key to Jackson’s establishment of the first international criminal court was the participation of all of the Allied countries, and Vanderbilt simply wasn’t interested in making NUREMBERG a jingoistic celebration of American might alone. “We didn’t have the luxury of time that we would have had this been a miniseries rather than a feature film,” notes Vanderbilt. “But it was important to show the international aspect of the trial, and so to play Maxwell-Fyfe, I wanted an actor that brings a lot of wonderful baggage to the screen. We wanted him to make a grand entrance in the film, because he deserves that. If you want a wonderfully funny, vivacious actor with a witty retort, Richard E. Grant is your man, and he came exactly as advertised.”

Sir David Maxwell-Fyfe played a pivotal role in the Nuremberg Trials as the British chief prosecutor, representing the United Kingdom. His participation was crucial in establishing the international character of the tribunal, demonstrating unity among the Allied powers and lending credibility to the court’s authority. Renowned for his calm, logical, and persuasive prosecution style, Maxwell-Fyfe’s cross-examinations and arguments helped lay the groundwork for the conviction of key Nazi leaders.

For his part, Grant, who describes himself as a history buff, leapt at the chance to be involved. “The Nuremberg Trials were such a potent historical moment – justice being fought for and served on the most heinous military regime of the last century,” Grant says. “It felt a real

privilege to be taking part in this re-creation with such a dedicated production team and director – it all felt personal.”

Malek enjoyed the experience of watching Grant from across the courtroom, though their two characters don’t have much interaction in the film. He confirms Grant’s commitment to the part: “Everybody wanted to be a part of the contagious courage that Jamie had delivered in the script and in his direction, and Richard truly rose to that occasion.”

Grant found Maxwell-Fyfe faithfully drawn in the pages of Vanderbilt’s script, and as part of his research for the role, he watched the entire trial on YouTube to learn more about the man. “His calm, controlled, logical and cogent prosecution style was riveting and winning,” Grant says of what he found. “There was a risk in getting the Nazis convicted in a court of law. The fact that the Reich documented everything so meticulously proved their undoing, as they had kept the evidence of everyone they had murdered in the gas chambers.”

U.S. Army Col. Burton Andrus served as the commandant of Nuremberg prison during the Nuremberg Trials, overseeing the detention and security of the Nazi leaders awaiting prosecution. Tasked with ensuring order and discipline among a group of high-profile and often volatile prisoners, Andrus maintained strict routines and protocols to prevent escape, suicide, or collusion. Andrus’s diligence was crucial in maintaining the integrity of the tribunal process.

“Andrus had the incredibly challenging task of keeping these men alive until they could be put to death,” notes Vanderbilt. “He knew that if he lost somebody – and ultimately, he did lose one of the prisoners along the way – he’d hear about it. In a way, it’s sort of the worst job in the world, because you can only fail.”

In NUREMBERG, Andrus serves as a foil for Kelley, but Vanderbilt knew it was a challenging role for an actor. “John Slattery is someone I’ve admired for years and years, and he has this wonderful, warm quality and humor about him.”

This was key for Vanderbilt, who needed someone who could soften Andrus’s harder edges. “On the page, the character is a stick in the mud, bombarding Kelley with rules. I wanted John’s

vibe and flavor infused into it, because otherwise the character could be seen as one-dimensional. He doesn't get a lot of screen time, he's not a hugely well-known historical figure, and here he is imposing a heap of rules on our lead."

Slattery tracked down Col. Andrus's book about the trials – entitled I WAS THE NUREMBERG JAILER – and the actor was struck by the formality of Andrus's clinical descriptions of events, and how that contrasted with how he presented himself. "If you see pictures of him, he's very much a peacock, with the super shiny helmet he wore all the time, and a riding crop. There's a limit to how much of that we can get away with, but the obligation is to create as much of a fully fleshed-out human being in the time the story allows, without trying to do too much."

In the end, he agrees, the Andrus of James Vanderbilt's NUREMBERG is primarily a thorn in Kelley's side. "They've been fighting this war for six years, and I think he feels he just wants to get this done. He's a thorn in Kelley's side and Kelley is a thorn in his side. He's thinking, I want to have this trial, I want these men to get what they deserve, and I want to go home without a stain on my record."

Says Malek: "Slattery finds a way to elevate that character to the point that he's lifted off the page, and you feel the frustration, and the exasperated nature of his post. He's so disgruntled, but John makes him charming."

Smith cites MAD MEN as proof that Slattery is a master of sarcasm, a key trait in his portrayal of Andrus. "He can deliver a sarcastic line in a way in which there's humor and truth throughout," the producer says. "In a film with subject matter this intense, people need a laugh here or there to offer a moment of levity, and I think his ability to deliver those lines is license for the audience to take that breath."

Though Douglas Kelley was the first mental health professional to analyze the Nazi prisoners, Col. Andrus eventually grew weary of Kelley's approach and summoned a psychologist, Dr. Gustave Gilbert, to join him at Nuremberg prison. Gilbert rejected Kelley's attempt to get close to his subjects, insisting that professional distance was necessary to objectively analyze them. To say the two men didn't get on would be to understate the case – Kelley described Gilbert as an

“intelligent but sadistic egotist” and an “aggressive psychopath” in his manuscript of his time at Nuremberg.

Theirs was a “silly professional feud”, though whether it was equally sided is up for debate. Gilbert offered to co-author a book on their time at Nuremberg with Kelley, believing joining forces would bolster the result. In the end, Kelley published his own, leaving Gilbert disappointed. Still, the psychologist resisted criticizing Kelley openly in his book, *NUREMBERG DIARY*, published in 1947.

“Douglas Kelley was, in one sense, almost disgraced, because Kelley was telling us something we didn’t want to hear. We liked black and white, good and bad, heroes and villains.”

Gilbert’s book, which is still in print in contrast to Kelley’s, became the de facto psychoanalysis of the Nazi high command. “Perhaps because he stayed at Nuremberg longer, or the book was more robust,” muses Vanderbilt. “I was just incredibly amused by the idea of two psychiatrists having a fistfight.”

Indeed, their professional rivalry, already simmering beneath the surface, famously reached its boiling point in a tense physical altercation that has since become the stuff of legend among Nuremberg scholars. Accounts differ as to who threw the first punch, but it’s clear that their deep philosophical disagreements and mutual disdain erupted in a moment of raw frustration. The scuffle was quickly broken up, yet it underscored the intensity of their feud and the high stakes of their unique circumstances, as two passionate psychologists grappled not only with Nazi war criminals but also with each other’s convictions.

Says Malek: “They’re both highly intelligent people, and they’re both interested in the psychology of power and authority, and in evil, of course. Gilbert is just doing his job, whereas I think Kelley wanted more. He was perhaps a little more self-serving, which made him combative with his colleagues.”

For Vanderbilt, casting Colin Hanks as Gilbert was a no-brainer. “If you can cast a great actor in a smaller role, you have to do it, and Colin fits that bill,” he says. “He brings a real roundedness to the character that you wouldn’t necessarily get from a day player.”

Hanks recognized his role as foil for Kelley, noting a film could be made about Gilbert's contributions to the trial alone, but in Vanderbilt's script, his frisson with Kelley was an aspect to focus on. "You have to be mindful of the story you're telling, and whose story it is," notes Hanks of his responsibility to the role. "In one sense you could see Gilbert as the bad guy in this story, but really, he's an obstacle – a dissenting view for Kelley – and perhaps a simplistic view of what's going on here." It was fair, for instance, for Gilbert to call Kelley to task for breaking the conventional rules of their profession and daring to get personally involved, even to the degree that he met with Göring's wife and daughter.

Berenbaum says it is notable that, like Howie Triest, Gilbert was Jewish and was likely as emotively affected by coming face to face with the architects of the Final Solution as he could have been. "The difference between him and Kelley is he worked hard to maintain the professional distance required by psychology," the historian notes. "Douglas was breaking the rules. He prided himself on being a maverick and on being so smart that he could get away with anything. But he broke the rules of his profession. What psychiatrist would go and visit the wife and daughter of a prisoner, as Kelley did with Göring's wife and daughter? Gilbert, on the other hand, is protecting himself behind the mask of being a psychologist, despite his being Jewish."

In the movie, Gilbert represents what Hanks suggests is the path of least resistance – "Just label 'em monsters, it's better that way," – which was an understandable conclusion after so many years of bloodshed, with horrors of the Holocaust so fresh in the collective memory. And it was certainly a popular one. Berenbaum notes the irony of Gustave Gilbert: "His conclusions did not stand the test of time in the way Kelley's have, but he developed the prominence and renown that Kelley craved."

"What I found so interesting about the script is that humanity was faced with a type of uncertainty and hell that had never been seen before," says Hanks. "Horrible war was nothing new, but the malice and intent of the Holocaust was so strikingly different from anything in modern history to that point. It was such a unique thing for enough people to band together to try to make sure it could never happen again."

Referencing the conversations Vanderbilt's script provoked on set among the entire ensemble, Hanks enthuses of his director: "He's a guy that's an encyclopedia of movies. He eats, breathes and drinks them in, and it's always fun to work with directors like that. He knows that when you're telling a story on this scale it can't be one person's story, and Jamie did an amazing job of being able to find little moments for each of the characters so that everyone has something to work towards. It's not just the summation of parts; each one of these moments adds to the greater tapestry of the story you're trying to tell."

"Casting is a very strange chemistry that you need to get just right," says Smith, noting in particular John Papsidera's discernment when it came to finding the right actors to play the other members of the Nazi high command who are imprisoned with Göring, including German actors such as Andreas Pietschmann as Rudolf Hess and Dieter Riesle as Julius Streicher. "You're not just putting a bunch of Nazis in a box together. They have to feel like they have a history with one another. You have to figure out who's going to fit together, and how much they look like the people they're playing. It takes a real skill to cast roles like this as well as John did."

"We brought in some German actors to play some of them, and then we added some local cast from Budapest also," says Vanderbilt. "The most important thing for us was that we wanted to make them look historically accurate, because we do remember the faces of these Nazi party leaders. Andreas, who plays Hess, looks nothing like him in real life; he's like a matinee idol. Credit to Jan Sewell, who put Andreas in the make-up chair for three hours every day to turn him into Hess."

As he had done with the rest of the cast, Vanderbilt instructed the actors playing the Nazi prisoners not to watch any of the previous movies about the Nuremberg Trials, including the Stanley Kramer classic JUDGEMENT AT NUREMBERG, which covers a different aspect of the trials. "Andreas said, 'Oh, I know them all back to front already,'" Vanderbilt explains. "He said, 'Imagine being taught in elementary school that your country is responsible for the worst thing ever done in human history.' That's how Germany views this from the inside, and they put a lot of effort into education about the Holocaust. That stayed with me the entire time we were making the movie."

Crowe formed a tight bond with his fellow detainees, and the German actors in turn helped guide him on delivering the German dialogue, and on his accent. “Russell sort of took charge of them,” laughs Vanderbilt. “Göring was their leader, and so Russell became their leader. They would march to set every day, and he really became their commanding officer.”

“I didn’t make them *march*,” Crowe is at pains to point out. “But it was important for me to have an individual, personal connection with every one of these guys, as Göring would have had at the time. I had to be able to say to them, in my own way as the Reichsmarschall, ‘You’re going to be safe.’”

Crowe’s point of connection with his fellow Nazi officers began with music, which has been his pursuit and passion for as long as he has been an actor. It was on the set of *ROMPER STOMPER* more than 30 years ago, he says, that he first discovered the power of a particular piece of music to unite his co-stars. In his research for *NUREMBERG*, he learned that Göring had been a keen mountain climber in his earlier years and had been quite successful at it. And so, he chose a traditional Bavarian Mountain folk song, “Muss i denn”, to sing along with his castmates at the start of every day. Says Crowe: “Every time we’d get together, we’d sing this Bavarian hiking song, I’d go around the group, shaking each of their hands, and then we’d walk to the courtroom set having had that real experience together.”

He adds: “But we weren’t marching. We were just connected as a group of men going through this dark experience.”

Crowe reflects on the entire ensemble Vanderbilt and Papsidera were able to piece together for *NUREMBERG* as inspiring as much passion in him as had the script when he’d signed on. “It’s one of those situations where you’re walking into the room full of gunfighters, and everybody in that room has put the work in, they know what their intention is, and they’re ready to go,” Crowe enthuses. “Everybody’s prepared to begin in the stratosphere and try to get better from there. It was a great feeling, and it’s really exciting from an actor’s point of view. You start to tingle, because you realize that everybody is here aiming to be the very best they can be.”

For Malek, the gift of *NUREMBERG*’s screenplay is what it offers to characters who are given even the shortest amount of screen time. “Every character gets their moment, which is

extremely hard to do without stalling the story the film is telling,” the actor explains. “Many times, you find those scenes on the cutting room floor, with directors having to make awkward calls to actors. In this case, I don’t think there were any moments missing.”



“Civilization asks whether law is so laggard as to be utterly helpless to deal with crimes of this magnitude by criminals of this order of importance. It does not expect that you can make war impossible. It does expect that your juridical action will put the forces of international law, its precepts, its prohibitions and, most of all, its sanctions, on the side of peace, so that men and women of good will, in all countries, may have ‘leave to live by no man’s leave, underneath the law.’”



THE LESSONS OF HISTORY

James Vanderbilt never set out to issue a polemic to his audience with the script for NUREMBERG. His key priority from day one was always that the film be a gripping thriller about a remarkable chapter of history, particularly as generations removed from the events of the Second World War face an ever abstract relationship with it.

But there is no way to tell the story of Nuremberg without dwelling on the lessons it taught us, and the lessons it still has to teach. “It was very important for me that this movie feel more timeless than other movies that touch on this subject,” Vanderbilt explains. “The thing about clichés is that they’re true, and it’s true that those who forget history are doomed to repeat it. The reason the Holocaust is such an important event for people to remember is that it can happen again. The only way to make sure it doesn’t is to remember it.”

He continues: “Unfortunately, that means this movie is probably more relevant in 2025 than it might have been in 1995, and I wish it weren’t. I wasn’t interested in trying to craft something to reflect the political situation of the world today, because that felt minimizing when you’re dealing with such an important, painful event in human history. But at the same time, the lessons of that era truly are the ones we forget at our peril.”

"The quest for truth is always important," echoes Michael Shannon of his director's thoughts. "I know that can be a murky subject, particularly as it becomes more elusive, but we can't just give up on it. We still must consider it a priority, and I hope this film will remind people of that."

Agrees Colin Hanks: "The film shows how seductive reframing history can be, and how dangerous it can be. My hope is that people come away from this movie with a better historical understanding of what happened at Nuremberg that made it such a unique moment in human history, but also maybe a little more understanding and awareness of the history of both past and present, and what our roles are within that."

Says Fischer: "Jamie has directed a powerful film that asks an important question: how is it that a group of seemingly intelligent, well-mannered men could be responsible for the most appalling atrocities of the last century?"

In the years that followed his intense and often unsettling work at Nuremberg, Douglas Kelley returned to the United States burdened by the weight of what he had witnessed and the insights he had gained into the psychology of the Nazi war criminals. What he found defied the easy narratives that much of the public craved: the Nazi leaders, in his estimation, were not monsters in the sense of being irredeemably alien or pathologically insane, but ordinary men who had, through circumstance and choice, descended into unimaginable evil.

"It's difficult to convince people that evil can be logical, or personable, or dangerously persuasive," adds Rami Malek. "I think we want to label evil as simply evil. What Douglas Kelley was articulating was that the potential for complicity to evil lives within all of us. That's a really challenging theme for people to accept."

Kelley's conclusion, unsettling in its implication for the broader human condition, was largely rejected by a postwar public eager to draw a sharp boundary between themselves and the perpetrators of atrocity. Kelley's research and subsequent writings met with resistance, discomfort, and often outright denial. The notion that evil could assume a rational and even personable guise ran counter to the prevailing urge to view the Nazis as aberrations, rather than as reflections of darker potentials within humanity itself.

“This was the abyss that Kelley not only stared down into, but crawled inside of,” adds Fischer. “His time with Göring, and the conclusions he brought home with him from Nuremberg, were things he would never be able to shake.”

Haunted by the rejection of his findings and the psychological toll of his work, Kelley struggled to find peace upon his return to civilian life. His personal battles deepened over the years, exacerbated by professional frustrations and feelings of isolation. On New Year’s Day in 1958, Douglas Kelley ended his own life.

In the years since his death, as psychology and historical analysis evolved, later researchers echoed and expanded on his findings. Kelley’s conclusions, then, were ahead of his time, and those that followed stand on his shoulders. Hannah Arendt’s work on the “banality of evil”, which she described in her 1963 book *EICHMANN IN JERUSALEM*, aligns particularly closely with Kelley’s words, and she drew similar conclusions about Adolf Eichmann.

Berenbaum suspects, though, that Kelley might have disagreed with Arendt on one key point. “It’s in the movie that when Kelley sees the film from the concentration camps, he understands that there’s a difference between the evil and the evildoer. The evildoer might indeed be banal. But the evil really is not.”

Yet more researchers have further refined and shaped these theories, confirming Kelley’s conclusions. The work of Stanley Milgram on obedience and Philip Zimbardo’s Stanford prison experiment, for instance, revealed the disturbing ease with which individuals can be led to commit acts of cruelty under certain circumstances. Their studies mirrored Kelley’s view that context, authority, and collective dynamics often drive ordinary people toward participation in atrocity. Modern research continues to validate the idea that the potential for evil lies dormant in all of us, awaiting certain triggers.

Far from being a historical footnote, Kelley’s insights now form a cornerstone of our understanding of complicity and moral choice. His legacy is a sobering reminder that vigilance against cruelty must begin with recognizing our own capacity for it. In many ways, Kelley was right all along.

Summarizes Russell Crowe: “The reminder that these are human beings, and they made these decisions as a collective because that’s what they could get away with, is a very scary thing.” ❖

ABOUT THE CAST

RUSSELL CROWE

HERMANN GÖRING

Russell Crowe is an Academy Award winner who is regarded as one of the finest actors of our time. He is celebrated for his versatility, intensity, and powerful performances across various genres. His many acting honors include three consecutive Best Actor Oscar nominations for his work in the acclaimed 1999 drama *THE INSIDER*; the 2000 Best Picture winner *GLADIATOR*, for which he took home the Oscar; and Best Picture winner *A BEAUTIFUL MIND* in 2001.

In addition to the Academy Award, Crowe's performance as Maximus, the Roman general-turned-gladiator in Ridley Scott's *GLADIATOR* earned him Best Actor honors from several critics' organizations, including the Broadcast Film Critics and London Film Critics Circle. He also received Golden Globe, BAFTA and Screen Actors Guild nominations for his performance.

The year prior, Crowe obtained his first Oscar nomination for his portrayal of tobacco company whistle-blower Jeffrey Wigand in Michael Mann's *THE INSIDER*. He was awarded Best Actor by the Los Angeles Film Critics Association, Broadcast Film Critics Association, National Society of Film Critics and the National Board of Review. He garnered Golden Globe, BAFTA, and SAG nominations the same year.

Crowe's masterful portrayal of Nobel Prize winner John Forbes Nash, Jr. in Ron Howard's *A BEAUTIFUL MIND* brought him his third Oscar nomination, as well as his third consecutive Critics' Choice Award. He took home the Golden Globe, BAFTA and SAG Award, and several other critics' groups awards for Best Actor. In 2005, Crowe reunited with Howard in *CINDERELLA MAN*, and his portrayal of Jim Braddock earned him both Golden Globe and SAG nominations and won him the Australian Film Institute (AFI) Award for Best Actor.

Crowe made his directorial debut in 2015 with the sweeping epic *THE WATER DIVINER*, in which he also starred. The film won three Australian Academy of Cinema and Television Arts

Awards, including Best Picture. His second directorial film POKER FACE, a thriller in which he also stars, was released in 2022.

Crowe will next be seen starring in James Vanderbilt's historical thriller NUREMBERG, for Sony Pictures Classics, opposite Rami Malek and Michael Shannon. He recently wrapped production on several films including the Netflix thriller UNABOMB; Walden Media's Cold War thriller BILLION DOLLAR SPY; the action thriller BEAR COUNTRY; the sports action film BEAST IN ME; and the period epic THE WEIGHT, opposite Ethan Hawke. He next stars opposite Henry Cavill in Amazon MGM Studios' HIGHLANDER, in the Ramirez role originally played by Sean Connery.

Recent films include Sony/Marvel's KRAVEN THE HUNTER; the action-thriller LAND OF BAD; the thriller SLEEPING DOGS; the supernatural thriller THE POPE'S EXORCIST; and opposite Zac Efron in Apple's THE GREATEST BEER RUN EVER, directed by Peter Farrelly. He also played Zeus in Taika Waititi's THOR: LOVE AND THUNDER.

Additional film credits include Solstice's psychological thriller UNHINGED; Justin Kurzel's TRUE HISTORY OF THE KELLY GANG with George MacKay; Universal's THE MUMMY opposite Tom Cruise; Joel Edgerton's BOY ERASED with Nicole Kidman and Lucas Hedges; THE NICE GUYS with Ryan Gosling; Darren Aronofsky's biblical drama NOAH; Gabriele Muccino's FATHERS & DAUGHTERS; Akiva Goldsman's WINTER'S TALE; Zack Snyder's MAN OF STEEL; Tom Hooper's acclaimed screen adaptation of the musical LES MISERABLES; and Allen Hughes' BROKEN CITY. He has worked on several Ridley Scott-directed projects such as A GOOD YEAR, AMERICAN GANGSTER, BODY OF LIES, and ROBIN HOOD. Among his other credits are Peter Weir's MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD, for which he earned a Golden Globe nomination; Taylor Hackford's PROOF OF LIFE; James Mangold's 3:10 TO YUMA, with Christian Bale; Kevin Macdonald's STATE OF PLAY, with Ben Affleck; Paul Haggis's THE NEXT THREE DAYS; and in RZA's THE MAN WITH THE IRON FISTS.

On the television side, Crowe received rave reviews for his performance as Roger Ailes in Showtime's THE LOUDEST VOICE, starring opposite Naomi Watts and Sienna Miller. He won

the Golden Globe for Best Actor in a Mini-Series or Motion Picture for TV and received SAG and Critics Choice award nominations.

Born in New Zealand but raised Australia, it was there Crowe gained international attention for his work on the big screen. He was recognized three consecutive years by the AFI, starting in 1990, when he was nominated for Best Actor for *THE CROSSING*; in 1991 when he won Best Supporting Actor for *PROOF* and the following year winning the Best Actor Awards from both the AFI and the Australian Film Critics for his performance in *ROMPER STOMPER*. The 1993 Seattle International Film Festival not only named him Best Actor for his work in *ROMPER STOMPER* but in *HAMMERS OVER THE ANVIL* too. Crowe's American film debut was in Sam Raimi's 1995 western, *THE QUICK AND THE DEAD* and he later went on to earn acclaim for his role in Curtis Hanson's crime drama *L.A. CONFIDENTIAL*. His early film credits include *MYSTERY*, *ALASKA*, *HEAVEN'S BURNING*, *VIRTUOSITY*, *THE SUM OF US*, *FOR THE MOMENT*, *LOVE IN LIMBO*, *THE SILVER BRUMBY*, *THE EFFICIENCY EXPERT* and *PRISONERS OF THE SUN*. Crowe has since starred in a long and diverse list of film and television credits capturing audiences worldwide.

Crowe started his career as a musician with his first record release in 1982. He has played with various bands over the years, releasing 5 albums, and is currently the lead singer of Indoor Garden Party. The first Indoor Garden Party album, "The Musical", came out 2017. Their follow up album, "Prose and Cons" was released in 2024. The band toured extensively in Australia in 2023 and have played numerous international gigs including the Karlovy Vary Festival for 15,000 people and Italy's Sanremo Festival. Last year, Indoor Garden Party toured Italy, Ireland, England, France, Scotland and the United States, which included concerts at iconic venues such as the Colosseum in Rome and the ancient amphitheater in Pompeii.

RAMI MALEK

LT. COL. DOUGLAS KELLEY

Academy Award, Golden Globe, SAG, and Emmy winning American actor Rami Malek won over audiences worldwide with his portrayal of Freddie Mercury in Fox's Queen biopic *BOHEMIAN RHAPSODY*, which earned over \$900 million at the box office. For his starring role he received an Academy Award®, SAG, BAFTA, and Golden Globe® for Best Actor in a Drama.

The film also won a Golden Globe for Best Motion Picture Drama, in addition to receiving an Academy Award nomination for Best Picture.

Malek starred in USA's critically acclaimed and award-winning TV drama by Sam Esmail, MR. ROBOT, which wrapped its fourth and final season in December 2019. For his role as Elliot Alderson, Malek won an Emmy and Critics' Choice Award for Lead Actor in a Drama Series.

Malek made his feature film debut in 2006 as Pharaoh Ahkmenrah in NIGHT AT THE MUSEUM alongside Ben Stiller. He later reprised his role in the subsequent sequels, NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN and NIGHT AT THE MUSEUM: SECRET OF THE TOMB. Other film credits include Michael Noer's PAPILLON, Paul Thomas Anderson's THE MASTER, Tom Hanks' LARRY CROWN, Spike Lee's OLD BOY and Destin Daniel Cretton's SHORT TERM 12. He also notably appeared in the HBO miniseries THE PACIFIC, and recently lent his voice to the 2020 live action film THE VOYAGE OF DOCTOR DOLITTLE alongside Robert Downey Jr.

In 2021, Malek starred as the villain alongside Daniel Craig in the 25th official James Bond film NO TIME TO DIE. That same year, he appeared alongside Denzel Washington and Jared Leto in John Lee Hancock's thriller THE LITTLE THINGS. He was also part of the large ensemble cast for David O. Russell's 2022 mystery comedy thriller AMSTERDAM starring Margot Robbie, Christian Bale and John David Washington. In 2023, Malek appeared in Christopher Nolan's Oscar-winning film OPPENHEIMER alongside Robert Downey Jr., Florence Pugh, and Emily Blunt.

Most recently, Malek starred in 20th Century's spy thriller THE AMATEUR alongside Laurence Fishburne. He can next be seen in James Vanderbilt's historical drama NUREMBERG alongside Russell Crowe and Michael Shannon.

Academy Award, Golden Globe, Emmy, and Tony Award nominated actor Michael Shannon continues to make his mark in entertainment, working with the industry's most respected talent and treading the boards in notable theaters around the world.

This Fall, Shannon will be seen in James Vanderbilt's NUREMBERG opposite Russell Crowe and Rami Malek. The historical drama will tell the story of American psychiatrist Douglas Kelley (Malek), who is tasked with determining whether Nazi prisoners are fit to stand trial for their war crimes and finds himself in a complex battle of wits with Hermann Göring (Crowe), Hitler's right-hand man. Shannon will play Supreme Court Justice Robert H. Jackson, the chief prosecutor of the Nuremberg Trials. Sony Pictures Classics is slated to release the film on November 7, 2025. Shannon will also be seen opposite Matthew Macfadyen in Netflix's DEATH BY LIGHTING series this Fall. The drama tells the true history of President James Garfield (Shannon) and his greatest admirer Charles Guiteau (Macfadyen), the man who would come to kill him.

Shannon will soon lens in Václav Marhoul's MCCARTHY, opposite Emilia Clarke, Dane DeHaan and Scoot McNairy. The biopic is centered around the life of controversial U.S. Senator Joseph McCarthy (Shannon), portrayed as the man behind anti-communist doctrine McCarthyism, depicting what drove a lawyer and decorated former U.S. Marine down an unprecedented path of demagoguery, show-trials and venomous populism.

Earlier this year, Shannon's ERIC LARUE marked his directorial debut, which was released with Magnolia Pictures. The film, which received rave reviews during its premiere at the 2023 Tribeca Film Festival, stars Judy Greer, Paul Sparks, Alison Pill, Tracy Letts, Annie Parisse, Kate Arrington and Alexander Skarsgård. It is based on the Brett Neveu play of the same name that debuted at A Red Orchid Theatre in Chicago in 2002; Neveu also adapted the script. The film follows Janice (Greer), the mother of a 17-year-old boy, Eric, who shot and killed three of his classmates. As the days move toward a meeting of the mothers affected by her son's violence, Janice struggles for insight through exchanges with her husband (Skarsgård), pastor (Sparks) and coworkers. Deadline critic Pete Hammond hailed the film as "a very promising directorial debut by Shannon whose own stellar acting chops seems to have helped him bring out

sensational performances all around..." Shannon was awarded the Breakthrough Director Award at the 2023 Denver International Film Festival for his work on the film.

Most notably, Shannon garnered critical acclaim for his Academy Award nominated supporting role in Sam Mendes' REVOLUTIONARY ROAD, playing John Givings' the psychologically troubled neighbor's son opposite Leonardo DiCaprio, Kate Winslet and Kathy Bates. He went on to be nominated for a Golden Globe, Screen Actors Guild, Critics Choice, Gotham Award and Film Independent Spirit Award for his role in Ramin Bahrani's timely drama 99 HOMES, co-starring opposite Andrew Garfield. Set against the backdrop of the economic crisis, Shannon portrayed Rick Carver, a charismatic and ruthless real estate tycoon gaming the market and home banking system. Additional accolades include an Academy Award and Critics Choice nomination for Tom Ford's NOCTURNAL ANIMALS, opposite Jake Gyllenhaal, Amy Adams and Aaron Taylor Johnson; as well as Guillermo del Toro's critically acclaimed drama, THE SHAPE OF WATER, alongside Sally Hawkins, Richard Jenkins, Michael Stuhlbarg and Octavia Spencer which won the 2018 Academy Award for Best Picture.

With nearly 100 roles in film, Shannon's credits include Joshua Oppenheimer's THE END; Andrés Muschietti's THE FLASH; Michael Maren's A LITTLE WHITE LIE; David O. Russell's AMSTERDAM; David Leitch's action thriller BULLET TRAIN; Spencer Squire's thriller, ABANDONED; Jennifer Reeder's NIGHT'S OUT; Michael Mailer's HEART OF CHAMPIONS; Seth Savoy's ECHO BOOMERS; Scott Teems' THE QUARRY; Rian Johnson's KNIVES OUT; Alfonso Gomez-Rejon's THE CURRENT WAR; Meredith Danluck's STATE LIKE SLEEP, Elizabeth Chomko's WHAT THEY HAD; Nicolai Fuglsig's 12 STRONG; Werner Herzog's SALT AND FIRE; Bart Freundlich's WOLVES; Matthew M. Ross' FRANK & LOLA; Joshua Marston's COMPLETE UNKNOWN; Liza Johnson's ELVIS & NIXON; Jonathan Levine's THE NIGHT BEFORE; Peter Sollett's FREEHELD; John McNaughton's THE HARVEST; Jake Paltrow's THE YOUNG ONES; Zack Snyder's MAN OF STEEL; Ariel Vromen's THE ICEMAN; David Koepp's PREMIUM RUSH; Liza Johnson's RETURN; Marc Forster's MACHINE GUN PREACHER; Floria Sigismondi's THE RUNAWAYS; Werner Herzog's MY SON, MY SON, WHAT HAVE YE DONE and BAD LIEUTENANT; Sydney Lumet's BEFORE THE DEVIL KNOWS YOU'RE DEAD; Oliver Stone's WORLD TRADE CENTER; William Friedkin's BUG; Curtis Hanson's LUCKY YOU; Michael Bay's BAD BOYS II; Curtis Hanson's 8 MILE; David McNally's

KANGAROO JACK; Cameron Crowe's VANILLA SKY; Michael Bay's PEARL HARBOR; John Waters' CECIL B. DEMENTED; Noah Buschel's THE MISSING PERSON and Shana Feste's THE GREATEST.

Shannon's film credits include collaborative re-teams with director Jeff Nichols. Most recently, he was seen in Nichols' THE BIKERIDERS, alongside Austin Butler, Jodie Comer, Tom Hardy, Boyd Holdbrook and Damon Herriman. The film is an original story set in the 1960s following the rise of a fictional Midwestern motorcycle club from a gathering place for local outsiders into a more sinister gang. His previous collaborations with Nichols include HANK THE COWDOG; LOVING; MIDNIGHT SPECIAL; TAKE SHELTER, for which Shannon received a 2011 Film Independent Spirit Award nomination for Best Actor; as well as the films MUD and SHOTGUN STORIES.

His television credits include Showtime's limited series, GEORGE & TAMMY, for which he was nominated for a Primetime Emmy Award in the category of Outstanding Lead Actor in a Limited or Anthology Series or Movie; John Erick Dowdle's Showtime series WACO: THE AFTERMATH; Hulu's drama series, NINE PERFECT STRANGERS; Chan-wook Park's AMC mini-series, THE LITTLE DRUMMER GIRL; Jay and Mark Duplass's HBO anthology series ROOM 104; Ramin Bahrani's HBO film FAHRENHEIT 451; as well as Martin Scorsese's HBO series, BOARDWALK EMPIRE.

Outside of his roles on screen, Shannon maintains a strong connection to theater. This past summer, he starred in Eugene O'Neill's A MOON FOR THE MISBEGOTTEN opposite Ruth Wilson at the Almeida Theater in London. In 2018, he directed the world premiere of TRAITOR, Brett Neveu's adaption of Henrik Ibsen's ENEMY OF THE PEOPLE, for which he won a Jeff Award in the category of Best Director in a Midsize Play. He was also seen on stage starring in Terrence McNally's final production, the Broadway revival of FRANKIE AND JOHNNY in the Clair de Lune, which was nominated for a Tony Award in the category of Best Revival of a Play. Also on Broadway, Shannon co-starred alongside Jessica Lange, Gabriel Byrne, and John Gallagher Jr. in Jonathan Kent's LONG DAY'S JOURNEY INTO NIGHT for the Roundabout Theater Company. The revival of Eugene O'Neill's drama led Shannon to a 2016 Tony nomination for Supporting Actor as well as 2016 Drama Desk Award for Outstanding Featured

Actor in a Play. Additional Broadway credits include GRACE (Cort Theatre) for which he was nominated for a 2013 Distinguished Performance Drama League Award.

Additional theater credits include WAITING FOR GODOT (Theatre for a New Audience); DES MOINES (Theatre for a New Audience); TURRET (A Red Orchid Theatre); SIMPATICO (McCarter Theatre Center); UNCLE VANYA (Soho Rep Theatre); MISTAKES WERE MADE (Barrow Street Theater and A Red Orchid Theatre) for which he earned an Outstanding Lead Actor Lortel Award nomination, Outstanding Actor in a Play Drama Desk Award nomination, Outstanding Solo Performance Outer Critics Award nomination, and a Distinguished Performance Drama League Award nomination; OUR TOWN (Barrow Street Theater); LADY (Rattlestick Theatre); THE METAL CHILDREN (Vineyard Theatre); THE LITTLE FLOWER OF EAST ORANGE (Public Theatre); THE PILLOWMAN (Steppenwolf Theatre); BUG (Barrow Street Theatre, Red Orchid Theatre and Gate Theatre); MAN FROM NEBRASKA (Steppenwolf Theatre); KILLER JOE (SoHo Playhouse, Next Lab Theatre and Vaudeville Theatre); THE IDIOT (Lookingglass Theatre); and WOYZECK (Gate Theatre). Shannon is a founder of A Red Orchid Theater in Chicago and was also seen in productions on that stage inclusive of VICTIMS OF DUTY; PILGRIM'S PROGRESS; MR. KOLPERT; and THE KILLER. He also was a Co-Producer on Brett Neveu's REVOLUTION at The Flea Theatre.

Michael Shannon grew up in Lexington, Kentucky and began his professional stage career in Chicago, Illinois.

RICHARD E. GRANT

SIR DAVID MAXWELL-FYFE

Richard E. Grant is an award-winning actor with an acclaimed career across film, television, and theatre. With a signature blend of wit, intensity, and elegance, he has become one of the UK's most recognizable and enduring talents, earning an international reputation for both comedic brilliance and dramatic depth. Grant made his feature debut as the indelible Withnail in WITHNAIL AND I, a role that instantly marked him as a cult icon. Since then, he has had standout roles in Martin Scorsese's THE AGE OF INNOCENCE, Francis Ford Coppola's DRACULA, Robert Altman's GOSFORD PARK and THE PLAYER and Jane Campion's THE PORTRAIT OF A LADY.

His versatility has seen him inhabit roles from the flamboyant Clifford in SPICEWORLD to Jack Hock in CAN YOU EVER FORGIVE ME?, which earned him an Oscar, BAFTA, and Golden Globe nomination. Other notable credits include SALT BURN, STAR WARS: EPISODE IX – THE RISE OF SKYWALKER, ARGYLLE, THE LESSON, LOGAN, THE NUTCRACKER AND THE FOUR REALMS, PERSUASION, JACKIE, EVERYBODY’S TALKING ABOUT JAMIE, and Studio Ghibli’s EARWIG AND THE WITCH. He has recently completed work on 100 NIGHTS OF HERO, Netflix’s LADIES FIRST & Amblin Entertainment’s THE THURSDAY MURDER CLUB.

Richard’s television work has been equally prolific, with recent roles including Netflix’s TOO MUCH, HBO’s THE FRANCHISE, Channel 4’s SUSPECT, BBC One’s THE OUTLAWS, AMC’s DISPATCHES FROM ELSEWHERE, and the Marvel hit LOKI, where he played the original Loki. Other appearances include GAME OF THRONES, DOWNTON ABBEY, DOCTOR WHO, FRASIER, GIRLS, THE SCARLET PIMPERNEL, A SERIES OF UNFORTUNATE EVENTS, DIG, JEKYLL & HYDE, THE CRIMSON PETAL AND THE WHITE, and POSH NOSH.

On stage, Grant has twice starred as Henry Higgins in MY FAIR LADY at Lyric Opera Chicago and The Theatre Royal in Sydney and appeared in the UK tour of GOD OF CARNAGE. Other key performances include OTHERWISE ENGAGED at the Criterion Theatre, THE PLAY WHAT I WROTE at Wyndham’s Theatre, THE IMPORTANCE OF BEING EARNEST at the Aldwych Theatre, A MIDSUMMER NIGHT’S DREAM and THE MERRY WIVES OF WINDSOR at Regent’s Park Open Air Theatre, and MAN OF MODE at the Orange Tree Theatre.

Grant is also a seasoned presenter and is the face of celebrated travel and cultural series RICHARD E. GRANT’S HOTEL SECRETS, WRITE AROUND THE WORLD, THE RIVIERA: A HISTORY IN PICTURES, and RICHARD E. GRANT’S SEVEN DEADLY SINS.

Grant wrote and directed the comedy-drama WAH-WAH, which was loosely based on his own childhood experiences growing up in Swaziland. The film starred Nicholas Hoult, Gabriel Byrne, Miranda Richardson, Julie Walters and Emily Watson.

LEO WOODALL

SGT. HOWIE TRIEST

Leo Woodall will next star as the title character in Netflix's upcoming limited series VLADIMIR, based on the acclaimed book of the same name, opposite Rachel Weisz, as well as in A24's Anthony Bourdain biopic, TONY. Most recently, he was seen in the final installment of the Bridget Jones franchise, MAD ABOUT THE BOY, opposite Renée Zellweger, playing her new love interest for Universal/Working Title Films. He can next be seen in the independent feature TUNER, directed by Oscar-winning filmmaker Daniel Roher, in which he stars opposite Dustin Hoffman. The film will premiere at both Telluride and TIFF this fall. He will also appear alongside Russell Crowe, Rami Malek, and Michael Shannon in the feature film NUREMBERG for Sony Pictures Classics, which will also premiere at TIFF and be released on November 7, 2025.

Leo is best known for his role as Dex in Netflix's ONE DAY, the adaptation of David Nicholls' bestselling novel, which garnered widespread praise upon its release in February 2024.

Prior to this, Leo broke out in the second season of HBO's award-winning hit THE WHITE LOTUS: SICILY, for which he received a SAG Award for Outstanding Performance by an Ensemble in a Drama Series.

JOHN SLATTERY

COL. BURTON C. ANDRUS

John Slattery is currently shooting VLADIMIR, a limited series for 20th Television and Netflix, opposite Rachel Weisz and Leo Woodall. He is most well-known for his Emmy Award nominated performance as Roger Sterling on the critically acclaimed cable series MAD MEN, as well as numerous television roles on series such as DOCUMENTARY NOW, ARRESTED DEVELOPMENT, SEX AND THE CITY, VEEP, NEXT, MRS. AMERICA, and THE GOOD FIGHT. He also earned a Critics' Choice Award nomination for Best Guest Actor, for his role in the streaming series WET HOT AMERICAN SUMMER: FIRST DAY OF CAMP.

His previous feature film credits include Tom McCarthy's feature film SPOTLIGHT, NUREMBERG, I'LL TAKE THE HAMM, CONFESS, FLETCH, AVENGERS: ENDGAME, ANT

MAN, THE ADJUSTMENT BUREAU, IRON MAN 2, BLUEBIRD, FLAGS OF OUR FATHERS, CHARLIE WILSON'S WAR, MONA LISA SMILE, THE STATION AGENT and TRAFFIC.

On Broadway, Slattery appeared in the Pulitzer Prize-winning RABBIT HOLE (Drama League Award), BETRAYAL, LAUGHTER ON THE 23RD FLOOR, and THE FRONT PAGE, opposite Nathan Lane.

Slattery made his directorial debut on the fourth season of AMC's MAD MEN, of which he went on to direct five episodes. Additional television credits include Judd Apatow's Netflix series LOVE, of which he directed three episodes. On the feature side, Slattery made his directorial debut with IFC's GOD'S POCKET, starring Philip Seymour Hoffman and John Turturro. Most recently, he directed the film MAGGIE MOORE(S), which premiered at the 2023 Tribeca Film Festival.

MARK O'BRIEN

COL. JOHN AMEN

Mark O'Brien has built an impressive body of work in both film and television over the years while also continuing to write and direct many exciting projects of his own. Most recently, he can be seen in the AMC courtroom drama 61ST STREET, HBO's PERRY MASON and Season 2 of Showtime's YOUR HONOR. Other selected TV credits include series regular roles on Showtime's CITY ON A HILL opposite Kevin Bacon, Amazon's THE LAST TYCOON opposite Kelsey Grammer and Lily Collins, and the critically acclaimed AMC series HALT AND CATCH FIRE in which he recurred for three seasons. He can next be seen in the Peacock series COPENHAGEN executive produced by James Wan, and in the upcoming Netflix drama series TRINITY created by Jed Mercurio.

Mark can be seen starring in several notable films such as Denis Villeneuve's Academy Award nominated feature ARRIVAL, Noah Baumbach's MARRIAGE STORY opposite Adam Driver and Scarlett Johansson and in Fox Searchlight's READY OR NOT. Other selected feature credits include supporting roles in Jason Reitman's THE FRONT RUNNER, opposite Hugh Jackman, BLUE BAYOU opposite Alicia Vikander, the Andrew Niccol film ANON, and Atom

Egoyan's SEVEN VEILS alongside Amanda Seyfried. In 2020, Mark won the Canadian Screen Award for Best Lead Actor in a Film for his performance in GOALIE, opposite Kevin Pollak.

Mark wrote, directed, and starred in Panoramic Pictures' THE RIGHTEOUS, which was ranked one of the top 100 horror movies of 2022 by Rotten Tomatoes and just directed his second feature VOICES OF OUR MOTHER in which he also stars in. Mark can next be seen in the upcoming WWII feature NUREMBERG starring Russell Crowe, Rami Malek and Michael Shannon.

COLIN HANKS

DR. GUSTAVE GILBERT

Colin Hanks is a versatile actor and filmmaker whose thoughtful approach has led to a successful, wide-ranging career across genres and mediums.

This fall, Hanks returns behind the camera to direct JOHN CANDY: I LIKE ME, a new documentary that offers an intimate portrait of the beloved comedy legend. Produced alongside Ryan Reynolds, the film will open this year's Toronto International Film Festival. Featuring personal stories from Candy's family, friends, and longtime collaborators, the film explores both his iconic screen presence and his life away from the spotlight. Following its TIFF premiere, the film will debut on Prime Video on October 10. Hanks previously received praise for his work as a documentary filmmaker for his directorial debut, ALL THINGS MUST PASS: THE RISE AND FALL OF TOWER RECORDS, which premiered at SXSW in 2015 and was followed by EAGLES OF DEATH METAL: NOS AMIS (OUR FRIENDS), which aired on HBO in 2017 and received Critics' Choice Documentary Award nominations. He also directed the animated short THE AMAZING ADVENTURES OF WALLY AND THE WORM, which premiered at the 2017 Tribeca Film Festival.

Hanks will next be seen starring alongside Bob Odenkirk and Sharon Stone in the action thriller, NOBODY 2 as well as in the historical drama NUREMBERG alongside Russell Crowe, Rami Malek, and Michael Shannon.

He recently completed production on Season 3 of Apple TV+'s SILO and the indie action

feature LUCKY STRIKE opposite Scott Eastwood. In 2024, he starred in the romantic comedy AND MRS., leading opposite Billie Lourd and Aisling Bea, and voiced a role in the animated Netflix feature ORION AND THE DARK, produced by DreamWorks.

In 2022, Hanks starred in Peacock's critically acclaimed limited series A FRIEND OF THE FAMILY, opposite Anna Paquin and Jake Lacy. Written by Nick Antosca and directed by Eliza Hittman, the series is based on the shocking true story made famous by the documentary ABDUCTED IN PLAIN SIGHT. That same year, he portrayed Barry Lapidus in Michael Tolkin's Paramount+ limited series THE OFFER, based on the making of THE GODFATHER. In 2021, he appeared in Ryan Murphy's AMERICAN CRIME STORY: IMPEACHMENT for FX.

On the big screen, in 2019 Hanks reprised his pivotal role in Sony's global blockbuster JUMANJI: THE NEXT LEVEL. He previously appeared in ELVIS & NIXON alongside Kevin Spacey and Michael Shannon, NO STRANGER THAN LOVE opposite Alison Brie, PARKLAND, THE GUILT TRIP, LUCKY, W., THE HOUSE BUNNY, UNTRACEABLE, THE GREAT BUCK HOWARD, Peter Jackson's KING KONG, ORANGE COUNTY, and the cult comedy GET OVER IT.

On television, Hanks starred in the CBS comedy LIFE IN PIECES and Fox's THE GOOD GUYS. He received widespread acclaim for his performance in FX's FARGO (2014), earning both Emmy and Golden Globe nominations for Best Supporting Actor in a Limited Series or Movie. His additional TV credits include DEXTER, MAD MEN, BURNING LOVE, and DRUNK HISTORY.

Hanks began his career with standout roles in Steven Spielberg's Emmy-winning miniseries BAND OF BROTHERS and in Kenneth Lonergan's play THIS IS OUR YOUTH in London's West End.

He currently resides in Los Angeles.

Wrenn Schmidt will be seen in the upcoming fifth season of the Apple/Sony Pictures Television Studios series, *FOR ALL MANKIND*, about the men and women of NASA – the astronauts, the engineers, and their families – told through the prism of an alternate history looking at what might have happened if the Space Race between the Americans and Soviets had never ended. Set as Margo, a former mid-level engineer at MSC (Manned Spaceflight Center) who became the first female Director of NASA, she is very often the only woman among a sea of men. Smart, self-possessed, sharp as a tack, and ambitious, she is accustomed to leaping over hurdles in order to advance in her career.

On the big screen, Wrenn will be seen in the star-studded Sony Pictures Classics feature, *NUREMBERG*, opposite Russell Crowe, Rami Malek and Michael Shannon, with James Vanderbilt directing. She portrays Elsie, the right hand to Michael Shannon's Justice Robert Jackson. *NUREMBERG* will premiere at the 2025 Toronto Film Festival on September 7th. She will also appear in writer/director Matthew Loren Oates' indie film *ZENO* starring opposite Omari Hardwick and Lulu Wilson, which will open in theaters on September 19th, 2025. Her notable film credits include Jordan Peele's *NOPE* starring opposite Daniel Kaluuya, Keke Palmer, and Steven Yuen; Paramount's Benghazi action/drama film, *13 HOURS* directed by Michael Bay and starring opposite John Krasinski and James Badge Dale; and Sony Pictures Classics' Hank Williams biopic *I SAW THE LIGHT* directed by Marc Abraham and starring Tom Hiddleston, and Elisabeth Olsen. Additional film credits include *OUR IDIOT BROTHER*, *CLIENT 9: THE RISE AND FALL OF ELIOT SPITZER* ("The Projectionist's Best Performances of 2010," *NY Magazine*) and *HOW TO FOLLOW STRANGERS* (L.E.S. Film Festival Prix d'Or).

On the television side, Wrenn guest starred in Fox's courtroom/crime anthology series, *ACCUSED*, opposite Jason Ritter and directed by Michael Chiklis. She was seen in Hulu's Emmy-nominated drama, *THE LOOMING TOWER* based on Lawrence Wright's Pulitzer Prize-winning 9/11 expose. Set as the female lead, Diane, she starred opposite Peter Sarsgaard, Jeff Daniels, and Alec Baldwin. She is most well-known for her work on HBO's *BOARDWALK EMPIRE* as Julia Sagorsky, opposite Jack Huston and Mark Borkowski. She appeared in the Cinemax television series *OUTCAST* for two seasons as Megan Holter, opposite Patrick Fugit

and Reg E. Cathey, and created by Robert Kirkman (THE WALKING DEAD). She also recurred on FX's THE AMERICANS and TYRANT.

Her New York theatre work includes the Broadway production COME BACK, LITTLE SHEBA at Manhattan Theatre Club; BE A GOOD LITTLE WIDOW at Ars Nova; JAILBAIT at the Cherry Lane Theater; BEYOND THE HORIZON and SIVE at Irish Repertory Theatre; KATIE ROCHE and TEMPORAL POWERS at the Mint Theater; PHANTOM KILLER at Abingdon Theatre Company; CAESAR & CLEOPATRA at Resonance Ensemble; and CRAZY FOR THE DOG at Jean Cocteau Repertory.

Wrenn is a graduate of the South Carolina Governor's School for the Arts and Humanities and Meadows School of the Arts, SMU. She began her acting career under the direction of Tony award-winning Director Anthony Page in the National Broadway tour of Edward Albee's WHO'S AFRAID OF VIRGINIA WOOLF? starring Bill Irwin and Kathleen Turner.

LYDIA PECKHAM

LILA MCQUAIDE

Lydia Peckham has established herself as a multi-faceted and captivating performer, known for her versatility across film, television, and stage. Her trajectory in the industry is marked by roles in both international blockbusters and critically acclaimed productions.

In 2024, she starred in 20th Century Fox's box office hit KINGDOM OF THE PLANET OF THE APES, directed by Wes Ball, which earned nearly \$400 million worldwide.

This fall, Peckham is set to appear in several major upcoming projects, including NUREMBERG, a film about the post-WWII Nuremberg trials directed by James Vanderbilt, in which she stars alongside Rami Malek, Russell Crowe, and Michael Shannon.

She will also star as Priscilla of Nottingham in MGM+'s highly anticipated series ROBIN HOOD opposite Sean Bean, which reimagines the classic tale as a sweeping romantic adventure with historical authenticity.

Up next, she will be seen in *THE WRECKING CREW*, an Amazon MGM action comedy with Dave Bautista and Jason Momoa.

Earlier in her career, Peckham delivered a breakout performance in the Chinese/New Zealand co-production *ONLY CLOUD KNOWS*, directed by renowned filmmaker Xiaogang Feng.

On television, she has appeared in internationally distributed series such as Netflix's *COWBOY BEBOP* and Apple TV+'s *MR. CORMAN*, as well as notable New Zealand projects.

Among Peckham's acclaimed performances is her original solo show, *EXPLORE THE BRAIN*, which she wrote and performed to sold-out audiences. Her stage background also includes training at Toi Whakaari: New Zealand Drama School and productions such as *UNEASY DREAMS AND OTHER THINGS*, *THE TEMPEST*, *ROMEO AND JULIET*, *A MIDSUMMER NIGHT'S DREAM*, *M.A.V.*, and *HOTEL EUROPA*.

LOTTE VERBEEK

EMMY GÖRING

After an early career in dance, Lotte Verbeek transitioned to acting, making her first steps onto the big screen. She graduated as an actress from the Amsterdam Theatre School (AHK-ATKA) in 2009. While still in school, she landed her first leading role in the feature film *LINKS* (2008), followed by *NOTHING PERSONAL* (2009). For *NOTHING PERSONAL*, she won several awards, including the Silver Leopard for Best Actress at the Locarno International Film Festival. She was also nominated for a Dutch Academy Award for the same role. In 2010, she was honoured as an EFP Berlinale Shooting Star.

Lotte began her international career in Europe with the Italian series *LE RAGAZZE DELLO SWING*. She then made her American television debut, starring as series regular Giulia Farnese opposite Jeremy Irons in the popular Showtime series *THE BORGHIAS*. She went on to appear in the acclaimed film *THE FAULT IN OUR STARS*, played Vin Diesel's love interest in *THE LAST WITCH HUNTER*, and joined the Marvel Universe in 2016 as Ana Jarvis in the ABC series *AGENT CARTER*, now available on Disney+.

Following this, she portrayed fan-favourite Geillis Duncan in the Starz hit series OUTLANDER, took on the enigmatic role of Katarina Rostova in multiple seasons of NBC's THE BLACKLIST, and appeared in one season of Starz's COUNTERPART. She has also starred in films such as ENTERTAINMENT (alongside John C. Reilly and Michael Cera), TRANSFERENCE, THE COLDEST GAME (with Bill Pullman), and THE BOOK OF VISION (with Charles Dance).

Most recently, she was cast as Russell Crowe's love interest in the highly anticipated feature film Nuremberg, playing the historical role of Emmy Göring, alongside Rami Malek and Michael Shannon.

ANDREAS PIETSCHEMANN

RUDOLF HESS

A household name in his native Germany, Andreas is best known for his role as The Stranger in Baran bo Odar's award-winning supernatural series, DARK. He has most recently been seen playing a leading role opposite Emily Beecham in the series 1899, also for Netflix. Andreas can soon be seen in the Sony feature NUREMBERG, opposite Russell Crowe, Rami Malek and Michael Shannon. Andreas is currently filming the feature PLAY DEAD, directed by Jaume Collet-Serra. ❖

ABOUT THE CREW

JAMES VANDERBILT P.G.A.

DIRECTOR, WRITER & PRODUCER

James Vanderbilt is a talented writer, director, and producer whose diverse catalogue of films range from heavy-hitting blockbusters to edge-of-your-seat thrillers. Vanderbilt sold his first screenplay 48 hours before graduating from the University of Southern California. It was promptly not made.

He has written and produced over twenty films, including: David Fincher's ZODIAC, for which he was nominated for a Writers Guild of America Award for Best Adapted Screenplay; THE AMAZING SPIDER-MAN films; the MURDER MYSTERY films; BASIC; THE RUNDOWN; THE LOSERS; WHITE HOUSE DOWN; THE HOUSE WITH THE CLOCK IN ITS WALLS; Luca Guadagnino's SUSPIRIA; READY OR NOT; and the upcoming READY OR NOT 2.

In 2019, Vanderbilt co-founded the independent production and financing company Project X Entertainment (PXE), with partners William Sherak and Paul Neinstein. Since its launch, the company has produced: SCREAM (2022) and SCREAM VI, both of which Vanderbilt co-wrote; Michael Bay's AMBULANCE; Radio Silence's ABIGAIL; MURDER MYSTERY 2; and FOUNTAIN OF YOUTH. They are currently in production on HEADWATERS for Sony and SCREAM 7, as well as the global smash hit Netflix series THE NIGHT AGENT, created by Shawn Ryan.

As a director, Vanderbilt's debut film TRUTH, which starred Cate Blanchett and Robert Redford, was named one of the Top 10 Films of the Year by The New York Times. His second film, NUREMBERG, starring Russell Crowe, Rami Malek and Michael Shannon, is set to debut November 7, 2025.

RICHARD SAPERSTEIN P.G.A.

PRODUCER

Richard Saperstein is the founder and CEO of Bluestone Entertainment, a film & television production company dedicated to bringing elevated stories to a modern audience. Saperstein produced and Bluestone co-financed James Vanderbilt's historical drama NUREMBERG, starring Academy Award winner Russell Crowe, Academy Award winner Rami Malek, and Academy Award nominee Michael Shannon.

A veteran producer and former senior studio executive, Richard previously held leadership roles at three of the most successful independent studios of the past quarter century, as Senior Executive Vice President of New Line Cinema, President of Artisan Pictures and President of The Weinstein Company's Dimension Films. Some of his major executive producing credits on films include SEVEN, FREQUENCY, JOHN Q, THE PUNISHER, 1408, THE MIST, and Sony's hit HANCOCK, which he had originally acquired for Artisan. A native of New York, Saperstein attended Wesleyan University and began his career in the film industry as an agent at ICM.

BRADLEY J. FISCHER P.G.A.

PRODUCER

Bradley J. Fischer is a veteran motion picture and television producer whose Hollywood career has resulted in collaborations with filmmakers including Martin Scorsese, David Fincher, Darren Aronofsky, Luca Guadagnino, Michael Bay, Antoine Fuqua, Roland Emmerich, Eli Roth, and many others. To date, his films have grossed over \$2 billion in global box office.

Among the films Fischer has produced are SHUTTER ISLAND, directed by Scorsese and starring Leonardo DiCaprio and Mark Ruffalo; ZODIAC, directed by Fincher and starring Jake Gyllenhaal, Mark Ruffalo and Robert Downey, Jr.; and BLACK SWAN, directed by Aronofsky, and starring Natalie Portman, which he executive produced.

SHUTTER ISLAND world-premiered at the Berlin Film Festival and was released by Paramount Pictures on February 19, 2010. It opened to more than \$41 million, which remains the highest opening weekend for any Scorsese-DiCaprio collaboration, and the highest for Scorsese.

ZODIAC, an Official Selection of the 2007 Cannes Film Festival, was released by Paramount Pictures and Warner Bros. Pictures to massive worldwide critical acclaim, becoming one of the best-reviewed films of 2007. Three years later, ZODIAC was named one of the 10 best films of the decade by Entertainment Weekly, Time Out New York, The Chicago Tribune and the New York Post, among many other critics and journalists around the world. In 2025, the New York Times named ZODIAC one of the top 100 films of the century.

BLACK SWAN was released by Fox Searchlight on December 3, 2010 and also opened to strong critical praise, going on to gross approximately \$330 million worldwide and receive five Academy Award nominations, including Best Picture, winning Best Actress for star Natalie Portman. In 2025, the New York Times named BLACK SWAN one of the top 100 films of the century.

Fischer had four films released in the fall of 2018 including Eli Roth's family chiller THE HOUSE WITH A CLOCK IN ITS WALLS, starring Jack Black and Cate Blanchett (Fischer's second collaboration with the Academy Award-winning actress); Luca Guadagnino's SUSPIRIA, starring Dakota Johnson, Tilda Swinton and Chloe Moretz; SLENDER MAN, based on the iconic horror character and directed by Sylvain White; and AMERICAN DREAM/ AMERICAN NIGHTMARE, a documentary directed by Antoine Fuqua about the life and career of Death Row Records founder Suge Knight. Fischer also produced the 2019 Fox Searchlight genre smash READY OR NOT starring Samara Weaving and directed by Radio Silence, which was a critical and commercial hit, grossing north of \$57 million on a \$6 million budget.

Recently, Fischer served as an executive producer on a slate of films with New Republic Pictures, including COMING 2 AMERICA, WITHOUT REMORSE, THE TOMORROW WAR, TRANSFORMERS: RISE OF THE BEASTS, and TRANSFORMERS ONE. He also produced AMBULANCE, directed by Michael Bay, which was released by Universal in 2022, eclipsing THE ROCK as Bay's best reviewed film as a director. 2023 saw the release of THE LAST VOYAGE OF THE DEMETER, directed by André Øvredal, which Fischer and his producing partner Mike Medavoy navigated into production with Amblin and Universal after more than two decades. Fischer was also an executive producer on the Netflix show, ALTERED CARBON, based on the iconic science fiction novel by Richard Morgan.

Fischer's upcoming slate includes THE BRIGANDS OF RATTLECREEK with Park Chan-wook directing; MYTHAGO WOOD with Tim Miller directing; NIGHT FILM, based on the novel by Marisha Pessl; HORRORSTÖR, based on the novel by Grady Hendrix; as well as other projects with filmmakers and writers including Francis Lawrence, Laeta Kalogridis, Dennis Lehane and Alex Proyas. Fischer also produced NUREMBERG, starring Russell Crowe and Rami Malek, which is based on THE NAZI AND THE PSYCHIATRIST by Jack El-Hai.

Fischer started his career at Phoenix Pictures under Mike Medavoy where he worked for 13 years before forming Mythology Entertainment in 2011. In the winter of 2018, he was named Producer of the Year by the Capri-Hollywood Film Festival. Fischer serves on the board of directors of the Stella Adler Studio of Acting in Los Angeles and on the Film Advisory Committee of Columbia University School of the Arts. He is a member of the Producers Guild of America, Producers United and the Television Academy. Fischer graduated from Columbia University in 1998 with a BA in Film Studies and Psychology and is a native of New York. He resides in Los Angeles with his wife Karen, daughter Olivia, and son Leo, as well as four dogs, Elvis Presley, Sadie, Zoe and Osgood.

FRANK SMITH

PRODUCER

Frank Smith is President and Chief Executive Officer of Anschutz Film Group (AFG), which includes its globally renowned Walden Media brand. Smith has been with AFG since 2003 and currently oversees all aspects of AFG and Walden Media's operations (development, production, publishing, marketing, finance, legal and business affairs). Smith has been a producer or executive producer for Walden Media on film and streaming projects since 2013.

As a producer, Smith most recently produced the Cold War espionage thriller BILLION DOLLAR SPY, starring Academy Award winner Russell Crowe, Harry Lawtey, Willa Fitzgerald, and Vera Farmiga; and the upcoming World War II drama NUREMBERG, starring Crowe, Rami Malek, Michael Shannon, and Leo Woodall. Other recent credits include the Apple TV original limited series MANHUNT, about the hunt for John Wilkes Booth after the assassination of Abraham Lincoln, and the feature films FINCH on Apple TV+, RUMBLE on Paramount Plus, and the theatrical releases EVEREST, A DOG'S PURPOSE, THE BFG,

and WONDER. Smith also was an Executive Producer of the Netflix original series THE BABY-SITTERS CLUB, for which he won the Emmy Award for Best Series in 2022 at the inaugural Children & Family Emmy Awards.

In his tenure leading Walden Media, Smith has overseen large budget motion picture franchise projects, co-production finance and distribution deals with major studios, and the structuring of foreign corporations for multijurisdictional film production tax incentives. In the past, Smith has overseen business and legal affairs for AFG and Walden Media on numerous films including the Academy Award-winner THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE; JOURNEY TO THE CENTER OF THE EARTH; the second and third NARNIA films, PRINCE CASPIAN and VOYAGE OF THE DAWN TREADER; and PARENTAL GUIDANCE, among others.

Prior to joining AFG in 2003, Smith was Vice President of Business and Legal Affairs at New Line Cinema/ Fine Line Features, in charge of legal acquisitions of motion picture content, as well as overseeing business affairs for development, production, financing, and distribution of motion pictures.

Smith received his J.D. from New England Law and earned a Bachelor of Science in Business Management from Pepperdine University. Smith is a noted published author in the area of copyright law.

WILLIAM SHERAK P.G.A.

PRODUCER

William Sherak is a partner and co-CEO of Project X Entertainment (PXE), an independent production and financing company that works with world class artists and creates content across all genres for film, television and podcasts.

William Sherak launched Project X Entertainment (PXE) alongside James Vanderbilt and Paul Weinstein in 2019 with a multi-year first look and co-development television deal with Spyglass Media Group. The company boasts a full roster of projects including Paramount's relaunch of the SCREAM franchise; Universal's action thriller AMBULANCE directed by Michael Bay, starring Jake Gyllenhaal; Netflix's top-10 most popular series THE NIGHT AGENT; Universal's ABIGAIL

starring Kathryn Newton; NUREMBERG starring Russell Crowe and Rami Malek; the upcoming SCREAM 7 starring Neve Campbell, directed by Kevin Williamson; and a collaboration with Skydance Media with Apple's FOUNTAIN OF YOUTH directed by Guy Ritchie, starring Natalie Portman and John Krasinski.

Leading up to the formation of PXE, Sherak and Vanderbilt produced TRUTH, starring Robert Redford and Cate Blanchett; Luca Guadagnino's SUSPIRIA; and the hit horror thriller READY OR NOT with frequent collaborators, Radio Silence.

In 2009, Sherak founded Stereo D which he led to become the largest 3D conversion company in the world with over 300 employees. From this success, Sherak facilitated Stereo D's sale to Deluxe, and led the Deluxe team through their post distribution business. In this position he oversaw Deluxe Animation; global color-grading and post house EFILM; the Deluxe operations in Toronto, Spain, and India; as well as UK creative agency Editpool, along with Deluxe TV Visual Effects, and Encore. He quickly established them as the industry leader in high-quality stereo conversion and 3D augmentation and visual effects with some of the highest grossing films in box office history including AVATAR; Marvel's THE AVENGERS, THOR, GUARDIANS OF THE GALAXY, DOCTOR STRANGE and BLACK PANTHER; re-releases of TITANIC IN 3D and JURASSIC PARK 3D; STAR WARS: THE FORCE AWAKENS and ROGUE ONE: A STAR WARS STORY; STAR TREK INTO DARKNESS, PACIFIC RIM, and BLADE RUNNER 2049, among many others. By the time Sherak departed the company, Deluxe had over 4,000 employees.

Sherak began his career in 1997 at Davis Entertainment where he quickly rose to Director of Development. Soon thereafter, he co-founded his own production company, Blue Star Entertainment. In 2000, Blue Star signed an overall production deal with Revolution Studios, where he produced features including LITTLE BLACK BOOK, DARKNESS FALLS and DADDY DAY CAMP.

Sherak's success extends to television by packaging the hit FX series ANGER MANAGEMENT, starring Charlie Sheen, adapted from the film starring Jack Nicholson and Adam Sandler; along with ARE WE THERE YET? starring Terry Crews and Ice Cube. Both series received 100-episode orders.

He is a member of the Academy of Motion Pictures Arts & Sciences, YPOLA, the Producers Guild of America, the Advanced Imaging Society, and is a member of the Fulfilment Fund Leadership Council.

Cherilyn Hawrysh is Executive Vice President of Physical Production at Walden Media, which she joined in 2021. She most recently produced the Cold War espionage thriller BILLION DOLLAR SPY, starring Academy Award winner Russell Crowe, Harry Lawtey, Willa Fitzgerald, and Vera Farmiga; and the upcoming World War II drama NUREMBERG, starring Crowe, Rami Malek, Michael Shannon, and Leo Woodall.

At Walden, Hawrysh also oversaw production on MANHUNT (Apple TV+), the limited series chronicling the pursuit of John Wilkes Booth following the assassination of Abraham Lincoln, and the critically acclaimed Netflix series THE BABY-SITTERS CLUB, which earned two Children & Family Emmy Awards, including Outstanding Series.

Over the course of her career, Hawrysh has played key roles in the development and production of film and television in both the U.S. and Canada, with deep experience filming on location in more than a dozen countries worldwide.

Prior to joining Walden, she held senior roles at Netflix and at the independent finance and production company Los Angeles Media Fund (LAMF), where she oversaw a diverse slate of scripted and documentary projects. Hawrysh began her career in documentary, producing award-winning global nonfiction, and made her transition into narrative as an assistant to Stephen King on KINGDOM HOSPITAL. She has since collaborated with a wide range of acclaimed talent, including Lena Waithe, Christine Vachon, Jim Carrey, Ethan Hawke, John Legend, and Judd Apatow.

An alumna of the UCLA Professional Program in Producing, the Canadian Film Centre, and the Schulich School of Business Media Leadership Program, Hawrysh is committed to bringing high-quality entertainment to the screen. She is a proud Canadian who, along with her husband and daughter, now calls Los Angeles home.

BENJAMIN TAPPAN

PRODUCER

Benjamin Tappan serves as President of Production at Walden Media, a role he has held since 2023, where he drives the company's ambitious slate of film and television projects. Under his leadership, Walden Media produced the gripping Cold War thriller BILLION DOLLAR SPY, starring Academy Award winner Russell Crowe, Harry Lawtey, Willa Fitzgerald, and Vera Farmiga; and the forthcoming World War II epic NUREMBERG, featuring Crowe, Rami Malek, Michael Shannon, and Leo Woodall.

With over two decades as a senior executive, Tappan has shaped compelling stories across development, production, and talent management. As the first scripted programming executive at EPIX (now MGM+) from 2015 to 2019, he spearheaded a bold original slate, including GET SHORTY with Ray Romano and Chris O'Dowd, BERLIN STATION starring Ashley Judd and Richard Jenkins, GRAVES with Nick Nolte, and GODFATHER OF HARLEM featuring Forest Whitaker. Before EPIX, he served as Senior Vice President at Landscape Entertainment and Giant Pictures, managing high-profile studio deals with eOne, Fox Network, and 20th Century Fox. Tappan also honed his expertise over a decade as a literary and talent manager at firms like The Bauer Company, Marsala/Tappan Management, and ROAR.

Most recently, through his consultancy Tap/In Entertainment, Tappan specialized in scripted development, guiding projects with strategic insight. Known for his ability to unite top talent and bold narratives, he continues to champion stories of courage that resonate globally.

ISTVÁN MAJOR

PRODUCER

István Major began his career as an intern at Hungary's iconic Mafilm Studios, where his passion for filmmaking first took root. In 1992, he founded Filmteam – later renamed Filmsquad – a production company that has since become a prominent force in the Hungarian film industry.

For over three decades, Filmsquad has been shaping stories that resonate across borders, genres, and platforms. Under István's leadership, the company has earned a reputation for integrity,

creative collaboration, and deep industry expertise. Its portfolio includes more than 300 commercials, numerous award-winning dramas, and a growing number of international co-productions. Filmsquad continues to deliver intelligent, emotionally engaging, and visually compelling content across features, series, documentaries, and commercial work.

István has produced and co-produced a wide range of local and international feature films, TV movies, and documentaries, many of which have received critical acclaim and festival recognition.

Notable productions include: SLINGSHOT, a sci-fi thriller by Mikael Håfström starring Casey Affleck and Laurence Fishburne; GET LOST – ALICIA IN WONDERLAND, a modern ALICE IN WONDERLAND starring Ella Bleu Travolta, Terrence Howard and James Cromwell; KYSET, which won Best Director at the Barcelona Sant Jordi International Film Festival from Academy Award winner Bille August; THE PHOTOGRAPHER OF MAUTHAUSEN, which won Gaudí Awards in 4 categories; THE CHESS PLAYER, which won Best Feature at WorldFest Houston; and THE CHILDHOOD OF A LEADER, which won Best First-Time Director at the Venice Film Festival.

He is currently developing several Hungarian and international feature films, TV films, and TV series.

GEORGE FREEMAN

PRODUCER

Producer George Freeman has enjoyed a storied history with this remarkable project. NUREMBERG connects him to his longtime working friendship with writer/director/producer James Vanderbilt, producer Richard Saperstein, and his client of 33 years, Oscar-winning actor Russell Crowe.

Freeman is a partner at Brillstein Entertainment Partners.

Academy Award nominee Dariusz Wolski, ASC (Director of Photography) is a Polish cinematographer with a wide range of credits including *HOUSE OF GUCCI*, *SICARIO: DAY OF THE SOLDADO*, *THE WALK* and *NEWS OF THE WORLD*. For his work on the Universal Pictures feature *NEWS OF THE WORLD*, directed by Paul Greengrass and starring Tom Hanks, Wolski earned nominations from the Academy Awards, the American Society of Cinematographers, the BAFTA Awards, Camerimage, and the Critics Choice Awards, to name a few.

Wolski attended film school in Łódź, Poland, then moved to the United States, where he got his start as a camera assistant before shooting his first film as a cinematographer, *NIGHTFALL*, for director Paul Mayersberg. From there, Wolski continued to build his career, lensing films such as *ROMEO IS BLEEDING*, *THE CROW*, and *CRIMSON TIDE*, which earned Wolski a nomination for Outstanding Achievement in Cinematography at the ASC Awards.

Eventually, Wolski went on to shoot *PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL*, and subsequently photographed the next three movies in the beloved Disney franchise with director Gore Verbinski. During that time, Wolski also shot *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET* and *ALICE IN WONDERLAND* for director Tim Burton. A frequent collaborator of director Ridley Scott, Wolski has lensed many of director Scott's recent films, including *PROMETHEUS*, *THE COUNSELOR*, *EXODUS: GODS AND KINGS*, *THE MARTIAN*, *ALIEN: COVENANT*, *ALL THE MONEY IN THE WORLD*, *THE LAST DUEL*, *HOUSE OF GUCCI*, and most recently *NAPOLEON*, for which Wolski earned a Camerimage nomination.

Wolski's upcoming projects include the Apple rom-com *FLY ME TO THE MOON* for director Greg Berlanti, starring Channing Tatum and Scarlett Johansson, and the historical drama *NUREMBERG* for director James Vanderbilt, starring Russell Crowe and Rami Malek.

Outside of features, Wolski has shot for brands including Apple, Estee Lauder, and Hennessy. In the music video space, Wolski has captured legendary artists including Sting, Van Halen,

Hall & Oates, Tom Petty, and Kenny Rogers, and shot the iconic music video “Stan” for Eminem.

EVE STEWART

PRODUCTION DESIGNER

Eve Stewart is a renowned, award-winning production designer who first entered the British film industry when she joined Mike Leigh’s film, *NAKED*, as an art director. After that she went on to become his production designer for many years designing films such as *TOPSY-TURVY* and *VERA DRAKE*, for which she was nominated for an Academy Award and BAFTA respectively. She then went on to work on projects with Terry Gilliam and with the producer Barbara Broccoli. She has also designed many award-winning television series such as HBO’s *ELIZABETH I*, *CALL THE MIDWIFE* and *HARD SUN*. Eve is now a four-time Oscar-nominated and BAFTA-winning production designer who has worked on such films as *THE KING’S SPEECH*, *LES MISERABLES*, *THE DANISH GIRL*, and *CATS* with her long-time collaborator Tom Hooper. She has also worked with directors Chloe Zhao and Fede Alvarez on Marvel’s *ETERNALS* and Sony’s *THE GIRL IN THE SPIDER’S WEB*. She also designed the newest iteration of *GHOSTBUSTERS: FROZEN EMPIRE*, directed by Gil Kenan. Her work will next be seen in James Vanderbilt’s upcoming feature, *NUREMBERG*.

TOM EAGLES A.C.E.

EDITED BY

Tom Eagles is a film editor hailing from Aotearoa/New Zealand. It was there that he teamed up with Taika Waititi, cutting cult comedy *WHAT WE DO IN THE SHADOWS*, *HUNT FOR THE WILDERPEOPLE*, *NEXT GOAL WINS* and *JOJO RABBIT*, for which Eagles was nominated for an Oscar and BAFTA, and won an American Cinema Editors’ Eddie award.

His work with directors such as Boots Riley, Jeymes Samuel, Roseanne Liang and Jerrod Carmichael has created a body of work spanning film, television and commercials and garnering awards from Emmys to Cannes Lions.

NUREMBERG marks his first collaboration with writer and director James Vanderbilt. Eagles' next project is Waititi's adaptation of the Kazuo Ishiguro novel KLARA AND THE SUN.

BARTHOLOMEW CARISS

COSTUME DESIGNER

Bartholomew Cariss started his career at Angels the Costumiers, working for them for six years, learning the craft of being a costumier and gaining his extensive knowledge of contemporary and period costume.

For the next 11 years he worked in the film industry as Assistant Costume Designer, learning on the job and working alongside some of the best. His assisting credits include THE TWO FACES OF JANUARY, THE THEORY OF EVERYTHING, and the award-winning TV series THE NIGHT MANAGER.

His productions include CHURCHILL, WHITE LINES for Netflix, BECOMING ELIZABETH for Lionsgate, SHARDLAKE for Disney+, and NUREMBERG, directed by James Vanderbilt with cinematography from Dariusz Wolski, and starring Russell Crowe, Rami Malek and Michael Shannon.

JAN SEWELL

HAIR & MAKE-UP DESIGNER

Jan Sewell is a London-based makeup & hair designer. She has been nominated for three BAFTA Awards for her work on THE THEORY OF EVERYTHING, THE DANISH GIRL, and BOHEMIAN RHAPSODY. Other credits include TOMB RAIDER, THE MIDNIGHT SKY, WONDER WOMAN 1984, and ANT-MAN AND THE WASP: QUANTUMANIA. She recently designed Sony's GHOSTBUSTERS: FROZEN EMPIRE with director Gil Kenan and producer Jason Reitman, and James Vanderbilt's NUREMBERG starring Rami Malek, Russell Crowe, and Michael Shannon. Jan is currently designing the next season of STAR WARS series AHSOKA.

Brian Tyler is an award-winning composer, multi-instrumentalist, and conductor whose illustrious film scoring career spans more than 100 films with a total gross of over \$17 billion worldwide. His credits include the blockbuster hits AVENGERS: AGE OF ULTRON, IRON MAN 3, THOR: THE DARK WORLD, THE MUMMY starring Tom Cruise, worldwide phenomenon CRAZY RICH ASIANS, as well as the films of the FAST AND FURIOUS franchise including THE FATE OF THE FURIOUS, which opened to record-setting global box office. More recent projects include Taylor Sheridan's YELLOWSTONE franchise, Illumination's THE SUPER MARIO BROS. MOVIE, and the live show AWAKENING at Wynn Las Vegas.

In 2015, Tyler composed the theme for the U.S. Open Golf Championships, now airing annually on FOX. In 2018, Mr. Tyler was tapped by Formula 1 to compose the internationally revered sport's theme song, which airs during the global broadcast of every race to an audience of millions. In February 2025, Tyler kicked off the new Formula 1 season with an exhilarating set at the F1 75 Live at The O2 Arena in London as his alter-ego, Are We Dreaming.

Tyler is also an accomplished conductor and often conducts the London Philharmonic, the Philharmonia Orchestra of London and the Hollywood Studio Symphony. He has conducted symphonic concerts of his film music around the globe including at the Royal Festival Hall in London, with the Warsaw Philharmonic at Tauron Arena, and with the Chinese National Orchestra at the historic Dolby Theatre in Los Angeles.

He recently launched ARE WE DREAMING, a completely immersive audio-visual experience created by Tyler himself, which debuted in October 2021 on the 400-foot Main Stage at Lost Lands Music Festival in an epic two-hour midnight performance for a crowd of 30,000 people.

The award-winning multi-instrumentalist and composer's accolades include 12 Goldspirit Awards, 45 BMI Music Awards, 5 ASCAP Music Awards, 4 Emmy Award nominations, an HMMMA Award and a BAFTA nomination, among others. In 2010, Mr. Tyler was inducted into the music branch of the Academy of Motion Picture Arts and Sciences. In 2022, he was awarded the BMI Icon Award for his exceptional body of work and phenomenal success as a composer, orchestral conductor, and music producer.

John Papsidera started his professional career as a trained actor graduating from Florida State University with a BFA degree and attending post-Graduate studies at Circle in the Square in New York City.

Starting as a casting assistant at The Mark Taper Forum in Los Angeles, John moved into feature film casting and worked on such big budget action films as CLEAR AND PRESENT DANGER, THE NET, ANACONDA and CUTTHROAT ISLAND.

Starting in 1997, Papsidera embarked on forming his own casting company and over the past 27 years has been the Casting Director for over 250 films and television projects. His film credits include the original AUSTIN POWERS, BOILER ROOM, MEMENTO, BATMAN BEGINS, THE LONGEST YARD, THE PRESTIGE, ENCHANTED, THE DARK KNIGHT, ZOMBIELAND and ZOMBIELAND: DOUBLE TAP, INCEPTION, THE GREY, THE DARK KNIGHT RISES, OZ: THE GREAT AND THE POWERFUL, GANGSTER SQUAD, MEN WOMEN AND CHILDREN, INTERSTELLAR, VENOM, UNCHARTED, DUNKIRK, TENET, HONEY BOY, THE SUICIDE SQUAD, GHOSTBUSTERS: AFTERLIFE and GHOSTBUSTERS: FROZEN EMPIRE, TWISTERS, OPPENHEIMER, SATURDAY NIGHT, and James Gunn's SUPERMAN.

Television credits include, HBO's IF THESE WALLS COULD TALK, LIVE FROM BAGHDAD, CARNIVALE, LACKAWANNA BLUES, PRISON BREAK, Showtime's RAY DONOVAN, Hulu's CASUAL, Netflix's LOST IN SPACE, HBO's WESTWORLD, HBO Max's THE FLIGHT ATTENDANT, Paramount's YELLOWSTONE, 1883, 1923, LIONESS, LAWMAN: BASS REEVES, THE OFFER, LAND MAN, THE MADISON, Netflix's WEDNESDAY, and THE NIGHT AGENT, Amazon's FALLOUT and MOB LAND for Paramount+. His achievements in the field of casting include 23 nominations and five prestigious Artios Awards for outstanding casting and six nominations and two Emmys for his work in television.

Papsidera formed his entertainment company, automatic sweat, in the fall of 2000. He opened with friend and Producer, Gavin Polone, a Hollywood restaurant, The Waffle in the Winter of 2007. An avid art collector, he owns and curates his own gallery, The Salon @ automatic sweat.

John resides in Nashville and Los Angeles, still casts feature films and television, is in the process of producing two films and is still looking forward to new horizons of opportunity.

MICHAEL BERENBAUM

HISTORICAL CONSULTANT

Michael Berenbaum is a writer, lecturer, and teacher consulting in the conceptual development of museums and the development of historical films. He is director of the Sigi Ziering Institute: Exploring the Ethical and Religious Implications of the Holocaust at the American Jewish University (formerly the University of Judaism) where he is also a Distinguished Professor of Jewish Studies. In the past he has served as the Weinstein Gold Distinguished Visiting Professor at Chapman University, the Podlich Distinguished Visitor at Claremont-McKenna College, the Ida E. King Distinguished Professor of Holocaust Studies at Richard Stockton College for 1999–2000 and the Strassler Family Distinguished Visiting Professor of Holocaust Studies at Clark University in 2000.

He was the Executive Editor of the Second Edition of the ENCLYCLOPAEDIA JUDAICA that reworked, transformed, improved, broadened and deepened, the now classic 1972 work and consists of 22 volumes and sixteen million words, with 25,000 individual contributions to Jewish knowledge. The EJ won the prestigious Dartmouth Medal of the American Library Association for the Outstanding Reference Work of 2006. He also was a contributing editor to the ENCYCLOPEDIA OF GENOCIDE.

For three years, he was President and Chief Executive Officer of the Survivors of the Shoah Visual History Foundation. He was the Director of the United States Holocaust Research Institute at the U.S. Holocaust Memorial Museum and the Hymen Goldman Adjunct Professor of Theology at Georgetown University in Washington, D.C.

From 1988–93 he served as Project Director of the United States Holocaust Memorial Museum, overseeing its creation. He also served as Director of the Jewish Community Council of Greater Washington, Opinion Page Editor of the Washington Jewish Week and Deputy Director of the President's Commission on the Holocaust where he authored its Report to the President. He has previously taught at Wesleyan University, Yale University and has served as a visiting

professor at three of the major Washington area universities - George Washington University, The University of Maryland, and American University.

Berenbaum is the author and editor of 24 books, scores of scholarly articles, and hundreds of journalistic pieces. Of his book, *AFTER TRAGEDY AND TRIUMPH*, Raul Hilberg said, "All those who want to read only one book about the condition of Jewry in 1990 would do well to choose Michael Berenbaum... In his description of contemporary Jewish thought, he sacrifices neither complexity nor lucidity." Charles Silberman praised *THE WORLD MUST KNOW* as "a majestic and profoundly moving history of the Holocaust... It is must-reading for anyone who would like to be human in the post-Holocaust world." The Village Voice praised *ANATOMY OF THE AUSCHWITZ DEATH CAMP* with, "The scholarship, broad and deep, makes this the definitive book on one of our century's defining horrors."

His books include: *REMEMBERING FOR THE FUTURE: AUSCHWITZ, ARMEDIA AND BEYOND*, *AUSCHWITZ AND NOT YOUR FATHER'S ANTISEMITISM*, *A PROMISE TO REMEMBER: THE HOLOCAUST IN THE WORDS AND VOICES OF ITS SURVIVORS* and *AFTER THE PASSION HAS PASSED: AMERICAN RELIGIOUS CONSEQUENCES*, a collection of essays on Jews, Judaism and Christianity, Religious Tolerance and Pluralism occasioned by the controversy that swirled around Mel Gibson's film, *THE PASSION OF THE CHRIST*.

In film, his work as co-producer of *ONE SURVIVOR REMEMBERS: THE GERDA WEISSMAN KLEIN STORY* was recognized with an Academy Award, an Emmy Award and the Cable Ace Award. In December 2012 it was named by the Library of Congress to the National Film Registry as a work of enduring importance to American culture. He was the historical consultant on The Shoah Foundation's Documentary, *THE LAST DAYS* that won an Academy Award for the best feature-length documentary of 1998.

Over the past several years, Berenbaum was a historical consultant or chief historical consultant for: HBO's *CONSPIRACY*, nominated for 10 Emmy Awards; NBC's *UPRISING*; The History Channel's *THE HOLOCAUST: THE UNTOLD STORY*, which won the CINE Golden Eagle Award and a Silver Medal at the U.S. International Film and Video Festival; *ABOUT FACE*, a film on German Jewish refugees who fought for the Allies during World War II; *SWIMMING IN AUSCHWITZ*, the story of six women survivors of Auschwitz that was broadcast on PBS;

AFTER AUSCHWITZ: SIX WOMEN'S STORIES, recounting their post-Holocaust life in Los Angeles; TREBLINKA'S LAST WITNESS, the story of Samuel Willenberg, broadcast nationally on PBS; ONE DAY IN THE LIFE OF AUSCHWITZ: THE KITTY HART-MOXON STORY on the Discovery Channel; ANNE FRANK'S HOLOCAUST; on National Geographic; NOT A23029; ANNIHILATION: THE DESTRUCTION OF THE EUROPEAN JEWS, an eight-part series by the Smithsonian; DARING TO RESCUE; HIDDEN, THE ZOOKEEPER'S WIFE and OPERATION FINALE. He was an interviewee for 2017's ANTISEMITISM. He produced THE CALL TO REMEMBER: THE DAVID SCHAEFTER STORY, which won a Regional Emmy Award, and was an executive producer on THEY FOUGHT BACK: RESISTANCE.

Berenbaum was the conceptual developer on the Illinois Holocaust Museum and Educational Center that opened in Skokie and played a similar function as conceptual developer and chief curator of the Belzec Memorial at the site of the Death Camp. He was the conceptual developer on the Memoria y Tolerancia in Mexico City and a historian to the National Museum of American Jewish History in Philadelphia. He developed the Memorial Museum to Macedonia Jewry in Skopje, the Dallas Holocaust and Human Rights Museum and the Cincinnati Holocaust and Human Rights Center, and films for the Museum of Jewish Heritage in New York. He is now working on museums in Warsaw and Bucharest. He is co-curator of the award-winning special exhibition: Auschwitz: Not Long Ago, Not Far Away now in Boston, which has been touring the world with stops in Madrid, Spain, Malmo Sweden, New York, Kansas City and at the Ronald Regan Presidential Library in Simi Valley, California, and after a six-month run in Boston, it is now in Toronto.

For his work in journalism, he won the Simon Rockower Memorial Award of the American Jewish Press Association three times in three different categories during a two-year period. He has been featured on NIGHTLINE and the TODAY SHOW as well as National Public Television, PBS, CNN and Fox News.

JACK EL-HAI

BASED ON THE BOOK BY

Jack El-Hai is the author of THE NAZI AND THE PSYCHIATRIST: HERMANN GÖRING, DR. DOUGLAS M. KELLEY, AND A FATAL MEETING OF THE MINDS AT THE END OF WWII

(PublicAffairs Books), which has been adapted into the movie NUREMBERG. He is also an executive producer for the film. Published in nineteen languages, the book won a Minnesota Book Award for general nonfiction.

El-Hai's writing covers history, science, medicine, and crime. His other nonfiction books include *THE LOBOTOMIST: A MAVERICK MEDICAL GENIUS AND HIS TRAGIC QUEST TO RID THE WORLD OF MENTAL ILLNESS* (Wiley; adapted into an American Experience/PBS documentary), *FACE IN THE MIRROR: A SURGEON, A PATIENT, AND THE REMARKABLE STORY OF THE FIRST FACE TRANSPLANT AT MAYO CLINIC* (Mayo Clinic Press), and *THE LOST BROTHERS: A FAMILY'S DECADES-LONG SEARCH* (University of Minnesota Press; adapted into the LONG LOST podcast).

He has contributed longform narratives and essays to *The Atlantic*, *Smithsonian*, *GQ*, *Wired*, *Scientific American*, and many other publications. He also publishes the free monthly *Damn History* newsletter for writers and readers of popular history.

Born in Los Angeles, El-Hai received his Bachelor's degree from Carleton College in Minnesota and his Master's of Fine Arts degree (in nonfiction creative writing) from Bennington College in Vermont. He is a past president of the American Society of Journalists and Authors and is a past board chair of the Loft Literary Center. He lives in Minneapolis. ❖