



UNIVERSAL PICTURES Presents

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A CHERNIN ENTERTAINMENT/MONOLITH PICTURES/RADICAL STUDIOS
Production

A JOSEPH KOSINSKI Film

TOM CRUISE

O B L I V I O N

MORGAN FREEMAN
OLGA KURYLENKO
ANDREA RISEBOROUGH
NIKOLAJ COSTER-WALDAU
and
MELISSA LEO

Executive Producers
DAVE MORRISON
JESSE BERGER
JUSTIN SPRINGER

Produced by
JOSEPH KOSINSKI
PETER CHERNIN
DYLAN CLARK
BARRY LEVINE
DUNCAN HENDERSON

Based on the Graphic Novel Original Story by
JOSEPH KOSINSKI

Screenplay by
KARL GAJDUSEK and MICHAEL DEBRUYN

Directed by
JOSEPH KOSINSKI

Dear Journalist:

Below, you will find the production information for Universal Pictures' *Oblivion*.

During the course of your reviewing or reporting, we request that you not reveal plot points toward the film's climax and conclusion so that those surprises are retained for the audience.

Thank you in advance, and we hope you enjoy the read.

—Universal Pictures Publicity Department



Production Information

*“Is it possible to miss a place you’ve never been?
To mourn a time you’ve never known?”*

—Commander Jack Harper

TOM CRUISE stars in *Oblivion*, an original and groundbreaking cinematic event from the visionary director of *TRON: Legacy* and producers of *Rise of the Planet of the Apes*. On a spectacular future Earth that has evolved beyond recognition, one man’s confrontation with the past will lead him on a journey of redemption and discovery as he battles to save mankind.

2077: Jack Harper (Cruise) serves as a security repairman stationed on an evacuated Earth. Part of a massive operation to extract vital resources after decades of war with a terrifying alien threat who still scavenges what’s left of our planet, Jack’s mission is almost complete. In a matter of two weeks, he will join the remaining survivors on a lunar colony far from the war-torn world he has long called home.

Living in and patrolling the breathtaking skies from thousands of feet above, Jack’s soaring existence is brought crashing down after he rescues a beautiful stranger from a downed spacecraft. Drawn to Jack through a connection that transcends logic, her arrival triggers a chain of events that forces him to question everything he thought he knew. With a reality that is shattered as he discovers shocking truths that connect him to Earth of the past, Jack will be pushed to a heroism he didn’t know he contained within. The fate of humanity now rests solely in the hands of a man who believed our world was soon to be lost forever.

Cruise is joined in this epic action-adventure by Academy Award® winner MORGAN FREEMAN (*The Dark Knight Rises, Wanted*) as Beech, leader of a band of survivors who are highly suspicious of Jack’s motives; OLGA KURYLENKO (*Quantum of Solace, Seven Psychopaths*) as Julia Rusakova, a traveler who has crossed time and

space in search of true love; ANDREA RISEBOROUGH (*W.E.*, *Happy-Go-Lucky*) as Victoria “Vika” Olsen, Jack’s by-the-book navigator who is ready to depart Earth forever; NIKOLAJ COSTER-WALDAU (*Mama*, television’s *Game of Thrones*) as Sykes, second-in-command of the revolution and the first to want Jack eliminated; and Oscar[®] winner MELISSA LEO (*The Fighter*, *Frozen River*) as Sally, the commanding officer overseeing the evacuation who has an agenda of her own.

Director/producer JOSEPH KOSINSKI has assembled an elite behind-the-scenes team of frequent collaborators to transform his graphic novel original story into an epic motion-picture event. They are led by Oscar[®]-winning cinematographer CLAUDIO MIRANDA (*Life of Pi*, *TRON: Legacy*), production designer DARREN GILFORD (*TRON: Legacy*, *Idiocracy*), Oscar[®]-winning VFX supervisor ERIC BARBA (*The Curious Case of Benjamin Button*, *TRON: Legacy*), VFX producer and co-producer STEVE GAUB (*TRON: Legacy*, *Terminator Salvation*), co-producer BRUCE FRANKLIN (*TRON: Legacy*, *Terminator Salvation*) and orchestrator JOSEPH TRAPANESE (*TRON: Legacy*).

Welcome additions to the crew include editor RICHARD FRANCIS-BRUCE (*Harry Potter and the Sorcerer’s Stone*, *The Shawshank Redemption*), costume designer MARLENE STEWART (*Tropic Thunder*, *Date Night*) and composer M83.

Joining Kosinski on *Oblivion* are fellow producers PETER CHERNIN (*Rise of the Planet of the Apes*, upcoming *The Heat*), DYLAN CLARK (*Rise of the Planet of the Apes*, *The Heat*), BARRY LEVINE (*Detroit Rock City*, upcoming *Hercules*) and DUNCAN HENDERSON (*Master and Commander: The Far Side of the World*, *Harry Potter and the Sorcerer’s Stone*). The team is working from a screenplay by KARL GAJDUSEK (*Trespass*, upcoming *The Last Days of American Crime*) and MICHAEL DEBRUYN.

Executive producers of the action-adventure are DAVE MORRISON (*44 Inch Chest*), JESSE BERGER (*Hercules*) and JUSTIN SPRINGER (*TRON: Legacy*).

Oblivion was shot in stunning digital 4K resolution on location across the United States and Iceland, including interiors in Baton Rouge and New Orleans, Louisiana, and exteriors in New York City, New York; Mammoth, California; and across Iceland.

ABOUT THE PRODUCTION

Oblivion Takes Flight:

Production Begins

In 2005, five years before Joseph Kosinski directed his first feature, *TRON: Legacy*, the director wrote a 12-page story titled “Oblivion.” In his sci-fi adventure set in 2077—six decades after an alien invasion irradiates Earth—we follow the missions of Jack, a repairman on a nearly destroyed planet who is uncertain of his place in the universe.

Though the daredevil pilot serves as the last drone repairman stationed on our planet, Jack questions authority and is curiously drawn to preserving the world he once knew. When a gorgeous stranger crash-lands in front of him and upends everything that he believes, he awakes to a reality-shattering alternative truth that he must accept or reject. Ultimately, he becomes a leader for the remaining people of Earth, a man driven by purpose and a new destiny.

It was a dream of Kosinski’s to turn “Oblivion” into a screenplay, but the timing wasn’t quite right. The delay would prove fortuitous, however, when Kosinski met Barry Levine and Jesse Berger, co-founders of Radical Studios, several years later. Together, the men partnered to develop the story into an illustrated graphic novel known in the industry as an “ashcan,” written by ARVID NELSON, illustrated by ANDRÉE WALLIN and art directed by Kosinski, Levine and Radical Studios art director JEREMY BERGER. This would allow them to demonstrate to investors the direction in which they wanted to go with the property.

Kosinski reveals story elements of his graphic novel: “It’s an action-adventure set in the year 2077 after a massive war has left Earth uninhabited and in ruins. The story centers on Jack, a drone repairman who is an integral part of a larger mission. A wonderful mystery, unbeknownst to him, will be the key element to saving what is left of humanity.” What the director focused upon was the brutal honesty of the story. He adds: “There is a difference between those who ignore the truth and put their blinders on and

the people who decide to take the truth head on—regardless of how hard it is to face what it means.”

Kosinski admits that this science-fiction saga was one he'd long been interested in telling. Growing up, he was enamored with such films as *The Omega Man*, *Blade Runner* and *2001: A Space Odyssey*, books including “Hyperion” and TV shows like *The Twilight Zone*. The filmmaker admits that he loved the juxtaposition of a rugged backdrop against the stylish results of imagined future technology. He says: “I have always liked the '70s sci-fi art by Chris Foss, Peter Elson and Chris Moore and knew that with VFX technology as advanced as it is today, I could combine CGI work and real landscapes seamlessly and create something unique.”

Levine and Berger were inspired by this young director's vision, and Levine recalls his first reaction to the property: “When I read Joe's story, I found it to be compelling, original and motivating of human nature and character. *Oblivion* is a great action-adventure, but at its core is that one character you are rooting for, and that is what makes for a great movie.”

Organically, this illustrated novel became a pitch for the film itself. There was overwhelming support from fans at 2010's Comic-Con International in San Diego, at which Kosinski was also presenting footage for *TRON: Legacy*. Indeed, 30,000 copies of the graphic novel were distributed at the convention from the Radical Studio booth. Recalls Levine: “There was a line of 1,000 people at Comic-Con waiting for Joe to autograph a copy of the *Oblivion* ashcan. Along with the story, we created a memorable logo and illustrations that got a response from the get-go. It was a feat to take the leap and make this story into a screenplay. It's an intellectual approach to a high-concept story with great set pieces. No one has seen anything like it before.”

Shortly after the team tested the waters with the property at Comic-Con, Universal Pictures came on board to develop the project with Kosinski, Radical Studios and Chernin Entertainment, and an *Oblivion* screenplay was in the works. Peter Chernin, the veteran producer who successfully rebooted a storied franchise with his 2011 blockbuster *Rise of the Planet of the Apes*, brought the lessons learned on that film—one that became the foremost contemporary model of combining heartfelt emotion with exciting, intelligent, speculative fiction. Chernin explains *Oblivion*'s draw: “*Oblivion*'s

story connects with people because, though it is an action film, its essence is a movie about a guy trying to discover his humanity. That's the core, and that is why it is ultimately so satisfying.”

For the feature, Kosinski and Levine were joined by fellow producers Dylan Clark, who had produced *Rise of the Planet of the Apes* alongside Chernin, and Duncan Henderson, known for maneuvering epic set pieces in films as varied as *Master and Commander: The Far Side of the World* and *Harry Potter and the Sorcerer's Stone*. With a shooting screenplay by Karl Gajdusek and Michael deBruyn, the filmmakers were finally equipped to begin the massive task that would become the *Oblivion* production.

Clark reflects upon the design and undertaking: “*Oblivion* had this great visual world that Joe presented. It was something that happened to Earth, but it didn't look dusty and dreary and dark. It looked vibrant, had a lot of colors and it felt unique. That's what got us: the conceptual design of this was something we've never seen before.”

As his story takes place during the latter part of this century, Kosinski knew he needed a top design team to create a world that was most assuredly futuristic, but believable 60-plus years from current day. He brought on the key players he had worked with on *TRON: Legacy* to illustrate his version of this postapocalyptic world.

Henderson knew that his director would be up for the massive challenge, reflecting: “Joe's a great storyteller. One of the things that intrigued me to want to do this picture was his original story. It lets an audience follow along in a way where you think you know something and then you discover it doesn't quite make sense. The secrets just keep revealing themselves, like you're peeling back an onion. You discover the story as you go; you get filled in with more facts and get a new picture. It's one fantastic reveal after another.”

Repopulating Earth:
Casting the Action-Thriller

While many action-adventures are overpopulated with players, one of the many elements that makes *Oblivion* unique is the film's relatively small cast. As Jack is the last drone repairman on an abandoned Earth, his opportunities to encounter survivors are almost nonexistent. Because the screenwriters had constructed such a tight narrative that relied upon so few roles, the filmmakers knew that casting the perfect actors was crucial to breathing life into *Oblivion*.

When Kosinski considered who would be the perfect Jack, Tom Cruise was certainly at the top of his list. Still, the director was surprised when he got a call from Cruise's agent saying that the performer had seen the ashcan from Radical Studios and wanted to sit down and discuss it. Kosinski and Cruise met at an airplane hangar in Burbank, where Kosinski showed him the short story and storyboard images for the project. Some three hours later, Cruise told Kosinski that he wanted to make the movie together. This began the yearlong process of developing the script for Cruise to star in the project.

Kosinski discusses the partnership: "Tom has a fantastic sense of what makes a great movie. It has been an amazing experience working with him, not just on set during production, but developing the script and his character early on."

Cruise reflects upon his interest in joining *Oblivion*: "I read the story and I'd seen the commercials that Joe had directed prior, so I called him up. We met, he showed me pieces of *TRON* and I was amazed by it. I thought, 'Wow. This guy's a big filmmaker, and he's very talented.' Joe is someone who creates other worlds, and his vision for *Oblivion* is what interested me. I've never seen anything like it: the way that he wanted to direct it and all the elements that were involved. Although I haven't made a sci-fi film since *Minority Report*, I love the genre and I knew that Joe works well in it."

The producers were excited that a licensed pilot would be portraying Jack and flying the one-of-a-kind aircraft designed for the film. Offers Chernin: "Tom's a flying junkie. He's a pilot himself. I think he had a lot of fun with the Bubbleship, and you can see it on the screen."

Cast alongside Cruise as Julia and Victoria (aka “Vika”) were Olga Kurylenko and Andrea Riseborough, respectively. Chernin walks us through the production’s choices: “It was important that these two actresses fulfill what goes on in the emotional part of the storytelling. We looked hard to find the right performers. Olga brings great soul and depth to Julia, while Andrea is just so fresh and filled with life. They complemented each other so well and took their characters to a level that was beyond the scripted page.”

The filmmakers knew that the role of the crash-landing traveler who claims to have a deep bond with Jack and urges him to question things as they are would involve many arduous days on set. They found their Julia Rusakova in a former Bond girl who’d made a scorching debut in *Quantum of Solace*. Reveals Clark: “It was important that we cast Julia with someone who’s as tough as Tom. That’s hard to find, but Olga, a tough Ukrainian woman, was game and has proven to be successful in that. We put her through some things that I don’t think she could have ever imagined doing.”

Kurylenko admits that she was game for the exhausting tasks at hand: “Things are not what they seem in this movie. Once Julia shows up in Jack and Vika’s life, she creates trouble. The perfect, idyllic lifestyle collapses. It’s chaos, and it was fun to play. Plus the role is so physical with all kinds of action, which I had never done before.”

Until Julia crash-lands in front of him, there had been one woman at Jack’s side for years. The obedient and dutiful Vika Olsen is Jack’s navigator in his drone-repair mission. Although Jack is stirred by uncertainty, Vika urges him not to question authority and to accept things wholly as they are. The British-born Riseborough reflects upon her role in the story: “Jack and Vika are at the point of their lives where they’re starting to realize they want different things. Vika is a great strategist and a positive, optimistic soul in many ways. Her actions, though controlled, can feel a bit radical.”

Clark explains that Riseborough was the ideal partner for Cruise: “To play Vika, we had to find somebody who could have a command of language and behavioral action that was trained and precise. Andrea came in and blew us away.”

When Jack encounters a band of survivors on Earth, he realizes that he and Vika are not alone. Brought on board to play Beech, the morally ambiguous leader of the resistance, was Academy Award® winner Morgan Freeman. The performer discusses his

reason for taking on the role: “One of the things that will set *Oblivion* apart as a movie is its creativity, the costumes, the sets and the machinery. It’s a world all its own and Joe’s a perfectionist, which makes working with him a joy, as he knows exactly what he wants.”

Oblivion marks the first time that superstars Cruise and Freeman have been paired opposite one another, and the producers knew the film offered the perfect opportunity. Levine discusses their choice for the role of the commander of the resistance, one who knows more about our hero than he knows about himself: “We knew we needed someone with presence to play Beech. The cast in this film is small; there’s nothing to hide behind. You had to bring your emotions, and we were all in awe of Morgan Freeman as we watched him work.”

Cruise discusses working with the legendary performer: “I met Morgan in 1990 when both of us were nominated for Oscars[®]. I was nominated for *Born on the Fourth of July* and he was for *Driving Miss Daisy*. I so admired him, and I remember that night at the Oscars[®] how I was looking forward to saying hello and telling him how much I loved him in the movie and we both said we should work together sometime. I’m sad it took so many years before this occurred, but I’m happy to have had the opportunity to work with him. He’s a wonderful man, and he’s an extraordinary actor.”

For the role of Sykes, second-in-command of the remaining band of survivors, Coster-Waldau, known for his breakthrough television work on *Game of Thrones* and the recent blockbuster thriller *Mama*, plays an accomplished fighter and the right hand to Beech in any battle situation. Freeman describes the character: “Beech knows what life was like before all this destruction, but someone like Sykes has grown up his whole life in this environment.”

Henderson continues with praise for Coster-Waldau: “Nikolaj’s fan base from *Game of Thrones* just keeps growing. He has a rugged sensibility, yet intelligence that can’t help but please audiences.”

Coster-Waldau walks us through a key story arc and his motivation for joining the production: “The survivors have lived this horrible life. They don’t know anything different. What that does to a human being is what is so interesting about this story, and I

appreciated that no matter how brutal things get, Sykes will fight till the last drop of blood...and he still has hope.”

Rounding out the *Oblivion* cast is Academy Award® winner Melissa Leo as Sally, Jack and Vika’s supervisor and the voice of the command center. Though her voice drips with honeyed compliments, Sally should not be underestimated. She’s a company woman through and through, and her only interest lies with getting the job done, no matter the costs. Leo discusses her interest in tackling the role: “Joe has combined his immense talents in many fields to create something that is truly unique. As I cracked the script open and understood what I was being asked to do, I could tell that this would be a very special project. The core of *Oblivion* is a human tale, and it is the marriage of story and technology. It is the future of filmmaking.”

Kosinski remarks that Sally holds the key to many of the answers Jack needs. He says: “Melissa has this uncanny ability to sound as if she holds all the secrets of the universe. Though Sally only interacts with Vika and Jack via remote, Melissa brilliantly pushes the tension and suspense for our primary characters. You feel that, at any moment, she could help them or destroy them.”

Cracking Hardbacks:
Building the New York Library

Oblivion began production in March 2012 at the massive Celtic Studios in Baton Rouge, Louisiana. More than two-thirds of shooting would occur on this Southern back lot, as at any given time the production was operating on five of the seven stages built on this 23-acre studio. On Stage 4, Kosinski and his crew of approximately 350 began re-creating the New York Public Library. This set was an uncanny re-creation of the actual library that resides on 42nd Street and Fifth Avenue, only with a postapocalyptic feel, and the build filled the enormous 30,800-square-foot space.

Even though it was the first week of photography, Cruise and the stunt team, led by stunt coordinator ROBERT ALONZO, literally dove in full force. From the two-story-high space, Cruise—wearing Jack’s light gray enviro suit and with a rifle in hand—repelled 54 feet into the dark cavernous chasm that represented the destroyed

underground remnants of the New York Public Library. When Jack's cable is cut, he crashes through a table. For Cruise, that meant slamming into one of the five breakaway tables that were on hand.

As if that wasn't enough, the script called for explosions to erupt and for Jack to be dragged across the floor when an alien trap clamps down around his leg. Burned out periodicals, books and ash lay scattered all over the ground. Take after take, three of Oscar[®]-winning cinematographer Claudio Miranda's cameras filmed the action as Cruise and Alonzo perfected their stunt choreography. A flying chainsaw rig camera traveled 18 mph above the set on wires as it followed the action.

Alonzo explains that this is par for the course for a film of *Oblivion*'s scope and size: "This type of shooting and this type of schedule presents a number of challenges. This production, as far as the action is concerned, has been loaded up front. It's been stunt after stunt, which is normal for a Tom Cruise movie. Tom is one of our own; he is a stuntman, no doubt about it...and a good stuntman at that."

Producer Clark elaborates: "It's important for people to understand that Tom does all of his own stunts, and in a movie like this, you have the low-tech stunts like running and jumping and getting punched in the face. Then you have the high-tech stunts of flying and riding motorcycles. Again, Tom is a trained pilot, trained motorcycle rider and a trained car driver. He can do them all. This movie has many different components. It is an action-adventure, and at the heart of that is putting Tom in multiple set pieces that are both thrilling and dangerous."

Even the most seasoned stunt people have their limitations. Visual effects producer Steve Gaub explains his role in helping to build sequences that the able crew just couldn't duplicate outside of the virtual world: "What is not humanly possible in stunts, we create in VFX. There are some great sequences where Jack has to do some amazing aerobatics and aero-maneuvers. We shot pieces of that in Iceland, and we put it together in the virtual world to bring it to the screen."

The New York Public Library set is massive and stunning, and production designer Darren Gilford and his art department team did not spare any attention to detail. Twelve enormous three-tiered chandeliers hang from the ceiling, and approximately 150 handmade wooden light bulbs are mounted in each chandelier. It is a playroom for an

action sequence, and Miranda had many curious challenges utilizing the space for the sequence.

Kosinski and Miranda made the choice to showcase the intensity of performances and sets such as the library by shooting the film with the recently released Sony F65 digital camera. This camera shoots in 4K resolution that offers breathtaking depth and clarity in order for the film to be projected on an IMAX screen. The look is four times the resolution of an HD image, and the F65's flexibility made it a perfect fit for the production. Shares Miranda: "We worked at a low light level, and the F65 is great for getting us exposure at these low lights."

Life in the Troposphere:
Imagining Skytower

With just two films under his belt, Kosinski has established himself as one of our generation's leading aesthetic visionaries, a creator of worlds rich with remarkable design and wondrous beauty who also fuses propulsive action, thoughtful ideas and powerful themes into his cohesive design. This is never truer than in Skytower.

In the late 21st century, the world above the clouds serves as stark contrast to the dilapidated state of Earth. As mop-up crew operatives Jack and Vika prepare for the final days before they join the remaining survivors on a new colony, they live in functional comfort and enjoy a breathtaking view.

Gilford explains the inspiration for this universe: "The contrast between those two worlds—above the clouds and on Earth—was important from a design standpoint. We had to establish this world above, which is a high-tech, clean, synthetic environment. Below are the ruins of Earth and the scavengers' infestation. The cross section of those two worlds and how they collide are important."

Jack and Vika's home, the Skytower, is one of the first locales to which the audience is introduced, and it was crucial to Kosinski that the delicate structure appeared to be perched 3,000 feet above Earth's surface in the troposphere. Says Gilford: "We wanted it to feel like it was on the bounds of what practical engineering could hold or

withstand. We wanted the Skytower to feel as if it's a futuristic evolution of architecture, that human engineering has evolved to the fact that this would be a stable structure.”

This modern residence, with its blue-, gray- and white-colored palette, gives a theoretical glimpse of 60 years from now, complete with the concomitant design and functional possibilities of life in the lower atmosphere. The Skytower living room, dining room, bedroom, kitchen, infirmary, bathroom, workout area and swimming pool all combine imagination and practicality. Gilford shares: “Jack and Vika live in this oasis above the cloud layer. So there's this great contrast between this peaceful, beautiful world above the clouds and this dangerous landscape and hostile environment when you drop down below.”

Five months before principal photography started, construction on the Skytower set began on Stage 5 at Celtic Studios. From cabinetmakers to lighting designers, craftspeople on the production worked around the clock to create a space that is a house designer's dream. Producer Henderson offers the goal was to keep the set sacrosanct: “There was a Zen feeling when we were shooting in the Skytower. Nobody wore shoes to keep it as pristine as possible; everybody had socks or booties on.”

To achieve the most realistic performances—as well as perfect the reflections—Kosinski opted to have the almost-entirely glass Skytower set look and feel as if it were actually in the clouds during filming...instead of having it surrounded by blue screen. The VFX team, led by Oscar[®]-winning VFX supervisor Eric Barba and Pixomondo's VFX supervisor, BJØRN MAYER, had to come up with an innovative way of making this occur.

Kosinski and Barba knew there was much to be learned from the use of old-school front-projection techniques, similar to the method employed by filmmakers such as Stanley Kubrick for *2001: A Space Odyssey*. They would take this method to new heights on the Skytower set, and Barba teamed with Production Resource Group (PRG) to manufacture a realistic projected sky for the film set.

PRG is known for its creation of looks for the Olympics, the Academy Awards[®] and the Super Bowl, and the company is accustomed to working within the parameters of an enormous venue. But for *Oblivion*, the team had the challenge of creating the same clear and precise imagery within a much smaller space—one that had an existing set

already inside. It took three weeks of loading in and camera tests to get the exact look with which Kosinski, Barba and Miranda would be happy.

The plates that made up the look of the projected sky surrounding Skytower were actually filmed by the VFX crew on location in Hawaii. In January 2012, before principal photography began, the VFX crew—over four days—traveled 10,000 feet to the top of Maui’s infamous Haleakalā Crater. There, from dawn to dawn, they used three cameras to shoot dramatically different versions of the sky. These 120-degree panoramic images were shot in 1,920-pixel-high-by-1,080-pixel-wide clips. In the end, 10 distinct looks were selected for use during filming.

The images of the sky captured by these three cameras were seamlessly stitched together, and all the mountains surrounding the crater were painted out. Then details specific to the movie, such as constellations and the destroyed moon, were added to the night shots. The end result was 35 minutes of crisp, clear footage that could be projected flawlessly. In sum, the pristine sky was crafted with 20 HD projectors and 34 video feeds, using 19 different layered image zones that were connected to the 42-foot-high-by-500-foot-long screens. Additionally, two technicians not only ran this projection system, they invented a way to soundproof and cool down the technology.

Offers ZACH ALEXANDER, one of the projectionists: “We had a night sky, a storm, nighttime with clouds that was less bright than the other one, two different sunsets, two variations on a sunrise, as well as a blue sky. Then we had about half of those choices for the other room—just in slightly different cloud configurations based on Joe’s artistic feeling for what the sky needed to look like in a particular shot.”

Crew and cast alike were absolutely blown away by the creation. Offers Riseborough: “Living and working inside of the Skytower for weeks on end was like living out a day in your regular life, except with this panoramic glorious view. For Tom and I not to have to work with a blue screen outside of our window and to be able to catch all of those reflections of the set was incredible.”

Her leading man agrees with the assessment. Says Cruise: “Not acting with green screen does help as an actor. It’s interactive, so it was without a doubt the most beautiful and peaceful set I’ve ever shot on. This natural lighting became our lighting. With the clouds projected all around us, it gave the set a very ethereal, yet organic, feeling.”

Of note, extensions of the large Skytower set—such as Jack’s workroom, where he repairs a drone, and Vika’s hermetically sealed control room, where she receives intel from Sally via com—were also built on different stages at Celtic Studios.

Otherworldly Transport:

The Bubbleship

Abutting the living space on the Skytower set is a landing pad for the Bubbleship, Jack’s primary form of transportation as he travels to and from Earth’s surface. Kosinski was thrilled to see the vehicle he imagined several years ago—a hybrid of a jet fighter and a Bell 47 helicopter—finally come to life. “The Bubbleship was the first thing we designed for the film,” he offers. “For everyone who grew up on *Top Gun*, like I did in the ’80s, it is pretty spectacular to see Tom back in the cockpit flying an aircraft like this.”

Oblivion features thrilling, vertiginous new heights experienced when Jack pilots the Bubbleship, liberated from linear flight for a freewheeling, 360-degree freedom of kinetic aerobatics and crazily choreographed dogfights.

Cruise discusses the experience of being on the Bubbleship: “Joe showed me the drawings and the concept art, and I just thought, ‘this is so cool.’ I’m a pilot, and I love the way he designed it. It’s as beautiful as it is on screen. Every piece of it was so smooth and elegant, and they designed it to fit my body for all the action.” He laughs, “I want someone to build it so we can fly it for real.”

Design of the Craft

For more than a year before the beginning of principal photography, the team at Wildfactory in Camarillo, California—led by key designer DANIEL SIMON—crafted a flying apparatus of the future. Once approved designs were in place, the Bubbleship took four months to build in a warehouse in Los Angeles. Then it was taken apart, shipped off for filming and subsequently reassembled in Louisiana, Iceland and Mammoth, California. Sums Kosinski of the creation: “It’s this hybrid of a Bell 47 helicopter that’s hanging in MoMA in New York City and a jet fighter.”

For the design, Simon was inspired by emergent NASA technology. Still, he knew how critical it was for the audience to comprehend how the Bubbleship might be able to fly. From dials, foot pedals and joysticks to a seat with lumbar support, the cockpit resembles a helicopter, while still evoking a futuristic craft. Made of aluminum and fiberglass and weighing in at 4,500 pounds, the Bubbleship travels in seven containers, with four technicians accompanying the vehicle. It has to be disassembled for air cargo, and it may only be lifted by forklift. It takes five hours to assemble, with a four-person crew working nonstop on all of its parts.

The Bubbleship components include the fuselage, cockpit, tail boom, two engines, flippers and landing gear; all of these parts have small panels that need to be assembled by hand. The landing gear serves as the base of the plane and holds the rest of the vehicle upright, while the two motorized doors to the cockpit open simultaneously.

Simon discusses the vehicle's structure: "In the concept of the whole design process, it was a given that the Bubbleship should look insect-like and lightweight. That's why we came up with this finessed and fragile landing gear; it's actually three legs. At the beginning of the design, we had it the other way around: We had the two legs in the back. It's based on a futuristic, compound structure, and it's capable of flying in space and in the atmosphere. It's a combined spaceship plus flight vehicle, completely designed from scratch."

Production designer Gilford expounds that the team needed to build a few incarnations of the Bubbleship. He says: "We had the complete Bubbleship, which is out on the bubble pad at the Skytower set; then we had just the cockpit on a full-motion-based gimbal. We received all of the flying footage, then in visual effects the rest of the ship was put on the backside of the cockpit. Then we built a couple other pieces. For example, we built a few crashed Bubbleships. It's been more fun than you can imagine."

Visual effects producer Gaub is extremely proud that the team's hard work has paid off. He says: "The Bubbleship design is impeccable, and it's one of the coolest things I've seen. In VFX we were able to give that thing weight—all those little nuances and movements that make it feel like it could fly and move around. We're familiar with helicopters and we're familiar with planes, and this is a hybrid. So a lot of attention to detail was put in there to make the audience believe that this thing was built and can fly."

Bubbleship Gimbal

On Stage 6, the Bubbleship gimbal was constructed. Housing an identical replica of the Bubbleship cockpit—though one without glass—this rig was able to simulate air travel with the help of a green-screen background. Indeed, the VFX team later doctored in the landscape details and lighting variations. Similar to a ride at an amusement park, the cockpit (with two seats) was attached to a motion base. On its axis, the gimbal can rotate 360 degrees; therefore, the effects of centrifugal force and gravity on Cruise and Kurylenko are obvious to the audience.

Rams and hydraulics, with accumulators in the middle, made for 1,700-psi storage. When the computer-programmed and -controlled Bubbleship gimbal demanded a move, voltage was sent to command it to go either left to right or up and down. The gimbal's motion base resembles a flight simulator with six degrees of freedom and six cylinders that form a hexapod.

The gimbal rig was bolted to the ground and had the capacity of tilting to a 45-degree angle, 22 degrees up and 22 degrees down. For these moves, the cast wasn't required to wear a full harness, only a seat belt. With the expertise of special effects coordinator MICHAEL MEINARDUS and stunt coordinator Alonzo, the gimbal created the illusion that the cast was actually flying an aircraft.

The VFX team put in the cockpit glass and the rest of the Bubbleship—as well as environments and landscapes that the craft flew through and across—during postproduction. In fact, the background plates were shot in Iceland and are actual landscapes specific to the country. These plates were filmed precisely to match the Bubbleship action shot on stage and some were modified with visual effects after principal photography wrapped.

Soulless Killers and Sleep Pods:

Props on the Set

Wildfactory and key designer Daniel Simon, in conjunction with prop master DOUG HARLOCKER, designed the mechanical drones, which are as equally intricate as the Bubbleship. The soulless killers of anything that stands in their path, the drones are

ridding the Earth of any remaining alien scavengers. Perilously for Jack, the repairman has to constantly be on the lookout that they don't kill him as well. Says Harlocker: "We decided early on that when the drone is stripped down with its hood up, it should read the way a car does when it is stripped down. When all of the body panels are off the drone, it looks like a raw machine. It has a real Terminator, scary, demonist look to it."

Gilford elaborates that the drones were made with advanced prototype manufacturing by Harlocker, working from designs that Simon began. He says: "A lot of the things that we designed in our art department actually started in the computer, and the geometry and the files that we used went straight to a machine where they cut those 3D parts by creating molds. This let us build incredibly intricate, beautiful automotive-looking props."

The New York Public Library scene is the first sequence in which we are introduced to the drones. In sum, three drones were made from scratch: two white, fully clad ones with their outer shell, and one—stripped down, without cladding—upon which Jack works in the Skytower. All of the drones were equipped with animatronics so that they could spin, move and light up by remote control.

Over the course of production, Harlocker worked closely with illustrators who came up with different concepts of items that appear in the script. After Kosinski approved a drawing, the prop department scaled it out and made a 2D model out of cardboard. From that point, a 3D model was made. This prop-building process—one that continued throughout filming—usually took a few months to design a specific look for production.

Not only did Harlocker supervise the builds on big-ticket item props such as the Bubbleship (see Skytower section), Moto Bike (see Iceland section) and drones, he also managed the creation of the sleep pods, with their myriad hydraulics and moving parts. In the sleep-pod body alone, more than 30 foam pieces make up the inner shell. The *Oblivion* props department also designed Jack's and the aliens' weaponry, and it constructed such hero props as Jack's plasma torch, flare and smoke bombs, as well as Vika's medical kit and healant sprayer.

The research that the props department had to do to make things appear as if they could exist in the near future was exhaustive. Even creating perfect packaging for bottled

water and food was a challenge. The pod-prop design includes graphics, paint and electronics, right down to the LED detailing. Even the iconic spent shell with a potted flower that Jack gives to Vika prompted a specific request from Kosinski. The director opted to use a plant he had seen on the ground in Iceland during an early location scout.

Harlocker had a rubber room on site at Celtic Studios where he and his team molded all of the weapons, and they made lightweight rubber duplicate versions of props that could be used by the stunt team. These came in handy as some of the hero prop rifles weighed up to 35 pounds. Says Harlocker: “The real guns we had to make lightweight and real, but all of them had 800 lumen flashlights, the strongest and smallest flashlight you could find to put in the front of a gun that lit the entire set. The whole scene is lit primarily by a shaft of light coming down the sinkhole opening and then lit by Jack’s gun. It became a festival of changing flashlights and batteries every 10 minutes because they had a strong flashlight but a short burn time.”

From fabric and leather to rubber, plastic and steel, the props department used various materials and worked closely with the art and wardrobe departments to make sure all props integrated into the look and feel of the film.

Lightwave designed the scanning lasers projected by the drones. A full-color laser projector was used, and in addition to the standard red, green and blue projection, it also projected yellow. This technology is new, and *Oblivion* is one of the first film sets in the world to use it. Safety was key when working with these lasers, as even from 50 feet away they could possibly ignite a fire if they focused on a point for too long. These intense beams of light were rigged onto a hydroscope (meant for a camera) so that they could be controlled and easily moved. Two Lightwave programming technicians were on set at all times to make sure that safety was first and that the color, size and strength of the lasers were at the specifications that the filmmakers wanted.

Typically, laser effects may be done in postproduction with computer graphics, but Kosinski liked the idea of the drones coming to life and creating havoc on the *Oblivion* set. Utilization on a film production is relatively new ground for this technology, and 90 percent of the business that Lightwave does in the field is for concerts and stadium shows. As any pattern and color could be achieved with the lasers and changes made easily, Kosinski was pleased with the results.

Flight of the *Odyssey*:
Space Shuttle Creation

On Stage 7 at Celtic Studios, the art department, under the direction of supervising art director KEVIN ISHIOKA, built the interior of the space shuttle *Odyssey* set. The goal for the team was for the cockpit to resemble that of an actual spacecraft and for Kosinski and DP Miranda to achieve a natural look of weightlessness when shooting with Cruise and Riseborough inside of the space shuttle.

The most obvious question was, How could this be done on the practical set? To accomplish this, an opening was left in the top of the cylindrical set from which a 40-foot vertical cable could hang freely from a 70-foot horizontal truss that was connected to the ceiling of the stage that began 30 feet underneath. Its creator, stunt rigging coordinator DAVID HUGGHINS, who is part of the stunt team, dubbed this antigravity system the “XYZ flying rig.” A similar rig was used in the magnet room for the pivotal scene with Jeremy Renner’s character in *Mission: Impossible—Ghost Protocol*.

Four stunt performers, who doubled as cable operators, were in charge of the XYZ flying rig and the 1,500 feet of cable—strapped to an electric motor with hydraulics—that it required to run all of the lines. Operators controlled the up-down, left-right and the forward-back. Another operator was in command, giving specific instructions and safety checks. For safety and performance, the XYZ flying rig had to be exactly precise. The cast rehearsed in harnesses for weeks in advance and was QuickLinked with climbing industry hooks to the cable.

On the day of shooting, Kosinski advised Cruise and Riseborough to grab onto the walls as they dangled in weightlessness in the cockpit. To add an extra spin, the *Odyssey* cylindrical set was created so that it could rotate counterclockwise for an illusion of more movement.

Kosinski wanted to be as accurate as possible when re-creating a key scene in the space shuttle. Therefore, he called in astronaut RICK SEARFOSS to act as technical advisor. Searfoss, a space shuttle commander, consulted on all of the antigravity stunt moves, the look of the *Odyssey* cockpit and the script dialogue.

Commander Searfoss guided the art department after they laid out the control panels inside the *Odyssey* set, as well as on the switching of the graphics and video playback. He showed filmmakers and cast how and when each one of these control systems was going to be used for takeoff, pre-flight and landing. Says Searfoss: “Simulating weightlessness is an interesting challenge, both in the real world of training astronauts and when you are trying to tell a story on film. But with clever camera angles and the athletic ability of the actors, it is possible to make it look realistic. On top of that, add some real cockpit chatter and you are on your way.”

Other sets built on stage at Celtic Studios included the interior of the Empire State Building gift shop and a New York City hotel room. Off-stage production was also shot at the local Homeland Security/911 Call Center, which doubled as Mission Control for the center at which Sally gave Vika her commands.

Coming Home:

Raven Rock and the Radiation Zone

Early in the shooting schedule, *Oblivion* headed to New Orleans for a couple of weeks to shoot scenes that included human survivors—led by Beech and Sykes—who are hiding out in an area known as Raven Rock. Says Kosinski: “Raven Rock and Earth are the complete opposite aesthetic from what we see in the Skytower.”

The company shot at the six-acre Market Street Power Plant, located along the Mississippi River, which has the distinction of being the oldest power plant in New Orleans. It was built in 1885 and shut down almost 40 years ago. This power plant’s look could not have been built. The volume, the space, the rust, the detail—everything was unique and became the perfect place for human survivors on an Earth that has been attacked. Relates Freeman: “Raven Rock is an underground sanctuary that the survivors have used for many years, built up the best they can to be their fortress.”

As there was a good deal of existing dilapidated steel and an entirely open roof, the building was checked for safety before anyone was allowed to go in and work. All cast and crew had to wear hard hats when entering the building. The only access is from the street, which was a challenge getting materials into their correct location. One

evening, seven inches of overnight rain flooded the set, and the crew had to wait out the storm and pump out the set before filming resumed. This was just a minor setback, however; the storm didn't stop the constant fireballs and explosions.

Also featured inside the Raven Rock set was the archive room set where the survivors stashed pieces of art and beloved books that told the history of their people, and the place where their children were schooled. To give the illusion that the books in the archive room were very old, they were aged in a cement mixer to look as if they were remnants of the last war on Earth. Additionally, there were works of art such as the "Liberty Bell," as well as those of Claude Monet and Andrew Wyeth. Of note, rights for the use of Wyeth's painting "Christina's World" in a motion picture had never been granted before *Oblivion*.

One of the prize possessions that Jack finds in the New York Public Library is a book titled "Lays of Ancient Rome." Says Harlocker: "It turns out that this is a beautiful five-by-six-inch leather-bound book that came in many incarnations. We bought five or six different editions from England, and we found one that we liked and we were only going to make one of those books. Joe decided that it should be actually on fire after the drone attack, so we had to go and manufacture it and make five duplicate copies to set on fire."

For decades, the human survivors and alien scavengers have kept clear of the radiation zone, an area believed to be so deadly that no one could approach it without immediately dying. Jack learns, like so many other things, this is hardly the case. For four days, production shot on the radiation zone set in St. Francisville, approximately an hour outside of Baton Rouge and 15 miles from Angola prison.

Production assistants on the set asked the team to tread as little as possible on the sandy surface, and as they walked, the on-set props department brushed a broom to clear their tracks. Several tents were set up to take cover, and for the actors who were wearing leather, as soon as "cut" was yelled, they rushed into a cooling tent where they were iced down and given fluids.

These man-made sand dunes were fully exposed in the hot sun, and there was nowhere to take cover as Cruise shot one of the biggest fight sequences in the film. Crewmembers were unrecognizable in hats and face coverings to protect them from the

cruel rays. Cruise takes us through one of the hottest shooting days: “I’ve never felt such extreme heat in my life. Your body would heat up like that, and then you have to bring your body temperature down. Of course the whole time, I was thinking, ‘Ten hours to get this, and how many minutes to cool the body down?’”

When shooting exteriors at both the quarry and the sandpit, the ground in Louisiana had to match what might be similarly found in Iceland. This meant creating pools of “lava,” as well as water that bubbled up to the surface, plus smoke and debris.

A few sets in the Baton Rouge region that were used for action sequences are actually huge quarries filled with sand and rock. They were littered with smoke, debris and wreckage of the *Odyssey* set. The rain and wind helped these sets take a natural shape, as they were exposed to the elements during building and filming. These sets would be extended with background visuals shot in Iceland.

The SFX department was busy filming day in and day out. If it wasn’t the Bubbleship gimbal or drones consuming the craftspeople’s time, it was the many explosions and gunfire. Mortar and propane, along with titanium used for sparks, created powerful, though contained, fireballs. Different-sized cans of propane were used, depending on how brilliant the effect needed to be, while the mortars were filled with balsa wood, cork and dirt. Some of the sequential explosions, such as those on the *Odyssey* crash site set, used 15 circuits that were triggered in sequence. Speeds were set, timed and rehearsed for the effect requested to come off very safely.

Maneuvering NYC: The Empire State Building

The cast and crew ventured to New York City to shoot for three days. Two days were shot atop the iconic landmark Empire State Building (ESB) observation deck, and one day was outside the Empire State Building entrance on 5th Avenue.

Oblivion filmed on the top of the deck, in the southwest corner on the 86th floor. The crew set up in 33 feet in each direction from the southwest corner and made that space their home, though the deck was operating as per usual with more than 10,000 visitors on any given day. Many tourists were excited upon their visit to one of

America’s most popular tourist attractions to catch an unexpected glimpse of Cruise at work.

It was challenging to get equipment up to the 86th floor, but the ESB staff was accommodating and let the crew use freight elevators to load in and out. When shooting on the city streets near 5th Avenue, news traveled fast that Cruise was filming. Crowds of fans from all over the world gathered to take photos, wave and say hello to the performer on the set. Between setups, Cruise signed autographs and took photos with the onlookers.

The duality of re-creating Manhattan was not lost upon the director: “We built the observation deck of the Empire State Building in the side of a hillside in Iceland and shot the flashback scenes on the actual Empire State Building in New York City the week before. So we had some very surreal moments where one week we were standing in the middle of Manhattan surrounded by 14 million people, shooting a scene overlooking this incredible metropolis, and a week later we’re standing on the exact same set in Iceland...with not a person to be seen for hundreds of miles.”

Lensing in Iceland:

Exteriors and Aerial Units

Kosinski long dreamed about shooting *Oblivion* exteriors on location in Iceland. It seemed like a perfect fit; at the height of summer, there are 22 hours of daylight in the country, conducive to a productive filmmaking day. Says the director: “The war has thrown the landscape back into the Stone Age, into a complete state of disrepair. Black sand and vibrant colors cling to the rocks, and the landscape is desolate but beautiful.” Ironically, the command center run by Sally is only offline at night, and there was little night sky to be found during the shoot. Says Kosinski: “This film mostly takes place in the daylight, so we had it made with the natural, unique light of Iceland.”

Oblivion shot for 10 days in Iceland, with approximately half of the crew of 300 being Icelandic. Eight weeks of prep included the shipping of all the production gear and the Bubbleship. Still, that was cutting it close for such an ambitious shooting schedule out in the elements.

As mid-June through early July is the height of summer in Iceland, and therefore the best weather all year long, the team picked this time as its filming window. Nevertheless, rain and extremely cold weather conditions made the building of the set and shooting challenging. Recalls Clark: “Earth is a main character in this movie. It’s what Jack is fighting for, and Iceland shows an Earth coming back to life. It has moss underneath the black sands, it has water underneath the glaciers, and the color and the beauty of the country gives us that character.”

About a two-hour drive from Akueyri, 30 miles from Lake Mývatn, the crew first found themselves at Hrossaborg, a 10,000-year-old crater that is shaped like an amphitheater. This crater was set to double for a stadium in the Northeast, post-destruction, and it was the size of a football field and then some. VFX kicked in to fill the barren landscape with stadium seats and a tunnel entrance to the field.

In the Icelandic Highlands, a region known for its black sand, a set was created for the postwar Empire State Building observation deck. The drive to set was more than an hour on black sands and gravel roads, resulting in a base camp of trucks and trailers that was in the middle of nowhere. Here, Kosinski’s crew shot the pivotal scene in which Jack rides his Moto Bike across the unusual landscape in the Icelandic Highlands. The aerial helicopter unit that shot while in Iceland captured these and many other sequences.

Oblivion’s VFX supervisor, Eric Barba, and Pixomondo’s VFX supervisor, Bjørn Mayer, created a flight plan for the aerial unit consisting of bits and pieces that were needed for background plates. The aerial unit even shot at the world-famous volcano Eyjafjallajökull, known for its 2010 ash-cloud eruption that paralyzed European travel. Active lava still flowing from this volcano has created a canyon showcasing both hot lava and glacier walls.

One day of shooting in Iceland entailed helicopter access atop Earl’s peak. All crew and equipment had to be transported to a mountaintop by a helicopter to this location close to the world-renowned Icelandic waterfall called Gullfoss.

Transporting all of the equipment to and from Iceland and into remote locations was no easy task. It was transportation coordinator AARON SKALKA’s job to ensure that all of the trucks, cars, boats and airplanes, not to mention the shooting gear, moved when they were supposed to and ended up at the shooting location intact. Logistics

included chartering a freight aircraft that could ship approximately 70,000 pounds of cargo. In addition to the air shipment, 15 40-foot ocean containers of materials went across the sea to Iceland. That shipment included building materials, finished sets, construction tools, special effects equipment, personal goods, expendables and lumber.

Rapid Transport:

The Moto Bike

The Moto Bike was designed and built by GLORY Motor Works of Glendale, California. The company's owner, JUSTIN KELL, had direction from Kosinski that the bike had to look a certain way, but also had to function like a full-fledged motorbike. Cruise gave input as well on how he would like the bike to perform and his comfort level when riding.

Over six weeks, Kell and his team made three identical bikes, two with one seat for Jack to ride, and one with a two-person seat required for the sequence in which Jack and Julia ride together. Kell chose a Honda CRF450X motor for Jack's Moto Bike, as that motor can withstand most terrain—even the black sand in Iceland—and easily be started and stopped for hours at a time.

The white Moto Bike's carbon fiber wheels were made in South Africa at BlackStone Tek, and the bike was tailored for specific jumps that Cruise would be required to perform. Kell prepared for the ultimate, and the futuristic Moto Bike was designed to jump 50 feet and go up to 120 mph. Says Kell: "We built this bike to be able to do motocross. Tom is a good rider to start with, so that gave us a lot of room to play as we built."

A seasoned biker, Cruise reflects on his ride: "It's a tricky design because when I was riding there were moments that I had to carry Olga. The guys that designed this did a sensational job with not just the look of it, but changing the balance of the bike. Since I was doing jumps and running through Iceland, it had to be safe enough for me to travel at very high speeds without a helmet. I know it was tricky for them to figure out the balance of that bike, and I had a blast riding it."

The performer celebrated his 50th birthday on the *Oblivion* set in Iceland, and the filmmakers presented him with one of the Moto Bikes as a gift. Says Gilford, “I am happy about how the Moto Bike turned out. It looks like it comes from the Bubbleship, and Jack actually pulls it out all folded up from the side of the Bubbleship. We aren’t quite sure what it is at first, then it unfolds and he pops it into place; then, we realize it is actually a motorcycle.”

Aliens on Earth:
Stunts and Weapons

After the war to end all wars, the only remaining survivors on Earth (or so Jack has long believed) were the alien scavengers. These creatures were all played by stunt performers, and that necessitated that the alien costumes were both safe and functional. The masks began with the use of a simple, retrofitted flight cap, and from there various items were attached to maximize vision. Lights illuminated earpieces, while pieces of old cameras and plumbing parts went over the eyes of every costume. Each alien outfit was one of a kind.

For many of the action sequences involving the scavengers, a military advisor and retired Navy SEAL, DOUG MCQUARRIE, worked with the 10 hero alien stunt performers and the entire stunt department. McQuarrie ran an alien boot camp with these stuntmen, and one stuntwoman (ZOE BELL, who portrays Kara). Working with the weapons, McQuarrie would instruct the scavengers on how they might crawl, walk or run during a confrontation. McQuarrie did not hesitate to yell at his scavenger trainees, with such commands as “Look! Shoot! Kill!” motivating the stunt performers.

Kosinski and McQuarrie felt it was important that the scavengers move like indigenous people of the culture, and not in a militant way. McQuarrie offers: “The scavengers would do things in a little looser fashion. I worked with these talented and athletically gifted stunt players, giving them some basic military skills and a foundation, and from there we created a specific style together.”

McQuarrie had previously worked as military advisor with Cruise on *Jack Reacher*, and their ease with one another was evident. After McQuarrie and Cruise had

multiple discussions about how Jack would shoot, move and interact with others, they worked with the sophisticated weaponry created just for *Oblivion*. Says McQuarrie: “These are futuristic weapons, so we have to change movements and adapt to that to make it believable.”

Also featured at Raven Rock was the aliens’ sled, which they use to transport an unconscious Jack. Gilford explains that the initial item they needed to find was a platform, a working vehicle with which they could tinker. He relays: “We were looking for snowcats and other tread vehicles. We found a type of snowcat that had steering treads, so we bought one of those in Vermont. It was an old snowcat, and we brought it down here and started taking it apart. We used the drive train and the tread mechanism and started building the platform on top of it. Special effects guru MIKE MEINARDUS tore apart the snowcat for us and built the deck on the platform.”

Meinardus and his crew created a tanklike vehicle complete with two operating MK machine guns, and a feed tray with 50 call bullets that are able to fire 100 rounds at once. The sled also featured an MK19 grenade launcher with 40 mm grenades. The turrets on the sled spun, and the hydraulics made it possible to go up and down and in all directions. This was a serious war machine.

Inhuman Precision:

Flying the Camera

Oblivion has the honorable distinction of being the first film released in theaters that was shot on the Sony CineAlta F65 camera, a 4K-output camera that provides extraordinarily sharp detail through its implementation of an 8K chip. Knowing that he would be shooting the epic in Iceland, Kosinski chose this camera for not only its breathtaking take on locations, but its rendering of color and skin tone. He laughs: “It literally came off the assembly line just a few weeks before we began principal photography.”

This high resolution gave the director everything he wanted. Reflects Kosinski: “One of the reasons I selected the camera we used is that it has a very high-resolution sensor. It outputs the footage at 4K, which is still four times the resolution of any other

digital camera out there. It provides a level of sharpness and detail where you can not only see the glint in the actors' eyes but also extraordinary detail in landscapes. I knew the detail of the Icelandic landscape would be captured in a spectacular way by this camera and look great on the big screen.”

On the exterior Raven Rock set and the *Odyssey* crash site set on Hooper Road in Baton Rouge, the unique Flying-Cam was heavily used. Weighing approximately 125 pounds, the Flying-Cam is a combination of a gyro head, an HD camera and a small helicopter that is operated by a crew of five people via a remote wireless system through a computer program.

The Flying-Cam gives a perspective of freedom and movement that one cannot achieve with a stationary or cumbersome camera rig. On *Oblivion*, it was able to give the point-of-view shots of the flying drones, and it was just the right scale to create fast and stable shots. Says EMMANUEL PRÉVINAIRE of the Flying-Cam system: “The 21st century is about robotics, so you have a computer onboard with a physical model of the machine. This computer can execute exactly what you want with the precision a human being could never reach.”

Though the Flying-Cam has been used on the *Mission Impossible*, *Harry Potter* and *James Bond* franchises, new groundbreaking technology was forged on the *Oblivion* set. The first moment when this was used was when key drones deactivate and drop from the sky. They rolled down the hill and landed in front of the big doors at Raven Rock. The technology enabled Kosinski to duplicate the action shot after shot, within two inches of each take. This precision is something that the team at the Flying-Cam headquarters in Europe has been working on for some time. This technology—which combines GPS and satellite links together with, of course, digital cinema—could not be achieved until today.

Recalls HAIK GAZARIAN of Flying-Cam: “All the team members and engineers that we have in Europe are pilots and camera operators, and everyone had been dreaming about this moment, and we just saw it happen on the monitor. So it is a pretty unique concept of technology and cinematography placed in one gigantic set for *Oblivion*.”

Beyond Practical:
Visual Effects

VFX supervisor Barba previously teamed with Kosinski on *TRON: Legacy*. He viewed his goal on *Oblivion* to make Kosinski’s vision come to life in post so that the audience will believe the Bubbleship can fly, the Skytower rests 3,000 feet in the air on a platform, and that drones rocket by at warp speeds to chase down scavengers. Says Henderson: “There are huge VFX components that go into making a film of this scale. Nevertheless, Joe wanted to capture as much practically on set during filming as he could. We have a good balance of the two and they feed the story, so VFX are not just there to be a spectacle. Rather, they are plot-driven.”

The director reflects upon the world his VFX team helped to create: “From a visual effects standpoint, our biggest challenge was making sure that the digital elements in this movie integrate into the live-action photography seamlessly, because so much of this movie is in camera. We never wanted any of the digital elements to stick out. So when the drones are flying around, they had to feel like they were captured in camera on set.”

VFX producer and co-producer Steve Gaub came on board *Oblivion* early on to work on previsualization shots with Kosinski. Says Gaub: “We had a whole previsualization team doing early animations. The more we could lock into that, then the earlier on we could set the template of what we wanted to be practical photography versus what needed to be computer-generated, and what we wanted to be half and half.”

The VFX team chronicled everything that was happening on set so that they would have the necessary tools with which to work during postproduction (when they created the computer-generated imagery). Through the use of still references, they compiled as much data as possible to record what space and lighting—as well as intricate scene details—were used on each day of shooting.

Approximately 400 computer artists at VFX venues Digital Domain and Pixomondo relied upon the *Oblivion* on-set VFX team for incredibly specific texture and light data so that 3D models of everything from the set to the Bubbleship to the cast could be created for the VFX shots. Shadows proved to be a particular challenge on this film as

most of the action takes place outdoors under bright sunlight...while computer creations need to match the real world flawlessly.

Shades of Gray:
Costumes of *Oblivion*

When she joined the *Oblivion* team, legendary costume designer Marlene Stewart—who has worked on films from *JFK* and *Terminator 2: Judgment Day* to *The Doors* and *Tropic Thunder*—was well aware that she was signing up for a completely designed, futuristic world. As well, she appreciated that Kosinski leans toward a modern aesthetic. Stewart notes: “Joe wanted everything streamlined, simplistic, and to have a manufactured, technologically oriented feeling. One of the big challenges was to have such a controlled color palette, and it was shades of gray. We learned that there are an infinite number of shades of gray and created a gray chart, with everything from green grays, brown grays, yellow grays, but it was still tricky because you only had two or three colors to work with.”

The enviro suit, Jack’s primary outfit over the course of the film, was never intended, according to Stewart, “to be a superhero suit. We wanted it to feel familiar in some way, and environmentally suited for conditions in the outside world.” The costumer and her wardrobe team used more than 250 kinds of fabric and printing to craft the enviro suit. They created sculpts and molds, as well as a chest plate, and built hard pieces for the knees and elbows that would be used as protective gear for Jack. To finish, they used high-density ink and printed the company logo on the suit.

Because Cruise did all of his stunts in this suit, Stewart had to make sure the outfit allowed for freedom of movement. Leather, wicking fabrics, polyurethane and elasticized material were all used in the build of the suit to give it the look and feel of a motocross uniform. Along with the shades of gray used to create the costume, the outfit was meticulously aged to create even more texture and history, and its boots and gloves were also made from scratch. To handle all the wear and tear that Cruise would put his outfits through, in sum, 26 duplicate enviro suits were made to be used throughout filming.

The costume designer not only had the challenge of designing wardrobes for Jack, Vika and Julia, her team also created outfits for the residents of Raven Rock, the scavengers and the survivors. Stewart worked closely with Ironhead Studios to design the wardrobe of a civilization in rebellion and the only people left after a world war on Earth.

Kosinski had long had an image of what he thought the scavengers' wardrobe should look like, and he communicated that to Stewart and Ironhead to create costumes for 10 hero scavengers, plus ones for Beech and Sykes. Each suit consisted of 25 pieces, had three to four layers, and had a built-in cooling system inside. The base clothing was made of cotton so that the cast members would not overheat, and it took 30 minutes to dress each scavenger. Indeed, each of these pieces was dyed and aged to match the on-set environment, right down to the black military boots.

In addition to the wardrobe for those on the Raven Rock set, Stewart found it challenging to provide a new look for the more than 100 survivor costumes. Stewart made her couture line by pondering what materials might be available at the end of the world with which to make clothes. Any objects that were lying around were fair game to be incorporated into clothing.

Soundtrack to the World's End:

Music of M83

When Kosinski wrote the story for *Oblivion* in 2005, he listed in the treatment a soundtrack from the mastermind behind M83, Anthony Gonzalez. He felt that M83 was an artist whose music fit the story he was trying to tell, and knew that when he made the film, his temp score should become his permanent one.

The French native, who has toured internationally with bands from Depeche Mode and The Killers to Kings of Leon, debuted in 2001 and recently released his first double-disc album, "Hurry Up, We're Dreaming" as his sixth record. Says the director: "His music is not only cutting edge but it's also very emotional. It felt like a good fit for this movie."

Together with Joseph Trapanese, Kosinski's orchestrator from *TRON: Legacy*, they composed soaring, expansive soundscapes that distinguish *Oblivion* and correlate to its wondrous visuals and action. Continues Kosinski: "It's a hybrid score in a way. It has electronics and drum kits that you wouldn't recognize from M83's music, but at the same time, we've got a full orchestra and a choir. Bringing all these different elements together into something that feels cohesive and appropriate for our movie was a fun part of the process, and it blended beautifully. It sounds very original, which is all I wanted for an original film."

M83 walks us through his interest in the collaboration: "I've been wanting forever to make soundtracks, so starting with such a big, ambitious movie like this one makes me feel very lucky. Joe and I started to work on the project together, and we began talking about ideas for the score, so I started nerding out about science-fiction films and soundtracks." M83 had a number of movie score offers in the past but hadn't agreed to compose for a film. "I never had the chance to fall in love with the right script or the right story like I have with *Oblivion*. I feel connected to this story, and to the influences of Joe as a filmmaker, I feel ready to pull it off."

The producers were happy with his choice. Offers Clark: "Anthony Gonzalez was somebody that Joe had been tracking for some time. All of the albums that M83 had made before this film felt in preparation for *Oblivion*. Joe is a gifted musician himself, and this was a match made in heaven."

Production wrapped in summer 2012 in the quite tranquil June Lake, California, where Jack's Crater Lake cave, his rustic retreat from Skytower, set was built. There, Jack hoards a good deal of memorabilia from Earth's past. From collectibles that he's found in the Empire State Building gift shop to books he's kept from the New York Public Library, Jack has built a home away from home. In the middle of the valley, the cast and crew spent five days on location at a remote pond surrounded by grassy knolls. On this property are several vacation cabins that date back to the early 20th century, including one owned in the late 1930s by director Frank Capra. His ancestors still enjoy vacationing in this spot today.

Universal Pictures presents—in association with Relativity Media—a Chernin Entertainment/Monolith Pictures/Radical Studios production of a Joseph Kosinski film: Tom Cruise in *Oblivion*, starring Morgan Freeman, Olga Kurylenko, Andrea Riseborough, Nikolaj Coster-Waldau and Melissa Leo. The original music for the action-adventure is by M83, and the score is composed by Anthony Gonzalez and Joseph Trapanese. The costume designer is Marlene Stewart, and the editor is Richard Francis-Bruce, ACE. The film's production designer is Darren Gilford, and the director of photography is Claudio Miranda, ASC. *Oblivion*'s executive producers are Dave Morrison, Jesse Berger, Justin Springer, and the epic is produced by Joseph Kosinski, Peter Chernin, Dylan Clark, Barry Levine, Duncan Henderson. It is based on the graphic novel original story by Joseph Kosinski, and the screenplay is by Karl Gajdusek and Michael deBruyn. *Oblivion* is directed by Joseph Kosinski. © 2013 Universal Studios. www.oblivionmovie.com

ABOUT THE CAST

TOM CRUISE (Jack) has achieved extraordinary success as an actor, producer and philanthropist in a career spanning over three decades. He is a three-time Academy Award[®] nominee and three-time Golden Globe Award winner whose films have earned in excess of \$8 billion worldwide—an incomparable accomplishment. Seventeen of Cruise's films have grossed more than \$100 million in the United States alone and 19 have grossed more than \$200 million globally.

Since he first appeared on screen in the films *Endless Love* and *Taps* in 1981, Cruise's versatility has been evidenced by the varied films and roles he chooses. He has starred in 37 films, 17 of which he produced. He has worked with a remarkable list of acclaimed film directors, including Harold Becker, Francis Ford Coppola, Paul Brickman, Ridley Scott, Tony Scott, Martin Scorsese, Barry Levinson, Oliver Stone, Ron Howard, Rob Reiner, Sydney Pollack, Neil Jordan, Brian de Palma, Cameron Crowe, Stanley Kubrick, Paul Thomas Anderson, John Woo, Steven Spielberg, Michael Mann, J.J. Abrams, Robert Redford, Ben Stiller, Bryan Singer, James Mangold, Brad Bird, Adam Shankman, Christopher McQuarrie, Joseph Kosinski and Doug Liman.

Mission: Impossible—Ghost Protocol opened in December 2011 to critical acclaim and grossed nearly \$700 million worldwide, making it the biggest box-office success of Cruise's career. The franchise has brought in more than \$2 billion globally since Cruise conceived the idea for the films and began producing them at Paramount while starring as the legendary spy Ethan Hunt. Brad Bird directed the fourth film, which Cruise produced with J.J. Abrams.

Most recently, Cruise starred in Christopher McQuarrie's suspense thriller, *Jack Reacher*, based on the Lee Child book "One Shot." The film has grossed more than \$200 million worldwide so far. He is currently shooting the sci-fi action film *All You Need Is Kill*, directed by Doug Liman, to be released in March 2014.

In the summer of 2012, Cruise received critical acclaim as rock star Stacey Jaxx in the film musical *Rock of Ages*. In 2010, Cruise starred with Cameron Diaz in the romantic-action-comedy *Knight and Day*, which followed the 2008 release of *Valkyrie*. Cruise played German officer Colonel Claus von Stauffenberg in the historical thriller about the attempted assassination of Adolf Hitler during World War II. Both films grossed more than \$200 million worldwide. Directed by Bryan Singer, *Valkyrie* is the fifth highest grossing WWII film of all time. In 2008, Cruise also appeared in Ben Stiller's comedy smash *Tropic Thunder* as the hip-hopping, foul-mouthed Hollywood movie mogul Les Grossman. This performance, based on a character he created, earned him critical acclaim and his seventh Golden Globe Award nomination.

Cruise received Academy Award® nominations for Best Actor for *Born on the Fourth of July* and *Jerry Maguire*, in addition to a Best Supporting Actor nomination for *Magnolia*. He also garnered two Golden Globe Awards for Best Actor for *Born on the Fourth of July* and *Jerry Maguire*, as well as Best Supporting Actor for *Magnolia*, and nominations for his roles in *Risky Business*, *A Few Good Men*, *The Last Samurai* and *Tropic Thunder*. Cruise has also earned acting nominations and awards from BAFTA, the Screen Actors Guild, the Chicago Film Critics Association and the National Board of Review.

His list of memorable credits also includes such diverse films as *Collateral*, *Minority Report*, *Interview With the Vampire*, *The Firm*, *Rain Man*, *The Color of Money* and *Top Gun*.

Cruise has been honored with tributes ranging from Harvard's Hasty Pudding Man of the Year Award to the John Huston Award for Artists Rights as well as the American Cinematheque Award for Distinguished Achievement in Film.

While continuing to explore new artistic challenges, Cruise has used his professional success as a vehicle for positive change by becoming an international advocate, activist and philanthropist in the fields of health, education and human rights. He has been honored by the Mentor LA organization for his work on behalf of the children of Los Angeles and around the world and in May 2011, he received the Simon Wiesenthal Center's Humanitarian Award. In June 2012, he received the Entertainment Icon Award from the Friars Club. He is the fourth person to receive this honor, after Douglas Fairbanks, Cary Grant and Frank Sinatra.

Academy Award[®]-winning actor **MORGAN FREEMAN** (Beech) is one of the most recognizable figures in American cinema. His works are among the most critically and commercially successful films of all time. Freeman himself ranks 10th among the world's top-grossing actors of all time, with his films having earned more than \$3 billion in cumulative ticket sales. Whether a role requires an air of gravitas, a playful smile, a twinkle of the eye or a world-weary yet insightful soul, Freeman's ability to delve to the core of a character and infuse it with a quiet dignity has resulted in some of the most memorable portrayals ever recorded on film.

Freeman won an Academy Award[®] in 2005 for Best Supporting Actor for his role in *Million Dollar Baby*. In 1990, he won a Golden Globe for Best Performance by an Actor in a Motion Picture—Comedy/Musical for his performance in *Driving Miss Daisy*. Freeman also received an Academy Award[®] nomination in 1988 for Best Supporting Actor for *Street Smart* and in 1995 for Best Actor for *The Shawshank Redemption*.

Freeman was honored with the Cecil B. DeMille Award at the 2012 Golden Globe Awards. In 2001, Freeman received the 39th AFI Life Achievement Award.

In 2000, Freeman was honored with the Hollywood Outstanding Achievement in Acting Award at the Hollywood Film Festival, as well as the coveted Kennedy Center Honor in 2008 for his distinguished acting career.

In 2009, Freeman won the National Board of Review Award for Best Actor for his performance as Nelson Mandela in the acclaimed film *Invictus*. He also received an Academy Award® nomination, a Golden Globe nomination and a Broadcast Film Critics Association Award nomination for the role. The picture was produced by Revelations Entertainment, the company he co-founded in 1996 with a mission to produce films that “enlighten, express heart and glorify the human experience.” Other Revelations features include *Levity*, *Under Suspicion*, *Mutiny*, *Bopha!*, *Along Came a Spider*, *Feast of Love*, *10 Items or Less* and *The Maiden Heist*.

Freeman recently starred in *The Dark Knight Rises*, the third installment in Christopher Nolan’s *Batman* film series, and Rob Reiner’s Castle Rock drama *The Magic of Belle Isle*, a Revelations Entertainment production.

Freeman’s upcoming projects include Summit Entertainment’s heist film *Now You See Me*, CBS Films’ comedy *Last Vegas*, Millennium Films’ action thriller *Olympus Has Fallen* and Kazuaki Kiriya’s action adventure film *The Last Knights*. He will voice a character in Warner Bros.’ live-action/animated *LEGO: The Piece of Resistance*, based on the popular children’s toy.

Freeman’s credits include *Dolphin Tale*, *Born to be Wild 3D*, *The Dark Knight*, *The Bucket List*, *Glory*, *Clean and Sober*, *Lean on Me*, *Robin Hood: Prince of Thieves*, *Unforgiven*, *Se7en*, *Kiss the Girls*, *Amistad*, *Deep Impact*, *Nurse Betty*, *The Sum of All Fears*, *Bruce Almighty*, *Coriolanus*, *Attica*, *Brubaker*, *Eyewitness*, *Death of a Prophet* and *Along Came a Spider*. He also narrated two Academy Award®-winning documentaries: *The Long Way Home* and *March of the Penguins*.

After beginning his acting career on the off-Broadway stage productions of *The Niggerlovers* and the all African-American production of *Hello Dolly!*, Freeman segued into television. He played several recurring characters on the long-running Children’s Television Workshop classic *The Electric Company* in 1971-76. Looking for his next challenge, he set his sights on both the “Great White Way” and silver screen simultaneously and quickly began to fill his resume with memorable performances.

In 1978, Freeman won a Drama Desk award for his role as Zeke in *The Mighty Gents*; was also nominated for a Tony Award for Best Featured Actor in a play.

His stage work continued to earn him accolades and awards, including Obie Awards in 1980, 1984 and 1987 and a second Drama Desk nomination in 1987 for the role of Hoke Colburn, which he created for the Alfred Uhry play *Driving Miss Daisy* and reprised in the 1989 movie of the same name.

In his spare time, Freeman loves the freedom of both sea and sky; he is a longtime sailor and has earned a private pilot's license. He also has a love for the blues and seeks to keep it in the forefront through his Ground Zero Club in Clarksdale, Mississippi, the birthplace of the blues. In 1973, he co-founded the Frank Silvera Writers' Workshop, now in its 40th season. The workshop seeks to serve successful playwrights of the new millennium. He is a member of the board of directors of Earth Biofuels (now called: Evolution Energy), a company whose mission is to promote the use of clean-burning fuels. He also supports Artists for a New South Africa and the Campaign for Female Education (CAMFED).

OLGA KURYLENKO (Julia) is a beautiful, exciting actress who is internationally recognized for her work in film and who has garnered critical acclaim for her various film roles. Her profile is set to rise further in 2013 with the release of several exciting projects.

Most recently, Kurylenko wrapped production on the second season of Mitch Glazer's critically acclaimed television series *Magic City*, in which she stars as Vera Evans, wife to Ike, played by Jeffrey Dean Morgan. The second season of the Starz show will premiere on June 14, 2013.

Also in 2013, Kurylenko will be seen in *To the Wonder*, directed by Terrence Malick, which premiered in competition at the Venice International Film Festival in September 2012 and was also screened at the Toronto International Film Festival. Kurylenko plays the lead in Malick's film with co-stars Javier Bardem, Ben Affleck and Rachel McAdams. Critics have singled out her performance: *Variety* wrote "the radiant Kurylenko...gives a physically vivacious turn with a deeply melancholy core." While Collider.com commented that "Kurylenko has never been better," *Indiewire* called Kurylenko a "revelation." The actress is luminous in the part of Marina and her

heartbreaking turn should open a lot of doors for her.” The film will be released in the U.S. on April 12.

Kurylenko will also be seen, opposite Aaron Eckhart, in Philipp Stölzl’s *Erased*.

In late 2012, Kurylenko appeared in *Seven Psychopaths*, opposite Colin Farrell, Sam Rockwell, Woody Harrelson, Christopher Walken, Tom Waits and Abbie Cornish. The film was released on October 12 in the U.S. and on December 7 in the U.K.

In 2011, Kurylenko took the female lead in Roland Joffé’s *There Be Dragons*, which is set in the time of the Spanish Civil War, and Michale Boganim’s *Land of Oblivion*, which is about the Chernobyl nuclear disaster.

Kurylenko first came to international prominence in 2008 when she starred opposite Daniel Craig’s James Bond in *Quantum of Solace*, which was directed by Marc Forster. She garnered excellent reviews as Camille, a woman focused on avenging the murder of her family.

Kurylenko took her first English-speaking role in the film adaptation of the graphic novel “Hitman,” directed by Xavier Gens and produced by Luc Besson. Kurylenko gave a powerful performance as Nika Boronina. In 2008, she starred alongside Mark Wahlberg in John Moore’s *Max Payne* and in the role of Mina Harud in John Beck Hofmann’s TV show *Tyranny*. In 2010, she was seen in the Warner Bros. Pictures/Pathé Pictures International production of Neil Marshall’s *Centurion*, an action-thriller set in ancient Rome in which she starred alongside Dominic West and Michael Fassbender.

Kurylenko’s early career was established in France. She debuted as a leading actress in the role of Iris in Diane Bertrand’s *L’Annulaire* (released in the U.K. and U.S. as *The Ring Finger*). She followed this with a role alongside Elijah Wood in *Paris, je t’aime*, an independent film in which a cooperative of acclaimed international directors told their stories of Paris. In 2006, Kurylenko played Sofia in Eric Barbier’s acclaimed thriller *Le serpent* (The Snake), opposite French luminaries Yvan Attal, Clovis Cornillac and Pierre Richard.

While training as an actress, Kurylenko also achieved success in the worlds of fashion and beauty, working in Paris, Milan, New York and London. By the age of 18, she had graced the covers of magazines such as *Vogue* and *Elle*.

Kurylenko lives in London. She is fluent in French, English and Russian, and has also had German- and Spanish-speaking roles.

Born in November 1981 in Newcastle upon Tyne, England, **ANDREA RISEBOROUGH** (Victoria) is the eldest child of George and Isabel Riseborough. At the time, George was a car dealer and Isabel a housewife.

Growing up in the seaside resort of Whitley Bay, Riseborough spent time writing and creating her own worlds. Having seen a young Riseborough in school productions and sharing a mutual love for Shakespeare, her drama teacher recommended her for an audition at The People's Theatre (home of the Royal Shakespeare Company in Newcastle). Riseborough appeared in her first public production there as the young Celia Fiennes in *Riding England Sidesaddle*. She also trained with Royal Ballet teacher Margaret Waite on weekends and spent every spare minute painting and drawing.

Although academically successful, Riseborough decided against the Oxbridge route and left school at 17 when she began waitressing with a 12-strong Sardinian family. During the next three years, she recorded music with Sage-based Daniel Blackett, sold her art, choreographed contemporary dance, made short student films, started a greeting-card company, worked in a Greek restaurant, began to learn rudimentary Cantonese and helped run a Pan-Asian restaurant in Jesmond, all while working as a theater actress. She secured her Actors' Equity Card at the age of 18.

Riseborough reveled in her very special and invaluable experience at the Royal Academy of Dramatic Art (RADA), fighting against stereotype and playing hugely diverse lead roles. She signed with a top agent at the beginning of her third year at RADA and started taking external acting roles. She played Scottish aristocrat Anna Wallace alongside Laurence Fox in ITV's *Whatever Love Means* and, in April 2005, she played secretary to Victoria Hamilton's Kimberly in Channel 4's *A Very Social Secretary*, directed by Jon Jones in London's East End.

After leaving RADA, Riseborough began rehearsals to play acne-ridden compulsive-liar Charlotte in the Oppenheimer Award-winning new play *A Brief History of Helen of Troy* at the Soho Theatre, directed by Gordon Anderson (*The Catherine Tate Show*), and was nominated for Best Newcomer for her performance at the 2005

Whatsonstage.com The Theatregoers' Choice Awards. Her first feature film experience was a cameo role in Roger Michell's *Venus*, with good friend Jodie Whittaker, at the end of 2005.

The beginning of 2006 saw Riseborough embark upon a six-month stint at the National Theatre playing East End 16-year-old Linda in Deborah Gearing's *Burn*, Sloane Square pony-riding Emily in Enda Walsh's *Chatroom* and rude girl Chantal in Mark Ravenhill's *Citizenship*, all directed by Anna Mackmin.

During her time there, Riseborough also played Myra, Mrs. Beeton's closest confidante, in the BBC's *The Secret Life of Mrs. Beeton*, directed again by Jon Jones. While performing at the National, she also began rehearsals with Peter Hall during the day, with roles in *Miss Julie* and *Measure for Measure* at the Theatre Royal Bath and the Royal Shakespeare Company (RSC). She won the 2006 first prize Ian Charleson Award for both performances.

While at the RSC, in the final stretch of the Hall season, she began filming Universal Pictures' *Magicians*, playing the sweet and somewhat gullible Dani opposite Robert Webb, David Mitchell and Jessica Stevenson. The film is a comedy written by the writers of *Peep Show*.

Riseborough embarked on her first lead role in the BBC Two television series *Party Animals*, in which she played the ambitious yet politically indifferent Kirsty, alongside Matt Smith, Raquel Cassidy and Andrew Buchan.

Having spotted Riseborough at the National Theatre, Mike Leigh offered her a role in his film *Happy-Go-Lucky*. She then went into rehearsals with him for five months at the beginning of January 2007. The support and inspiration Leigh gave her is something for which she is hugely grateful as she found the process both fulfilling and vital for future character development.

Two days after finishing the film, Riseborough arrived on Monday morning at the Royal Court Theatre to start rehearsals with director Dominic Cooke on Bruce Norris' play *The Pain and the Itch*, playing Croatian-Serb beautician Kalina (for which she was nominated for Best Supporting Actress on the London Stage at the 2007 Whatsonstage.com Theatregoers' Choice Awards). This was after a brief weekend in former Yugoslavia to research the role.

Toward the end of her run at the Court, Riseborough began researching and rehearsing in preparation to play Margaret Thatcher in the BBC film *Margaret Thatcher: The Long Walk to Finchley*, a tongue-in-cheek biopic of early life from the age of 22 until the time she secured her first seat in parliament at age 34, as Member of Parliament for Finchley. Riseborough accepted the role of Thatcher, brilliantly written by Tony Saint, with utter relish and the shoot proved to be fantastically enjoyable with a sterling cast, including Samuel West, Philip Jackson and Geoffrey Palmer. It was directed by Niall MacCormick and aired on the BBC in 2008. Riseborough was nominated for a Television BAFTRA for the role.

Riseborough travelled to Bristol to film the BBC Three pilot *Being Human*, written by acclaimed writer Toby Whithouse in which she plays Annie, a mostly friendly, sometimes bolshie and chavlike ghost who accidentally dies in her sweatpants and slippers and seems forever condemned to her house. She shares the house with a “living” vampire and a temperamental werewolf. A dark comedy drama, the pilot was released in January 2008.

Following this, Riseborough shot Patrick Marber’s short film *Love You More*, directed by artist Sam Taylor-Johnson and produced by Anthony Minghella’s company Mirage Enterprises. She played Georgia, a teenage schoolgirl punk, opposite Harry Treadaway’s schoolboy Peter, in a story of two kids coming together through a shared love for anarchy in the summer of ’78 on the day the Buzzcocks released their single,

Riseborough then filmed *Mad Sad Bad*, written and directed by BAFTA-nominated Avie Luthra (*Lucky*), in which she played Julia, a 28-year-old manic-depressive sculptor who finds life—especially the art world—more than a little difficult to deal with.

She then completed a run of *A Couple of Poor, Polish-Speaking Romanians* at the Soho Theatre, a two-handed play in which Riseborough played free-spirited Dзина, one of the characters taking a *Natural Born Killer*-esque trip through their imagination. She was also seen on stage in the Donmar Warehouse production of *Ivanov*, opposite Kenneth Branagh and Tom Hiddleston (2008), as well as in *The Pride* (New York) in 2010.

Riseborough then went on to film the Channel 4 four-part serial drama *The Devil’s Whore* in South Africa. The series tells the story of the English Civil War

through the eyes of her character, Angelica Fanshawe, a fictitious young aristocratic woman who is drawn to the antimonarchist cause.

Riseborough had a number of film releases in 2010 and early 2011. The first was *Made in Dagenham*, a true story directed by Nigel Cole (*Calendar Girls*), in which she plays the role of a woman working in a Ford factory fighting for equal pay.

Her role as a waitress in Rowan Joffe's remake of *Brighton Rock* received rave reviews at the 2010 Toronto International Film Festival, and was heralded as "breathtaking" by one film critic. In January 2010, she starred in an adaptation of Kazuo Ishiguro's novel "Never Let Me Go."

In 2011, Riseborough starred in Madonna's film *W.E.*, in which she plays the role of Wallis Simpson. The film showed at the 2011 Venice Film Festival and Toronto International Film Festival. She also starred opposite Michael Sheen in *Resistance*.

This May, Riseborough will be seen starring opposite Clive Owen in *Shadow Dancer*, which premiered at the 2012 Sundance Film Festival and Berlin International Film Festival to rave reviews. For her role in the film, she received Best Actress awards from the British Independent Film, the London Critics' Circle Film awards and the Evening Standard Film Awards, and received a BAFTA EE Rising Star Award nomination.

Riseborough has a number of films being released this year, including *Welcome to the Punch* with James McAvoy, which is being released March 27, and *Disconnect* with Jason Bateman and Alexander Skarsgård, which recently premiered at the Santa Barbara International Film Festival and will be released April 12. She will also be seen starring opposite Skarsgård in Warner Bros.' *Hidden*.

Actor **NIKOLAJ COSTER-WALDAU** (Sykes) has created a strong foothold in Hollywood.

Coster-Waldau recently starred opposite Jessica Chastain in Universal Pictures' supernatural thriller *Mama*, which was executive produced by Guillermo del Toro. The film tells the story of Annabel Chastain and Lucas (Coster-Waldau), who are faced with the challenge of raising his young nieces who were left alone in the forest for five years,

and the supernatural being, Mama, who comes for them. The film opened No. 1 at the box office on January 18, 2013.

Coster-Waldau has also completed production on the indie drama *A Thousand Times Good Night*, in which he stars opposite Juliette Binoche.

On March 31, 2013, Coster-Waldau returns for the third season of HBO's epic award-winning television series *Game of Thrones*, in which he plays the lead role of Jaime Lannister. In 2011 and 2012, the show was nominated for Outstanding Drama Series at the Primetime Emmy Awards. This critically acclaimed series, created by David Benioff and D.B. Weiss, is based on the best-selling novels by George R.R. Martin.

After leaving his handprint on the European film and television industry, Coster-Waldau quickly made his transition to American cinema. In 2001, he began his U.S. career with a starring role in Ridley Scott's critically acclaimed and multiple Academy Award[®]-winning *Black Hawk Down*. He then landed a lead role in Michael Apted's *Enigma*, co-starring Kate Winslet, Dougray Scott and Saffron Burrows.

Coster-Waldau's charm and incredible range as an actor prompted many of his directors to cast him more than once. Ridley Scott brought him back for his 2005 epic film *Kingdom of Heaven*, starring Orlando Bloom, Liam Neeson and Eva Green. Additionally, Richard Loncraine, who first cast Coster-Waldau in his 2004 film *Wimbledon*, alongside Paul Bettany and Kirsten Dunst, brought him back in 2006 for *Firewall*, a suspense-filled thriller starring Harrison Ford.

In 2008, Coster-Waldau made his television series debut in the FOX drama *New Amsterdam*, in which he starred as immortal detective John Amsterdam, and was singled out by many as one of the season's breakout stars. He was then seen in FOX's telefilm *Virtuality*, directed by Peter Berg and produced by Gail Berman and Lloyd Braun.

In 2009, Coster-Waldau co-starred opposite Ulrich Thomsen in *The Left Wing Gang*, a major Danish miniseries based on the true story of Denmark's highest-profile criminal gang, from Denmark's TV 2. The first of the five episodes gave TV 2 its highest ratings for that year.

Coster-Waldau's additional film credits include *Headhunters*, based on the novel by best-selling writer Jo Nesbø; *Blackthorn*, writer Mateo Gil's directorial debut, in

which he starred opposite Sam Shepard, Stephen Rea and Eduardo Noriega; and leading roles in the films *Nightwatch*, *Vildspor*, which he also co-wrote, *Misery Harbour*, *På Fremmed Mark*, *24 Hours in the Life of a Woman*, *Rembrandt* and *The Bouncer*.

A graduate of Denmark's prestigious Danish National School of Theatre and Contemporary Dance, Coster-Waldau currently resides in Copenhagen.

MELISSA LEO (Sally) received an Academy Award[®], a Golden Globe and a Screen Actors Guild (SAG) Award for her tour-de-force performance in *The Fighter*. She also received Oscar[®] and SAG nominations for her starring role in *Frozen River*, for which she won a Film Independent Spirit Award for Best Female Lead and a Spotlight Award from the National Board of Review, among countless other accolades.

Leo shared a Best Ensemble Acting award from the Phoenix Film Critics Society for her outstanding work in *21 Grams*, opposite Benicio Del Toro and Sean Penn.

Leo's most recent films include Paramount Pictures' *Flight*, in which she starred opposite Denzel Washington for director Robert Zemeckis; the upcoming *The Butler*, opposite Oprah Winfrey for director Lee Daniels; and *Olympus Has Fallen*, opposite Morgan Freeman and Aaron Eckhart for director Antoine Fuqua. She will next star in *Prisoners* opposite Hugh Jackman, Jake Gyllenhaal and Paul Dano.

Leo's other notable film work includes *Conviction*, opposite Hilary Swank; *The Three Burials of Melquiades Estrada*, in which she starred opposite Dwight Yoakam and Tommy Lee Jones; and *Hide and Seek*, in which she starred opposite Robert De Niro.

Leo was nominated for a Primetime Emmy Award for her work in the HBO miniseries *Mildred Pierce*, in which she starred opposite Kate Winslet for director Todd Haynes. Leo's television work also includes the HBO series *Treme*, from executive producer David Simon, and she is known for her groundbreaking portrayal of Detective Kay Howard on *Homicide: Life on the Street*. She recently guest starred on Louie C.K.'s F/X Network comedy *Louie* in a hilarious and outrageous performance, which *People* magazine called "the best performance in television all year."

Leo studied drama at Mountview Academy of Theatre Arts in London, England, and later at the SUNY Purchase College acting program.

ABOUT THE FILMMAKERS

JOSEPH KOSINSKI (Directed by/Based on the Graphic Novel Original Story by/Produced by) is a director whose uncompromising visual style and dynamic approach to the filmmaking craft has quickly made a mark in the filmmaking zeitgeist. His feature film debut, *TRON: Legacy*, for Walt Disney Studios, grossed more than \$400 million worldwide and was nominated for several awards, including an Academy Award® and a Grammy.

Kosinski's work represents a diverse background in architecture, design and music. He received his undergraduate degree in mechanical engineering at Stanford University before graduating from Columbia University with a master's degree in architecture.

A native of San Francisco, **KARL GAJDUSEK** (Screenplay by) is a writer and producer now living in Los Angeles with his wife and two sons.

Last year, Gajdusek co-created and executive produced ABC's *Last Resort* along with Shawn Ryan. Gajdusek worked on the remake of *The Mechanic* as well as the 2011 Liam Neeson feature *Unknown*. Before that, he served as a story editor on Showtime's television series *Dead Like Me*. His current projects include an adaptation of the graphic novel "The Last Days of American Crime," a rewrite of *Viking* for director Baltasar Kormákur and *The Last Witness* for 20th Century Fox.

Gajdusek's plays have been produced in New York and across the country. They include *Greedy*, *Fubar*, *Fair Game*, *Silverlake*, *Malibu* and *Waco, Texas Mon Amour*.

Gajdusek has a BA from Yale University and an MFA in playwriting from the University of California, San Diego.

PETER CHERNIN (Produced by) is the chairman and CEO of The Chernin Group (TCG). TCG's current assets include Chernin Entertainment, an entertainment production company; a majority stake in CA Media, an Asia-based media investment company; and several investments in U.S.-based technology companies, including Pandora, Fullscreen, Tumblr, Flipboard and Base79.

Chernin Entertainment produces television programs and feature films. Its current television slate includes FOX's *New Girl* and *Touch*. The company's first feature film, *Rise of the Planet of the Apes*, was released in August 2011 and has grossed more than \$480 million at the worldwide box office. Chernin recently produced *Parental Guidance*, which starred Billy Crystal and Bette Midler and was released in December 2012.

Prior to starting TCG, Chernin served as president and chief operating officer (COO) of News Corporation. As president and COO, he oversaw diversified global operations spanning five continents, including the production and distribution of film and television programming; television, satellite and cable broadcasting; as well as News Corp.'s expansion into new media.

Chernin sits on the boards of American Express, Pandora and Twitter, and is a senior advisor to Providence Equity Partners. He is on the board of the Friends of the Global Fight Against AIDS, Tuberculosis and Malaria, and is chairman and co-founder of Malaria No More.

DYLAN CLARK (Produced by) started The Dylan Clark Company in 2013 after successfully launching the film division of Chernin Entertainment with Peter Chernin in 2009. Their first two films, *Rise of the Planet of the Apes* and *Parental Guidance*, were box-office hits. Their upcoming film *The Heat*, starring Sandra Bullock and Melissa McCarthy, will be released in June 2013. *Dawn of the Planet of the Apes* will begin principal photography in April 2013.

Before joining Chernin Entertainment, Clark spent eight years at Universal Pictures, most recently as executive vice president of production. While there, he was responsible for overseeing production on dozens of acclaimed films, including *Friday Night Lights*, *Dawn of the Dead*, *Children of Men*, *Cinderella Man*, *The Good Shepherd*, *The Kingdom*, *Charlie Wilson's War*, *Definitely, Maybe*, *Duplicity*, *Green Zone*, *Couples Retreat* and *Robin Hood*, among others.

Prior to his tenure at Universal, Clark was director of development at MGM from 1999 to 2001. He oversaw production on *Barbershop* and *Out of Time*.

Previously, he was a creative executive at Outerbanks Entertainment, where he worked on the ABC television show *Wasteland*. Clark began his career in the entertainment business as an assistant to producers Victoria Nevinny and Tracie Graham-Rice on the film *Phoenix*, followed by a stint as an assistant at FOX.

Prior to entering the film business, Clark worked as an aide to U.S. Senator Dianne Feinstein in Washington, D.C. He is a graduate of the University of California, Santa Barbara.

Clark resides in Los Angeles with his wife and three sons.

BARRY LEVINE (Produced by) is co-founder of Radical Studios and has served as president since 2007.

Prior to Radical, he was a producer with a first-look deal in the entertainment division of Dark Horse Comics, the largest independent comic book publisher in the world.

Levine previously produced *Detroit Rock City* for New Line Cinema. He was also involved with merchandising and marketing (creating key designs and marketing images) for Mötley Crüe and Kiss, which in turn grossed more than \$2 billion in revenue.

In 1987, Levine began producing soundtracks for motion pictures and music supervised such films as *Driving Miss Daisy*, *Guilty by Suspicion*, *Street Fighter*, *Judge Dredd* and *Die Hard: With a Vengeance*.

DUNCAN HENDERSON (Produced by) is a fourth-generation Angeleno who earned his BS degree in economics from UCLA and an MBA from USC, before embarking on his lengthy and estimable career in motion pictures, which culminated with Oscar[®], BAFTA and Producers Guild of America Award nominations for his work on Peter Weir's epic seafaring adventure *Master and Commander: The Far Side of the World*.

He began his career by graduating from the Directors Guild of America training program, which resulted in work as an assistant director on such films as Michael Cimino's *Heaven's Gate*; Richard Benjamin's *My Favorite Year* and *Racing With the Moon*; Sylvester Stallone's *Rocky IV*, *Rhinestone*, *Staying Alive* and *Cobra*; Peter Hyams'

The Star Chamber; Paul Schrader's *American Gigolo*; John Cassavetes' *Big Trouble*; and Ulu Grosbard's *True Confessions*, among other titles.

He graduated to unit production manager on such projects as Francis Veber's *Three Fugitives* (where he also served as an associate producer) and Joel Schumacher's *Dying Young* (doubling as a co-producer). He earned his first producing credit on the 1987 comedy *Earth Girls Are Easy* and has since served as executive producer on *G-Force*; Chris Columbus' *Home Alone 2: Lost in New York* and *Harry Potter and the Sorcerer's Stone*; *The Program*; and Renny Harlin's thriller *Deep Blue Sea*. Most recently, Henderson was a producer on Universal Pictures' *Battleship*.

Henderson began a lengthy association with German filmmaker Wolfgang Petersen, when he executive produced the 1995 thriller *Outbreak*, and he continued that collaboration on *The Perfect Storm* and the 2006 remake *Poseidon*, on which he served as a producer. He has also enjoyed an ongoing partnership with director Peter Weir, which began with 1989's Oscar[®]-nominated Best Picture *Dead Poets Society* (as associate producer) and continued on *Green Card* (as co-producer), *Master and Commander: The Far Side of the World* (as producer) which garnered 10 Academy Award[®] nominations and *The Way Back* (as producer), a fact-based story depicting an escape from a Siberian Gulag and the prisoners' 4,000-mile odyssey to freedom from Russia to India.

Outside the freelance production ranks, Henderson served as executive vice president at 20th Century Fox from 1995 to 1997, supervising such productions as Roland Emmerich's *Independence Day*, Baz Luhrmann's *William Shakespeare's Romeo + Juliet*, Tom Hanks' directorial debut *That Thing You Do!*, Nicholas Hytner's *The Crucible*, Jean-Pierre Jeunet's *Alien: Resurrection* and James Cameron's Oscar[®]-winning Best Picture of 1997, *Titanic*.

DAVE MORRISON (Executive Producer) was born in New York City and raised in London and on the East Coast. The son of an American corporate lawyer working in London and a schoolteacher, he is the eldest of six children.

As a child, he attended Saint Ann's School in New York City and Hill House International Junior School in London. His high-school education followed at Choate Rosemary Hall in Connecticut, and he graduated from New York University with a

degree in political science and economics. He began his career as a receptionist for a commercial directors' sales representative firm in New York City. Within six months, he became a sales rep for Pixar, Epoch Films, Colossal Pictures, Palomar Pictures and Tony Kaye's films.

In 1994, Morrison became co-head of Propaganda/Satellite Films' commercial division. He worked closely with director/owner David Fincher, helped launch Michel Gondry's *Partizan* in the U.S., and developed the commercials careers of many directors, including Gore Verbinski, Dante Ariola, Michael Bay and Alex Proyas, to name a few.

Over the next five years, Propaganda/Satellite Films won the prestigious Palme d'Or medal at the Cannes Lions International Festival of Creativity twice, and billed \$90 million a year in the commercial division alone. In 1999, PolyGram Filmed Entertainment sold Propaganda/Satellite Films to the highest bidder, a pension fund from Philadelphia seeking to get into the entertainment business.

Morrison started Anonymous Content with Fincher and Steve Golin. At Anonymous Content, he continued to work with many of the Propaganda directors. With Fincher, he spearheaded and developed the much vaunted BMW film series starring Clive Owen. At Anonymous, he also enlisted directors such as Alejandro González Iñárritu, Guy Ritchie, Wong Kar Wai, Ang Lee, Brett Morgen, Garth Davis and Joseph Kosinski.

In addition to winning every major global advertising award, Morrison is the most awarded executive producer in the last 12 years at the annual AICP Show at MoMA, and for several years has been the top supplier to clients like Apple and Nike, and agencies such as BBDO in New York and Wieden + Kennedy worldwide.

In August 2011, Morrison severed his relationship with Anonymous Content. In June 2012, he opened RESET, a production company currently focused on commercials, videos and short form. RESET is co-owned with David Fincher and works with directors such as Guy Ritchie, Jonathan Glazer, PES, Garth Davis and others.

JESSE BERGER (Executive Producer) is cofounder and executive vice president of Radical Studios, a multimedia licensing and production entity centralized around a catalog of stories and characters. Berger is currently producer on a slate of films under the Radical banner based on Radical graphic novel properties. He is also executive producer of MGM/Paramount Pictures' upcoming *Hercules: The Tracian Wars*, starring Dwayne "The Rock" Johnson.

Berger received his BA degree in film and video production, with a minor in business entrepreneurship, from the Brooks Institute's School of Photography.

In spring 2011, **JUSTIN SPRINGER** (Executive Producer) launched Secret Machine, a film and television production company based at the Walt Disney Company. Most recently, Springer produced Disney's *Prom* and was a co-producer on *TRON: Legacy*, which starred Jeff Bridges, Garrett Hedlund and Olivia Wilde. He is also a consulting producer on *TRON: Uprising*, the animated series on Disney XD, and is developing a number of feature projects at Disney, including a sequel to *TRON: Legacy* and *The Black Hole*, a remake of the 1979 film to be directed by Kosinski.

Springer previously worked at Ideology, Inc. for Sean Bailey; Matt Damon, Ben Affleck and Sean Bailey's LivePlanet; Sony Screen Gems; and Outlaw Productions.

Springer grew up in Leavenworth, Kansas, and graduated from Kansas State University.

Cinematographer and inventive lighting guru **CLAUDIO MIRANDA, ASC** (Director of Photography) recently won an Oscar[®] for Best Cinematography for his work on Ang Lee's *Life of Pi*.

Miranda last worked with Kosinski on 2010's *TRON: Legacy*. In 2008, Miranda received a Best Cinematography Academy Award[®] nomination for *The Curious Case of Benjamin Button*, directed by David Fincher. The film earned cinematography nominations at the 2009 ASC Awards, the BAFTAs and the Satellite Awards, as well as winning Best Cinematography awards from the North Texas, Phoenix, Las Vegas and Houston film critics' groups.

Ahead of *Benjamin Button*'s release, *Variety* named Miranda one of its 2008 "10 Cinematographers to Watch."

Since working on the 2005 Sundance Film Festival hit *A Thousand Roads*, directed by Chris Eyre, Miranda's faultless practicality and technical know-how has propelled him toward his current status as one of today's foremost cinematographers.

DARREN GILFORD (Production Designer) previously collaborated with Kosinski on *TRON: Legacy*, Gilford's first credit as a production designer.

In 1992, Gilford graduated with distinction from the Art Center College of Design in Pasadena, California. While studying at Art Center, he interned at Kodak doing product design; at General Motors Advanced Design Center designing show vehicles; and at Walt Disney Imagineering working on theme park designs for Euro Disneyland.

After college, Gilford started working in traditional art departments as a concept illustrator and storyboard artist. During this period, he also began working as a freelance artist for visual effects studios such as Boss Film Studios, DreamQuest Productions and Industrial Light & Magic. Some of Gilford's early credits include *Fire in the Sky*, *The Crow*, *Judge Dredd* and *Inspector Gadget*.

When Digital Domain first started in the '90s, Gilford was hired as the senior managing art director. While there, he worked on dozens of commercials and feature films. It was at Digital Domain where Gilford production designed his first commercial for director David Fincher and worked closely with James Cameron on *Titanic*, the Terminator 2: 3D ride for Universal Studios and the very early stages of *Avatar*. His other feature credits at Digital Domain include *Interview With the Vampire* and *The Fifth Element*.

In 1998, Gilford left Digital Domain to pursue a career in commercial production design. Since then, he has production designed hundreds of commercials on many continents and production designed his first feature film, *Idiocracy*, in 2005 for director Mike Judge.

During 2006 to 2007, Gilford production designed a live studio audience Internet broadcast show for Yahoo! called *Live Sets*, which showcased some of the music industry's best talent in 48 concerts over the two-year period.

Gilford also worked consistently as a concept illustrator on films such as *Pearl Harbor*, *Transformers*, *Aeon Flux*, *Ocean's Thirteen*, *Watchmen* and *G.I. Joe: The Rise of Cobra*.

RICHARD FRANCIS-BRUCE, ACE (Editor) was born in Sydney, New South Wales, and is an Australian film editor who has received several Academy Award[®] nominations for Film Editing.

Francis-Bruce aspired to be a cinematographer like his father, Jack Bruce, who worked for Hollywood players such as Cecil B. DeMille and the famous Lansky Players. Nonetheless, his aspirations landed him an editing gig at the Australian Broadcasting Corporation in Sydney, where he spent 15 years honing his craft.

Francis-Bruce collaborated with filmmaker George Miller on a plethora of films, including *The Dismissal*, *Mad Max Beyond Thunderdome*, *The Witches of Eastwick* and *Lorenzo's Oil*.

Francis-Bruce later earned Academy Award[®] nominations for his work on Frank Darabont's *The Shawshank Redemption*, David Fincher's *Se7en* and Wolfgang Petersen's *Air Force One*.

Francis-Bruce was nominated for ACE Eddie Awards for *The Shawshank Redemption*, *The Rock*, *Air Force One* and *Harry Potter and the Sorcerer's Stone*. In 1997, he was invited to become a member of the American Cinema Editors (ACE).

In 1996, Francis-Bruce visited Australia and spoke at a seminar at the Australian Film Television and Radio School titled "Frame by Frame." He explained the importance of understanding internal rhythm and external rhythm as well as the choices he made in and between every shot throughout the film *Se7en*.

His other editorial film credits include *Dead Calm*, *Cadillac Man*, *Sliver*, *Speechless*, *The Green Mile*, *Instinct*, *The Perfect Storm*, *The Italian Job*, *The Forgotten*, *Ghost Rider*, *Killers* and *Repo Men* and *For Greater Glory: The True Story of Cristiada*.

MARLENE STEWART (Costume Designer) received her master’s degree in European history from the University of California, Berkeley, and went on to get a degree in design from the Fashion Institute of Design & Merchandising. She has since built a long and illustrious career, working with some of the most prominent filmmakers of our time.

Stewart was an early pioneer in music videos, working with, among others, Smashing Pumpkins, The Bangles, Eurythmics, The Rolling Stones, Janet Jackson and Debbie Harry. She toured with Madonna and designed clothing for some of her most popular music videos, including “Vogue,” “Material Girl,” “Like a Prayer” and “Express Yourself.” “Vogue” earned her an MTV Video Music Award for Best Costumes.

During this time, Stewart designed a contemporary women’s clothing line, Covers, which appeared in stores in New York, London, Tokyo, Paris, Milan and Rome.

Stewart’s feature film credits include *Hansel & Gretel: Witch Hunters*, directed by Tommy Wirkola; *Real Steel*; *Date Night* and the *Night at the Museum* series, all directed by Shawn Levy; *Tropic Thunder*, directed by Ben Stiller; *Stop-Loss*, directed by Kimberly Peirce; *The Holiday*, directed by Nancy Meyers; *Hitch*, directed by Andy Tennant; *21 Grams*, directed by Alejandro González Iñárritu; *Ali*, directed by Michael Mann; *Coyote Ugly*, directed by David McNally; *Gone in Sixty Seconds*, directed by Dominic Sena; *Enemy of the State*, directed by Tony Scott; *The Phantom*, directed by Simon Wincer; *True Lies*, directed by James Cameron; *JFK*, directed by Oliver Stone; and *Siesta*, directed by Mary Lambert.

Stewart was awarded the Bob Mackie Award for Design and, in 2012, received the Career Achievement in Film Award from the Costume Designers Guild.

M83 (Original Music by) was formed as a musical vehicle by **ANTHONY GONZALEZ** (Score Composed by) in 2001. Over the course of 10 years, Gonzalez released six albums under the M83 name, including the Grammy-nominated album “Hurry Up, We’re Dreaming” (2011). The supporting world tour for “Hurry Up, We’re Dreaming” lasted more than a year as Gonzalez enhanced the growing reputation for the variety and excellence of M83’s live performances.

Though having worked in his native France for the majority of his career, Gonzalez relocated to Los Angeles in 2009, in part to aid his desire to undertake score work for film and television. Various introductions were quickly made, and it was less than a year later that Gonzalez was approached by Joseph Kosinski with the offer of a commission for his forthcoming film, *Oblivion*.

JOSEPH TRAPANESE's (Score Composed by) love of classical music and electronic sound began at a young age. The duality continued through his formal conservatory training in New York, where he juxtaposed performing in Carnegie Hall and other major New York concert venues with scoring films, contributing to theatrical productions, performing with jazz and Latin bands, and writing experimental and interactive music. Upon arriving in Los Angeles, the seemingly parallel tracks began to come together, leading to collaborations with artists for several of the most anticipated soundtracks of recent memory: from Daft Punk (*TRON: Legacy*) to Mike Shinoda (*The Raid: Redemption*), as well as M83 ("Hurry Up, We're Dreaming" and *Oblivion*) and Moby ("Extreme Ways" from *The Bourne Legacy*).

A versatile composer and orchestrator in his own right, he has lent his unique sound to productions such as Disney's *TRON: Uprising*, *The Bannen Way* and Showtime's *Dexter*, as well as numerous independent films and theatrical productions.

—*oblivion*—