

A PRAYER FOR THE DYING



Starring Johnny Flynn, John C. Reilly and Kristine Kujath Thorp

Directed by..... Dara Van Dusen

Written by..... Dara Van Dusen

Based on the novel byStewart O’Nan

Produced by.....Dyveke Bjørkly Graver

Executive Produced by.....Andrea Berentsen Ottmar

Director of Photography..... Kate McCullough

Costume Designer..... Jan Kocman

Production Designer..... Hubert Pouille

Hair & Make Up Designer..... Ivana Nemcova
Film Editor..... Fredrik Morheden
Music by..... Beata Hlavenkova
Casting by..... Kahleen Crawford

Run time: 95 MINUTES | Cert: TBC

LOGLINE

In the aftermath of the Civil War, A PRAYER FOR THE DYING follows veteran Jacob Hansen, whose American dream of a new life in Friendship, Wisconsin quickly becomes a nightmare. When a deadly epidemic and threatening wildfire spread chaos, Jacob - serving as sheriff, undertaker, and pastor - must fight to save his town, his family, and his soul.

SYNOPSIS

1870. Friendship, Wisconsin endures the drought of a dry, hot summer. At the center of this small town is Jacob Hansen. Jacob is a Civil War hero unable to let his accomplishments overshadow the violence and darkness of his past as a soldier. With a need to atone for the wrongdoings he's committed, Jacob takes on the responsibility of not only providing for his young family, but also of being the sheriff, undertaker and pastor for Friendship. As a result, he considers Friendship his own – a claim that comes to haunt him when an epidemic hits.

On his daily morning ride into town, Jacob comes across a woman thrashing around in the curled crops of a dying corn field. She's hysterical. Jacob hastily brings her to the town doctor, Doc Gutterson, who is immediately alarmed. He mentions the possibility of diphtheria.

Diphtheria's violent. It's ugly. It causes the skin to pale and turn blue. There's a bloody, hacking cough. People become hysterical. Delusional. Concerned, Jacob tells his wife, Marta. She wants to take their newborn daughter and leave, but Jacob can't. He has responsibilities. Marta decides to stay. The following day, Doc and Jacob's fears are confirmed as the sick woman dies. Aiming to prevent hysteria and the subsequent spread of the disease, Doc and Jacob decide to keep the outbreak a secret. Maybe it was an isolated incident. Maybe they're lucky.

As time goes by, more and more signs of the disease are seen. The diphtheria is relentless. It spreads in the dust and heat. It kills. As the inhabitants gradually begin to understand the direness of the situation, Jacob struggles to keep the town under control. And it's just a matter of time before the disease spreads to his own home, to Marta and the baby. Every decision

becomes a choice between lesser evils and Jacob is soon again haunted by his war-ridden past. It becomes unclear how much longer Jacob can continue his role as the town's unrelenting protector, while still being able to forgive himself in the end.

A PRAYER FOR THE DYING is a devastating account of the choices we are faced with when chaos strikes and the notions of everything we hold dear, such as faith, family and community, are shaken to their core.

THE STORY

In the film, set in the 1870s in Wisconsin, in a small town called Friendship, a deadly epidemic starts to spread. Later, a wildfire turns it into a living hell. Jacob Hansen (Johnny Flynn) is the town's sheriff – he's also the priest and the undertaker.

"He really feels like this town is his own. On a normal day he has the weight of the world on his shoulders. He cares for everyone and wants the best for them," says writer and director Dara Van Dusen about her protagonist. But things get hard when the disease starts to spread. With Doc (John C. Reilly), they decide to quarantine the town. What it actually means is quite simple: No one goes in, and no one goes out. "The townspeople struggle with this idea. They want their freedom, they want to be able to move, they don't fully understand the disease. Then Jacob and Doc realize there's a wildfire quickly approaching them too," she adds.

"There were a lot of Scandinavian settlers in that part of the country at that time. People who came there were offered land in return for fighting for the Union. A lot of them settled in Wisconsin," explains Flynn. His character has Norwegian roots, too. "He speaks Norwegian in the film. Jacob has a young family and a deadly disease and a wildfire is approaching his community. He has to work out what to do. It's a terrible situation."

According to the director, the story "brings up a lot of moral conflicts and a lot of moral dilemmas." Jacob is driven by faith, Doc by reason. Marta, Jacob's wife, wants to protect her child.

"Jacob doesn't think the rules should be different for your own people. Marta would just jump, saying: 'Yes, they are! We should be able to leave! You have this information early – I should be able to leave with our daughter.' It's a difficult thing for a mother to understand and I think it's difficult for Jacob too, who's both a father and a sheriff. These moral conflicts will be here from start to finish."

FIRST FOR A LOT OF THINGS

A PRAYER FOR THE DYING marks many beginnings. Most of all, it's Dara Van Dusen's feature debut. It's also her first collaboration with producer Dyveke Bjørkly Graver. "Most of the people involved in this project I haven't worked with before. It's a first for a lot of things," she says. She met Van Dusen back in 2017.

"It was set up by a colleague of mine. He thought we would have a lot in common and he was definitely right. I found her really interesting and smart. She sent me the script for A PRAYER FOR THE DYING and I thought it was amazing, but I had absolutely no idea how to produce it. It's a very ambitious first feature."

Van Dusen was adamant she wanted to make the film, however. Flynn says: "Dara is brilliant. She's been writing to the writer Stewart O'Nan and talking about adapting this story for a very long time. She understands it so deeply. That's the beautiful thing about working with a first-time director: it has taken them 10 to 15 years to make that film. There's something about that first one that people have worked on so hard, shaping and crafting it, and getting it to a certain place.

THE NOVEL

The film is inspired by Stewart O'Nan's novel, published in 1999. "I first came across it 15-ish years ago and it just took hold of me," says Van Dusen, who read it in one sitting. "I felt like I'd been smacked in the face. It's such a simple story about such big complex things. It lent itself to the really aggressive, unique visual storytelling I'm into. Even though it's set in the past, it's really modern and important also today."

"O'Nan admitted it was slightly based on the 'Book of Job,' where God and Devil try to see who has the most loyal followers", says Flynn. "God says: 'Look at this dude. He lives and breathes for me, and will die for me'. God destroys his home and Job still loves Him. Jacob also has everything taken away from him, bit by bit." Soon, his life turns into a nightmare.

"What's happening to him is enough to push anyone into madness. At one point, you don't know what's real and what's in Jacob's head. He's what they call an 'unreliable narrator'." Van Dusen calls the book "hands-down the best novel she's ever read. "It's so unbelievably beautiful. It pulls you in and then spits you out. It leaves you with this feeling of helplessness and confusion, where you just don't understand what happens and it feels so out of control."

She adds: "That feeling of being out of control is really an important one that existed back in the 1800s and very much exists now. It's a feeling I wanted to explore. I really hope that the audience will feel what I initially felt when I first read it. I put it down and my first thought was: 'What the fuck? What the hell is going on?'"

DIRECTOR'S VISION

Van Dusen lists Paul Thomas Anderson as one of the filmmakers who inspires her the most. "He's such a brave storyteller and he's so good at creating the world that feels cohesive, whether it's editing, music, sound, acting or cinematography. It all comes together so beautifully."

She also appreciates Danish director Nicolas Winding Refn, best known for *Drive*. "Visually, he's so unique. I'm really inspired by his use of color and his visuals, and his way of storytelling. I also really like intimate character portraits like 'Son of Saul' by László Nemes and 'If I Want to Whistle, I Whistle' by Florin Șerban." Kristine Kujath Thorp, who plays Marta Hansen in the film, was "really blown away" by Van Dusen's vision.

"Just her whole energy about the project and the way she talked about it was so tactile and so dark, and so interesting to me. It's a world I've never really known much about. After reading the script, which is so beautifully written, I was just sold big time. "It's difficult to believe it's Van Dusen's first feature film," she stresses.

"She has this extremely strong vision and she's just so cool. From the first time I met her, I just wanted to be her friend. I really trusted her vision, her gut feeling. I felt really safe, which is quite important for me as an actor. The whole energy on set was just magical."

Dyveke Bjørkly Graver was also surprised by Van Dusen's maturity as a filmmaker. "The script was so incredibly well written for someone who hadn't done features before. I was in awe of what she'd already accomplished. It was a tough film to finance, also due to the COVID pandemic hitting us in the midst of development, but she has been incredibly professional and so brave in her choices. Not compromising, but still being a part of the team and understanding the choices I needed to make. I couldn't have asked for a better collaborator."

JACOB AND MARTA HANSEN

The film's protagonist Jacob Hansen is a pastor, undertaker and sheriff of the town. He's also a decorated Civil War hero.

"Because of his trauma from the war and dark events from his past, he's taken on all these roles to atone for these things. He has become everyone for everybody in this town and a husband and a father to Marta and Emilia," says Van Dusen, with Dyveke Bjørkly Graver adding: "We meet him when, in many ways, he's quite content with his life. He's tormented by nightmares

that have to do with his past and that's bothering him, but life feels good." Soon, things will change.

"I've always been drawn to characters that have an aspect of psychological uncertainty about them. We're all a bit mad," laughs Flynn.

"The amazing thing about acting is that you get to go into places you wouldn't dare to in real life. There's something thrilling about playing somebody who's losing it and quite cathartic as well, because we're all losing it to some degree. If you walk down the street, screaming to yourself, you'd be locked up pretty quickly. I got to do that as Jacob."

As the couple lives further away from their town, people tend to talk. But it's a loving relationship and Marta loves being a mother.

"When we meet her in the beginning of the film, she's in a really good place – but then shit hits the fan," laughs Kristine Kujath Thorp.

Her character also needs to face extreme dilemmas. "After becoming a mom myself, I felt a strong connection to her. I could really understand her feelings. That extreme, indescribable love you can have for your own kid, that limitless love and connection that makes you want to take care of them and protect them with your own life."

Marta believes that regardless of what's going on around them, their family – and especially their daughter – should always come first. "It's an ultimate test for what's right and wrong. It will always be relevant. I think everyone who's ever loved someone, either if it's your partner, your family or your kids, will feel a connection to her journey and understand what she's going through."

Their relationship changes a lot during the film. "As soon as disaster hits, and Jacob becomes aware this disease is spreading and the wildfire is coming, his urge is not only to protect the town, but to protect his family. He decides to withhold information," explains Van Dusen. What makes it easier is that Marta, as many women in her situation, is primarily at home anyway, now isolated by her husband.

"None of this is done with ill will – he does it because he wants to protect them. But as he traps her at home, she becomes more anxious and doubtful that he's telling the truth. She slowly begins to lose trust in him."

JACOB HANSEN AND DOC

As pointed out by producer Dyveke Bjørkly Graver, Jacob and Doc are two leaders of Friendship.

“We get the feeling they respect each other, although they think differently. Jacob is led by his heart, he’s led by faith and in many ways, he’s also influenced by his past trauma. Doc is a doctor: he believes in science and logic. They both have the same intentions, they want to do good, but Jacob might not be seeing the bigger picture. He doesn’t want to harm anyone he loves.”

Doc is much more pragmatic. “Their relationship is central to the film. Jacob is a man of faith and Doc is a man of logic. When they’re faced with a plague and a natural disaster, faith and logic go head-to-head,” underlines the director. Predictably, things get messy.

“They are forced to listen to each other and, or, disregard what they have to say. These are two powerful men of their time and while they’re watching the world crumble in front of them, they’re still trying to keep it together. They’re trying to stay strong. Not necessarily just for themselves, but also for others.”

They also need each other, even despite their differences. “If Doc sees that Jacob is about to break, he makes sure that he doesn’t. The same goes for Jacob. They are aware of their need for each other and will do whatever they can to help while also helping the townspeople.”

John C. Reilly was the right man to capture Doc’s complexities. “He’s my hero, so the idea that this man actually read this script and wanted to be in the film is just surreal,” she says.

“I’ve known him from comedic roles but I find him so moving as a dramatic actor. It was amazing to watch him work. You sit behind the monitor, give him a note but he just goes and you’re left thinking: ‘Wow!’ It’s still kind of bizarre that I did work with him and I’m forever grateful that he came along.”

CASTING

It took a long time to find the right Jacob, admits the director.

“It was the most exciting day when we found out that Johnny wanted to make this film with us. It’s a complicated role that requires so much subtlety and Johnny just nailed it.”

She’s hoping the audience will find his Jacob, and his entire journey, to be compelling.

“He’s first presented as just good, and then we watch as the world around him changes. He crumbles too. Jacob is somebody with a past and with demons – we all have them. When things around him start to go wrong, he wonders if it’s because of his past, because of what he has

done. He wonders: 'Am I a good enough person to be making these decisions?' I think that's something most people can relate to."

Casting director Kahleen Crawford was the one responsible for finding the "dream cast," with Swedish actor Gustav Lindh already attached to the role years before shooting. "I'm such a fan of his and so honored that he stuck with us for as long as he did. He was such an amazing part of the production. I was in awe of him," adds Van Dusen. Dyveke Bjørkly Graver met Kristine Kujath Thorp while making "Sick of Myself" in 2021. "That's when I introduced her to Dara and she was cast as Marta. I just want her to be in everything because she's so great. The rest of the casting was a longer process, but once we found Johnny, everything fell into place. He just set the tone for the cast and the crew on set. I think everyone left it just loving Johnny."

Convincing John C. Reilly to play Doc was no small feat, either. "We felt so lucky he decided to read the script and loved it. He's a fantastic actor and we knew he would bring so much to the project," recalls Dyveke Bjørkly Graver. "I expected him to be amazing and he went above and beyond that. He has the ability of turning a scene that doesn't seem that intense, and a sentence, into something special." Van Dusen was impressed with her cast's generosity.

"They are all actors' actors and they help each other. It's a beautiful thing to watch. I don't quite understand how I ended up with this cast. I have been obsessed with Kristine forever and Johnny Flynn is, and has been for many years, one of my favorite musicians and actors. He really took on that role of a leader, whether it was about taking care of other cast members or crew, helping me figure out a scene or contributing to the visual language of the film. He was always there."

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PREPARING FOR ROLES

Kristine Kujath Thorp read Stewart O’Nan’s novel, as well as “Wisconsin Death Trip”: a historical nonfiction book compiled from late 19th-century Wisconsin news clippings. “It was a huge inspiration, so captivating and dark. That was really good to get a sort of understanding of what their life would look like.” She also made improvised video diaries, which she shared with the director and Flynn, trying to figure out who Marta was. “I worked a lot with the script, which is like the Bible to me, making different clippings and adding quotes from the book.” Flynn also reached for the same sources. “There’s something about this novel’s tone that really demanded to be adapted. For me, it got to do with the way the narrative is conducted from Jacob’s perspective,” he says. “There was an unfathomable amount of disease and madness, and crazy shit that happened in that period. The men were pretty traumatized by the war and a new country was settling into itself. There were all kinds of cracks in the system and it makes for really interesting stories.” He also read about Norwegian history, people who came from Norway and Sweden to eventually settle in the US, and about religious movements of the time. “To be a preacher, you need to have a calling. These mystical and slightly evangelical movements in the Scandinavian Church at the time believed they were receiving divine inspiration from God. With Jacob, there’s also this fine line between talking to yourself and talking to God.”

ACTORS ON ACTORS

Kristine Kujath Thorp was very excited to reunite with Gustav Lindh – “We’re great friends” – she also praised Johnny Flynn.

“He’s so nice and talented, and just so sensitive. He really listens and makes you feel so comfortable.” His sense of humor came in handy during the shoot.

“In this film, which is so dark and has so much crying and screaming, and all these big emotions, it’s great to have someone to work with that you really enjoy spending time with.” Flynn reciprocated, calling her a “very, very special actor but also just the most amazingly cool person.”

He was thrilled to work with John C. Reilly, one of his favorite actors. “There was an aloof mystery to the way he played the doctor and I loved doing scenes with him. He feels a lot, John, and that comes into his characters.”

Jacob and Doc have different agendas. Doc is practical, Jacob – spiritual. “Jacob will take Doc’s advice but sometimes at the expense of his own impulses and moral compass. At the same time, they love each other. They have each other’s back. There’s something really emotional about those two men, those tough guys, having to make all these awful decisions.”

Flynn compared the dynamic between the two to a father-son relationship. “Jacob is the law, but he needs approval from Doc, like a son would from a father. They both have different skill sets but the older one has the wisdom and the young one has the energy and the ability to execute the plan. Together, they are going to do the right thing.”

Kristine Kujath Thorp added: “I was fortunate to have one scene with John, who is a real legend, both professionally and also as a human being. He’s hilarious and so warm, and a lovely person. He always had all those fun stories about the film industry. It was great getting to know him.”

FILMING IN SLOVAKIA

The film, though set in Wisconsin, was shot in the countryside outside Bratislava in Slovakia. “Looking at existing locations, we realized we really had to build everything from scratch. We needed to build this village,” says the producer. “Very early, we decided not to shoot in the US, but we needed to find a place that looked like Wisconsin in the 1870s. When we ended up in Slovakia, we found a location that had everything we needed. Just bringing the cast there for the first time, seeing them so inspired and enthusiastic about entering this universe, made me really happy.” “They built this whole little town out on the field, with the interiors and the level of detail which was just amazing. I loved spending time there,” says Kristine Kujath Thorp. “I used to go earlier from base camp just to hang out on set, in costume. It felt so good just being there, walking around, going to the store and the sheriff’s office and just immersing myself in that world.” At one point, the nature tried to help, too. “It took a long time for the grass to look a certain way and then there was this heatwave. Everything looked like it hadn’t rained for a long time,” recalls Flynn. It mirrored the drought experienced by the characters. “Literally the day we moved on from these exterior scenes, the rain started and within a week the Danube flooded. It was quite freaky. If it had happened a day sooner, it would have messed everything up.” Van Dusen also praised local production company Film Kolektiv, one that helped them find the right locations. “We were looking for wide open spaces where we could build [the town] and for an area that would be hot and dry. This town is experiencing drought, so we needed yellowing grass and dusty ground – but with green trees. Slovakia at the end of August had just that. We ended up building a whole village in Jablonové, 40 minutes outside of Bratislava. It was an amazing experience to shoot there.” Hubert Pouille, behind “Mandy,” was the film’s production

designer. “He really helped me improve my vision for the film and turned it into something even better and bigger. We built every single location from scratch – nothing existed before.” She wanted the set to look authentic. “They wouldn’t have built it ‘correctly’ in 1870. They didn’t have the right skills or tools. Hubert was unbelievable in figuring out these smallest details. Every step is uneven or the wood doesn’t match. All these perfect imperfections not only look amazing on screen – they also reflect that period.”

VISUAL LANGUAGE OF THE FILM

The film was shot by cinematographer Kate McCullough, who met Van Dusen years earlier at the Polish National Film School where they studied. “Seeing the two of them behind the monitor was a special thing to witness,” says Flynn. “It was so bold what they were trying to do. I was worried nothing else would live up to it.” He’s “praying” he’ll get to work with McCullough again.

“She and Dara worked out a special visual language for the film. They didn’t shoot anything that wasn’t going to be in it. It was almost like the way Hitchcock directed and choreographed the actors – that kind of shifting perspective where the camera is your point of gaze. They knew what the audience should be looking at. There’s that slightly eerie, ghostly perspective that also exists in the book. It was hard to translate that, but they did it.”

“Kate happened to be my first roommate at school, then we continued to be close friends and to work together. Her brain works so differently. She sees things so uniquely. We decided we really wanted to go all out. This story deserved a visual language that was aggressive and confident,” notes Van Dusen.

McCullough is also behind *Normal People* and *A Quiet Girl*. Inspired by the language of the novel, written in second person, they decided to treat the camera as one of the characters, reacting to its environment.

“It was going to be a robotic character that only moved at 90-degree angles and in straight lines. We show all these people struggling against forces of nature, natural disasters, things they cannot control. The camera shows they’re trapped and, at the same time, really highlights that feeling of trying to escape.”

She adds: “We are dealing with topics that are beyond relevant in 2025, but I wanted it to feel distant. You can access it without going: ‘Oh God, I know this too well.’ We had to create something that was both distant and tangible. I call it a healthy distance.” They were also adamant about embracing the color red.

“It’s a color of blood, obviously, and for me it kind of feels violent and related to death. It’s a town going through a drought, so everything feels sepia-like. Everything is dry and yellowish. As the

story evolves, people get sick and blood starts to appear, the red really starts to pop. By the end, we end up in a red world.”

HYBRID OF GENRES

Producer Dyveke Bjørkly Graver calls the film a “hybrid of genres.” “We call it a ‘survival thriller,’ but it has elements of classical drama and visual elements of a typical western, although it’s something completely different.” Flynn chimes in: “I was banned from calling the film a western, because it’s not. I love films set in this period in America. There’s something about the eeriness and the darkness of those places.” He adds: “What’s brilliant about westerns and what I love about westerns is the simplicity of the problems. There’s a team of bandits besieging a town or there’s an act of revenge that needs to be committed for justice to prevail. It boils down to these very simple things.” As noted by Van Dusen, drawn to both intimate character portrayals and “loud” visual storytelling, her film didn’t belong to just one genre. “Primarily, it’s a survival thriller. In addition to that it has elements of horror, classic drama and action film,” she says, agreeing with Dyveke Bjørkly Graver. Different genres match different dilemmas faced by her characters. “After what we’ve been through, the world as a whole, we’re facing a lot of situations and decisions that are not normal. There is no clear right answer or a correct path to take. Sometimes mistakes are made, but does it make you a bad person? Does that make you power hungry? Or are you just a human being who’s made a decision? These are all really important things we should think about.”

SOUND AND MUSIC

While the film “emphasizes the silence,” says the producer, the music also needed to be a proper part of the storytelling. “It feels really organic. It’s interesting how Dara used music and how listening to Kanye West and Tyler the Creator was essential to creating the beat of the movements. It was a bit surprising.” Van Dusen always knew that sound and music would play a vital role.

“There’s so much specific camera movement, and hip-hop and rap helped us to find that pulse. Even though we’re not using a modern soundtrack, we ended up creating something that’s really based on pulsating beats, provoking a feeling of anxiety or pressure,” she says. “We were going to create this different world and all the puzzle pieces had to come together in a seamless way. That doesn’t just mean an amazing cast, great camerawork or production design – it also means the sound and the music.” As they decided to follow a character as full of secrets as Jacob, and play with the camera, music had to fill in the remaining gaps. “If you are not seeing something, you have to hear what’s happening offscreen or out of frame. I was fortunate to work with the Czech composer Beata Hlavenková and sound designers at Auditory in Sweden. I

knew I didn't want a soundtrack that was obvious. Hopefully, it all feels organic and adds something to the interior world of Jacob."

RELEVANT TODAY

According to Dara Van Dusen, the events portrayed in *A PRAYER FOR THE DYING* are unbelievably relevant today, even though the film takes place in 1870. "History repeats itself. It's a film that follows a town that experiences first the outbreak of the deadly disease – then a wildfire comes. These are two natural disaster elements we've dealt with all the time in the past couple of years." After the pandemic, there have been lots of films and books talking about it. But referencing it all so directly feels "too close" to her, she says. "Because the story takes place in 1870, but deals with these modern issues we're facing, I feel there's enough distance. It's both distant and present, all at once, in the best of ways. The audience can really relate to it but also take a step back and think about the bigger questions it raises." Kristine Kujath Thorp agrees, calling her character's struggle "everlastingly relevant." "The way love can bring so much strength and how far it can get us, but also how deep into the darkness it can take us... That unconditional love is so great but also so deeply devastating." Flynn calls it a story of "human confrontation with an act of God, terrifying and brilliant." "I saw these parallels with our contemporary reality as well and thought: 'What an amazing challenge to play that lead role.' Jacob has to decide at what point to quarantine a town. It's a *Catch 22*, because if you call it too early, then people will flee." Van Dusen, mentioning the pandemic and the wildfires, points out: "To watch Jacob trying to deal with them, taking care of the people he loves and thinking about the society, feels like watching our leaders, also faced with impossible decisions." It's something we can really identify with, she says, as we have all been through it as well. "These three characters are people that modern audiences can relate to in different ways, specifically in 2025, after having gone through countless amounts of wildfires, the spread of COVID and lockdown. They represent three different parts of our brains and hearts." Dyveke Bjørkly Graver sums it up, "I hope that the audience watching the film feels like they've been taken on a journey that is unexpected, interesting, devastating but also fills them with questions and hope, enlightens and evokes discussions about how we, as humans, function in times of need and desperation. And how we can bring that into our daily life and the politics and the society of today."

ABOUT THE CAST

Johnny Flynn | Jacob

Johnny Flynn is an award-winning and critically acclaimed actor and musician who has worked extensively across film, television, and theatre.

Johnny is set to lead the cast of the survival thriller, *A PRAYER FOR THE DYING*, alongside John C. Reilly. Directed by Dara Van Dusen, the film is based on the novel by Stewart O’Nan and takes place in 1870 in Friendship, Wisconsin, a small town of Scandinavian settlers still suffering the repercussions of the recent Civil War.

Johnny will be seen in Pablo Trapero’s upcoming English-language feature debut, *& Sons*, alongside Dominic West, Imelda Staunton, and George MacKay. The film follows the story of a best-selling novelist who, convinced his life is coming to a swift end, attempts to reconcile fractured relationships with his sons.

Johnny has just wrapped filming Malgorzata Szumowska and Michal Englert’s *The Idiots*, in which he stars alongside Aimee Lou Wood. Based on Andrew D. Kaufman’s novel “The Gambler Wife: A True Story of Love, Risk, and the Woman Who Saved Dostoyevsky”, the story follows the lives of the writer Fyodor Dostoyevsky and his wife Anna during a period that inspired him to write “The Idiot” – which was considered a commercial flop at the time, but today, regarded as one of the greatest novels in the history of literature.

Earlier this year, Johnny shot alongside Kate Winslet in *Goodbye June*, her directorial debut. Johnny will also be starring alongside Timothy Spall, Helen Mirren, and Toni Colette.

Recently, Johnny has been announced to star as Lucius Malfoy in HBO’s *Harry Potter* reboot.

He took up the role of Dickie Greenleaf in Steve Zaillian’s series, *Ripley* for Netflix. Johnny was cast opposite Andrew Scott as Tom Ripley and Dakota Fanning as Marge Sherwood.

Notably, Johnny was also seen in Holocaust drama *One Life* (2023), starring opposite Anthony Hopkins and Helena Bonham-Carter. The feature film is based on the life of humanitarian Nicholas George Winton for BBC Films and See-Saw Films. The film premiered to critical acclaim at TIFF 2023, and before going on to screen at BFI London Film Festival 2023.

Following a critically acclaimed run at the National Theatre, Johnny was on West End at the Noël Coward Theatre, reprising the role of Richard Burton opposite Tuppence Middleton and Mark Gatiss as Elizabeth Taylor and John Gielgud respectively in *The Motive and the Cue* (2023). The script penned by Jack Thorne, directed by Sam Mendes, was inspired by ‘Letters from an Actor’ by William Redfield and ‘John Gielgud Directs Richard Burton in Hamlet’ by Richard L. Stern exploring how acting giants Burton and Gielgud staged Hamlet on Broadway in 1964.

In September 2022, Johnny featured on-screen in *The Score*, for which he wrote the musical score and served as an executive producer. The film is a heist musical that sees two small time crooks drive to a secluded roadside cafe for a big ‘score’. Directed by Malachi Smyth, *The Score* also stars Will Poulter and Naomi Ackie.

In April 2022 Johnny appeared in John Madden's WWII drama, *Operation Mincemeat* released by Warner Bros in the UK and Netflix in the US. Based on a true and incredible story, Johnny portrays the role of Ian Fleming opposite Colin Firth, Matthew Macfadyen, and Penelope Wilton. On an April morning in 1943, a sardine fisherman spotted the corpse of a British soldier floating in the sea off the coast of Spain which sparked a course of events that would change the course of the Second World War.

In the same month, Johnny starred in crime feature film *The Outfit* (2022), penned and directed by Graham Moore for Focus Features alongside Mark Rylance, Dylan O'Brien, and Zoey Deutch. The film follows an English tailor who through an unfortunate series of events finds himself making suits for vicious gangsters in Chicago.

Johnny starred in critically acclaimed film, *The Dig* (2021), a Netflix feature set during WWII and based on the novel by John Preston. He stars opposite Lily James, Ben Chaplin, and Ralph Fiennes, with the film earning a BAFTA nomination for Outstanding British Film.

Also in 2021, Johnny led in the titular role as a young David Bowie in *Stardust*; the film portrays a single pivotal year of his life during Bowie's first visit to the US in 1971 – a trip that inspired the invention of his iconic alter ego Ziggy Stardust. Johnny's role as David Bowie secured him the Raindance Jury's Best Actor prize for his role in November 2020.

In 2020, Johnny starred as Mr Knightly opposite Anya Taylor-Joy in Autumn de Wilde's adaptation of Jane Austen's classic 1815 novel *Emma* (2020). The Focus Features and Working Title film has an all-star cast including Bill Nighy, Josh O'Connor, Mia Goth, and Miranda Hart.

Johnny was nominated for a Critics Choice Award for Best Supporting Actor for the role of young Albert Einstein in National Geographic's anthology *Genius* (2017). Other previous roles on television include ITV drama *Vanity Fair* (2018); the BBC adaptation of *Les Misérables* (2018); and British romantic comedy *Lovesick* (2014-2018).

His stage credits include lead in the London West End production of Sam Shepard's *True West* (2018) opposite Kit Harington; critically acclaimed *Hangmen* (2018) on Broadway; *The Twelfth Night* (2013) at The Globe/Apollo Theatre; and *Jerusalem* (2012) for which he was nominated for an Oliver Award in the category of Best Supporting Actor.

With his band JOHNNY FLYNN & THE SUSSEX WIT he has released four studio albums and toured the world. He has scored and composed for numerous Film, TV, Theatre and Radio projects. In 2021, Johnny and Robert Macfarlane toured their album in the UK, *Lost In Cedar Wood* (Transgressive Records).

[IMDB](#)

John C. Reilly | Doc

For over three decades, John C. Reilly has remained one of the most beloved and versatile actors of his generation, effortlessly navigating comedy, drama and musical theater with a rare blend of skill and charm. From his breakout roles in quirky comedies to more nuanced dramatic performances, he has proven himself a master of range, breathing life into a vast array of characters with both warmth and depth.

Reilly's career began with his film debut in *Casualties of War*, quickly establishing him as a sought-after actor among the most acclaimed American directors. He collaborated with Paul Thomas Anderson on *Hard Eight*, *Boogie Nights* and *Magnolia*, worked with Martin Scorsese on *Gangs of New York* and *The Aviator*, and joined Robert Altman for *A Prairie Home Companion*. He showcased his comedic mastery with two blockbuster films with Adam McKay, *Step Brothers* and *Talladega Nights*, while also blending his musical and comedic talents in *Walk Hard: The Dewey Cox Story*. His versatility led to international recognition in films such as *We Need to Talk About Kevin* (Lynne Ramsay), *Carnage* (Roman Polanski), *The Lobster* (Yórgos Lánthimos) and *The Sisters Brothers* (Jacques Audiard). More recently, he reunited with Adam McKay starring in HBO Max's *Winning Time*, the limited series about the Los Angeles Lakers.

In 2025, the acclaimed actor will also take on a variety of compelling roles including portraying the legendary Buffalo Bill in *Testa O Croce*, a film directed by Italian filmmakers Alessio Rigo de Righi and Matteo Zoppis.

[IMDB](#)

Kristine Kujath Thorp | Marta

Kristine Kujath Thorp is a Norwegian actress from Oslo celebrated for her fearless and nuanced performances in contemporary cinema. She took a degree in production design from the Royal Danish Design School before turning to acting, quickly making her mark with the short film *Fanny* (2017), which earned an Amanda Award nomination.

Her breakthrough came with Yngvild Sve Flikke's *Ninjababy* (2021), where her portrayal of Rakel won her the Amanda Award for Best Actress and international acclaim. She has since taken leading roles in the Norwegian disaster epic *The Burning Sea* (2021) and Kristoffer Borgli's dark satire *Sick of Myself* (2022), a performance that earned her Best Actress honors at the Dublin International Film Festival and recognition as one of European Film Promotion's Shooting Stars in 2023. On television, Thorp has appeared in acclaimed Scandinavian productions such as *Noget om Emma* and continues to be a prominent voice in Nordic screen storytelling. Kristine currently lives in Copenhagen.

[IMDB](#)

ABOUT THE CREW

Dara Van Dusen | Director

Dara Van Dusen (23.06.1986) is a writer and director from New York City. After graduating from the Polish National Film School in Łódź, she now lives and works in Oslo, Norway where she has received numerous development and production grants from the Norwegian Film Institute. Her 2008 Short, *Significant Others* competed in Cannes Cinefondation and her most recent short, *The Blind Man* – an adaptation of Bertolt Brecht's short story – was nominated for Best Nordic Short and selected in the Nordic Panorama.

The Blind Man	2017	Short
Heartbreakers	2009	Short
Mother's Children	2008	Short

[IMDB](#)

Dyveke Bjørkly Graver | Producer

Dyveke Bjørkly Graver graduated from BI Norwegian Business School, and Lillehammer University College, and has participated in the Eave-Producer's Workshop in 2014. She started working as a producer in 2014, and in May 2017, she moved from Cinenord to Oslo Pictures where she also became CEO. As of 2018 she became a part of the ACE Network (ACE28), and in 2019 she was the Norwegian Producer on the move. In 2022 she started Eye Eye Pictures, together with producing partner, Andrea Berentsen Ottmar. Her latest credits include *The Worst Person in the World* by Joachim Trier (2021) and *Sick of Myself* by Kristoffer Borgli (2022).

[IMDB](#)

Kate McCullough | Director of Photography

Following her studies at the Lodz Film School, Poland, Kate teamed up with Michael Lavelle on Ken Wardrop's *His & Hers*, where they jointly won the Cinematography Award in World Cinema Documentary at Sundance 2010. This success launched McCullough on a run of documentaries, including *Here Was Cuba* (2013), *The Farthest* (2017), for which she was nominated for an Emmy in Lighting Design, and Thin Lizzy frontman Phil Lynott's *Songs for While I'm Away* (2020), which picked up an "Award for Excellence" at the 2022 Guild of Television Camera Professionals. She also lensed *I, Dolours* (2018), a docudrama by Maurice Sweeney, for which she was awarded the coveted Golden Frog for her cinematography at Camerimage in 2018. She then began shooting drama where she worked on the second block for the Element produced *Normal People* (2020) with director Hettie Macdonald and won the Irish Film & Television Awards for Best Cinematography in 2021. McCullough shot the

acclaimed Irish language film *An Cailín Ciúin* (*The Quiet Girl*) (2022). Her exacting work on this feature has garnered her Best Cinematography at the 2022 Irish Film & Television Awards and more recently earning her an Excellence Award in Cinematography at the European Film Awards 2022. In January 2023, The American Society of Cinematography nominated Kate in their Spotlight Award for her work on this film. And *The Quiet Girl* was the first ever Irish Language film to be nominated for an Academy Award in 'Best International Feature Film'. McCullough is a member of the Irish Society of Cinematographers and Illuminatrix.

[IMDB](#)

Hubert Pouille | Production Designer

Hubert Pouille is a production designer and art director from Belgium. He started working in 1984 and has since worked on over 80 productions. Hubert is known for *The Forgotten Battle* (2020), *Mandy* (2018) and *Under Paris* (2024).

[IMDB](#)

Ján Kocman | Costume Designer

Ján Kocman is a costume designer from Slovakia known for *Agava* (2015), *Colette* (2023) and *The Tattooist of Auschwitz* (2024). In 2025 he was nominated for a BAFTA award in the Costume design category for «The Tattooist of Auschwitz».

[IMDB](#)

Ivana Nemcová | Hair and Make Up Designer

Ivana Nemcova is a make-up and hair designer from the Czech Republic. Ivana has worked on over 50 productions and is known for *Gladiator* (2000), *The Brothers Grimm* (2005), *The Aftermath* (2019) and *From the World of John Wick: Ballerina* (2025).

[IMDB](#)

Fredrik Morheden | Editor

Fredrik Morheden was born in 1967 in Sweden. He is an editor and writer, known for *Breaking Surface* (2020), *A Man Called Ove* (2015) and *Atomic Blonde* (2017). He has won the price «Guldbagge» two times for best editing.

[IMDB](#)

Gustaf Berger | Sound designer

Gustaf Berger is a Swedish Sound designer who started his career in 2008. He runs and co-owns the company Auditory. He has collaborated with several countries in the Nordics and Europe on various projects. In 2021 he won the EFA award of best sound designer for the work on *The Innocents* directed by Eskil Vogt. Among the productions that Gustaf has been Sound Designer on are *Julie Keeps Quiet* (2025) directed by Leonardo Van Dijn, *Paradise is Burning* (2023) directed by Mika Gustafson and *Sick Of Myself* (2022) directed by Kristoffer Borgli.

"In *A PRAYER FOR THE DYING* we wanted to create this feverish sound design, where reality seems a bit of and almost ungraspable while you're trying to hang in there."

Prices won:

Film Festival Oostende 2025	Best Sound	Julie Keeps Quiet
Amanda awards 2022	Best Sound Design	The Innocents
European Film Awards 2021	Best Sound Designer	The Innocents

Nominations:

Jussi awards 2024	Best Sound Design	The Good Driver
Bulgarian Film Academy Awards	Best Sound	The Good Driver
Gopo Awards 2023	Best Sound	Man and Dog

[IMDB](#)

Jesper Miller | Sound Designer

Jesper Miller is an accomplished supervising sound editor and designer who has been working full-time in the industry since 2008 and is co-owner of the sound company Auditory since 2019. Over the years, he has collaborated with leading international filmmakers, shaping the sonic worlds of award-winning features and television series. His extensive credits include Ruben Östlund's Palme d'Or-winning *The Square* and *Turist*, Ali Abbasi's *Gräns*, Nicolas Winding Refn's *Only God Forgives*, Kristoffer Borgli's *Sick of Myself*, Eskil Vogt's *De Uskyldige*, and Sally El Hosaini & James Krishna Floyd's *Unicorns*. He has also lent his expertise to acclaimed series such as *Stenbeck* (Goran Kapetanovic) and *Smärtpunkten* (Sanna Lenken), as well as recent features like *Paradiset Brinner* (Mika Gustafsson). Miller continues to be a driving force in sound design.

[IMDB](#)

Kahleen Crawford | Casting Director

Kahleen Crawford is a casting director born in 1979 in Glasgow, Scotland. She started working in casting in 2000, fresh out of her Film and TV degree. She cast her first feature film in 2003, and has worked across the UK, Ireland, Europe and beyond. In 2006 she founded Kahleen Crawford Casting, which now have offices in both Glasgow and London. Her casting has been nominated at the British Independent Film Awards, Casting Directors Guild Awards, The Casting Society of America awards, and in 2024, Kahleen was nominated for a BAFTA, London Critics Circle Film Award, BIFA, and CDG Award for the casting of *All Of Us Strangers*. Together with her team she has collaborated on many features and television programmes which have exhibiting and competing at festivals across the world including Berlin, Cannes, Sundance, Toronto and Venice.

[IMDB](#)

A PRAYER FOR THE DYING

WRITTEN AND DIRECTED BY

Dara Van Dusen

Based on the novel by Stewart O'Nan

Produced by

Dyveke Bjørkly Graver

Co-producers

Vicky Miha

Fenia Cossovitsa

Tristan Goligher

Mimmi Spång

Kristina Börjeson

Co-producers

Pavel Berčík

Jana Garajová

Zahra Waldeck

Executive producers

Andrea Berentsen Ottmar

Marcin Łuczaj

Jan Naszewski

Louis Balsan

Sébastien Raybaud

Executive producers

John Baker
Harald Fagerheim Bugge
Tom Erik Kjeseth
Jan Kallista

Executive producers

Magnus Thomassen
Ketil Lømsland

Executive producers

Charles Dorfman
Marlon Vogelgesang

Associate producers

Kahleen Crawford, CDG
Nathan Adabadze

Director of Photography

Kate McCullough, ISC

Production Designer

Hubert Pouille

Editor

Fredrik Morheden, SFK

Colorist

Gregory Arvanitis

VFX Supervisor

Antonis Kotzias

Sound design

Gustaf Berger
Jesper Miller

Music by
Beata Hlavenková

Costume designer
Ján Kocman

Make-up designer
Ivana Němcová

Casting by
Kahleen Crawford, CDG

Cast

JACOB	Johnny Flynn
DOC	John C. Reilly
MARTA	Kristine Kujath Thorp
HARLOW	Gustav Lindh
FENTON	Andrew Whipp
CHASE	Hilton Pelser
CYRIL	Christopher John-Slater
OLD MEYER	Daniel Weyman
BART	David Ganly
SYLVESTER	Tadhg Murphy
EMIL	Christopher Rygh
MARCUS & THADDEUS	Tobias John Coulton-Shaw
BITSI	Nienna Robinsonová
MILLARD	Leonard Winkler
LYDIA	Dagmar Edwards
SARAH	Radka Caldová
ARNE	Daniel Rovňák
SINGING WOMAN	Monika Štolcová
AMELIA	Charlotte Vorobjov

DEAD SOLDIER
FRED
TRAIN DRIVER
JOHN HENRY

Viktor Zorňan
Juraj Hrčka
Eduard Horvath
Peter Adame

Credits

Line Producer

Branko Jehlár

Production Manager

Viktória Cintulová

Unit Manager

Roman Vávra

First Assistant Director

Jiří Severa

Script Supervisor

Pavla Šubertová

Production & transport coordinator

Claudia Pittner Konečná

Green Filming Coordinator

Valentína Hučková

Production Accountant

Henrieta Mikuličková

Project Accountant

Gabriela Szepesiová

Cashier

Iveta Ožvathová

Second assistant director

Daniela Paulová

Third assistant director

Miroslav Míka

Production runner

Barbora Michajlova

Access coordinator

Gemma Harvey

Personal assistant & driver for

Johnny Flynn & Kristine Kujath Thorp

Samo Lačok

Personal assistant for John C. Reilly

Paulína Feriancová

Personal driver for John C. Reilly

Peter Jaroš

Personal assistants for

Christopher John-Slater

Sheena O' Byrne

Samantha Wilson

Production runner & Green Coordinator	Štefan Hnát
Production runner	Peter Baran
Production interns / Stand-ins	Bady Král
	Sofia Štefánková
	Maximilian Zářiš
Stand-ins	Martin Zakšmíd
	Mykola Haievsky
	Ján Matúš
Fenton double	Marián Chmelár
Lydia double	Miroslava Slezáková
Child minder	Soňa Trubačová
Casting associate	Carla Morris
Casting assistants	Sacha Billingham
	Ore Olowokere
Casting director Slovakia & Extras casting	Tereza Libovičová
Extras casting coordinators	Martina Bobáňová
	Miriám Merklová
Dialect coach Johnny Flynn & Kristine Kujath Thorp	Kate DeVore
Dialect coach Johnny Flynn - Norwegian	
Dialect coach Gustav Lindh & Christopher John-Slater	Alexander Røskestad
	Dale Wyatt
Location manager	Adam Spišák
Location scouts	Jakub Gejdoš
	Patrick Horvath
	Lukáš Žembery
	Richard Zipser
	Juraj Kardelis
Base manager	Vladimír Németh
Base assistants	Tomáš Procháska
	Vladko Taraba (In memoriam)

Camera operators	Maroš Žilinčan, ASK Robert Halinan Flood Tomáš Stanek
1st assistant camera	Mihailo Dobric
2nd assistant camera	René Kontúr
Video operator	Igor Vodrážka
Video / DIT	Ľubomír Bachratý
Camera trainee	Tammy Chang
Drone operators	Ondřej Burda Jan Dojčan Tomáš Mertlik
Stills photographer	ŁUKASZ BAŁ
Key grip	Zdeno Zeman
Best boy grip	Milan Meszároš
Movi XL Head Technicians	Boris Varga Jozef Smutný
Technocrane grip	Láďa Musil
Grip assistant	Martin Štulrajter
Gaffer	Rasťo Gore
Best Boy	Johnny Hedera
Electricians	Jozef Jančovič Ján Škerda Ján Bachňa Jozef Moravčík Tomáš Mlynárik Daniel Neradovič Marek Zeman Juraj Bachňa Miroslav Kovarčík
Balloons	Marek Radolf Václav Sejnoha Jaroslav Blažek
Sound Recordist	Blažej Vidlička

Boom operators	Miro Pačes Kosáč Michal Vidlička Miro Gazi
Costume supervisor	Veronika Jajcajová
Set Costumers	Zuzana Kadlčáková Valeska Valenzuela Zlatica Halková Zuzana Gucmanová
Costume Breakdown Artist	Michaela Priatková
Costume Coordinator Extras	Michaela Mokrá
Seamstress	Martina Puterová
Make-Up Cast	Tamara Koubová Milan Vlček
Make-Up Featured Extras & Extras	Valéria Hajdin
Additional Make-Up Assistants	Gabriela Pribišová
Make-Up dailies	Martina Selnekovičová Romana Šišková Ivana Vincze Jarmila Khandlová Meggi Pikusova
Hair extensions	Zdenka Soušková
SFX Make-Up	David Šesták
Face cast	Natasha Jordan
Face cast courier	Millie Snape
Assistant Production Designer	Tomáš Bakočka
Art Director Prep	Viera Dandová Ema Teren
Graphic Designer	Frederika Brodzianska
Property master	Magi Juck
Standby props	Juraj Hlavač František Štofko
Props assistants	Jana Kamencová

	Natália Bakočková Barbora Karařová
Set Buyer	Vlasto Šteřík
Model Maker	Martin Holub
Set Decorators	Tomáš Bakočka Martin Machacs Tomáš Macičák Luboř Renčko Richard Otto Vlasto Šteřík Petr Martinek
Set dressers	Miško Pařka Michal Horvath Jaroslav Sekvenc Ján Huba Juraj Paulík
Set construction Manager for Friendship and Train	Jozef Mičo
Set construction Friendship and Train	Peter Lacúch
Set construction studio	Dalibor Vařica Ján Danko Jurar Molnár
Swing gang assistant	Marek řajbídor
Breakdown / Patina / Painter	Igor Latta
Painters	Edo Vojtíšek Matej Čička Lucia Vrářlová Marek Polčič
Special effects supervisor	Duřan Prvý
Special effects coordinator & senior technician	Peter Plazak
Special effects floor supervisor	Ivan Mica
Special effects technicians	Robert Galfy Milam Hrvol

Stunt coordinator	Michal Vesely
Stunts	Martin Csiaki
	Jozef Taptik
	Martin Chrenčík
	Roman Jankovič
	Stano Satko
	Soňa Havranova
	Matúš Lajčák
Horse master	Vanda Trojanová
Assistant horse masters	Daniela Bříská
Horse drivers	Peter Vlašic
	Josef Šamonil
	Nikola Stříbrná
	Zakršmíd Martin
	Jaroslav Novotný
	Michaela Machová
Runners & Drivers	Michal Šipoš
	Ján Udič
	Oliver Feriane
Lock-up assistants	Lenka Špániková
	Adrián Jancík
	Matej Šefranko
	Juliana Stračinová
	Dorota Jurenová
	Erik Debnár
	Patrik Michalec
	Samuel Michalec
	Izabela Ondrušková
	Emília Širotníková
	Viktória Jancíko
	Samuel Takáč
	Slavka Džambová
	Petra Skubanová
	Pavol Šmotlák
	Bady Kráľ

Medics	Kristína Antal Alexandra Ulrichová Ágh JozefDragunová Patrícia Gembický Marko Kaššay Kamil Mikolášek Vladimír Šarlina Roman Šulík Alexander Vincent
Fire brigade	Libor Lančarič Martin Jankových Ľudovít Polakovič Martin Sládek Lukáš Lančarič Tomáš Brichta
Security	Peter Šifra Ladislav Filo Marián Rozbora Jozef Tomek Pavol Hoffer Ján Šafránský Andrej Klíma Vojtech Šimunek Viktor Savin
Catering Manager	Rost'a Belohlávek
Stock Supply	Jaroslav David
Cold Kitchen	Viktitiia Turianytsia Lesya Savliak Karolína Štiková
Cook	Jan Pavlas
Craft	Jan Holub
Trailers	Matúš Pluhár Martin Unger
Trailers & Catering runners	Juraj Surlák
Manitou operators	Miro Suchoba Simon Suchoba
Genny generator operator	Ruda Merta

Set toilet

Komes w/ Standa Hubáček

Postproduction

Post production supervisor

Dimitrios Polyzos

Post production coordinator

Kaja Midjord Fiksdal

Post production consultant

Patrick Larsgaard

Technical editor & VFX editor

Elias Säll

Technical editor

Albin Simonsson

Sound studio

Auditory

Supervising sound editor

Gustaf Berger

Jesper Miller

Dialogue editing

Andreas Mellkvist

Sound editing

Gustaf Berger

Jesper Miller

David Kuuse

Andreas Mellkvist

Foley

Lars Wignell

Eric Guslén

Pre-mix

Gustaf Berger

Jesper Miller

Re-recording mixer

Gustaf Berger

ADR Recordists

Roy Fenstad / Storyline

Erik Johansson / Ljudbang

Nick Baldock, CAS / Art4Noise

Tanner Mason / Coshier Studio

ADR Producer

Jio Reed / Sugar Studio

ADR Recordist

Troy Ambroff / Sugar Studio

ADR Supervisor

Erica Smith / Sugar Studio

ADR Schedulers

Nicole Wainstein & Celina

Saucedo / Sugar Studio

Image lab

asterisk* post

Visual Effects by

YAFKA

VFX Supervisor

Antonis Kotzias

VFX Producer

Vaso Ladia

VFX Production Coordinator

Irini Petraki

VFX Executive Producer

Anthi Tsirouki

Accounting Director

Irene Bolomyti

VFX Artists

Aspa Papageorgiou

Maria Vardaki

Francesca Camposano

Kostas Tsakonas

Xenophon Philippousis

Lena Mitropoulou

Alexia Theofilopoulou

George Melesanakis

Rotoscoping & Keying

AB VFX Studio

VFX supervisors - On set

Milan Pucher

Ondrej Azor / Studio 727

Ondrej Dedík / Studio 727

Laco Dedík / Studio 727

Scenarists

Matej Longauer

Lukáš Šlaferčík

Music Composer

Beata Hlavenková

Music Composer assistant

Vladimír Slavíček

Synths, Vocals, Samples, Programming & Sound design

Beata Hlavenková

Contrabass & Clarinet

Jindřich Pavliš

Accordion, Mandolin & Saw

Matěj Kroupa

Harp

Kateřina Valášková

Eye Eye Pictures

CEO

Producer assistant

Interns

Legal

Collecting agent

Accounting

Audit

Hanne Haugsnes Jensen

Kaja Midjord Fiksdal

Elise Christiansen

Agáta Kolářová

Simone Storm

Antony Swiatek / Lee & Thompson

Victoria Gaisford / Lee &

Thompson

Christian With / Ræder Bing

Ole Tokvam / Ræder Bing

Filmchain

Hanne Cecilie Spisak / Gerhard &
sønn

Janecke Ramstad Sandvik / Berge
& Lundal

Eivind Lundal / Berge & Lundal

asterisk*

Associate Producer

Production Administrator

Financing Consultants

Production Consultant

Legal

Audit

Christine Tsakmaka

Angelos Sarbanis

Paul Typaldos

David Kynigos

Kostas Sfakianakis

Konstantinos Syrrakos

Grant Thornton

Blonde

Production Administrator
Production Accountants
Payroll Accountant
Accounting Services
Legal Coordinator

Christine Tsakmaka
Angelos Sarbanis
Paul Typaldos
David Kynigos
Kostas Sfakianakis
Konstantinos Syrrakos
Grant Thornton

The Bureau

Business Affairs
Head of Production
Production & Co-Production Manager
Production Trainee

Vincent Gadelle
Robyn Ramsden-Wilde
Gabrielle de Cevins
Gabriel Speechly

Film i Väst

Senior Executive International Co-productions
Business & legal affairs

Anthony Muir
Rebecka Beckman

Mediefondet Zefyr

Production advisor

Ingunn Myklevoll Sjøen

Media Finance Capital

Oliver Garboe
Luna Brusselaers
Jonathan Gorner

Amarcord

Thomas Robsahm

Norwegian Film Institute

Film commissioner development

Ståle Stein Berg

Film commissioner production

Anne Borggaard Sørensen

Production advisors

Benedikte Danielsen

Carina Brattvik

Anne Frilseth

Swedish film institute

Film commissioner

Ami Ekström

Controller

Man Chiu Leung Carlson

Administrator International Co-productions

Marco Cermeño

Filmed in Slovakia with Film Incentives from the Slovak Audiovisual Fund

Made with funds awarded by the UK Global Screen Fund -

financed by the UK Government's Department for Culture, Media and Sport and administered by the BFI

Suppliers

Head of UK Global Screen Fund & International Funds

Denitsa Yordanova

International Co-production Fund Managers

Attica Dakhil

Phoebe Hall

Business Affairs Executive

Christine Howard

UK Global Screen Fund Project Manager

Elaine McElroy

Communications Lead

Anna Highet

UK Global Screen Fund Coordinator

Aisha Jan

UK Global Screen Fund Administrator

Natasha Sofla

New Europe Film Sales

Katarzyna Siniarska
Natalia Dąbrowska
Agnieszka Pucilo
Debra Liang
Maria Zdulska
Nela Zielińska
Marek Dudzik
Magdalena Maksimiuk

Anton

Chief Financial & Operating Officer
Head of Finance
Senior Vice President International
International Sales Manager
International Sales Assistant
VP International Marketing & Publicity
International Marketing & Publicity Manager
International Marketing & Publicity Coordinator
Investment Analyst
Production Executive

Laura McGaughey
Jonathan Borchardt
Mark Lane
Celine Rei
Yili Baumann
Karina Gechtman
Olivia Powell
Harvey Brown
Patrick Wu
Guy Thompson

Poster
Trailer

The Posterhouse
Silk Factory

EPK Photographers

Torkild Bryne
Alberto Löfman Arranz
Therese Olsen / Storyline
Kine Kvernvik / Storyline
Erik Grønvold

Motion graphics
Project Support Coordinator
English & Norwegian subtitles

Extras

Sean Boyd

Ružena Tóthová

Valerii Panfilov

Jacob Ingram	Silvia Valčuhová	Jaroslav Sudin
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Music

Psalm 96:7-13

Biblical text

Melody by Alan Gray (1855-1935)

Performed by Monika Štolcová

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Bajka iskierki / W Wojtusiowej izbie

Traditional polish folk song

Melody by unknown

Performed by "Chase's women"

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Nearer, my God, to Thee

Text by Sarah Flower Adams (1841)

Melody by Lowell Maso (1856)

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