UNIVERSAL PICTURES Presents

A BLUMHOUSE/GOALPOST Production

In Association with NERVOUS TICK PRODUCTIONS

THE INVISIBLE MAN

ELISABETH MOSS
ALDIS HODGE
STORM REID
HARRIET DYER
MICHAEL DORMAN
and
OLIVER JACKSON-COHEN

Executive Producers
LEIGH WHANNEL
COUPER SAMUELSON
BEATRIZ SEQUEIRA
JEANETTE VOLTURNO
ROSEMARY BLIGHT
BEN GRANT

Produced by
JASON BLUM, p.g.a.
KYLIE DU FRESNE, p.g.a.

Screenplay and Screen Story by
LEIGH WHANNELL

Directed by
LEIGH WHANNELL

PRODUCTION INFORMATION

What you can't see can hurt you. Emmy Award winner ELISABETH MOSS (*Us*, Hulu's *The Handmaid's Tale*) stars in a terrifying modern tale of obsession inspired by Universal's classic Monster character.

Trapped in a violent, controlling relationship with a wealthy and brilliant scientist, Cecilia Kass (Moss) escapes in the dead of night and disappears into hiding, aided by her sister Emily (HARRIET DYER, NBC's *The InBetween*), their childhood friend James (ALDIS HODGE, *Straight Outta Compton*) and his teenage daughter Sydney (STORM REID, HBO's *Euphoria*).

But when Cecilia's abusive ex, Adrian (OLIVER JACKSON-COHEN, Netflix's *The Haunting of Hill House*), commits suicide and leaves her a generous portion of his vast fortune, Cecilia suspects his death was a hoax. As a series of eerie coincidences turn lethal, threatening the lives of those she loves, Cecilia's sanity begins to unravel as she desperately tries to prove that she is being hunted by someone nobody can see.

JASON BLUM produces *The Invisible Man* for Blumhouse Productions. *The Invisible Man* is written, directed and executive produced by LEIGH WHANNELL, one of the original conceivers of the *Saw* franchise who most recently directed *Upgrade* and *Insidious: Chapter 3*.

The film is also produced by KYLIE DU FRESNE (*Upgrade*, *The Sapphires*) for Goalpost Pictures Australia. The executive producers are Whannell, COUPER SAMUELSON (*Blumhouse's Fantasy Island*), BEATRIZ SEQUEIRA (*Us*), JEANETTE VOLTURNO (*Halloween*), ROSEMARY BLIGHT (*I Am Woman*), BEN GRANT (*I Am Woman*). *The Invisible Man* is a co-production of Goalpost Pictures Australia and Blumhouse Productions, in association with Nervous Tick Productions, for Universal Pictures.

Whannell and his producers are joined behind the scenes by a talented creative team led by cinematographer STEFAN DUSCIO (*Upgrade*, *Jungle*), production designer ALEX HOLMES (*The Babadook*, *The Nightingale*), editor ANDY CANNY (*Upgrade*, *Cut Snake*), costume designer EMILY SERESIN (*Top of the Lake*, *I Am Woman*), Academy Award®-nominated SFX supervisor DAN OLIVER (*Mad Max: Fury Road*, *Alien:*

Covenant), VFX supervisor JONATHAN DEARING (*Upgrade*, *The Water Diviner*) and composer BENJAMIN WALLFISCH (*Blade Runner 2049*, *Hidden Figures*).

THE BACKSTORY

Universal Monsters

A New Era Begins

The character of the Invisible Man is part of Universal Pictures' family of classic movie Monsters—including legendary figures Dracula, The Wolf Man, Frankenstein's Monster, The Bride of Frankenstein and The Creature from the Black Lagoon. Part of the reason these infamous characters have endured is because they are timeless and represent a wide range of cultural fears and anxieties—the intersection of scientific discovery and timeless love and loss. They're adaptable to whatever time we're living in.

The Invisible Man represents a fresh, new direction for how to celebrate these classic characters. This new direction is filmmaker driven, inviting innovative storytellers with original, bold ideas for these characters to develop the stories and pitch them.

This film is an example of how that process worked. Writer/director Leigh Whannell had an exciting, new and terrifying idea for this character, and the studio was thrilled to work with him on this new vision. Going forward, Universal Monster films will be rooted in the horror genre, with no restrictions on budget, rating or genre. They won't be a part of a shared interconnected universe, but instead will each stand on their own.

The first chapter is shepherded by blockbuster producer Jason Blum of Blumhouse Productions. "We're the first of a new generation of Universal Monster movies," Blum says. "Universal is working on a handful of them, but ours is the first. So, that's nerve-wracking but also a lot of fun."

The producer of all the films in Universal's juggernaut *The Purge* franchise—as well as the studio's blockbusters from *Split* and *Glass* to *Get Out*—explains that the Monsters stay close to him. "Our company's been based at the studio for a long time," Blum says. "Universal has a huge history in horror through the Monster movies of the '30s and '40s. That lore looms large at the studio. I had a meeting with Chairman Donna Langley, and she wanted to reinvigorate the muscle that was exercised so often by the

Monsters. Since we've been compared to that era of Universal because we've done so much horror with the studio, it seemed like a very natural fit."

"Those Monster movies are near and dear to my heart," Blum continues. "That's why I wanted to do this. Our concept was to make the stories relevant to today. And that's just what Leigh has done with *The Invisible Man*."

A Classic Character, A New Opportunity

Leigh Whannell Rethinks Horror

For writer/director Leigh Whannell, the character of H.G. Wells' "Invisible Man" has been in the back of his mind since he was a boy skipping school to watch Universal's Monsters on television. What he appreciates about the villain is that, unlike so many other iconic tales, the story hasn't been redone over and over again. "If you make a film about a character that is globally beloved, you're dancing with danger," Whannell says. "Ask anyone who's made a *Star Wars* movie recently about the pressure that you're under when you take on something that iconic and beloved. With the Invisible Man, I felt that there was a freedom there. Of course, people know of this character, but I felt he was a bit of an underdog when it comes to the horror villains. It was exciting to think about what I could do with this character and how I could stretch him a bit."

While Whannell began his career as a writer with 2003's short *Saw* and its feature follow-up, which would eventually span to a billion-dollar franchise, he actually started out as an actor and continues to perform. From co-starring in films from *The Matrix Reloaded* to thrillers including those of the wildly successful *Insidious* series, Whannell has long appreciated what his performers are asked to do in front of the camera…and the boundaries to which they want to stretch themselves.

Considering that he has written several entries in the genre, the world of suspense and terror is one that the filmmaker obviously cares for deeply. "I'm a big horror fan, and I've enjoyed being a part of horror films," Whannell says. Still, it was after his latest directorial effort that he began to revaluate his interest in the genre. "After I made *Upgrade*, I was bitten by the action-movie bug," Whannell says. "There's something about being on a film set and orchestrating a car chase or a fight scene

that's very addictive. As soon as I finished the film, I thought 'When do I get to do this again?' In my mind, the next one I was going to make was going to be a visceral action movie."

Fortune favors the prepared, and that is just when *The Invisible Man* crash-landed into Whannell's life. When he received a call to meet with Blumhouse Productions' development team to discuss potential projects, he didn't imagine it was an opportunity to reimagine a new iteration of one of Universal's Monsters. That casual conversation with Blumhouse became a life-changing opportunity.

A New Point of View

Whannell Revisualizes Invisible

While Wells' original character was a scientist who devolved into madness, Whannell was more interested in the objects of the villain's obsession. The focus, it occurred to him during his Blumhouse meeting, should be inverted. "It was this off-the-cuff pitch…something that just came right out of me off the top of my head," he says. "I said, 'If you were making an Invisible Man movie, you would make it from the point of view of his victim. Say a woman who escapes from her abusive partner in the middle of the night and then finds out that he's killed himself but doesn't quite believe it, especially when mysterious things start happening.'"

After the meeting, Whannell's moment-of-inspiration idea burrowed into his brain and wouldn't let go. "I couldn't stop imagining scenes from that film and thinking about the way I would shoot it," Whannell says. "It chose me; I didn't choose it. I eventually relented and said, 'Look, this movie's taking up a lot of space in my head. It's rent-free, and if I'm going to evict it, I need to go make this thing.'" He pauses. "I wouldn't have done it unless there'd been something unique that I thought I could attach myself to."

For the filmmaker, he let his imagination run wild when fleshing out the narrative of one of Universal's classic Monsters. "I knew what I was dealing with," Whannell says. "What became the hard part was building an entirely new story around the character and figuring out whose point of view this story was being told from. Any research quickly became a period of my sitting there with a notepad and a pen and trying to invent new

ideas. This was an exciting opportunity, as I felt like this was a character that had not been done to death—he doesn't have too many people's fingerprints on him."

As he crafted a terrifying, modern story of obsession, he imagined the story from the perspective of Cecilia Kass, a smart, capable architect in San Francisco who has become imprisoned by Adrian Griffin, her violent, abusive and powerful boyfriend. When she escapes from the brilliant inventor and optics pioneer, she goes into hiding with the help of her friends and family. But after her ex commits suicide, Cecilia begins to suspect he's not actually dead but has made himself invisible…using his ground-breaking invention to torture her. The trouble is, her theory sounds insane and paranoid, and she finds herself questioning her own sanity, while also trying to protect herself and the people she loves.

"I didn't cycle through 10 different versions of this story," Whannell says. "It almost appeared fully formed in terms of the journey of a victim being stalked by the Invisible Man. It taught me to not feel the need to spend weeks going around the block searching for something better. With hindsight looking back at the screenplay, I can see a lot of these themes of women being victimized or not being believed—somebody trying to prove that something terrible is happening to them but not being able to convince anybody of it. But I don't even want to unpack it too much because I think one of the fun parts of moviemaking for me is watching other people interpret it."

Believe the Woman

A Story for Our Time

Joining Whannell on this journey are two frequent partners: producers Jason Blum, the architect and principal of Blumhouse Productions, and Kylie du Fresne, of Australian production house Goalpost Pictures. Du Fresne's team and Blumhouse had worked with Whannell on *Upgrade*—and Blumhouse and Whannell on the *Insidious* series, and the experience left both excited to see what the next steps could be with the multihyphenate.

Du Fresne, who has produced Australian television and cinema for more than 25 years, was drawn to Whannell's treatment of the heroine's narrative. "Leigh knows how to write strong women incredibly well," du Fresne says. "He did that with the *Insidious*

franchise; he has an insight into writing these strong female protagonists, so it certainly didn't surprise me that his take on *The Invisible Man* was from that of a female perspective. When you talk about the making of *The Invisible Man*, people automatically assume that the title character is the lead and the star of it—whereas it's Cecilia and Elisabeth Moss. That's part of his exciting, original take. He's flipped the focus and the perspective of this character into a strong woman…and he writes her beautifully."

The producer felt this treatment provided a timely story that could speak to what's going on in terms of domestic violence, as well as how women are perceived in the media. "I felt that Cecilia is very much experiencing and living through our modern period, including what's going on in term of women's rights," du Fresne says. "Leigh breaks down these themes and places them underneath the film and subtly threads them throughout thematically. He's talking about how women who have been made to suffer—controlled for a period by a man—women who are feeling like they're losing their grip on reality, and how society judges them as 'just being hysterical' and that 'it's all in your head.' That's not the truth. We're very much living through that now, and this film sheds a light on that in a way that I haven't seen much on screen."

The producer believes that Whannell was able to capture Cecilia's journey so powerfully on film because of the respect the director earns from his cast and crew. Based in Sydney, Australia, the production allowed Whannell, a native Australian (from Melbourne), to work with many of his fellow countrywomen and men. "The kind of longevity of Leigh's creative relationships are important to him, and that brings a lot to what he ends up putting on the screen," du Fresne says. "People go that extra mile for him. He's a Melbourne success story who launched this incredible franchise in *Saw* with James Wan. So, when he comes back here to make his films, people want to give a lot to him; they're proud of what he's achieved. He has a very singular, big cinematic vision for the stories that he is telling. It's exciting to see him realize those."

Blum was also impressed with Whannell's innovative ideas for how to terrify audiences. "Leigh is just one of the best at crafting a scare," Blum says. "There are only so many scares you can craft in our world, but one of the things he was excited about when attacking *The Invisible Man* was all the possibilities of different types of scares you could come up with—and the use of negative space." The film intentionally plays

with classic horror-film tropes, says star Elisabeth Moss. “When the medicine cabinet opens and closes, you expect somebody to be back there,” Moss says. “The same thing happens when the refrigerator door opens. Building the suspense was really fun for us. Things like that, as well as turning on a light in a dark room and revealing that, that shape in the corner is actually a coat rack.”

THE CHARACTERS

Cecilia Kass

Elisabeth Moss

Cecilia is a smart, strong woman, but she has been traumatized beyond recognition. Her relationship has affected her view of herself and her world. She’s anxious, paranoid and fearful. Because of this, when she suspects that Adrian is stalking her, her family and friends doubt her interpretation of events. She has strong relationships with her sister Emily, best friend James and his daughter Sydney. Still, as Cecilia seems to unravel, the bonds of those relationships are tested. What we don’t know is whether her belief that Adrian is still alive is real…or just in her imagination.

Leigh Whannell crafted Cecilia as a strong, talented and capable heroine. “I wanted Cecilia to be someone with her whole life in front of her, but it was suddenly cut short by a toxic relationship,” Whannell says. “By getting into the wrong one, her life’s been put on pause. Cecilia found herself in this controlling situation, one where she was stifled as a human and couldn’t do anything. She was suffocated by her partner. As she escapes, I wanted her to find her strength.”

It was important for Whannell to create a lead character that completely unravels. “I like the old saying that, when you’re writing a film, ‘You’ve got to take your protagonist, put them up a tree and throw rocks at them,’” Whannell says. “The more adversity your lead faces, the greater the conflict. I wanted the odds against Cecilia and the forces amassing against her to be insurmountable—to the point where the audience is thinking: ‘How is she possibly going to get out of this?’”

When Whannell finished the script, he knew he required an extraordinary actress to pull off Cecilia. “When you have a character falling off a cliff, it’s a dangerous area

with acting," Whannell says. "It's easy to go over the top or be too histrionic. I needed someone who could play a person losing her mind…but in a grounded way."

He found his heroine in two-time Golden Globe Award winner Elisabeth Moss, who brought brutal authenticity to her work on *Mad Men* and, of course, her current role as Offred in *The Handmaid's Tale*. "She's the sole focus of that show and has to make you believe in a heightened situation, an alternate reality," Whannell says. "If you don't believe that lead character, that whole show falls apart. I knew that she could play this descent and give it integrity. Lizzie is the watchdog of truthfulness. If she was ever feeling like a scene was not real or a bit phony, she was resistant to it. That made us a good team."

Together, Moss and Whannell united in a vision of the film and her role. "Lizzie would push me to keep examining the dialogue and the script," Whannell says. "And I would push her to be more physical. She was doing a lot of things that were pretty miserable." That included shooting in the middle of winter, at 3:00 a.m. with rain machines flooding. Moss would be soaking wet, while everybody else was wearing thick jackets standing under tents. "We both pushed each other," Whannell says. "We were a true partnership on this. When you call action, Lizzie is 100 percent."

Moss believes this has been the most challenging role of her career. "It took me 10 minutes to understand Leigh's take and how modern and relevant this film could be," Moss says. "I love how he upended the idea of *The Invisible Man*. It was one of those scripts that you read and think, 'I wish I'd thought of that…' It's a great metaphor and completely relevant to our time…as well as to my time as a woman in this society."

In addition, Moss is often on screen alone for entire scenes, playing against someone she can't see. "There was a whole section of the film where no one was there," Moss says. "I would turn to Leigh and say, 'Where do you think he is?' Whether or not my character knew where the Invisible Man was would change depending on the scene. Sometimes, I would have no idea Adrian was there; others, at some points, I would feel a presence or hear a noise or something and then would turn.

"There's a certain point where Cecilia is convinced that Adrian's always in the room," Moss continues. "It's like I developed a sixth sense for where he was…but nothing was ever there. We would make it up, and we'd say he's in this corner or

coming out of that room. I've been doing this for 30 years and I've never been in that position where that was possible. Still, the idea of seeing something that nobody else can see, that's my bread and butter. It's what I do every day for a living."

Lensing *The Invisible Man* allowed Moss to reflect on the types of relationships that can be abusive or toxic. "It was important to Leigh and me that we made the space for a relationship that was not only physically abusive, but was also emotionally and psychologically abusive," Moss says. "Those types of relationships can be just as damaging. I hope that this film gives some voice and strength to people who have been through that. As women, we feel like there's a sense of empowerment, that we're this generation that speaks up, but I think we sometimes still judge others for staying in relationships that they shouldn't be in."

Moss concludes: "I think it's important to give space for women to be weak. You can be strong and scared at the same time. And you can be strong and weak at the same time. You can be a feminist and *still* lose your voice. That's important to remember and important to be able to see."

Adrian Griffin

Oliver Jackson-Cohen

An extremely wealthy and brilliant scientist, Cobalt CEO Adrian Griffin is as handsome and charming as he is violently abusive. He is obsessed with Cecilia and with controlling her…and will stop at nothing to get her back.

At first, he just controlled Cecilia's time…and who she talked to and when she left the house. Then, it was everything she said. Then, it was everything she thought. And, if he didn't like what he assumed she was thinking, he would mete out punishment.

Adrian has had a lot of success and has been validated by that, as far as his behavior is concerned. "In the modern world, you get a lot of credit for these achievements," Whannell says, "and no one is calling you out on how you got there. What I wanted to tap into with him is the narcissism and sociopathy leading to success. It kills him that Cecilia would leave him…that someone would defy him in that way. He has this strong, pathological need to control her, and that's definitely what's driving him."

Oliver Jackson-Cohen says that there were several days where the key team sat in the rehearsal room to process the relationship dynamics. “It was just Lizzie, Leigh and me,” Jackson-Cohen says. “We wanted to show the cycle of what these relationships are about—how people end up back in these relationships, even though they know better. It’s about the pull of what these people do—specifically what Adrian does to hold Cecilia back and get her back where he needs her. Adrian is getting exactly what he wants, which is to see Cecilia suffer and to see her descend into madness.”

Emily Kass

Harriet Dyer

Emily is Cecilia’s younger sister**.** She’s loyal and loving and wants to help her best friend. But there is strain in their relationship, and Cecilia tests Emily’s patience. There’s the sense that Cecilia has gotten more attention over the years than Emily has, and because of that, there’s a substratum of resentment within their relationship.

While the Cecilia we meet after Adrian has a plan and doesn’t need Emily to be in control of her for a while, Emily worries that her sibling—whose sanity seems to be fraying by the minute—is headed off the deep end and needs medication. Cecilia likens her sister to a cop, one she needs when she’s struggling…but is scared of when she’s doing better.

Emily and Cecilia’s relationship is one in which, no matter what happens, when your sister says she needs you, you show up. “You do so with full commitment,” Harriet Dyer says. “Regardless of any kind of past arguments or tension, Emily shows up and is Cecilia’s knight on a white horse. Beyond that, they have to work together, in terms of whether or not Emily believes what Cecilia is going through. She also has to be patient with Cecilia’s lack of communication. In the end, Emily proves to be the biggest resource to Cecilia in terms of someone she can trust and rely on.”

Cecilia has been in very dangerous situations with Adrian for a long time, but when Emily is endangered by Cecilia’s relationship with Adrian, all cards are off the table. “When Adrian starts to go after the people that Cecilia loves, specifically her

sister, that's when it's gone too far," Moss says. "That's when Cecilia has to fight back, decides he has to be stopped…even to the bitter end."

James Lanier

Aldis Hodge

A childhood friend of Cecilia and Emily's, James is a San Francisco police officer who's raising his teenage daughter, Sydney, by himself. He agrees to let Cecilia stay with them after her escape from Adrian. But as Cecilia seems to be losing her grip on reality, James will be forced to make a choice between helping his friend and ensuring his daughter stays safe. According to James, in a heart-to-heart with Cecilia, "Adrian will haunt you if you let him. Don't let him."

As he drafted the character of James Lanier, Whannell wanted him to be more than just a confidant. "I wanted a counterpoint in this film," Whannell says. "Cecilia is going through these horrific events, and she feels like she's losing her mind. I needed an audience surrogate…someone seeing the movie through the perspective of normality."

From the jump, Whannell was clear that he wanted Aldis Hodge to play James. "Aldis was the actor that he always had in mind for this role," du Fresne says. "James is great for Cecilia while she's spinning out of control and thinking her reality is falling down. He's this steady ship in the night. That's very much what Aldis brings to that role. He's the strong emotional resonance for her. He also has a lightness of touch. He can, with one line, release the tension."

When Hodge read the script, what struck him about the story was its rapid pace, and its deftness with empathy for its characters. "I didn't know how they were going to shoot it," Hodge says, "but with depth of danger that was there, I loved that Leigh was unafraid to dig into the violence. It's not from an aggressive standpoint, but from a necessary and strategic one. That elaborates upon the danger that Cecilia is in."

For Cecilia, James and Sydney represent safety and security. "James and Sydney's home is a safe space for my character," Moss says. "That is a place that she is able to recover from this abusive relationship. Unfortunately, it ends up becoming a nightmare in itself."

Sydney Lanier

Storm Reid

Sydney is mature for her age and has a good relationship with her father, even though she doesn't tell him anything that he doesn't need to know. She's smart and funny and has a bold fashion sense, hoping to go to Parson's School of Design for college. She thinks of Cecilia as a cool aunt, and often seeks her advice. As Cecilia begins to unravel, it's particularly upsetting to Sydney. "Cecilia feels like she's imposing on James by crashing on his couch," Whannell says. "She also tries to take care of James' daughter, Sydney. They are family for her, and it was important to have this family's perspective on what and who she was."

Storm Reid was drawn to how the film represents someone who is being repressed or oppressed, and how it expands on the types of roles that women can play on screen. "Yes, you can have a woman in your movie or your television show, but she can also be playing a very stereotypical role," Reid says. "Here, Cecilia is stepping outside of the box, betting on herself and *saving* herself. That's very important. To have that inclusion of women—and then also telling our stories and our experiences—is very important."

Tom Griffin

Michael Dorman

Tom Griffin, played by Michael Dorman, is Adrian's lawyer brother, and the one who informs Cecilia that Adrian has killed himself and left her a huge portion of his fortune, under certain conditions. On the surface, he's the "good" brother who sees Adrian clearly, but his loyalties are not necessarily cut-and-dried. At one point, Tom advises Cecilia that Adrian's genius was getting inside people's heads and torturing them from within. Tom tells her, "Don't let him win by bringing him back to life."

To play Tom, Dorman explored the history of Tom and Adrian as brothers. "Adrian was the puppeteer, and Tom was his puppet," Dorman says. "I imagine the idea of young kids traumatizing bugs or animals. Tom was that for Adrian; he just terrorized him. Now, they've grown up, and they're doing the same thing."

THE PRODUCTION DESIGN AND LOCATIONS

Modern Horror, Literally

Terror Gets a Bright, Clean Façade

"The look of Leigh Whannell's *The Invisible Man* is contemporary, clean—very different than all of the Monster movies," Blum says, "in that there's nothing creepy, and there are no cobwebs." In many ways, the production design, under the leadership of production designer Alex Holmes, inverts the genre and subverts audience expectations. "We didn't want to lean into any aesthetic 'horror' tropes," Holmes says. "We were treating it like a realistic thriller. That meant no exaggerated wallpapers, colors, contrived spooky spaces. Leigh also wanted to 'turn the lights on.' This was a horror film that was going to be full of ambient light. It's not about something lurking in shadows. It's about somebody that's there, but not. How do you show that? By lighting the space."

It was crucial for the designer that *The Invisible Man* be a film of contrasting worlds, not a monotone, one-world film. "Cecilia escapes from a world of extreme wealth to find safety in a very normal middle-class reality," Holmes says. "We move from sci-fi tech labs to drab kitchens—from an enormous ensuite to a pokey 3 x 3 bedroom. But because we're in enclosed domestic spaces a lot, Leigh was also adamant that when we did leave the house and step out into the world—the streets of San Francisco, police stations, restaurants—it was important to achieve a sense of scale. We wanted see the whole restaurant and all the people in it…the whole police station, not just a corner of it."

Although *The Invisible Man* is set in San Francisco, the thriller was lensed in and around Sydney. "One of the biggest challenges, from a production point of view," says producer Kylie du Fresne, "was finding inner-city locations in Sydney that felt like San Francisco, and especially finding a location for Adrian's house. It needed to be architecturally unique and feel as if it was on the outskirts of Silicon Valley."

Adrian's Lair

The design team knew that, for budgetary reasons, Adrian's mansion had to be a location—a house that said everything they wanted it to say about the scientist's obsessive-compulsive, domineering, soulless personality. They turned to location manager EDWARD DONOVAN (*Hacksaw Ridge*) to help them find it. "We briefed Ed to look for houses that had a Brutalist style of architecture—with heavy, monolithic, uninviting shapes—a high-end prison of sorts," Holmes says. "We spent a couple of months searching for this house," du Fresne says. "Leigh wanted it to be very *Adrian*…with a coldness to it. Not a house that you open the door and think 'this is a loving place to live.' Quite the opposite to that." On that note, Holmes adds, "We wanted a colorless palette, almost entirely blacks, greys and whites. That way, when we moved out of it into James' house, we felt a sense of relief stepping into a more organic space…with warmer, more human colors."

In the end, Adrian's house was created through a combination of four locations. Interiors for the home were shot in Pebble Cove, approximately 2.5 hours from the south coast of Sydney. The production ended up being the first film crew to ever shoot at this lush space on the coastline. It's concrete, and the floors were made out of these astonishing wooden floorboards—created from beams rescued from a fire at Windsor Castle," du Fresne says. "Everything about it was bespoke. As a producer, filming in a high-end house was a challenge. I spent most of my time making sure that people wouldn't accidentally walk a C-stand into the beautifully polished Venetian plaster walls."

While Pebble Cove gave them a large part of Adrian's mansion *interior*, Dovecote—another amazing property—served as their *exterior*. Adrian's house was conceptualized as "out of town" and near the ocean…in a wide-open, high-security space. "Fortunately, we found it right next door on the same land as Pebble Cove. Just as we started filming," du Fresne says, "that house won the Australian House of the Year award."

Whannell also had a particular geography in mind for the house; he wanted it to be backing onto a big forest with this imposing wall keeping Cecilia in. So, to complete the brief, the crew needed to build part of a huge concrete wall and gate outside this

location. “In Australia, walls around large houses are not common in the countryside,” Holmes says. “But that’s what we needed. This was the entry into Adrian’s high-security lair, so we built a large black-timber sliding electronic door and fake concrete walls.”

Postproduction extended the walls to look as if they were wrapping around the property. “It was one of those ‘thresholds’ into a world you create in films,” Holmes says, “But we also loved the endless-ocean views. Despite being so close to limitless freedom, Cecilia was so trapped. And, until the day this film starts, she had never dared escape…such was Adrian’s power over her.”

The third locale was another house where the team created Adrian’s lab. “It was this incredible garage that housed a collection of high-end, antique cars,” du Fresne says. “Our art department did an incredible job turning that into this high-tech lab.”

The fourth and final space was in Coogee, a beach suburb in Sydney. “We built the walk-in wardrobe and Adrian’s bathroom into the living room of this location, creating what felt like an enormous ensuite,” du Fresne says. “In a way, these four different locations seamlessly match; it feels like one house; such is the trickery of cinema.”

The Invisible Man Lab

The locations team looked long and hard for a space in which to film Adrian’s lab. “Suddenly, we found a rich person’s eight-car garage,” Holmes says. “It had these incredible LED-strip lights built into the ceilings and up the walls. It looked so sci-fi, but still so real. I then set about designing safe rooms, climate-controlled lab spaces and installed them into that space. For some drama—and to make it feel especially high end—I painted the lab spaces gloss black. I based those designs on university labs I had seen and then did the rich man’s bespoke version.”

For the designer, the hanger that the suit was housed on was the most curious element to conceive. “A suit hanger for a suit you can’t see,” Holmes says. “It had to look sci-fi but also very functional…nothing superhero style. In consultation with one of my physics boffins, we got to talking about how cool and weird it would be if, when Cecilia walks into the suit’s room, she spots an iPad on the wall where she can see herself walking into the room—from the *suit’s POV*. She can see herself in real time, as

if she's being filmed, but she can't see a camera anywhere!" Here, design began to reshape the sequence. "Leigh rewrote and reconceived the scene to fit what we had come up with," Holmes says, "and I hope it becomes a really great moment in the film."

James and Sydney's Home

The team agreed that James and Sydney's house needed to be the opposite of Adrian's. Quite early on, they felt this space needed to be a full house build in the studio. With the number of stunts Whannell aimed to include in this home, they needed the control of a studio. Not just the ability to float walls, pop ceilings and throw things around…but to throw actors around!

"Aesthetically, it was about familiarizing myself with American middle-class interiors," Holmes says, "but it was also about color and tone. For James and Syd's house, I looked at *Gone Girl*, *Prisoner*, *Revolutionary Road* and *The Girl on the Train*—mostly because these films feature a lot of middle-of-the road interiors—and because their color palettes are deliberately neutral, real, unaffected."

It was a place that had to feel familiar and safe—an everyday, middle-class American home. "In a way, it was the normality of it that added to this creeping sense that Cecilia might be going insane," Holmes says. "An invisible guy in this drab living room? Who would believe that? Not in a dark, gloomy haunted house on a hill, but in a beige house with poky bedrooms and a crawlspace for an attic. We deliberately avoided a large attic that you can stand up in…the kind seen in a million horror movies."

Whannell opted for the style of attic many homeowners have—a panic-inducing crawlspace that is awkward to crawl through. In turn, the production designer's crew built one with a very low roof, but with walls that would pop out. "Rather than creating cavernous spaces where the monster could lurk," Holmes says, "we decreased the space around Cecilia to increase the tension. The attic was a full set build, as it would be impossible to shoot in a real one. Similarly, the bedrooms were conceived as normal-scale, lit spaces. It was the threat of the Invisible Man being THAT close to her all the time that creates this sense of claustrophobia."

Controlling the Palette

By keeping wall colors mid-tone, the production designer allowed his DP to create necessary ambient light—without shadows falling too quickly into darkness. “We weren’t going for that chiaroscuro look,” Holmes says. “To get that, you need darker-than-normal walls. We went for normal wall tones, often something you avoid. Sets don’t have to be gloomy to be scary; just look at *The Exorcist*. It’s a very normal house…nothing particularly spooky about the lighting. It’s just that freaky kid!”

The crew also deemed it important to control the palette and tonality of set dressing so that—with the exception of Adrian’s black-heavy space—they didn’t allow too much contrast and color into set dressing. “Bright colors would cause the image to get too ‘busy,’” Holmes says. “I knew they were creating a subtle shimmer for the Invisible Man in VFX, so we didn’t want backgrounds that were bustling with pattern, contrast and busy color. They needed an evenly toned background to set the film against.”

Mental Hospital

The design for the mental hospital and grounds to which Cecilia is remanded focused on making it feel gritty and real—a public-hospital vibe that is as much scratched as it is scuffed and used. “We even added bits of leftover sticky tape to the walls,” Holmes says, “the remnants of long-gone notices. We found an old cosmetics factory and turned that into the psych ward. It had these incredible fluorescent lights and an institutional gray-blue palette, but we had to add lots of detail to make it a legit high-security mental institution.”

From door locks and suicide-proof furniture to a shower cubicle where Cecilia traps Adrian, the set was production set decorator KATIE SHARROCK’s (*Mad Max: Fury Road*) triumph. “The attention to detail Katie brought to this was phenomenal,” Holmes says. “Outside, it was all about adding fluorescent lights everywhere to light up that set piece scene where Cecilia is pursuing an invisible Adrian in the pouring rain…hunting him down in the car park. That rain was an important chaos amplifier in that moment. The rain bouncing off the Invisible Man, helping to define his shape, was one of the many very cinematic ideas Leigh wrote into his script.”

Challenges of the Shoot

Because the team was lensing in Sydney but making the city appear as if it were San Francisco, one of their biggest challenges was the vehicle department. “There are not very many right-hand-wheel cars in this country to film with,” Holmes says. “So, a lot of creativity with cars had to be managed.” From fake steering wheels, to using left-hand cars for background cars and right-hand cars for foreground, every angle was considered.

“We had to recycle, and vinyl wrap cars to transform cars we’d already used,” Holmes says. “We also had some significant car stunts, which proved challenging. The other tough one for us, was the scale of set dressing needed for the more incidental locations: San Francisco police station, restaurants, psych wards, city streets. These ended up being big, open-plan spaces that needed a lot of manpower to pull together.”

THE VFX AND SFX

Keeping it Real

A Practical Approach to Special Effects

Visual effects supervisor Jonathan Dearing, who led the key team at Cutting Edge, joined the heads of department on *The Invisible Man* who had also partnered with Leigh Whannell on his last thriller. “Working alongside Leigh on *Upgrade* revealed our mutual understanding and approach to VFX,” Dearing says. “Specifically, we both see the role of VFX as supporting a practical (i.e., real) approach wherever possible.”

In this case, if a practical approach was not achievable for a sequence, their shared strategy was to exercise a level of restraint—one that grounded all VFX in the real world. “In all cases, our mantra is the same,” Dearing says, “that VFX should be as believable as possible. One should not be tempted to create something so out-of-this-world that the lines between fantasy and reality are blurred.”

Building a Suit that Isn’t There

Invisibility Tech

The team at Odd Studios delivered a fantastic job on the suit, which was a major undertaking. “We did a lot of research into the ‘invisibility technology’ that actually exists

today," production designer Alex Holmes says. "There is some, but it's generally only been achieved on the tiniest of scales by 'bending' light around objects so that you then literally can't see them because they aren't reflecting light back at you. We decided that this idea was not really filmic. Instead, we came up with an idea based more on the science of *optics*. The idea of a suit made of hundreds of small cameras, all filming what's around them while also producing a hologram of what's being filmed on the opposite camera. So, a camera on the suit's back is filming backward, but the image it is filming is appearing on the front as a hologram, in the directly opposite position. The effect being that whatever is behind the suit wearer is being projected on the front, making him disappear."

This idea paved the way for postproduction to do some stunning things with holograms and with camera irises animating in an out—creating hundreds of little eyes all over the suit. "We consulted with serious scientific boffins at the CSIRO [the Commonwealth Scientific and Industrial Research Organisation in Australia] and at the universities," Holmes says. "The physicists told us that, in theory, what we were proposing could be done—but not without 20 years of development. That was perfect. We needed this to feel like tech that was out of reach of today, but still believable."

It's difficult enough for a VFX team to design any element, but asking them to create what is *not* on screen? That doubled the quandary for Dearing and his talented crew. To build the Invisible Man himself, they were tasked with re-creating a CG version of an existing physical wetsuit. Then they needed to find a way to display and demonstrate the technology visible to the audience, all within the confines of that suit. "We had to introduce the CG components and the hardware that was capable of moving hundreds of CG lenses that created the camouflaged surface of the suit," Dearing says.

Adrian's 3D suit had to animate and mimic the exact movements as the green-suit performance of stuntman LUKE DAVIS (*Pacific Rim: Uprising*), while also maintaining the integrity of the surface. This meant hundreds of hexagonal-shaped cells working and keeping together—as the suit moved through a range of motions. "One of the great things about working with Leigh is his conviction in the things he likes," Dearing says. "They invoke a strong, immediate emotional reaction in him. He's able to quickly hone in on that feeling and commit to a way forward."

Naturally, the first meeting that the Cutting Edge team had on *The Invisible Man* was focused on what they wanted (and needed) the suit to look and feel like. “We sat around the table throwing out ideas and design concepts,” Dearing says. “As soon as we sighted reference of a dark, simple, wetsuit-style suit and various hexagonal detailed shapes, they struck a chord with Leigh, the art director [ALICE LANAGAN, *Hacksaw Ridge*], the costume designer and me. We quickly settled on a design after Odd Studios were tasked with mocking up some tests based on Leigh’s brief. It was a decisive, efficient concept and design phase that never deviated from start to finish.”

No Room for a Rig: VFX Challenges

One of the major VFX challenges over the course of the production was removing Davis’ green-suit work and providing the Invisible Man’s performance. This was particularly difficult when the stuntman’s green suit was in front of fellow talent, or on backgrounds for which the team didn’t have motion-control passes.

The obvious technique for the task of removing a green suit is the use of a motion-control rig. This enables one to capture a matching clean plate to facilitate any clean-up required. Unfortunately, this option wasn’t always available to Cutting Edge. For example, when they were faced with physical limitations of a given space—such as when the Invisible Man is stalking Cecilia in the attic—the motion-control rig couldn’t fit in that tight of a room.

In the pivotal scene where Cecilia throws a can of paint from a manhole in the attic opening, at what appears to be an empty ladder, it’s revealed to be the outline of the Invisible Man…only a foot or so from her. Originally, Whannell had envisioned this shot with the camera finding the manhole as a point of light in a sea of black, and then—in one consistent smooth move—transitioning its way to looking down through the opening. The logic was that it would be at this point Cecilia would overturn the paint tin revealing the Invisible Man.

“Leigh was eager to utilize extended single-shot camera moves throughout the film in favor of a more traditional action cut,” Dearing says. “If we had shot this scene without a motion-control rig, the results could not have been guaranteed. It may have

risked the clean plate required to clean off the green suit being highly mismatched, thus compromising the shot."

After various attempts at repeating a Steadicam move to mimic a motion-control rig—and discovering this too was compromised due to the tight confines of the attic space—Whannell agreed to lock the camera. "This enabled us to focus more closely on the green-suit performance and its interaction with the paint being thrown," Dearing says, "without the complication of combining two moving plates with motion blur in low-light conditions. The suit used in this shot was a bespoke green version of the black suit seen in the film. We'd requested this version and were keen to embrace the suit's uniquely textured surface as it would be visible when the paint covered it. The practical elements worked seamlessly, and the VFX work was completed in 2D by our compositing team."

Stalking Cecilia in the Institution

The mental-institution-corridor fight scene—in which the Invisible Man attempts to escape the guards and Cecilia is in pursuit—is a great example of what motion-control passes offered the production…not only to gain clean plates but to stitch multiple choreographed big-hit action moments together seamlessly.

These passes could include clean-up of wire rigs, stunt mats, squibs or window breaks. All these key singular moments were rehearsed so the action occurred with the camera in the optimal position. Breaking up the action moments meant the timings of the sequence as a whole were not affected. The end result was a very tight sequence, with big camera moves that somehow seem to predict the impending action.

Once Cecilia and the Invisible Man blast their way through the hospital, the VFX team at Cutting Edge had much clean-up to do. "We replaced a lot of the floor with a CG creation, and obviously, the CG Invisible Man character was added," Dearing says. "We also replaced the practical-gun moment with a CG gun that the Invisible Man used halfway through the sequence. Finally, we stitched all the passes together, which also included us blending into a Steadicam shot as we follow Cecilia into a stairwell… followed by another blend into the foyer before we exit the building and the shot."

Technology Informs the Screenplay

The production team appreciated Whannell's flexibility to embrace new ideas and technology, as well as his openness to finding a way to incorporate them. "One instance of this that made it into the film is a new 360-degree camera I was testing on the tech-scout days," Dearing says. "I had decided to update my on-set kit and wanted to put my new camera through its paces to get familiar with it, as I use this type of camera on shots to get quick HDRI's and even scan sets."

While reviewing earlier shots with his director on the bus, the VFX supervisor showed Whannell how he could pan around the image on his tablet during the location scout. "I showed Leigh how cool it was to be able to interactively look wherever we wanted," Dearing says. "He loved the shots and the technology, and we started discussing how it could be incorporated into a point of view. The conversation around tech continued, and before I knew it Leigh had gone away and written it into the script. In the lab scene where Cecilia first discovers Adrian's suit, we filmed her interacting with my 360-degree camera and tablet live; all her movements on the film camera and the tablet are in camera. This is another prime example of the joys of working with Leigh."

FX Synergy

VFX and SFX Dovetail

Cutting Edge partnered closely with Oscar®-nominated SFX supervisor Dan Oliver and his team on key sequences, a factor that was critical to realizing the director's vision. "Working with Dan and his team is a big part of the Leigh Whannell parcel," Dearing says. "Dan is fantastic, with a lot of experience in the industry, and he similarly incorporates a highly practical approach to filmmaking. Our team is always happy to support Dan's first idea at attempting any FX as a practical approach, if he feels it's achievable." Oliver returns the compliment: "Jonathan's very practical and was keen to get whatever we could in camera—always ready to step in with a VFX fix or enhance as required," Oliver says. "He had a lot on his plate but had a cool head in helping to resolve any issues that arose." Oliver brought decades of experience to bear on the production. "The experience you gain over the years gives you the confidence to

know that when something tricky comes along, there is a pretty good chance you'll be able to work out a solution," Oliver says.

From their own years of experience, Dearing and his crew know that there's little point in pushing a CG visual effect if it can be achieved in camera, for a number of reasons. "No one questions the results if it works; however, there are normally unforeseen by-products that can add extra detail or value that no one could have predicted," Dearing says. "It's also always desirable for the actors to have something tangible to react to."

Whenever a practical special effect may need assistance, that's where the VFX team steps in. Let's take the scene in which Adrian puts his fist through Emily's car window and tries to attack Cecilia. "If a passenger-car window needs to explode, VFX could offer a solution," Dearing says. "But if the glass does actually shatter in the camera, we instantly capture an element that has been created in the correct lighting environment and behaves in the correct physical way. The shatter may still need to be shot against a blue screen, and if we need to shoot silicon pieces from an air cannon to increase the effect, post is happy to take these practical elements and composite them together—rather than doing the whole effect in CG. We call it FX synergy."

Burning Bacon, Pouring Rain

For SFX supervisor Dan Oliver, one of his favorite scenes in the film is when Cecilia begins to suspect that Adrian is still alive. As she is cooking breakfast for Sydney and steps away for a moment, the gas burner is turned up under the frying pan. "The bacon starts to burn and smoke on cue, and then the pan catches alight on cue," Oliver says. "This one was a bit tricky. When Leigh explained how everything had to happen on exact cues, I wasn't sure how I was going to achieve the effect without cuts. But we managed to pull it off exactly as he'd described and got it all in camera—with our actors all in close, but safe, proximity to the smoke and fire."

Another key sequence in *The Invisible Man* that was heavily supported by SFX was the heavy-rain scene in which Cecilia escapes from the mental institution. "We worked with Leigh and our DP to puzzle out the most efficient way to shoot it, with minimal moves on our rain cranes," Oliver says. "We used the biggest rain heads we

had to create a torrential downpour. Throw in a few bullet hits, and it all looked fantastic."

THE CINEMATOGRAPHY

Edges of the Frame

Camerawork of *The Invisible Man*

Cinematographer Stefan Duscio, who was first introduced to Whannell in preproduction on an Australian film they shot together, has honed his technique with the director over the past few years. "Leigh and I met on *The Mule*, a film he co-wrote and co-starred in with Angus Sampson [Whannell's *Insidious* co-star]," Duscio says. "Coincidentally, Leigh and I both studied Media Arts at RMIT University in Melbourne, a few years apart. He mentioned *Upgrade* after production finished, and we stayed in touch as he developed the film."

The DP—who has shot in innovative visual media from videos including Beyoncé's *Ghost* to award-winning Australian films *Backtrack* and *Jungle*—says that he and Whannell enjoyed creating a unique visual language for *Upgrade* that they pushed further for *The Invisible Man*. "Essentially, the camera style on *Upgrade* was quite loose in the beginning, and progressively became more formal and rigid as an artificial intelligence took over our protagonist's body," Duscio says. "[On *Upgrade*] we employed a lot of in-camera motion tracking to our lead actor during action sequences, and Leigh was interested in evolving that in *The Invisible Man*. He wrote an absolutely thrilling script, and he pushed me and the crew to come up with innovative ways to shoot."

Leaning into Cinematic Inspirations

It's almost impossible to consider a film that tracks the unraveling of a heroine without reflecting upon the Alfred Hitchcock classics such as *Marnie* and *The Birds*. But Duscio and Whannell drew from a deep well of other inspirations. "We spent our early days of preproduction on *The Invisible Man* watching references of films we enjoyed the suspense and tone of," Duscio says. "These included Denis Villeneuve's *Prisoners* and *Sicario*, as well as *Ghost Story*, *Personal Shopper* and *The Exorcist*. They weren't all necessarily super relevant to Leigh's script, though they provided great inspiration as

we tried to discover what *The Invisible Man* was." He pauses. "I've always been a fan of Roger Deakins, and really admire the strength and storytelling to his images."

They were also gifted with a lead actress in Elisabeth Moss, whose face can say a million things without uttering a word. "Elisabeth is such a pro and, on take one, she would blow us away," Duscio says. "We had to be ready to capture these amazing, nuanced performances immediately. She has a chameleon-like quality, and I found lighting and framing her so endlessly varied and engaging."

When production designer Alex Holmes saw an early montage cut that Whannell showed to the crew, he grasped the full vision. "That's when I saw what a stylish thriller Leigh and DP Stef Duscio were making," Holmes says. "It was evident in the shooting style: the sinister, controlled camera movement with motion control. It was quite precise, and that felt right for the character of Adrian. A lot of the time, the camera is a manifestation of Adrian's presence."

Motion and Framing

Creating Relentless Tension

Like Whannell, it was important for Duscio to reframe one of the classic Universal Monsters in an unusual way. "One of the challenges Leigh put to us was to create suspense with brighter imagery," Duscio says. "We've both had experience in creating dark, horror films; and what Leigh found unique about *The Invisible Man* is we could still create this feeling of terror, while still seeing every corner of a domestic space. The Invisible Man could be anywhere in that frame."

As so much of this thriller is Cecilia emotionally and psychologically unraveling, it fell to the cinematographer to represent her terror visually, as well as illuminate how she ultimately embraces her power. "We were very interested in Cecilia's highly paranoid point of view," Duscio says. "We suggestively filmed empty spaces, letting the camera hauntingly linger on mundane corners of a room. We also framed her in an unusual way that would suggest someone else could be inhabiting the negative space in the frame."

Occasionally, Duscio's focus might push past a foreground character into an unlikely area of the frame. "These techniques might feel 'wrong' or unusually composed, but our aim was to create a relentless tension," Duscio continues. "We also hoped it

would engage the audience and encourage them to search the edges of the frame for any movement or hint of our lurking predator. It was very challenging to design coverage for these scenes; it required a lot of imagination on behalf of our cast and crew to trust that these sequences would be suspenseful."

Shooting in the Dark

So much of *The Invisible Man*—beginning with Cecilia's escape from Adrian to her discovery in the attic and the brutal attack at the mental institution—was shot at night and in darkness. "Shooting dark sequences is something I enjoy and find continually challenging," Duscio says. "You have to ride that line of giving a scene a dark, atmospheric mood, yet still communicate clear, visual storytelling. It's very easy to overlight or under-light in these situations, and you need to make very subtle adjustments to lighting and camera choices to expose the image in a natural way. Leigh and I storyboarded or pre-visualized much of these more complex sequences, so it enabled me to clearly communicate coverage with the crew."

When it came to shooting for different lighting and setting effects, the new ARRI Alexa LF (large-format) camera system fit the bill. Fortuitously, this allowed the cinematographer to understand Roger Deakins' style a bit more. "I believe we are the second feature to be released in this format, after *1917*," Duscio says. "We were also lucky enough to be given a prototype ARRI Alexa MINI LF direct from ARRI in Munich just in time for our production. We used this lighter-weight camera to shoot many of the action sequences, including long Steadicam and handheld shots, motion-control sequences and a car chase."

The new large-format sensor opened up Duscio and Whannell to a wide variety of large-format lenses, resulting in stunning images with more depth and resolution. "It also enabled me to shoot closer shots of our actors," Duscio says, "yet still achieve a wide field of view around them."

To be sure, the production team used a variety of approaches to capture its Invisible Man. "When actor interactions and camera movement were complex, we generally used an Argo motion-control system to create repeatable camera moves," Duscio says. "This was to ensure we achieved perfect plates of our cast, green-suit

performer and backgrounds." A happy coincidence would reveal itself. "One side effect," Duscio says, "is that Leigh and I loved how artificial and austere the motion-control camera moves were. We leaned into this and tried to replicate it in our traditional dolly work, so the two camera styles would have a synergy."

Moss Lights Herself

Crew and Cast Merge

Filming in claustrophobic areas affected every one of the DP's camera and lighting choices. "Shooting in tight spaces is always difficult, as cameras and film equipment generally demand space to work in," Duscio says. "But I loved the challenge of filming Elisabeth in a dark attic, where she was illuminated almost entirely by the torch in her hand. I relied on Elisabeth to light herself, or not to," Duscio says, "and I curled up into a corner of the attic with the smallest handheld camera setup we could make. Alex Holmes designed a wonderful space that enabled us to not only work in but feel claustrophobic and cluttered."

Whannell and Duscio spent a good deal of time photographing and designing the opening sequence where Cecilia escapes Adrian's mansion. "It was important for us to create tension via her highly paranoid point of view," Duscio says. "The audience knows what film they're in for, and we embraced that by constantly inviting them to search our suggestive framing, or panning shots that landed on emptiness."

For much of the film, Cecilia is confined, either literally or by fear and circumstance, and this offered the camera team multiple opportunities to imbue terror. "Poor Cecilia goes from one prison to the next!" Duscio says. "Adrian's house, James' house and then finally a literal psychiatric mental institution. The mental institution sequence was another very challenging one for Leigh and me to design, and we shot and cut it extensively with a small digital camera and stand-ins. There were so many moving parts to the sequence, and we needed to break it all down very carefully. Leigh loved the idea of a blinding quality to the lighting, so we installed super-bright LED lights throughout the interior of the institution."

THE STUNTS AND FIGHT CHOREOGRAPHY

Fighting for Her Life

Intense and Emotional Stunts

What is particularly striking about the stunt work on *The Invisible Man* is that every encounter with the title character feels like a fight for the potential victim's life. To captain this team of his thriller, Leigh Whannell turned to stunt coordinator HARRY DAKANALIS, whose more than three decades in the field brought both gravity and inimitable experience. Considering that one of his very first films was the Wachowskis' *The Matrix*, Dakanalis brought that education to Elisabeth Moss and all the actors. "The stunts I performed on *The Matrix* were the most memorable and challenging in my entire career spanning 30 years," Dakanalis says. "Lana and Lilly Wachowski taught me that there are no limits to your imagination and to follow your instinct when it comes to performers.

"Likewise, working with Leigh was a great experience," Dakanalis continues. "I felt we were on the same page from the beginning; he gave us the space to explore each action scene and the time to experiment to achieve what you see on the screen. This was consistent throughout the film."

Considering that Moss is in virtually every scene of *The Invisible Man*, it would be up to the actress and her stunt performer SARAH LAIDLER to work with the stunt coordinator extensively during preproduction and throughout the shoot. Dakanalis admits that, from the first read of the script, he knew he had to tackle this project with a different approach. "It was a balancing act to keep Cecilia always in a state of surprise, almost shock," Dakanalis says. "The way I achieved this was by not over-rehearsing Elisabeth and allowing all the struggles to unfold organically. I followed this technique all the way through the film with great results."

Discussing his team's process, Dakanalis says: "Generally, we would rehearse the action thoroughly with Sarah and Luke Davis, our Invisible Man double, until we had the outline of the scene. Then we would walk Elisabeth through the timing and the outline of the fight for, on average, three to four hours. This was enough for her to get the timing right with camera. The next stage would be the shoot, and we would have our Invisible Man stunt double—whom she would interact with—resist her and only react

with her as she is attacking him…with instinct rather than memory. We discovered early in rehearsals that Elisabeth's natural reactions were far more interesting to watch over her choreographed performance, so we stuck with that technique throughout the entire film."

The stunt coordinator worked closely with *The Invisible Man*'s fight choreographer CHRIS WEIR, who had served in the same capacity on Whannell's *Upgrade*—as well as *Upgrade* star Logan Marshall-Green's fight stunt double. "I had a great working relationship with Chris," Dakanalis says. "He is extremely methodical with his approach." That extended to others in the cast who rose to the physicality of Moss and her stunt team, including Aldis Hodge as James. "Aldis was a natural with the fight action," Dakanalis says. "He has great physical and acting ability and made my job very easy."

Tag-Team Effort

Laidler and Moss Come Out Swinging

Considering that this is such an extremely physical film, it was key for seasoned stunt performer Sarah Laidler to keep herself safe while she prepared to play Cecilia. "As a stunt performer, I'm always training so that I'm ready for whatever comes next," Laidler says. "A role like this meant that training consisted mostly of conditioning my body to be ready to be slammed around!"

The actor and Moss have worked with one another prior, most recently on *Top of the Lake*. Discussing their style, as well as her process with Whannell on this production, Laidler says: "I had the opportunity to work a lot more with Elisabeth on this one. We had more time to rehearse and talk through the action. I got to know more about the way she moves and got to know her more on a personal level. I made sure to check in on her and spent time making sure she was physically prepared for any action sequence. She would always ask if she wasn't sure about something, which helped us keep her safe and get the best results. I look forward to working with her again."

Laidler explains that Whannell had a clear idea of what he wanted from each scene, and stunt coordinator Dakanalis and fight choreographer Weir were quite involved with conversing and building ideas with the director on how to make each

sequence happen. The coordinators then worked with the stunt team to create the physical action.

Laidler also appreciated the degree of complexity it took to make it look as if Cecilia was in a fight for her life against Adrian in James' home. "The kitchen/dining-table scene was another favorite," Laidler says, "because we spent so much time with it working with motion control and camera angles." She pauses. "It was one of the bigger hits I took in the film."

Unlike on a typical film, the team had to do the unthinkable by having Cecilia fight someone who literally wasn't there. To accomplish this, Moss and Laidler were supported by scene partner Luke Davis. "A lot of the time Luke was there in the green suit, which definitely helped me," Laidler says. "During the times that he couldn't be in front of camera, for visual-effects reasons, he helped line up so that things like grabbing his arm looked realistic."

Davis and Laidler worked a lot together with the stunt coordinator and fight choreographer in preproduction. "We played around with a lot of different ideas and changed them as we went…as well as when we got feedback from Leigh," Laidler says. "It was good to have a physical 'Invisible Man' to help drag and throw me around and hold me still in the wires. It was also useful for Elisabeth to have reference of where he was meant to be in the room. The stunt riggers did a great job with flying Lizzie and me around on wires."

It's difficult for Laidler to narrow down favorite moments in the production, but those key ones include Cecilia's escape from Adrian and Cecilia's fight in the mental institution. Discussing the escape that opens the film, Laidler says, "That was a tag-team effort. She did a lot of it herself, after I had done an initial run of the action and walked her through it. She did the running and initial wall climb, and I did the higher part of the wall and drop on the other side." The performer laughs, "The hardest part was coordinating with the dog!"

From attacking the Invisible Man in the shower to the guard fight and hauling herself into the night, Cecilia's harrowing escape from the mental institution was one of the more difficult aspects of the shoot. "This was a fun and challenging scene because it was so technical and precise—due to it being shot with the motion-control cam," Laidler

says. “We worked to a very precise count and, of course, the camera timing was never wrong! It was also cool because it involved a bigger stunt team in the corridor with some creative choreography. Plus, I got flung across the room.”

When it came to Cecilia’s car chase from the institution, driving specialist MICK VAN MOORSEL [*Mad Max: Fury Road*] gave Whannell and DP Duscio every trick in his playbook. “Mick had a pod on the side of the car,” Laidler says, “so that he could drive it from the outside whilst Lizzie was on the inside.”

THE COSTUME DESIGN

No One in the Real World Wears Plain T-Shirts

Emily Seresin Dresses the Cast

Costume designer Emily Seresin, who got her start in Australian cinema as a wardrobe supervisor on the landmark *The Adventures of Priscilla, Queen of the Desert*, was brought aboard to design for *The Invisible Man*. In Leigh Whannell, she found a filmmaker with a fine-tuned barometer of character within cultural and political socioeconomic worlds. “Collaborating with Leigh is like working with Louis Theroux crossed with Andy Warhol crossed with Noam Chomsky,” Seresin says. “You know you’re going to have to apply a subtle hand when your boss comes up with big-print ideas—like ‘Adrian’s home is not so much a house as a statement. It says, *I don’t have normal problems*.’ Leigh loved to bring in references. He would say, ‘No one in the real world wears plain T-shirts’—so we had a list as long as your arm of bands we applied for clearance on.”

In terms of working out the looks, early in preproduction, Whannell and Seresin discussed the grounded tone for which they were aiming. “Leigh was keen on this grit—real grit, not the sterile version you sometimes see on screen,” Seresin says. “We also had this world of Adrian, totally rarefied, so we got to have these vistas and high-design concepts but, alongside that, have Cecilia putting on her old, ripped college hoodie and James in his wrecked painting clothes.”

Costuming Cecilia

The innovative designer had worked with Moss on *Top of the Lake: China Girl* and found the performer to have a nose for character authenticity. “That reads on screen,” Seresin says. “Elisabeth is smart but has a totally light approach to life. It means you can pursue the work in a meaningful way, but it’s seriously fun. She has a strong sense of what feels authentic, as well as the ability to occupy the space of the character.”

Seresin’s approach is to try countless clothes on her cast, and she found Moss game for the hours-long challenges. “The fittings were a little exhausting,” Seresin says. “I can’t always identify why something works; what’s true just reveals itself. So, it’s very organic like that. Often, you find the right shape, but the wrong fabric or color. Of course, we did make pieces for Cecilia—or dye or alter them—but usually we found the shapes we liked in the fitting room first.”

Alongside her director, the costume designer reviewed a good deal of material with the film’s DP Stefan Duscio and production designer Alex Holmes. To symbolize Cecilia’s descent, they ended up choosing a relatively quiet palette, with the interest more in texture and light than in color. “I found out that patients in mental-health units in California have a uniform in the color scheme of all-over-beige,” Seresin says. “It gave us this opportunity to represent Cecilia’s loss of voice and credibility with a loss of color…or any other identifying thing.”

From a costuming point of view, Cecilia’s arc was riveting. To that end, the team was asked to reveal a woman dressing to play a role within her own life. “Her key dinner scene is calculated,” Seresin says. “Cecilia’s dress needed to scream confidence, and in the language that Adrian spoke. It was satisfying to have her basically in sweats or pajamas the whole film, then see her take over the reins of the whole situation in a Helmut Newton, stilettoed, Amazonian way.”

Crafting Adrian’s Duplicity

Likewise, the production team discussed the dashing Adrian’s look a great deal. “It seemed that a man with that sort of money and ambition—the one percent, or at least aspiring to be—wears a kind of a uniform,” Seresin says. “It’s like a cashmere sweater,

T-shirt, soft blazer and some trousers, but of course they are all beautifully cut. For me, it just becomes about getting the shape right and the fit right."

As for Adrian's "invisible suit," the costume designer shares that she can't let that sort of secret out. "You can see how dangerous it is," Seresin says. "I have to say my input to the invisible suit was just making a couple of suggestions. Alex and Leigh nutted out the concept of that one. One of my suggestions was to get Odd Studios on board, and they used a mixture of 3D printing and sculptural genius to make it happen."

Dressing Cecilia's Family

The few people in Cecilia's life who provide a sense of comfort and normalcy are dear friends James and his daughter Sydney, with whom she is living after escaping Adrian. As she did with the film's principals, Seresin partnered closely with Storm Reid and Aldis Hodge to clothe their characters. "I worked within the visual framework," Seresin says, "but bringing people into the conversation is important. We talked plenty, and I sent tons of references for them to consider."

Cultural competency is paramount to the costume designer, and she sees her role as both reflecting and respecting the audience on screen. "It is so important when you're trying to represent youth and another culture," Seresin says. "I would rather die than put something on screen that reads phoney." Still, she wholly understood that it's easy to get details wrong when sharing a San Franciscan culture located on the other side of the world. "We were keen—and Aldis felt strongly, too—that James would be a parent before he was a cop," Seresin says. "He needed to feel relaxed in his world. He's proud but laid back and exists on limited means. His daughter, Syd, was also great fun to put together. We wanted her vibe to be a total mash-up. It was one place where we decided to have more vibrant colors and patterns."

Harriet Dyer also proved to be a creative force; together, she and Seresin looked at an array for Emily. "Ironically, it can be a lot of work representing a character who doesn't care much about their clothes," Seresin says. "Emily is a tough woman, and it was important to have a feminine element to provide a counter to this. We put her in this dusky, 1950s tone of pink; it was an ordinary cotton sweater, but it read true. Once you have one outfit that feels like it nails a character, you can use that to test other looks.

Finding the tone that feels authentic to a woman in San Francisco was important—paying attention to how clothes differ in America but not make them cliché."

MAKEUP AND HAIR

Hauntingly Beautiful

Angela Conte and Elisabeth Moss Partner

The film's makeup and hair team was led by BAFTA Award-winning makeup and hair designer ANGELA CONTE (*The Adventures of Priscilla, Queen of the Desert*). To capture Cecilia's mental unraveling, Conte worked closely with Elisabeth Moss. "It is extremely difficult to make Elisabeth look anything but beautiful, so when it came to designing Cecilia's 'broken-down' look, her collaboration was key," Conte says. "She has a wonderful eye and is daring; together, we came up with some incredible looks I call 'hauntingly beautiful.'"

The makeup and hair designer needed to take Moss' character from a "trophy-wife" look during her time with Adrian to the "broken-down" visage as she devolves into perceived madness, which had many stages. "Lizzie didn't want to look like a stereotypical trophy wife," Conte says, "Cecilia is someone who had been in an emotionally and physically abusive relationship."

Conte found that working alongside Leigh Whannell resulted in translating his incredible imagination and distinct ideas for the look of the film. "Leigh had his own storyboards," Conte says, "which were helpful for me as I designed. Together, we came up with amazing looks, and once Lizzie became part of that creative process, we had the perfect combination.

"I dissected images and broke them down, so as Cecilia breaks down—and her mental state does the same—more of her makeup and hair becomes dishevelled," Conte continues. "I came up with an idea to add blonde, richer, fuller hair weft [extensions] for her 'trophy-type' look when she's with Adrian. For her 'broken-down' look, we *ever* so lightly darkened her hair and thinned it out. This wasn't to change the color in the film, but to make it dirtier and unkempt. It was a smoke-and-mirror situation with her hair. As we took extensions out, her hair became stringier and more pathetic for the mental-ward scenes."

For those sequences in which Cecilia is at her worst, Conte came up with a makeup perspective that allowed Moss to appear pale, sickly and emotionally vacant. “We created broken capillaries, dark circles under her eyes, cuts and scratches,” Conte says, “all of which needed to last through rain downpours and a lot of action that Lizzie needed to do. I needed it to last so I wasn’t running in constantly touching up her makeup; this let Lizzie do her job. My idea was to airbrush her with an ink and a type of waterproof makeup. We also redesigned her hair wefts so that they would last through all her stunts and water effects.”

The key dinner with Adrian underscores an empowered Cecilia, and the designer gave Moss a stronger look that kept the character streamlined. “Again, not perfect,” Conte says, “as Cecilia had been to hell and back. I wanted that to come through in the makeup and hair look.”

James and Sydney

Likewise, Whannell had a strong idea of how he wanted James to look, and the director showed the designer a few images. “Between the two of us, we decided on a slick detective’s look: a very cool hairstyle,” Conte says. “Aldis is very handsome, so he didn’t need much makeup at all—just a few wounds from his fight with the Invisible Man.” As well, Sydney had a distinct design of her own. “Syd had a school look, where she had her hair up and out as she started breaking down,” Conte says. “Leigh came up with a great idea to put some cool colored hair strips through Storm’s hair.”

THE MUSIC

Don’t Tell Them When to Be Afraid

Benjamin Wallfisch Composes

The maestro behind compositions including *Blade Runner 2049*, *Shazam!* and the films of the *It* franchise, award-winning composer Benjamin Wallfisch was recruited to deliver signature sounds to *The Invisible Man*. From the beginning, Whannell was specific about what he did *not* want. “I didn’t want to wallpaper this film with loud strings and make a bombastic score that told you when to be afraid,” Whannell says.

Discussing his director's desire to, as Whannell says, "leave this movie with a lot of room…" Wallfisch says, "It was about using silence rhythmically so that, when there is music, the gestures and sonic attitude are sometimes so left-field and extreme. You almost don't trust the score's absence when it's not there…as a kind of analogue to the presence of Adrian Griffin in the film.

"I also wanted to keep the instrumentation deliberately constrained to string orchestra only," Wallfisch continues, "so that the musicians were pushed to their max, without the support of a full orchestra. That choice was also an homage to one of my heroes, the great Bernard Herrmann and his masterpiece 'Psycho,' to reflect the Hitchcockian scope of the movie."

As Cecilia devolves into questioning her every move, then grows into her power, the composer discusses how he tackled her journey. "'Cecilia's Theme,' a simple melody for cello and strings," Wallfisch says, "was written to be her musical reminder of her own sanity—as everything unravels. You only hear it a handful of times in the movie, at key turning points in her journey. There is also a piano motif, which recurs a few times. This is something building and insistent, meant to portray the way she still manages to hold onto who she really is, against all the odds, and ultimately triumphing."

Because he was tasked with creating musical space for an antagonist who is literally not present, the composer had to factor into his choices for Adrian/the Invisible Man elements he'd not previously considered for a villain: "Rather than a melodic theme, we needed a signature sound for Adrian—something that can just creep up on you," Wallfisch says. "The sonic for the Invisible Man himself is entirely electronic, and when it goes full tilt…we tried to push things as hard as they could possibly go."

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Universal Pictures presents a Blumhouse/Goalpost production—in association with Nervous Tick Productions—*The Invisible Man*, starring Elisabeth Moss, Aldis Hodge, Storm Reid, Harriet Dyer, Michael Dorman and Oliver Jackson-Cohen. Casting for the film is by Terri Taylor, CSA, Sarah Domeier Lindo, CSA, Nikki Barrett CSA, CGA. *The Invisible Man*'s costume designer is Emily Seresin, and its music is by Benjamin Wallfisch. The thriller is edited by Andy Canny, its production designer is Alex Holmes,

and the director of photography is Stefan Duscio, ACS. The film's executive producers are Leigh Whannell, Couper Samuelson, Beatriz Sequeira, Jeanette Volturno, Rosemary Blight, Ben Grant. *The Invisible Man* is produced by Jason Blum, p.g.a., Kylie du Fresne, p.g.a. The screenplay and screen story are by Leigh Whannell. The film is directed by Leigh Whannell. A Universal Release © 2019 Universal Studios. www.theinvisiblemanmovie.com

ABOUT THE CAST

ELISABETH MOSS (Cecilia Kass) can be seen in *Shirley* (which she also produced), starring opposite Michael Stuhlbarg for director Josephine Decker; *Next Goal Wins* for director Taika Waititi alongside Michael Fassbender and Armie Hammer; and she makes an appearance in the upcoming Wes Anderson film *The French Dispatch*, alongside an all-star cast including Bill Murray, Tilda Swinton, Kate Winslet and more. She recently starred in the Jordan Peele film *Us* and in *The Kitchen* with Melissa McCarthy and Tiffany Haddish, as well as in Alex Ross Perry's *Her Smell* (which she also produced), for which she received Independent Spirit (Best Female Lead) and Gotham Award (Best Actress) nominations.

Her additional film credits include *The Old Man & the Gun* with Robert Redford and Casey Affleck; *The Seagull*, based on the classic Chekov play, directed by Michael Mayer and which starred Annette Bening and Saoirse Ronan; the Academy Award®-nominated foreign film *The Square***,** from Danish director Ruben Östlund, which also won the Palme d'Or at the 2017 Cannes Film Festival; *Mad to Be Normal* which starred David Tennant; the short film *Tokyo Project*, directed by Richard Shepard and which starred Ebon Moss-Bachrach; *Chuck*, with Liev Schreiber; *High-Rise*, a film directed by Ben Wheatley which also starred Hiddleston, Sienna Miller and Jeremy Irons; *Truth*, with Cate Blanchett and Redford; *Queen of Earth*, written and directed by Perry; *The One I Love*, in which she starred with Mark Duplass; *Listen Up Philip*, directed by Perry and which starred Jason Schwartzman; Walter Salles' adaptation of the classic Jack Kerouac novel "On the Road"; *Get Him to the Greek*; *The Missing*; *Girl Interrupted*; and

Virgin, for which she was nominated for an Independent Spirit Award for Best Female Lead.

On television, Moss will soon begin production on the fourth season of the Emmy Award-winning Hulu drama series *The Handmaid's Tale*, based on the acclaimed Margaret Atwood novel of the same name. Among the many honors and accolades she has received for her performance on the show are an Emmy and Golden Globe Award for Best Actress in a Drama Series. She has also received the same awards in the Outstanding Drama Series category as an executive producer on the series.

Moss' additional television credits include Jane Campion's highly acclaimed miniseries *Top of the Lake*, for which she received a Golden Globe Award and Critics' Choice TV Award for Outstanding Lead Actress in a Movie or Miniseries as well as Emmy and SAG Award nominations in the same category, and its follow-up *Top of the Lake: China Girl*; the award-winning series *Mad Men*, for which her performance as Peggy Olson earned her six Emmy Award nominations, a Golden Globe Award nomination and two Screen Actors Guild Award nominations; and Aaron Sorkin's critically praised and award-winning drama *The West Wing*, on which she played Zoey Bartlet, daughter to Martin Sheen's president.

Moss starred on Broadway in *The Heidi Chronicles*, a Broadway revival of Wendy Wasserstein's Pulitzer Prize-and Tony Award-winning play, for which Moss' performance as the title character earned her a Tony nomination, Drama League and Outer Critics Circle Award nominations. Moss' additional theater credits include *The Children's Hour* in London's West End opposite Keira Knightley, the Broadway revival of David Mamet's *Speed-the-Plow* opposite William H. Macy and her New York theater debut at the Atlantic Theater Company in *Franny's Way*.

ALDIS HODGE (James Lanier) is a Screen Actors Guild Award-winning actor who has built a dynamic career as a versatile performer shining in roles in both film and television. Hodge is perhaps best known for his role as Noah in the WGN, critically acclaimed series *Underground*, starring alongside Jurnee Smollett-Bell and Christopher Meloni.

In January 2019, Hodge's film *Clemency* won the Dramatic Grand Jury Prize at the Sundance Film Festival. The film focuses on a death row inmate (Hodge) and the prison warden (Alfre Woodard) who is charged with his execution. As the day of his execution approaches, the story examines the emotional toll on all involved in his looming death. Acquired by Neon, the film also screened at the 2019 Toronto International Film Festival and was released in December. Hodge received a Breakthrough Artist Award from the Hamptons International Film Festival, a Discovery Award from the Savannah Film Festival, a Virtuoso Award at the Santa Barbara International Film Festival and a Gotham Award nomination in the category of Best Actor for his performance in the film.

Hodge is currently starring as the co-lead opposite Kevin Bacon in *City on a Hill*, the Showtime series produced by Matt Damon and Ben Affleck. The series premiered in June to strong reviews and was recently picked up for a second season. In 2019, Hodge was also seen in the Paramount Pictures film *What Men Want*, starring opposite Taraji P. Henson.

In 2018, Hodge's film *Brian Banks* premiered at the Los Angeles Film Festival and received the Audience Award. *The Hollywood Reporter* described his performance as "beautifully subtle film acting, and audiences should be exposed to his fine work." The film was released in August by Bleecker Street.

In 2017, Hodge was seen in the critically acclaimed film *Hidden Figures* alongside Henson, Octavia Spencer and Janelle Monáe. The film received three Oscar® nominations including Best Picture and two Golden Globe Award nominations, in addition to winning a SAG Award for Outstanding Performance by a Cast in a Motion Picture as well as an NAACP Award for Outstanding Motion Picture. In addition to a SAG Award, Hodge earned a National Board of Review Award and Palm Springs International Film Festival Best Ensemble Award for his role in the film. Also, in 2017, Hodge was seen in the fourth season of the Emmy-winning series *Black Mirror*.

In 2016, Hodge starred in the Edward Zwick film *Jack Reacher: Never Go Back* with Tom Cruise. In 2015, Hodge starred in *Straight Outta Compton* portraying MC Ren, a member of the pioneering rap group N.W.A. The film was nominated for an Oscar®, PGA and SAG Awards and won the NAACP Award for Outstanding Motion Picture.

Hodge starred as Alec Hardison on TNT's highly rated television series, *Leverage*, which nabbed a People's Choice Award in 2013. His other television roles include *Turn*, *Friday Night Lights*, *Supernatural*, *The Walking Dead*, *The Blacklist*, *City of Angels*, *CSI*, *ER* and *Boston Public*.

At age three, Hodge began his career when he booked a print job for *Essence* magazine. He continued to work as a model for print ads and commercials until he made the transition onto the screen when he and his brother were cast on *Sesame Street* and later on stage when they joined the Tony Award-winning revival of *Showboat* on Broadway. Following that period, he also appeared in several movies including *Die Hard with a Vengeance*, *The Ladykillers* and *Big Momma's House*.

In addition to acting, Hodge is developing projects for film and television, designs luxury timepieces and is an avid artist and painter.

STORM REID (Sydney Lanier) is best known for starring as Meg in Disney's live-action adaptation of the acclaimed children's novel *A Wrinkle in Time*, which was directed by multi-award-winner Ava DuVernay. The film also starred Oprah Winfrey, Reese Witherspoon and Mindy Kaling. With numerous credits to her name, Reid is a fresh face and she has emerged as one of Hollywood's most sought-after young actors.

Most recently, Reid was seen in the Blumhouse film *Don't Let Go*, opposite David Oyelowo. The film premiered at the 2019 Sundance Film Festival and was released on August 30, 2019. Recently, Reid has been in production on *Suicide Squad 2*, which will be released in 2021.

On the small screen, Reid can be seen in Ava DuVernay's Netflix limited series *When They See Us*, based on the Central Park Five, which launched on May 31, 2019. The series racked up 16 Emmy Award nominations and garnered two wins. She also stars alongside Zendaya in HBO's *Euphoria*. Reid plays Gia Bennett, Rue's (Zendaya) younger sister. The story follows a group of high school students navigating issues of drugs, sex and violence. The all-star cast also includes Jacob Elordi, Algee Smith and Sydney Sweeney. This gritty drama premiered on June 9, 2019, and will return for a second season in 2020.

Reid landed her first feature film role opposite Brad Pitt, Chiwetel Ejiofor and Michael Fassbender in the Academy Award®-winning film *Twelve Years a Slave*, directed by Steve McQueen, and has constantly booked work including Judy Greer's directorial debut *A Happening of Monumental Proportions* and *Sleight*, which premiered at Sundance and was picked up by Blumhouse. Reid's television credits include guest star roles on *Chicago P.D.* and *NCIS: Los Angeles*.

Reid currently resides in Los Angeles.

HARRIET DYER (Emily Kass) recently starred in the drama series *The Inbetween* for NBC.

Dyer's other television credits include comedy series *The Other Guy* and *No Activity* for Stan, *The Letdown*, *Kiki and Kitty*, *Black Comedy*, *Rake* and *Janet King* for the Australian Broadcasting Corporation; *Love Child* for the Nine Network for which Dyer's performance earned her a 2016 Logie Award nomination for Most Outstanding Supporting Actress and two 2015 Logie Award nominations; the Graham Kennedy Award for Most Outstanding New Talent and the Most Popular New Talent Award. For the same performance, she also received an AACTA Award nomination for Best Guest or Supporting Actress in a Television Drama.

Dyer's feature film credits include *Killing Ground*, which premiered at the 2016 Melbourne International Film Festival and screened at the 2017 Sundance Film Festival; *Down Under*, which premiered at the 2016 Sydney Film Festival; and *Ruben Guthrie*, which opened the 2015 Sydney Film Festival.

Dyer has also appeared on stage in *A Flea in Her Ear*, *Hay Fever*, *Travelling North*, *Machinal* and *Pygmalion* for the Sydney Theatre Company; *Brisbane* for the Queensland Theatre Company; *Peter Pan* for Belvoir; *Time Stands Still* for the Darlinghurst Theatre Company; *Suddenly Last Summer* for the National Art School; and *The School for Wives* for the Bell Shakespeare Company. In 2013, Dyer made her Broadway debut in *Peter Pan* at New York's New Victory Theater. Dyer received the Sydney Theatre Award for Best Actress in a Leading Role in a Mainstage Production for her performance in *Machinal* with the Sydney Theatre Company and was nominated for

the same award for her role in *The School for Wives* for the Bell Shakespeare Company.

Dyer graduated from the Actors Centre Australia in 2011.

MICHAEL DORMAN (Tom Griffin) is a New Zealand-born actor and musician who currently stars in Apple's debut series *For All Mankind*. Before this, he starred in Amazon's critically acclaimed comedy-drama *Patriot*, which also features Dorman's musical performances. The multifaceted Dorman began his career on the hit Australian TV show *The Secret Life of Us* and has also been seen as the series lead of *Wonderland*. On the feature side, he has appeared opposite Russell Crowe in *The Water Diviner* for Warner Bros., opposite Jason Statham, Clive Owen and Robert De Niro in *Killer Elite*; and opposite Ethan Hawke in the Lionsgate film *Daybreakers*. Dorman is repped by WME, Management 360 and Shanahan Management.

OLIVER JACKSON-COHEN's (Adrian Griffin) additional film credits include Paco Arango's *The Healer*, Shamim Sarif's *Despite the Falling Show*, James McTeigue's *The Raven* with John Cusack and Luke Evans, *What's Your Number?* opposite Anna Faris and Chris Evans, *Faster* alongside Dwayne Johnson and Billy Bob Thornton for CBS Films and New Line's *Going the Distance* with Drew Barrymore and Justin Long.

On the television side, Jackson-Cohen most recently wrapped production on *The Haunting of Bly Manor*, the second season of the hit Netflix anthology series, *The Haunting of Hill House*, which followed a fractured family as they confronted haunting memories of their old home and the terrifying events that drove them from it. The second season, the plot of which is being kept under wraps, is set to premiere on Netflix this fall.

Prior to *Haunting*, Jackson-Cohen played a lead role in the critically acclaimed BBC drama *Man in an Orange Shirt*. He also appeared in NBC's event series *Emerald City*, a modern and dark reimagining of the classic tale of Oz directed by Tarsem Singh.

In 2016, Jackson-Cohen and Sarah Snook starred in the Australian miniseries *The Secret River*, which was nominated for eight AACTA awards including Best Lead Actor in a Television Drama for Jackson-Cohen.

His additional television credits include *The Great Fire* with Jack Huston and Rose Leslie, NBC drama *Dracula*, in which he starred opposite Jonathan Rhys Meyers; the ITV miniseries *Mr. Selfridge* with Jeremy Piven; and the Scott Free production of *World Without End* alongside Ben Chaplin and Charlotte Riley.

ABOUT THE FILMMAKERS

LEIGH WHANNELL (Directed by/Screenplay and Screen Story by/Executive Producer) has steadily gained recognition for his contributions to film through his writing, acting and now directing and was named one of *Variety*'s "10 Directors to Watch" with his directorial debut *Insidious: Chapter 3* (film three in the highly successful franchise he co-created).

Whannell's follow-up film, original sci-fi thriller *Upgrade*, which he wrote and directed for Blumhouse/Goalpost Pictures, premiered at SXSW winning the Midnighters Audience Award and was released by BH Tilt on June 1, 2018.

Born in Melbourne, Australia, Whannell began his career as an actor. He was also a presenter on the cult hit TV series *Recovery*, which he later went on to host in its last two seasons. As a film critic on *Recovery*, Whannell interviewed names such as George Clooney, Jackie Chan and Tim Burton.

Whannell, the co-creator of *Saw*, studied film at the prestigious Royal Melbourne Institute of Technology where he met filmmaker James Wan and where they started developing ideas together, including the 2004 Lionsgate release *Saw*, which Whannell wrote and starred in. In addition to his work on the screenplay for *Saw II*, Whannell wrote and starred in *Saw III* and is an executive producer on the *Saw* franchise. He is also a creative consultant on the "Saw" video game. The franchise is recognized as one of the most successful horror movie series and was named so by the Guinness World Records in 2010. The latest installment featuring Chris Rock will be released May 15, 2020, by Lionsgate.

Whannell's other produced writing credits include the Universal Pictures release *Dead Silence* and the Sony/FilmDistrict releases *Insidious*, which premiered at Toronto International Film Festival's Midnight Madness and was named the most profitable film

of 2011, and *Insidious: Chapter 2*, in which he starred alongside Patrick Wilson, Rose Byrne and Barbara Hershey. *Insidious: Chapter 3*, which he wrote and directed, starred Dermot Mulroney, Stefanie Scott, Lin Shaye, Angus Sampson and Whannell as Specs. The film was released by Focus Features/Gramercy Pictures and grossed over $112 million worldwide. The latest chapter of the franchise, *Insidious: The Last Key* starred Lin Shaye, Angus Sampson and Whannell, from a script he also wrote, which was released on January 5, 2018. Whannell was also a producer on the film.

Whannell co-wrote, executive produced and starred in the Australian drama *The Mule*, which premiered at SXSW 2014 followed by a release that same year, and *Cooties*, a horror comedy which he co-wrote with Ian Brennan (*Glee*). *Cooties*, which also starred Elijah Wood and Rainn Wilson, premiered at the Sundance Film Festival 2014 as part of the popular Park City at Midnight section and was released by Lionsgate in September 2015.

Whannell's other acting credits include the Warner Bros. release *The Matrix Reloaded*, the Fox release *Death Sentence*, the independent feature *The Pardon* starring Jaime King, the Australian feature *Dying Breed*, which premiered at Tribeca, a character voice in Warner Bros.*' Legend of the Guardians: The Owls of Ga'hoole*, and the thrillers *Crush* for Intrepid Pictures, *Home Invasion* for Voltage Pictures and Zinc Entertainment and *The Bye Bye Man* for STX Entertainment and Intrepid Pictures.

Whannell received The Overlook Film Festival Visionary Award in 2018 and in 2004 received the Greg Tepper Award, a prestigious award for Outstanding achievement in Film.

JASON BLUM, p.g.a. (Produced by) is founder of Blumhouse Productions, is a three-time Academy Award®-nominated, two-time Primetime Emmy Award and a two-time Peabody Award-winning producer. His multimedia company is known for pioneering a new model of studio filmmaking: producing high-quality micro-budget films.

Blumhouse is widely regarded as a driving force in the current horror renaissance.

The company's upcoming releases include *Fantasy Island* from director Jeff Wadlow and *Run Sweetheart Run* from Shana Feste.

Through the company, Blum's feature film credits include: *Ma*, starring Octavia Spencer; *Black Christmas* from director Sophia Takal; the 2019 film *Glass* from M. Night Shyamalan; 2017 blockbusters *Split* from M. Night Shyamalan; *Get Out* from Jordan Peele; *Halloween*; *BlacKkKlansman*; *The Gift*; *Unfriended*; *The Visit*, among others; and the highly profitable franchises that include *The Purge*, *Insidious*, *Sinister* and *Paranormal Activity*.

Blum's television company, run by Marci Wiseman and Jeremy Gold, successfully relaunched three years ago as a vibrant independent studio producing 11 series with over $100 million in annual production revenue. Blumhouse Television currently has over 10 projects in production with different networks and streaming platforms, including but not limited to *Sharp Objects*, *The Loudest Voice*, *Sacred Lies* and *The Purge* based on the successful film franchise. The company is currently in production on *Into the Dark*, a first-of-its-kind ongoing monthly horror anthology series, and also struck a deal for a series of eight straight-to-streaming films from underrepresented filmmakers. The indie studio has also earned critical acclaim, including a Golden Globe and Critics' Choice Award for *Sharp Objects* and Emmy Awards for its productions of *The Normal Heart* and *The Jinx*. *The Good Lord Bird*, a limited series for Showtime, starring Ethan Hawke, will debut later this year. The division also produced feature-length documentaries, with projects that include: *This Is Home*, the 2018 Sundance Audience Award winner (World Documentaries) and recipient of the prestigious duPont/Columbia School of Journalism Award and *Bathtubs Over Broadway*, the lauded documentary.

Blum has appeared on *Vanity Fair*'s "New Establishment List" each year since 2015, received the 2016 Producer of the Year Award at CinemaCon and was named to the *TIME* 100 list of the world's most influential people in 2017. He is a member of the Sundance Institute's Director's Advisory Group. He also serves on the Board of the Public Theater in New York and the Board of Trustees for Vassar College. Before founding Blumhouse, Blum served as co-head of the acquisitions and co-productions department at Miramax Films in New York. He began his career as the producing director of the Malaparte Theater Company, which was founded by Ethan Hawke.

He is married to journalist and screenwriter Lauren Blum and they have a daughter, Roxy, and a son, Booker.

KYLIE DU FRESNE, p.g.a. (Produced by) is a partner at Goalpost Pictures and a multi-award-winning film and television producer. Her credits include the feature film *Top End Wedding*, co-written by and starring Miranda Tapsell and directed by Wayne Blair, which premiered at Sundance; *Upgrade*, written and directed by Leigh Whannell and co-produced with indie powerhouse Blumhouse; *Holding the Man*, directed by Neil Armfield and based on Timothy Conigrave's much-loved memoir; and the box-office hit *The Sapphires,* which premiered at the Cannes film Festival, directed by Wayne Blair.

Du Fresne is executive producer of the critically acclaimed *Cleverman* seasons 1 & 2 for Australian Broadcast Corporation TV, SundanceTV, BBC Three and TVNZ and producer and executive producer of *Fighting Season*, a six-part drama series for Foxtel Australia. Other television-producing credits include the BAFTA-nominated adaption of Tim Winton's *Lockie Leonard* for the Nine Network and BBC, Rachel Ward's telemovie *An Accidental Soldier* for ABC TV, the primetime ratings winner *Scorched* for the Nine Network and ITV International and Geoffrey Atherden's *Stepfather of the Bride* for ABC TV.

She is executive producer on *I Am Woman*, the story of Australian international singing superstar Helen Reddy, directed by Unjoo Moon and is also producer and executive producer of the Goalpost Television's revisionist Western *New Gold Mountain* for SBS and All3Media.

Du Fresne is on the board of Screenwest, Western Australia's film and TV development and funding agency.

COUPER SAMUELSON (Executive Producer) is the president of feature films at Blumhouse Productions and is responsible for its film output. Samuelson joined the company in 2011 at the onset of its first-look deal with Universal Pictures. Since joining Blumhouse, Samuelson has overseen a slate of over 60 films with a budget range from $200,000 to $25 million.

He helped to take the example of the success of *Paranormal Activity* (a $15,000 movie that grossed $200 million worldwide) and built a slate that included the least expensive and often most profitable movie at studios like Sony (*Insidious*), Paramount

(*Paranormal Activity*), STX (*The Gift*), Sony Classics (*Whiplash*), HBO (*The Normal Heart*), Warner Bros. (*The Gallows*) and Universal Pictures (*The Purge*, *Ouija* and *Happy Death Day*). In his first year working for Blumhouse, Samuelson incubated *Whiplash*, using company resources to produce a short film that would propel the subsequent feature to be the lowest-budgeted movie in Hollywood history to win three Oscars®. In 2015, he sourced and shepherded two critically acclaimed hit films by first-time directors: *The Gift*, for which Joel Edgerton received a DGA nomination, and the Academy Award®-winning Jordan Peele film *Get Out*. Despite its focus on genre, Blumhouse films have won five Oscars® in the last five years.

He has continued to broaden the scope of the company's output beyond genre films to include star-driven dramas, live-action family films, high-concept action movies and comedy hits like the *Happy Death Day* franchise, as well as the relaunching of the *Halloween* franchise.

Samuelson began his career at Mark Cuban's 2929 Productions, where he began as an assistant and rose to run the film department. The company's output during Samuelson's tenure included the Cormac McCarthy adaptation *The Road* and Oscar® Best Picture nominee *Good Night, and Good Luck*.

He co-produced movies including James Gray's *We Own the Night* and *Two Lovers*, both of which were nominated for the Cannes Palme d'Or. Samuelson graduated from Harvard with a BA in history and literature, and romance languages and literatures.

Born and raised in Madrid, Spain, **BEATRIZ SEQUEIRA** (Executive Producer) attended the prestigious American Film Institute where she received an MFA in producing. Upon graduation she went to work for director Phillip Noyce in projects such as Focus Features' *Catch a Fire* and Showtime's *Brotherhood*. In 2008, Sequeira joined producer Andrew Tennenbaum's Flashpoint Entertainment as director of development for two years. She served as associate producer on 2012's *The Amazing Spider-Man* and its 2014 sequel, working with director Marc Webb and producers Avi Arad and Matt Tolmach. She joined Blumhouse as a development and production executive in 2014, where she has worked on films such as *The Gift*, *Happy Death Day* and *Get Out*.

JEANETTE VOLTURNO (Executive Producer) is the head of physical production for Blumhouse Productions, the multimedia company known for pioneering a new model of studio filmmaking: producing high-quality micro-budget films.

Volturno, who has more than 25 years of production experience, joined the company in 2012, reporting to founder Jason Blum, and has worked on over 60 feature films during her tenure at the company, including but not limited to *Get Out*, which was nominated for four Academy Awards® in 2018—including Best Picture—and won the Oscar® for Best Original Screenplay; *Halloween*, which posted the second-highest opening ($76 million) for a horror movie in 2018 after *It*; Spike Lee's *BlacKkKlansman*, which was nominated for six Academy Awards® in 2019—including Best Picture—and won the Oscar® for Best Adapted Screenplay; the company's successful *Purge* franchise; and *Whiplash*, which was nominated for five Academy Awards® and won three for Best Performance by an Actor in a Supporting Role (J.K. Simmons), Best Achievement in Film Editing and Best Achievement in Sound Mixing.

Volturno and Blum first collaborated when she worked as a line producer on the hugely successful *Paranormal Activity* franchise. She also worked on James Wan's *Insidious* and Barry Levinson's environmental thriller *The Bay*. These films helped build the foundation for the successful company that Blumhouse is today.

In 1999, prior to her work with Blum, Jeanette established Catchlight Films. There she served as an executive producer for the romantic comedies *In the Weeds* and *Amy's Orgasm*. She also produced the World Festival of Sacred Music documentaries, which were inspired and hosted by His Holiness the Dalai Lama.

Before founding Catchlight, Volturno was one of two Americans recruited to create Tony and Ridley Scott's company Mill Film in London. This opportunity allowed her to work in film on a global level. During her two years abroad (from 1997-1999), she helped set up a new film division and worked on *Lost in Space*, *Waking Ned Devine*, *Enemy of the State*, *Hillary and Jackie* and *Still Crazy*.

Volturno initially entered the industry as a visual effects coordinator at Sony Pictures Imageworks on the film *James and the Giant Peach*. This opportunity gave her the technical foundation for the new digital mediums used in filmmaking today. She

worked at Sony for two years, contributing to projects such as *Money Train* and *Michael*.

Jeanette studied at UCLA in the World Arts and Cultures department, which provided the perfect intersection for her love of travel and different cultures.

ROSEMARY BLIGHT (Executive Producer) is a founding partner at Goalpost Pictures and one of Australia's most experienced producers, known for making distinctive film and television, including *Top End Wedding*, co-written by and starring Miranda Tapsell and directed by Wayne Blair; *The Sapphires*, which premiered at Cannes; the internationally acclaimed drama series *Cleverman* as well as *Felony*, directed by Matthew Saville and starring Joel Edgerton and Tom Wilkinson. Blight executive produced Leigh Whannell's *Upgrade*, co-produced with U.S. independent production powerhouse Blumhouse; the screen adaptation of Timothy Conigrave's best-selling novel *Holding the Man*; *The Tree* starring Charlotte Gainsbourg which was the closing night film at the Cannes Film Festival; and the Foxtel drama series *Fighting Season*.

Blight's most recent credits include *I Am Woman*, the story of Australian international singing superstar Helen Reddy, directed by Unjoo Moon.

BEN GRANT (Executive Producer) is the managing director of Goalpost Pictures and is one of Australia's most experienced film and television practitioners.

Grant is currently an executive producer on the Goalpost Television revisionist western *New Gold Mountain*. His screen credits as Executive Producer include Wayne Blair's *Top End Wedding*; Unjoo Moon's *I Am Woman*; Leigh Whannell's *Upgrade*; *Fighting Season*, a six-part drama series for Foxtel Australia and Sky Vision; *Cleverman* seasons 1 and 2 for Australian Broadcasting Corporation TV, SundanceTV, BBC Three and TVNZ; Neil Armfield's *Holding The Man*; Matthew Saville's *Felony*; Rachel Ward's *An Accidental Soldier*; the box-office hit *The Sapphires*, directed by Wayne Blair; *Clubland* starring Academy Award® nominee Brenda Blethyn; and the BAFTA-nominated family series *Lockie Leonard*. Grant also produced the feature film James Bogle's *Closed for Winter*, starring Natalie Imbruglia.

Grant is a past board member of the Australian Directors' Guild and Screen Producers Australia and is a current board member of Screenrights and the Film Certification Advisory Board. Grant is a current member of the Australian Institute of Company Directors.

STEFAN DUSCIO, ACS (Director of Photography) began his love of telling stories as an illustrator making comic books. After graduating in media arts at RMIT University in Melbourne, he found he could tell stories through photography and film making. He has since shot feature films, television, music videos, documentaries and countless commercials.

Duscio shot *The Mule* starring Angus Sampson, which premiered at South by South West in Austin, Texas in 2014. He was also the cinematographer of *Galore*, the debut feature film by Rhys Graham, which premiered at Melbourne International Film Festival in 2013 and for which Duscio received the Gold Award at the ACS Awards for Best Cinematography in a Feature Film. Duscio also shot two chapters of *The Turning*, the feature film adaptation of the novel by Tim Winton; Rhys Graham's *Small Mercies* and Mia Wasikowska's chapter, *Long Clear View*. Stefan shot the feature film *Canopy* which premiered at Toronto International Film Festival in 2013. His television credits include *Barracuda* produced by Matchbox Pictures for which Duscio was awarded Gold at the Victorian ACS Awards.

Stefan shot two music video clips for Beyoncé's visual album released in late 2013 for tracks *Mine* and *Ghost*. Stefan was the cinematographer on the feature film *Backtrack*, written and directed by Michael Petroni, starring Adrien Brody for which he was awarded the 2017 National ACS Awards Gold Tripod and 2016 Victorian ACS Awards Gold for a feature film.

In 2016, Duscio shot Greg McLean's feature film *Jungle* starring Daniel Radcliffe, which opened the 2017 Melbourne International Film Festival, and shot Leigh Whannell's sci-fi feature *Upgrade*, which was co-produced by Goalpost Pictures and Blumhouse Productions. In 2018 Stefan shot Mirrah Foulkes' *Judy and Punch* co-produced by Blue-Tongue Films and VICE Media, which premiered at Sydney Film Festival 2019 and was

nominated for the Grand Jury Prize at Sundance Film Festival 2019, and shot *Sweetheart*, produced by Blumhouse Productions.

In 2019, Duscio shot Robert Connolly's feature film *The Dry*, starring Eric Bana and produced by Made Up Stories.

ALEX HOLMES (Production Designer) is an Australian production designer best known for his design work on the critically acclaimed Australian arthouse horror/thriller *The Babadook*, directed by internationally acclaimed writer/director Jennifer Kent and produced by Kristina Ceyton of Causeway Films. The film garnered wide acclaim for its direction as well as for its production design earning Holmes a nomination for Best Production Design at the 2014 AACTA Awards with his design attracting special mention in most reviews.

Holmes recently completed Jennifer Kent's second feature film *The Nightingale,* a period piece set in 1825, starring Sam Claflin, Aisling Franciosi and Damon Herriman. The film premiered at the Venice Film Festival 2018 where it won the Special Jury Prize. At its U.S. premiere at Sundance Film Festival 2019 it attracted widespread acclaim with a release in the U.S.A scheduled for August 2019.

Holmes' many other credits include Kieran Darcy Smith's Sundance hit *Wish You Were Here* starring Joel Edgerton and Teresa Palmer and the ABC/Netflix 15-part TV series *The Unlisted*.

ANDY CANNY's (Edited by) past film credits include Sean Byrne's *The Loved Ones* (2009), Robert Connolly's *Underground: The Julian Assange Story* (2012), Rhys Graham's *Galore* (2013), Jonathan auf der Heide and Tony Ayres' *The Turning* (2013), Tony Mahony's *The Mule* (2014), Tony Ayres' *Cut Snake* (2014), Sean Byrne's *The Devil's Candy* (2015), Leigh Whannell's *Upgrade* (2018) and Xiaolu Xue's *The Whistleblower* (2019).

Canny's television credits include *The Slap* (Australian Broadcast Corporation), *Hunters* (SyFy), *Fighting Season* (Goalpost Pictures) and *No Activity* (Jungle Entertainment). He has also served as a title designer on a number of television series', including *The Slap* (Australian Broadcast Corporation), *Better Man* (Bravado Productions), *Hiding* (Playmaker Media), *Miss Fisher's Murder Mysteries* (Every Cloud

Productions), *Dead Lucky* (Special Broadcasting Service) and *The Family Law* (Matchbox Pictures).

BENJAMIN WALLFISCH (Music by) has worked on more than 75 feature films and has received Golden Globe Award, BAFTA, two-time Grammy and Emmy nominations.

His recent projects include *It Chapter Two* for New Line/Warner Bros., Neil Marshall's *Hellboy*, Academy Award® Best Picture nominee *Hidden Figures* directed by Ted Melfi (in collaboration with Pharrell Williams and Hans Zimmer) and David F. Sandberg's box-office hits *Annabelle: Creation* and *Lights Out*. On the invitation of Zimmer, he wrote 'Variation 15,' based on Edward Elgar's 'Enigma' Variations, for Christopher Nolan's *Dunkirk*.

In recent years, Wallfisch has also scored Gore Verbinski's *A Cure for Wellness*; the Steven Spielberg-produced short film *Auschwitz* directed by James Moll; *King of Thieves*, starring Michael Caine and directed by James Marsh; and Steven Knight's *Serenity*, starring Matthew McConaughey and Anne Hathaway. He also recently received a Primetime Emmy nomination in the Outstanding Music Composition for a Documentary Series or Special category for his score in *Hostile Planet*, a six-part series for National Geographic.

With over 25 albums of his music released to date on labels including Deutsche Grammophon and Epic Records, Wallfisch has performed live in over 100 concerts worldwide, leading orchestras such as the London Philharmonic, Philharmonia, Los Angeles Philharmonic, Los Angeles Chamber Orchestra and the Sydney Symphony at venues including the Hollywood Bowl, Sydney Opera House and Royal Festival Hall. He has collaborated, recorded and performed his music with artists including Lang Lang, Herbie Hancock and Yuja Wang, and has over 50 concert music commissions to his name.

He has also collaborated three times with Pharrell Williams, including a live performance at the 2015 Grammy Awards and partnered with Adele, arranging her 2017 Grammy performance of George Michael's "Fast Love."

A member of the BAFTA Academy since 2009, Wallfisch was appointed an associate of the Royal Academy of Music in London in 2014. In 2017, he was invited to join the Academy of Motion Picture Arts and Sciences®.

EMILY SERESIN (Costume Designer) was born in New Zealand and has been working in Australia as a costume designer since 1995 with directors such as John Curran, Cate Shortland, Scott Hicks and Jane Campion. Seresin has been nominated six times for an AFI award for Best Costume Design for *Praise*, *Two Hands*, *Clubland*, *Night We Called It a Day*, *The Hunter* and winning in 2004 for *Somersault*.

Seresin trained in the U.K. with designers including Marit Allen and Milena Canonero, working on films and commercials with directors such as Agnieska Holland, Louis Malle, Storm Thorgerson and Ridley Scott. When Seresin first moved to Australia, she worked as costume supervisor on *Priscilla Queen of the Desert* and *Vacant Possession*.

In 1995, Seresin was costume designer for the film *Praise*, directed by John Curran and later that year for Gregor Jordon's *Two Hands*. In the following two years she was costume designer on Samantha Lang's film *Monkey's Mask* and Emma Kate Croghan's *Strange Planet*. Following this Seresin designed costumes for Paul Goldman's *The Night We Called it a Day*, Jeff Balsmeyer's *Danny Deckchair* and *The Oyster Farmer* directed by Anna Reeves.

In 2003, Seresin was costume designer on Cate Shortland's film *Somersault* with Abbie Cornish and then worked with Cate again on the ABC mini-series *The Silence* in 2005. Other films around this time included Cherie Nowlan's *Clubland*, Ringan Ledwidge's film *Gone* and *48 Shades* directed by Daniel Lepaine

In 2009, Seresin was costume designer on Scott Hicks' film *The Boys are Back* starring Clive Owen and in the following year worked on Daniel Nettheim's *The Hunter* with Willem Dafoe. Around this time Seresin also designed costumes for the acclaimed first series of *My Place* produced by Penny Chapman.

Seresin has worked with director Tony Krawitz on his feature film *Dead Europe*; Jane Campion's epic TV production *Top of the Lake* and with directors Glendyn Ivin and Emma Freeman on the TV series set in 1977 *Puberty Blues* series 1 and 2. Recent

credits include the feature film *Strangerland*; SBS TV series *The Principal*, ABC TV series *Cleberman* and the second series of Jane Campion's *Top of the Lake*.

Seresin is currently in production on Unjoo Moon's debut feature film *I Am Woman*, the untold story of Helen Reddy, being produced by Goalpost Pictures.

THE INVISIBLE MAN

CAST

Cecilia Kass	ELISABETH MOSS
Adrian Griffin	OLIVER JACKSON-COHEN
Emily Kass	HARRIET DYER
James Lanier	ALDIS HODGE
Sydney Lanier	STORM REID
Tom Griffin	MICHAEL DORMAN
Marc (Architect)	BENEDICT HARDIE
Doctor Lee	RENEE LIM
Lyft Driver	BRIAN MEEGAN
Taylor (Waiter)	NICK KICI
Screaming Woman	VIVIENNE GREER
Head Doctor	NICHOLAS HOPE
Orderly	CLEAVE WILLIAMS
Police Officer	CARDWELL LYNCH
Detective Reckley	SAM SMITH
Nurse	ZARA MICHALES
Strike-Stun Guard	SERAG MOHAMMED
Security Guard	NASH EDGERTON
Accident Victim	ANTHONY BRANDON WONG
Detective	XAVIER FERNANDEZ
Stunt Performers	SARAH LAIDLER
	CAMERON GAW
	LUKE DAVIS
	CHRIS WEIR
	PHILIP PARTRIDGE
	TONY LYNCH
	MARLEE BARBER
	GLENN CHOW
	GEORGIE BLACKWELL
	MATT DE SOUZA
	PAUL PEDERSEN
	JORDON LE GOUEFF
	BLAKE LINDSELL
	JESSE ROWLES
	DENNIS KREUSLER
	ALEX JEWSON
	AIDAN GILLETT
	MICK VAN MOORSEL
	DEAN GOULD
	RHYS JAMES
	ALEXANDER YAKIMOV
	INGE SILDNIK

	OLGA MILLER
	ANNETTE VAN MOORSEL
	NEAL HORTON
	NAOMI TURVEY
	BEN TOYER
	TALAYNA MOANA NIKORA
	ALVON JUNIOR
	GREG ROBINSON

CREW

Directed by	LEIGH WHANNELL
Screenplay and Screen Story by	LEIGH WHANNELL
Produced by	JASON BLUM, p.g.a.
	KYLIE DU FRESNE, p.g.a.
Executive Producers	LEIGH WHANNELL
	COUPER SAMUELSON
	BEATRIZ SEQUEIRA
	JEANETTE VOLTURNO
	ROSEMARY BLIGHT
	BEN GRANT
Director of Photography	STEFAN DUSCIO, ACS
Production Designer	ALEX HOLMES
Edited by	ANDY CANNY
Costume Designer	EMILY SERESIN
Music by	BENJAMIN WALLFISCH
Line Producer	MEGAN WYNN
VFX Supervisor	JONATHAN DEARING
Makeup and Hair Designer	ANGELA CONTE
Casting by	TERRI TAYLOR, CSA
	SARAH DOMEIER LINDO, CSA
	NIKKI BARRETT, CSA, CGA
Co-Producer	JENNIFER SCUDDER TRENT
First Assistant Director	DEBORAH ANTONIOU
Second Assistant Director	KILLIAN MAGUIRE
Art Director	ALICE LANAGAN
Art Department Coordinator	CHRISTINA NORMAN
Set Decorator	KATIE SHARROCK
Set Designer	PRUE PARSONS
Property Master	JOANNA PULLEN
Property Buyer	HOSANNA HEINRICH
Graphic Artists	CRAIG MANDILE
	JAQUI SCHOFIELD
Screen Animation	MARISA MARTIN
Storyboard Artist	MATT HATTON
Art Department Runner	BILLY WRIGHT
Art Department Assistant	BEN DEKOK

Clearance Coordinator	ANNA BROADBENT
Standby Props	SHANE RAHKOLA
Assistant Standby Props	SEBASTIAN BARKOCZY
Senior Buyer/Dressers	ANDREW CRICHTON
	LAUREN MILLER
	BROOKE MORRIS
Buyer/Dressers	LOUISE GALLIGAN
	BARRY JARROTT
Swing Gang	DORAN McQUIRE
	DAVID NAGEL
Standby Carpenter	WILL ELLIOTT
B Camera Operator/Steadicam Operators	ANDREW “AJ” JOHNSON
	JUSTIN BESSER
1st Assistant A Camera	SIMON WILLIAMS
2nd Assistant A Camera	DYLAN JEFFREY
1st Assistant B Camera	SALLY ECCLESTON
2nd Assistant B Camera	JAC NORTON
1st Assistant Cameras	JANI HAKLI
	MATT FLOYD
2nd Assistant Cameras	KHOA LE
	HILARY CROMBIE
	HANNAH KLASSEK
	ZACHARY PEEL-McGREGOR
Steadicam Operator	PETER BARTA
Digital Image Technician	CHRISTOPHER REIG
VTR Operators	MICHAEL TAYLOR
	PETER QUINN
Video Assistant	CHRISTIAN BARBEITOS
Camera Attachments	GARY MORRIS
	PELLE JERKERS
	GLEN SOICHER
	ELLIOT REEVES
	HUGO ODGERS
Sound Recordist	PAUL “SALTY” BRINCAT
Boom Operators	SHANTI BURN
	RUTH VANCE
Gaffer	MATTHEW HOILE
Best Boy Electrics	STEVE GREY
Electrics	ADISING “TING” TUBTIM
	CRAIG KNIGHT
	PHIL BACON
	MASSIMO LUONGO
	MAX GERSBACH
	JIREH WOODFORD
Rigging Electric	STEPHEN JOHNSON

Electrics Attachment	WOODROW HOILE
Key Grip	MICK LESLIE
Best Boy Grip	JIMMY LUCINI
Dolly Grips	JUSTIN SYKES
	RICHIE BROWN
Grips	LACHLAN BAIN
	SAM CHAPMAN
	KURT INGRAM
Scorpio Arm Operator	BEAU SEVASTOS
Scorpio Vehicle Driver	TIM DUGGAN
Scorpio Ops Tech	NICK TOWLE
SFX Supervisor	DAN OLIVER
SFX Technicians	TAJ TRENGOVE
	MAX HUGHS
	TIM RIACH
	WILL POWER-TRENGOVE
	EUCLA DAVIES
	DAN CARLISLE
	NICK MORELL
	RICHARD CROWE
	TRISTAN FITSGERALD
	MATT WARD
Stunt Services provided by	PRO ACTION STUNTS
Stunt Coordinator	HARRY DAKANALIS
Fight Choreographer/Assistant Stunt Coordinator	CHRIS WEIR
Assistant Fight Choreographer	YASUSHI ASAYA
Assistant Stunt Coordinator	STEPHEN MURDOCH
Stunt Office Coordinator	KATHLEEN O'DWYER
Head Stunt Rigger	MARK LECORNO
Stunt Riggers	ALEX JEWSON
	JESSE ROWLES
	BEN TOYER
Motion Control by	D2 MOTION
Motion Control Technician	DANIEL MILLER
Assistant Motion Control Technician	MARK LECORNO
Stunt Office Coordinator	KATHLEEN O'DWYER
Head Stunt Rigger	MARK LECORNO
Stand-Ins	CHELSEA WIDDICOMBE
	OLENA KOVAEVSKA
	WENDELL STEPHENS
	AARON SLOSS
	NICOLE HAMBLIN-WALKER
	MAIA IHEMEJE
	TATYANNA DUMAS

	DAVID KONIR
	MELANIE PARKER
Animal Wrangler	PETA CLARKE
Costume Supervisor	ELLY KAMAL
Ms. Moss' Personal Costumer	RUDY ROJAS
Key Standby	FLIP WOOTTEN
Assistant Standby	JASPAR GOODMAN
Costume Buyers	FELICE MERCORELLA
	JADE SIMS
Costume Assistant	AMY LANSER
Invisibility Suit Design by	ODD STUDIOS
Suit Designer and Supervisors	ADAM JOHANSEN
	DAMIAN MARTIN
Senior Suit Technicians	COLIN WARE
	KALA HARRISON
Suit Technicians	GAVIN KYLE
	GAB FACCHINEI
	COURTNEY HUDSON
	KITTY LATHAM
Lens Technician	JOSHUA HEAD
Key Makeup and Hair	ANNA GRAY
Makeup and Hair Artist	SIMON JOSEPH
Makeup and Hair Assistant	RACHEL SCANE
Hair Stylist for Ms. Reid	CAROLINE AKECH OLWENY
Barber for Mr. Hodge	PAUL TUPOLA
Prosthetics Makeup Artists	LARRY VAN DUYNHOVEN
	SEAN GENDERS
Prosthetics Makeup Assistants	ED YATES
	BRITTANY JONES
Script Supervisor	ARIA HARRISON
Location Managers	EDWARD DONOVAN
	BRAD KENNERLEY
	JEREMY PEEK
Assistant Location Manager	PAUL PINTER
On-Set Location Coordinator	MONIQUE MILLER
On Set Location Assistant	MOLLY MOLONEY
Location Assistants	RHAVIN BANDA
	MATTHEW PANAYIOTOU
Location Scouts	BEC ALLAN
	RYAN ALLEN
Production Accountant	JAMES BRAMLEY
Payroll Accountant	BELINDA CAHILL
Assistant Accountant	HANNAH ZHENG
Accounts Assistant	RAYMOND ZHANG
Production Supervisor	JANE FORREST
Production Coordinator	TARA BORG

Assistant Production Coordinators	SAMANTHA MAREE BARKER
	SHELBY SHAW
Splinter 1st Assistant Director	CHARLES ROTHERHAM
Additional 2nd Assistant Director	JANE GRIFFIN
3rd Assistant Directors	TOM McCAW
	ELLE REID
Production Runners	STEPHANIE STRETTON
	MICHAEL KNOTT
Assistant to Ms. Moss	DIANE PELLEGRINO
Assistant to Mr. Whannell	MADELEINE WILSON
Assistant to Ms. du Fresne	TAYLOR LITTON-STRAIN
Cast Production Assistant	GEORGIA NOTTAGE
On-Set Production Assistant	EMILY O'CONNELL
US Casting Associate	ALLY CONOVER
US Casting Assistant	LILLY TYSON
Australian Casting Associate	NATALIE WALL
Casting Assistants	KELLY GRAHAM
	CLAUDIA ALLISON
Extras Casting Coordinator	JOSHUA WILLIAMS
EPK Cinematographer	DAMIEN BEEBE
EPK - Sunnyboy Entertainment	CRAIG PHILLIPS
	ANTHONY K. HYATT
	JONATHAN DEATON
	LARA HOEFS
EPK Camera Assistant	ALEX CONTIS
Stills Photographer	MARK ROGERS
Stills Photographer Assistant	MARIA BOYADGIS
Ms. Moss' Driver	ROGER BAKER
On Set Teacher	JANA RAINES
Construction Manager	GREG HAJDU
Construction Foreman	SUTTON ALTHISAR
Construction Coordinator	STEFHAN PERRY
Set Builders	BRENT LAING
	ROBERT ARTHUR
	BEN GALBRAITH
	WILLIAM ELLIOT
	TIM WILLIAMS
	TONY REDFERN
Carpenters	DIEU TAN
	TOBIAS NASHAMA
	EDWARD KING
	TIM LATCH
Scenic Artists	GAETANO LAGANA
	MATT JORDIN

	BEN CASHMAN
	JUANITA SCHLINK
Steel Worker	LEROY JEFFREY
Action Vehicles - Masada Cars	LON LUCINI
	JASON CHAPMAN
Action Vehicle Coordinators	DION HOLDEN
	JOHN WHEELER
	REKAHN MONIS
Armourers	JOHN BOWRING
	STEVE BROWN
	AMANDA KIRBY
Unit Manager	MARK BARLOW
Unit Assistants	TONY ARAPOGLOU
	MAX FISH
	JAKE BROWN
	SAM JACOBS
	RYAN ALLEN
	PETER FLYNN
Splinter Unit Manager	ANDREW PACHOLSKI
Splinter Unit Assistants	LEE RILEY
	DAMIAN EGAN
Swing Drivers	CRAIG HUNTER
	TAKEHIRO ABE
	DEAN PARKINSON
Catering	CRAIG BLAIR, LOVO CATERING
Catering Assistants	POPCORN OSCAR-CHEMELLO
	BLAIR CATHRO
Splinter Catering	EAT AND SHOOT THROUGH
Safety Supervisor	KERRY BLAKEMAN
Unit Nurses	CASS RICE
	DEB KELLY
	LOUISE PEARSALL
	CATH POWELL
	BEVERLEY STEWART
	DEIRDRE SMITH
	VALERIE WILLIAMS
Construction Nurse	EMMA COHEN
Paramedics	STEVE TABLOT
	HAMISH YOUNG
First Assistant Editor	MELANIE KUAN GUTIERREZ
Assembly Editor	AHMAD HALIMI
Assistant Editors	SAMANTHA KEOUGH
	KALI KASASHIMA
VFX Editor	DREW SACKS
VFX Producer	MELISSA BROCKMAN
Postproduction Coordinator	BEN SIMPKINS

Postproduction Assistants	KEARA BURTON
	STEPHEN JANGRO
	ILGIN KORUGAN
Sound Services Provided by	PACIFIC STANDARD SOUND
Supervising Sound Editor	WILL FILES
Supervising Sound Editor/ Sound Designer	P.K. HOOKER
Dialogue/ADR Supervisor	RYAN COLE
ADR Editor	DAVID BUTLER
Sound Designer	CHRIS TERHUNE
Sound Effects Editors	CHRIS BONIS
	MATT YOCUM
	GOEUN LEE EVERETT
	ANDREW TWITE
Mixing Services Provided by	SONY PICTURES STUDIOS, CULVER CITY, CA
Re-Recording Mixer	WILL FILES
Mix Technician	NICHOLAS COCHRAN
Foley Services Provided by	ALCHEMY POST SOUND
Foley Artists	LESLIE BLOOME
	JOANNA FANG
Foley Mixers	RYAN COLLISON
	CONNOR NAGY
Foley Editors	NICK SEAMAN
	LAURA HEINZINGER
ADR Recording Facilities	TECHNICOLOR SOUND SERVICES
	TRACKDOWN
ADR Mixer	BOB LACIVITA
Loop Group provided by	LOOP OUT LOUD
Loop Group Coordinator	SUSAN BOYAJIAN
Loop Group	JUAN POPE
	SCOTT WHYTE
	MATT CORBOY
	DANNY BOOKO
	SUSAN BOYAJIAN
	REBECCA FLINN
	SARAH GALLAGER
	COURTNEY PELDON
Music Produced by	BENJAMIN WALLFISCH
Music Editor	BRETT “SNACKY” PIERCE
Assistant Music Editor	DEVAUGHN WATTS
Orchestration	DAVID KRYSTAL
Synth Programming	JARED FRY
Music Preparation	JILL STREATER
Score Technical Assistant	MICHAEL DEAN PARSONS
Orchestra	THE CHAMBER ORCHESTRA OF LONDON
Concert Master	IGOR YUZEFOVICH

Cello Solos	JUSTIN LEPARD
Orchestra Contractor	GARETH GRIFFITHS
Orchestra Conductor	CHRISTOPHER EGAN
Music Recorded by	RUPERT COULSON
Pro-Tools Recordist	CHRIS BARRETT
Recording Assistant	JACK MILLS
Music Mixed by	BENJAMIN WALLFISCH
	SCOTT SMITH
Music Mix Assistant	KAITLYN DELLE DONNE
Music Recorded at	AIR STUDIOS, LONDON
Music Mixed at	THE MIX LAB, SANTA MONICA
Scoring Coordination	DARRELL ALEXANDER
Title Design	GREENHAUS, GFX
Digital Intermediate Editor	MATTEO SARADINI
Color and Finish by	COMPANY 3
Colorist	TOM POOLE
Finishing Producer	CHRISTINA DE GUZMAN
Image Scientists	DR. JOHN QUARTEL
	EMILY FAW
Technologist	MIKE CHIADO
Color Assistants	JOHN TRIPP
	NICK NASSIF
Data I/O	ART ABELYAN
	AARON MAXEY
Head of Production	ERIK ROGERS
CO3 President	STEFAN SONNENFELD

TORONTO UNIT

Production Manager	ASHLEY SHIELDS-MUIR
1st Assistant Director	DAVID LESTER
2nd Assistant Director	KAREN YOUNG
Production Designer	DIANA MAGNUS
2nd Assistant Art Directors	JESS SHERIDAN
	GEORGE PATRIDGE
Set Decorator	KEN SINCLAIR
Set Dec Buyer	SANDRA ALLEN
On Set Dresser	LESLIE WHITTAKER
Director of Photography	DANIEL GRANT
Camera Operators	BRETT HURD
	MITCH MOMMAERTS
1st Assistant Cameras	GOTTFRIED PFLUGBEIL
	STEVE MRKOBRADA
2nd Assistant Cameras	MEREDITH BUDGEN-STARNES
	MICHAEL BATTISTONE
Trainee	JOSEPH PERRON
D.I.T.	MICHAEL FAWCETT

Video Assistant	ANDREW RICHARDSON
Script Supervisor	DANIELA SAIONI
Production Sound Mixer	GLEN GOUTHIER
Boom Operators	ALAN ZIELONKO
	JASON McFARLING
Gaffer	JULIAN SAMUELS
Best Boy Electric	ANDY GONDEK
Board Op	KALYNA CONRAD
Generator Operator	SHANE CARPENTER
Rigging Gaffer	CHRIS TAKACS
Key Grip	CHRISTIAN DRENNAN
Dolly Grip	TRACY SHAW
	BRANDON MACLEAN
Key Rigging Grip	ELLIOT BENJAMIN
Costume Supervisor	CANDICE BEUCKX
Set Costumer	ALAN CHOW
Head Makeup	BURTON LEBLANC
Key Makeup	ALASTAIR MUIR
Head Hair	PAUL ELLIOT
Key Hair	TENIKA SMITH
Location Manager	JORDAN WALSH
Location Production Assistants	MAXIMUS GAGNON
	AHMED ALI
Property Master	SHAUD MAJID
Special Effects Coordinator	MARK AHEE
Special Effects – On-set Key	DANIEL BETTI
Special Effects	MIKE INNANEN
	KRISTY HOLLIDGE
	RANDY COMA
Construction Coordinator	DAVID MURPHY
Construction	DAVID WEWIOR
	STEPHEN GALLAGHER
	JAMIE HENNESSEY
	ANDREW BRIGS
	FRANK PERNE
Key Scenic	MAURO IACOBELLI
Asst. Scenic	JOSEPH BRADY
On Set Scenic	FRASER PATERSON
Head Painter	KIRK COPPELLA
Asst. Head Painter	ROB JONES
Production Coordinator	JORDAN DELIC
Assistant Production Coordinator	MAISA LEIBOVITZ
Travel Coordinator	MICHAEL STARK
Production Assistants	NICO RICE
	AMY FEDORKO
Production Accountant	VESS STOEVA

1st Assistant Accountants	CAMERON DAVEY
	JOSEFINA PEREZ
Trainee	BRITTANY READER
3rd Assistant Directors	ROBERT POMPOSO
	JESSICA GILES
Set Production Assistants	MICAH-EL JUANE
	CHRIS SHUBAT
Stand-Ins	ASHLEY GILLAN
	JENNY ITWARU
Background Casting	ROISIN McGILLY
Transportation Coordinator	OREST MUZ
Transportation Captains	ROBIN DAS
	SHELDON CHRISTO
Swamper	MARK ATKINS
Drivers	ANDREW WEEBER
	BOBBY WHELAN, JR.
	R.J. GUHA
	JEFF CRITTENDEN
	FRANK SZABO
	RICHARD NEIL
	DOUG LUNN
Set Medic	MURRAY LOVELESS
Caterer	BLAZING KITCHEN
Key Craft Server	LEORA ERLICH
Cranes and Dollies Provided by	DWIGHT CRANE
VFX On Set Supervisor	CARY SMITH
Cameras and Lenses provided by	WILLIAM F. WHITE

U.K. UNIT

Camera Operator	RYAN EDDLESTON
First Assistant Camera	MALTE HUBER
Digital Image Technician	JAMES GRAY
Production Sound Mixer	PAUL SCHWARTZ
Gaffer	MARK HOLOWNIA
Best Boy Electrics	SCOTT YOULDEN
Key Grip	ADRIAN BARRY
Cecilia Stand-In	KIERA BELL
Key Makeup and Hair	CATHERINE SCOBLE
Production Accountant	STEVEN EDWICKER
Carpenter	JAMES WRIGHT
Catering	BRICKWOOD COFFEE & BREAD
Additional Catering	SANDS CATERING
Safety Supervisor	MICK HURRELL
Studio Facilities Provided by	3MILLS STUDIOS
Lab Services Provided by	MISSION DIGITAL

Camera & Lenses supplied by	ARRI RENTAL
Visual Effects Studio	CUTTING EDGE
VFX Executive Producer	MARCUS BOLTON
VFX Producers	JANE REYNOLDS
	SARAH DICKS
VFX Production Manager	ANDREW SMITH
VFX Coordinators	COURTENAY COOPER
	DEMI BIRD
VFX Assistants	BRENT ARMFIELD
	NICOLE HARGREAVES
CG Supervisor	MATT EBB
Senior CG Lead	AEVAR BJARNASON
CG Lead	KANIN PHEMAYOTHIN
CG Generalists	ISAAC SAVOR
	JORDAN FINN
CG Rigger	BEN SEAGER
Digital Matte Artist	THORSTEN ROLLE
Junior CG Artists	CHLOE BARSON
	LUCAS MICHAELS
Lighting Artist	ERIK CHARLEBOIS
Lead Tracking/Layout	PETER KOBER
Matchmove Artist	MARCO SGUBIN
Compositing Supervisor	NIKI BERN
Compositors	ADRIAN WHITE
	AMMAN BAINS
	ANDREA PEVERELLI
	CLAUDIO LIUCCI
	DARREN COOMBES
	DEAN RICHICHI
	JAI KENWAY
	JAMES McCARTHY
	JOSH AZZOPARDI
	LINDSAY ADAMS
	MARK HARMON
	MATT ROE
	NADIA ASCIONE
	NADAKUMAR PAYANKULATH
	NICK BULMAN
	PHILLIP J. LANGE
	WILL HACKETT
Cleanup Artists/Compositors	BRAD DUNN
	RYAN COATES
Roto/Cleanup Artists	JARAD PEJKOVIC
	SAM LITTLECHILD
Creative Technology Specialist	SIMON ALBERRY
VFX Pipeline TD	TOBY MORGAN

VFX Data Wranglers/Editors	CAM WRIGHT SIMON ALBERRY AARON BRIEN CHASE WORLAND
VFX Editor	MATT MACGUIRE
IT Support	LAURIE HUGHES PHILIP CHHOUR
Offline Editing Services Provided by	SPECTRUM FILMS
General Manager – Spectrum Films	CATHERINE ARMSTRONG
Facility Coordinator	FELICITY COLLETTE
Music Supervision	TRACKDOWN – GARY SEEGER
Postproduction Script	REEZY MILLER
Camera & Lenses Supplied by	CINOPTIX
Lighting supplied by	4TH STREET LIGHTS GRIPFAST
Grip Equipment supplied by	GRIPFAST
Australian Production Legal Provided by	MARSHALLS + DENT + WILMOTH BRYCE MENZIES, CLEMENT DUNN, MARCO ANGELE
U.S. Production Legal Provided by	REDER & FEIG LLP, PETER ZELENTSOVSKY, JJ BERTHELSEN
Travel Services	SHOW GROUP – NICK SMITH TRAVEL TRUST
Ms. Moss' Trailer Supplied by	SWAGMAN MOTORHOMES
Onset Production Facilities Provided by	PACIFIC FILM LOGISTICS EMPIRE FILM SERVICES EULABA
Production Insurance Provided By	WEBSTERS – STEVE PRATT ARTHUR J. GALLAGHER & CO.
Postproduction Accounting Services Provided by	MONEYPENNY ACCOUNTING SERVICES
Production Auditing Services Provided by	ROSENFELD KANT & CO. TAMARA KAY MAIMONA MARSANGCA

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Assistant to Ms. Sequeira	JENNA MEYER
Assistant to Ms. Barragan	ELSA PRICE
Assistant to Mr. Buchanan	KATIE HODGMAN

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Development Executive	SARAH CHRISTIE
Assistant to Ms. Blight and Ms. Du Fresne	INGRID VAN HERP
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Office Assistant	MILLY OLROG
Publicist	TRACEY MAIR

Background Storm Content and On-Camera Meteorologist Footage Provided by	WEATHER GROUP TELEVISION, LLC
On-Screen Meteorologist	JEN CARFAGNO
Photos Courtesy of	ISTOCK/GETTY IMAGES

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THE PRODUCERS ACKNOWLEDGE THE SUPPORT OF THE
AUSTRALIAN GOVERNMENT
THROUGH THE PRODUCER OFFSET AND SCREEN AUSTRALIA

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CORBETT TUCK, SABINE, WREN, JONES AND YUKI
STACEY GUTIERREZ

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DAVID FOX
JONATHAN PENNER
STACEY TITLE
ANGUS SAMPSON

SPECIAL THANKS

DR BEN HALKON AND UTS TECH LAB COLLEAGUES

JOHN VARVATOS, WARAIRE BOSWELL, HAJIME ASAOKA, FILLIPA K, WEAR LIVELY, ETRE CECILE, ELK THE LABEL, HUGO BOSS, RAG & BONE, M.J. BALE, BEMOBOKA, WALL ART WALL DÉCOR, BERKELEY APPAREL, STUDIO ITALIA, MARCS DAVID LAWRENCE, SABA SPORTSCRAFT, ELK CLOTHING, DELL TECHNOLOGIES ANZ, ModUrn, ZEISS, STATUS ANXIETY, RAEN WINERY

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ARTWORK BY TUNNI KRAUS 2017 (MUSHROOM MUSIC)

FILMED AT FOX STUDIOS, SYDNEY AUSTRALIA

No 1714

DOLBY
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In select theatres

OPTIMIZED FOR
IMAX
THEATRES

NO. 52535
MPA

THIS PICTURE MADE UNDER
THE JURISDICTION OF
AFFILIATED WITH
A.F.L.-C.I.O.-C.L.C.

FILMED IN NEW SOUTH WALES, AUSTRALIA
WITH THE ASSISTANCE OF
THE NEW SOUTH WALES GOVERNMENT AND THE MADE IN NSW FUND

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Credits as of January 29, 2020.

—*the invisible man*—