

blackhat

Production Information

*“This is the new face of 21st-century warfare: invisible, anonymous and devastating...
with the potential to bring industrial society to a halt...
We have crossed a threshold, and there is no turning back.”*

—Michael Joseph Gross, *Vanity Fair*

With remarkable vision, MICHAEL MANN has forged a decades-long career delivering compelling tales of unique characters on the frontier edge of worlds undergoing change. From *Thief*, *Manhunter*, *The Last of the Mohicans* and *Heat* to *The Insider* and *Ali* to *Collateral*, *Miami Vice* and *Public Enemies*, he has remained one of the industry’s most compelling storytellers, and his level of artistry has created an indelible influence on other filmmakers and audiences.

In 2012, Mann turned back to the big screen with Legendary Pictures to develop *Blackhat*, a propulsive thriller—a story of one man, a blackhat hacker, trying to outrun his past and take control of his future—within the brave new world of cyber interconnectedness of all things. As director and producer, Mann brings his signature artistry to weave a compelling film set across an array of exotic Asian locations in the U.S. and Asia, captured with his stunning signature visuals.

Blackhat follows convicted hacker Nicholas Hathaway (CHRIS HEMSWORTH of *The Avengers* and *Thor* series), furloughed from federal prison, and his American and Chinese partners as they try to identify and hunt down a world-class and dangerous cybercrime network from Los Angeles to Hong Kong, Perak, Malaysia and Jakarta. But as Hathaway gets closer to his target, his target becomes aware of Hathaway and the more personal the stakes become.

Hemsworth is joined by Academy Award[®] nominee VIOLA DAVIS (*The Help*, television’s *How to Get Away With Murder*) as Carol Barrett, an FBI special agent charged with assembling the liaison group to track down the cybercriminal; TANG WEI (*Lust, Caution*,

Dragon) as Chen Lien, a bright, unnervingly candid network engineer who becomes lovers with Hathaway; and WANG LEEHOM (*Lust, Caution*, Stan Lee's upcoming *Annihilator*) as Captain Chen Dawai, Lien's brother and Hathaway's closest friend and former roommate at MIT, as well as the man responsible for his freedom.

Hong Kong—The Chai Wan Nuclear Power Plant has been hacked. A small bit of malware, a Remote Access Tool (RAT), opens a backdoor for a larger payload of malware to enter and destroy the plant's cooling system, causing a containment vessel breach and near meltdown. No attempts at extortion or claims of political declaration were made. The motive is a mystery. A group of high-ranking People's Liberation Army (PLA) officers task a cyberdefense-unit captain, Chen Dawai, with hunting down the perpetrator of the attack. Chicago—The Mercantile Trade Exchange (MTE) is hacked, sending soy futures skyrocketing within 24 hours.

A seasoned FBI special agent, Carol Barrett, promotes to her superiors partnering with China's cyberdefense team, since both countries were attacked. But Captain Chen is not remotely whom Barrett expected. The MIT-educated Chinese officer speaks perfect English and insists his American counterparts immediately release a notorious blackhat hacker from a U.S. federal penitentiary: Nicholas Hathaway.

Hathaway, defiant to authority, emerges from the rigid conditions of prison life with one last chance at a real life...if he can discover the malware's author and tracks him down. As the claustrophobic confines of life inside give way to the open chaos of freedom—and with no time to adjust—Hathaway struggles to get his bearings. Help comes from an unlikely source: the unnervingly direct and alluring network engineer Chen Lien—his closest friend's younger sister.

Hathaway, Lien and Chen team up with Barrett and Mark Jessup (HOLT MCCALLANY of *Gangster Squad*), a deputy U.S. Marshal responsible for Hathaway's return to prison, to identify and stop an invisible, high-speed and dangerous cybercriminal organization operating from somewhere unknown. They're like ghosts, bouncing malware off proxy servers to stay invisible.

The liaison group tracks an elusive thread of digital clues from Chicago to Los Angeles to Hong Kong to Malaysia and to Jakarta on a hunt for their enemy, who's discovered his pursuers and now hunts his hunters. As Hathaway's group makes their way across Asia,

Hathaway intuits that the motivation, the larger plan behind the hacks, is bigger and darker and less predictable than they'd envisioned.

The initial conflicts of the group transform as they interact and unify into a quick-thinking, fast-reacting team, and the danger escalates toward a more threatening hit on the horizon.

The key cast of the action-thriller that shows us that the more connected our world becomes, the more vulnerable we are also includes ANDY ON (*Mad Detective*) as Hong Kong police inspector Alex Trang, RITCHIE COSTER (TV's *Luck*) as mercenary assassin Elias Kassar, CHRISTIAN BORLE (TV's *Smash*) as MTE IT Director Jeff Robichaud, JOHN ORTIZ (*Silver Linings Playbook*) as FBI special agent in charge (SAC) Henry Pollack and YORICK VAN WAGENINGEN (*The Girl With the Dragon Tattoo*) as the elusive Sadak.

Mann's talented crew is led by director of photography STUART DRYBURGH (*The Piano, The Secret Life of Walter Mitty*); production designer GUY HENDRIX DYAS (*Inception, X-Men 2*); editors JOE WALKER (*12 Years a Slave, Shame*) STEPHEN RIVKIN (*Avatar, Pirates of the Caribbean* series), JEREMIAH O'DRISCOLL (*A Christmas Carol, Flight*) and MAKO KAMITSUNA (*Pariah, Jackie & Ryan*); three-time Academy Award[®]-winning costume designer COLLEEN ATWOOD (*Alice in Wonderland, Chicago*); and composers HARRY GREGSON-WILLIAMS (*The Town, Gone Baby Gone*) and Oscar[®] winner ATTICUS ROSS (*The Social Network, Gone Girl*).

Legendary's THOMAS TULL (*Pacific Rim, Godzilla*) and JON JASHNI (*Godzilla, upcoming Warcraft*) produce alongside Mann, while the film is written by MORGAN DAVIS FOEHL.

ERIC MCLEOD (*Pirates of the Caribbean: At World's End*) and ALEX GARCIA (*Godzilla*) serve as the executive producers.

ABOUT THE PRODUCTION

Future of Crime:

Blackhat Takes Shape

“Our entire world is being controlled and operated by tiny invisible 1s and 0s that are flashing through the air and flashing through the wires around us. So, if that’s what controls our world, ask yourself, ‘Who controls the 1s and 0s?’”

—Anonymous’ “Commander X” (aka Christopher Doyon, fugitive)

Several years ago, a discovery by a handful of computer security analysts upended all preconceptions, and a code, the likes of which had never been seen, emerged. When analysts traced it back to its origins, what they learned would change our world; they found a code that was not only carefully constructed and complex, it was weaponized. Indeed, it had already stealthily brought down a uranium enrichment plant in Iran.

The malware, which was dubbed “Stuxnet,” had wormed its way through an intricate computerized infrastructure, taking control of automation processes and spinning the plant’s centrifuges into their own destruction. It had thoroughly evaded any detection by humans inside or outside the compound, and by the time it was discovered, some feared that the code had gone wild. Far-fetched rumors started to spread, even attributing to the coders a responsibility for the nuclear meltdown at Fukushima. Whatever the truth, something new and radical was happening and binary code designed for chaos was now wending its way through the deeply interconnected physical infrastructures of our modern lives.

The rapidly shifting lines and alliances brought about by our new digital reality—a reality whose implications and consequences remained largely invisible to most everyone except for those directly involved in it—proved to be a fertile ground for Michael Mann’s interests and talents. As a filmmaker, he has spent decades engaged in immersive investigations of cloaked worlds and the people who inhabit them. From professional thieves, corporate insiders and hard-nosed journalists to hit men and cab drivers alike, Mann’s stories spring to life from an authentic understanding of real life below the surface. As well, they allow the expertise and lives of those he encounters in his ongoing investigations to bear on the project at hand. “If you’re going to

make a film about a thief, you don't watch other movies about thieves. You go and hang out with a thief," Mann's said.

The nearly fantastical unfolding of the Stuxnet worm signaled a new form of trespass for the few who were watching and, for Mann, a filmmaker whose work has consistently and compellingly engaged the shifting lines between law and lawlessness, it represented a new and startling set of possibilities. With alarming regularity, stories began breaking about various incursions facilitated by the brave new infrastructure of digital architecture, making it clear that computerization was creating a membrane of interconnectivity never before seen.

Mann explains just what this event meant to him: "I became interested in the world because of the advent of Stuxnet, malware that was designed by a team of Americans and a team of Israelis. It took over the Iranian centrifuges in a nuclear facility at Natanz, and it was the world's first stealth drone. I say 'stealth' because it attacked, but the effect of its hit wouldn't be known for 18 months after it hit."

Uncovering more of this story led Mann to delve deeper into the field. "The first revelation was how porous and how vulnerable we are," he says. "The second was that anybody sitting on the sofa with requisite computer skills and a fast enough computer can do this. He could be in the Bronx, Lagos or Mumbai. Then the third and most central part of the research was asking, 'Who is a blackhat hacker? What's the motivation? What's the exalted experience?' It usually starts with the perception of a 16-year-old saying, 'They're telling me I can't get into that? You want to bet?' So there's usually a challenge. And who is Hathaway?"

"A large number of blackhat hackers who had been prosecuted did time and then wound up working in cyberdefense," he continues. "From their point of view, there aren't necessarily boundaries. That is very similar thinking to a gamer, with one key difference. The difference is that, for a hacker, it's a reverse escapism. The positive feedback loop-type satisfaction—almost an opiated experience—is the same; the difference is that, for the gamer, the outcome is in the virtual world. For the hacker, it occurs in the physical, material, real world. His or her manipulation of code has a real and kinetic reaction. And that's some of the high."

Mann and *Blackhat* writer Morgan Davis Foehl began crafting a compelling story that was drawn from the complex and fascinating facts of an activity largely hidden from view. Discussing his draw to the project, Mann reflects: "For a subject to arrest me, I have to feel

there's some mystery, some frontier." He found that in the cyberrevolution. "It's one of the few pieces of technology that has had a massive social, cultural and political effect on our lives...probably the biggest single effect since the printing press. It is changing the way we are."

The director admits that when he becomes intrigued by a subject, he tries to find out as much about it as he can: "That usually starts with a series of meetings with experts. I met people in Washington, both in private cybersecurity as well as government agencies such as the Department of Homeland Security and the FBI. The story we heard was always the same: The American public has no idea how porous our technological industries are and how much innovation has been appropriated and stolen. Chris and I also met with Mike Rogers, who leads the Senate Intelligence Committee and was very active and very early in warning about the threat of cyberintrusions—particularly into defense industries, technology and appropriation of intellectual property, mainly from China."

What he discovered from his exhaustive research was shocking. "The revelation was that you think you're fine living in this secure bubble of your private life and there are various kinds of controls on access and egress," Mann says. "That's not true at all. We live in an invisible exoskeleton of data and interconnectedness. Everything we do, everything we touch, is part of that web. It's as if we are living in a house and all the doors and windows are open and it's a very dangerous neighborhood, but we don't know it."

Mann puts his faith in the physical plane around him, and he believes it is there that the best stories are to be found. Foehl recalls their process: "Early on, Michael said, 'We're going to focus on what's out there in the real world, and we're going to do research. We'll build a story out of that, rather than trying to bring a story to the world based on our preconceived ideas. Those aren't as interesting as what is possible.' I've never had the opportunity to work to craft a story like that, and it's a smarter way to engineer a narrative. That's Michael."

The filmmaker believes that he must know a great deal about an area before he can figure out who the players are and the story he needs to tell. Mann explains: "To me, it would be a cheat to have a preconceived story, then put it within a milieu. It's like using the milieu as an application, instead of authentically being inside the milieu and finding out what kind of people these are, how they think, walk, talk and dress. When you do that kind of immersive research, then characters show up. People present themselves."

Together, the director and writer created a dramatic action-thriller centered on Nicholas Hathaway, a blackhat hacker (a coder who hacks at the places where he or she is prohibited). Mann introduces us to the tale: “The film starts off in Los Angeles. The premise is that Hathaway is in his fourth year of a 13-year prison sentence. He’s offered a conditional release if he works to identify and apprehend a cybercriminal who has already taken down a nuclear power plant in China and manipulated the price of soy futures on the commodities exchange. Nobody knows who he is, where he is or why he’s doing what he’s doing. But he has obviously no regard for human life, and he’s skilled and dangerous. If Hathaway works to identify and apprehend this cybercriminal organization, he’ll win a commutation of his sentence.”

Over the years, Mann has assembled a wide-ranging circle of contacts, people from all walks of life, from niche-field experts to those whose lives have been shaped by the contours of their dangerous professions. For *Blackhat*, Mann dipped into this deep well of connections. He brought Foehl to Washington, D.C., to meet with Homeland Security agents, former CIA, and FBI agents and others who could give them insight into the processes and hidden world of cybercrime. The insiders’ window provided Mann and Foehl the framework for a timely and propulsive story.

As they talked with security experts, government agents and hackers about how the Internet was changing the landscape for criminals and crime fighters, the plot and characters began taking shape. In conversations with those on both sides of the law, Mann and Foehl’s understanding expanded to encompass a new reality of vulnerability—or possibility, depending upon who you are—a reality of which the rest of us were just starting to get a glimpse.

While Mann prepared to start principal photography of *Blackhat* for Legendary Pictures, news broke of a \$45-million virtual bank heist. “The operation,” penned *The New York Times* in May 2013, “included sophisticated computer experts operating in the shadowy world of Internet hacking, manipulating financial information with the stroke of a few keys.” It signaled, if not a new height of cybercrime, then a new level of awareness of what else the digital world—the same one that brought us our smartphones, online shopping and unmanned aircraft—had made possible.

As real-world events about the growing vulnerabilities of a system of digital interconnection continued to unfold alongside the production, it gave many an eerie feeling about

art imitating life. Former FBI Supervisory Special Agent MICHAEL PANICO—who was brought aboard as a resource to help all departments make sure dialogue sounded authentic and ensure that anything that shows up on a screen would look and feel accurate, as well as to explain how cybercrimes are carried out—offers a theory about the prescience of filmmakers: “When you’re making a movie, you’re thinking forward, you’re right on the cusp.”

As we enter an age in which there are countless opportunities for real-world attacks, Panico explains that this ability of a filmmaker to imagine what hasn’t yet come has not gone unnoticed by the security establishment. “One of the ideas that came out in the aftermath of 9/11,” Panico explains, “was to go to Hollywood and ask people to ‘imagineer’ other types of attacks that might be used against us...because what happened that day was so beyond the thought structure of national security.”

Mann and Foehl’s *Blackhat* reflects a fascination with what happens when hacking begins to affect the abilities of the physical world (e.g., infrastructure, machines, power, nuclear plants). Says Panico: “We’ve moved from viruses which were just about making noise—ones that showed how smart the virus writer was—to a world where the real-world effects were the theft of credit cards and the financial losses to individuals and institutions. Now we’re moving into this place in time where we’re looking at a real concern by most people in the cybersecurity industry: ‘What happens when it becomes kinetic?’”

Legendary Pictures’ Thomas Tull and Jon Jashni join Mann to produce *Blackhat*. For Legendary CEO Tull, the concept felt relevant. He reflects: “Jon and I were fascinated by Michael’s focus on the future of crime as digital. This story of this modern-day outlaw who—alongside his elite team—is on a worldwide manhunt to stop a criminal out to cripple infrastructure fascinated us and fit within Legendary’s wheelhouse. We couldn’t ask for a better partner in creating a propulsive and timely thriller.”

Jashni was impressed by how prescient *Blackhat* felt. “It’s fascinating how Michael and Morgan envisioned this story that takes government breaches from vaguely theoretical to near fact,” he says. “I’ve long admired Michael’s ability to make that which can be the most fringe the most accessible to audiences, and we’re thrilled to be a part of this journey with him.”

Blackhats and Feds:
Casting the Action-Thriller

“As more and more state and non-state actors gain cyber expertise, its importance and reach as a global threat cannot be overstated.”

—James R. Clapper, U.S. Director of National Intelligence

The hero of Mann and Foehl’s story is Hathaway, a genius coder and furloughed criminal set on a mission of revenge. An unlikely operative fighting to protect our world from an impending attack that will shatter people’s lives, this hacker on furlough must lead a manhunt to stop an unseen danger that can strike anyone, anywhere.

Foehl describes their inspiration for the character: “An early touchstone was Kevin Poulsen’s book ‘Kingpin: How One Hacker Took Over the Billion-Dollar Cybercrime Underground.’ In reading it, I thought these were young men, like Hathaway, who were entering into an era when they could become criminals, in some instances very successful ones. They would not have chosen that profession years ago, because it’s a different mind- and skill-set from guys that you see in Michael’s other work, like Neil [McCauley] in *Heat*. It’s a completely different view and way of attacking and looking at the world. Understanding the psychology of a blackhat hacker hadn’t been approached before, and he is based on these young men who have a fantastic ability to find weaknesses and break into these systems.”

As F.X. Feeney wrote in his Taschen book about the filmmaker: “Throughout his career, Mann casts energetically against type. It is an actor’s unique essence that interests him, and this is also in line with his refusal to see his characters as ‘types.’” This is particularly true of Chris Hemsworth, long known for his intense physicality in films such as *Thor* and *The Avengers* series, as well as *Rush* and *Snow White and the Huntsman*.

Mann explains how Hemsworth became his Hathaway: “I first saw Chris in *Thor*, and I thought he was great. Then I talked to Ron Howard, who had worked with him on *Rush*, and Ron had a great experience and was kind enough to show me about 45 minutes of the film. Chris was just terrific. Then, I really wanted to meet him. So I went down to Costa Rica, where he

was vacationing with his family, and we spent about two days together just talking about the film. I decided, at that point, this guy's it.”

Mann found Hemsworth to be centered, self-confident and fascinated in the world around him. The director continues: “Chris is ambitious and has a strong artistic ego. I love working with people like that. He felt like some very bright people I knew in the steelworkers union years ago who had a self-confidence and dignity. ‘I’m sitting across from Hathaway right here,’ I thought. And Chris responds to challenge. He’s physical in his life, both as a surfer and kickboxer. He was eager to immerse himself, getting into character.”

To inform the character, Mann introduced Hemsworth to former cybercriminal-turned-consultant Poulsen. Hemsworth provides: “Kevin said he came out a better criminal than he went in and that his fellow inmates asked him, ‘Is it possible to shut down the cameras via a computer, or can you break into something by creating code?’ While Hathaway went in a hacker, in prison, the physical side of him developed.”

Hemsworth and Mann went to Illinois’ Stateville Penitentiary, which brought Hemsworth into proximity of where his character spent the last four years. The performer explains: “We visited a number of different prisons. The first time I walked in, I thought, ‘This is another world here, with its own set of rules.’ It’s an incredibly intimidating and scary place. The person you go into prison as is not the person you come out as; they are two different people. It has its own law.”

The reason that Hathaway is furloughed is none other than his longtime friend and former roommate at MIT: Chen Dawai. When Mann and Foehl created the character of Captain Chen, they wanted to upend preconceptions about an officer of the PLA who ran the Cyber Blue team. In turn, they wrote him as a very smart man who speaks Mandarin fluently, and then a few scenes later, drops perfect English as if he was a native-born speaker. Finding a performer such as Wang Leehom, who is fluent in both languages and also a gifted actor, was a lucky break.

The American-born Chinese performer, who is a tremendously successful pop star in Asia and lives in Taiwan, explains a bit about Chen: “This is very common for a generation of mainland Chinese, especially those connected in the government. The term used in China is ‘princeling,’ someone who comes from a family with a privileged background, goes wherever he

wants for an education, comes back bilingual and has an ‘in’ in the system.” In an interesting twist, Wang’s brother actually attended MIT and worked at the MTE for a time.

Wang elaborates upon the relationship between his character and Hathaway, roommates who learned to code together at MIT: “I feel that Hathaway is the best man for the job, and we need his help. If that means furloughing him out of prison, that’s even better because he’s my best buddy and it’s a double win. So it makes sense to negotiate that.”

Mann discusses the impact that Wang had on the production: “He was born in Rochester, New York, and he’s a musician: first, classical violin, and second, jazz piano. He’s also the Justin Timberlake of Asia. He has huge, massive concerts where 80,000 people show up. There are thousands of screaming 17-year-old girls who are hoping they can catch sight of Leehom. We went to his concert at Hollywood Bowl, and it was packed. There’s some streets we were trying to shoot in, and I had to avoid one side of the street because there’s a two-story-high, half-block-long poster of Leehom advertising Seiko watches.”

For the part of the brilliant network engineer Lien, Chen’s sister and the love interest of Hathaway, Mann selected Chinese actress Tang Wei. Lien is independent, defiant, spontaneous, even impulsive. She is determined to be a success in her chosen field, probably because she was told that girls could not be. “There’s a lot of similarities between the character of Lien and Tang Wei in life,” offers Mann, “and that’s probably why I responded to her right away and thought, ‘This is Lien.’ Tang Wei is an open book; she lives almost a vagabond lifestyle. When we first started talking about it, I told her the fictional history of who this woman was and what her relationship was with her family in a very male-oriented society...and why she cut out on her own and has certain independence. It resonated a lot with the experiences in Tang Wei’s own life.”

The actress was excited by the role of a character who, she explains, “is quite proud that she is much better at her job than most of the men.” She says: “For Lien, Hathaway is very special. He is completely different from other digital experts. He is very straightforward and doesn’t claim to be anyone else other than himself. She’s never met a man like him before. He is candid and brilliant at what he does, but at the same time he’s primitive and philosophical and very protective. This is so important for a girl who grew up like Lien.”

Tang Wei sees the echoes of the siblings' past reverberate in Lien's grown relationship with Chen. She relays: "I still feel like he treats me like a little girl. He never gives Lien credit for being a digital expert. We are family and when he asks for my help, I feel like he's admitting how good she is at her job."

The longtime friends worked together at the beginning of their acting careers. "She is like my sister because we went through *Lust, Caution* together," shares Wang. "It was a nine-month process with six months of preproduction, and she hadn't done a movie before. Ang [Lee] had selected her out of an open audition of thousands. I remember when she came in for the first time, and seven years later she's one of the biggest actresses in China. Being able to work together again has been great, to see how much she's matured as an actress, as a person."

Indeed, at the heart of this action-thriller is a deep romance. Explains Hemsworth: "One of the other actors in the film said, 'It's a love story, this movie,' and I hadn't thought of it like that. But at the center of this, the reason for everything—what Lien brings out in him and kicks into high gear—is that she allows him to be his absolute best and vice versa with her. It's what brings the whole team into sync. It's a love story about two people who couldn't be further apart. Everything about each of them is foreign to the other, and it shouldn't work for many reasons. But it does, and that is quite special."

Lien forces Hathaway to wake up to this new reality. Hemsworth continues: "She breaks him down, gets to the core of Hathaway. No one's been that honest with him, and there's no social etiquette with the way she approaches things. It awakens something in him, and all of a sudden he's able to pinpoint and focus on chasing this guy down. She's the catalyst for his transformation at shaking the institutionalized version of himself and reaching his full potential."

Brought aboard to play Special Agent Carol Barrett was Oscar[®] nominee Viola Davis. Like most of us, Davis was admittedly glib about the international threat of cybercrime...until she dug deeper. "It did not scare me going in...but once I delved into it, I was petrified. It's more of a threat to the U.S. than anything else. You can shut down entire countries with cyberterrorism. You can shut down water supplies, control nuclear missiles...and I was fascinated by the number of hackings that take place on a daily basis. I found it to be absolutely the new threat of the 21st century."

For her role, Davis, as did her fellow performers, spent a good deal of time figuring out the type of person her character is. She relays, “It was a difficult journey discovering Carol. Usually, I’m in a scene, not telegraphing, but figuring out who I am, what my needs are. What I want is more important than what I do. But with FBI agents, what they do is more important than who they are. That was the difficulty of it. The ‘how do I infuse this specifically and give it any human value whatsoever?’ was hard. As well, she was a woman who lost her husband on 9/11, someone who she absolutely cared about a great deal.”

The supporting cast of *Blackhat* is rounded out by Holt McCallany as Deputy U.S. Marshal Mark Jessup, Andy On as Hong Kong police inspector Alex Trang, Ritchie Coster as ruthless mercenary Elias Kassar, Christian Borle as MTE IT Director Jeff Robichaud, John Ortiz as Henry Pollack, Barrett’s SAC in Chicago, and Yorick van Wageningen as the shadowy figure Sadak. Van Wageningen, whose plane was touching down in Hong Kong as Edward Snowden’s was leaving, sums the feelings of his fellow cast: “The whole script had this very big sense of urgency to it.”

Morphing into Character:

Research and Training

“Power is not static. Its story is of shifts and innovations, technologies and relationships.”

—Professor Joseph H. Nye, Jr., “The Future of Power”

Mann’s commitment to realizing stories for the screen are rooted in the truth of life experiences and is evidenced by the amount of time and energy he spends researching projects and the training he does with his actors. Hewing the story from real life means bringing the actors to the actual types of people and places from which their characters emerge. Those involved can spend months delving into research and experience in order to acquire the sense of being the character Mann will bring to life in a film that illuminates a world in which we have only skimmed the surface. Starting with James Caan in *Thief* and Daniel Day Lewis in *Last of the Mohicans* through the cast of *Heat* and *Collateral*, it’s become Mann’s process. The benefit,

Mann believes, is that, “an actor believes who he is and becomes fearless. He’s free to be more spontaneous and improvise.”

One of the filmmaker’s maxims is that a character must have a backstory. “He has to be a real person because in that history will be resonances that you can bring forward for an actor to touch,” Mann explains. “They will inform the way he is in a scene that’s happening in the present tense of the movie. So it may make him react in a certain way that’s spontaneous because I’m reminding him of something to do with how he felt when his dad first got sick, and his father isn’t even mentioned in the film. But this is all part of that background.”

Hathaway is a convicted hacker serving his time at the U.S. Penitentiary at Canaan, Pennsylvania. The son of a Chicagoan steelworker, he has a brilliant mind and bright future that have been waylaid by unfortunate circumstances and wrong turns. To give texture and depth to the character, who on the page is host to many contradictions, Mann introduced Hemsworth to the places his character was from and the people a man like Hathaway would know.

For this role, Mann wanted to defeat the outdated stereotype that the hacker is a middle-class, skinny white kid. He offers: “That hasn’t been the case for years. It’s somebody in a housing project. It’s somebody in Mumbai. I thought that Hathaway should be the son of a steelworker living on the South Side of Chicago. In fact, that was his backstory, his father died while he went to MIT on a scholarship and loans. His father was a single father raising a family on his own, and that came from a very specific set of circumstances of a friend of mine. While Hathaway was in school, he got into a jam that turned into an assault and a prosecution. He wound up doing 18 months at the Massachusetts Correctional Institute in Norfolk.”

Early in preproduction, Mann took Hemsworth to Chicago and surrounding areas in Illinois. The director shares: “We spent two or three days at U.S. Steel, went to work at 4:30 a.m. in a blast furnace, which is a very unusual place, and learned about the men there and what their attitudes are about that job. We also went to the commodities exchange because there’s a manipulation of soy futures that happens in the film.”

Hemsworth discusses this process: “Two and a half months before we started, Michael said, ‘I need you back here because we have to go to the steel mill and see where you grew up.’ I was in Australia, but I ended up coming back. There, he said: ‘This is where your father works.

These are the kinds of people you would've grown up with, and you might've worked here part-time at some point.”

For Mann, attention to detail and precision trumps all, and working with the director was an intensive education. Hemsworth, no slouch when it comes to preparing for a part, was keen to dive in. Hemsworth says: “He knows what he’s looking for. It’s certainly the most prep I’ve done, and it’s been hugely beneficial. It made me think about how I’ve prepped in the past and will in the future.”

In addition to the steel mill, Mann and Hemsworth toured Stateville prison and “hacking schools.” Physical training, which began several months prior to shooting, included boxing and fight work. The six-foot-four-inch Australian is no newcomer to intensive preparations for roles, but it was learning to think, act, move and behave like a hacker doing hard time that proved to be his greatest challenge.

As Foehl explains, Hathaway was modeled on a growing number of hackers with a combination of almost innate computer skills, time and complex systems with which to play: “These are young men who have a fantastic ability to find the inevitable weaknesses in any system. Because any system a human can build, another can break in to. The holes that exist in any network, or at the NSA, are there because they are systems built by human beings.”

As it is to most of us, the world of cybercrime was relatively unfamiliar to the Australian actor. The idea that someone could, with a little ingenuity and a few keystrokes, send the stock market reeling or seriously damage private or public infrastructure seemed far-fetched. It was the conceit of, well, movies. “It wasn’t a topic I knew a whole lot about besides whatever was creeping into the news,” Hemsworth says. “For a character like Nick, it’s pretty organic; it’s in his blood.”

Hemsworth met and worked with professional hackers, some of whom, like his character, had been convicted and sent to prison. It was an illuminating experience for the actor who explained that his guides into the universe of keystrokes and endless digits had an almost otherworldly understanding of the technology that is rapidly expanding. “It’s a bit like *The Matrix* for them,” offers Hemsworth. “They can make sense of something most people can’t. It’s another language, a series of numbers, letters and punctuation. It looks like a mess to most people but if you live in that world, it means something else entirely.”

The friendship between Hathaway and Chen was forged back when they were roommates at MIT, when, for a brief moment, their paths of opportunity were aligned. The instant Chen recognized the rogue code as a portion of one he and Hathaway had created in college, he knew his old mate was the all-important link to solving the cybercrimes.

Although their lives have diverged, something strong and affable remained between the two men. In addition to working with computer specialists and spending time at shooting ranges perfecting his gunplay, Wang's training included boxing with Hemsworth to ground the character's friendship in a shared physicality. "We did a lot of boxing together," says Wang. "Michael loves boxing and told us a lot about working on *Ali*."

Boxing had multiple benefits, according to Mann. "He talked about how the boxers were fantastic actors," Wang recalls. "They are really good at memorizing lines on the spot. His theory is that it is because they have to memorize combinations on the fly, very similar to reading a page of dialogue for the first time. He made everyone box, including Tang Wei."

Blackhat is not only the first Hollywood film for the actress, it was Tang Wei's first experience on an intense, fast-paced action set. Lien is quiet, but fast-thinking and alert to everything around her. Says Hemsworth of the character who awakens Hathaway to the immediate danger of their situation: "She's the one who instantly recognized the conditioning he's experienced during his incarceration. She's a mirror to him as to who he's actually become, what his fears are, the posturing he's continually doing, his anger at authority and how that is all getting in the way. He's so focused on giving everyone the finger, he hasn't got his eye on the prize."

"I look at him, and I say, 'Stop. No more,'" recalls Tang Wei. "'You should understand what kind of situation you are in now.' That surprises Hathaway." The strong-willed character emerges from a deep backstory that takes into account the realities of being a woman in China in the vastly male-dominated field of network engineering. Her determination and focus have allowed her to rise to an unusual position. "My character's abilities are much better than those of most men," says Tang Wei, "so she's quite proud. They respect her and her work."

Tang Wei's intense preparation, which included meetings with network engineers and computer programmers, found her in the boxing ring about which Wang and Hemsworth spoke. "I got the sense that Michael wanted me to be faster," the actress laughs. "So I did boxing

classes in L.A. with lovely pink gloves.” For Tang Wei, boxing not only instilled a physical confidence and helped her sharpen reaction times, it gave her a bit of cultural insight: “I think it made me understand American culture more.”

Although Coster spends the majority of his time trying to kill the members of Hathaway’s team, he had the same level of training. He relays: “I think Michael said, ‘There are no plastic guns on my set.’ God bless the armorers and the props guys. Monumental efforts were happening around us, and the feats they were pulling off were amazing. Michael wanted a 1930s German paratrooper stiletto knife, and it arrived soon thereafter. That was damn impressive.”

A New World Order:
Shooting and Locations

“Online criminal activity spans geographical borders with unparalleled freedom.”

—Eric Jardine, Centre for International Governance Innovation

With his action-thriller set on a stage of global technological metamorphosis and a career-long dedication to immersing his actors and audiences in real-world places, Mann launched his most ambitious production to date: 66 days in 74 locations in four countries, traversing 10,000 miles. It was a production executed on an almost impossibly large scale on locations, some of which had never been host to a production of this size and scope, all within an equally demanding time schedule. Mann’s determination blazed new trails to deliver a compelling and visually distinctive story. Supported by his immensely talented aforementioned crew, Mann was buoyed back home in this massive undertaking by his visual effects supervisors: Oscar® winner JOHN NELSON (*Gladiator*, *Iron Man*) and PHILIP BRENNAN (*Snow White and the Huntsman*, *The Wolverine*).

While the global sweep of the story begins in Chicago, principal photography started in Los Angeles, a city that is increasingly a microcosm of the world at large, with its pockets of tightly knit communities inhabited by millions. After shooting 11 locations in 15 days, from downtown office towers and restaurants in Koreatown to the mural-heavy barrio streets of East

L.A., Mann and his company packed up from his self-described “islands of content” city and flew to the other side of the world.

Mann shares that the production was fortunate enough to head to fascinating locations in Asia: “The civil engineering everywhere in Hong Kong is extraordinary, how they route pedestrians and traffic. There are little parks on every available plot of land with stainless steel railings and special tiles, so that older people can walk on them on the sides of their feet. By scouting on the water, we saw this thing that looked like a display of Brancusi sculptures, but it was the outflow of a storm drain that was totally sculptural. We wound up shooting this whole scene in it because it was a storm drain that drained hillside down into the bay. The access to the bottom of it was through a six-story helical ramp.”

Shooting in Hong Kong, a city home to more than seven million people and 6,000 skyscrapers, began impossibly high up, on the 118th floor of The Ritz-Carlton Hotel in a bar looking out over the island—one that sits perched at the edge of an emerging empire and one of the world’s oldest civilizations. Hong Kong’s shifting nature, from former British colony to one of the two special administrative regions of the People’s Republic of China, provided a perfect backdrop for a crucial juncture in the film’s story...one that echoes our heroes’ journey, as their frustrating search for answers is constantly shifted and refined.

For 26 days, Mann and his production forged through bustling markets to helipads, across the world’s busiest harbor, through old neighborhoods and into stark new modern infrastructure, from high atop back down to the water—taking advantage of the intensely packed visual landscape that is Hong Kong. Because the events that happen here change with the story, Mann wanted the visuals to be extremely busy. Production designer Guy Hendrix Dyas used a great deal of complex overlay of pattern on pattern on pattern, while director of photography Stuart Dryburgh and Mann opted for a number of long lenses.

Pushing through crowded streets and impossibly narrow spaces in the height of Hong Kong’s summer humidity added another layer of difficulty. But, as Hemsworth points out, like everything in a Mann production, it was a challenge carefully constructed with purpose and intention. “Michael found this dirty little hostel-feeling room, paint peeling and all sorts of smells, which none of us recognized and none of them were good,” laughs the actor, recalling the claustrophobic location that served as a safe house for the team. “You looked around and there

was all this noise in the background: neon lights, sounds, movements, and you think, ‘This could be a room anywhere.’ Then you realize nothing is by accident with Michael.”

Leaving Hong Kong behind them, Mann and company traveled to the northwest coast of Malaysia to shoot the devastating aftermath of the breach of a nuclear power plant. Mann explains the rationale: “The story leads Lien and Hathaway into a strange part of Malaysia, called Perak, where there’s a lunar landscape of tin mines.”

From the Malaysian coast, the crew flew down the Strait of Malacca, across the Java Sea, landing in Jakarta, Indonesia. There, the film reaches a visual apotheosis and Lien and Hathaway become, according to Mann, “the author of events.” He offers: “From Hong Kong, they go to Malaysia and then, ultimately, into the heart of Jakarta, which is a bustling, crazy place of 20 million people during the day, and 10 million people at night, because 10 million commute to work every day. So it feels kind of like Chicago. But it feels like a strange, alien place because it’s so culturally specific and there are so many different cultures in Indonesia.”

During the 10 days that the company shot in the capital of the archipelagic nation, the crew darted around and about the densely populated city—from an unfinished multistoried building, an abandoned and ghostly skeletal structure, to the Bugis boats with their deep hulls and broad painted stripes. These lined the Port of Kota or the Old City, what the Dutch called Batavia and the Indonesians called Sunda Kelapa. Through streets thick with cars and scooters topped with families of three, four and five, Mann and his crew maneuvered deftly, crisscrossing the vibrant, gritty, color-filled 1,700-year-old metropolis.

Though it is home to a small but energetic indigenous film community, no large-scale Hollywood film had ever attempted to shoot in Jakarta before. Even *The Year of Living Dangerously*, Peter Weir’s 1982 classic film about the country’s struggle for independence set in Jakarta, was shot elsewhere due to threats of attack by extremists. While Mann had been told it was impossible to shoot there, he was inevitably drawn to the city’s unique vibrancy. More than impressed by the perfect color schemes—replete with green ministry buildings, red and ochre hotels and blue and saturated yellow neon signs—the visual Mann was right at home.

Indonesia is the world’s fourth most populous country, one pulsating with unique rhythms. A Chicago native, Mann has always reacted positively to the intoxicating energy of urban life. He found that in Jakarta, and it cemented his determination to find a way to shoot

there. In the end, the director forged new relationships with government and private businesses to make his vision a reality.

The four final days in Southeast Asia's most populous city were spent on grassy Lapangan Banteng, or Papua Square, shooting one of the film's most ambitious scenes. This is the meeting between the two men at the center of the story, Hathaway and his formidable opponent, the shadowy Sadak. On an oblong plaza at the Irian Jaya Liberation Monument, Mann assembled 3,000 extras in a rich variety of traditional dress—all supervised by three-time Oscar[®]-winning costume designer Colleen Atwood—below the 65-foot muscular bronze man throwing off the shackles of colonial rule. “It is symbolizing the freedom of the Papua people from the Dutch colonial time,” explains one of the local Jakartan crewmembers, who adds, with an irony characteristic of people living at the crossroads of historical change, “Are they free now? I don't know.”

Hathaway and Sadak confront one another in the midst of this massive celebration. This moment is suspended in a crowd of noise and color, with grotesque monsters and flying creatures paraded in a sea of thousands of torch-carrying men below and colorful dancing women above, all moving to the gauzy dissonance of Indonesia's gamelan music.

Our hero arrives at the square with little more than magazines taped to his body for protection and a sharpened screwdriver, prison-style. Says Hemsworth: “He's about to walk into a gun battle with six guys, and that's all he has.” But the scene comes alive in all its contradictions against the strange and beautiful re-creation of the Balinese celebration. “I love that contrast because there's not much hope at that point. We go from this digital, technical world into this traditional ceremony that dates back years. Most people have never seen anything like that, especially to the scale that Michael created with thousands of extras, the dress, the dancers, the huge puppets; it was beautiful.”

In gratitude for the tremendous help and cooperation the production received in making the historic shoot possible, Mann's usually closed set was opened to Indonesian guests and dignitaries. Among those who came to watch was the wildly popular governor of Jakarta, Joko Widodo, the then-widely-rumored presidential candidate who was later elected president of Indonesia.

After Jakarta, the director flew his company into Kuala Lumpur, Malaysia, to complete the principal photography of *Blackhat*. There, among other things, they hurled a truck from the top of a parking garage through a concrete wall. It would fall 34 feet onto the rooftop of a building, “bouncing” off and falling another 12 feet before hitting the street below...all at practical locations.

In addition to tossing vehicles off of buildings, filming the fast-paced global pursuit required a vast array of moving transport—from motorcycles to cars and helicopters, small airplanes and boats of all sizes—from modest to gigantic. For the brief scene in which a ship is denied permission to port—when its insurance is rescinded because the value of his cargo is suddenly and inexplicably doubled—the director commandeered a 120-ton cape-size bulk carrier, the second largest shipping vessel in the world.

Mann’s choreography was certainly at its best during the chase scene between the team led by Hathaway and Chen with their Hong Kong counterparts and Kassar and his elite-trained thugs. Wending their way from the air to the alleys of the seaside village of Shek O, through the city’s container port, pouring into a newly opened stark modern storm drain and then out into the further reaches of Victoria Harbour, Mann and his team shot boat to boat and helicopter to boat. Over and through two shipping lanes of a maritime freeway, in one of the busiest waterways in the world, with 11 background boats, two picture boats and seven support boats, at 30-plus knots, this stunning sequence was accomplished.

Of the constantly moving production, Tang Wei fondly concludes: “We tried all kinds of transportation...and on one day, we even used them all.”

Legendary Pictures and Universal Pictures present: A Legendary Pictures/Forward Pass production of a Michael Mann film: Chris Hemsworth in *Blackhat*, starring Tang Wei, Viola Davis, Ritchie Coster, Holt McCallany, Yorick van Wageningen and Wang Leehom. The film’s music is by Harry Gregson-Williams, Atticus Ross, and its costume designer is Colleen Atwood. The visual effects supervisors are John Nelson, Philip Brennan. *Blackhat*’s film editors are Joe Walker; Stephen Rivkin, ACE; Jeremiah O’Driscoll; Mako Kamitsuna. The action-thriller’s production designer is Guy Hendrix Dyas, and its director of photography is Stuart Dryburgh, ASC. The film’s executive producers are Eric McLeod, Alex Garcia, and its producers are

Thomas Tull, p.g.a., Michael Mann, p.g.a., Jon Jashni, p.g.a. *Blackhat* is written by Morgan Davis Foehl. The film is directed by Michael Mann. © 2014 Universal Studios.

www.blackhatthemovie.com

ABOUT THE CAST

Australian actor **CHRIS HEMSWORTH** (Nicholas Hathaway) has become one of the most sought-after actors in Hollywood. Hemsworth recently starred in the third highest-grossing film of all time, Marvel's *The Avengers*, alongside an all-star cast including Robert Downey Jr., Samuel L. Jackson and Scarlett Johansson. He previously starred in Universal Pictures' *Snow White and the Huntsman*, opposite Kristen Stewart and Charlize Theron, which debuted at No. 1 at the box office, and is set to star in the prequel, *The Huntsman*. Hemsworth was introduced to audiences as the title role in Marvel's *Thor*, directed by Kenneth Branagh.

In 2013, he starred in the second installment of the *Thor* franchise, *Thor: The Dark World*, as well as Ron Howard's *Rush*, as Formula 1 driver James Hunt.

Hemsworth will next be seen in Warner Bros. Pictures' *In the Heart of the Sea*, directed by Howard, which is set for a March 2015 release; in the next installment of the global juggernaut *The Avengers*, *Avengers: Age of Ultron*, which is set for a May 2015 release; and Warner Bros. Pictures' *Vacation*, scheduled for an October 2015 release.

Hemsworth made his U.S. film debut in J.J. Abrams' *Star Trek*, playing the pivotal role of George Kirk, alongside Chris Pine and Zoe Saldana. His additional credits include the Joss Whedon co-scripted *The Cabin in the Woods*; Dan Bradley's remake of *Red Dawn*, where he starred in the role originated by Patrick Swayze; Relativity Media/Rogue Pictures' *A Perfect Getaway*, opposite Timothy Olyphant; and *Ca\$h*, opposite Sean Bean.

Hemsworth was born and raised in Australia, and supports the Australian Childhood Foundation.

Critically acclaimed actress **TANG WEI** (Chen Lien) was born in Hangzhou, China, and is a graduate of the prestigious The Central Academy of Drama, China.

Tang Wei made her feature-film debut in Academy Award[®]-winning director Ang Lee's period drama *Lust, Caution* (2007). The film, which also starred Tony Leung Chiu-Wai (*In the Mood for Love*) and Joan Chen (*The Last Emperor*), was a critical and box-office success for which she received multiple awards and nominations, including the Venice International Film Festival's award for Best New Actress, for her portrayal of Wong Chia Chi, a young revolutionary who falls for the man she plots to murder.

Tang Wei's critically acclaimed performance in Hong Kong director Ivy Ho's *Crossing Hennessy* (2010) earned her a Chinese Film Media Award for Best Actress as well as several nominations, including a Hong Kong Film Award.

Tang Wei's popularity gained footing in the Korean peninsula in 2010 after she starred in the English-language hit film *Late Autumn*, the all-time highest-grossing Korean film in China, directed by South Korea's Kim Tae-yong and which co-starred Hyun Bin. Her performance also earned her Best Actress recognition at the Baeksang Arts Awards, Busan Film Critics Association Awards and the Korean Association of Film Critics Awards, making her the first non-Korean to be honored at all three events.

In 2012, she was nominated for Best Actress by the Hong Kong Film Awards for her role in Peter Chan's *Dragon* (2011), in which she starred alongside Donnie Yen (*Ip Man*) and Takeshi Kaneshiro (*House of Flying Daggers*).

In 2011, she appeared in renowned Hong Kong director Jingle Ma's (*Rumble in the Bronx*) *Speed Angels*.

Most recently, Tang Wei starred in the 2013 box-office smash comedy *Finding Mr. Right* and Ann Hui's *Golden Era*.

VIOLA DAVIS (Carol Barrett) is a critically revered award-winning actress of film, television and theater known for her intriguingly diverse roles.

In one of the highest-profile series of the fall 2014 season, Davis currently stars in the lead role of ABC's drama *How to Get Away With Murder*, from ABC Studios and Shondaland. The series, which drew 14.24 million viewers during its premiere, is a sexy,

suspense-driven legal thriller that centers on ambitious law students and their brilliant, mysterious criminal defense professor (Davis) who become entangled in a murder plot that could rock their entire university and change the course of their lives.

In summer 2014, Davis reteamed with Tate Taylor (*The Help*) on the James Brown biopic *Get on Up*. The film starred Chadwick Boseman as the “Godfather of Soul” and chronicled his rise from extreme poverty to become one of the most influential musicians in history. Davis starred as Susie Brown, James’ mother.

In 2012, Davis received an Oscar[®] nomination for Best Actress for her portrayal of the heartbroken but stoic Aibileen Clark in *The Help*, which also starred Emma Stone, Bryce Dallas Howard and Octavia Spencer. Taylor directed the film adaptation of Kathryn Stockett’s best-selling novel that was set in Jackson, Mississippi, during the turbulent 1960s. *The Help* was also nominated for an Academy Award[®] for Best Picture. Davis won the Screen Actors Guild (SAG) and Critics’ Choice Movie awards for Best Actress for her portrayal of Aibileen, and was also nominated for Golden Globe and BAFTA awards. The film won the SAG and Critics’ Choice Movie awards for Best Acting Ensemble.

In 2008, Davis starred in the critically revered film *Doubt*, based on John Patrick Shanley’s Tony Award-winning play, in which she portrayed Mrs. Miller, the mother of a young boy who piques the fascination of a Catholic priest. Davis shared the screen with Meryl Streep, Amy Adams and the late Philip Seymour Hoffman. Davis was nominated for a Golden Globe Award, a SAG Award and an Academy Award[®] for Best Supporting Actress. The National Board of Review recognized Davis with the Breakthrough Performance by an Actress Award, and she was also honored at the Santa Barbara International Film Festival with the Virtuoso Award.

As her credits attest, Davis is in constant demand for a wide variety of roles. In early 2014, Davis completed filming on the upcoming *Lila & Eve*, in which she stars opposite Jennifer Lopez in the story of two mothers whose children are killed in a drive-by shooting. Davis also took the reins as an executive producer on this film, along with her husband, Julius Tennon, for their company, JuVee Productions.

Formed in 2012, Davis and Tennon founded the multiethnic production company committed to excellence in film, television and theater. As their first film project, they optioned

the rights to Ann Weisgarber’s 2008 novel “The Personal History of Rachel DuPree,” which tells the story of DuPree, a fictional early-20th century Chicagoan who leaves home to become a rancher’s wife in South Dakota’s Badlands. In the story, neighboring white settlers rely on each other during 1917’s crippling summer drought, but the pregnant DuPree is isolated by both race and geography. The tale focuses on her struggle to survive and provide for her family, and also examines the harsh racial struggles facing the rarely explored lives of black pioneers. JuVee Productions’ other projects include the story of abolitionist Harriet Tubman; Vee-Jay Records, the label that released the first tracks of The Beatles in the U.S.; and a biopic of politician and civil rights leader Barbara Jordan.

In 2013, film audiences saw Davis in four vastly different projects. In the film adaptation of the popular science-fiction novel “Ender’s Game,” Davis portrayed military psychologist Major Gwen Anderson, opposite Asa Butterfield, Hailee Steinfeld, Abigail Breslin and Harrison Ford. Summit Entertainment released the film on November 1, 2013. In the nightmarish *Prisoners*, a dark thriller about two families shattered by the kidnapping of their daughters on Thanksgiving Day, Davis starred alongside Jake Gyllenhaal, Hugh Jackman, Maria Bello, Terrence Howard and Paul Dano. Alcon Entertainment and Warner Bros. Pictures released *Prisoners* on September 20, 2013. *The Disappearance of Eleanor Rigby*, a favorite at the 2013 Toronto International Film Festival, showed a contemporary take on a modern marriage and featured Davis in a pivotal role opposite Jessica Chastain and James McAvoy. The film encompassed three points of view—Him, Her and Them—expressed by the husband and the wife. Myriad Pictures and Unison Films produced the film, and The Weinstein Company acquired the film rights at the festival. In *Beautiful Creatures*, released on Valentine’s Day, Davis joined Emma Thompson and Jeremy Irons in telling the tale of two teens confronting a multigenerational curse. Warner Bros. Pictures and Alcon Entertainment produced the film.

In September 2012, Davis starred alongside Maggie Gyllenhaal and Holly Hunter in *Won’t Back Down*, a film that focused on two women who struggle to make a difference at a local school.

In 2011, Davis co-starred with Tom Hanks and Sandra Bullock in Warner Bros. Pictures and Paramount Pictures’ *Extremely Loud & Incredibly Close*, a post-9/11 story directed by Stephen Daldry and nominated for Best Picture at the 2012 Academy Awards®.

Theater audiences saw Davis star alongside Denzel Washington in the Broadway revival of August Wilson's *Fences* in 2010. Her portrayal of Rose Maxson brought her a Tony Award, as well as New York Drama Critics' Circle, Outer Critics Circle and Drama Desk awards. *Fences* was also honored with the Tony Award for Best Play Revival and was the most profitable theater production of the year.

In June 2010, Davis appeared in the 20th Century Fox action-comedy *Knight and Day*, opposite Tom Cruise and Cameron Diaz, for director James Mangold. Following *Knight and Day*, Davis was seen opposite Julia Roberts in Sony Pictures' *Eat Pray Love*, in which she played Roberts' character's best friend. Also in 2010, Davis starred in Focus Features' drama *It's Kind of a Funny Story*, alongside Emma Roberts, Lauren Graham and Zach Galifianakis.

That same year, Davis had a six-episode arc in the Showtime hit series *United States of Tara*, written by Academy Award[®] winner Diablo Cody. Davis portrayed Lynda P. Frazier, a wildly eccentric artist and friend to Tara (Toni Collette).

Her film credits also include George C. Wolfe's 2008 drama *Nights in Rodanthe*, which starred Diane Lane, Richard Gere and James Franco. The film was released by Warner Bros. Pictures.

Davis was nominated for a Film Independent Spirit Award for Best Supporting Actress in 2003 for her performance in *Antwone Fisher*. Her additional film credits include *Tyler Perry's Madea Goes to Jail*, *State of Play*, *Law Abiding Citizen*, *Disturbia*, *The Architect*, *Get Rich or Die Tryin'* and *Far From Heaven*. She worked with director Steven Soderbergh on *Solaris*, *Traffic* and *Out of Sight*, as well as *Syriana*, which Soderbergh executive produced for director Stephen Gaghan.

Davis' television credits include a co-starring role in the A&E miniseries *The Andromeda Strain*; a recurring role on *Law & Order: Special Victims Unit*; a recurring role in CBS' made-for-television film series *Jesse Stone*, opposite Tom Selleck; a starring role as Diane Barrino in Lifetime's *The Fantasia Barrino Story: Life Is Not a Fairytale*; a starring role in ABC's *Traveler*; and roles in CBS' *Century City* and the Steven Bochco series *City of Angels*. In addition, she had roles in Oprah Winfrey's *Amy & Isabelle* and Hallmark Hall of Fame's *Grace & Glorie*.

In 2004, Davis starred in the Roundabout Theatre Company's stage production of Lynn Nottage's play *Intimate Apparel*, directed by Daniel Sullivan. She garnered the highest honors for an off-Broadway play, including Best Actress awards from the Drama Desk, Drama League, Obie and AUDELCO, in addition to a Lucille Lortel Award nomination. She reprised her role at the Mark Taper Forum in Los Angeles, where she was recognized with LA Stage Alliance Ovation, Los Angeles Drama Critics Circle and Backstage West Garland awards.

In 2001, Davis won a Tony Award for Best Performance by a Featured Actress in a Play for her portrayal of Tonya in *King Hedley II*. She commanded the attention of critics and audiences alike for her portrayal of a 35-year-old woman who is forced to fight for the right to abort an unwanted pregnancy. Davis also received a Drama Desk Award in recognition of her performance.

A graduate of The Juilliard School, Davis received an honorary doctorate during its 109th commencement ceremony. She also holds an honorary doctorate of fine arts from her alma mater, Rhode Island College.

She resides in Los Angeles with her husband and daughter.

ITCHIE COSTER (Elias Kassar) was born and raised in London, England, where he received his training at Guildhall School of Music & Drama. Coster's theater credits include playing the title role in *Macbeth* (Center Stage); Lopakhin in *The Cherry Orchard* (Williamstown Theatre Festival); and Teddy Lloyd in *The Prime of Miss Jean Brodie* (Acorn Theatre), opposite Cynthia Nixon.

Additionally, Coster has guest-starred on several television series filmed in New York, including the *Law & Order* franchise, *Sex and the City*, *CSI: Crime Scene Investigation* and *Kidnapped*. He recently starred on HBO's *Luck* and on NBC's hit series *The Blacklist*.

Coster's television-movie credits include starring roles in ABC's *Rear Window*, opposite Christopher Reeve, and the miniseries *Traffic* and *John Adams*. His most recent feature-film credits include *The Sentinel*; *American Gangster*, opposite Russell Crowe; and *The Dark Knight*, opposite Heath Ledger.

Coster's first feature film in which he starred was *The Tuxedo*, opposite his boyhood idol, Jackie Chan.

HOLT MCCALLANY (Mark Jessup) has worked with some of the most prestigious directors and actors of our time on films such as *Fight Club*, *Three Kings*, *Men of Honor*, *Vantage Point* and *The Losers*.

For television, McCallany starred on FX's critically acclaimed dramatic series *Lights Out*, earning rave reviews for his performance as heavyweight champion Patrick "Lights" Leary.

For the stage, McCallany's theater credits include *The Taming of the Shrew*, *Twelfth Night*, *Bovver Boys*, *Rosetta Street* and *By the Sea, By the Sea, By the Beautiful Sea*.

McCallany can next be seen in Paramount Pictures' live-action/animated tentpole *Monster Trucks*, set for a May 2015 release; Warner Bros. Pictures' action feature *Run All Night*, set for an April 2015 release; and Screen Gems' thriller *The Perfect Guy*, which will be released in 2015.

YORICK VAN WAGENINGEN (Sadak) is a Dutch actor, director and writer. Van Wageningen spent the first 15 years of his career working in theater in the Netherlands before venturing into film. He started working in the United States following the success of the Dutch film *Total Loss*, directed by Dana Nechushtan, which was selected for the AFI FEST.

Over the last two decades, Van Wageningen has worked consistently in Hollywood, with roles in films such as Martin Campbell's *Beyond Borders*, opposite Clive Owen and Angelina Jolie; Terrence Malick's *The New World*; David Twohy's *The Chronicles of Riddick*; and Emilio Estevez's *The Way*, opposite Martin Sheen. In 2011, he appeared in David Fincher's Oscar[®]-winning *The Girl With the Dragon Tattoo*.

Additionally, Van Wageningen frequently works in European cinema. He is a longtime collaborator with filmmaker Peter Greenaway and has starred in Martin Koolhoven's *Winter in Wartime*, Guido van Driel's *Resurrection of a Bastard* and, most recently, Leonardo Guerra Seràgnoli's *Last Summer*.

Van Wageningen has written several screenplays and is set to direct his first theater play this year in the Netherlands.

Van Wageningen is married and has a dog named Atilla.

WANG LEEHOM (Chen Dawai) is a Chinese-American singer, songwriter, music producer, actor and film director. Known as the “King of Chinese Pop,” Wang has repeatedly revolutionized the Chinese pop music scene with his ever-evolving blend of pop, rock, jazz, hip-hop, R & B, classical and traditional Chinese music, from aboriginal folk music to Beijing opera. The best-selling Mandarin-language musician of his generation, Wang came to prominence as a teen idol at the age of 19 and has since released 15 solo studio albums, contributing to dozens more.

Wang has earned four of Taiwan’s Golden Melody Awards and 19 nominations as well as 11 Global Chinese Music Awards. He currently tours in more than 100 cities worldwide, performing to sold-out venues across mainland China, Hong Kong, Taiwan, Malaysia, Singapore, Australia, the U.K. and the U.S. One of the most recognizable and visible celebrities in Asia, Wang has more than 36 million followers on SINA Weibo, the No. 1 social media site in China, and was honored as Weibo Person of the Year by Sina in 2012.

After his big-screen debut in Stanley Tong’s *Strike Force* (2000), Wang has gone on to add both writing and directing to his multitalented repertoire. He starred in a variety of Chinese-language films, including Ang Lee’s thriller *Lust, Caution* (2007) and *Little Big Soldier* (2010), an action-comedy that co-starred Jackie Chan. In addition to acting, Wang took on the role of writing and directing *Love in Disguise* (2010), a romantic comedy that set the record for the highest-grossing film for a first-time director in Chinese history. The popular love story takes place in a Chinese music school, which gave Wang’s pop fans a taste of traditional music and instruments of China. In September 2013, Wang appeared opposite Ziyi Zhang (*Crouching Tiger, Hidden Dragon*) in the adventure-comedy *My Lucky Star*.

Wang is an active humanitarian, having partnered with World Vision Taiwan since 2008. He is a spokesperson for their global child sponsorship program and has traveled with the organization to Laos and Sierra Leone in order to raise awareness in Taiwan about poverty in those countries. In addition to his humanitarian work, Wang takes pride in being a global cultural ambassador. Speaking both Chinese and English with native fluency, his passion is to help bring Chinese music and culture to English-speaking audiences.

ABOUT THE FILMMAKERS

As a screenwriter and a director, **MICHAEL MANN** (Directed by/Produced by) has developed his own very personal style in thematic and formal elaborations drawn from the American urban experience (*Heat*, *The Insider*, *Ali*, *Collateral*, *Public Enemies*), establishing himself as one of the great innovators and influencers in American cinema.

After writing and directing the Primetime Emmy Award-winning television movie *The Jericho Mile* (1979) about the Folsom State Prison, Mann made his feature-film directorial debut with *Thief* (1981), followed by executive producing the television series *Miami Vice* (1984). His postmodern style, detailed in its aesthetics and precise definition of physical spaces, use of music, psychology and emotions, revealed its full complexity in *Manhunter* (1986), which introduced the character of Hannibal Lecter. The epic and intimate *The Last of the Mohicans* (1992) and the large canvas of *Heat* (1995), which starred Pacino and De Niro, demonstrated his talent for wielding complex stories with his versatility. *The Insider* (1999), which immerses the audience within a psychological drama, reveals the solitary soul of his cinema, filled with stressed heroes and images that leave viewers dazed. *The Insider*, which starred Pacino and Russell Crowe, earned Mann three Oscar[®] nominations for directing, co-writing and producing.

In 2001, he directed *Ali*, a biography of Muhammad Ali, which starred Will Smith and Jon Voight—both of whom received Oscar[®] nominations. The metropolitan thriller *Collateral* (2004), which starred Tom Cruise and Jamie Foxx, premiered out of competition at the 61st Venice International Film Festival. *Collateral* earned Mann a nomination for the David Lean Award for Best in Direction at the 2004 BAFTAs. The film adaptation of *Miami Vice* (2006), which starred Colin Farrell, Foxx and Gong Li, was followed by Mann's *Public Enemies* (2009), a biopic noir on the short life and death of John Dillinger, which starred Johnny Depp, Christian Bale and Marion Cotillard.

As a producer, Mann's work includes Martin Scorsese's *The Aviator* (2004), which starred Leonardo DiCaprio and Cate Blanchett. *The Aviator* led the 2005 Academy Awards[®] contenders with 11 Oscar[®] nominations including Best Picture, for which Mann was nominated. Blanchett won the Oscar[®] for Best Performance by an Actress in a Supporting Role. Mann has since produced *Hancock* (2008), which starred Will Smith; *Texas Killing Fields*

(2011), directed by his daughter Ami Canaan Mann; and the HBO series *Luck* (2011) and *Witness* (2012).

MORGAN DAVIS FOEHL (Written by) is a screenwriter currently living in Los Angeles. Foehl is presently writing *The Asset*, an original action-thriller feature for 20th Century Fox, with Ridley Scott's Scott Free producing; and *Deprogrammer*, an original pilot for FX, with Roth Films and Paul Attanasio producing.

A graduate of Emerson College in his hometown of Boston, Foehl worked as an assistant editor before transitioning to a career in writing. His original crime drama *Whatever Gets You Through the Night* was included on 2009's The Black List. In 2013, Foehl was profiled by *Variety* as part of its annual 10 Screenwriters to Watch feature.

Foehl and his wife, Jessica, are the proud parents of two rescue dogs, Ellsworth and Palmer, whose interests include barking at postal carriers, combating neighborhood skunks and napping on the job.

THOMAS TULL, p.g.a. (Produced by), chairman and CEO of Legendary Pictures, has achieved great success in the co-production and co-financing of event movies. Since its inception in 2004, Legendary Pictures, the film division of leading media company Legendary Entertainment that also has television and digital and comics divisions, has teamed with Warner Bros. Pictures on a wide range of theatrical features.

The many recent hits released under the joint banner include Zack Snyder's worldwide hit *Man of Steel* and Christopher Nolan's blockbuster *Dark Knight* trilogy, which kicked off with *Batman Begins*, followed by the blockbusters *The Dark Knight* and *The Dark Knight Rises*. The trilogy earned more than \$1 billion at the global box office.

This highly successful partnership also produced such films as Snyder's *300* and *Watchmen* and *300: Rise of an Empire*, which Snyder produced; Ben Affleck's *The Town*; Nolan's award-winning action-drama *Inception*; the worldwide hit *Clash of the Titans* and its sequel, *Wrath of the Titans*; and Todd Phillips' *The Hangover*, *The Hangover Part II*, which is the highest-grossing "R"-rated comedy of all time, and *The Hangover Part III*.

Legendary recently released Angelina Jolie's *Unbroken*, John Erick Dowdle's *As Above/So Below*, Gareth Edwards' *Godzilla*, Guillermo del Toro's *Pacific Rim* and Brian Helgeland's hit drama *42*, the story of baseball legend Jackie Robinson. Legendary is in postproduction on *Warcraft*, based on Blizzard Entertainment's award-winning gaming universe.

Tull serves on the board of directors of Hamilton College, his alma mater, and Carnegie Mellon University. He also serves on the boards of the National Baseball Hall of Fame and Museum and the San Diego Zoo, and is part of the ownership group of the six-time Super Bowl champion Pittsburgh Steelers, for which he also holds a board seat. Tull invests in digital, media and lifestyle businesses through his Tull Media Ventures, a privately held venture fund.

JON JASHNI, p.g.a. (Produced by) oversees the development and production of all Legendary Pictures film projects and is president and chief creative officer of Legendary Entertainment, a leading media company with film, television and digital and comics divisions. Jashni is currently producing *Warcraft* and is an executive producer on Angelina Jolie's *Unbroken* and the upcoming epic action-adventure *Seventh Son*.

Previously, Jashni was a producer on Warner Bros. Pictures and Legendary Pictures' *Pacific Rim* and *Godzilla*, and served as executive producer on such Legendary films as *300: Rise of an Empire*; the Jackie Robinson biopic *42*; the worldwide hit *Clash of the Titans*; and Ben Affleck's *The Town*, which Affleck also co-wrote and starred in.

Prior to Legendary, Jashni was president of Hyde Park Entertainment, a production and financing company with overall deals at 20th Century Fox, Walt Disney Pictures and MGM. At Hyde Park, he oversaw the development and production of *Shopgirl*, *Dreamer: Inspired by a True Story*, *Walking Tall* and *Premonition*.

Before joining Hyde Park, Jashni was a producer on director Andy Tennant's hit romantic comedy *Sweet Home Alabama*. His collaboration with Tennant began with the fairy-tale *Ever After: A Cinderella Story*, for which Jashni oversaw development and production as a senior production executive at 20th Century Fox.

Jashni also co-produced two Academy Award[®]-nominated films: the critically acclaimed drama *The Hurricane*, which garnered a Best Actor nomination for star Denzel Washington; and

Anna and the King (a nonmusical reinterpretation of *Anna and the King of Siam*), which starred Jodie Foster and earned two Oscar® nominations.

Jashni is a trustee of the American Film Institute and a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild of America. He holds a BS from the University of Southern California and an MBA from the UCLA Anderson School of Management.

ERIC MCLEOD (Executive Producer) is a seasoned producer, with more than 30 films under his belt. McLeod's wide range of production experience provides him the unique ability to handle the massive logistics required for mounting any film.

McLeod got his start in 1988 as a production coordinator on *A Nightmare on Elm Street 4: The Dream Master*. He's worked with some of the industry's top filmmakers, including Michael Mann, Gore Verbinski, Tony Scott and Doug Liman.

McLeod's feature film credits include Verbinski's *The Lone Ranger*, *Pirates of the Caribbean: At World's End* and *Pirates of the Caribbean: Dead Man's Chest*; Carl Rinsch's *47 Ronin*; Scott's *Unstoppable* and *Enemy of the State*; Mike Newell's *Prince of Persia: The Sands of Time*; Ben Stiller's *Tropic Thunder*; Jay Chandrasekhar's *The Dukes of Hazzard*; Liman's *Mr. & Mrs. Smith*; Bo Welch's *Dr. Seuss' The Cat in the Hat*; Jay Roach's *Austin Powers* series; Tom Dey's *Showtime*; Tarsem Singh's *The Cell*; Richard LaGravenese's *Living Out Loud*; Barry Levinson's *Wag the Dog*; Lesli Linka Glatter's *Now and Then*; Jessie Nelson's *Corrina, Corrina*; and John G. Avildsen's *8 Seconds*.

ALEX GARCIA (Executive Producer) is executive vice president of creative affairs at Legendary Entertainment. He served as executive producer on the company's summer 2014 hit *Godzilla*, shepherding the Gareth Edwards-directed film from its inception, and is currently prepping *Kong: Skull Island*, Legendary's take on the mythic home of King Kong.

Garcia is presently overseeing the development of several projects on Legendary's slate, including *Mass Effect*, an adaptation of the popular BioWare/EA game series, and *Hot Wheels*, which brings the universe of the classic Mattel brand to the big screen.

Since joining Legendary in 2009, Garcia has also co-produced the company's global blockbuster *300: Rise of an Empire* and executive produced Bryan Singer's *Jack the Giant Slayer*.

Prior to his work with Legendary, Garcia ran Singer's Bad Hat Harry Productions, where he worked closely with the filmmaker on his directorial efforts, including the acclaimed World War II thriller *Valkyrie*, which starred Tom Cruise. Additionally, Garcia served as executive in charge of production on the first three seasons of FOX's hugely successful television series *House*, and as co-executive producer of the hit 2005 Syfy Channel miniseries *The Triangle*, for which he oversaw production on location in South Africa. Also under the Bad Hat Harry Productions banner, Garcia executive produced Michael Dougherty's 2007 cult horror film *Trick 'r Treat*.

Garcia is a graduate of the University of Southern California School of Cinematic Arts.

STUART DRYBURGH, ASC (Director of Photography) is a British-born, New York-based cinematographer.

Dryburgh's credits include *The Secret Life of Walter Mitty*, *The Painted Veil*, *Aeon Flux*, *Bridget Jones' Diary*, *Analyze This*, *The Portrait of a Lady*, *Once Were Warriors*, *The Piano* and *An Angel at My Table*.

Dryburgh was born in the U.K. and migrated with his family in 1961 to New Zealand, where he spent most of his childhood and young adult life. He earned a bachelor's degree in architecture from The University of Auckland in 1977.

He started out working on early New Zealand films, such as *Middle Age Spread*, *Goodbye Pork Pie* and *Smash Palace*.

In 1990, Dryburgh shot the three-part TV miniseries *An Angel at My Table*, for director Jane Campion. This led to another Dryburgh/Campion collaboration, *The Piano*. For *The Piano*, Dryburgh was nominated for the 1994 Academy Award[®] for Best Cinematography. In 1994, he shot Lee Tamahori's *Once Were Warriors*.

In 1995, Dryburgh shot his first U.S. feature film, *The Perez Family*, for director Mira Nair. In 1996, he moved permanently to the U.S., where he has been shooting for directors such as Peter Webber, Michael Mann and Martin Scorsese.

GUY HENDRIX DYAS (Production Designer) has collaborated with Steven Spielberg on *Robopocalypse* and designed the ambitious Christopher Nolan sci-fi thriller *Inception*, which earned him an Academy Award[®] nomination as well as a BAFTA Award for Best Production Design and an Art Directors Guild (ADG) Award. In 2010, Dyas became the first British designer to win a Goya Award for Best Art Direction for his work on Alejandro Amenábar's historical epic *Agora*, which premiered at the Cannes Film Festival as a part of its official selection.

Dyas previously received three consecutive ADG Award nominations for his production design work on Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull*, Shekhar Kapur's *Elizabeth: The Golden Age* and Bryan Singer's *Superman Returns*. He also earned a BAFTA Award nomination in 2008 for Best Production Design for *Elizabeth: The Golden Age*. Dyas was named one of the top 10 Brits working behind the camera in Hollywood by *The Sunday Times* four years in a row.

Dyas earned a master's degree from the Royal College of Art in London and holds a BA from the Chelsea College of Art. He began his career in Tokyo working as an industrial designer for Sony under the supervision of the company's legendary founder, Akio Morita. During that time, an exhibition of Dyas' personal works led to an invitation from Industrial Light & Magic to join its team in California, where he began his film career as the visual effects art director on *Twister*. From there, Dyas developed his skills as a concept artist on a number of films, including Tim Burton's *Planet of the Apes*, the Wachowskis' *The Matrix Reloaded* and Guillermo del Toro's *Mimic*. His first production design assignment was Singer's *X2*, followed by Terry Gilliam's whimsical fantasy *The Brothers Grimm*.

Oscar[®] nominee **JOE WALKER, ACE** (Film Editor) has worked on some of the most prestigious and exciting projects in the world of feature film and television. In 2012, Walker was presented with the European Editor Award at the 25th European Film Awards.

Walker is currently working with director Denis Villeneuve on the upcoming *Sicario*, starring Emily Blunt, Benicio Del Toro and Josh Brolin. Walker was nominated for an Academy Award[®], a BAFTA Award and an ACE Eddie Award for Steve McQueen's *12 Years a Slave*, which won the Oscar[®] for Best Picture and BAFTA Award for Best Film in 2014. This was his

third collaboration with McQueen, for whom he cut *Hunger* (2008) and *Shame* (2011). For his work on *Shame*, Walker received a British Independent Film award nomination for Best Technical Achievement and a Satellite Award nomination for Best Film Editing. He won the Caméra d'Or at the Cannes Film Festival for his work on *Hunger*.

Walker cut the innovative documentary *Life in a Day* (2011) for director Kevin Macdonald and producer Ridley Scott. A mammoth technical and creative challenge, the film was distilled from 4,500 hours of footage submitted by YouTube users on a single day—July 24, 2010.

Walker's additional credits include Marv Films' *Harry Brown*, which starred Michael Caine; *Brighton Rock*, for Kudos Film and Television; and the BIFA Award-winning *The Escapist*, which was written and directed by Rupert Wyatt.

STEPHEN RIVKIN, ACE (Film Editor) previously worked with Michael Mann as co-editor on *Ali*, for which Will Smith received Oscar[®] and Golden Globe award nominations.

Rivkin was nominated for an Academy Award[®], a BAFTA Award and an ACE Eddie Award for his work on James Cameron's mega-blockbuster *Avatar*. He co-edited three *Pirates of the Caribbean* films, for producer Jerry Bruckheimer and director Gore Verbinski. All three films were nominated for ACE Eddie Awards, with a win for the original summer hit *Pirates of the Caribbean: The Curse of the Black Pearl*.

Rivkin edited four films for director Norman Jewison: *The Hurricane*, for which Denzel Washington received an Oscar[®] nomination and won a Golden Globe Award, *The Statement*, *Bogus* and *Only You*. He worked as an associate editor on the popular films *Nine Months*, *Outbreak*, *My Cousin Vinny*, *Fire in the Sky* and *Band of the Hand*, which was executive produced by Mann. His additional editing credits include Mel Brooks' *Robin Hood: Men in Tights*, *Stealth*, *Swordfish*, *Idle Hands*, *Excess Baggage*, *Bat21* and *Hot Dog...The Movie*. Rivkin edited and was associate producer on the features *Youngblood* and *The Personals*.

Among Rivkin's television credits are TNT's CableACE Award-nominated *Nightbreaker*; HBO's *The Comrades of Summer* and *El Diablo*; and Lifetime's *Wildflower* and the CBS movie *The Girl With the Crazy Brother*, both directed by Diane Keaton.

Rivkin currently serves as vice president for the American Cinema Editors board and is on the board of directors of the Motion Picture Editors Guild.

JEREMIAH O'DRISCOLL (Film Editor) is best known for his work with director Robert Zemeckis. They began their partnership with the critically acclaimed, Academy Award®-winning *Forrest Gump* (1994). Their collaboration includes *Flight* (2012), for which O'Driscoll received a Satellite Award nomination for Best Film Editing, *A Christmas Carol* (2009), *Beowulf* (2007), *The Polar Express* (2004), *Cast Away* (2000), *What Lies Beneath* (2000) and *Contact* (1997).

O'Driscoll's additional notable credits include Christopher Neil's *Goats* (2012), Andrew Davis' *Chain Reaction* (1996), Mike Nichols' *Primary Colors* (1998) and *The Birdcage* (1996) and Frank Marshall's *Congo* (1995).

O'Driscoll is currently editing Zemeckis' *The Walk*, which is set for release in 2015.

Born in Houston, Texas, and raised in Hiroshima, Japan, **MAKO KAMITSUNA** (Film Editor) returned to the U.S. in pursuit of her dream to become a film director. After earning a BA in philosophy from Columbia University, Kamitsuna entered the esteemed MFA program at New York University's Tisch School of the Arts graduate film program.

Represented by Worldwide Production Agency as a below-the-line talent, Kamitsuna is a versatile film editor of both fiction and nonfiction. In 2010, she edited the critically acclaimed indie feature *Pariah*, which opened the 2011 Sundance Film Festival, was subsequently released by Focus Features and won a Film Independent Spirit Award. In 2012, she edited HBO's documentary miniseries *Witness*, which was executive produced by Michael Mann. One of Kamitsuna's edited episodes, *Witness: Libya*, premiered out of competition at the Venice International Film Festival in 2012 and was nominated in the Best Limited Series category at the 2013 International Documentary Association Awards. In 2013, Kamitsuna edited two independent feature films: Frank Hall Green's *WildLike*, which was executive produced by Christine Vachon and starred Bruce Greenwood, Brian Geraghty and Ella Purnell, and the upcoming *The World Made Straight*, which is produced by Todd Labarowski and stars Noah Wyle, Jeremy Irvine, Adelaide Clemens and Steve Earle. Earlier in 2014, Kamitsuna edited Tim

Blake Nelson's upcoming dramatic feature *Anesthesia*, which stars Kristen Stewart, Sam Waterston, Glenn Close, Gretchen Mol and Michael K. Williams. Kamitsuna has just finished postproduction on *Jackie & Ryan*, which is directed by Ami Canaan Mann (*Texas Killing Field*), stars Katherine Heigl, and premiered in the Horizons competition at the Venice International Film Festival.

In addition to being a film editor, Kamitsuna is an aspiring writer/director with a unique voice and interest in historical material and a strong visual aesthetic for cinematic storytelling. After finishing a fellowship in the pioneering diversity talent program Project Involve at Film Independent, Kamitsuna went on to become one of eight female directors to participate in the American Film Institute's Directing Workshop for Women in 2011. During the program, she directed a short film, *She, Who Excels in Solitude*, a period drama based on the Mercury 13, America's first female astronaut trainees in 1960. The film earned nominations for Best Fiction and Best Actress at the Grand OFF World Independent Film Awards in Warsaw, Poland. In fall 2012, Kamitsuna was chosen as one of 25 emerging filmmakers from around the world to participate in the Toronto International Film Festival (TIFF) Talent Lab. Under sponsorship of the TIFF Talent Lab, she made the short film *The Lull Breaker* for the Royal Bank of Canada's Emerging Filmmakers Competition and earned a spot on the Top Five Finalists list. The short film was showcased at TIFF in 2013.

Kamitsuna's short film *Katya*, which she wrote, directed and edited, is a contemporary drama inspired by the actual sinking of the Soviet submarine K-129 in 1968, and starred acclaimed Russian actress Chulpan Khamatova (*Good Bye, Lenin!*). The film was also nominated for Best Fiction at the Grand OFF World Independent Film Awards in 2011. Its feature-length version is currently in active development, with William Fichtner (*Black Hawk Down, The Dark Knight*) attached to star in a leading role. The film tells the true story of the 1968 nuclear event that unleashed a tragic chain reaction affecting the lives of two generations of Russians who cross paths in New York City.

COLLEEN ATWOOD (Costume Designer) began her career as a costume designer on Michael Apted's *Firstborn*, which starred Sarah Jessica Parker and Robert Downey Jr. While living in New York, Atwood collaborated with Jonathan Demme on *Married to the Mob*, *The Silence of the Lambs*, *Philadelphia* and *Beloved*.

In the late 1980s, Atwood moved to Los Angeles and began her first collaboration with Tim Burton on *Edward Scissorhands*. She has been fortunate to continue working with Burton on *Ed Wood*, *Mars Attacks!*, *Sleepy Hollow*, *Big Fish*, *Sweeney Todd The Demon Barber of Fleet Street*, *Alice in Wonderland*, *Dark Shadows* and, most recently, *Big Eyes*. She has also collaborated with Rob Marshall on *Chicago*, *Memoirs of a Geisha*, *Nine* and *Into the Woods*.

Atwood has been nominated for 10 Academy Awards[®], with three wins for *Chicago*, *Memoirs of a Geisha* and *Alice in Wonderland*. Additionally, Atwood has been nominated for more than 50 awards for achievements in costume design.

HARRY GREGSON-WILLIAMS (Music by) is one of Hollywood's most sought-after composers. His scores span the spectrum of high-profile projects from action to drama to animation, each infused with the emotional punch and atmospheric intensity that mark his distinctive musical style.

Gregson-Williams is renowned for his early collaborations with Hans Zimmer and for his long-lived creative relationships with such filmmakers as Jerry Bruckheimer, Jeffrey Katzenberg, Tony Scott, Ridley Scott, Andrew Adamson, Joel Schumacher and Ben Affleck, resulting in the memorable music behind myriad blockbusters of the past decade. His work was heard in Fox Searchlight Pictures' *The East*; Len Wiseman's *Total Recall*, which starred Colin Farrell and Kate Beckinsale; the 3D CG-animated family comedy *Arthur Christmas*, which was produced by Aardman Animations for Sony Pictures Animation; Jon Favreau's *Cowboys & Aliens*, for Universal Pictures and DreamWorks Studios; Kevin Macdonald's documentary *Life in a Day*; and Scott's *Prometheus*. He also provided additional music for Scott's *Exodus: Gods and Kings*. Additionally, he recently completed Andrew Adamson's drama *Mr. Pip*, starring Hugh Laurie. Gregson-Williams recently scored the major hit *The Equalizer*, which starred Denzel Washington and Chloë Grace Moretz, in addition to the groundbreaking *Call of Duty: Advanced Warfare* video game, released in November. Gregson-Williams' work will be showcased in

upcoming scores for DisneyNature's *Monkey Kingdom*, as well as Catherine Hardwicke's *Miss You Already*.

Gregson-Williams received nominations for Golden Globe, Grammy and Ivor Novello awards for his music to Adamson's epic fantasy *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, based on the classic C.S. Lewis novel. He received acclaim for his characteristic blend of electronic and live instrumentation in the score for Affleck's searing crime drama *The Town*.

Gregson-Williams began his musical career as a child, when he toured extensively in Europe with a music ensemble from St. John's College, Cambridge. He went on to earn music scholarships, culminating in a coveted spot at the Guildhall School of Music & Drama in London. After his own musical education, Gregson-Williams followed another passion by teaching music to children of all ages abroad, notably in Alexandria, Egypt. Returning to his native London, he sought out prolific British film composer Stanley Myers, who recognized a kindred spirit in Gregson-Williams. As an orchestrator, arranger and writer on many of Myers' subsequent films, he rapidly learned the techniques of film scoring and formed relationships with other top composers, including Zimmer, a previous protégé of Myers. It was through Gregson-Williams' association with Myers that he also became friends with legendary filmmaker Nicolas Roeg, and after Myers' death, he composed the film scores for Roeg's television movie *Full Body Massage* and short film *Hotel Paradise*.

In 1995, Gregson-Williams moved to Los Angeles, on Zimmer's invitation, and they worked together on numerous projects, including *The Lion King*, *Crimson Tide*, *Beyond Rangoon*, *K2* and *Two Deaths*. Soon after, Gregson-Williams launched his career as a composer in his own right.

After collaborating with Zimmer on *The Rock*, Gregson-Williams went on to compose the high-adrenaline scores for several of Bruckheimer's blockbuster action-thrillers. He teamed with legendary rock guitarist Trevor Rabin for the scores to Bruckheimer's *Armageddon* and *Enemy of the State*, which also marked one of his outings with director Tony Scott. From that time forward, Gregson-Williams composed for many of Scott's hit films, including *Spy Game*, for which he received a Golden Satellite Award nomination, *Man on Fire*, *Déjà Vu*, *The Taking of Pelham 1 2 3* and *Unstoppable*, for which he received an Ivor Novello Award nomination for

Best Original Film Score. He also worked with Ridley Scott on *Kingdom of Heaven*, for which he was nominated for a Classical BRIT Award.

Gregson-Williams continued working with Bruckheimer, most recently composing the Middle Eastern-inspired score for *Prince of Persia: The Sands of Time*.

Gregson-Williams further established a fruitful partnership with Katzenberg at DreamWorks, composing the score for the company's premiere animated feature, *Antz*, followed by the Oscar[®]-winning animated classic *Shrek*. The score garnered a BAFTA nomination and won the Ivor Novello Award for Best Original Film Score, as well as an Annie Award. Gregson-Williams' work for animated films also includes DreamWorks' critically acclaimed *Chicken Run*, *Shrek 2*, *Shrek The Third*, *Shrek Forever After*, *Sinbad: Legend of the Seven Seas* and *Flushed Away*.

Gregson-Williams struck up another long-lived association with director Schumacher, collaborating with him on such diverse films as *Phone Booth*, *Veronica Guerin*, *The Number 23* and *Twelve*. He also penned the emotional score for Affleck's directorial debut, *Gone Baby Gone*.

Gregson-Williams' body of work includes *The Whole Wide World*, *Smilla's Sense of Snow*, *Deceiver*, *The Replacement Killers*, *The Borrowers*, *Bridget Jones: The Edge of Reason*, *The Chronicles of Narnia: Prince Caspian* and *X-Men Origins: Wolverine*.

Outside of film, Gregson-Williams composes for video games. Most notably, he has designed the scores for games in the popular *Metal Gear Solid* series: *Metal Gear 2: Sons of Liberty*, *Metal Gear 3: Snake Eater* and *Metal Gear 4: Guns of Patriots*.

Gregson-Williams received the Hollywood Composer Award in 2005 at the Hollywood Film Awards, as well as the Richard Kirk Award for Outstanding Career Achievement at the BMI Film & Television Awards.

ATTICUS ROSS (Music by) is an Academy Award[®]-winning producer, score engineer and musician who collaborated with Trent Reznor on the scores for *The Social Network*, *The Girl With the Dragon Tattoo* and *Gone Girl*. Along with Reznor, Ross won the Academy Award[®] for Best Original Score for *The Social Network* in 2010. In 2013, the pair won a Grammy Award for Best Score Soundtrack for Visual Media for *The Girl With the Dragon Tattoo*.

Ross has collaborated with some of the top directors in the film industry, including David Fincher, the Hughes brothers and Catherine Hardwicke. His additional film credits include *Broken City*, *Limitless*, *The Book of Eli*, *Twilight* and the upcoming *Love & Mercy*. For television, he has scored five episodes of USA Network's *Touching Evil*.

MICHAEL PANICO (Cybercrime Technical Advisor) has more than 15 years of information security experience. A former FBI supervisory special agent, Panico is credited with breaking up an international ring of botnet operators who used denial-of-service attacks to cause millions of dollars of damage.

After that success, he was summoned to FBI headquarters to lead a “fly team” of specially trained investigators who responded to the most serious cyber intrusions facing the U.S. This included two deployments to the Olympic Games in 2004 and 2006, where he led teams that provided cybercrime expertise to the host countries' security services. During his time as an FBI agent, Panico had the opportunity to interview a number of hackers and learn their methods and motivations.

After leaving the FBI in 2006, Panico joined Microsoft to serve as the Incident Response lead for Microsoft's global data center infrastructure services and online Web properties. Eventually, he was given responsibility for the entire Computer Emergency Response Team function for Online Services.

Panico has served as a consultant to Fortune 500 companies, specializing in data breach investigations and digital forensics. Over the past few years, he has responded to some of the most serious computer intrusions and has served as a trusted adviser to executive management who seek to design secure computing environments.

Panico has consulted on recent film and television projects, providing support in all phases of production to help add realism and detail.

KEVIN POULSEN (Hacking Consultant) is an award-winning journalist, a contributing editor at *Wired* magazine and the author of “Kingpin: How One Hacker Took Over the Billion-Dollar Cybercrime Underground” (Crown, 2010). A one-time hacker, Poulsen was prosecuted in 1991 for using his illicit access to telephone company systems to cheat at radio-station phone-in contests.

He began writing in 1997 and served as editor of SecurityFocus before joining *Wired* full-time in 2005, where he founded the “Threat Level” blog. In 2006, Poulsen conducted a computer-assisted investigation into the presence of sex offenders on social networking sites, which spawned federal legislation. In 2010, Poulsen broke the news that the government had secretly arrested Army intelligence analyst Chelsea Manning for leaking hundreds of thousands of documents to WikiLeaks.

Poulsen worked with the late Aaron Swartz to design and develop SecureDrop, an open-source software platform for secure communication between journalists and sources, now used at more than a dozen news organizations, including *The New Yorker* and *The Washington Post*.

Poulsen sits on the technical advisory board of the Freedom of the Press Foundation.

CHRISTOPHER MCKINLAY (Hacking Consultant) is a mathematician and activist who has been involved with numerous Anonymous actions since 2010. While still a graduate student at UCLA, he used a variety of machine learning techniques to reverse-engineer the dating website OkCupid. His dating profile became the most popular male profile in Los Angeles. The hack, featured in *Wired*, was the magazine’s second most popular story in 2014.

Prior to graduate school, McKinlay played blackjack professionally for five years with an offshoot of the original MIT Blackjack Team. He has collaborated with Google Labs, HRL Laboratories and the National Center for Atmospheric Research. His work received coverage from *Nature Methods*, the Mathematical Association of America, *Good Morning America*, NPR, *The Huffington Post*, and various other television, radio and Internet outlets in 15 countries.

McKinlay currently resides in Los Angeles.