**DAMIAN LEWIS: SPY WARS**

**KNOW MORE SECRETS**

**Roundtable Q&A transcript with Damian Lewis**

**Wednesday 11th September 2019 - London**

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**Premiere**

**Måndagar kl. 22:00 från den 14 oktober (8x1)**

Web: <https://www.historytv.se/program/damian-lewis-spy-wars>

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**Brand new and exclusive**

**How involved were you in choosing the stories?**

There were some stories we (*Rookery Productions*, *Alaska TV* and *HISTORY*) started but couldn’t finish, so we had to find new stories. That's because it became clear that we weren't going to get the interviewees that we needed to get the story to the right place. Some had agreed to do it and then fell out, there was an Official Secrets Act situation.

After that my involvement was really to do with the pieces to camera, where I'm there talking to the audience, helping to script those a little bit, make sure we have the right sorts of locations for those, and really with my brother Gareth and the guys at Alaska TV just making sure that...sometimes with these kind of factual series you come out to a presenter and the presenter's entirely removed from the world. And I wanted to be integrated into the narrative of the piece, so it felt a little less jarring coming to me as the presenter. And so, each of our stories has a different set, and you'll find me on a different set (in London) and we've done it quite successfully actually. You create your set, you create your illusion and we've done that as well as we can. So, it just means that when you come to me there's a sense that I'm part of the world. That is something I insisted on actually, because I don't think I've seen that before in quite the same way. For me, the presenting bit is something that I wasn't versed in, so it was a way of integrating me into the main thrust of the narrative.

**Did you enjoy the presenting side of it?**

It was interesting. I enjoyed telling the story. From a performative or creative point of view it's not the same as playing Hamlet or Nicholas Brody or Bobby Axelrod, they're very different things, but it was very much part of the package of telling the story and enjoying sharing the story with the world. There are people who are brilliant at it like Michael Palin.

**Part of the process was you learned - was that from a craft point of view as how you present or a producer's side?**

As soon as you put yourself in front of a camera, or in front of an audience, as a performer, there's a whole intricate web of thoughts that run through your head. How you want to be presented and how can you successfully be a credible part of your show - your story - whatever it is, and we had to work quite quickly. I was flying in and out of New York from Billions and doing these days, we had a budget, obviously, we had to be aware of. From a craft point of view presenting it was trying to take the curse off 'The News at 10' aspect of it, you know, a journalist walking towards camera with his thumb and forefinger together talking about what's going on in the building behind me.

I wanted something a bit fresher, a bit more immediate, a bit more conversational so that when you cut from a fantastically colourful KGB you don't come to a slightly staid, uninteresting presenter format. I discussed this a lot with Gareth (Lewis), my brother, that the camera angles that may be in the same way that you would have a matching cut in a drama, if we were already close with you and you're in a scene we'd need to come close to you. And it will feel a bit more like I'm in conversation as well with the guys we've been interviewing. And there was something filmic in the way we tried to present those pieces to camera, and when it wasn't just a straight up-close cut to me, that it might be that you needed a little breath so it might be that we pan across to me. That might be for example, at the beginning of an episode, or after a commercial to come onto me for a little re-cap, and we were just working out little devices like that to keep it looking, feeling filmic, dynamic all the time.

**It sounds like you enjoyed the production side of putting together the offscreen stuff as much as the presenting.**

Well, I think the journalistic aspect of it was fun. I was in New York for lots of it, and Billions is very time consuming, but whenever I came back to England, I would pay a visit to the production offices and talk to the team and we would go through scripts. They are very experienced, there are people far more experienced than me who put these things together. So, it was a question of listening, learning and offering something if I felt something could be better. And if it was better, we went with it, and if it wasn't better, I'd be told to keep quiet! You know, the usual creative conversations between people trying to make the best thing they can.

**Was there one particular character/person who really stood out as particularly interesting?**

I read le Carré. A lot of people of my generation probably have all read a bit of le Carré. I've been in a le Carré movie, three or four years ago, *Our Kind of Traitor*, I've played Nicholas Brody and done enormous amounts of research for *Homeland*. I've been to Langley and the Director of the CIA, John Brennan, other people, all of them during the Snowden era, I've been invited to the White House, I've had a really interesting time and opportunities because of the jobs I've taken and so when it came to this [I was interested].

I'm friendly with Ben Macintyre, I've read a lot of Ben Macintyre's books. One of my great friends, Charles Cumming, writes espionage thrillers - I've read his books. Yes, I'm interested in the world. I go back to a point I made earlier. A lot of spy craft is quite banal. It's not high-tech. It's not digitised and science fiction. It's the tried and tested. Modes of spy craft are used time and time again. Exciting and exotic-sounding terms like 'a dead drop' or a 'brush pass' - 'A dead drop' is simply you walking with a bin bag full of documents, leaving it under a tree, walking away and a guy two hours later picking them up. A 'brush pass' is you or me walking into a supermarket with the same supermarket bags, going to the cashier, putting them down, and leaving with each other's bags. You've seen that in a thriller a thousand times. And so, a conversation we had early on was how are you going to make espionage exciting to a viewer if it's not James Bond. James Bond is a crap spy. That's the only way you can make the films exciting, because it's how he then recovers his position that takes up the whole movie. And he always makes a mistake early on, he sleeps with the wrong person, or he says too much, or he just tries something which is a bit too sexy or too cool for school and he screws up. He gets bettered by Spectre, so he then has to recover and use his powers of recovery which are second to none, which is why we love Bond. But just leaving supermarket bags in corners is not exciting.

That's why I said very early on, and everyone agreed quite quickly, we've got to get in the minds of these people. What's at risk for them? If you're a Russian officer you're going to be executed, ok, it doesn't get riskier than that. So, we've got to insert that suspense somehow into one hour. If you're a Western guy you're going to be in prison for life, a lot of it probably in solitary, so we've got to insert that. What's the personal cost to you? What's the personal, emotional and psychological disintegration that can happen in you?

In Vetrov's case, Vladimir Vetrov, one of our most fantastic stories, a classic cold war story. He's a guy who ends up trying to hack to death his girlfriend in a car and she survives it with twenty stab wounds and someone walks over, he then shoots the guy in the face, he then is arrested, sent to prison with the KGB still not knowing he had been run by us for years from the centre of the KGB in Moscow. They thought it was just going to be a KGB officer who had lost his shit. He then, finally, confesses all and writes a book, which basically says Russia's rubbish and the West is great. He just confesses all and is executed. So we've got amazing stories. His motive? He was unstable, erratic, it was petty revenge, a need to be noticed, it was ego.

And there's an acronym that all the intelligence agencies use, I think on both sides, which is MICE. And the acronym is Money, Ideology, Coercion, and Ego, and if you think you can identify an individual which is vulnerable for any one of those four reasons then you target them. Our Bob Hanson story was Money. He needed money, he was working down in the vaults of the FBI and he gave over... Some think he is the most damaging spy of the 20th century...systematically handed over information to the KGB from the depths of the FBI and took loads of money. Money, money, money. He also had some strange religious belief that gave him a cast-iron belief that what he did was right.

And Gordievsky, who Ben Macintyre has just written a fantastic book about, he was purely Ideology, born into a KGB family, grew up with his father, a stalwart KGB officer, came to Denmark, went to Western libraries and heard classical music for the first time, and then Hungary happened and the Prague Spring happened and he was just 'We're wrong, we're wrong'.

So, we've got all these different stories, but the individual is the important thing. We try to show where the disintegration is and then I just think, to finish the point, because of a man's need for petty revenge, because of a need for money, because of his need to be heard, because of ego, the amazing global ramifications of what seem like small, intimate and personal actions is what's so devastating and that's what we hope you see from the show. The mind of a spy is pretty grubby.

**This is your first foray into documentary making. Do you have any other factual projects in store?**

There are things that I'm talking to people about but, at the moment, I've got to go and do *Billions* season 5 which I start in November. I've got this film *Dream Horse* coming out which is a lovely film based on a true story about a Welsh ex-mining community putting together a syndicate and buying a horse for £300 and raising this horse on their allotment at the back of a council house. And this working-class horse being trained and taking on the British horse establishment and winning - beating them. It's sort of *Billy Elliot* or *Brassed Off* meets *Seabiscuit*. It'll make you laugh, it'll make you cry.

**There are so many commissioners now who want talent, but they've become more ruthless. Cancelling shows more quickly than ever before. What's your opinion on TV content at the moment? Do you think the streaming revolution has been positive in getting shows made?**

I do. Yes. I think there's going to be industrial amounts of wastage, but I think there kind of always was. The difference is that the pilot season in America which has always existed in the network channels before the rise of the cable channels, and premium cable, led by HBO and Showtime, before that, it seems like small potatoes now, but you would make ten shows. Let's say each show cost two million dollars to make, and you would keep four for your season. So, the six times two - twelve million dollars that each network would discard having made one hour to telly. There's always been huge wastage.

I think the content has undoubtedly improved. I think we are now seeing brilliant, brilliant storytelling on TV and, of course, there's stuff which isn't going to fly, and the only difference now is people tend to make an entire season and then discard it rather than just one episode and then discard it. So, the amounts of money being spent are that much greater but if you think that Netflix this year committed to making twelve billion dollars’ worth of content which is more than all the studios put together...

**Is the focus now so much about the money and less about hand-picked shows?**

That's an interesting point for Showtime, where I work. Two of my last major jobs - *Homeland* and *Billions* - have been at Showtime. Showtime maintain that they want to remain a smaller boutique, run with a boutique sensibility, where they can curate their shows and take greater care of their shows, not just if that show doesn't land within the first six episodes we've already made the decision we're going to take if off air by the twelfth episode and we'll just launch another ten million dollars of something else. Showtime want to grow a relationship with the audience. What I do know is that every fifteen-year-old kid who's got one account...we're the mugs who ten years ago were enjoying a free internet and just forgot to turn off all our subscriptions as we started being charged for them. I don't know about you, but I've got Sky, Netflix, Prime, Apple - all of them. I'm paying more than I ever paid ever for anything. But the kid's probably got one - and I bet you 80% of them will tell you it's Netflix.

**From a talent point of view do you worry that there is so much out there...**

But I love working with Showtime for that reason. I love working with them because there is a personalised management style.

**Do you see yourself working for a studio?**

Content is everything. From my point of view, from a director's point of view, who are the interpretive end of things, directors and actors are interpreters. I want good source material. That can come in an idea. Maybe I'll go and write that with someone and develop it or it can just arrive as a beautiful script. I want to work on that script. Because you want to work on the good stuff because, as you're saying, or as you're implying, there's a lot of crap because there's now so much it can't all be good. So, when the good stuff comes to you, you do everything you can to attach yourself to it.

**With that in mind, what projects do you want to do with Rookery Productions?**

Rookery is still in an embryonic phase. I'm looking at what to do with Rookery. Whilst *Billions* is happening, it takes up a lot of my time, so Rookery is just percolating in the background. What I think I do want for Rookery is that I remain light on my feet for now. I don't want people to stop offering but I don't think I want to tie myself into a first-look deal with a studio because at the moment I don't want to be tied into one entity, and I also, just while I'm busy with other things, don't want the responsibility of a chunk of cash that I feel a responsibility to do something with by year-end. So, I want to move light on my feet and find independent partners.

In terms of content and what it should be, it could be factual again, I don't think as long as I can be involved at ground level that would be the important thing. I've been in America a long time, but obviously the success of *Homeland* and *Billions* can overwhelm other things at times. It can feel like you haven't been exposed to other areas of your business and, of course, I have been, but they take up a lot of your time when you have successes like that. There's a lot of noise that goes with it all. But I feel...for example, the sort of stuff that Jesse Armstrong is doing, or Sharon Horgan, my friends Ben Willbond or Simon Farnaby and those guys who are so bright, smart and funny. I find myself being drawn in that direction.

**Do you see yourself in a British comedy?**

Sure, a season of *Catastrophe*. Dark dramedy.

**What shows - scripted or unscripted - have you been impressed with?**

*Modern Family* is a staple. At home. With the family. I love *Succession*. It's set in the same world, but I really like it. And you'll be appalled that I'm admitting to this but I'm watching the first season of *Sopranos* for the first time.

**So, no Peaky Blinders then?**

*Peaky*! How could I have made such a schoolboy error? And *Peaky Blinders*. Which I actually genuinely do love. I'm behind this year. I'm three weeks behind but I love it.

**How do you find the Sopranos?**

Brilliant. It hasn't dated. And the reason I finally forced myself to watch it is because it's been such a huge influence on the guys who created *Billions*. I could finally justify sitting down and watching TV by joining work gossip.

**-ENDS-**

Detta nya dokudrama, med [**Damian Lewis**](https://www.imdb.com/name/nm0507073/?ref_=nv_sr_1?ref_=nv_sr_1) i sin första faktaroll, avslöjar de otroliga verkliga berättelserna bakom de senaste 40 årens mest fängslande och viktiga internationella spionoperationer. Serien återberättar sanningen bakom det spionkrig som utkämpats i skuggorna, från sanningen bakom de amerikanska diplomaternas flykt från Teheran (som odödliggjordes i den prisbelönta filmen [**Argo**](https://www.imdb.com/title/tt1024648/)) till spionoperationen som nätt och jämnt lyckades förhindra ett totalt kärnvapenkrig. Damian Lewis: Spy Wars har filmats på plats i London, Moskva och Israel med hjälp av innovativa och ytterst stiliserade rekonstruktioner.

In this new 8x60 series from HISTORY®, ***Damian Lewis: Spy Wars*** reveals remarkable true stories behind some of the most gripping and important international spy operations of the last forty years.

Starring [**Damian Lewis**](https://www.imdb.com/name/nm0507073/?ref_=nv_sr_1?ref_=nv_sr_1) in his first factual role, this new docu-drama reveals remarkable true stories behind the most gripping and significant international spy operations of the last forty years. From the truth behind the escape of US diplomats from Tehran, immortalised in the award-winning film [**Argo**](https://www.imdb.com/title/tt1024648/), to the spy operation which narrowly averted all-out nuclear war, to the incredible ‘spy swap’ which brought Sergey Skripal and his daughter, Yulia, to Salisbury (where they narrowly escaped an assassination attempt on their lives last year), the series relates the incredible true stories of the spy wars fought in the shadows.

Utilising innovative and highly stylised reconstructions, ***Damian Lewis: Spy Wars*** is shot on location in London, Moscow and Israel.

Damian is our guide through each episode and investigates the Cold War through to the ‘war on terror’ and the renewed espionage hostilities of present day.

A first in the worldwide factual genre, the new series focuses on many of the most critical and remarkable operations which have defined intelligence warfare. Damian explores the action and the context of key incidents which, in several instances, brought the world to the brink of war. By presenting an all-encompassing 360-degree perspective, each case is unpacked by experts and former spies on all sides: ex-Mossad, ex-CIA, ex-KGB and ex-MI6. Damian provides an unprecedented insight into the spy operations which literally shaped today’s geo-political climate.

Throughout the series, we meet the people who were involved in these extraordinary cases, as they describe not just what and how they did it, but also why they did it, and how their actions affected them and those closest.

***The eight-part series Damian Lewis: Spy Wars will premiere on HISTORY in Sweden Mondays from 14th October at 22.00***

**Watch the trailer** [**here**](https://we.tl/t-YOYsmvgkdn)

**Download key art imagery** [**here**](https://we.tl/t-pO5VhwbCEN)

**Programme Information:**

**Episode 1: The Man Who Saved The World Måndag 14 oktober kl 22.00**

En agent går alltid på slak lina. Man måste veta när man kan fortsätta och när det är dags att lägga ner. Detta är historien om Oleg Antonovich Gordievsky, en av västsidans mest uppskattade agenter under kalla kriget. Han riskerade allt för att förhindra ett tredje världskrig, och lämnade allt och alla han kände för att vara med om en av historiens mest vågade flykter. För Godievsky handlade det om att upplysningen besegrade brutal auktoritarism, och hur han blev en nations förrädare och en annan nations hjälte.

*This is the story of Oleg Gordievsky, one of the West’s most valuable Cold War agents who risked everything to avert a third World War. Appearing to be an ambitious diplomat stationed at the Soviet embassy in Denmark. Gordievsky was actually a Russian spy and a rising star of the KGB. After a few years in Copenhagen, he was recruited by the British and posted to London by the KGB. Whilst in London, President Reagan authorised the largest NATO war game in its history: Able Archer.*

*From the KGB’s station in London, Gordievsky passed key intelligence to the British which many believe singlehandedly pulled the world back from the brink of nuclear annihilation before being summoned by the KGB to return to the USSR immediately. Uncertain if his cover had been blown, Gordievsky was accused of being an MI6 spy. Refusing to blow his cover, he set in motion his MI6 extraction plan, leaving behind his wife and children. It would take 6 years and the collapse of the Soviet Union before his family could flee Moscow to join him. In 2007, Gordievsky was appointed ‘Companion of the Most Distinguished Order’ for services to the security of the United Kingdom by the Queen.*

**Episode 2: Bombs In The Sky Måndag 21 oktober kl 22.00**

Den 24 juni 2006 landade en flight från Islamabad, Pakistan, på London Heathrow. Ombord fanns en brittisk man känd som Abdullah Ahmed Ali, på väg hem till östra London. Ali hade ingen aning om att han bevakades av den brittiska säkerhetstjänsten MI5. Upptäckten på flygplatsen var ett kritiskt ögonblick. MI5 misstänkte att något var på gång, men de visste inte vad. Men de visste att ledaren för gruppen förde med sig vad som verkade vara läsk i pulverform, TANG, och ett misstänkt stort antal AA-batterier från Pakistan. Säkerhetsagenterna insåg att Alis lägenhet var en bombfabrik. 2000-talets spionage utvecklades. Borta var de överenskomna taktiska reglerna, de gentlemannamässiga spionerna från kalla kriget. Moderna underrättelsetjänster hade fått en ny fiende: en som radikaliseras utomlands, men som växer på hemmaplan. En fiende inom synhåll, som inte väjer för något. Detta är historien om den största underrättelseoperationen i brittisk historia, och om hur den brittiska underrättelsetjänsten och dess allierade motarbetade det största terrorangreppet på hemmaplan någonsin: planen att spränga tio amerikanska flygplan.

*This is the story of the biggest surveillance operation in British history, and how British intelligence agencies and their allies thwarted the deadliest terror plot ever devised on home soil. In June 2006, Abdullah Ahmed Ali flew back from Islamabad, Pakistan to return to his east London home. Ali had no idea he was being watched by the British security service, MI5. The airport discovery marked a critical moment, as they found a collection of batteries and a large bag of the soft drink powder. MI5 then launched their largest surveillance operation, Operation Overt, with a breakthrough arriving when Ali was seen visiting an empty flat recently bought in Walthamstow. MI5 broke in and planted surveillance equipment in the flat. A camera recorded Ali and his friend, drilling a hole in the bottom of a soft drinks bottle, to enable them to empty the bottle and replace its contents with liquid explosives. Being tracked by MI5, Ali met another of his co-conspirators in a car park beside Waltham Forest Town Hall, where he handed over several suicide videos. The police immediately moved in to arrest them and held a total of 24 suspects in a series of co-ordinated raids.*

**Episode 3: Spies Next Door Måndag 28 oktober kl 22.00**

Detta är historien om det största spionutbytet mellan Ryssland och USA sedan kalla kriget, och som involverade *Sergei Skripal*, ett av offren i det omtalade nervgiftsdådet i Salsbury 2018. Från USA överlämnades tio ryssar som under ett decennium, eller mer i vissa fall, uppträtt som amerikaner utan att upptäckas av sina grannar, men där FBI hade haft dem under bevakning i åratal. Från andra sidan släpptes fyra spioner ur ryska fängelser. En av dem var *Sergei Skripal*. En annan var *Gennady Vasilenko*, en mångårig dubbelagent för CIA, och mannen som vissa säger var delaktig i att avslöja den ökända förrädaren *Robert Hanssen*. Men ryssarna visste helt enkelt inte hur viktig Gennady var USA.

*This is the story of the biggest spy swap between Russia and the United States since the Cold War involving Sergei Skripal, the victim of the infamous 2018 Salisbury Novichok attack. From the United States ten Russian ‘illegals’, who have, for a decade or more in some cases, masqueraded as Americans and had operated undetected by their neighbours, but not by the FBI, who have had them under surveillance for years. In the other direction are four spies who have been released from Russian jails. One of which was Sergei Skripal. Another, Gennady Vassilenko, a long-standing CIA double agent, and the man some say was involved in giving up the infamous traitor, Robert Hanssen. But what the Russians don’t know is just how valuable Gennady is to the West.*

**Episode 4: A Perfect Traitor Måndag 4 november kl 22.00**

Detta är historien om Robert Hanssen, en före detta FBI-agent som systematiskt demonterade USA:s spionverksamhet. Hans spioneri beskrevs av det amerikanska justitiedepartementet som “troligen en av de största underrättelsekatastroferna i amerikansk historia”. Hanssen spionerade på uppdrag av Sovjet och rysk underrättelsetjänst mellan 1979-2001, och hans handlingar fick CIA att vända sig emot FBI och startade en spionjakt som fick amerikansk underrättelsetjänst att gå på knäna.

*This is the story of Robert Hanssen - a former FBI agent who systematically dismantled the United States’ network of undercover Soviet agents, from the inside out. His espionage was described by the Department of Justice as "possibly the worst intelligence disaster in U.S. history”. Hanssen spied for Soviet and Russian intelligence services against the United States from 1979 to 2001 and his actions pitted CIA against FBI and triggered a mole hunt that brought the American intelligence services to their knees.*

**Episode 5: Escape from Tehran Måndag 11 november kl 22.00**

Som spion måste din historia och ditt alias vara vattentäta. Det kräver mer än övertygande dokumentation. Det handlar om hur du ser ut, vad du säger… och hur du agerar. Och att behålla din rollkaraktär oavsett hur stor faran är. Januari 1980. Mehrabad flygplats, Teheran. Åtta filmmakare befann sig i den iranska huvudstaden för att leta inspelningsplatser för en Hollywood sci-fi fantasyfilm med jättebudget som visas i den prisbelönta filmen [**Argo**](https://www.imdb.com/title/tt1024648/). Två är européer, sex är kanadensare. Men de letar givetvis inte efter platser för inspelning. Två är CIA-agenter, de andra sex är amerikaner, anställda av den amerikanska ambassaden i Iran och som hade lyckats fly från belägringen som pågick ytterligare ett år. Alla pass och dokument var falska. Även deras förklädnader. Medlemmar av det Revolutionsgardet, islamiska militanter kontrollerade av Ayatollah Khomeini, smyger omkring i avresehallen. Hur ska de göra för att inte avslöja sig? Denna anmärkningsvärda historia om hur en man använde inspiration från Hollywood för att utbilda sex rädda diplomater i konsten att “vara någon annan”, och ge segern till CIA, är ett av de mörkaste ögonblicken i amerikansk utrikespolitik.

*In the world of espionage, your cover story and your alias must be watertight. It requires more than just convincing documentation. It’s how you look, what you say…the way you act. And it means staying in character no matter how great the danger. January 1980. Mehrabad Airport, Tehran. Eight filmmakers have been in the Iranian capital to scout locations for a big budget, Hollywood-produced sci-fi fantasy film as depicted in the award-winning film* [***Argo***](https://www.imdb.com/title/tt1024648/)*. Two are European, six Canadian. They’re not really scouting locations for a film, of course. Two are CIA agents, the other six are Americans, employees of the US embassy in Iran who had managed to escape the siege that will go on for another year. All the passports, papers and scripts are false. So too their disguises. Members of the Revolutionary Guards, Islamic militants under the control of the Ayatollah Khomeini, are prowling the departure lounge. How are they not going to give themselves away? This is the remarkable story of how one man used inspiration from Hollywood to school six frightened diplomats in the art of ‘being someone else’, and score a victory for the CIA, in one of the darkest moments for American foreign policy.*

**Episode 6: Trojan Horse Måndag 18 november kl 22.00**

This episode tells the amazing story of *Vladimir Vetrov*, a high-ranking KGB officer and secret operative for the French Intelligence Service, during the Cold War. In December 1980, he made the decision to spy for the French Intelligence Service after spending a number of years in Paris. As a secret agent Vetrov passed more than 4,000 documents to his handlers revealing the extraordinary depth of the Soviet industrial espionage mission against the West. President Ronald Reagan’s advisors manipulated the situation to their advantage, by feeding faulty technology back to the Russians in a decade-long Trojan Horse operation which fatally undermined Soviet science and technology. In February 1982, Vetrov was arrested for the murder of a bystander and the attempted murder of his mistress, KGB secretary *Ludmilla Ochinkina*.

**Episode 7: Merchant of Death Måndag 25 november kl 22.00**

This is the story of *Viktor Bout*, and he would become one of the most famous - or infamous - Russian businessmen in history. A former spy, he became the world’s most dangerous arms dealer, a man responsible for the deaths of millions worldwide. It’s a tale of greed and immorality that led to one of the most audacious undercover sting operations ever conducted.

**Episode 8: Exodus Måndag 2 december kl 22.00**

In 1968, *Dani Limor* was recruited by Mossad. To this day, virtually all of Limor’s assignments remain classified. But their successes made him one Mossad’s top field agents. In 1977, the Israeli State officially recognised the heritage of an ancient tribe of 90,000 Jews, who were the decedents of those fleeing Jerusalem more than 2,500 years earlier. Now, they were 1,800 miles away, in an enclave of around 500 impoverished villages, in the northwest corner of Ethiopia, a country under the control of a pro-Communist military junta and funded by the Soviet Union. It became clear the Lost Tribe were not going to make it out of Ethiopia on their own. This is the story of how Mossad sent undercover agents into enemy territory to secretly repatriate thousands from the Lost Tribes of Israel. It’s one of the most daring rescue missions in the history of espionage.

**For more information please contact:**

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**Editor’s Notes**

* All information correct at time of writing
* HISTORY Show page [here](https://www.history.nl/show/damian-lewis-spy-wars) #SpyWars @HISTORYSverige
* HISTORY® is available on Canal Digital / Com Hem / Boxer / Viasat / Telia / Telenor / Sappa / IP Sweden / Sydantenn
* Clips, viewing materials and images to be provided on request.
* Interview access available depending on availability.

**Om A+E Networks UK**

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