



SE GIOCHI
CON LA VITA,
LA MORTE
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CON TE.

ELLEN DIEGO NINA JAMES KIERSEY
PAGE LUNA DOBREV NORTON CLEMONS

FLATLINERS

LINEA MORTALE



Produzione e distribuzione
di

DAL 23 NOVEMBRE
AL CINEMA



Columbia Pictures presenta
in associazione con **Cross Creek Pictures**
una produzione **Laurence Mark, Furthur Films, Safran Company**

un film di **Niels Arden Oplev**

FLATLINERS

con

Ellen Page
Diego Luna
Nina Dobrev
James Norton
Kiersey Clemons
Beau Mirchoff
Wendy Raquel Robinson

Prodotto da **Laurence Mark, p.g.a., Michael Douglas, p.g.a., Peter Safran, p.g.a.**
Produttori esecutivi **Michael Bederman, Robert Mitas, David Blackman, Brian**

Oliver, Hassan Taher
Costumi di **Jenny Gering**
Musiche di **Nathan Barr**
Montaggio di **Tom Elkins**
Scenografia di **Niels Sejer**
Direttore della fotografia **Eric Kress, DFF**
Da una storia di **Peter Filardi**
Sceneggiatura di **Ben Ripley**

Diretto da **Niels Arden Oplev**

Distribuito da Warner Bros. Entertainment Italia

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Senior Publicity Manager consultant - Ufficio Stampa Film

Cristiana Caimmi: cristianacaimmi.press@gmail.com

Publicity Manager Sony Pictures - Warner Bros. Entertainment Italia

Antonio Viespoli: antonio.viespoli@warnerbros.com

FLATLINERS
Production Information

In *Flatliners*, five medical students, obsessed by the mystery of what lies beyond the confines of life, embark on a daring and dangerous experiment: by stopping their hearts for short periods of time, each triggers a near-death experience – giving them a firsthand account of the afterlife. But as their experiments become increasingly perilous, they are each haunted by the sins of their pasts, brought on by the paranormal consequences of trespassing to the other side.

Columbia Pictures presents in association with Cross Creek Pictures, a Laurence Mark / Furthur Films / Safran Company production, a film by Niels Arden Oplev, *Flatliners*. Starring Ellen Page, Diego Luna, Nina Dobrev, James Norton and Kiersey Clemons. Directed by Niels Arden Oplev from a screenplay by Ben Ripley and a story by Peter Filardi, the film is produced by Laurence Mark, Michael Douglas, and Peter Safran. Executive producers are Michael Bederman, Robert Mitas, David Blackman, Brian Oliver, and Hassan Taher. Eric Kress is the director of photography. Niels Sejer is the production designer. Tom Elkins is the editor. Jenny Gering is the costume designer. Music by Nathan Barr.

Flatliners has been rated PG-13 by the Motion Picture Association of America for violence and terror, sexual content, language, thematic material, and some drug references. The film will be released in theaters nationwide on September 29, 2017.

ABOUT THE FILM

“We all want to know what happens when we die, but some things are clearly best left unknown,” says Laurence Mark, producer of the new film *Flatliners*. In the film, five medical students become obsessed with these questions – and pay no heed to the producer’s warning.

“*Flatliners* is a journey into the unknown – the last unknown, you could say,” says director Niels Arden Oplev, best known for his work as the director of the Swedish film adaptation of *The Girl with the Dragon Tattoo* and the pilot of the acclaimed series “Mr. Robot.” “It’s an outrageous subject, to travel beyond death and have your friends try to bring you back, to explore what’s on the other side.”

Flatliners begins as one medical student – who has her own, carefully guarded motivations – convinces four of her colleagues to embark with her on a dangerous

experiment: she wants to stop her heart and experience death for a short period of time, monitoring her brain activity to see if they can find any proof of the afterlife; then, she needs her colleagues to bring her back to life.

What could convince anyone to try something so dangerous? What else but the promise of groundbreaking – and fame-making – results. “Imagine if they found the proof they were looking for: it would be the greatest medical discovery of the century,” says Oplev. “Courtney, played by Ellen Page, appeals to the pressure the other students feel in a cutthroat environment. As one character says: this is not a medical school that is educating country doctors – they are there to push the dial on human knowledge.”

What the medical students find is something they did not expect: having flatlined and faced death, they not only experience what the afterlife might be like – they come back *better*. “By traveling to the kingdom of death, they come back with enhanced abilities,” says Oplev. “They’re trying to shortcut themselves to greatness. But there’s a bill to be paid for doing that.”

And that bill is steep: as they face their deaths and resurrections, the characters are all forced to confront the regretful actions of their pasts. “All of us, at some point in our lives, have done something we’re either ashamed of or that we regret,” says producer Michael Douglas. As the students in the film face death, he says, it becomes a chance for them to face up to these sins. “As they are haunted by their mistakes, they discover that it’s never too late to try to remedy the past,” he continues.

“They’re confronted with elements from earlier in their lives that they’re not proud of,” adds Oplev. “In essence, they come to a new realization of who they really are.”

The original *Flatliners* hit the big screen in 1990. An extremely stylized and unsettling film, it immediately struck a nerve with audiences. Now, more than 25 years later, *Flatliners* returns to the screen in a contemporary reimagining. Douglas, a producer of the original film, teamed with producers Laurence Mark and Peter Safran to bring the retelling to the screen.

To direct the new adaptation, the producers tapped Oplev. “Niels brings a fantastic European author sensibility to a commercial American thriller,” says Safran. “What was important to all of us, and especially to Niels, was that the characters work: he ensured

that everything that happens to the characters is rooted in reality, and that their past mistakes and the actions they take to redeem themselves are believable.”

It was also important to Oplev to create a film that stood on its own and spoke to contemporary audiences.

“Of course, it’s a thrilling entertainment, but the subject also has built-in depth to it. We could create a film that has all the good tension and entertainment of a thriller, but also depth, credibility and realism. That’s why I was drawn to this project,” says Oplev.

Mark says it made sense to take a more realistic approach. “Science and technology have changed dramatically over the last quarter century,” says Mark. “We approached this movie in a way that was much more grounded and rooted in medical reality.”

One way that Oplev would ground the thriller was with a commitment to realism. “Flatliners has supernatural elements with fun and scary stuff, but within that, I wanted it to be totally believable,” says Oplev. “When they flatline for the first time, I wanted you to 100% believe that it was really happening.”

Even more importantly, Oplev would ground the film with the strong characters, says Safran. “We wanted to strongly establish the characters early on so that when they experience the supernatural phenomena that occur after they have flatlined, you’re seeing it all through their eyes: you know what they’re going through, you know what they’ve experienced in life, and now you fear for them.”

Ben Ripley, who previously penned the box-office success *Source Code*, was brought on board to write the script, from a story by Peter Filardi. Says Ripley, “I was in college when the original film came out and I remember thinking it had a very smart premise, so I was intrigued by the idea of a remake. Because the elements were all there – the universal appeal of inquiring into the afterlife, the themes of atonement and redemption – I had the luxury of being able to import a structure that was totally solid. What I did do was update the science, the technology and make the cast much more diverse and competitive, keeping in line with medical schools today.”

Ripley consulted extensively with medical specialists throughout the writing process. “I became interested in the idea of neurology as the driver for the characters’ interest in

flatlining,” he explains. “We still don’t really know much about how the brain works; it’s a machine that’s way too complex for us to understand. I began to wonder: what if there’s a region of the brain that’s responsible for producing a near-death experience, just like there are regions that cause us to feel anger or to taste a lemon?”

On numerous occasions throughout the writing process, Ripley was able to accompany a neurologist friend at his work, sitting in on morning presentation meetings and interviewing medical students on neurology rotations. “A lot of that made it into the script,” says Ripley. “We all wanted to keep things as believable as possible, so many of the medical situations you see in the movie are in fact written and executed with a high degree of realism.”

CASTING THE FILM

The filmmakers cast a wide net to find the five actors to portray the competitive young medical students. “This is an ensemble piece and because of this, it was crucial to find actors who hopefully complemented one another,” says Mark. “Each of our cast brings something unique and distinctive to the party.”

Ellen Page, who was nominated for an Academy Award® for her breakout role in *Juno*, was chosen by the filmmakers to play the role of Courtney, a complicated young woman who convinces her colleagues to follow her in her quest for knowledge of the afterlife.

“Ellen’s character lights the fire that sets the story in motion – and fortunately, she is a galvanizing actress,” says Mark.

“Courtney’s a troubled woman,” explains Safran. “She is haunted by the guilt she feels from having been driving when her younger sister was killed in a car accident ten years earlier; she carries the weight of that with her. That’s what drives her fascination with the afterlife – she wants so much to know that her sister is at peace that she’s willing to go to that ultimate level of experimenting on herself. Ellen Page brings an intellectual gravitas and acting prowess to the role; she embodies beautifully the weight that Courtney has, the suffering she feels over the death of her sister.”

“Ellen brings an emotional credibility and depth to the character,” says Oplev. “It’s compelling to see her take her character into dark corners – you can call her the ringleader; she influences the others to go along with her.”

Page says the project spoke to her on a number of levels. “I was intrigued by the way the film deals with our innate, primal fascination, fear, denial of whatever it is about the inevitable,” says the actress. “The character of Courtney felt like a character I hadn’t really played before. She’s a bit of a mystery and I was interested in the mystery of her – she’s had an extremely difficult, traumatic past, she’s struggling with a horrible guilt and it’s definitely shaped who she is today. To play someone who has been through a lot and to get to explore that was really exciting to me.”

That wide range continues as Page’s character begins her dangerous experiments. “Before she flatlines, she’s very closed off from the intensity of her feelings about her past – she protects herself from those feelings,” says Page. “Right after she flatlines, she has a moment of bliss – that euphoria you feel just after you’ve gone through a difficult time. She cracks open – she starts to feel strength and freedom, but she also starts to tap into everything she’s feeling inside, and her façade starts to unravel.”

To play the role of the intensely private and complex character of Ray, the filmmakers turned to Diego Luna.

“Ray is the only one of the group with real life experience,” explains Mark. “He’s older than the others, and he’s somewhat rougher around the edges. He didn’t grow up privileged, didn’t attend an Ivy League School. He was a fireman who saw a lot of pain and suffering. At first, he has trouble understanding why his colleagues would want to experiment in a way he finds cavalier and reckless – but he ultimately can’t help participating – especially when his fellow students need him and his experience to revive them.”

“Diego imbues Ray with a multi-levelled sensitivity that you get right from the beginning,” comments Safran. “Yet when he has to step up to the hero role, he has that force of personality to make it feel real. He has this wonderful smoldering way of stepping into a scene and taking control of it.”

“Because Ray is a few years older than the others, he brings more life experience and credibility to the idea of flatlining. Diego has that aura of experience,” adds Oplev.

Luna, well-known for roles in such films as *Y tu Mama Tambien*, *Milk* and *Rogue One: A Star Wars Story*, says he immediately connected with the character. “Ray is a very pragmatic character,” explains Luna. “He’s a guy that is in school for a reason and he doesn’t want to risk that at all. But, at the same time, he’s a doctor and his curiosity gets the better of him, the idea of being part of a project that is so risky intrigues him. Ray has no interest in flatlining, but bringing these people back from death is exciting to him; it makes him feel powerful – he gets hooked. This film is all about playing with fire, playing with something you can’t control.”

Nina Dobrev plays Marlo, a character she says spoke to her immediately upon reading the script. “I listed the pros and cons of the character on two pieces of paper,” says Dobrev. “By the time I finished, I realized there were really no cons – I had just written down so many things I loved about her and her arc throughout the film.”

“Marlo is a great character,” states Safran. “She’s the girl that you want to hate because she really has it all – she’s beautiful, she’s smart, and she’s clearly well off – but she brings a humor to everything that she does, so it’s impossible to hate her. A lot of that is because Nina Dobrev is also that girl; Nina is just somebody you want to hang out with; she’s just a charming person and she brings that charm to the character of Marlo.”

British actor James Norton plays the fun-loving and charismatic Jamie. “Jamie is a loveable rogue,” says Norton of his character. “He’s not the most serious of students, he likes to party, he likes the girls, he’s full of bravado and confidence and makes no bones about the fact that what he’s really after is recognition – he wants to be a celebrity doctor.”

“There’s a recklessness to his character,” says Oplev. “He’s a trust fund kid, more interested in girls and parties than in medical school. There’s a reason why Courtney chooses him: yeah, I think he’d be the one that would press the button and start the whole thing up.”

Kiersey Clemons, best known for her breakout role in the critically acclaimed Sundance hit *Dope*, was chosen by the filmmakers to play the role of Sophia.

“Sophia is an interesting character because she clearly deserves to be at medical school by virtue of her intelligence and her hard work and diligence, but she lives under the oppressive rule of her single mother who has given up everything to put Sophia through medical school and expects her to succeed and excel,” comments Safran. “And that pressure is something that clearly weighs heavily on her shoulders, but in terms of is she letting her mother down, or is she letting herself down. Is this what she really wants to be doing? It’s a very complicated and complex character and Kiersey Clemons plays her perfectly.”

“I think for Sophia it was always about being the best and the smartest and the top of her class because it was what was expected of her,” says Clemons of her character. “So when she decides to flatline she has this experience of liberation, she’s claimed her own identity by doing something her mom would never want her to do.”

From the very beginning the chemistry and camaraderie between the five actors was strong both on and off screen. “We all got along from the moment we met,” says Dobrev. “Everyone has such a different personality but together it’s like a puzzle – we all kind of fit and everyone brings something new to the table.”

Adds Norton, “In any movie, any performance, the trust involved between a group of actors is immense. You have to open yourself up and within a few days show your soul and become incredibly vulnerable with strangers. And that takes an enormous amount of trust. So it’s no surprise that actors generally become very close very quickly. And that was what happened on this movie, which was great because this movie is all about trust. These characters are literally putting their lives in each other’s hands and saying, ‘Get me back, take me back from death.’ So the fact that we all got on so well, that we all trusted each other off camera meant that the relationships and the stories of our friendships on camera was much easier.”

MEDICAL BOOTCAMP

Following Oplev’s direction to ground the thriller and supernatural elements by making the medical procedures as real as possible, the filmmakers focused on getting it right. “It was important that anything we were exploring in terms of medicine and flatlining be

accurate and medically correct,” says executive producer Michael Bederman. “The action had to be believable.”

The filmmakers brought on medical consultant Lindsay Somers to ensure that the material and action be as medically accurate and believable as possible. Before the cameras rolled, and throughout production, Somers worked closely with Oplev and Ripley as well as her network of nurses, radiologists, neurologists and neurosurgeons to try to ensure that every diagnosis was correct and every drug prescribed was the right one, that the actors were carrying their equipment correctly and giving injections and intubations the way a real physician would.

“Right from the beginning, Niels said he wanted medical authenticity in the film, so the first thing I did was to go through the script and bring any medical inaccuracies to his and Ben’s attention,” says Somers. “For instance, in many films and television shows, you see people shocking the flatline, which is completely inaccurate because you can’t shock a flatline. Ben added a scene that explains this to the audience in medically accurate terms by having Kiersey’s character explain that you can’t shock a flatline, that ‘paddles are useless without a heartbeat.’ Obviously, because we’re making a Hollywood film and not a documentary, we took small liberties with some things, but overall we tried to keep it as accurate as possible.”

One area of research, of course, was how long the flatlining sequences should be. “We did research on how long a person could actually be dead – how long your brain could survive without oxygen,” says Oplev. “Most doctors would say it’s about three or four minutes – but it’s actually an individual thing. There are some very interesting examples of people who lived for many minutes and came back under certain circumstances.”

To bring the necessary verisimilitude to their portrayal of third year medical students, Somers put the cast through an intensive course that she describes as “medical boot camp.”

Somers explains, “We started with a bit of theory to help them understand exactly why they were going to do all the actions they were going to do, especially in the flatline scenarios. Like, why does CPR work? What do compressions do to the heart and body? What does administering oxygen do? After that, we worked on skills -- I had an ER nurse come in to help me teach them how to do CPR, how to work with IVs and oxygen masks.

Then, we began to focus on the flatlining scenes themselves, as these were going to be the most physically intense scenes to shoot and were the biggest concerns for Niels and the actors.”

The cast all agree that the medical training was integral to their performances. “The terminology, theory and using the equipment was a lot to learn and choreograph, but it made it so much more enjoyable to shoot,” says Page. “Having the opportunity to train together made us feel so much more connected and comfortable when we were shooting the flatlining scenes.”

Adds Luna, “Hopefully, doctors will see this film and say ‘Ahh, I see that they did their research.’ It was a lot of work, but I’m very proud of the fact that we all took it as seriously as we did.”

ABOUT THE PRODUCTION

Oplev worked closely with director of photography Eric Kress, production designer Niels Sejer (both of whom he had collaborated with previously on numerous projects including *The Girl with the Dragon Tattoo*), and costume designer Jenny Gering to come up with an overall look for the film. In designing the sets and selecting the locations, it was important to the filmmakers to establish a backdrop for the film that reflected the marriage of traditional medicine with the new research-driven medicine that compels the five students to experiment with their own mortality.

To create the fictional Trinity Emmanuel Medical Center, Sejer sought to create an atmosphere that would underscore the students’ motivation to flatline – that this would be their chance to make a name in a highly competitive world.

“We wanted to create a top medical universe – an icon for aspiration in America,” explains Sejer. “I kept circling around three words – innovation, privilege, and tradition. These words, these ideas ended up being reflected in the sets and locations and even in the way we searched for architecture and design. We were scouting skybridges and I was looking around with those three words in my mind when we saw a beautiful glass skybridge. We looked at it from a number of angles and realized that it was connecting an older 70s medical facility to a very modern structure, all glass and steel architecture.

The skybridge was like a passage in time; it reflected all the things that inform our movie. I took a picture of it and the buildings on either side, put them up on my wall and they became the key for a lot of the design elements and the theme of old and new, traditional and modern.”

One of the biggest challenges for Sejer and his design team was the secret bunker complex hidden deep in the basement of Trinity Emmanuel Medical Center where the flatlining experiments take place. In this isolated, forgotten bunker, Oplev could create a set that creatively satisfied the environment he sought for the flatlining sequences. “I wanted to pick and choose exactly what I wanted to create the best drama, but it still had to be real.”

For example, there was a long discussion about whether to use paddles to shock the hearts. “Paddles are actually something you’d have used 15 years ago; now, they use pads that they glue right onto the body,” Oplev notes. “But paddles are much more personal – especially when they’d use a paddle to stop the heart and initiate a flatline.”

The solution was to create the bunker. “The idea was that they are flatlining in a section of the hospital that is only used in emergencies, and because of that, it contains a mixture of old and new equipment,” says Oplev. “Upstairs, in the very modern room, they have pads; downstairs, in the bunker, they still have paddles.”

The bunker would still need some new equipment, notes Sejer. “Niels wanted the set to seem as though it was left alone and lonely, isolated from the rest of the hospital but at the same time be filled with equipment that would be technically advanced enough to create the brain imaging data that the students collected during the flatlining sequences,” he says.

As a centerpiece of the bunker set, Sejer designed a futuristic-looking MRI scanner that, while adding to the heightened reality the director desired for the set, would also accommodate filming the complicated flatlining scenes. “We really wanted it to look like the next step in MRI machines,” says the designer. “I met with a neurosurgeon to discuss what you would need to read brain activity the way we were doing in the movie and then came up with the concept for our MRI machine. I showed the concept to him, and he said, ‘I want it, where can I get one!’ That was good enough for me.”

Costume designer Jenny Gering took a similar approach to the wardrobe for the film, keeping the costumes as realistic as possible. “We did a ton of research because there’s nothing worse than getting it wrong,” states Gering. “We spoke with residents and medical students and doctors. There’s such a subculture in this world in terms of who wears a lab coat, who doesn’t wear a lab coat, at what year in their studies do they wear it, whose coat is embroidered and so on . . . there are reasons for each level.”

Gering created a wide-range of designs for the film. From Marlo’s studied and professional suits to Jamie’s preppy, Ivy-league sweaters, the wardrobe reflected each character’s personality. “Clothing is a great tool to help develop and define a character,” explains Gering. “For instance, Ray is very neutral, so he wears a lot of grays and blacks; he’s not trying to stand out, he just wants to do his thing and be himself. Jamie, on the other hand, is a peacock, so his colors are a lot stronger.”

“Marlo wears a lot of jewel tones, she’s very crisp and tailored, there’s real richness to her wardrobe and her character,” Gering continues. “For Sophia, who has such a lovely innocence and openness to her, we decided her wardrobe should be a little brighter, her look a little younger, so she wears clothes that have a little more fun and pop to them.”

Ellen Page’s character gave the designer an opportunity to try something a little different: “Courtney was so much fun for me because she was a way to explore a sexiness and strength that I don’t often get to do with actresses,” says Gering. “Courtney reminded me of an iconic seventies woman – a Charlotte Rampling or a Faye Dunaway, that kind of vibe. She’s very professional and very serious, but she’s also aware of the fact that she’s beautiful and knows when to use that, and I think that comes across in the strength and power of her wardrobe.”

ABOUT THE CAST

Academy Award®-nominated actress and producer **ELLEN PAGE** (Courtney) brings a rare mix of strength and vulnerability to a wide-range of roles in front of and behind the camera.

Page created, produces and stars in the two-time Emmy-nominated groundbreaking documentary series “Gaycation.” Executive Produced by Spike Jonze and Shane Smith

for *VICELAND*, the series, now in its second season, follows Page and her best friend Ian Daniel around the world exploring LGBTQ culture. The second season takes on personal stories and polarizing perspectives: the Orlando tragedy; activists in the Ukraine fighting for visibility and equality; an evolving India at odds with deep traditions; the often-hidden struggles in France; the stigma locals face in the Deep South; and the collision of morality in Washington, D.C. during the presidential inauguration.

With her co-star Kate Mara, Page developed and produced the independent drama *My Days of Mercy*, written by Joe Barton and directed by Tali Shalom-Ezer (*Princess*). *My Days of Mercy* follows the daughter of a man on death row who falls in love with a woman on the opposing side of her family's political cause, the film premiered on September 15 at the Toronto Film Festival. Page can also be seen in writer/director David Freyne's visionary drama *The Cured*, opposite Sam Keeley, which premiered at the Toronto Film Festival on September 10. *The Cured* tells the story of a post-zombie Europe emerging from a devastating six-year plague that transformed humans into monsters. As mankind struggles to reintegrate in the wake of finding a cure, the film brings an entirely new perspective to the genre and society's role in an apocalyptic world. Page most recently lent her voice to Claude Barras' Academy Award® nominated animated feature, *My Life as a Zucchini*.

In 2015, Page produced and starred in Peter Sollett's *Freeheld*, opposite Julianne Moore, Michael Shannon and Steve Carrell. Written by Ron Nyswaner, the film is based on the landmark fight for equality in New Jersey. She also developed and produced Patricia Rozema's post-apocalyptic drama *Into the Forest* opposite Evan Rachel-Wood, based on Jean Hegland's novel. Page received critical acclaim for her portrayal in the title role of *Tallulah*, opposite Allison Janney, in writer/director Sian Heder's ("Orange is the New Black") feature debut. In 2013, Page starred opposite Willem Dafoe in the interactive drama action-adventure video game "Beyond: Two Souls" for the Sony's PlayStation 3, which premiered at the TriBeCa Film Festival.

With her breakout role as a pregnant teen in Jason Reitman's hit comedy *Juno*, Page received Academy Award®, BAFTA, Golden Globe and SAG Best Actress nominations, and won the Independent Spirit Award, MTV Movie Award and the Teen Choice Award for her unforgettable performance. The film went on to gross over \$230 million worldwide. Additional credits include: Christopher Nolan's *Inception*; Woody Allen's *To Rome with Love*; Lynn Shelton's *Touchy Feely*; Drew Barrymore's *Whip It*; Zal

Batmanglij's *The East*; Bryan Singer's *X-Men: Days of Future Past*, reprising her role as Kitty Pryde from the previous film; Brett Ratner's *X-Men: The Last Stand*; David Lander's *Peacock*; Bruce McDonald's *the Tracey Fragments*, Tommy O'Haver's *An American Crime*; Kari Skogland's *The Stone Angel*; Alison Murray's *Mouth to Mouth*; Daniel MacIvor's *Wilby Wonderful*; Noam Murro's *Smart People*; and David Slade's *Hard Candy*.

In 2014, Page publicly came out as gay with a moving and deeply personal speech at "Time to Thrive," a HRC conference that promotes the welfare of LGBT youth. The speech reached millions around the world as she eloquently shared she was there because she hoped to "make a difference, and help others have an easier, more hopeful time" and felt a "personal obligation and social responsibility." Since then, Page has gone on to receive the support and admiration from peers and fans alike, for her courage and honesty.

DIEGO LUNA (Ray) was introduced to worldwide audiences with his starring role in the award-winning *Y Tu Mama Tambien*, alongside Gael Garcia Bernal for director Alfonso Cuarón. He recently starred in the box office hit *Rogue One: A Star Wars Story* alongside Felicity Jones and Ben Mendelsohn.

Beginning his professional acting career on stage at the age of seven and making his television debut at age twelve in "El Abuelo Y Yo," Luna has appeared on stage in such theater productions as *De Pelicula*, *La Tarea* (based on Jame Hurnberto Herмосillo's movie of the same name), *Comedia Clandtina* and *El Cantaro Roto*, for which he accepted the 1996-1997 Masculine Revelation Award from the Association of Theatre Reviewers. Under the direction of Antonio Serrano (*Sexo, Pudor y Lagrimas*), he performed Sabina Berman's *Moliere*. He produced *The Complete Works of William Shakespeare* in Mexico for which he won the 2001-2002 Best Comic Actor award from the Association of Theatre Reviewers. Luna also enjoyed a successful run on stage as an actor and producer in John Malkovich's *The Good Canary*.

Cesar Chavez, Diego Luna's English language directorial debut, was released in the United States in 2014. The film starred Michael Peña, America Ferrera, Rosario Dawson, and John Malkovich. His recent directorial effort *Mr. Pig* premiered at the 2016 Sundance Film Festival and stars Danny Glover and Maya Rudolph. These films were

produced by Canana—the production company that Luna founded with partners Gael Garcia Bernal and Pablo Cruz in 2005. The company has established itself as a leading film and television producer in Latin America and expanded operations into the United States, further extending its reach and vision to create content that touches on Latin American stories with an international appeal. Canana opens doors to new talent: actors, writers and directors who have captured international audiences with films that offer a fresh perspective into Latin America. Luna also co-owns the branded content company Gloria, based in Los Angeles.

Luna executive produced *The Well* and *Paraiso* in Mexico. He previously directed, wrote, and produced the feature film *Abel*, a heartwarming story about a peculiar young boy who returns home to assume the role of the family man, but soon learns that his actions start to have a positive impact on the family and their unity. Additionally, Luna directed one of ten short films that composed the anthology feature *Revolución*. In 2007, Luna directed the documentary *J. C. Chavez* which premiered at the Tribeca Film Festival. The film explores the life of legendary boxer Julio Cesar Chavez, whose rise from humble circumstances to thirty-seven world title fights mirrored the struggle of his people and allowed him to win the hearts of the world.

He recently starred in *Blood Father* alongside Mel Gibson and William H. Macy and in Amazon's *Casanova*. His previous additional feature films include the animated movie *The Book of Life* alongside Channing Tatum and Zoe Saldana, *Elysium* alongside Matt Damon, the award-winning *Milk* opposite Sean Penn for director Gus Van Sant, *Contraband* with Mark Wahlberg, *Casa de mi Padre* with Will Ferrell, Carlos Cuarón's *Rudo y Cursi.*, Harmony Korine's *Mister Lonely*, *Before Night Falls* for director Julian Schnabel, Luis Estrada's *Ambar*, Erwin Neumaier's *Un Hilito De Sangre*, Gabriel Retes' *Un Dulce Olor A Meute*, Marisa Sistach's *El Cometa*, Fernando Sarinana's *Todo El Poder*, *Criminal* for Stephen Soderbergh and George Clooney's Section Eight Productions, *The Terminal* for director Steven Spielberg, *Solo Dios Sabe (What God Knows)*, *Dirty Dancing: Havana Nights*, *Open Range* alongside director and star Kevin Costner, *Frida* opposite Salma Hayek for director Julie Taymor, *Carambola*, *Fidel* for Showtime, *Ciudades Oscuras*, and *Soldados de Salamina* for director David Trueba. Additionally, Luna has starred in a number of short films made by students at CUEC and CCC, including Javier Bourges' "El Ultimo Fin Del Ano", the Oscar®-winning short film.

Luna resides in Mexico.

NINA DOBREV (Marlo) has established herself as one of the fastest rising leading ladies in Hollywood, amassing an impressive resume of diverse and memorable television and film roles.

She will next star in the comedy *Crash Pad* opposite Christina Applegate and Domhnall Gleeson.

Dobrev most recently starred in the action-packed Paramount Pictures' film *xXx: The Return of Xander Cage* opposite Vin Diesel. She will reprise her role as tech expert Becky, in the franchise's third installment.

Additional film credits include Groundswell Productions' *The Final Girls*, which was released in October 2015 and premiered at the 2015 SXSW Festival. Dobrev also starred, opposite Jake Johnson and Damon Wayans Jr, in the Twentieth Century Fox comedy *Let's Be Cops*, which opened #1 in August 2014. Previously, she costarred in the Summit Entertainment film *Perks of a Wallflower*, written and directed by Stephen Chbosky.

Other past film credits include Screen Gems' *The Roommate* with Leighton Meester and Minka Kelly, Montecito Pictures' *Chloe* with Julianne Moore, Amanda Seyfried and Liam Neeson, *Arena* with Kellan Lutz and Samuel L. Jackson, *Fugitive Pieces* with Ayelet Zurer and Rosamund Pike, *Away from Her* with Julie Christie, and *The Poet*.

For six seasons, Dobrev starred as fan favorite doppelgängers Elena Gilbert and Katherine Pierce on the highly successful CW drama "The Vampire Diaries" from creators Kevin Williamson and Julie Plec. Her other television credits include lead roles on "Deglassi: The Next Generation" and MTV's "The American Mall," as well as a guest appearance on "Eleventh Hour." She has also appeared in the television movies "Never Cry Werewolf" and "Too Young to Marry."

Born in Bulgaria, Dobrev moved to Canada at the age of two and currently resides in Los Angeles.

After graduating from Cambridge University, **JAMES NORTON** (Jamie) immediately went on to study at RADA. He is a bright star in the British acting landscape which was confirmed when he was selected by Screen International to be one of their highly prestigious Stars of Tomorrow.

Norton was most recently seen in a supporting role in *Hampstead*. The story is inspired by the true story of an American widow who becomes involved with an unkempt man. The film stars Diane Keaton and Brendan Gleeson.

Norton has recently completed work on the AMC/BBC One crime drama “McMafia,” which is anticipated to release in 2018. Written by Hossein Amini and directed by James Watkins, the story follows Alex Godman the English-raised son of Russian exiles with a mafia history, who has spent his life trying to escape the shadow of that criminal past, building his own legitimate business and forging a life with his girlfriend Rebecca.

Returning for a third series and a Christmas special, Norton was seen reprising his role of Sidney Chambers in “Grantchester,” the TV adaptation of the James Runcie novel Sidney Chambers and the Shadow of Death. The series follows vicar turned sleuth Sidney Chambers, a man with a love for women, jazz and warm beer.

In 2016, Norton returned to the stage in Tracy Lett’s play “Bug” at Found 111. Norton took the lead role opposite Kate Fleetwood. The play received wide acclaim and was given an extended run. Norton was also seen in the eagerly anticipated second series of Sally Wainright’s “Happy Valley,” for which he received a BAFTA TV nomination and caught the attention of both critics and the nation. This compelling crime thriller for the BBC sees Norton reprise the role of Tommy opposite Sarah Lancashire.

In January 2016, Norton played the role of Prince Andrei Bolkonsky alongside Lily James and Paul Dano in the critically acclaimed BBC mini-series “War and Peace.” The series, directed by Tom Harper also featured key performances by Gillian Anderson, Jim Broadbent and Stephen Rea. The series was produced by The Weinstein Company, and aired on BBC and A+E. Norton also appeared in the new series of “Black Mirror.” He starred opposite Bryce Dallas Howard in “Nosedive,” one of the six new episodes of the anthology series about tech paranoia.

In 2015, Norton was seen in the BBC adaptation of “Lady Chatterley’s Lover,” in which he starred alongside Richard Madden and Holiday Grainger in the role of Sir Clifford Chatterley. Prior to this, he was seen in the BBC series “Life in Squares.” This three-part serial about the Bloomsbury Group explores the exceptionally close and often fraught relationship of sisters Vanessa Bell and Virginia Wolff enduring a sexually complicated alliance with gay artist Duncan Grant. The series was written by Amanda Coe and directed by Simon Kaijser.

2014 saw Norton star in Mike Leigh’s *Mr. Turner*, which looks at the life of the renowned British artist J.M.W Turner (played by Timothy Spall) and *Northmen: A Viking Saga*.

December 2013 saw Norton star in *Death Comes to Pemberley*, the adaptation of the P.D. James novel. Norton played the lead role of Henry Alveston alongside a stellar cast including Matthew Rhys, Matthew Goode, Anna Maxwell-Martin and Jenna Coleman.

2013 was also a busy year for Norton. Along with various television credits (“Dr. Who,” “Blandings,” “By Any Means,” “Our Story”), Norton also had a small role in Ron Howard’s *Rush*. This highly anticipated film premiered in Toronto, along with another of Norton’s films, *Belle*, which released in the UK in June of the same year. Directed by BAFTA award winner Amma Asante and produced by Damian Jones, the film was inspired by the true story of Dido Elizabeth Belle, a mixed-race girl raised in an aristocratic family in England at the end of the 18th century. The cast included Gugu Mbatha-Raw, Tom Wilkinson and Emily Watson.

In 2012, Norton appeared in the BBC’s “Restless” (with Hayley Atwell and Rufus Sewell) and “Inspector George Gently” (with Martin Shaw and Lee Ingleby); he also played the lead role of Owen in Donald Rice’s “Cheerful Weather for the Wedding,” alongside a stellar cast including Mackenzie Crook, Elizabeth McGovern and Felicity Jones. His first professional role was alongside Carey Mulligan in Lone Sherfig’s hugely successful *An Education*.

Norton has also excelled on stage. His first role out of drama school (for which he left RADA early) was in Laura Wade’s critically acclaimed “Posh” at the Royal Court Theatre. He quickly went on to star opposite Frances Barber in “That Face” at the Sheffield Crucible, directed by Richard Wilson. Norton’s West-End debut was playing the lead role of ‘Stanhope’ in David Grindley’s epic production of “Journey’s End,” for which he earned

a host of fantastic reviews. He has most recently been seen in the role of Geoffrey in Trevor Nunn's production of "The Lion in Winter" at the Theatre Royal Haymarket, alongside Joanna Lumley and Robert Lindsay.

One of the most respected actors of her generation, actress and musician **KIERSEY CLEMONS** (Sophia) has quickly become known for her diverse and captivating on screen presence. The sought-after actor has five films releasing in 2017/2018. Clemons recently made headlines when she landed the coveted female lead opposite Ezra Miller in Warner Bros' *The Flash*. In the film, she will be playing the iconic role of Iris West, a tough-as-nails journalist. In support of the franchise, her character will be introduced in the much-anticipated *Justice League*, alongside Ben Affleck, Henry Cavill, and Amy Adams. *Justice League* will be released nationwide November 17, 2017.

Earlier this year, Clemons starred opposite Jeff Bridges and Kate Beckinsale in Amazon's film *The Only Boy Living in New York* for director Marc Webb.

2018 is also shaping up to be a big year for Clemons. She is leading the cast in J.D Diller's Blumhouse thriller film *Sweetheart*. Reuniting with the team behind the Sundance darling *Sleight*. Clemons has also been cast as the female lead in *Hearts Beat Loud*, a story following a Brooklyn record store owner who struggles to accept change as he's forced to let go of both his shop and his daughter (Clemons) during her last summer before college.

Clemons has risen to the ranks of young female leading ladies following her breakout role in the Sundance hit *Dope*, which was nominated at multiple festivals including Cannes and the Deauville American Film Festival. In 2016, *Dope* was nominated for three NAACP Image Awards, including Outstanding Motion Picture, Outstanding Writing in a Motion Picture, and Outstanding Directing in a Motion Picture. She followed that up, alongside Seth Rogen, Zac Efron, Rose Byrne, and Chloe Moretz, in *Neighbors 2: Sorority Rising*.

Aside from her work in film, Clemons is also making her mark in television, having been seen recurring as Bianca on the Golden Globe and Emmy Award-winning Amazon series "Transparent." Additionally, the show was nominated at both the Peoples' Choice Awards and SAG Awards for Favorite Streaming Series and Outstanding Performance

by an Ensemble in a Comedy Series, respectively. Other recent TV credits include Steven Spielberg's "Extant" alongside Halle Berry and Fox's "New Girl." Clemons can also be seen on the Netflix original series "Easy," a sex-positive anthology with genuine portrayals of modern relationships. Clemons gives a compelling and honest performance in the second episode, "Vegan Cinderella," which was nominated for a 2017 GLAAD Award.

Clemons trained theatrically at Los Angeles famed improvisational company The Groundlings, which makes up the foundation of her comedy chops.

In addition to acting, Clemons is a classically trained and talented musician. She has collaborated with Grammy Award-winning producer/artist Pharrell Williams on multiple-tracks and her vocals can be heard in a handful of projects, including *Dope* and "Transparent." She is currently working on her debut EP album. In September 2015, she appeared in Lady Gaga's most powerful music video to date, "Til it Happens to You," directed by Catherine Hardwicke. The Emmy-winning song was written exclusively for "The Hunting Ground," a 2015 documentary about the college campus rape epidemic.

This October, Clemons's passion for fashion and instinctive entrepreneurial mindset will come together as she launches the Kiers Collection in partnership with Zappos. Zappos will sell the shoes exclusively for 60 days before the collection expands to the rest of the retail world. The collection includes nine shoes designed by Clemons and popular footwear designers Musse and Cloud.

Clemons continues to support causes she feels strongly about. She has teamed up with the Sierra Club to help promote, preserve and protect our national parks and beaches. Kiersey also lends her voice to support women's organizations, helping to educate and take action on pressing issues facing women and girls worldwide.

ABOUT THE FILMMAKERS

NIELS ARDEN OPLEV (Director) is a television and film director who in 2009 directed *Millennium: Girl With the Dragon Tattoo*, the most successful Scandinavian film of all time.

He graduated from the National Film School of Denmark in 1989 and went on to direct two International Emmy Award winning television series – “Ørnen” and “Rejseholdet” – as well as a series of successful feature films. Oplev's feature debut, *Portland*, marked the start of a controversial 'new wave' of Danish films throughout the mid-nineties and was nominated for the Golden Bear at the Berlin Film Festival 1996.

In 2006, he directed the hugely popular *We Shall Overcome*, which was Denmark's bestselling film of the year. It won a host of international awards, including the Silver Bear at the Berlin Film Festival. Oplev followed up in 2009 with an adaptation of Steig Larsson's novel *The Girl with the Dragon Tattoo*, which smashed box office records in its opening weekend before being sold for international distribution.

Oplev has moved into television directing in the United States, signing an overall deal with CBS in 2013 and directing the pilot for “Under the Dome,” based on the cult novel by Stephen King. He directed “Mr. Robot,” starring Christian Slater and Rami Malek, which premiered on USA Network in March 2015 and was released on Amazon Prime in the UK in October 2015. He also directed the pilot episodes of “Game of Silence” and “Midnight Texas,” both for NBC.

BEN RIPLEY (screenplay) previously wrote the screenplay for *Source Code*.

PETER FILARDI's (story by) feature credits include *The Craft* and *Flatliners*. He has adapted several Stephen King novels for television, including “Nightmares and Dreamscapes” and “Salem’s Lot.” He has also developed pilots for CBS, FBC, ABC, Showtime and TNT.

LAURENCE MARK (Producer) is an Academy Award®-nominated, Emmy-nominated, Golden Globe-winning producer of such acclaimed hit films as *Julie & Julia*, *Dreamgirls*, *I, Robot*, *As Good as it Gets*, and *Jerry Maguire*.

As producer, Mark completed production this past spring on *The Greatest Showman*, starring Hugh Jackman, Zac Efron, Michelle Williams, Zendaya and Rebecca Ferguson and directed by Michael Gracey for release on Christmas Day by Twentieth Century Fox.

Most recently, Mark produced *Last Vegas* starring Michael Douglas, Robert De Niro, Morgan Freeman and Kevin Kline and directed by Jon Turteltaub, and before that, *Julie & Julia*, starring Meryl Streep and Amy Adams and written and directed by Nora Ephron.

For television, Mark was an Executive Producer of “When We Rise,” the critically lauded eight-hour limited series created and written by Dustin Lance Black and starring Guy Pearce, Mary-Louise Parker and Rachel Griffiths that aired earlier this year on ABC.

With Bill Condon, Mark served as producer of the celebrated Hugh Jackman-hosted 81st Annual Academy Awards®, which earned him an Emmy nomination. The show itself received ten Emmy nominations and won four of them.

Before that, Mark produced *Dreamgirls*, which won three Golden Globe Awards, including one for Best Picture. It also received eight Academy Award® nominations, the most of any movie in its year, and won two of them, including one for Jennifer Hudson as Best Supporting Actress.

Earlier on, Mark received an Academy Award® nomination for producing Best Picture nominee *Jerry Maguire*, and he executive-produced two other Academy Award® nominees for Best Picture, *As Good as It Gets* and *Working Girl*.

Mark garnered an Emmy nomination and a Golden Globe nomination as Executive Producer of “Political Animals,” a limited series created by Greg Berlanti and starring Sigourney Weaver, which aired in 2012 on the USA Network. The show received four Emmy nominations, winning one for Ellen Burstyn as Best Supporting Actress.

He was also an Executive Producer of *The Art of More* starring Dennis Quaid, Kate Bosworth, Cary Elwes and Christian Cooke which streamed for two seasons on Sony’s Crackle TV.

Mark has also produced *I, Robot*, *Romy and Michele’s High School Reunion*, *Last Holiday*, and *The Lookout*, which won the Independent Spirit Award for Best First Feature. In addition to these films, Mark produced *Finding Forrester*, *The Object of My Affection*, *Anywhere but Here*, *The Adventures of Huck Finn*, *Black Widow*, and *Center Stage* (plus its two sequels).

Laurence Mark Productions is headquartered at Sony Pictures Entertainment, where the company has a long-term production arrangement with Columbia Pictures. Mark's other producing credits include *How Do You Know*, *Riding in Cars with Boys*, *Sister Act 2*, *Bicentennial Man*, *True Colors*, *Simon Birch* and the now-legendary *Glitter* starring Mariah Carey.

Prior to producing, Mark held several key publicity and marketing posts at Paramount Pictures, culminating in his being appointed Vice President of West Coast Marketing. He then moved into production, and as Vice President of Production at Paramount and Executive Vice President of Production at 20th Century Fox, he was closely involved with the development and production of such films as *Terms of Endearment*, *Trading Places*, *Falling in Love*, *The Fly* and *Broadcast News*.

An actor with over forty years of experience in theatre, film, and television, **MICHAEL DOUGLAS** (Producer) branched out into independent feature production in 1975 with the Academy Award®-winning *One Flew Over the Cuckoo's Nest*. Since then, as a producer and as an actor-producer, he has shown an uncanny knack for choosing projects that reflect changing trends and public concerns. Over the years, he has been involved in such controversial and politically influential motion pictures as *One Flew Over the Cuckoo's Nest*, *The China Syndrome* and *Traffic*, and such popular films as *Fatal Attraction* and *Romancing the Stone*.

The son of Kirk and Diana Douglas, Michael was born in New Jersey. He attended the elite preparatory Choate School and spent his summers with his father on movie sets. Although accepted at Yale, Douglas attended the University of California, Santa Barbara.

After receiving his B.A. degree in 1968, Douglas moved to New York City to continue his dramatic training, studying at the American Place Theatre with Wynn Handman, and at the Neighborhood Playhouse, where he appeared in workshop productions of Pirandello's "Six Characters in Search of an Author" and Thornton Wilder's "Happy Journey."

A few months after he arrived in New York, Douglas got his first big break when he was cast in the pivotal role of the free-spirited scientist who compromises his liberal views to

accept a lucrative job with a high-tech chemical corporation in the CBS Playhouse production of Ellen M. Violett's drama "The Experiment," which was televised nationwide on February 25, 1969.

Douglas' convincing portrayal won him the leading role in the adaptation of John Weston's controversial novel, *Hail, Hero!*, which was the initial project of CBS's newly organized theatrical film production company, Cinema Center Films. Douglas starred as a well-meaning, almost saintly young pacifist determined not only to justify his beliefs to his conservative parents but also to test them under fire in the jungles of Indochina. His second feature, *Adam at 6 A.M.* (1970), concerned a young man's search for his roots. Douglas next appeared in the film version of Ron Cowen's play *Summertree* (1971), produced by Kirk Douglas' Bryna Company, and then *Napoleon and Samantha* (1972), a sentimental children's melodrama from the Walt Disney studio.

In between film assignments, he worked in summer stock and off-Broadway productions, among them "City Scenes," Frank Gagliano's surrealistic vignettes of contemporary life in New York, John Patrick Shanley's short-lived romance "Love is a Time of Day" and George Tabori's "Pinkville," in which he played a young innocent brutalized by his military training. He also appeared in the made-for-television thriller "When Michael Calls," broadcast by ABC-TV on February 5, 1972, and in episodes of the popular series "Medical Center" and "The FBI".

Impressed by Douglas' performance in a segment of "The FBI," producer Quinn Martin signed the actor for the part of Karl Malden's sidekick in the police series "The Streets of San Francisco", which premiered September of 1972 and became one of ABC's highest-rated prime-time programs in the mid-1970s. Douglas earned three successive Emmy Award nominations for his performance and he directed two episodes of the series.

During the annual breaks in the shooting schedule for "The Streets of San Francisco," Douglas devoted most of his time to his film production company, Big Stick Productions, Ltd., which produced several short subjects in the early 1970s. Long interested in producing a film version of Ken Kesey's grimly humorous novel *One Flew Over the Cuckoo's Nest*, Douglas purchased the movie rights from his father and began looking for financial backing. After a number of major motion picture studios turned him down, Douglas formed a partnership with Saul Zaentz, a record industry executive, and the two set about recruiting the cast and crew. Douglas still had a year to go on his contract for

“The Streets of San Francisco,” but the producers agreed to write his character out of the story so that he could concentrate on filming *Cuckoo's Nest*.

A critical and commercial success, *One Flew Over the Cuckoo's Nest* won five Academy Awards®, including Best Picture, Best Director, Best Screenplay, Best Actor and Best Actress, and went on to gross more than \$180 million at the box office. Douglas suddenly found himself in demand as an independent producer. One of the many scripts submitted to him for consideration was Mike Gray's chilling account of the attempted cover-up of an accident at a nuclear power plant. Attracted by the combination of social relevance and suspense, Douglas immediately bought the property. Deemed not commercial by most investors, Douglas teamed up with Jane Fonda and her own motion picture production company, IPC Films.

A Michael Douglas-IPC Films co-production, *The China Syndrome* (1979) starred Jack Lemmon, Jane Fonda, and Michael Douglas and received Academy Award® nominations for Lemmon and Fonda, as well as for Best Screenplay. The National Board of Review named the film one of the best films of the year.

Despite his success as a producer, Douglas resumed his acting career in the late 1970s, starring in Michael Crichton's medical thriller *Coma* (1978) with Genevieve Bujold, Claudia Weill's feminist comedy *It's My Turn* (1981) starring Jill Clayburgh, and Peter Hyams' gripping tale of modern-day vigilante justice, *The Star Chamber* (1983). Douglas also starred in *Running* (1979) as a compulsive quitter who sacrifices everything to take one last shot at the Olympics, and as Zach, the dictatorial director/choreographer, in Richard Attenborough's screen version of the Broadway's longest running musical *A Chorus Line* (1985).

Douglas' career as an actor/producer came together again in 1984 with the release of the tongue-in-cheek romantic fantasy *Romancing the Stone*. Douglas had begun developing the project several years earlier, and with Kathleen Turner as Joan Wilder, the dowdy writer of gothic romances, Danny DeVito as the feisty comic foil Ralphie and Douglas as Jack Colton, the reluctant soldier of fortune, *Romancing* was a resounding hit and grossed more than \$100 million at the box office. Douglas was named Producer of the Year in 1984 by the National Association of Theater Owners. Douglas, Turner and DeVito reteamed in 1985 for the successful sequel *The Jewel of the Nile*.

It took Douglas nearly two years to convince Columbia Pictures executives to approve the production of *Starman*, an unlikely tale of romance between an extraterrestrial, played by Jeff Bridges, and a young widow, played by Karen Allen. *Starman* was the sleeper hit of the 1984 Christmas season and earned an Oscar® nomination for Best Actor for Jeff Bridges. In 1986, Douglas created a television series based on the film for ABC which starred Robert Hays.

After a lengthy break from acting, Douglas returned to the screen in 1987, appearing in two of the year's biggest hits. He starred opposite Glenn Close in the phenomenally successful psychological thriller *Fatal Attraction*, which was followed by his performance as ruthless corporate raider Gordon Gekko in Oliver Stone's *Wall Street*, earning him the Academy Award® for Best Actor.

Douglas next starred in Ridley Scott's thriller *Black Rain* and then teamed up again with Kathleen Turner and Danny DeVito in the black comedy *The War of the Roses* which was released in 1989.

In 1988, Douglas formed Stonebridge Entertainment, Inc. which produced *Flatliners*, directed by Joel Schumacher and starred Kiefer Sutherland, Julia Roberts, Kevin Bacon and William Baldwin and *Radio Flyer*, starring Lorraine Bracco and directed by Richard Donner. Douglas followed with David Seltzer's adaptation of Susan Issac's best-selling novel *Shining Through*, opposite Melanie Griffith. In 1992, he starred with Sharon Stone in the erotic thriller from Paul Verhoeven *Basic Instinct*, one of the year's top grossing films.

Douglas gave one of his most powerful performances opposite Robert Duvall in Joel Schumacher's controversial drama *Falling Down*. That year, he also produced the hit comedy *Made in America* starring Whoopi Goldberg, Ted Danson and Will Smith. In 1994/95 he starred with Demi Moore in Barry Levinson's *Disclosure*, based on the best seller by Michael Crichton. In 1995, Douglas portrayed the title role in Rob Reiner's romantic comedy *The American President* opposite Annette Bening, and in 1997, starred in *The Game* directed by David Fincher and co-starring Sean Penn.

Douglas formed Douglas/Reuther Productions with partner Steven Reuther in May 1994. The company, under the banner of Constellation Films, produced *The Ghost and the Darkness*, starring Douglas and Val Kilmer, and *John Grisham's The Rainmaker*, based

on John Grisham's best-selling novel, directed by Francis Ford Coppola and starring Matt Damon, Claire Danes, Danny DeVito, Jon Voight, Mickey Rourke, Mary Kay Place, Virginia Madsen, Andrew Shue, Teresa Wright, Johnny Whitworth and Randy Travis.

Michael Douglas and Steve Reuther also produced John Woo's action thriller *Face/Off* starring John Travolta and Nicolas Cage, which proved to be one of '97's major hits.

In 1998, Michael Douglas starred with Gwyneth Paltrow and Viggo Mortensen in the mystery thriller *A Perfect Murder*, and formed a new production company,

2000 was a milestone year for Douglas. *Wonder Boys* opened in February 2000 to much critical acclaim. Directed by Curtis Hanson and co-starring Toby Maguire, Frances McDormand, Robert Downey Jr. and Katie Holmes, Douglas starred in the film as troubled college professor Grady Tripp. Douglas was nominated for a Golden Globe and a BAFTA Film award for his performance.

Traffic was released by USA Films on December 22, 2000 in New York and Los Angeles went nationwide in January 2001. Douglas played the role of Robert Wakefield, a newly appointed drug czar confronted by the drug war both at home and abroad. Directed by Steven Soderbergh and co-starring Don Cheadle, Benicio Del Toro, Amy Irving, Dennis Quaid and Catherine Zeta-Jones, *Traffic* was named Best Picture by New York Film Critics, won Best Ensemble Cast at the SAG Awards, won four Academy Awards® (Best Screenplay, Best Editing, Best Director, and Best Supporting Actor for Benicio del Toro) and was recognized over on over 175 top ten lists.

In 2001, Douglas produced and played a small role in USA Films' outrageous comedy *One Night at McCool's* starring Liv Tyler, Matt Dillon, John Goodman, Paul Reiser, and was directed by Harald Zwart. *McCool's* was the first film by Douglas' company Furthur Films. Also in 2001, Douglas starred in *Don't Say A Word* for 20th Century Fox. The psychological thriller, directed by Gary Fleder, also starred Sean Bean, Famke Janseen and Brittany Murphy.

In 2002, Douglas appeared in a guest role on the hit NBC comedy "Will & Grace" and received an Emmy nomination for his performance.

Douglas starred in two films in 2003. MGM/BVI released the family drama *It Runs in the Family*, which Douglas produced and starred with his father Kirk Douglas, his mother Diana Douglas, and his son Cameron Douglas, as well as Rory Culkin and Bernadette Peters. He also starred in the Warner Bros. comedy *The In-Laws* with Albert Brooks, Candice Bergen, and Ryan Reynolds.

In 2004 Douglas, along with his father Kirk, filmed the intimate HBO documentary "A Father, A Son... Once Upon a Time in Hollywood." Directed by award-winning filmmaker Lee Grant, the documentary examines the professional and personal lives of both men, and the impacts they each made on the motion picture industry.

In summer 2005, Douglas produced and starred in *The Sentinel*, which was released by 20th Century Fox in spring 2006. Based on the Gerald Petievich novel and directed by Clark Johnson, *The Sentinel* is a political thriller set in the intriguing world of the Secret Service. Douglas stars with Keifer Sutherland, Eva Longoria and Kim Bassinger.

Douglas filmed *You, Me & Dupree*, starring with Owen Wilson, Kate Hudson and Matt Dillon. The comedy, directed by Anthony and Joe Russo, and was released by Universal Pictures during the summer of 2006. In 2007, he made *King of California*, co-starring Evan Rachel Wood, is written and directed by Michael Cahill and produced by Alexander Payne and Michael London.

Douglas had two films released in early 2009: *Beyond A Reasonable Doubt*, directed by Peter Hyams, and *Ghosts of Girlfriends Past*, starring Matthew McConaughey and Jennifer Garner and directed by Mark Waters.

He followed with the drama *Solitary Man*, directed by Brian Koppelman and David Levien, co-starring Susan Sarandon, Danny DeVito, Mary Louise-Parker, and Jenna Fischer, and produced by Paul Schiff and Steven Soderbergh. In Fall 2010, Douglas starred in *Wall Street 2 – Money Never Sleeps*, reprising his Oscar®-winning role as Gordon Gekko, and once again was nominated for a Golden Globe for his performance. Again directed by Oliver Stone, he co-starred with Shia LaBeouf, Carey Mulligan, Josh Brolin, Frank Langella, and Susan Sarandon.

Douglas had a cameo role in Steven Soderbergh's action-thriller *Haywire*.

Douglas reteamed with Soderbergh for “Behind the Candelabra,” based on the life of the 1970’s/80’s icon Liberace, co-starring Matt Damon. The film premiered on HBO in May 2013. Douglas won an Emmy, Golden Globe and SAG Award as Best Actor in a Television Movie or Miniseries for his performance as the famed entertainer.

He followed with the buddy comedy *Last Vegas* directed by John Turtletaub co-starring Robert DeNiro, Morgan Freeman and Kevin Kline and the romantic comedy *And So It Goes* co-starring Diane Keaton directed by Rob Reiner.

Douglas recently starred in and produced the thriller *Beyond the Reach*, directed by Jean-Baptiste Leonetti and co-starring Jeremy Irvine. He also portrayed Dr. Hank Pym in Marvel’s *Ant-Man* opposite Paul Rudd; it was his first venture into the realm of comic book action adventure. He will reprise his role in the upcoming films *Ant-Man and The Wasp* and *The Avengers Infinity War Part II*.

Douglas most recently completed *Unlocked*, a spy thriller co-starring Noomi Rapace, Orlando Bloom, John Malkovich and directed by Michael Apted.

In 1998, Douglas was made a United Nations Messenger of Peace by Kofi Annan. His main concentrations are nuclear non-proliferation and the control of small arms. He is on the Board of Ploughshares Foundation and The Nuclear Threat Initiative.

Michael Douglas was recipient of the 2009 AFI Lifetime Achievement as well as the Producers Guild Award that year. In Spring 2010, he received the New York Film Society’s Charlie Chaplin Award.

In 2011, Douglas was awarded the “Chevalier de Arts et des Lettres” in France by Frédéric Mitterrand. He was recently awarded a second French Cesar for Career Achievement, being the only American to be given this honor twice.

Douglas has hosted 11 years of “Michael Douglas and Friends” Celebrity Golf Event, which has raised over \$6 million for the Motion Picture and Television Fund. Douglas is very passionate about the organization, and each year he asks his fellow actors and to come out and show that “we are an industry that takes care of our own.”

Douglas is married to Catherine Zeta-Jones. The couple has one son, Dylan, and one daughter, Carys.

Douglas also has one son, Cameron, from a previous marriage.

PETER SAFRAN (Producer) is the President and founder of The Safran Company, a leading Hollywood production company.

Safran's eye for talent and diligent work ethic have made for a prolific body of work that includes mega-hits *The Conjuring* and *The Conjuring 2* for New Line Cinema, directed by James Wan and starring Patrick Wilson and Vera Farmiga as the real-life paranormal investigators Ed & Lorraine Warren. Safran continues to produce the juggernaut franchise with the box office success *Annabelle*, a spin-off of the supernatural thriller, which earned over \$250 million worldwide. The prequel, *Annabelle: Creation*, still in theaters, has grossed over \$280 million internationally, pushing the entire *Conjuring* universe over \$1 billion worldwide. Up next is *The Nun*, which centers around the infamous demon nun from *The Conjuring 2*. Helmed by Corin Hardy (*The Hallow*) and starring Academy Award® nominee Demián Bichir and Taissa Farmiga, *The Nun* will hit theaters in summer 2018.

Safran is reteaming with director James Wan for one of the most anticipated films of 2018, Warner Bros.' *Aquaman*, starring Jason Momoa, Amber Heard, Nicole Kidman and Patrick Wilson. Safran recently signed on to produce another DC Cinematic Universe film, *Shazam!*, which pairs him yet again with *Annabelle: Creation* director David F. Sandberg.

2017 is a busy year for Safran, with the recent theatrical release of MGM's *The Belko Experiment* written by James Gunn and directed by Greg McLean.

Born in New York and raised in London, Safran graduated from Princeton University with a Bachelor of Arts in Political Science. He earned his law degree at New York University's School of Law and honed his negotiation skills as a corporate attorney in New York City.

MICHAEL BEDERMAN (Executive Producer) is a producer and executive producer with a career spanning over 15 years. He was the executive producer on *Spotlight*, which won an Academy Award® for Best Picture in 2016. His most recent credits include *The Catcher was a Spy* for Ben Lewin, and *Collateral Beauty*, starring Will Smith, Keira Knightley and Kate Winslet. Other credits include Tom McCarthy's *The Cobbler*, and Michael Cuesta's *Kill the Messenger* starring Jeremy Renner.

ROBERT MITAS (Executive Producer) served as Executive Vice President of Furthur Films, the production company of Academy Award® winning actor/producer Michael Douglas. During his time there, Mitas was responsible for overseeing the development and production of the Furthur slate in both features and television, and also produced a number of feature films, including: the upcoming independent feature *We Have Lived in the Castle* based on the works of celebrated author Shirley Jackson; as well as *Beyond the Reach* based on the novel *Deathwatch* by Robb White.

Mitas' responsibilities also included oversight of Literal Media, an I.P. ownership company whose library owns or represents the estates of numerous notable American authors, including Shirley Jackson, Robb White, Damon Runyon ("Guys and Dolls") and Cornell Woolrich ("Rear Window").

Most recently, Mitas' penned the screenplay for *Juko*, which is currently in development with 3311 Productions (*Brigsby Bear*, *In a World...*, *Mr. Right*) attached to produce. Based on the extraordinary true story of a young American martial artist fighting to break free from the iron grip of his abusive Japanese master, *Juko* is slated for production in 2018.

A SoCal native, Mitas was born and raised in Burbank, and graduated from California State University, Northridge. Mitas continues to support the film program at CSUN as a senior project mentor and semi-annual guest lecturer. He also serves as Board President at Chatsworth Hills Academy, a non-profit, preschool-to eighth grade independent school, and the first and only school to provide the International Baccalaureate program in the San Fernando Valley.

He is represented by Joe Riley of Zero Gravity Management, and by attorney Laurence Marks of Manatt, Phelps and Phillips.

DAVID BLACKMAN (Executive Producer) is currently the head of Film and Television Development and Production for Universal Music Group.

Prior to that role, he spent eight years running Laurence Mark Productions at Sony.

During his tenure as President of Production, the company produced a wide range of film and television projects, including *Last Vegas*, *Dreamgirls*, *Julie & Julia*, *Political Animals*, and the 81st Annual Academy Awards®, starring Hugh Jackman.

In addition, he produced the Lionsgate movie *Date & Switch* (starring Dakota Johnson, Nick Offerman, Megan Mullally, and Aziz Ansari), served as Co-Executive Producer on the Nickelodeon pilot *Summer Camp*, and Executive Produced “Center Stage: Turn It Up” for Sony/Oxygen.

Prior to Laurence Mark Productions, Blackman ran Wendy Finerman Productions. While there, he was the executive in charge of *The Devil Wears Prada* and *P.S. I Love You*.

Previous positions include executive stints with Steve Tisch, Bridget Johnson, and Cary Woods.

BRIAN OLIVER (Executive Producer) is an Academy Award®-nominated producer, veteran film executive and founder of New Republic Pictures. He brings years of production and film finance expertise having served at William Morris, Propaganda Films and co-founded Cross Creek Pictures. In the spring of 2017, he started New Republic Pictures with the goal of producing thought-provoking commercial films in a filmmaker-friendly environment. His focus has always been to strengthen the collaborative relationship between filmmakers and financiers

Oliver started his career at Paramount Pictures followed by a stint in the motion picture department at the William Morris Agency. He served as Vice President of Production at Propaganda Films where he developed and produced Paul Schrader’s *Auto Focus* (2002). He later founded Arthaus Pictures before being recruited by Timmy Thompson to launch and oversee Cross Creek Pictures. Oliver’s first Cross Creek production was Darren Aronofsky’s ambitious psychological drama *Black Swan* (2010). The film went on to gross more than \$328 million worldwide. As a producer, he received an Oscar

nomination for Best Picture and won Best Feature at the Film Independent Spirit Awards. The film also earned numerous honors, including five Academy Award® nominations, twelve BAFTA Award nominations and four Golden Globe® nominations, including Best Picture. In 2011, he produced *Ides of March* (2011) directed by and starring George Clooney, which premiered as the Opening Night Gala screening at the Venice International Film Festival. Oliver's next film was *The Woman in Black* (2012) starring Daniel Radcliffe under the direction of James Watkins. Based on the best-selling horror novel by Susan Hill, the film grossed more than \$127 million worldwide, making it the most successful British horror film in history. He also produced *Arthur Newman* (2012), Ron Howard's *Rush* (2013), *A Walk Among the Tombstones* (2014) starring Liam Neeson, *Everest* (2015), *Legend* (2015), *Black Mass* (2015) starring Johnny Depp and *Pride and Prejudice and Zombies* (2016) starring Lily James. He later produced Mel Gibson's biographical WWII drama *Hacksaw Ridge* (2016), which starred Andrew Garfield. The film earned six Oscar® nominations, including Best Actor and Best Picture, and three Golden Globe® nominations. It was chosen by the American Film Institute as one of the top ten movies of the year.

His upcoming projects include *American Made* (2017) starring Tom Cruise and Todd Field's *Creed of Violence* (2018) which will star Leonardo DiCaprio. He most recently acquired the rights to the short film RISE – a sci-fi, thriller to be directed by Hollywood newcomer David Karlak.

Oliver holds a bachelor's degree from the University of California at Berkeley, as well as a law degree from Whittier Law School.

HASSAN TAHER (Executive Producer) BIO TO FOLLOW

Danish cinematographer **ERIC KRESS** (Director of Photography) has not only made an impact on American cinema, but on an international level as well, specifically with his work on the original *The Girl with the Dragon Tattoo*, directed by Niels Arden Oplev. His vast range of credits include *Arn: The Knight Templar*, *The Keeper of Lost Causes*, *Taken 3* for Europacorp, directed by Olivier Megaton, which grossed \$311M worldwide, and the feature *Colossal*, directed by Nacho Vigalondo. His collaboration with Niels

Arden Oplev continued when Kress shot the pilots “Game of Silence” for Sony and “Midnight, Texas” for Universal.

NIELS SEJER (Production Designer) graduated from the Royal Danish Academy of Fine Arts, School of Architecture in 1992. While at school, Sejer became involved in production design in collaboration with directing students at the National Danish Film School.

In 1987/88, he attended the Theatre Design and Technology programme at the State University of New York, Purchase. He went on to work as an assistant to New York scenic designers John Arnone and Loy Arcenas before returning to Denmark in 1990 to complete his degree in Architecture in 1992.

After graduation, Sejer was hired by Kontrapunkt, a leading Danish design and strategic communications consultancy, and became part of the management group in 1996. At the same time, he developed his involvement in film and designed several period films, including *The Last Viking* and *Eye of the Eagle*.

Since 1998, Sejer’s main focus has been production design. He has designed more than 20 feature films and TV-series, including international successes *The Girl with the Dragon Tattoo* and *A Royal Affair*, as well as the original Scandinavian versions of “The Killing” and “The Bridge.”

Recent projects include US feature films *Dead Man Down* with Niels Arden Oplev in New York and Philadelphia in 2012 and *Rock the Kasbah*, directed by Barry Levinson and produced in Morocco and Los Angeles in the spring and summer of 2014, as well as the limited series “1864” with Ole Bornedal in Czech Republic and Denmark from 2012 to late 2013.

As a kid, **TOM ELKINS** (Editor) made dozens of 8mm films, some of them horror, with titles like *The Killer Trike*. His professional career began when he was hired by the national pizza chain Godfather’s Pizza to make humor-based training videos and TV commercials.

He later broke into feature films, initially as a production assistant (*Gattaca*), then as a production coordinator, with credits that include Mel Gibson's *Payback*, and *The Big Lebowski* for the Coen Brothers.

Elkins eventually moved into feature editing as an assistant, and had the good fortune of working with — and learning from — Oscar®-winning editors such as Mike Hill and Dan Hanley (*The Da Vinci Code*, *The Missing*) and David Brenner (*Wanted*). He joined Wes Craven's team and editor Patrick Lussier for *Cursed* and *Red Eye*, and continued moving up the ladder. Lussier went on to direct *White Noise II* for Gold Circle Films, on which he gave Elkins his first opportunity as a feature film editor.

Among other credits, Elkins edited 2009's thriller *The Haunting in Connecticut*, the success of which helped earn Elkins the opportunity to direct the sequel to that film, on which he was also editor.

Most recently, he edited the box-office hit *Annabelle* (New Line/Warner Brothers) and *Inferno* (Sony) for Ron Howard.

Costume Designer **JENNY GERING** is known for her work on the critically acclaimed 1980s-set FX show "The Americans." Gering has also designed costumes for films such as *The Lucky Ones*, *Limitless*, and *The East*. Gering's work can be seen in the upcoming Doug Liman film *American Made* starring Tom Cruise. She is currently in production on *The Equalizer 2* starring Denzel Washington.

Two-time Emmy-nominated composer **NATHAN BARR** (Music) has received critical acclaim for his unmatched versatility, incorporating eclectic instruments from music cultures across the world.

He most recently completed scoring the fifth season of FX's Critics Choice Awards-winning series "The Americans," starring Keri Russell and Matthew Rhys, for which he received an Emmy nomination for Outstanding Original Main Title Theme Music in 2013. He also recently completed the first season of AMC's multi-generational epic "The Son," starring Pierce Brosnan. Nathan's eclectic and bold melodies draw the audience into a

tale of America's birth as a superpower, through the bloody rise and fall of a Texas oil empire.

Barr's hallmark is his adaptability as he scores some of television's biggest shows. In addition to recently completing Amazon's con man drama "Sneaky Pete," Barr's music can also be heard on all seven seasons of HBO's Emmy-winning and fan-favorite series, "True Blood" and Netflix's "Hemlock Grove," for which Nathan earned his second 2013 Emmy nomination for the main title theme.

With two Emmy nominations for both FX's "The Americans" and Netflix's "Hemlock Grove," the double honor gave Barr the distinction of being the first composer to ever have two nominations in the Main Title category in the same year.

Nathan Barr's extensive television career is only rivaled by his work in feature films.

With more than 30 feature films, he has worked with Alan Ball, gore-horror master Eli Roth, and many other highly respected directors. Barr's feature scores include Lionsgate's comedy *The Big Wedding*, Blumhouse's box office hit thriller *The Boy Next Door*, starring Jennifer Lopez, 20th Century Fox's *Shutter*, Warner Bros.' *The Dukes of Hazzard*, IFC Films' thriller *The Ledge*, starring Liv Tyler and Terrence Howard, Dimension Films and Vivendi Entertainment's *Grindhouse*, Screen Gems and Lionsgate's *Hostel*, *Hostel 2* and *Cabin Fever* and Lionsgate's *The Last Exorcism*.

Barr began studying music in Tokyo, Japan at four years old. He grew up surrounded by eclectic music ranging from Kabuki Theater to the sounds of his mother performing on the koto and piano, and his father playing the banjo, guitar and shakuhachi.

In addition to writing his scores, he performs many of the instruments heard in his compositions, and is skilled in many styles and genres ranging from orchestral to rock. Barr is also known for his collection and inclusion of rare and unusual instruments from around the world such as: a human bone trumpet from Tibet, dismantled pianos, a rare glass armonica, gourd cellos, and the gem of his collection, the three-manual, 19 rank Wurlitzer Theater Organ that lived on the scoring stage at 20th Century Fox from 1928-1994, and can be heard in countless films from *The Sound of Music* to *Patton* to *Star Trek*.

Nathan Barr currently resides in Los Angeles, California.