

# UNBROKEN

## Foreword

*“When I first met Louie Zamperini, on a telephone call on a sunspilled afternoon more than a decade ago, I was in search of a good story. As he recounted the many years of his monumentally eventful and unlikely life, I knew I’d found no mere good story. I’d found perhaps the most extraordinary life history I’d ever heard.*

*I marveled at every turn of it: the hellion youth; the superlative speed that carried him to the Olympics and an encounter with Hitler; the harrowing hours as a World War II bombardier; a plane crash; 47 days and two thousand miles as a raftbound castaway; leaping sharks; a typhoon; starvation; capture; an epic struggle as an enslaved prisoner of war; years entangled in the terrors of PTSD; and a final, beautiful moment of redemption. This was the stuff of legend.*

*As I hung up the phone that day, the first of innumerable days I would spend in Louie’s company, there was something that resonated even more deeply than the story I’d heard. It was the man who’d lived it. What made Louie truly singular, and what made his life relevant to all of us, was not the series of events that comprised his life, but the way in which he met them, summoning strength amid suffering, joy amid loss, forgiveness in the face of cruelty, hope that knew no master. To him, his odyssey was a gift, a lesson he could teach in how to endure the bruises of life and emerge in happiness. His laughter was irrepressible because he looked about him and saw only blessings. The loveliest thing about this wondrous man was that he wished for all of us to see in our own lives what he saw in his. His story was his gift to us.*

*It was a grand privilege and indescribable pleasure to know Louie Zamperini and to narrate of his life. And it is with happy anticipation that I await the world’s reception of Angelina Jolie’s marvelous film about him, a film that captures not just the drama of his years, but the irrepressible, brave, grand-hearted and profoundly inspiring man he was.”*

—Laura Hillenbrand

## Production Information

*“A part of you still believes you can fight and survive, no matter what your mind knows.  
Where there’s still life, there’s still hope. What happens is up to God.”*

—Louie Zamperini

Academy Award<sup>®</sup> winner ANGELINA JOLIE directs and produces *Unbroken*, an epic drama that follows the incredible life of Olympian and war hero Louis “Louie” Zamperini (JACK O’CONNELL of *’71, Starred Up*) who survived in a raft for 47 days after a near-fatal plane crash during World War II—only to be caught by the Japanese navy and sent to a series of prisoner-of-war camps.

Adapted from LAURA HILLENBRAND’s (“Seabiscuit: An American Legend”) enormously popular book, *Unbroken* brings to the big screen Louie Zamperini’s unbelievable and inspiring true story about triumph over tribulation and the resilient power of the human spirit.

Set against the backdrop of a world teetering on the brink of collapse in the Pacific Theater of World War II, *Unbroken* follows the journey of Louie from a carefree young scoundrel to a battle-weary-yet-defiant POW who becomes a beacon of hope for a nation mired in global conflict. His tale, but a single page in the voluminous story of the brothers-in-arms who fought and turned the tide of 20<sup>th</sup>-century history, is one of tragedy to triumph—epitomizing what it means to fight one’s way out of darkness and into the light.

Starring alongside O’Connell in this gripping saga are DOMHNALL GLEESON (*Harry Potter* series) and FINN WITTRICK (HBO’s *The Normal Heart*) as Capt. Russell Allen “Phil” Phillips and Sgt. Francis “Mac” McNamara—the airmen with whom Zamperini endured perilous weeks adrift in the open Pacific. Playing the fellow military men who find an unexpected camaraderie during their time in the air or in their difficult POW internments together are GARRETT HEDLUND (*TRON: Legacy*) as Cmdr. John Fitzgerald, JAI COURTNEY (*Divergent*) as Hugh “Cup” Cuppernell, JOHN MAGARO (*The Box*) as Frank Tinker, LUKE TREADAWAY (*Clash of the Titans*) as Miller and ROSS ANDERSON (*The Silent Storm*) as

Blackie. In his English-language feature debut, Japanese actor MIYAVI portrays the merciless camp guard Cpl. Mutsuhiro Watanabe, known to the men he ruled over as “The Bird.”

The film is produced by Jolie (*In the Land of Blood and Honey*, upcoming *By the Sea*), CLAYTON TOWNSEND (*This Is 40*, *Bridesmaids*), MATTHEW BAER (*City by the Sea*, upcoming *Maggie*) and ERWIN STOFF (*The Day the Earth Stood Still*, *Edge of Tomorrow*).

In bringing *Unbroken* to the screen, Jolie leads an accomplished behind-the-scenes crew that includes 11-time Academy Award®-nominated cinematographer ROGER DEAKINS (*Skyfall*, *No Country for Old Men*), production designer JON HUTMAN (*Something's Gotta Give*, *The Tourist*), editors TIM SQUYRES (*Life of Pi*, *Crouching Tiger, Hidden Dragon*) and Oscar® winner WILLIAM GOLDENBERG (*Argo*, *Seabiscuit*), costume designer LOUISE FROGLEY (*Quantum of Solace*, *Good Night, and Good Luck.*) and composer ALEXANDRE DESPLAT (*The King's Speech*, *The Curious Case of Benjamin Button*).

The screenplay for *Unbroken* is by Oscar® winners JOEL COEN & ETHAN COEN (*No Country for Old Men*, *True Grit*) and RICHARD LAGRAVENESE (HBO's *Behind the Candelabra*, *Water for Elephants*) and WILLIAM NICHOLSON (*Les Misérables*, *Gladiator*).

The film's executive producers are MICK GARRIS (*Riding the Bullet*), THOMAS TULL (*Godzilla*) and JON JASHNI (*Pacific Rim*).

## **BEFORE THE PRODUCTION**

### Road to Redemption:

#### A Brief History of Louie's Journey

*“I'd made it this far and refused to give up because, all my life, I had always finished the race.”*

—Louie Zamperini

When he passed away on July 2, 2014, at the age of 97, Louie Zamperini wasn't quietly mourned, he was victoriously celebrated as a true American hero. This former Olympian, whose long, incredible and inspiring life has been described as one of the greatest stories of triumph in the 20<sup>th</sup> century, lived through and beyond what most could comprehend. His tale of crippling

despair trumped by indomitable will and redemption continues to serve as a message of hope for the millions who have been affected and inspired by his journey.

And it all began almost a century ago.

As a youth in Torrance, California, the youngest son of Italian immigrants, Louie was an incorrigible delinquent, breaking into homes, stealing from shops and brawling with anyone who dared challenge this untamable boy. As a teenager, with the persistent encouragement of his older brother, Pete, Louie turned his life around by channeling defiant energy into a shocking talent for running. Breaking record after record across the nation, the 19-year-old “Torrance Tornado” qualified for the 1936 Berlin Olympics and surprised everyone whom he encountered—from his famous teammate Jesse Owens to the man who almost veered mankind toward global destruction: Adolf Hitler.

Like most young people of his generation, when World War II broke out, the young USC student who had come within seconds of breaking the four-minute mile put his dreams on hold and enlisted in the service. His military career would lead him to become an Army Air Corps bombardier, in which 2<sup>nd</sup> Lt. Zamperini embarked upon numerous missions across the Pacific—a daunting profession in which approximately 50 percent of his fellow airmen wouldn’t make it through the war. In April 1943, Louie’s defective B-24 Liberator, the *Green Hornet*, on a rescue mission in the South Pacific, suffered engine failure and crashed into the sea, killing eight of the 11 crew members upon impact.

Louie and the *Green Hornet*’s two fellow survivors—Russell Allen “Phil” Phillips, the craft’s captain, and Sgt. Francis “Mac” McNamara, its tail gunner—drifted in a six-foot-long by two-foot-wide raft in the open Pacific for many weeks. Mac managed to hang on for an incredulous 33 days—surviving seven rounds of strafings by a Japanese bomber and the omnipresent sharks that circled their vessel—before he tragically succumbed to his hunger, dehydration and exhaustion. Louie and Phil lasted for a total of 47 days, a record in the annals of history for survivors on a raft, and ultimately drifted two thousand miles to an atoll in the Marshall Islands, with the remnants of a typhoon carrying them to shore.

Just as they saw land and were beginning to float toward it, they were captured by the Japanese navy and imprisoned in the first of what would be several POW camps. During more than two years of torturous captivity, Louie—alongside his fellow prisoners—was starved, not to

mention mentally and physically abused beyond comprehension. Louie was singled out by an unbalanced prison commander named Mutsuhiro Watanabe, known to the men as “The Bird,” for particular sadistic acts of mind games and deplorable brutality.

Louie survived these inhuman ordeals across the most severe regions of war-torn Japan before he learned, on August 20, 1945 (two weeks after the 9,000-pound bomb called “Little Boy” annihilated Hiroshima), that the Allied prisoners were free men and that the war was over. As Laura Hillenbrand writes in the definitive Louie Zamperini tale, “Unbroken: A World War II Story of Survival, Resilience, and Redemption”: “In the midst of running, celebrating men, Louie stood on wavering legs, emaciated, sick and dripping wet. In his tired mind, two words were repeating themselves over and over: ‘I’m free! I’m free! I’m free!’”

The veteran who had survived so much returned home to Southern California, but his life was forever changed. Louie was plagued by nightmares and a crippling mental disorder that would not be classified as such until decades later: PTSD. Like the countless heroes who returned from the far reaches of these cruel detention camps with night terrors alternating with waking hell, Louie found post-war life a monumental struggle. For four years after his internment, he battled crippling anxiety, alcoholism and demons that visited him every time he went to sleep.

Only after Louie and his new bride, Cynthia, heard a young pastor by the name of Rev. Billy Graham speak in September 1949 would he have a revelation of forgiveness. Embracing Christianity, he turned around a life that had come to be tortured by murderous regret. In subsequent years, Louie devoted himself to spreading the word of spirituality, fortitude and forgiveness...going so far as to travel back to Japan and making peace with the very tormentors who had starved him and beat him senseless. Only “The Bird” refused to meet with him.

Louie’s story had all the makings of an unforgettable film. In fact, Universal Pictures had long been interested in his life. In 1957, the studio acquired the rights to Louie’s book “Devil at My Heels.” Back then it was planned as a vehicle for Tony Curtis, but when Curtis went on to star in Stanley Kubrick’s *Spartacus*, the project was shelved before a script was drafted.

In 1998, a CBS Sports documentary on Louie’s life aired on the network and breathed life back into the project. When producer Matthew Baer watched the piece, he was

tremendously affected by what he saw, unknowingly embarking upon what would be a 16-year quest to get the film made. He met with Louie and his family, then brought Louie's story back to Universal Pictures, as the studio remained tied to the rights. The studio was once again interested in bringing this epic saga to the screen. Although several screenplays were commissioned at the time, no director signed on to the project.

In 2002, however, a turn of events changed everything.

Louie Zamperini and best-selling author Laura Hillenbrand's eight-year journey together began just as the author finished "Seabiscuit: An American Legend." During her research for her first book, she kept coming across another famous Californian who was discussed as the only one who could give Seabiscuit a run for his money. She thought: "Someday, I'm going to look into this guy." Once she had locked her copy, she wrote Louie a letter, and he wrote back.

The more they communicated, the more Hillenbrand was fascinated by what she learned about the man whose lifelong attitude was "If I can take it, I can make it," and asked the nonagenarian if she could write her next book about him. Louie agreed, even though he had written his own story years before. His life dedicated to service, he wanted to spread the word of reconciliation as far as he could.

During their collaboration (which ultimately spanned more than 75 phone interviews and exhaustive globe-spanning research supported by approximately 400 endnotes), Hillenbrand and Zamperini agreed not to meet in person until the book was published. The author needed to envision Louie as the young troublemaker whose spirit would transform him into a hero for the ages...and the subject was busy enough with a charitable schedule and speaking engagements that seemed impossible for men half his age.

Published in 2010, "Unbroken: A World War II Story of Survival, Resilience, and Redemption" became a runaway best-seller, spending more than 185 weeks (15 of those in the top position) on *The New York Times* hardcover best-seller list. The book continues to reside today on *The New York Times* trade paperback nonfiction best-seller list, most recently at No. 1. To date, it has sold more than four million copies in the U.S. Among its many accolades, "Unbroken" was awarded Best Nonfiction Book of the year by *Time* magazine, and won the *Los Angeles Times* Book of the Year Award for Biography.

After years of having Louie’s amazing story turned down by other financiers, Baer, buoyed by the public’s embrace of Hillenbrand’s book, brought *Unbroken* back to Universal for consideration. The studio acquired the book in December 2010, and its success lifted plans for the project to head toward production. “Lucky Louie” would have another shot at seeing his tale developed for the big screen.

Several directors expressed interest in helming the film and, in 2011, screenwriter Richard LaGravenese was engaged to write the screenplay. Brought on board by fellow *Unbroken* producer Erwin Stoff, with whom he had worked on director Francis Lawrence’s *Water for Elephants*, LaGravenese’s first challenge was to figure out how to tell Louie’s story and exactly which elements to include. The writer’s first draft ended with Louie’s post-war life, before William Nicholson took a pass at cracking the story. Nicholson’s script ended with the conclusion of World War II and Louie returning home to America.

But, just as with every other major arc in Louie’s storied life, it would take a bit of intervention to get the tale from screenplay to screen. And that would come when Baer sent a draft of the Nicholson script to several directors, including Louie’s nearby neighbor in the Hollywood Hills: Angelina Jolie.

## **ABOUT THE PRODUCTION**

Louie Meets “Jolly”:

A Friendship Is Born

*“The world, we’d discovered, doesn’t love you like your family loves you.”*

—Louie Zamperini

Angelina Jolie’s first feature-film directorial effort, 2011’s *In the Land of Blood and Honey*, came about as the natural evolution of her having written a screenplay, a private exercise that stemmed from her humanitarian work. When the possibility arose that the script, a powerful love story set against the backdrop of the 1990s conflict in Bosnia, had a chance of getting made,

Jolie found that she was uncomfortable entrusting the material to anyone else because it dealt with violence against women.

“I hadn’t planned on directing at all,” she relays. “I figured that one day I would stop acting and spend time at home with my kids.” As she surmises, “I ended up directing the film almost by default because I was shy to let it go anywhere else.”

The experience was truly a challenge, and immensely gratifying. *In the Land of Blood and Honey* was an auspicious directorial debut and received strong reviews and a Golden Globe Award Best nomination for Best Foreign Language film. It wasn’t surprising that the urge to continue a career as a filmmaker persisted in Jolie, even as the subject matter of another directorial effort eluded her. “I would be lying in bed thinking I want to do something meaningful. But what was it? I needed some help, some guidance,” she gives.

Jolie was certain that she wanted to direct a film again, but wasn’t at all sure what it should be. She explains: “I wanted it to be something I would love and care about because directing takes so much dedication, so much time away from your family and much more effort than acting. You have to be completely committed and fully engaged. I knew I wouldn’t be any good at directing another film unless I was really moved by the subject matter and felt it was important.”

The living, breathing embodiment of the guidance Jolie sought, and of the themes and values that pique her interest—courage and endurance, the resilience of the human spirit, faith, forgiveness and redemption—turned out to be quite nearby. She found it wholly in the person of one of her neighbors, a living legend whose home, unbeknownst to her, was nearby her family’s house in the Hollywood Hills.

When producer Baer introduced Jolie to the *Unbroken* working script in 2012, she was immediately taken by Zamperini’s tale. “I was intrigued by the draft I read, but it was after I read Laura’s book that I knew I wanted to direct the film,” Jolie says. “Like the millions of readers who find themselves unable to put down the book once they start it, I was drawn into the incredible story of Louie’s journey and Laura’s brilliant re-creation and rich documentation of pivotal events that shape the last century.

“Louie’s generation came out of the Depression,” Jolie continues. “They were tough, strong, worked hard and had a sense of family and community that sustained them through

tremendous adversity. When they were called on to serve their country they were such young boys, but they went. They did such a service for us, no matter how frightened they were, no matter how far from home.”

The filmmaker admits that the themes that Hillenbrand explored moved her as much as Louie’s life itself did: “There’s so much pain in the world. I feel that we need stories like this today—the journey of a man finding his way through darkness and into the light—stories that can help us, inspire us, show us something remarkable and make us feel positive about life.”

It was during this process of Jolie discovering Louie’s story that Baer told her that Louie was her neighbor. “Louie could actually see the roof of my house from his living-room window,” she laughs. “Little did I know that he’d been right there all the time...all the while I was trying to figure out what to do next with my life.”

This confluence of events lit a fire inside of Jolie; she felt she *had* to helm *Unbroken*. But she would learn that winning this coveted directorship would not be an easy task. “I had to fight to get the job,” she shares. “I had to fight very hard, not only prove to the studio I could do it, but later, to prove it to myself. And I also had to prove it to Louie, which took some time.”

Jolie went about the task by steeping herself in Louie’s story, researching all its aspects for hours on end, learning everything she could about him and his era and deciphering how to tell the story best on the screen. A sweeping historical drama that stretches from 1920s Torrance and the 1936 Berlin Olympics to the high stakes air battles of World War II was only the half of it. Jolie would need to take audiences into the terrifying ordeal of being adrift in the ocean for 47 days and then the powerful experience of a more than two-year internment as a prison of war.

When Louie found out that a well-known actress was going to direct the film, it required some getting used to. It wasn’t long, however, before he embraced Jolie and welcomed her into his extended family. “Angie called and said she was going to direct the movie,” Louie said. “I’d only seen her on the news because I don’t go to the movies anymore. But I knew that they called her the most beautiful girl in the world. Then she came to the house. What a doll! What a sweetheart! I saw right away she’s got not only beauty but brains. She’s very considerate, and she has a charitable heart. I thought, ‘What else do you need?’”

Drawing her inspiration from the dear friend she’d made, Jolie (whom Louie called “Jolly”) set to work. “I made these storyboards at home, taking pictures from the Internet, gluing

and taping them onto sheets of cardboard,” she offers. “Then I put them in garbage bags and hauled them to Universal, where I pitched my butt off convincing the studio I could do the job.”

Producer Baer, who’d been the champion of Louie’s story for so long and was shepherding the project, was readily convinced. “Angie and I had a three-hour conversation on the phone about the project. She is a brilliantly creative person. I heard her passion and knew her as a filmmaker of force and will. I knew she was the person to do this.”

The studio agreed with his assessment, and allowed Jolie to develop the film further for greenlight consideration. She was overjoyed. But in reality, her work was just beginning. Jolie and Baer spent the next several months developing the screenplay, working out budgets, considering casting and locations—laying the groundwork for every aspect of production—while Jolie spent more and more time getting to know Louie and his family.

Raise the Flag:

Unbroken Is Greenlit

*“I’ve always been called ‘Lucky Louie.’ It’s no mystery why.”*

—Louie Zamperini

Since Louie’s story entails an abundance of events that unfold over nearly a century, some difficult decisions had to be made about not only how to tell the story but *how much* of it to tell movie audiences.

The director sent a working version of the script to Joel and Ethan Coen, with whom she shares an agent and is quite friendly, to see if they’d be willing to contribute to a new draft that reflected her sensibilities. Celebrated Oscar<sup>®</sup>-winning filmmakers, the Coen brothers’ output reflects a compelling and particular vision; they seldom write material for other artists. But the brothers agreed that a good story is a good story, and they were intrigued by Louie’s life. One of Ethan’s sons was a fan of the book, and Joel was similarly curious. Also, the timing was right. They had just completed *Inside Llewyn Davis* and were available to work on the script.

Jolie felt that the filmic story should end with Louie’s return from the war, believing his fascinating postwar life in California could be an entirely new movie altogether. The Coens

were in agreement. “It seemed a shame not to film every aspect of Louie’s life,” Jolie says, “but this is a different medium and we had to be true to that. I made charts outlining all the themes of the story—Louie’s faith, athletic ability, courage and endurance—all the themes that run through *Unbroken*, so that even as we condensed sections we’d be sure to include the material somehow, although we couldn’t document all of Louie’s life.”

Working closely with Jolie and Baer, the Coens set off to streamline the story. They opened their version with a stunning battle sequence between the crew of the B-24 *Super Man* aircraft (Louie’s home bomber prior to the *Green Hornet*) and Japanese Zero fighter planes over the South Pacific. Cutting back and forth from the ferocious midair gunfight to Louie’s life as a wayward youth in Torrance, the story introduces the audience to the young man who was destined to become a lifelong survivor...and the family who gave him the spirit and chutzpah to handle what was to come.

The scene immediately thrusts the audience into the action and adventure of the story, as well as infuses the film with the deep sense of the spirituality that informs Hillenbrand’s book and, of course, Louie’s existence. The themes and issues of his life—faith, war, struggle, commitment, endurance and resilience—stand out boldly and with alacrity.

Jolie, Baer, Stoff and the studio were quite enthusiastic about the Coens’ script. “What I learned from the Coen brothers,” Jolie shares, “was that what you feel when you put down Laura’s book is what you need to feel when you walk out of the film.”

As this draft of the shooting script was being written, and planning for production was in its early stages, Jolie and Louie’s friendship deepened. “I had the privilege of spending a great deal of time with Louie, who was a hero of mine,” the director shares. “I quickly understood what my generation and my children’s generation could learn from his.”

That said, if anyone was a tough sell on the story of his life (and how to tell it), it was the man who’d lived it. After their time together, Louie grew to understand the vision that Jolie was developing with her core team. Finally, she had Louie’s blessing. He said: “Angelina became a great part of my life. She knows what she wants and what she’s doing, and I believe in her 100 percent. I have all the confidence in the world that *Unbroken* is going to be a great film.”

The day that the studio signed off on the final script and pushed the production into overdrive was a happy one for the team, especially producer Baer, who had spent decades

willing it into existence. When the film was officially greenlit, Baer was finally able to tell Louie that after waiting 57 years, his story was officially heading toward the big screen.

The director recounts this joyful day: “Since we were neighbors who were able to see each other’s houses—from his window and my rooftop—I knew that I could stand on my roof, look through binoculars and wave to Louie...and that he could do the same from his living room. I told Louie, if we ever get a go-ahead, I’d fly the flag from my house so that he could see it and know that it happened.

“When I learned that the studio had finally greenlit the film, I was so excited that I couldn’t wait until I arrived home to tell Louie,” Jolie continues. “I phoned Brad, told him what happened and said, ‘You’ve got to go out on the roof and fly the USC [Louie’s alma mater] flag!’ And he did. When I got home, we called Louie and he looked out. After he did he called back and asked, ‘Is that for me?’ I said, ‘Yes. It is. We did it!’”

The director admits that she feels such a huge responsibility telling Louie’s story: “It sometimes keeps me up at night, but it also inspires me and urges me on. I wanted to make this film because in the end, Louie’s message is one that we all need, now more than ever. Louie was an imperfect person, one whom we and our children can look up to. He was someone who helped to remind us all what each of us is capable of: to never lose heart, to gain strength from family, to identify our fears and our pain, to define brotherhood with our fellow man, to come face-to-face with the darkness and to never, ever give up.”

As she was preparing the shoot, in addition to looking toward Louie as a source of inspiration, Jolie found support and encouragement from “Unbroken” and its author. “No filmmaker can have greater resource and inspiration than a Laura Hillenbrand book,” she shares. “Laura researches meticulously and cares deeply for her subjects. That makes the reader care deeply as well. Her words are powerful and precise. She manages to capture both the grand sweep of history and the intimate details of character with equal authority. That level of talent makes her the deftest, most vivid kind of storyteller, and we were so thankful to have her book’s reassuring guidance throughout the course of the film.”

Hillenbrand returns Jolie’s kind words. She says of the director: “Angie’s extremely bright and subtle-minded and absolutely devoted to getting it right. She wants every detail to be true.” The author recalls trying to find out, at Jolie’s behest, the uniform color of a 1935 high

school track-and-field team: “My heart soared at the question. It’s easy to fudge things. It’s hard to be devoted to doing things right. She’s taken the hard path.”

Olympians and Bombardiers:

Casting the Drama

*“The ‘greatest’ generation was the hardest generation.  
We were hardy because we were all in the same boat.  
Everyone pulled and helped each other.”*

—Louie Zamperini

First and foremost among the casting challenges facing Jolie was discovering the film’s Louie. Who would be able to embody all of the elements required of a young actor to play this extraordinary man? “It was such a very difficult task,” Jolie recounts. “We had to find somebody who not only had a physical resemblance to Louie, but someone the audience would want to go on this journey with...someone who looked like he belonged in the period of the movie and didn’t look too modern.

“He also had to be someone you would believe as an Olympic athlete, someone who could survive a plane crash and the most intense deprivation, first adrift in the ocean in a raft for 47 days and then, for the remainder of the war, endure physical and mental abuse in several Japanese POW camps,” the director continues. “We had to have someone who’d be able to do all these things physically and also have a strong spirit.”

It was a daunting process, she admits. Lightning did strike, however, in the person of Jack O’Connell, a then 23-year-old British actor who made a deep impression on all involved. O’Connell made his feature debut in the feted British independent film *This Is England*, appearing subsequently in several other low-budget features. He gained prominence with the U.K. television drama *Skins* and was last seen in an acclaimed and fearless performance in the prison drama *Starred Up*.

“At the end of his audition, when I heard his real accent, I was intrigued,” recounts Jolie. “Then I saw footage of some of the work he’d recently done and I saw this fire, a sense of someone who could understand the greater meaning of the film. When I finally met Jack, I

couldn't stop smiling because there was something about the way he carried himself, and the way he talked about his life and his family, that connected to Louie and the story. I could see that he was a fighter. I knew at 23 it might be difficult for Jack to understand and bring to life the universal themes of the story—the level of sensitivity required to understand love, loyalty, faith and forgiveness doesn't always come with a fighter. But the more we spoke, I saw that Jack understood the themes of the story and would love and respect Louie.”

For his part, the performer was certain that he was the man for the job. “I felt so excited and honored when I heard about the film and asked to audition,” O’Connell relays. “I was absolutely astounded when I learned I had won the part. It is definitely the biggest honor of my life to be able to portray someone whom I have, hand on heart, no guilt in calling a legend. There’s no doubt it was a big, big challenge. It’s difficult to comprehend the physical and mental endurance of this man, let alone have to portray it.”

O’Connell dived into his preparations, immersing himself in Louie’s life and Hillenbrand’s book, listening to period-specific music and watching films from the era, the very first steps in what would be an unforgettable, life-changing journey.

With the role of Louie filled, what remained was the equally important role of Louie’s nemesis and chief tormentor, Mutsuhiro Watanabe, the Japanese prison guard known to his subjugates as “The Bird,” whose life, according to Hillenbrand, “was consumed with forcing men into submission.” Jolie states: “I didn’t want Watanabe to be someone who was a caricature of a Japanese man who speaks in broken English and glowers. The real-life character of Watanabe was intelligent and well-educated but had something imbalanced about him as a human being. He was a force to be reckoned with and, as Laura Hillenbrand describes him, was ‘a beautifully crafted monster.’”

Having a performer who could play against type was crucial to Jolie. “I was convinced that when you’re looking for an actor to play someone who is volatile and ruthless, you need to cast someone who is the opposite of that, a good guy,” she relays. “We were looking for a performer who could find the deeper side of villainy.” The director was searching for real presence. “There was no obvious choice, and so I had this idea: ‘What about a rock star? What about someone who can walk on stage, say nothing and own it?’ Most actors don’t have that.”

Jolie inquired about the current rock scene in Japan, asking if a talent who might be able to tackle the role existed. The name that came up was Miyavi. Word was, however, that the handsome, young, 6'2" rock musician with a devoted following had no interest in acting. Still, Jolie remained intrigued.

Feelers were sent out to Miyavi through YOKO NARAHASHI, a respected Japanese casting director. Narahashi had heard that Miyavi was intelligent and serious, but when she contacted him, he explained that he had never thought about appearing in a movie and didn't believe he wanted to do so. Nonetheless, Jolie traveled to Japan to see one of his performances, after which a meeting was set up. "He was magnetic, thrilling, and when we chatted, I thought he was a truly soulful person, one of the loveliest I'd ever met. He was also incredibly magnetic, and from what he said I could see a wonderful dad and husband," Jolie commends.

Jolie was sure she had found the perfect person for the role, and offered Miyavi the part. "At first, when I heard about the movie, I didn't know anything about the story, and I didn't even know who the director was and I was not sure if I was going to do this or not," Miyavi says. "Afterward, when I met Angie and she explained what she wants to deliver the audience throughout the story of Louie's life in this film, I changed my mind right away. I thought it would be meaningful to be a part of this project."

Miyavi found the script impressive because it was sensitive to both the Japanese and the Americans who had lived through World War II. "To be honest, as a Japanese person I had some reservations about playing this role," he explains. "But in talking to Angie, I understood that she would be making a film that would be about forgiveness, a bridge between countries and cultures in conflict—one that would contribute to the understanding of different cultures. I decided to tackle this challenge, even if it meant playing a very cruel man. The more evil I become, the more dramatic the story gets."

Next to fill came the crucial roles of Capt. Russell Allen "Phil" Phillips, the spiritual *Super Man* and *Green Hornet* B-24 pilot and Louie's best friend, and Francis "Mac" McNamara, the *Green Hornet*'s tail gunner, both of whom survive that plane's ocean crash with Louie and are set adrift at sea with him in an open life raft. For the roles, the producers cast Domhnall Gleeson, the young star of *Anna Karenina* and *About Time*, as Phil, and the gifted young Finn Wittrock of Darren Aronofsky's *Noah* and Broadway's *Death of a Salesman* as Mac.

Garrett Hedlund of *Inside Llewyn Davis* and *On the Road* was brought aboard as Cmdr. John Fitzgerald, one of Louie's compatriots in the POW camps. As well, Australian Jai Courtney of *Divergent* plays Phil's co-pilot Hugh "Cup" Cuppernell, while John Magaro of *My Soul to Take* is the American dive-bomber pilot/opera singer Frank Tinker. Finally, Olivier Award winner Luke Treadaway of *The Curious Incident of the Dog in the Night-Time* was tasked with playing Miller, one of the British POWs.

The actors were eager to go through what was necessary for filming the intense sequences and were unstinting in praise of their director. "I was so thankful to work beside her for the entire shoot; I'd say Angie is truly inspired," O'Connell says. "She's got great leadership skills, true empathy for her cast and that makes an actor's life so much easier. She delivers notes with sensitivity in a way that makes you understand what she's after, and she is tireless. I almost took for granted how much I'd instinctively agree with what she was telling me."

Gleeson goes further. He reflects: "Angie's with you every step of the way. But there's almost no point in talking about it, because I know when you see the film you're going to see what an extraordinary job she's done. She's a great leader, and it's so obvious she's done a great job in every aspect of the film that it will speak for itself."

"What amazes me is that this is a very heavy story concerning a bunch of dudes," says Wittrock, "being told by Angelina on film from a book by Laura. They bring a real feminine sensitivity, a unique kind of lightness to this intensely macho world. Angie's insight into the hearts of these characters is amazing, and working on the film was a dream."

Portraying the immediate members of Louie's family are Italian actors VINCENZO AMATO (HBO's *Boardwalk Empire*) as Anthony, Louie's father, and MADDALENA ISCHIALE (upcoming *Sharkskin*) as Louise, Louie's mother. Australian performer ALEX RUSSELL (*Chronicle*) portrays Louie's older brother, Pete, while Pete and Louie's sisters, Sylvia and Virginia, are played by newcomers TALIA MANO as Young Sylvia and SAVANNAH LAMBLE as Teen Sylvia and ALICE ROBERTS as Young Virginia and SOPHIE DALAH as Teen Virginia.

Two American youths, newcomer CJ VALLEROY and *The Family*'s JOHN D'LEO, tackle the roles of Young Louie and Young Pete. They are surrounded by a supporting cast that

includes an array of international actors portraying airmen, prisoners of war, Japanese POW guards, residents of Torrance, historical figures and Olympic runners, among a cadre of others.

Torrance to the Pacific Theater:  
Design, Locations and Shooting

*“I think the hardest thing in life is to forgive. Hate is self-destructive. If you hate someone, you’re not hurting the person you hate, you’re hurting yourself. True forgiveness is complete and total.”*

—Louie Zamperini

Once *Unbroken* was green-lit, plans for production coalesced quickly and Jolie assembled her behind-the-scenes creative team. Clayton Townsend, an experienced line producer, joined forces with Jolie, Baer and Universal to secure a crew that includes some of the most distinguished technical and creative artists working in film today. As both an actor and director, Jolie understands what it’s like to be on both sides of the camera and tried to remain open to other’s ideas and present herself as the cast and crew’s equal.

Eleven-time Academy Award® nominee Roger Deakins, whose stunning turn as director of photography for the Coen brothers in such epics as *No Country for Old Men* and *True Grit*, not to mention his epic camera work with hailed films such as *A Beautiful Mind* and *Skyfall*, was asked to join as the cinematographer. Jon Hutman, who worked with Jolie on *In the Land of Blood and Honey* and *The Tourist* and has served as Nancy Meyers’ longtime production designer on movies such as *Something’s Gotta Give* and *It’s Complicated*, brought his signature style to the shoot. As well, Louise Frogley, whose credits include longtime work with George Clooney on such projects as *Oceans 13* and *The Monuments Men*, not to mention her incredible designs for *Iron Man 3*, serves as the production’s costume designer. Tim Squyres, a two-time Academy Award® nominee for his work on *Life of Pi* and the game-changing *Crouching Tiger, Hidden Dragon*, edits alongside William Goldenberg, who kept audiences rapt in *Zero Dark Thirty* and took home an Oscar® for his work on *Argo*.

Finally, Jolie chose composer Alexandre Desplat to create the signature sounds of *Unbroken*. As known for epics including *Harry Potter and the Deathly Hallows: Part 1* and *Part 2*, as he is for intimate themes, such as those found in *The King's Speech* and *Philomena*, the six-time Oscar<sup>®</sup>-nominated artist was as passionate as his fellow department leads at telling Louie's story.

As the cast was being assembled, Jolie, Baer and Townsend were grappling with another important issue: where the film was going to be lensed. Says Townsend: "Reading the script, you become so invested in the characters and the story that you're not always conscious of the sweep of the tale, which is epic. There are layers upon layers of action that require marine work, as well as aviation. As for locations, several distinct places were required: small-town America circa the late 1920s, Berlin in 1936, Hawaii, the Pacific Ocean and two Japanese internment camps.

"We could hardly travel to all those places and stay within our means," Townsend continues, "so we put our heads together trying to figure out a way to make the most of the pie that we were served. Several places were considered, including Hawaii and North Carolina. In the end, Australia seemed like the logical choice. The geographic terrain is varied and could meet our needs, there was an experienced film community upon which we could draw and a tax incentive program existed. At the same time, we could set up a production base and shoot at each of the two large studios available there."

All agreed that Australia was the place to film *Unbroken*. Throughout all the intensely demanding and time-consuming activities of preproduction, Jolie and Baer stayed in close contact with Louie. It was only natural that several of the principal actors should visit Louie in Los Angeles and spend time with him before heading to Australia.

O'Connell was thrilled when he learned he was going to get a chance to meet the man. "We were just two blokes 'chin wagging,' so to speak," the actor says. "I gained priceless information from Louie about what it was like going through the experiences of his life."

During one of O'Connell's visits, the actor noticed Louie's bomber jacket. Of Louie's many keepsakes from his adventures, this jacket was something he particularly prized. Louie had the actor try it on. It fit perfectly, instantly reinforcing the bond that was springing up between the two men.

With the cast receiving Louie's blessing and the technical crew in place, production moved forward, and the team was off to Australia.

### **Roger Deakins' Signature Style**

From his always extraordinary eye on the most thought-provoking dramas, to epics and comedies both light and dark, director of photography Roger Deakins' work is embedded in the features of all the great directors with whom he's partnered. The breadth and scope of his accomplishments can't be disputed, and there's no genre he has not done magically.

When putting together the shooting schedule for *Unbroken*, Jolie, Deakins and their fellow filmmakers had, to put it mildly, a big undertaking at hand. It wasn't just the action. It was the quiet moments, darkness and blinding sunlight. Not to mention the water—lots and lots of water, day and night, still and turbulent water. The dramatic, intense scenes indoors and outdoors were all key to this evolving period piece.

The director discusses her experience with Deakins: "I've wanted to work with Roger for quite some time now. Not just because of his matchless reputation, but because I'd been advised by numerous people about his gentle calm and confidence on sets...his ease with crew and actors alike. The complexities of the shoot required a master, and we can all agree Roger is an artist: a true genius whose contributions to filmmaking stand out as some of the most commanding in the history of cinema. We absolutely couldn't have done justice to Louie's story without him."

Deakins advises that he was attracted to the project for its myriad challenges: "What struck me was just that: the complexity of the man and his life, the journey Louie was on and how he found himself in the end. This wasn't just a traditional war survival story, but something different than any other war movie I can think of. It was more like the trials of Job. And it was true. It was hard to imagine it happening, but it did."

The DP shares that this epic tale resonated deeply with him: "In many ways, Louie's story was similar to stories my dad told me about World War II. My dad was never captured, but the adventures he spoke about of working behind German lines in the Sahara, where he blew up German aircraft, and then being in Italy before its invasion were similar to Louie's."

Deakins says he was especially intrigued by the broad scope of the story, the different eras in which the narrative unfolded, and by the way the script depicted the clash of cultures in

these periods. But what truly moved him was hearing Jolie's passion for the project and her compelling take on the story. "I had seen Angie's first film, *In the Land of Blood and Honey*, and was greatly impressed by that," he commends. "I was excited to work with her."

The cinematographer also advises that when he and Jolie sat down to discuss their approach, they found they were in agreement. "We decided that this wasn't going to be a handheld documentary-style movie, but rather realistic, classical. That would be the best way to illustrate the detail and scope of the script. We decided we'd do wide shots with a lot of things happening in frame. That's an aspect of the kind of filming we had in mind, as opposed to a lot of cutting; we didn't want anything too stylized."

By shooting digitally on Alexa cameras with master prime lenses with a 2:40 aspect ratio, Deakins and Jolie could immediately see what they had and feel confident about moving on. The filmmaking partners also spoke a great deal about light and dark, shadows and sunlight, which also emerged as one of the themes of *Unbroken*. Their shared love of Sidney Lumet's *The Hill* became a constant reference for them as they set up shots in the various prison camps.

### **Getting Stranded in the Pacific**

Production of *Unbroken* began on October 16, 2013, off the coast of Queensland, Australia. For the first scenes, Jolie filmed emaciated and enfeebled Louie, Phil and Mac in the midst of their ordeal, now adrift in the Pacific for several weeks. Near starvation, with supplies diminished, they are ravaged by exposure to the elements and by their own private fears. "Trying to capture the isolation and desperation of being on a raft in the ocean for 47 days, wanting to show the helplessness those men must have felt, meant that we wanted to do it in an organic manner and so we decided to shoot these scenes in the ocean," says Townsend.

Filming at sea entailed moving more than 150 people from the safety of the shore of the Queensland town of Redland Bay to many miles out to sea in the waters of Raby Bay—where to the naked eye only the horizon is visible. "Our first requirement was having a mother ship docked at sea—along with several other vessels nearby, floating pontoons and shuttle boats," Townsend reveals. "Not for the faint of heart, this. It was hard work, indeed, for everyone, but no one more than the actors. Throughout the day, they had to be fished out of the raft, which

was buffeted by winds and bobbing in the sea, and returned to the mother ship while cameras were being repositioned,” Townsend says. “Then they’d be placed back in the raft.”

“It was fine with me,” recalls Gleeson. “Being out in the sea these first days gave you a sense of the power of the ocean and provided us with a good base for what was going to follow. Being trapped in the raft out there, we experienced both the sense of claustrophobia and also of agoraphobia of just open water as far as the eye could see. It definitely set the tone of the extraordinary nature of the story and of the challenges that were to come.”

In this location, Jolie shot a series of key scenes: the men eyeing a group of sharks circling the raft, eating a young shark they manage to catch after an exhausting struggle and frantically patching their raft after it was strafed by rounds and rounds of bullets from a Japanese Zero that stalked them from above.

Realistic and uncompromising, these scenes dramatize in precise detail just a few of the harrowing incidents the men faced as they fought for their lives day after day in the open raft. It’s an experience Louie never forgot, an experience that required mental as well as physical strength. “You can’t survive without your mind,” Louie said. “I made up my mind on the raft, without letting the other two know it, to occupy my mind in a positive way. I decided that every day we had to reminisce, recall songs and recite the words from memory. I decided to challenge the guys to see how far back they could remember.”

Wittrock recalls that during his preproduction visit with Louie, they discussed this very thing. Mac didn’t survive the experience on the raft, and Wittrock was curious as to what Louie thought about the matter. “I asked Louie, ‘What do you think the difference was between Mac and you? You endured the same conditions. How did you manage to survive?’ Louie told me, ‘I think of Mac as a kid who never had a chance.’”

“I thought about what Louie said as we were shooting,” reflects Wittrock. “Mac’s always looking down at the sharks, where he’s sure he’s going to end up. Phil’s always looking up at heaven and praying. And Louie...he lives in both places. I think that’s part of what made him survive.”

Each day, as filming proceeded, afternoon winds blew up and waters became choppy...adding another element of difficulty to filming. Jolie and the crew persevered, stopping only when necessary for camera setups and makeup adjustments.

The makeup for the film, of which the raft sequence is only one significant part, was created by the distinguished makeup artist TONI G. She worked closely on the overall design with Jolie and with special effects makeup artist ARJEN TUITEN. “We made life casts of just about every principal in the film,” says Tuiten, “not only for the scenes at sea but for those in the prison camps as well. The raft was a major undertaking for us and for the actors. We had to replicate very heavy sunburn and windburn in five distinct stages. The guys are in the middle of the ocean, and that makes the eyes puffy, and then the blisters begin. The skin becomes very textured and dried up, and lips become cracked. On top of all this, each man is emaciated. It took hours as we had to work on the men’s teeth, which of course become decayed and yellow, as well as their eyes. We put in contact lenses because eyes are bloodshot.”

It was clear to all, even at this early point of production, the depth of the challenge Jolie, her cast and her crew had undertaken. “On set we started to joke, ‘Tomorrow will be easier,’ knowing on this challenging shoot that there are no easy days,” Jolie says. “Any time it got tough, we thought of the real men who lived through this, and no one complained. We all felt honored to be here.”

For these actors, as well as those who would portray GIs interned in the Japanese POW camps, the challenge had begun several months earlier and involved a significant sacrifice: food. They mostly had to give it up. “I think I dropped about 35 pounds in all,” says Wittrock. “I started dieting way before filming so I would look properly emaciated when the cameras rolled. In New York, where I live, I was surrounded by amazing temptations so it was very difficult. But on location we have a nutritionist, and a good cook providing meager meals, and also a trainer.”

The strict regimen actually became a factor in the bonding process for the actors: They all had to go through it and it brought them close. “I appreciated Domhnall and Finn’s support,” says O’Connell. “I sometimes felt like the weak link in this. The weight-loss protocol was very extreme. But, as Finn says, the meals we did have, sparse as they were, were prepared by a top-rate chef and were nourishing. To be honest, I never felt so healthy.” The actor pauses. “But I wouldn’t want to have to go through this again anytime soon.”

As difficult as this training was, Gleeson is quick to point out that dieting is nothing compared with what the actual men suffered: “We had three meals a day, small ones, but meals.

Sure we were hungry, but ‘hungry’ doesn’t even give a hint, really. We obviously didn’t feel their suffering and deprivation. We relied on imagination because what they went through was beyond endurance.”

### **Reimagining Kwajalein and Omori**

Completing the work at sea, the unit moved an hour south to the Warners Studio near Australia’s Gold Coast for scenes set on the raft to be filmed in the studio’s tanks. From there, the company set up camp in a rain forest on Queensland’s Mount Tamborine for scenes occurring on Kwajalein Island, the notorious Japanese prison camp known as “Execution Island,” a true heart of darkness.

As blank a canvas as the open sea was, designing Louie’s imprisonment would offer a new set of challenges. But, as Hutman reveals, there was no cause for concern: “What I find so great about working with Angie is that she has the whole movie in her head. She uses this as a guiding principle, but she’s completely open to the input of others, collaboration and redirection. She has a great ability to absorb information and opinions on every aspect of production and funnel them into a clear and consistent vision. Her sense was that each chapter of the film should have its distinctive, unique tone and look, most especially each of the camps where Louie was imprisoned. It was my job with Angie to define the look of each of these camps so that the audience gets a sense of the real nature of Louie’s extraordinary experiences.”

At Kwajalein, after their capture at sea by the Japanese navy, Louie and Phil are caged in narrow, filthy, maggot-filled cells, beaten by guards and interrogated. They’re convinced they’ll never escape with their lives. But the two men are inexplicably spared and then separated when Louie is shipped off to Omori, a POW camp on the outskirts of Tokyo, and Phil is hustled into a truck and sent to an unknown destination.

Louie’s imprisonment at Omori constitutes the next unforgettable chapter of his journey: It’s at Omori that he first encounters “The Bird,” Mutsuhiro Watanabe, the merciless Japanese prisoner commander, and suffers untold punishment at his hands.

Omori, a prototypical Japanese prison-of-war camp, was constructed for the film on the outskirts of the city of Brisbane in Fort Lytton National Park, where Hutman re-created over many acres an authentic replica of the infamous camp that was actually located in Tokyo Bay.

Fort Lytton, built in 1880-1881 to protect the city of Brisbane from enemy attack, is a historic Australian landmark.

Kwajalein wasn't a POW camp; rather, it was a brutal holding and interrogation stop where Louie and Phil were sure they'd be executed. "The island prison of Kwajalein is about pouring rain and the dense green of the jungle," says Hutman. "Omori is 'dust'—pure and simple. We were on this arid spit of land surrounded by water, but dust prevails. The bleached-out dust of the earth, the faded wood, the khaki uniforms the prisoners wear were all natural but lifeless."

It was clear from Louie's story that Omori was a defining experience for him, and the script and subsequent design reflected that fact. "The challenge for us was to build a camp that was credible but that had a distinctive Japanese feel," says the production designer. "Looking at photos and doing research, we built the camp from scratch so that it contained six barracks, two headquarter buildings and a large open quadrant where the prisoners could be lined up outdoors for The Bird's inspection."

TOMO MIYAGUCHI, one of *Unbroken's* technical advisers, was a wonderful asset in the conception and re-creation of Omori. Over the years, he had amassed a wealth of information about this and other such camps. "So many documents from the war were destroyed on the Japanese side that it was not easy to research a place like Omori," Miyaguchi says. "We had to rely on American accounts and war crimes tribunals, also books written by former POWs." He was impressed with Hutman's efforts. "Omori looked like the actual place, a working prison camp. It was uncanny."

At Omori, the audience becomes acquainted with Louie's fellow POWs, an international group—Cmdr. John Fitzgerald and Frank Tinker, a singer from the USA; Miller and several Scotsmen from the U.K.; and multiple Australians.

Jolie's depiction of life at Omori is stunningly realistic. She filmed the regimented, stunted, miserable routines the men endured daily. In addition to the sometimes daily beatings, the POWs—deprived of decent food and adequate medical care—were forced to participate in the rituals of a foreign culture and carry out unpleasant latrine duties designed to humiliate them. The abuse and the onerous tasks were overseen by the perverse Watanabe.

But it is Louie, first and foremost among the prisoners, who occupied The Bird's thoughts. Perhaps sensing Louie's inner strength, decency and fortitude, Watanabe fixated obsessively on him and tried to destroy him with mind games, humiliations and brutal, vicious beatings.

Miyavi, in turn, had much to do to prepare and steel himself for the role. "The first thing I did to prepare was to study how to act," he says. "I started studying English seven years ago before my world tour as a musician, never expecting that I would appear in a Hollywood movie as an actor. The most important thing was to play the character accurately, with care and respect. He's cruel and brutal, but also a human being. I tried very hard to portray all his humanity and confusion.

"It's very tough to play this role when you think of what everyone sacrificed in this war," Miyavi continues. "What The Bird did was not right, but it's a reflection of his sadness, loneliness...all kinds of emotions on his negative side. I understood that I had to put a real sense of humanity into my performance to show this conflict." To get in The Bird's mind-set, the performer steered clear of others on set. "I liked and was friendly with all the actors, but during filming I would keep myself apart so that I could build up the character inside of myself with reality."

In one of the more powerful sequences in *Unbroken*, Louie refused to serve as a mouthpiece for Emperor Hirohito's war machine, so The Bird forced each prisoner into a long line to punch Louie in the face. This prolonged, shocking and sadistic assault left Louie an insensate, bloody pulp from a beating that could have proven fatal for a lesser man. "I have to say this was a difficult scene," O'Connell says. "But every element and scene of the shoot was fascinating. Every day was exciting, and the excitement outweighed the anxiety." Still, he admits he looked forward to better days to come. "When we were shooting that sequence, in my mind, I was looking forward to the scenes when Louie would be in top form."

A very rare moment of hope at Omori stuck out to the production team: A highlight for all was when Jolie filmed a raucous version of a Cinderella skit that the prisoners wrote and performed in drag for the Christmas holiday.

After several weeks of filming and the sequences at Omori completed, the unit flew south to Sydney for scenes set at Radio Tokyo, where Louie is sent to make a broadcast to the U.S. in

which he tells his family he's alive. Inside Radio Tokyo, Japanese authorities tempted Louie with delicious food and conditions of comfort in order to persuade him to participate in propaganda broadcasts extolling his Japanese captors. He refused and was returned to Omori. Louie said he understood exactly what was at stake at this moment. "There was no way I could read any propaganda against my country no matter what they tempted me with," he said. "They understood their attempts at bribing me were futile."

### **Transforming Cockatoo Island into Naoetsu**

Next, the unit set up base in Sydney Harbor on Cockatoo Island, an Alcatraz-like outcropping of land that functions as a world-heritage site. The island served as a penal colony in the early 19<sup>th</sup> century, and then housed one of Australia's biggest shipyards for close to 150 years. In and about Cockatoo Island's abandoned structures, Hutman and his crew created the fiendish POW camp Naoetsu, and replicated some of the streets of the Japanese port city Yokohama.

As bad as life was for Louie and his compatriots at Omori, at Naoetsu it deteriorated even further. All of the men were forced into slave labor as the war—and certain defeat for Japan—hurtled toward its conclusion. As Hillenbrand writes: "In a POW camp network that would resonate across history as a supreme example of cruelty, Naoetsu had won a special place as one of the blackest holes of the Japanese empire. Of the many hells that Louie had known in this war, this place would be the worst."

"We all strived collaboratively to re-create this stark, dramatic place," Hutman relays, "a place that represents physically how you can reach the limit of what you can endure and survive as a human being, then go beyond it and then have to endure it again and again. Naoetsu gives you the feeling of having traveled all the way across the world, having reached its very edge to the point where you might fall off. Angie saw Naoetsu as a place where the stakes get higher and higher. The prisoners' barracks lacked beds, the men slept on shelves stacked up against the wall, with rows of bodies also sleeping on the floor. We are, in fact, in hell."

Technical adviser Miyaguchi walks us through a bit of the camp's history: "Naoetsu is considered one of the worst POW camps among many in Japan, a cold and windy place made even more unpleasant by lack of food and medicine and harsh winter weather."

Daily, Louie and his fellow prisoners hauled huge baskets from coal mines and placed the contents onto ships. Weakened by starvation, smeared with coal dust that clogged nostrils, skin and lungs—which rendered the prisoners nearly invisible—the men of Naoetsu were brought to the edge of extinction. It was here that The Bird tried to wreak the ultimate revenge. He forced a weakened and exhausted Louie, who is trying to rest his injured leg, to stand, hoist and hold over his head a six-foot-long, heavy wooden plank for a prolonged period of time. Louie was advised that if he dropped the plank, a guard would shoot him.

Somehow, inner strength enabled Louie to hold high the weighty wooden object longer than would seem humanly possible. Standing with the load bearing on his emaciated body for more than a half-hour before collapsing, Louie managed a feat that enraged and resulted in a psychological defeat for The Bird.

Miyavi elaborates upon the pivotal event: “Louie gets knocked down, and then Watanabe proceeds to beat him with his kendo stick. It seems that Watanabe has won a victory over Louie, but no. Watanabe has lost. Louie has beaten him psychologically. It was a scene in which I had to show emotion in my eyes, in my heart; it was very difficult, and I had a hard time to get to that point emotionally. Angie’s strength and passion were so huge to me in the scene. She understood everything I had to feel, and she was so supportive. I knew this is her mission as an artist and also our role to pass on the message to the next generation.”

Before he passed away, Louie recounted the incident vividly in all its detail. “I remember it was a two-by-six-foot-long plank made of cherry wood, like steel,” he said. “I remember holding it for 10 minutes, but then I don’t remember anything. One of the prisoners timed it, an English guy. He said it was 37 minutes.”

Louie’s endurance made a big impression on the man who portrays him on screen. “It was superhuman strength from someone who was denied his humanity by this man,” reflects O’Connell. “It was probably the most intense and challenging moment of the entire film, one that’s filled with such moments. I asked Louie what he focused on in that moment. ‘Determination,’ he said. ‘Life. The simple fact that you don’t want to die.’”

For cinematographer Deakins, shooting Naoetsu was simply one challenge in a continuing line of extraordinary sequences in *Unbroken*. The scenes here were a case in point of his signature style. Deakins emphasizes, however, that he shot these sequences no differently

from those that occur in earlier periods—Louie’s youth in Torrance or, say, those at the Berlin Olympics. “Trying to differentiate time periods, the idea that the past is golden and the future is something else, and so you put on a few filters, is bogus,” Deakins says. “With a story like this, and for any film, what you want is for the audience to be immersed in it, not taken out of it through some visual device, something that distances you from the subject. You want the audience to feel that they could be standing there actually looking at what’s happening.

“At Naoetsu, the coal dust, the blackness and sense of darkness, the dank atmosphere, or, at Omori, the feeling of relentless sun, of life being removed and bleached out of everything, all come through production design, makeup, direction, performance,” Deakins continues. “Angie’s the kind of director who gives the actors their space and they deliver. I didn’t want to impose on what they were doing...but rather record it.”

One particular element that did play an important part at Naoetsu, aside from the rough, unforgiving nature of the location itself, was light, depending upon the time and the amount available for each scene and the best use of it. This was a major issue for the filmmakers when shooting the sequence of Louie hoisting the wooden plank over his head.

For this scene, Deakins and Jolie believed that it would be better to have the light on Louie’s eyes looking up at the sun behind *The Bird*, almost as a silhouette as *The Bird* is standing over Louie. “In order to do that, we shot it in the late afternoon when the window of opportunity is brief, but we were able to get what we wanted,” says Deakins. “The reality of shooting a film on schedule within a budget is just to do what you can to find the best expression of the story with the material you have. If suddenly a shadow made by the sun seems to express something meaningful, you make use of it. Otherwise, you let it go. Most important to the film are the characters, the story and the feeling.”

Additionally, important scenes depicting the end of the war were also shot at Naoetsu: the announcement by Cmdr. Fitzgerald of the cessation of hostilities, followed by the harrowing walk to the river where the prisoners, expecting to be executed, experienced the cleansing and revivifying effects of the water. As well, the crew filmed the U.S. airdrop over the camp of food, treats, smokes and leaflets.

Hedlund sums the experience of the actors chosen to portray these Allied heroes as he reflects on his character: “Fitzgerald was a true leader and it was an honor for me to portray him.

He'd been tortured, beaten and clubbed; his fingernails were torn out. After the war, he was awarded the Medal of Honor, as well as the Silver Star. He seemed to epitomize that World War II generation, the 'Don't Talk about It' generation. My grandfather fought in the Philippines during the war, and when he came back to Minnesota and worked on the farm, he never talked about what he'd been through. Just like Fitzgerald."

These scenes at both prison camps, as well those on the open raft at sea, represent filmmaking that demands the utmost in stamina, heart, ability, talent and commitment from both cast and crew. It didn't go unnoticed by the producers. "The actors had so many challenges in addition to all the physical requirements," says Baer. "Angie holds herself to the highest of standards and holds the actors to those same standards. Each and every one rose to the occasion, making a remarkable experience for everyone, never more so than at these locations."

Jolie reflects on what the experience re-creating the camps meant to her: "War sometimes brings out the best in people when they take from each other, when they remember what they're fighting for but retain their humanity, and even go out of their way to save someone. It can also bring out the ugliest side of human nature. The actors and I discussed this, studied this together. At Naoetsu and Omori, it was a beautiful thing to see all the Japanese actors coming together with the American and Australian actors, becoming great friends, talking about life and seeing how much they had in common and learning about each other's culture. We all learned a lot."

### **Running across Torrance and Berlin**

After completing the sequences at Naoetsu, the company moved briefly to the town of Camden, an hour west of Sydney, to film scenes from Louie's youth. These scenes entailed Louie trying out for the Torrance High School track team, as well as interacting with the young spectators.

Interiors of the Zamperini home were shot at Fox Studios Australia in Sydney, after which the unit traveled northwest by plane to the small town of Tamworth, New South Wales, to film in the nearby community of Werris Creek, population 1,500. For scenes from Louie's troubled adolescence, Werris Creek would double for 1920s Torrance. Hutman explains what was offered: "These towns, Werris Creek and Camden, gave us not only a feeling of period but a sense of landscape, open space and sky, which added to the authenticity and the atmosphere."

Werris Creek also provided the filmmakers with a period railroad station and Pullman train cars, ones easily transformed into Southern Pacific rail cars of the era. Small Craftsman-style bungalows resembling those built all over California in the '20s were plentiful in Werris Creek, and the crew found the perfect example to stand in for the Zamperini family home.

After a holiday hiatus, the unit started up again in Sydney, filming at a sports complex in the suburban community of Blacktown. Here, Jolie staged a sequence in which Louie runs in the 1936 Berlin Olympics and makes an extraordinary impression on all the spectators, including Adolf Hitler, who asks to be introduced to “the boy with the fast finish.”

Jolie wanted these scenes, as all the others in the film, to be imbued with an authentic tone that would communicate a vivid sense of time and place. This was never more true than with Louise Frogley’s costume designs. “The colors we used for the clothes were creams, pale yellows, beige and ochre. These are very muted colors that give a feeling of that time,” says Frogley. “We wanted a similar authentic feeling for the Berlin Olympics, and in order to differentiate these periods, we used clothes for Berlin that were more patterned and stylized.”

A good deal of the period clothes used came from rental houses, and Frogley’s team also designed clothes from the period. She relays: “In designing and creating the clothes for, say, the Zamperini family, you have to use your imagination, think about how the characters lived, what they ate, if they owned a car, and so on. You want to make clothes that make sense in the context of their lives.”

Bodies in the early 20<sup>th</sup> century developed in a different way than they do today, and Frogley’s team had to show that. Fortunately, the actors took that into account and inhabited their clothes as much as their characters. CJ Valleroy, who played Young Louie, was also intrigued by the nature of period costumes. “The clothes from those days are really different,” he says. “Kids pulled their pants up high, tightened their belts, cinching everything in. They wore shorts and lace-up boots. I spent a lot of time in the outfits to get used to them.”

Frogley used similar guidelines when designing and coordinating the military costumes for the film. Working closely with the late JOE HOBBS, a military uniform expert who died unexpectedly during production, she strived with Hobbs’ help for a vivid verisimilitude in the military clothing. “We see Australian forces, American soldiers and flyers, Japanese military and prisoners of war,” she offers. “Joe was able to find so many original pieces that we used in

the film. When necessary, we manufactured the military garb. But even with uniforms, we always took character into account.”

The costume designer explains that soldiers seldom wear their uniforms according to regulation, and they always add personal touches: “In addition to aging everything appropriately, working with the cast we added individual touches not only to costumes for principals but also for extras. We also made these costumes a size too big for everyone so that the actors and extras, all of whom were terribly thin anyway, would look as if they were swimming in their clothes.”

The running sequences at Blacktown were an immense challenge for the cast, not only because of the physical exertion required, but because of the footwear the runners had to wear—spiked shoes from the ’20s and ’30s. These shoes have little in common with the sophisticated, ergonomically engineered athletic sneakers people are familiar with today.

“We copied Louie’s actual shoes as closely as we could for these scenes and had them made in Mexico,” Frogley offers. “Basically, they’re like ballerina flats with no heels and spikes in front. We also had them constructed with different levels of spikes because running in the shoes with the long spikes people used then for push off would be brutal today. We used the shoes with long spikes only for close-ups.”

“It took me awhile to get used to running in the spike shoes,” says Valleroy. “I’m on my high-school track team, and I do cross-country running. But this was harder. I also had to learn to run with a straight chest and proper arms, and also learn how to push off for a faster sprint.”

GREG SMITH, the running coach who trained the cast for these scenes, was prepared for these difficulties. “These are sprint shoes built for running races of 100, 200 and up to 1,500 meters. The shoes build up pressure in the calf muscles and the hamstrings. Runners in the ’20s and ’30s were stronger in the lower body than they are today. They were tradesmen, laborers who had incredible core strength, and the figuration of their bodies was different. They ran in an upright position. Today, runners are a lot taller and there’s a lot more moving forward, almost leaning over. After a day of running in those shoes, some of the guys were quite sore.

Jolie requested that the running scenes look completely authentic so that if people from the era could look at the runners, they would remark, “That’s exactly the way we did it!” Smith says he was pleased with the film’s athletes, many of whom were real runners recruited from

several of Sydney's athletic clubs. He had particular praise for both Louies—CJ and Jack. “They were great, naturals. They worked hard and looked perfect.”

“I enjoyed the running scenes, but I had a nice head start,” says O’Connell. “I was always fit, boxing and playing football, so running for the camera came naturally. I did have to learn to adopt Louie’s style of running. When we began these scenes, I was out of shape because I was still recovering from being emaciated. I did it in stages, moving from the emaciated phase to the prison phase to my more actual self.”

For Jolie, the running sequences offered another valuable lesson. She shares: “Louie didn’t win at the Olympics, but he pushed himself hard, refused to fail and showed what he could do at the last, fastest lap of the race. What made the people stand up in Berlin was because they saw someone fight. It wasn’t about winning. It was about trying really hard, not giving up.”

“*Unbroken* is a story people can learn from, kids my age, especially,” Valleroy concludes. “The story teaches you that no matter what happens, you should never give up. That’s a great lesson. Louie was a troublemaker as a kid. He was always getting into a jam with the cops, with his father. But he grew up into a great man, a hero. I like that.”

*Super Man and Green Hornet:*

*Flying and Crashing B-24s*

*“Never give up, no matter what. Even if you get to last place, finish.”*

—Louie Zamperini

Running scenes completed, the unit journeyed north again to the Gold Coast in Queensland, and the Warner Australia Studio soundstages to depict the ferocious air battle between the U.S. Army Air Forces B-24 *Super Man* aircraft and the Japanese Zero aircrafts that opens the film. Next would be the fatal air crash of the *Green Hornet* that only Louie, Phil and Mac survived.

For the plane set, Deakins created a wrapped lighting setup around the plane that allowed Jolie and her team to put the camera where they wanted. “Those sequences entailed a great deal, and there was worry about getting them done in the time that we had,” Jolie reveals. “We never

would have gotten them done within our schedule if Roger hadn't thought up that lighting scheme. We continued to work together throughout the post, and he's given the editors and me so much valuable feedback."

The *Super Man* airplane assembled on the huge soundstage was constructed in Mexico and shipped to Australia, where it was outfitted with essential items, such as a Martin upper turret and a Norden bombsight. The plane was then mounted on a gimbal, a device that would simulate the actual movements of the crashing craft, most notably when it came under fire.

The crew of the *Super Man* included two pilots, a navigator, a bombardier, a radio operator and various gunners, all of whom Jolie cast carefully. Among the crew were Hugh "Cup" Cuppernell, Phil's co-pilot, and Clarence Douglas, a flight engineer. STEPHEN J. DOUGLAS, Clarence's actual grandson, was cast in the role.

"When my dad heard the book was being written, he offered the publishers pictures of my grandfather," Douglas says. "I'm not an actor. I work for a camera rental house in New York. But when I heard about the film, I wanted to get involved and made inquiries. I was thrilled when I was cast to appear as my granddad. It's more than a thrill; it's an honor."

Technical adviser BOB LIVINGSTONE, an expert in the aircraft from the period, met with Jolie and her cast and crew before the filming of the sequence got underway. "Angie had a lot of specific, informed questions about the aircraft and the operation of a World War II bomber. It helped that she is a pilot herself with an instrument rating and immediately understood all the fine points involved," Livingstone says. "The cast was great as well. I spent time with Domhnall and Jai inside the cockpit, explaining all the 'bits and bobs' and going over the backstory. They were quick learners, and when filming began, they looked as if they'd been flying all their lives. And as far as Jack, he wanted to know everything about his job as a bombardier and how to use the Norden bombsight."

When cameras rolled, Jolie and Deakins shot long, complicated sequences involving swooping air maneuvers in the tight spaces of the *Super Man*, while actors and crew endured round after round of eardrum-shattering bullet fire intended to inflict wounds on the men inside the plane. Repeated makeup adjustments were necessary to portray authentically the wounds—gushing blood and damaged flesh—sustained either from gunfire or shrapnel.

“Once filming began, everyone became focused on the job at hand. I was amazed at how Angie was in charge of the set. It was, without a doubt, the best working environment I’ve seen in 40 years of employment,” Livingstone says.

With the *Super Man* sequence completed, work on the *Green Hornet* crash scenes began on the soundstage before moving on to the studio’s outdoor tank. The unit also shot the early days of Louie, Phil and Mac’s ordeal on the raft in the tank. When these scenes wrapped, the company traveled to Airlie Beach in North Queensland, a tropical paradise, to film scenes of Louie running as he prepared for the 1940 Tokyo Olympics (which never took place), while his fellow airmen indulged in moments of rest and recreation...unaware of what lay ahead.

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Production wrapped on *Unbroken* on February 4, 2014, after 14 weeks of filming.

With the project now off to the able hands of brilliant editors Tim Squyres and William Goldenberg, *Unbroken*’s crew and cast took a minute to reflect on Louie’s legacy...and what this production meant to them. O’Connell sums the sentiments: “Louie was a real American hero with qualities that appeal to everyone. The fact that his appeal is so wide came with enormous pressure. The title is *Unbroken*, but there were certainly times I felt quite the opposite. I was pushed beyond what I was capable of doing. It required a lot of hard work and stamina. But I think I finally became a man during the production.”

Our director concludes: “The sheer complexity of the shoot made me so thankful to have such people like Roger Deakins and JOE REIDY, the first AD, and the people at ILM at my side. The entire crew is an extraordinary team that has helped with every aspect of filming—the rigs, the stunts, the sharks, the water, the rafts, the airplanes, the visual effects, the size and scope of the story. Everything. It’s been a challenge, but I think of Louie. His story brings everyone together to do his or her best. We all came together on harsh locations, difficult days and impossible schedules for Louie. It’s been hard, but it’s been great.”

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Universal Pictures and Legendary Pictures present a Jolie Pas production—a 3 Arts Entertainment production—of an Angelina Jolie film: *Unbroken*, starring Jack O’Connell, Domhnall Gleeson, Miyavi, Garrett Hedlund, Finn Wittrock. The casting is by Francine Maisler, CSA, and the music is by Alexandre Desplat. *Unbroken*’s costume designer is Louise Frogley,

and the film's editors are Tim Squyres, ACE, William Goldenberg, ACE. Its production designer is Jon Hutman, and its director of photography is Roger Deakins, ASC, BSC. The drama's executive producers are Mick Garris, Thomas Tull, Jon Jashni, and it is produced by Angelina Jolie, p.g.a., Clayton Townsend, p.g.a., Matthew Baer, p.g.a, Erwin Stoff. *Unbroken* is based on the book by Laura Hillenbrand. The screenplay is by Joel Coen & Ethan Coen and Richard LaGravenese and William Nicholson. *Unbroken* is directed by Angelina Jolie.

[www.unbrokenfilm.com](http://www.unbrokenfilm.com)

### **ABOUT THE CAST**

After making his acting debut in 2005, **JACK O'CONNELL** (Louie Zamperini) has gone from strength to strength in his varied career. O'Connell can next be seen in *'71*, a thriller based on the troubles in Belfast, Ireland. The film, which screened at the Toronto International, Tribeca and New York film festivals and screened in competition at the Berlin International Film Festival, will be released in the U.S. in early 2015.

In April, O'Connell was seen in David Mackenzie's Film4-backed *Starred Up*, in which he played young prisoner Eric opposite Rupert Friend. This gritty prison-based father-son drama premiered to great acclaim at the Toronto International Film Festival, and screened at the London, Los Angeles and Tribeca film festivals. The role earned O'Connell a British Independent Film Award nomination for Best Actor, and contributed towards his nomination for The South Bank Sky Arts Awards' Times Breakthrough Award. In March, O'Connell was featured as Calisto in *300: Rise of an Empire*, the prequel to Warner Bros. Pictures' epic *300*. Over the summer, he wrapped production on *Tulip Fever*, opposite Dane DeHaan, Alicia Vikander and Holliday Grainger, for The Weinstein Company.

In 2012, audiences saw O'Connell star as Charlie Peaceful in Pat O'Connor's *Private Peaceful*. This adaptation of Michael Morpurgo's novel follows the rites of passage of two brothers in the early 20<sup>th</sup> century. Additionally, he starred as Kurtis in the thriller *Tower Block*, alongside other British talent including Sheridan Smith and Russell Tovey; and as Adam in the thriller *The Liability*. In summer 2013, O'Connell starred in *Skins Rise*, reprising the character he played in *Skins*, which charted the development of James Cook (O'Connell) since the last time viewers saw him.

In 2011, O'Connell starred as Eamonn in the critically acclaimed drama *The Runaway*, alongside Keith Allen and Alan Cumming; as Bobby Charlton in *United*, the BBC's dramatization of the 1958 Munich air disaster, which killed eight members of the Manchester United football team; and as Dylan in Karl Golden's *Weekender*, which followed the wild adventures of two friends who move from Manchester's rave scene to the clubs of Ibiza.

In 2006, O'Connell made his feature-film debut with the role of Pukey in the controversial and critically acclaimed British film *This Is England*. He followed this up with the role of villain Brett in James Watkins' horror film *Eden Lake*, opposite Michael Fassbender and Kelly Reilly. In 2009, O'Connell starred as Marky in Daniel Barber's crime thriller *Harry Brown*, and later starred in the television movies *Wuthering Heights* and *Dive*.

O'Connell's theater credits include *Scarborough* at The Royal Court Theatre, *The Spidermen*, *The Musicians* and *Just*.

**DOMHNALL GLEESON** (Phil) is currently working on Alejandro González Iñárritu's *The Revenant* and recently completed filming J.J. Abrams' *Star Wars: Episode VII*. In December, Gleeson will begin rehearsals for the stage production of Enda Walsh's *The Walworth Farce*, directed by Seán Foley, which he will star in alongside his father, Brendan, and brother, Brian.

In 2015, Gleeson will appear in Alex Garland's sci-fi film *Ex Machina* and Nick Hornby's adaptation of Colm Tóibín's novel "Brooklyn."

Gleeson's previous lead roles in film include Lenny Abrahamson's *Frank*, with Michael Fassbender and Maggie Gyllenhaal; Richard Curtis' *About Time*, opposite Rachel McAdams and Bill Nighy; and Tom Hall's *Sensation*. Gleeson won Irish Film & Television Academy awards for his performances in Nicholas Renton's *When Harvey Met Bob*, in which he starred as Sir Bob Geldof, and Joe Wright's *Anna Karenina*, in which he starred as Levin.

Gleeson's supporting roles in film and television include John Michael McDonagh's *Calvary*, Mark Romanek's *Never Let Me Go*, Joel and Ethan Coen's *True Grit*, David Yates' *Harry Potter and the Deathly Hallows: Part 1* and *Part 2* and Martin McDonagh's Oscar<sup>®</sup>-winning short *Six Shooter*. He also appeared in Pete Travis' *Dredd*; James Marsh's *Shadow Dancer*; Ian Fitzgibbon's *Perrier's Bounty*; *A Dog Year*, opposite Jeff Bridges, for HBO films;

Paul Mercier's *Studs*; and Stephen Bradley's *Boy Eats Girl*. Gleeson's television credits include John Butler's *Your Bad Self*, for which Gleeson also served as part of the writing team, and Charlie Brooker's *Black Mirror*, on Channel 4.

Gleeson's work onstage includes *Now or Later* at The Royal Court Theatre; *American Buffalo* and *Great Expectations* at the Gate Theatre; Garry Hynes' production of *The Well of the Saints*, at the Duid Theatre Company; Selina Cartmell's *Macbeth*, at The Empty Space; and Wilson Milam's *Chimps* at the Liverpool Playhouse. In 2006, Gleeson was nominated for a Tony Award in the category of Best Performance by a Featured Actor in a Play for the Broadway production of Milam's *The Lieutenant of Inishmore*. Other honors for the same role include a Lucille Lortel Award nomination for Outstanding Featured Actor and a Drama League Citation for Excellence in Performance. He earned an Irish Times Theatre Award nomination for his role in *American Buffalo*.

Gleeson wrote and directed the short films *Noreen*, which starred Brendan and Brian, and *What Will Survive of Us*, which starred Brian. Gleeson also created *Immaturity for Charity*, which are comedy sketches shot with family and friends in aid of St. Francis Hospice. They're pretty weird and on YouTube.

**MIYAVI** (Watanabe) is gaining recognition around the world for his unconventional style of playing the electric guitar—not with a pick, but with his fingers and his original “slap style,” which is like no other. Miyavi has four successful world tours under his belt, totaling more than 250 shows in 30 countries across North and South America, Europe, Asia and Australia.

In 2013, Miyavi released the single “Ahead of the Light,” which featured his slap guitar style with the strong beats of electro/dance music. His self-titled album, “Miyavi,” was released in Japan in June 2013 and is now being released in Asia, Europe and North America.

In recent years, Miyavi gathered attention from other artists and creators in the field. He has also produced music for television commercials. His music has been featured on various commercials for brands, including Uniqlo, Toshiba, Nissan, Lotte Co. and Otsuka Pharmaceutical Co., among others. In addition, he is receiving a lot of attention from fashion brands.

With his acting debut in *Unbroken*, Miyavi was inspired by the message of peace which he himself has strived for. As an actor and performer, he uses his body and soul as an instrument in all his performances.

Consistently aiming for the next level, fans refer to Miyavi as the “Samurai Guitarist.”

**GARRETT HEDLUND** (Fitzgerald) recently co-starred in the Coen brothers 2013 film *Inside Llewyn Davis*. Hedlund made his motion-picture debut as part of the all-star cast in Wolfgang Petersen’s *Troy*, the epic action movie based on Homer’s “The Iliad,” the epic account of the Trojan War and the bloody battle between the Achaeans and Trojans.

Hedlund recently starred in Walter Salles’ *On the Road*, based on the novel by Jack Kerouac; *TRON: Legacy*, for Walt Disney Pictures; and *Country Strong*.

Hedlund’s additional film roles include *Death Sentence*, Garry Marshall’s *Georgia Rule*, *Eragon*, John Singleton’s *Four Brothers*, Peter Berg’s *Friday Night Lights* and Andrew Levitas’ *Lullaby*.

In 2013, Hedlund was honored with the Young Hollywood Film Actor of the Year Award, the *Glamour UK* Man of the Year Award, the Maui Film Festival’s Rising Star Award and was named *GQ Australia*’s 2014 International Man of the Year.

He recently completed filming William Monahan’s *Mojave* and will next be seen starring as Hook in Joe Wright’s highly anticipated *Pan*, which tells the story of Peter Pan, alongside Hugh Jackman, Amanda Seyfried and Rooney Mara.

**FINN WITTROCK** (Mac) is a Juilliard-trained actor who already has an extensive resume in film, television and theater. Wittrock attended the Los Angeles County High School for the Arts, followed by The Juilliard School, and is currently a member of The Mechanicals Theatre Group in Los Angeles, where he has also directed.

Currently, Wittrock is filming season four of FX’s critically acclaimed Primetime Emmy Award-nominated series *American Horror Story: Freak Show*, in which he stars as Dandy Mott. Created and produced by Ryan Murphy and Brad Falchuk, season four premiered in October.

Wittrock recently wrapped production on the independent drama *My All American*, written and directed by Angelo Pizzo (*Hoosiers* and *Rudy*), which chronicles the story of college

football star Freddie Steinmark (Wittrock) who is diagnosed with cancer after winning the national title in 1969. Wittrock stars alongside Aaron Eckhart who portrays Darrell Royal, Steinmark's coach at the University of Texas at Austin.

Wittrock starred in HBO's critically acclaimed Primetime Emmy Award-nominated *The Normal Heart*, which starred Mark Ruffalo, Julia Roberts, Matt Bomer, Taylor Kitsch and Jim Parsons. Directed by Murphy and based on the Pulitzer Prize-winning play of the same name by Larry Kramer, *The Normal Heart* tells the story of a gay activist attempting to raise HIV/AIDS awareness during the onset of the crisis in New York City in the 1980s. The film aired on May 25, 2014, and won two Primetime Emmy Awards, including Outstanding Television Movie.

Wittrock's additional film credits include the upcoming *The Submarine Kid*, which he wrote with lifelong friend Eric Bilitch; Darren Aronofsky's *Noah*; Akiva Goldsman's *Winter's Tale*; and Joel Schumacher's *Twelve*.

After graduating from Juilliard, Wittrock began his career onstage playing Romeo in *Romeo and Juliet*, at the Shakespeare Theatre Company in Washington, D.C.; and Marchbanks in George Bernard Shaw's *Candida*, at the Berkshire Theatre Festival near his hometown of Lenox, Massachusetts.

Wittrock made his Broadway debut as Happy Loman, opposite the late Philip Seymour Hoffman and Andrew Garfield, in Mike Nichols' 2012 revival of Arthur Miller's *Death of a Salesman*, which won both the Tony and Drama Desk awards for Best Revival of a Play and Best Director of a Play, respectively. Wittrock won a Theatre World Award and the Clarence Derwent Award for this performance.

Wittrock followed that success with appearances at Chicago's Goodman Theatre in Tennessee Williams' critically acclaimed *Sweet Bird of Youth*, opposite Diane Lane and directed by David Cromer; and *The Guardsman*, directed by Gregory Mosher, at The Kennedy Center. Off-Broadway, Wittrock starred in Tony Kushner's *The Illusion*, at the Signature Theatre, and *The Age of Iron*, at the Classic Stage Company.

His additional regional theater credits include *The Blue Deep*, at the Williamstown Theatre Festival; *The Laramie Project*, with The Mechanicals Theatre Group; and productions of *The Matchmaker* and *A Midsummer Night's Dream*, at *A Noise Within*.

Early in his career, Wittrock originated the role of Damon on ABC's *All My Children*. His other television credits include guest-starring appearances on *Criminal Minds*, *Law & Order: Special Victims Unit*, *Harry's Law*, *CSI: Miami*, *Cold Case* and *ER*. Currently, Wittrock is recurring in the role of Dale on Showtime's acclaimed drama *Masters of Sex*.

He currently resides in New York City.

**JAI COURTNEY** (Cup) has quickly become one of Hollywood's most sought-after actors. In March, Courtney was seen in the box-office hit *Divergent*, alongside Shailene Woodley and Kate Winslet. An adaptation of the hit sci-fi novel of the same name, the film was directed by Neil Burger.

In October 2013, he co-starred with Joel Edgerton and Tom Wilkinson in *Felony*, in which he portrayed a young police detective who builds a criminal case against Edgerton's character, who is lying about a crime he committed. The film had its world premiere at the Toronto International Film Festival.

In 2015, Courtney will star in three more films including *The Water Diviner*, Russell Crowe's feature directorial debut about an Australian man who travels to Turkey in an attempt to locate the bodies of his three sons who were killed there during the Battle of Gallipoli. Courtney portrays Lt. Col. Cyril Hughes who is tasked with organizing the effort to identify the tens of thousands of soldiers killed at Gallipoli. In March 2015, he will be seen in *Insurgent*, the second film in the *Divergent* trilogy. He will star alongside Arnold Schwarzenegger in the upcoming sci-fi film *Terminator: Genisys*. The film is the first in a stand-alone trilogy, and is set for release on July 1, 2015.

Courtney was born and raised in the northwest region of Sydney, Australia, where he developed an early interest in acting. He participated in a state-sponsored drama program for young people, which led him to audition for the National Institute of Dramatic Art after high school. In 2004, he joined the Western Australian Academy of Performing Arts, a well-respected institution in Perth, and graduated in 2008.

Following graduation, Courtney quickly landed guest-starring roles on two hit Australian television shows, *Packed to the Rafters* and *All Saints*, and later that year he won a Theatre

Critics Award for Best Newcomer for his performance in *The Turning* at the Perth Theatre Company.

In 2009, Courtney landed the role of Varro in Starz's hit series *Spartacus: War of the Damned*. The character became the closest confidante to Spartacus until his death in the tenth episode. Fans of the show created an uproar over Varro's death and, to this day, continue to lament about it on many *Spartacus* fan sites and blogs.

After *Spartacus*, Courtney was seen in Paramount Pictures' *Jack Reacher*, alongside Tom Cruise and Werner Herzog.

Following *Jack Reacher*, Courtney starred alongside Bruce Willis in *A Good Day to Die Hard*, which filmed on location in Europe. The fourth installment of the *Die Hard* franchise opened in February 2013 and grossed more than \$300 million worldwide.

Courtney has been working tirelessly to raise awareness and the funds needed to produce the feature-length documentary *Be Here Now*, which tells the story about his friend, the late Andy Whitfield, who passed away 18 months after being diagnosed with non-Hodgkin's lymphoma. It was Whitfield's desire to have this documentary produced in order to help and inspire others dealing with cancer or any of life's challenges. The film is directed by Academy Award<sup>®</sup>-nominated Lilibet Foster.

## **ABOUT THE FILMMAKERS**

Academy Award<sup>®</sup> and three-time Golden Globe Award winner **ANGELINA JOLIE, p.g.a.** (Directed by/Produced by) is a director, actress, screenwriter and author who received the 2013 Jean Hersholt Humanitarian Award for her work as a special envoy for the United Nations Refugees (UNHCR), as well as for the various worldwide humanitarian causes she supports.

In 2011, Jolie made her feature-film directorial debut with *In the Land of Blood and Honey*, which takes place during the Bosnian war. She is currently in production on her third feature-film directorial effort, the drama *By the Sea*, as well as in preproduction to direct the epic film *Africa*.

Jolie most recently starred in the title role of Walt Disney Pictures' *Maleficent*, based on the studio's 1959 animated film of the fairy tale "Sleeping Beauty." Her other recent films

include Florian Henckel von Donnersmarck's *The Tourist*, opposite Johnny Depp; the action-thriller *Salt*; and *Kung Fu Panda 2*, in which she reprised her role as the Tigress from 2008's *Kung Fu Panda*.

Among Jolie's many film credits are Clint Eastwood's *Changeling*, which earned her Academy Award<sup>®</sup>, Golden Globe Award, Screen Actors Guild (SAG) Award and BAFTA Award nominations; Timur Bekmambetov's fantasy-thriller *Wanted*; Robert Zemeckis' *Beowulf*; Michael Winterbottom's *A Mighty Heart*, the story of Mariane and Daniel Pearl; Robert De Niro's *The Good Shepherd*; Doug Liman's *Mr. & Mrs. Smith*; Oliver Stone's *Alexander*; and Kerry Conran's *Sky Captain and the World of Tomorrow*.

Jolie's additional credits include the animated feature *Shark Tale*; *Taking Lives*; the action-adventures *Lara Croft Tomb Raider: The Cradle of Life* and *Lara Croft: Tomb Raider*; Martin Campbell's *Beyond Borders*, in which she played a United Nations relief worker; Michael Cristofer's *Original Sin*; *Gone in Sixty Seconds*; and *Life or Something Like It*.

In 1999, Jolie won an Academy Award<sup>®</sup>, a Golden Globe Award, a Broadcast Film Critics' Award and a SAG Award for Best Supporting Actress, among many other honors, for her performance in James Mangold's *Girl, Interrupted*. She also appeared in *The Bone Collector*, *Pushing Tin* and Willard Carroll's *Playing by Heart*, which garnered her the National Board of Review award for Breakthrough Performance.

Jolie won Golden Globe and SAG awards and garnered a Primetime Emmy award nominations for her performance in Michael Cristofer's HBO film *Gia*. She received a Golden Globe Award for her role in John Frankenheimer's made-for-television film *George Wallace*.

Jolie is the first recipient of the Global Citizen of the Year Award from the United Nations Correspondents Association and received the UNHCR Global Humanitarian Action Award in 2005. In February 2007, she was accepted by the nonpartisan think tank Council on Foreign Relations for a special five-year term designed to nurture the next generation of foreign policy makers.

Named Goodwill Ambassador of the UNHCR in 2001, Jolie carried out more than 50 field missions to some of the most remote regions of the world to highlight the plight of millions of uprooted people and advocate for their protection. After years of dedicated service to the cause of refugees, she was appointed as Special Envoy to UN High Commissioner for Refugees

António Guterres in 2012. In this expanded role, she advocates on behalf of the world's displaced, representing UNHCR and the High Commissioner at the diplomatic level by engaging with others on global displacement issues.

Jolie helped push through the Unaccompanied Alien Child Protection Act and founded The National Center for Refugee and Immigrant Children, an organization that provides free legal aid to asylum-seeking children.

In May 2012, Jolie co-founded the Preventing Sexual Violence Initiative with then British Foreign Secretary William Hague. The campaign, which seeks to end the use of rape as a weapon of war, has attracted the support of more than 155 nations. In visits to Bosnia, Rwanda and the Democratic Republic of Congo, Jolie has highlighted the political and humanitarian consequences of warzone rape and advocated practical and legal measures to end impunity and help survivors. In June 2014, she and Hague co-hosted the Global Summit to End Sexual Violence in Conflict, the largest ever international gathering on this issue. In October 2014, at a ceremony in Buckingham Palace, Her Majesty Queen Elizabeth II conferred upon Jolie the rank of Honorary Dame Commander of the Most Distinguished Order of Saint Michael and Saint George, for extraordinary services to British foreign policy.

**JOEL COEN & ETHAN COEN's** (Screenplay by) most recent film, *Inside Llewyn Davis*, which they wrote and directed together, was awarded the Grand Prize of the Jury at the 2013 Cannes Film Festival.

The Coen's 2007 adaptation of Cormac McCarthy's *No Country for Old Men* brought them a Directors Guild of America Award, a BAFTA Award and an Academy Award® for Best Director; the Golden Globe Award for Best Screenplay; Best Film, Best Director and Best Screenplay awards from the New York Film Critics Circle; and Academy Awards® and National Board of Review Awards for Best Picture and Best Adapted Screenplay. The film's cast earned the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture; and Javier Bardem won a Screen Actors Guild Award and an Academy Award® for Best Supporting Actor, among other accolades.

The duo's film *Burn After Reading* was nominated for a BAFTA Award and Writers Guild of America (WGA) Award for Best Original Screenplay; and their film *A Serious Man*

received Academy Award® nominations for Best Picture and Best Original Screenplay, and was also nominated for a BAFTA Award and a WGA Award for Best Original Screenplay.

In 2010, the Coen's *True Grit* received 10 Academy Award® nominations, including Best Picture, Best Director, Best Adapted Screenplay, Best Actor (Jeff Bridges) and Best Supporting Actress (Hailee Steinfeld).

For 1996's *Fargo*, Joel was honored as Best Director by the Cannes Film Festival, the National Board of Review and BAFTA, also winning the Academy Award® for Best Original Screenplay, which he co-wrote with Ethan. The screenplay for *O Brother, Where Art Thou?*, also co-written with Ethan, was nominated for a BAFTA Award for Best Original Screenplay and an Academy Award® for Best Adapted Screenplay. Other films that he has directed and co-written with Ethan include *Intolerable Cruelty*, *The Big Lebowski*, *The Hudsucker Proxy*, *Miller's Crossing*, *Raising Arizona* and *Blood Simple*. He co-directed and co-wrote the 2004 comedy *The Ladykillers*, with Ethan.

Joel was honored at the Cannes Film Festival in 2001 as Best Director for *The Man Who Wasn't There*, and in 1991 as Best Director for *Barton Fink*.

*Almost an Evening*, comprising three one-act plays by Ethan, was staged in 2008 off-Broadway by Neil Pepe at the Atlantic Stage 2 Theater, and then at the Bleecker Street Theater. In 2009, Pepe staged Ethan's three one-act plays under the title *Offices* at the Atlantic.

In 2011, Ethan's one-act play *Talking Cure*, along with one-act plays by Elaine May and Woody Allen, under the collective title *Relatively Speaking*, was staged on Broadway by John Turturro.

The Coens will soon begin production on *Hail, Caesar!*, a film they wrote and will produce and direct, starring George Clooney, Josh Brolin and Channing Tatum, among others, for Universal Pictures.

Award-winning writer and director **RICHARD LAGRAVENESE** (Screenplay by) garnered Academy Award®, BAFTA and Writers Guild of America nominations for the original screenplay of Terry Gilliam's *The Fisher King*. Additionally, LaGravenese received a Primetime Emmy Award nomination for Outstanding Writing for a Miniseries, Movie or a Dramatic Special for HBO's *Behind the Candelabra*, which starred Michael Douglas and Matt Damon, and is the

writer/creator, alongside Tony Goldwyn, of AMC/WE TV's critically acclaimed series *The Divide*.

LaGravenese's writing credits include *Water for Elephants*, *Beloved*, *The Horse Whisperer*, *The Bridges of Madison County*, *A Little Princess*, *The Mirror Has Two Faces*, *Unstrung Heroes* and *The Ref*. He wrote and directed the films *P.S. I Love You*, *Paris je t'aime*, *Living Out Loud*, *Beautiful Creatures* and *Freedom Writers*, which was awarded the Humanitas Prize in the Feature category. He also directed the Primetime Emmy Award-nominated documentary *A Decade Under the Influence*.

**WILLIAM NICHOLSON** (Screenplay by) was born in 1948 and grew up in Sussex and Gloucestershire, England. He was educated at Downside School and Christ's College, Cambridge, and then joined BBC Television, where he worked as a documentary filmmaker. While there, his ambition to write began with novels and was channeled into television dramas, including *Shadowlands* and *Life Story*, both of which won BAFTAs for Best Television Drama. He has also won awards for *Sweet as You Are* and *The March*. In 1988, he received a Royal Television Society Writer's Award.

Nicholson's first play, an adaptation of *Shadowlands* for the stage, won the London Evening Standard Theatre Award for Best Play in 1990 and went on to a Tony Award-winning run on Broadway. He was nominated for an Oscar<sup>®</sup> for the screenplay of the film adaptation, which was directed by Richard Attenborough and starred Anthony Hopkins and Debra Winger.

Since then, Nicholson has written screenplays for *Sarafina!*, *Nell*, *First Knight*, *Grey Owl*, *Gladiator* (as co-writer), for which he received a second Oscar<sup>®</sup> nomination, and *Elizabeth: The Golden Age*. He wrote and directed *Firelight*. In addition to *Shadowlands*, Nicholson has written the four stage plays *Map of the Heart*, *Crash*, *Katherine Howard* and *The Retreat From Moscow*, which ran for five months on Broadway and received three Tony Award nominations.

Nicholson's novel for older children "The Wind Singer" won a Nestlé Smarties Book Prize Gold Award in 2000 and a Blue Peter Book of the Year Award in 2001. Its sequel "Slaves of the Mastery" was published in 2001, and the final volume in the trilogy, "Firesong," was published in 2002. The trilogy has been sold in every major foreign market, from the U.S. to China.

Nicholson's second trilogy of fantasy novels, called "The Noble Warriors," is comprised of "Seeker" (2005), "Jango" (2006) and "Noman" (2007). His novels for adults are "The Society of Others" (2004), "The Trial of True Love" (2005), "The Secret Intensity of Everyday Life" (2009), "All the Hopeful Lovers" (2010), "The Golden Hour" (2011), "Motherland" (2013) and "Reckless" (2014). His love-and-sex novel for teens, "Rich and Mad," was published in 2010.

Nicholson lives in Sussex with his wife, Virginia, and their three children.

**LAURA HILLENBRAND** (Based on the Book by) is the author of the No. 1 *New York Times* best-sellers "Unbroken: A World War II Story of Survival, Resilience, and Redemption" and "Seabiscuit: An American Legend." The latter was a finalist for the National Book Critics Circle Award, won the Book Sense Book of the Year Award for adult nonfiction and the William Hill Sports Book of the Year Award, landed on more than 15 best-of-the-year lists and inspired the film *Seabiscuit*, which was nominated for seven Academy Awards<sup>®</sup>, including Best Picture.

An essay Hillenbrand wrote for *The New Yorker*, "A Sudden Illness," won a 2004 National Magazine Award. Her work has also appeared in such publications as *The New York Times*, *Vanity Fair*, *The Washington Post* and the *Los Angeles Times*. Hillenbrand and actor Gary Sinise co-founded Operation International Children, through which American troops provided school supplies and other essential items to children in war-stricken countries.

**MATTHEW BAER, p.g.a.** (Produced by) recently produced *Maggie*, a highly regarded independent thriller that stars Arnold Schwarzenegger and Abigail Breslin and will be released in 2015 by Lionsgate. Baer is currently developing screenplays and television shows with writers such as Scott Buck (*Dexter*) and Frank Spotnitz (*The X-Files*).

Among the films Baer has produced are *City by the Sea*, which starred Robert De Niro, Frances McDormand and James Franco, for Warner Bros. Pictures; and *View From the Top*, which starred Gwyneth Paltrow and Mike Myers, for Miramax.

From 1995 to 2002, Baer worked as the head of motion pictures for Brillstein-Grey Entertainment. In 1998, he served as executive producer on Columbia Pictures' *The Replacement Killers* and Warner Bros. Pictures' *Jack Frost*. Following his tenure at Brillstein-

Grey, Baer worked at Irving Azoff's Giant Pictures, where he was involved with projects such as *The Hurricane*.

Baer began his career as a production assistant to Richard Donner on *Lethal Weapon*. He then became a manager with Phyllis Carlyle Management, handling literary clients and directors.

Baer received his bachelor's degree in film from Pitzer College and his master's degree from the American Film Institute.

**ERWIN STOFF** (Produced by) began his career more than 20 years ago as a founding partner of 3 Arts Entertainment, one of the leading management/production firms in Hollywood, overseeing the careers of many high-profile performers.

More recently, while continuing as a partner at 3 Arts Entertainment, Stoff has focused on producing, with projects including the Doug Liman-directed *Edge of Tomorrow*, which starred Tom Cruise and Emily Blunt, and the upcoming *13 Hours*, based on the *New York Times* best-seller of the same name, chronicling the attacks on the U.S. Embassy in Benghazi, Libya.

Among Stoff's long list of previously produced projects are *Beautiful Creatures*, based on Margaret Stohl and Kami Garcia's novel of the same name; *Water for Elephants*; the worldwide hit remake of *The Day the Earth Stood Still*; *Street Kings*; Richard Linklater's *A Scanner Darkly*; *Guess Who*, which starred the late Bernie Mac and Ashton Kutcher; Francis Lawrence's *Constantine*; *Biker Boyz*, which starred Laurence Fishburne; *Sweet November*, which starred Charlize Theron and Keanu Reeves; and *Picture Perfect*, which starred Jennifer Aniston.

Stoff's most recent executive producer credits include the Oscar<sup>®</sup>-nominated drama *The Blind Side*, which starred Sandra Bullock, and Lawrence's blockbuster sci-fi drama *I Am Legend*, which starred Will Smith. Stoff also served as executive producer on *The Lake House*, *Hardball*, *The Replacements*, *The Matrix*, *Devil's Advocate* and *Austin Powers: The Spy Who Shagged Me*.

For the small screen, Stoff served as executive producer on NBC's critically acclaimed drama series *Kings*, as well as the ABC telefilm *Gotham*. In addition, 3 Arts Entertainment has produced numerous successful series, including *The Office*, *King of the Hill*, *Parks and Recreation*, *30 Rock*, *Louie* and *It's Always Sunny in Philadelphia*.

His longtime collaborations with high-profile directors have made **CLAYTON TOWNSEND, p.g.a.** (Produced by) a much-in-demand producer. Townsend remains one of the film industry's most respected hands-on and creative producers, having shepherded motion pictures in every genre from preproduction through postproduction around the world.

Townsend's most recent feature film, *Fast & Furious 6*, marked his second venture with director Justin Lin and producer Neal H. Moritz; he previously worked with the two as an executive producer on *The Fast and the Furious: Tokyo Drift*.

In 2012, *This Is 40* became Townsend's seventh collaboration in his enduring relationship with writer/director/producer Judd Apatow, having worked on *Bridesmaids*, *The 40-Year-Old Virgin*, *Knocked Up*, *Walk Hard: The Dewey Cox Story*, *Year One* and *Funny People*.

Previously, Townsend had a 12-year association with Academy Award<sup>®</sup>-winning director Oliver Stone. During that time, Townsend lent his experience and expertise to films such as *Any Given Sunday*, *U Turn*, *Nixon*, *Natural Born Killers*, *JFK*, *Heaven & Earth*, *The Doors*, *Born on the Fourth of July* and *Talk Radio*.

Townsend recently produced Alex Kurtzman's feature-film directorial debut, *People Like Us*, which starred Chris Pine, Elizabeth Banks, Olivia Wilde and Michelle Pfeiffer.

His other credits include the feature films *The Skeleton Key*, *Bad Company*, *The Blackout*, *Where's Marlowe?* and *Heartbreakers*.

Townsend acquired his knowledge of filmmaking while working in a variety of capacities, including location manager on Alan Parker's *Angel Heart* and production manager on *Three Men and a Baby* and *Jacob's Ladder*.

Award-winning filmmaker **MICK GARRIS** (Executive Producer) began writing fiction at age 12. By the time he was in high school, Garris was writing about music and film as a journalist for various local and national publications and, during college, edited and published his own pop-culture magazine. Additionally, he spent seven years as lead vocalist with the acclaimed tongue-in-cheek progressive art-rock band Horsefeathers.

Garris' first movie-business job was as a receptionist for George Lucas' Star Wars Corporation, where he worked his way up to running the remote-controlled R2-D2 robot at personal appearances, including the Academy Awards<sup>®</sup>. Garris hosted and produced TV's *Fantasy Film Festival* for nearly three years and later began work in film publicity at Avco Embassy and Universal Pictures. It was there that he created "Making of..." documentaries for various feature films.

Steven Spielberg hired Garris as story editor on NBC's *Amazing Stories* series, for which he also wrote 10 of the 44 episodes. Since then, he has written or co-authored several feature films, including *Riding the Bullet*, *\*batteries not included*, *The Fly II*, *Hocus Pocus* and *Critters 2: The Main Course*. Additionally, Garris has written many teleplays, including *Quicksilver Highway* and *Virtual Obsession*, and for series and miniseries such as *Nightmares & Dreamscapes* and Showtime's *Masters of Horror* and NBC's *Fear Itself*, both of which he also created. He has directed or produced TV's *Psycho IV: The Beginning*, *Tales From the Crypt*, *Masters of Horror*, *Lost in Oz*, *The Stand*, *The Shining*, *The Judge*, *Bag of Bones*, on which he also served as director and executive producer; and *She-Wolf of London*, which he also created.

Garris recently directed episodes of ABC Family's hit series *Pretty Little Liars* and its spin-off, *Ravenswood*, as well as Lifetime's *Witches of East End*. He is currently developing three new series.

Garris is known for his FEARnet television series *Post Mortem With Mick Garris*, in which he sat with some of the most revered filmmakers in the horror and fantasy genre for one-on-one discussions.

His first book, "A Life in the Cinema," a collection of short stories and a screenplay based on one of the included stories, was published by Gauntlet Press. Garris' first novel, "Development Hell," was published by Cemetery Dance, which also published Garris' second novel, "Salome," 2013's novellas, "Snow Shadows" and "Tyler's Third Act" and next year's

novella, “Ugly.” He has also had several works of short fiction published in numerous books and magazines.

Garris lives in Los Angeles with his wife, Cynthia—an actress, musician, composer and muse.

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

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

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

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

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

**JON JASHNI** (Executive Producer) oversees the development and production of all Legendary Pictures film projects and is president and chief creative officer of Legendary Entertainment, a leading media company with film, television and digital and comics divisions. Jashni is currently producing *Warcraft* and is a producer on the upcoming Michael Mann cyber thriller, *Blackhat*.

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

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

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

Jashni also co-produced two Academy Award<sup>®</sup>-nominated films: the critically acclaimed drama *The Hurricane*, which garnered a Best Actor nomination for star Denzel Washington; and *Anna and the King* (a nonmusical reinterpretation of *Anna and the King of Siam*), which starred Jodie Foster and earned two Oscar<sup>®</sup> nominations.

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

**ROGER DEAKINS, ASC, BSC** (Director of Photography) is an 11-time Academy Award<sup>®</sup> nominee for Best Cinematography, with his latest nod coming for his work on *Prisoners*. He was previously nominated for Joel and Ethan Coen's *Fargo*, *The Man Who Wasn't There*, *O Brother, Where Art Thou?*, *No Country for Old Men* and *True Grit*; Frank

Darabont's *The Shawshank Redemption*; Martin Scorsese's *Kundun*; Andrew Dominik's *The Assassination of Jesse James by the Coward Robert Ford*; Stephen Daldry's *The Reader*, which he shared with Chris Menges; and, most recently, Sam Mendes' *Skyfall*.

Deakins has been nominated for an American Society of Cinematographers (ASC) Award for all of the aforementioned films, as well as Mendes' *Revolutionary Road*, and won three times, for *The Shawshank Redemption*, *The Man Who Wasn't There* and *Skyfall*. He received ASC's Lifetime Achievement Award in 2010.

Nominated seven times for a BAFTA Award for Best Cinematography, Deakins won three times, for *The Man Who Wasn't There*, *No Country for Old Men* and *True Grit*. His work has also garnered him four British Society of Cinematographers Awards and three additional nominations, and two Film Independent Spirit Awards, with an additional nomination. In 2007, he received the National Board of Review's Career Achievement Award in Cinematography and, in 2013, Deakins was made a Commander of the Order of the British Empire in the U.K., the only cinematographer to have received this high honor.

Deakins was born in Torquay in Devon, England. He attended art college and the National Film and Television School, and began his career by working in the medium of still photography. Many of his first cinematographic projects were documentaries, often shot in Africa. He also covered the Whitbread Round the World Race, which required him to work for more than nine months as a yacht crew member while filming and directing the documentary. He then moved on to feature film cinematography, starting in England and later in the United States.

Deakins' additional credits include diverse films, such as *Mountains of the Moon*, *Sid & Nancy*, *Barton Fink*, *The Hudsucker Proxy*, *Courage Under Fire*, *The Big Lebowski*, *A Beautiful Mind* and *Doubt*. He served as visual consultant for several animated features, including *WALL•E*, *How to Train Your Dragon*, *Rango*, *Rise of the Guardians* and *The Croods*, and served as a consultant on *How to Train Your Dragon 2*.

**JON HUTMAN** (Production Designer) has collaborated with director Angelina Jolie since her first film, *In the Land of Blood and Honey*. In addition to *Unbroken*, Hutman designed Jolie's upcoming *By the Sea*.

Hutman's other recent credits include Scott Waugh's *Need for Speed*, Adam Shankman's *Rock of Ages* and Florian Henckel von Donnersmarck's *The Tourist*.

Hutman collaborated four times with writer/director Nancy Meyers on the films *What Women Want*, *Something's Gotta Give*, *The Holiday* and *It's Complicated*. For television, he was honored with both a Primetime Emmy Award and an Art Directors Guild Award for his design on the pilot episode of Aaron Sorkin's *The West Wing*. Additionally, Hutman produced and directed the series *Gideon's Crossing*.

Hutman worked on several of Lawrence Kasdan's films, serving as production designer and co-producer on *Dreamcatcher* and *Mumford*, production designer on *French Kiss* and art director on *I Love You to Death*.

Hutman served as production designer on Robert Redford's *The Horse Whisperer*, *Quiz Show* and *A River Runs Through It* and on Sydney Pollack's *The Interpreter*. His other feature-film credits include David McNally's *Coyote Ugly*, Adrian Lyne's *Lolita*, Michael Apted's *Nell*, Steve Kloves' *Flesh and Bone*, Arthur Hiller's *Taking Care of Business*, Walter Hill's *Trespass*, Michael Lehmann's *Meet the Applegates* and Jodie Foster's directorial debut, *Little Man Tate*. He earned his first credit as a feature-film production designer on Lehmann's cult favorite *Heathers*.

Hutman earned a degree in architecture from Yale University, where he also studied scenic design, painting and lighting at the university's school of drama. He returned to his native Los Angeles and entered the film industry as an assistant in the art department on *The Hotel New Hampshire* and then as a set dresser on *To Live and Die in L.A.* Hutman earned art director credits on *Wanted: Dead or Alive*, *Shag* and *Worth Winning*, before moving up to design films on his own.

**TIM SQUYRES, ACE** (Editor) has edited 12 films for director Ang Lee: *Pushing Hands*, *The Wedding Banquet*, *Eat Drink Man Woman*, *Sense and Sensibility*, *The Ice Storm*, *Ride With the Devil*, the short *Chosen* (part of the *The Hire* series of BMW Internet short features, which starred Clive Owen), *Hulk*, *Lust*, *Caution*, *Crouching Tiger, Hidden Dragon*, *Taking Woodstock* and, most recently, the Academy Award®-winning *Life of Pi*.

*Life of Pi* garnered Squyres an Academy Award® nomination for Best Editing, as well as nominations for BAFTA, American Cinema Editors (ACE) Eddie and Broadcast Film Critics Association awards. *Crouching Tiger, Hidden Dragon* earned Squyres another Academy Award® nomination for Best Editing, as well as a BAFTA and an ACE Eddie Award. Squyres won Hong Kong Film and Golden Horse (Taiwan's equivalent of the Oscar®) awards for his work on the film. He was again nominated for an Eddie Award for his work on Robert Altman's Academy Award®-winning *Gosford Park* which also earned Squyres an American Film Institute Award for Editor of the Year.

Squyres' other feature credits as an editor include Jonathan Demme's *Rachel Getting Married*, which starred Anne Hathaway; Stephen Gaghan's *Syriana*, which starred George Clooney; Paul Auster's *Lulu on the Bridge* and *The Inner Life of Martin Frost*; George Butler's documentary *Going Upriver: The Long War of John Kerry*; and, most recently, Akiva Goldsman's *Winter's Tale*.

Earlier in his career, Squyres was supervising sound editor on Nancy Savoca's *Dogfight* and *True Love* and Yurek Bogayevicz's *Anna*, which starred Sally Kirkland. He has also edited television documentaries for Bill Moyers (*What Can We Do About Violence?* and *Moyers on Addiction: Close to Home*), Michael Moore, ESPN and VH1, in addition to commercials and music videos.

**WILLIAM GOLDENBERG, ACE** (Editor) is an Academy Award®-winning editor. Goldenberg earned a double nomination in 2013 at both the BAFTA Awards and the Academy Awards® for his work on Kathryn Bigelow's *Zero Dark Thirty* and Ben Affleck's *Argo*, and ended up winning both awards for his outstanding work on *Argo*. He previously earned two Academy Award® nominations for his editing work on two true-life dramas, Gary Ross' *Seabiscuit* (2003) and Michael Mann's *The Insider* (1999).

For television, Goldenberg earned a Primetime Emmy Award nomination for editing the HBO movie *Citizen X*. He received a second Primetime Emmy Award nomination as an editor on the 74<sup>th</sup> Annual Academy Awards<sup>®</sup>.

Goldenberg most recently cut Morten Tyldum's upcoming film *The Imitation Game*, starring Benedict Cumberbatch. He recently edited *Transformers: Age of Extinction*, for director Michael Bay, for whom he also cut *Transformers: Dark of the Moon*. Goldenberg's other notable credits include Jon Turteltaub's *National Treasure* and *National Treasure: Book of Secrets*; Affleck's critically acclaimed drama *Gone Baby Gone*; Mann's *Miami Vice*, *Ali* and *Heat*; and Ross' Oscar<sup>®</sup>-nominated *Pleasantville*.

**LOUISE FROGLEY** (Costume Designer) most recently designed the costumes for George Clooney's *The Monuments Men* and Shane Black's *Iron Man 3*. Frogley's additional recent film credits include Robert Zemeckis' *Flight* and Clooney's *The Ides of March*.

Frogley has collaborated with Steven Soderbergh on five of his films: *Contagion*, *Ocean's Thirteen*, *The Good German*, *Traffic* and *The Limey*, receiving Costume Designers Guild (CDG) Award nominations for Excellence in Contemporary Film for *Ocean's Thirteen* and *Traffic*.

In 2006, Frogley's designs for Clooney's *Good Night, and Good Luck*, earned her a CDG Award nomination for Excellence in Period Film. She also designed the costumes for Clooney's romantic comedy *Leatherheads*.

For her work on Stephen Gaghan's *Syriana*, she received a CDG Award nomination for Excellence in Contemporary Film. She had previously collaborated with Gaghan on his feature-film directorial debut, *Abandon*.

Frogley designed the costumes for Robert Redford's drama *The Conspirator*; Julie Anne Robinson's *The Last Song*; Grant Heslov's feature directorial debut *The Men Who Stare at Goats*, which starred Clooney; and Marc Forster's James Bond film *Quantum of Solace*, which starred Daniel Craig.

Frogley's costumes were seen in the romantic thriller *The Skeleton Key*, which starred Kate Hudson, Gena Rowlands and John Hurt, and the horror-fantasy *Constantine*, which was based on the comic book "Hellblazer" and starred Keanu Reeves and Rachel Weisz.

Frogley's first film assignment was as assistant costume designer on Hugh Hudson's Academy Award®-winning film *Chariots of Fire*. Since that initial foray into cinema, she has designed costumes for more than 20 features, including Tony Scott's romantic thriller *Spy Game* and *Man on Fire*; *Stigmata*; *U.S. Marshals*; Ron Shelton's *Bull Durham*; and Neil Jordan's *Mona Lisa*, among others.

Born in Britain, Frogley spent her childhood commuting from school in England to her family's home in Kenya. She has been based in Los Angeles for 20 years.

Six-time Academy Award® nominee and Golden Globe winner **ALEXANDRE DESPLAT** (Music by) is one of the most coveted film composers in the world today. Desplat is noted for his creative collaborations with some of the world's top filmmakers, including Wes Anderson, Stephen Daldry, Roman Polanski, George Clooney, David Yates, Chris Weitz, Terrence Malick, Tom Hooper, Stephen Frears, Nora Ephron, David Fincher, Ang Lee, Stephen Gaghan, Lasse Hallström and Peter Webber.

Desplat first perked up American ears with his work on *Girl With a Pearl Earring* and *Birth*. Since then, he has scored an incredible litany of films, including Oscar®-winning *The Curious Case of Benjamin Button*, *Syriana*, Golden Globe-winning *The Painted Veil*, Oscar®-winning *The Queen*, *Lust*, *Caution*, *Coco Before Chanel*, *Julie & Julia*, Oscar®-nominated *Fantastic Mr. Fox*, *The Ghost Writer* and Oscar®-nominated *The King's Speech*. He has contributed to the blockbuster *Twilight* franchise with his score to *The Twilight Saga: New Moon*, as well as the final two installments of the *Harry Potter* series: *Harry Potter and the Deathly Hallows Part 1* and *Part 2*.

Desplat was nominated for his sixth Academy Award® for his score to *Philomena*, which starred Judi Dench. His recent work also includes Ben Affleck's Best Picture Oscar® winner *Argo*; the animated feature *Rise of the Guardians*, for DreamWorks Animation; Kathryn Bigelow's Oscar®-winning *Zero Dark Thirty*; and the 2012 Cannes Film Festival opener, *Moonrise Kingdom*. Directed by Wes Anderson, the film starred Bruce Willis, Edward Norton and Bill Murray.

Desplat's most recent work includes the Clooney-directed drama *The Monuments Men*, which starred Clooney, Matt Damon and Cate Blanchett; Anderson's *The Grand Budapest*

*Hotel*; and the blockbuster action-thriller *Godzilla*. Up next for Desplat is the highly anticipated *The Imitation Game*, starring Benedict Cumberbatch and Keira Knightley, for The Weinstein Company.

Born to a Greek mother and a French father, Desplat grew up in France with a budding love for Hollywood film music and broke into the French film industry in the 1980s. With a penchant for lyricism, elegant orchestrations and precise dramatization, Desplat has quickly joined the pantheon of all-time greats. “I was in a car with a friend who had offered me a double vinyl of ‘Star Wars,’” Desplat remembers. “It might have been ’78. He gave me this record, and I remember having said to him, ‘Hmm. Music composed and conducted by John Williams. That’s what I want to do.’ And that’s what I’m doing.”

—unbroken—