



Not Only Winton

Tereza Verecká (script), **Mikuláš Podprocký** (art)



Fresh and dynamic take on the legendary story of the so-called Winton children

How did a young, childless broker come to rescue 669 “Winton’s children”? The story of Sir Nicholas Winton, who, with his collaborators, saved Czechoslovak and Sudeten children from World War II, is well-known, but...

Prague, 1938. The Munich Agreement drove tens of thousands from their homes as refugees. Fear of war looms in the air, and hopelessness swirls in their minds. There appears to be no solution, but some have not lost hope. Just like Sir Nicholas Winton, they believed that if something is not absolutely impossible, there must be a way to achieve it.

Based on Winton’s memoirs, his story is then compared with the perspective of Doreen Warriner, which reveals that behind every great man is a woman (though not nearly as famous despite being hugely influential). Podprocký’s drawing style is sophisticated, dynamic, and makes great use of strong visual metaphors as well as subtle expressions and symbols. Although the graphic novel takes a serious look at a profound and difficult subject, humorous moments and ironic hyperbole also organically blend in.

The story of this comic strip is a story of active goodness. And a demonstration that you don’t need an extraordinary life to be heroic. Names like Doreen Warriner, Trevor Chadwick, Beatrice Wellington, Marie Schmolka mean nothing to anyone today. And yet they should. Because there really was not only Winton.

Also in 2023, the film *One Life*, starring Anthony Hopkins as Nicholas Winton, premiered.

"Inventive and innovative graphic novel."

— Paul Gravett

Tereza Verecká (*1985, Prague) is an author, dramaturge, and playwright. She studied songwriting and scriptwriting at the Jaroslav Ježek Conservatory and theatrical dramaturgy at DAMU in Prague. She has created several radio plays, texts, and fairy tales for both children and adults.

Mikuláš Podprocký hails from Slovakia and lives and works in Prague. Born in 1978, he studied Free Creativity 3D at the Technical University of. Since 2002, he has worked as an illustrator creating computer games for various software companies, including serving as Art Director for the globally successful game *Kingdom Come: Deliverance* by Warhorse. He has also published two volumes of his own comic series and is involved in book illustration.



THE INTERNATIONAL PITCH

Not Only Winton

Tereza Verecká (script), Mikuláš Podprocký (art)

669 lives. A race against time.
A rescue no one could achieve alone.

Prague, 1938. As families flee the Nazi-occupied Sudetenland, a young British stockbroker arrives for a short visit and finds children in urgent danger. Nicholas Winton decides to act. In London he seeks money, permissions and foster homes; in Prague, Doreen Warriner and a resourceful team work to keep routes to safety open. Their rescue of 669 children becomes a tense, human drama about what it takes to turn compassion into action.

WHY THIS STORY MATTERS

The title reveals the book's central idea: rescue was a collective achievement.

Winton's story opens onto the work of Doreen Warriner, Trevor Chadwick, Beatrice Wellington and Marie Schmolka. Their courage takes the form of decisions, negotiations, documents and endless practical work. By giving these people faces and voices, the graphic novel turns a familiar story of heroism into an urgent question about what ordinary people can do when looking away is easier.

DOCUMENTARY RESEARCH, CINEMATIC STORYTELLING

Verecká spent years researching the story, including conversations with Winton's daughter Barbara. Podprocký gives it a visual language of shifting perspectives, architectural panels and a threat that seems to seep across the page. Wit, irony and sharply observed characters carry the story's urgency and make the historical figures vividly human.

PUBLICATION AND RIGHTS

Argo, December 2024; 224 pages. Winner of three 2024 Muriel Awards: Best Comic Book, Best Script and Best Artwork.

Rights sold: Germany (Knesebeck), Poland (Timof), UK/US (SelfMadeHero), Spain (Cartem), Ukraine (UA Comix) and France (Petit à Petit).

[View the current rights information](#)

Includes four German reviews in English translation, a complete English synopsis and the nine-page German sample: the cover and eight illustrated spreads.

German critical response

Published in Germany as Wintons Kinder (Knesebeck, June 2026).

“An outstanding work, both in its storytelling and in its artwork.”

Lars von Törne, Der Tagesspiegel

7 October 2026 / [tagesspiegel.de](https://www.tagesspiegel.de) / [Read the original review](#)

“A magnificent, artful graphic novel, retelling these acts of heroism in dark yet expressive images, with a message of hope.”

Peter Zander, Berliner Morgenpost

23 June 2026 / [morgenpost.de](https://www.morgenpost.de) / [Read the original review](#)

Excerpt cited on Knesebeck's book page

“A powerful book, well worth reading and recommending, that belongs in every school library and every other library.”

Peter Hetzler, Comickunst

13 July 2026 / comickunst.wordpress.com / [Read the original review](#)

“Winton and his allies are models of moral courage, honoured here with a fitting literary tribute.”

Melanie Schubert, Sankt Michaelsbund / medienprofile

borromaeusverein.de / [Read the original review](#)

Short excerpts translated from German for this promotional material. The Berliner Morgenpost excerpt is quoted by Knesebeck; the review itself requires a subscription.

A rescue begins in Prague

London, February 1988. Nicholas Winton arrives at the BBC's *That's Life!* expecting an ordinary television appearance. He has no idea that people he helped rescue almost fifty years earlier are sitting nearby. A scrapbook of photographs, letters and children's names begins to reveal a history he has never regarded as the defining achievement of his life. The story then moves back to Prague, where that history began.

At the end of 1938, the young stockbroker comes to Czechoslovakia to visit his friend Martin Blake. The city is crowded with refugees driven from the Sudetenland after the Munich Agreement: Jewish families and political opponents of Nazism, people who have already lost their homes and fear what will happen next. When a child is struck by a car, the parents' fear of seeking help makes the danger painfully concrete. A routine visit becomes a confrontation with people who have nowhere safe to go.

Blake introduces Winton to Doreen Warriner and the British Committee for Refugees from Czechoslovakia. Alongside Marie Schmolka, Bill Barazetti and other aid workers, Warriner is already trying to help the displaced. Winton's visits to the camps convince him that the children need a route out. The rescue takes shape through an existing network of people, each with knowledge, contacts and responsibilities that the others cannot replace.

Every possible departure raises new obstacles: visas, official permission, travel arrangements and the agonising decision for parents to send their children away. Winton enlists his mother in London to press the British authorities for help while he meets families in Prague. Early efforts to secure flights reveal how difficult it is to turn willingness into practical protection. Even an apparent breakthrough can depend on conditions that force the rescuers into uncomfortable compromises.

Trevor Chadwick, a teacher who has come to help two boys, decides to stay and take on a larger role. Winton also seeks assistance from Kerstin Cruikshank, a Swedish Red Cross worker, despite Warriner's misgivings about her. Possible routes to Britain and Sweden begin to open. Winton returns to London in January 1939, leaving Chadwick and his colleagues to continue the work in Prague.

Canadian aid worker Beatrice "Bea" Wellington joins the effort. With the printer Baumann, the team works to obtain or improvise the documents needed for escape. There is no certainty that the next permit, flight or train will remain possible. Antisemitism grows, rumours of invasion multiply, and despair presses on the refugees. The rescuers keep working because waiting for a clear, orderly solution would mean leaving people in danger.

A race against closing borders

From London, Winton and his mother search for foster families, raise money and negotiate the permissions that will allow the children to enter Britain. In Prague, Warriner, Chadwick, Wellington and their colleagues deal with families, documents and departures. The operation depends on both ends of this chain: a child cannot leave safely without someone preparing the journey and someone ready to receive them.

On 15 March 1939, German troops enter Prague. The committee rushes to protect its records and the people whose names they contain. Warriner takes refuge at the British embassy, while the Gestapo tightens its control over movement. Children still have to be gathered, concealed or brought to the station. The same routine tasks now take place under occupation, with the rescuers themselves increasingly exposed.

The pressure produces fear, confusion and dangerous encounters. Barazetti falters; Warriner tries to steady him. The Gestapo's pursuit of Warriner brings Wellington into danger when the two women are confused. Warriner eventually escapes to England. Chadwick continues to negotiate with the German authorities for permits and to arrange departures, but he too must ultimately leave. Wellington is later forced out as the work passes into a changed institutional framework.

These departures reveal how fragile the rescue has always been. No one can guarantee the next journey, and the team must repeatedly find another way forward as people, offices and escape routes disappear. Children reach Britain and are placed with foster families, but saving them also means separating them from their parents. The rescue brings a chance of life, together with uncertainty and loss that a triumphant public story cannot erase.

The transport planned for 1 September 1939 is cancelled when Germany invades Poland and the borders close. The chance to bring that final group to safety is lost. The novel's race against time ends with a limit that determination cannot overcome. The 669 children associated with Winton's rescue remain both a measure of what this network achieved and a reminder of the people it could not save.

The story returns to the television studio in 1988. Winton meets the adults whose childhood departures he helped make possible, and an apparently modest scrapbook becomes evidence of entire lives. The reunion gives the rescue an immediate human scale. By looking back beyond this famous moment to Warriner, Chadwick, Wellington, Schmolka and the other helpers, the book restores the collective work behind it. Its heroism lies in persistent, practical action: people using whatever influence and resources they have to help others escape.

Reworked for this promotional material from Argo's plot summary by Jan Schneider, translated into English by Bruce Bybee.

Historical background: [Sir Nicholas Winton Memorial Trust](#)

TEREZA VERECKÁ

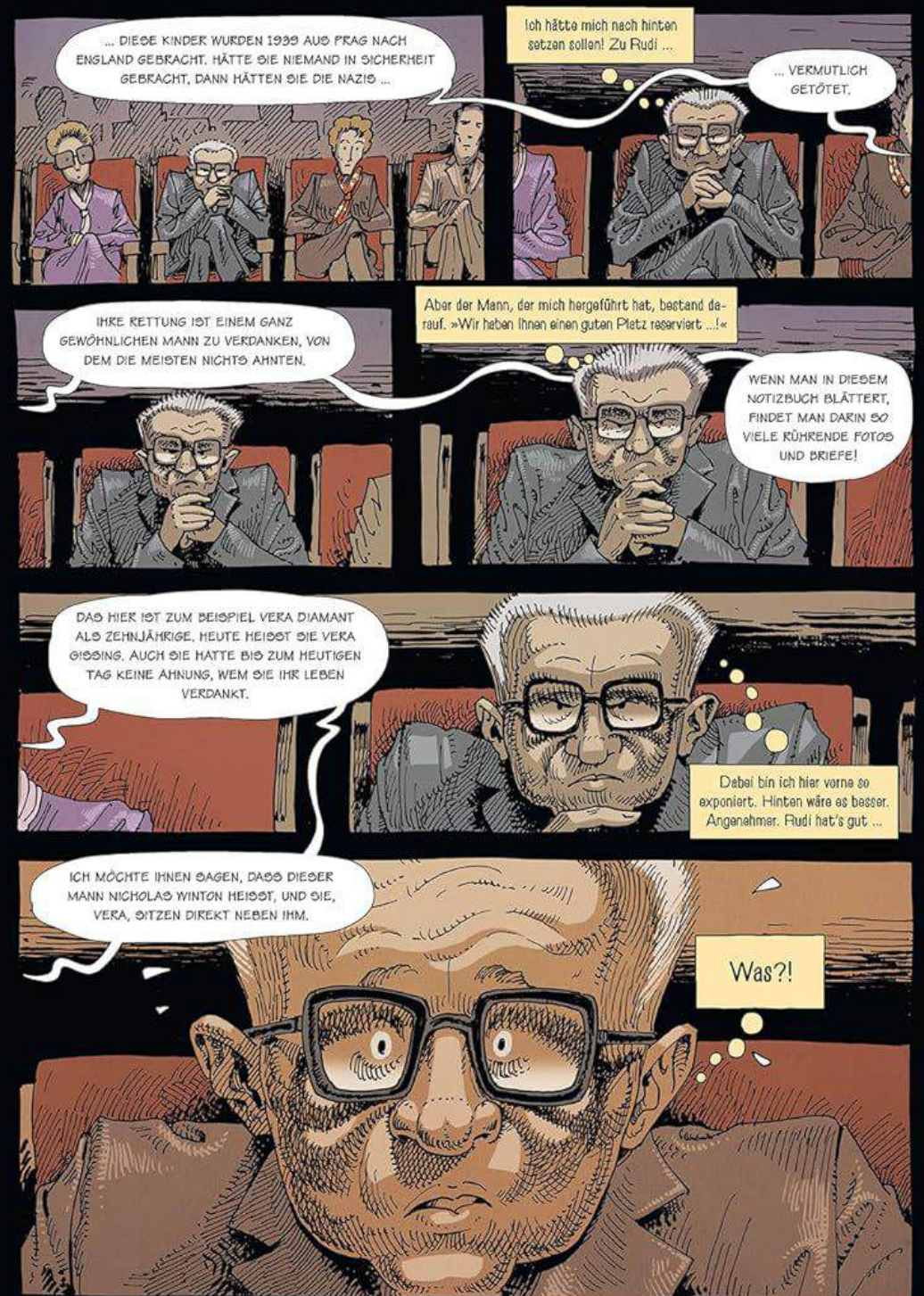
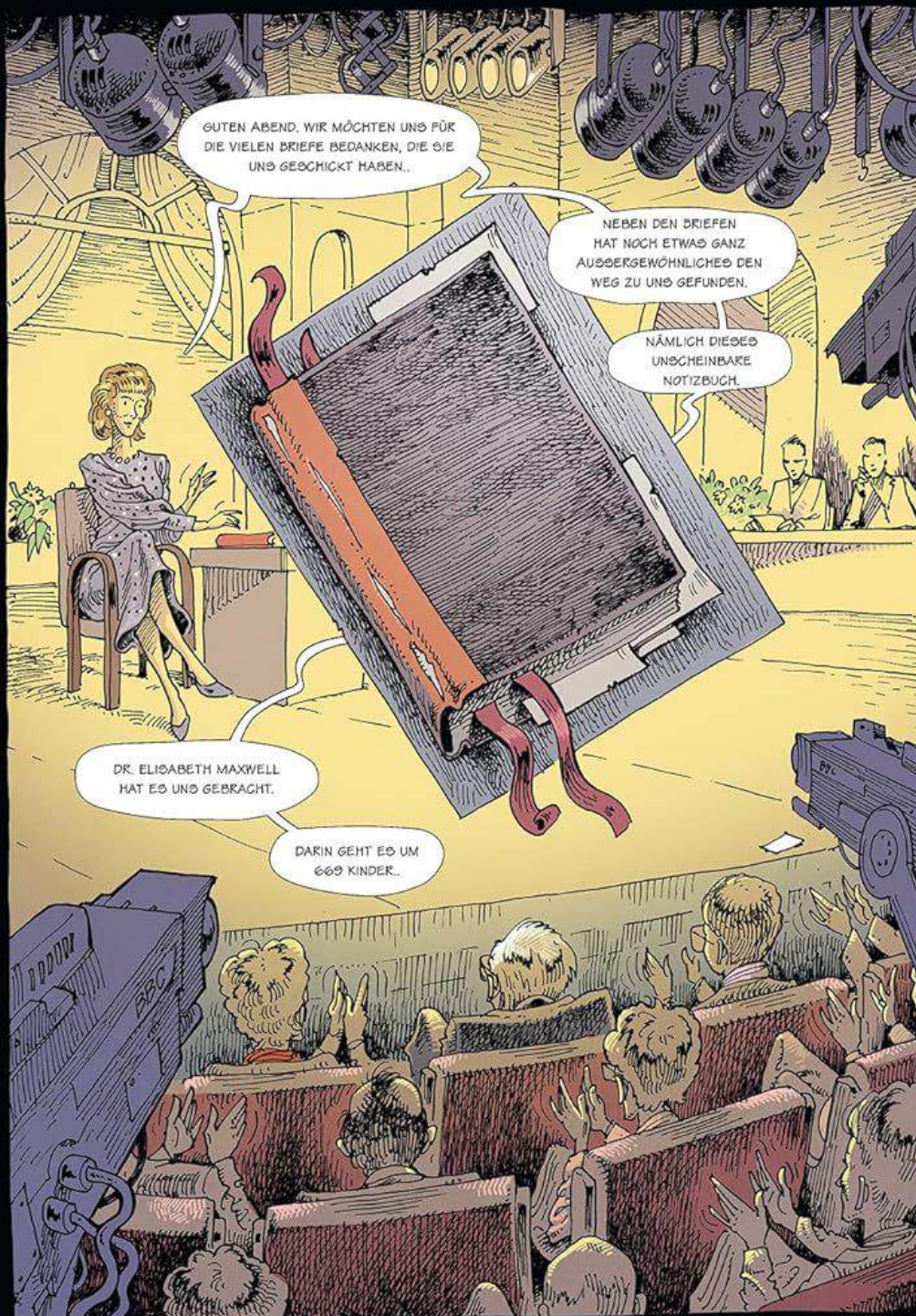
MIKULÁŠ PODPROCKÝ

WINTONS KINDER



PRAG 1939: EIN TEAM, 669 LEBEN UND EIN
WETTLAUF GEGEN DIE ZEIT

KNESEBECK





ÄHM, WIE SOLL ICH ANFANGEN? ICH HEISSE JULIUS LANDSMANN, MEINE FRAU OLGA ...

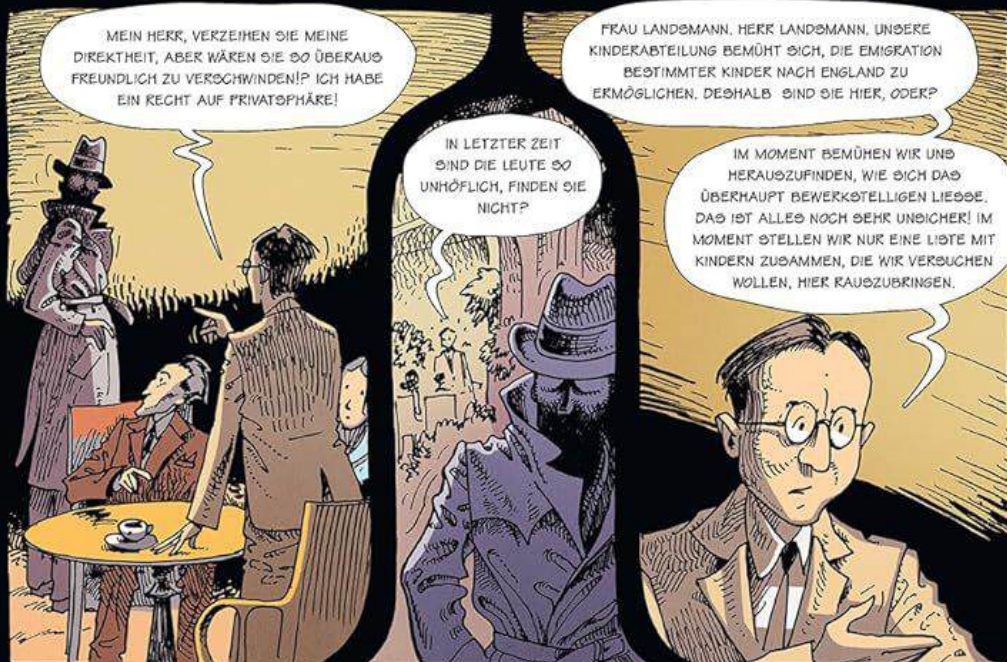
WIR HABEN GEHÖRT, IN PRAG GIBT ES EINEN ENGLÄNDER, DAS SIND WOHL SIE, DER ... VIELLEICHT ... HELFEN KÖNNTE ...



WIR SIND IN EINER SCHWIERIGEN LAGE.

ICH GLAUBE, ICH WEISS, WARUM SIE HIER SIND. WIR SCHAUEN, WAS ICH FÜR SIE TUN KANN. ICH SAGE IHNEN, WAS ICH WEISS.

EINEN MOMENT.



MEIN HERR, VERZEIHEN SIE MEINE DIREKTHEIT, ABER WÄREN SIE SO ÜBERAUS FREUNDLICH ZU VERSCHWINDEN! ICH HABE EIN RECHT AUF PRIVATSPHÄRE!

FRAU LANDSMANN, HERR LANDSMANN, UNSERE KINDERABTEILUNG BEMÜHT SICH, DIE EMIGRATION BESTIMMTER KINDER NACH ENGLAND ZU ERMÖGLICHEN. DESHALB SIND SIE HIER, ODER?

IN LETZTER ZEIT SIND DIE LEUTE SO UNHÖFLICH, FINDEN SIE NICHT?

IM MOMENT BEMÜHEN WIR UNS HERAUSZUFINDEN, WIE SICH DAS ÜBERHAUPT BEWERKSTELLIGEN LIESSE. DAS IST ALLES NOCH SEHR UNSICHER! IM MOMENT STELLEN WIR NUR EINE LISTE MIT KINDERN ZUSAMMEN, DIE WIR VERSUCHEN WOLLEN, HIER RAUSZUBRINGEN.



RAUSBRINGEN ...



ABER WIE, WIE GENAU?



WOHIN?



ZU WEM?

WANN?

WIE LANGE VORHER BEKÄMEN WIR BESCHIED, DASS EIN TRANSPORT ABFÄHRT? DASS WIR UNS VERABSCHIEDEN MÜSSEN?

Vorher war mit diese Vorstellung unbegreiflich gewesen. Wie konnte jemand sein Kind einfach so zu fremden Menschen schicken, in ein fremdes Land? Auf unbestimmte Zeit? Aber keiner von ihnen tat es einfach so.

Sie warteten, wann wir ihnen sagten, dass es vielleicht nicht klappt.



Und dieselben Leute warteten, wenn wir ihnen sagten, dass es vielleicht klappt.



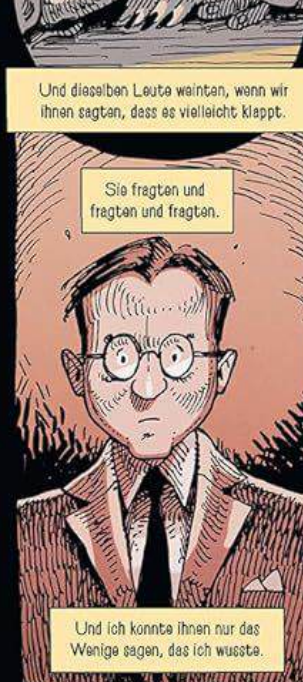
KÖNNTEN WIR SIE BESUCHEN?

UND DIE HEIMKEHR?



SCHREIBEN SIE UNS?

VERLERNEN SIE DIE MUTTERSPRACHE?

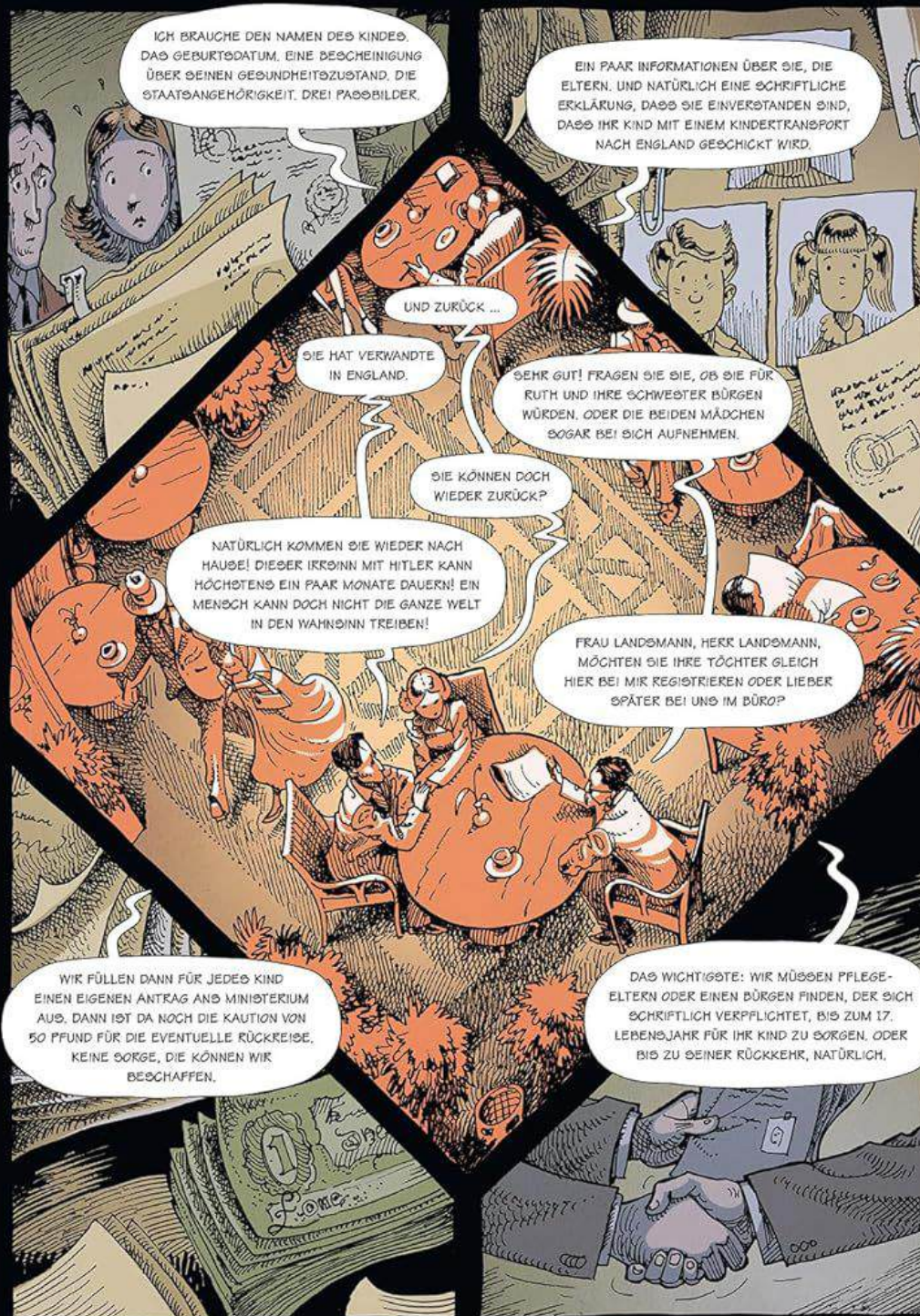


Sie fragten und fragten und fragten.

Und ich konnte ihnen nur das Wenige sagen, das ich wusste.



WÜRDEN SIE UNS NICHT VERGESSEN?



Die Leere überkam sie erst, als das Flugzeug abgehoben hatte. Sie überkam uns alle.

NICKY, ICH MUSS MORGEN ZURÜCK NACH LONDON. MEIN URLAUB IST ZU ENDE. ICH KANN NICHT BLEIBEN, UM DIR ZU HELFEN. UND DUP WIE WILST DU ÜBERHAUPT WEITERMACHEN? DEIN URLAUB IST DOCH AUCH BALD VORBEI, ODER?

Als wir wieder im Stadtzentrum waren, sagte ich den anderen, dass ich noch spazierengehe. Ich wollte diese Hoffnungslosigkeit abschütteln, die sich unser bemächtigt hatte.

Doch weder in Prag noch in den Gesichtern der Leute lag Erheiterndes.

Deshalb freute ich mich, als ich auf einmal Musik hörte. Und heitere Stimmen ...

25. Januar 1939, Prag, Wilson-Bahnhof

VERGESSEN? WIE KONNTEN SIE DIESE
UNTERLAGEN IM BÜRO VERGESSEN!
ES GEHT UM DAS SCHICKSAL VON
HUNDERTEN MENSCHEN! SIE MÜSSEN SICH

HALTEN SIE MIR
KEINE FREDIGT!

WARUM HABEN SIE DAS
NICHT GEPRÜFT, BILL?

IM BÜRO WAREN SIE
NICHT ...!

HIER!

DANKE.

SEHEN SIE, WENZEL,
ALLES IN ORDNUNG!
WIR KÖNNEN INS
BAHNHOFBÜRO!

WAS WAR DENN
LOS?

WIR MUSSTEN WARTEN, BIS DIE
FARBE GETROCKNET WAR.

AUF DEM DAHNSTEG HABE
ICH DIE FAMILIEN STERN UND
MUNDSTOCK GEGEHEN.

JA.

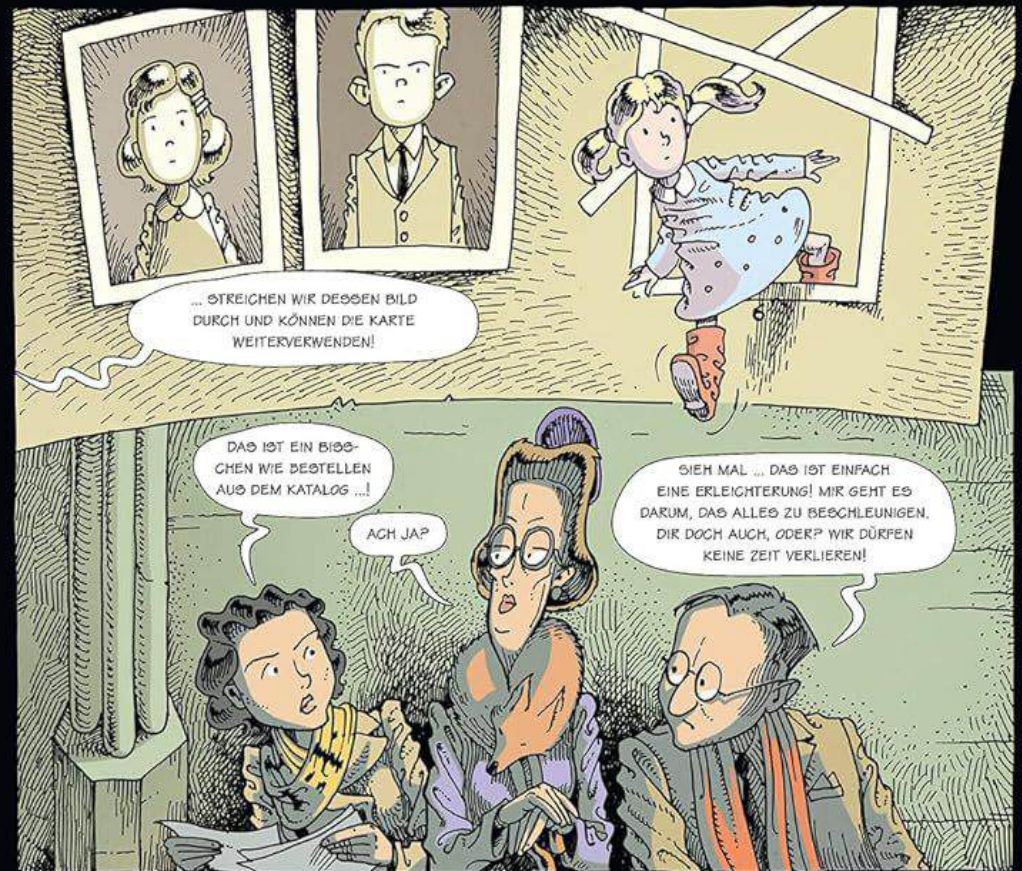
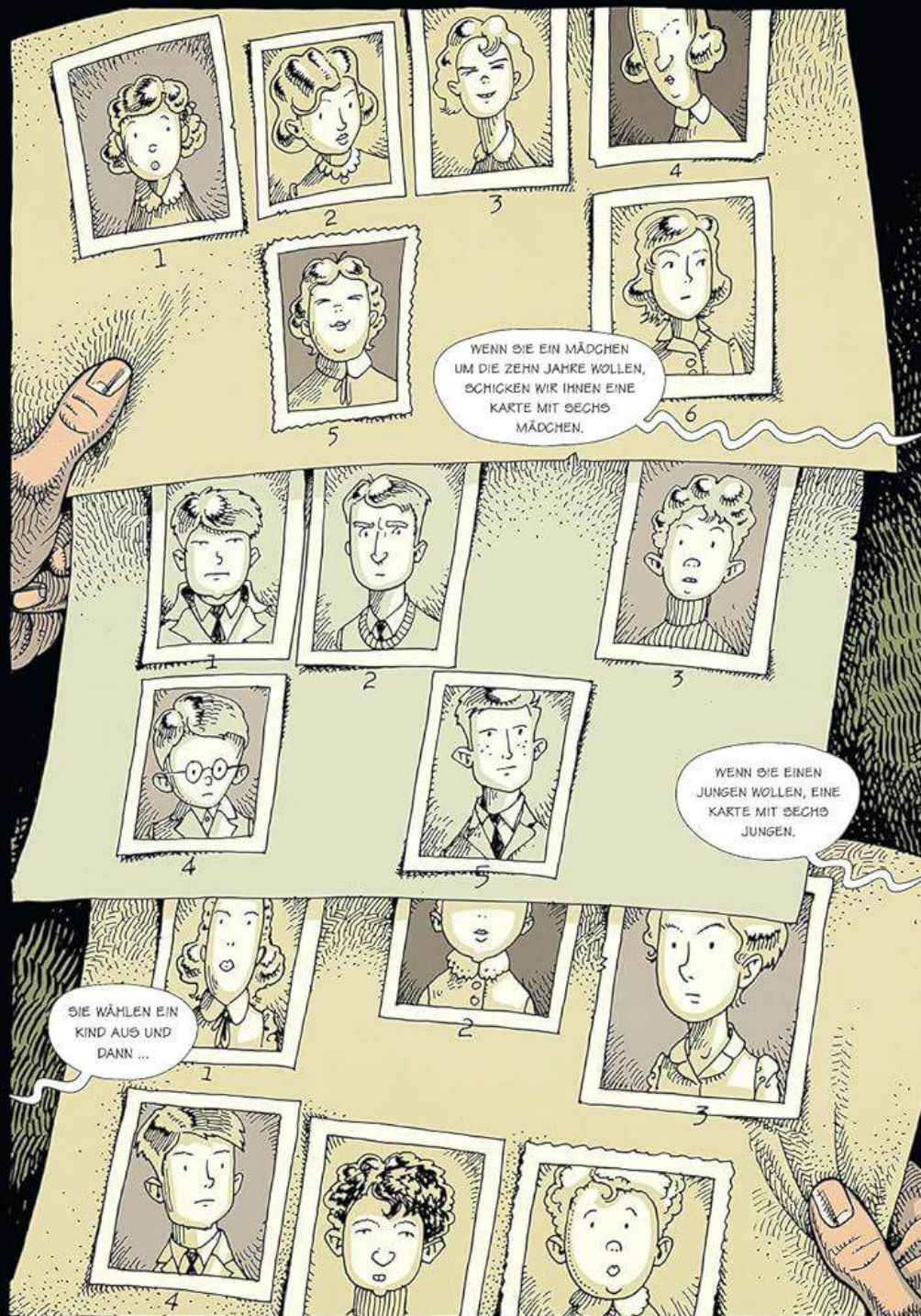
ALS OFFIZIELLER VERTRETER DER
BRITISCHEN REGIERUNG WILL ICH GAR
NICHT WISSEN, WIE SIE SIE AUF DIESE
LISTE BEKOMMEN HABEN.

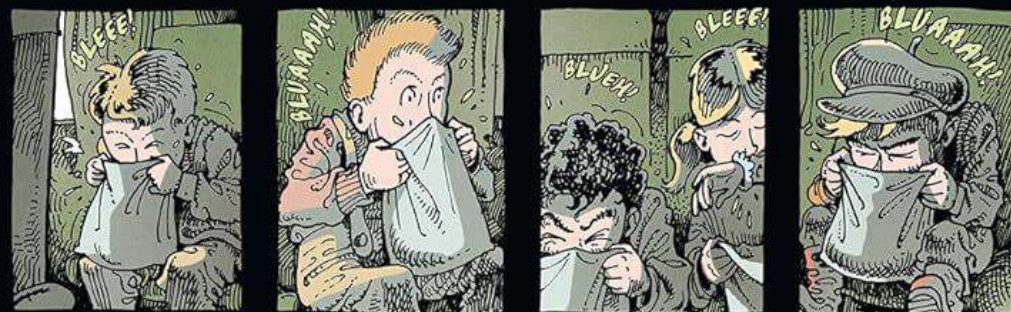
ABER ... ALS
IHR FREUND
DANKE ICH IHNEN.

JA, JA, MISS WARRINER!
ICH WEISS, HEUTE SIND 100
PERSONEN AN DER LIVERPOOL
STREET STATION ANGEKOMMEN.

WEITERE VISAP WENIG!
FÜR SIE SIND 100 VIELLEICHT WENIG, ABER
FÜR GROSSBRITANNIEN SIND 100 JUDEN UND
BODENDEUTSCHE MEHR ALS GENUG! SIE DÜRFEN DEN
BOGEN NICHT ÜBERSPANNEN. ICH HOFFE, IHNEN IST KLAR,
DASS ZU VIELE ANTRÄGE DAS MINISTERIUM GEGEN SIE
AUFBRINGEN ...!

WIE WÄR'S, WENN SIE SICH
JETZT EIN PAAR WOCHEN MIT DEM
BEGNÜGEN, WAS SIE BEKOMMEN HABEN.
SIE MÜSSEN TAKTISCH VORGEHEN!





Einige Stunden später

GUTEN TAG, HABEN SIE DAS TELEGRAMM BEKOMMEN? GUT, WIR HABEN FOLGENDE ZUGVERBINDUNG GEFUNDEN. SCHREIBEN SIE MIT?

Doreen hatte im Februar und März fast alle Männer aus den Flüchtlingslagern über die Grenze gebracht.

GUTEN TAG, ICH RUFE WEGEN DES TELEGRAMMS AN. HABE ICH SIE GEWECKT? VERZEIHUNG. HÖREN SIE ...

Aber ihre Familien blieben zurück. Frauen und Kinder.

HABEN SIE DAS TELEGRAMM BEKOMMEN? GUT, WENN IHRE GRUPPE IN KOŠICE LOSFÄHRT, SOLLTEN SIE DEN ANSCHLUSS IN BRÜNN SCHAFEN. ABER SIE MÜSSEN IN EIN PAAR STUNDEN LOS.

Doreen hatte versprochen, sie baldmöglichst zu ihren Männern zu bringen. Nun kam der Moment viel früher als gedacht.

Und so stand am 14.3.1939 ein Zug am Prager Wilson-Bahnhof, in den Trevor die ersten 20 der insgesamt 669 Kinder setzten.



BENIMM DICH DORT, ZINA!

DAMIT WIR STÖLZ AUF DICH SIND!



SCHAU IMMER VOR DEM EINSCHLAFEN HOCH ZU DEN STERNEN. ICH TUE DAS AUCH UND BIN SO BEI DIR.

HAB KEINE ANGST!



SCHREIB!

Wieder kam der grosse Abschied. Wieder versuchten Eltern, nicht zu weinen. Es gelang nicht immer.

Und im Hintergrund spielten sich viele andere Geschichten ab.

WO IST BILL?

WEISS NICHT.

BILL, DAS GEHT DOCH NICHT!



BITTE VERGISS UNS NICHT!



SEI STILL!