

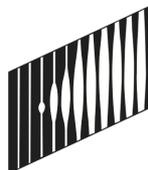
N O N  
ARRIVA  
500 MILIONI DI  
A M I C I  
SENZA FARTI  
QUALCHE  
NEMICO

UN FILM DI DAVID FINCHER

**the social network**

COLUMBIA PICTURES PRESENTA IN ASSOCIAZIONE CON RELATIVITY MEDIA  
UNA PRODUZIONE SCOTT RUDIN / MICHAEL DE LUCA / TRIGGER STREET  
"THE SOCIAL NETWORK"

JESSE EISENBERG ANDREW GARFIELD JUSTIN TIMBERLAKE ARMIE HAMMER MAX MINGHELLA  
MUSICHE DI TRENT REZNOR & ATTICUS ROSS COSTUMI DI JACQUELINE WEST MONTAGGIO DI ANGUS WALL, A.C.E. KIRK BAXTER  
SCENOGRAFIE DI DONALD GRAHAM BURT DIRETTORE DELLA FOTOGRAFIA JEFF CRONENWETH, ASC  
EXECUTIVE PRODUCER KEVIN SPACEY TRATTO DAL LIBRO "THE ACCIDENTAL BILLIONAIRES" DI BEN MEZRICH SCENEGGIATURA DI AARON SORKIN  
PRODOTTO DA SCOTT RUDIN DANA BRUNETTI MICHAEL DE LUCA CEÁN CHAFFIN  
REGIA DI DAVID FINCHER



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**COLUMBIA PICTURES**

Presenta

in Associazione con **RELATIVITY MEDIA**

una Produzione **SCOTT RUDIN, MICHAEL DE LUCA, TRIGGER STREET**

un film di **DAVID FINCHER**

# the social network

*(id.)*

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Montaggio di **ANGUS WALL, KIRK BAXTER**

Scenografie di **DONALD GRAHAM BURT**

Direttore della fotografia **JEFF CRONENWETH**

Executive Producers **KEVIN SPACEY**

Tratto dal libro "The Accidental Billionaires" di **BEN MEZRICH**

Sceneggiatura di **AARON SORKIN**

Prodotto da **SCOTT RUDIN, DANA BRUNETTI, MICHAEL DE LUCA, CEÁN CHAFFAIN**

Regia di **DAVID FINCHER**

Data di uscita: **12 novembre 2010**

Durata: **120 minuti**

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Distribuito da Sony Pictures Releasing Italia



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Cristiana Caimmi

### **Dialoghi Italiani**

Valerio Piccolo

### **Direzione del Doppiaggio**

Alessandro Rossi

### **Voci**

MARK ZUCKERBERG – Davide Perino  
EDUARDO SAVERIN – Lorenzo de Angelis  
SEAN PARKER – Gabriele Lopez  
CAMERON e TYLER WINKEL VOSS – Marco Vivio  
DIVYA NARENDRA – Gianfranco Miranda  
ARICA ALBRIGHT – Chiara Gioncardi

### **Fonico di Mix**

Alessandro Checcacci

### **Fonico di Doppiaggio**

Stefano Sala

### **Assistente al Doppiaggio**

Silvia Alpi

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## Note di Produzione

Ogni epoca ha i suoi visionari, che sulla scia del loro genio, lasciano un mondo cambiato. Ma tutto ciò raramente avviene senza che ci siano contrasti. Nel film *The Social Network*, il regista David Fincher e lo sceneggiatore Aaron Sorkin raccontano il momento in cui è stato creato Facebook, il fenomeno sociale più rivoluzionario del nuovo secolo, attraverso lo scontro di alcuni giovani brillanti che affermano di aver preso ognuno parte alla nascita del progetto. Il risultato è il racconto di un dramma che alterna la creatività alla distruzione, in cui non c'è un solo punto di vista ma un duello narrativo che rispecchia perfettamente la realtà delle relazioni sociali dei nostri giorni.

Attingendo da più fonti, il film si sposta dalle aule di Harvard agli appartamenti di Palo Alto, catturando l'emozioni più profonde dei primi inebrianti giorni di un fenomeno che ha cambiato la nostra cultura e raccontando il modo in cui questo fenomeno ha raggruppato un gruppo di amici per poi successivamente dividerli. Coinvolti in questa vicenda ci sono Mark Zuckeberg (Jesse Eisenberg), il brillante studente di Harvard che ha ideato un sito web che avrebbe ridefinito il nostro tessuto sociale; Eduardo Saverin (Andrew Garfield), un tempo amico intimo di Zuckerberg, che ha dato il capitale iniziale per la nuova società; il fondatore di Napster, Sean Parker (Justin Timberlake) che ha presentato Facebook ai capitalisti della Silicon Valley e i gemelli Winklevoss (Armie Hammer e Josh Pence), i colleghi di Harvard che hanno sostenuto che Zuckerberg avesse rubato loro l'idea, denunciandolo.

Ognuno di loro ha il suo racconto, la propria versione sulla storia di Facebook, che porta alla descrizione del più grande successo del 21° Secolo.

Una sera d'ottobre del 2003, dopo aver appena rotto con la sua ragazza, Mark entra nei computer dell'università per creare un sito che fungesse da database di tutte le ragazze del campus universitario, confrontando poi le foto due a due chiedendo all'utente quale fosse la più carina. Il sito viene chiamato *Facemash* e come un virus invade l'intero sistema informatico di Harvard generando polemiche sulla presunta misoginia del sito, rendendo Mark colpevole di aver intenzionalmente violato la sicurezza, i diritti e la privacy personale. Eppure in quel momento è nata l'idea di fondo di *Facebook*. Poco dopo, Mark lancia il sito *thefacebook.com*, che a macchia d'olio si diffonderà sui computer di Harvard, arrivando alla Silicon Valley e successivamente in tutto il mondo. Ma in questo caos si genera un conflitto passionale, su come sono andate le cose, su chi effettivamente meriti il riconoscimento per questa che è chiaramente un'idea vincente del secolo, ma che dividerà degli amici fino a condurli ad una battaglia legale.

Per portare chiarezza in questa vicenda Sorkin e Fincher hanno collaborato insieme, costruendo attentamente una storia cercando con attenzione di non schierarsi né da un lato né dell'altro. Il film infatti presenta una serie di narratori, ciascuno con la propria versione dei fatti, lasciando al pubblico l'interrogativo più grande, cosa è accaduto realmente.

Columbia Pictures presenta in associazione con Relativity Media, una produzione Scott Rudin / Michael De Luca / Trigger Street, un film di David Fincher, *The Social Network*. Diretto da David Fincher. Sceneggiatura di Aaron Sorkin. Tratto dal libro "The Accidental Billionaires" scritto da Ben Mezrich. Prodotto da Scott

Rudin, Dana Brunetti, Michael De Luca, e Ceán Chaffin. Executive producer Kevin Spacey. Direttore della fotografia Jeff Cronenweth. Scenografie di Donald Graham Burt. Montaggio di Angus Wall e Kirk Baxter. Costumi di Jacqueline West. Musiche di Trent Reznor & Atticus Ross.

### L'approccio alla storia

Lo sceneggiatore Aaron Sorkin (*La guerra di Charlie Wilson*) ha deciso immediatamente di partecipare al progetto *The Social Network*. Tutto è iniziato quando ha ricevuto una prima bozza del libro di Ben Mezrich "The Accidental Billionaires", un riassunto di quattordici pagine che ha subito catapultato Sorkin nell'avvincente indagine sulla storia di Facebook. Sorkin è stato affascinato dal turbolento percorso dei personaggi coinvolti, in primis da quello del co-fondatore di Facebook Mark Zuckerberg, che in una notte è passato da hacker a presidente di una società.

Sorkin era affascinato anche dal tema di fondo delle amicizie nate per *selezione*, delle rivalità e le manovre sociali di questi giovani che cercano di creare qualcosa di stupefacente, che alteri profondamente la loro vita quotidiana.

Nelle generazioni passate tutto ciò è stato possibile grazie alla radio, al telefono, all'automobile, alla televisione e al computer. La nostra è l'era dei social network.

Afferma Sorkin: "I temi del film sono stati esplorati ampiamente dagli autori del passato: si parla di lealtà, di amicizia, di potere, denaro, invidia, stato sociale e gelosia. È una storia che se Eschilo fosse vivo oggi, l'avrebbe scritta lui. Shakespeare l'avrebbe scritta, o forse Paddy Chayefsky. Per mia fortuna nessuno di questi personaggi era disponibile così ho avuto modo di scriverla io".

Quanto più apprendeva sulla vicenda di Facebook, tanto più Sorkin era incuriosito da come rappresentare questo particolare momento della storia Americana e dei personaggi coinvolti, geni, potenti e vuoti. Per quanto affascinati dalla tecnologia e immersi in una vita *digitale*, nel racconto di Sorkin, appaiono sfacciati, pieni di rabbia ed emotivamente insoddisfatti.

"Credo che nel film ci sia un costrutto ben preciso e cioè che è possibile osservare tutte le sfaccettature del personaggio di Mark Zuckerberg e di cosa lo ha portato al successo, in relazione agli altri personaggi coinvolti nella storia", commenta Sorkin. "Mark è spinto sia dalla sicurezza ma anche da una debolezza, dalla paura e dal coraggio e il film si muove costantemente su questa linea sottile che divide questi opposti".

"Mark è un antieroe che alla fine del film è diventato un eroe tragico, perché lungo il suo percorso paga un prezzo. Fondamentalmente è un hacker, per natura gli hacker sono anarchici. E verso cosa Mark cerca di scontrarsi? Sono le persone che hanno reso il suo un mondo infelice. Nel caso di Mark il concetto di autostima si è trasformata in rabbia, una rabbia molto tagliente. Ma questa rabbia è per lui il combustibile, la spinta che lo conduce alla sua idea geniale. Ma l'ultima cosa che vuole fare (questa è una parte importantissima del film) è di trasformare Facebook commercializzandolo, facendogli guadagnare molti soldi senza essere anarchico.

Questa è la storia del film, il percorso da hacker a presidente della società. Questo cammino non è altro che una storia di Horatio Alger, ma la nostra storia racconta di questo ragazzo solitario che dalla sua stanza al

college diventa un personaggio importante del mondo in cui noi viviamo oggi”.

La storia di Facebook inizia nel febbraio del 2004, quando la quotidianità è alterata dal lancio di quello che allora, presso la facoltà di Harvard, era conosciuto come *thefacebook.com*, un sito programmato da Zuckerberg, allora appena diciannovenne. Nel primo mese di vita, già la metà degli studenti di Harvard era registrata e usava il sito. Per la fine del 2005 il sito aveva 5 milioni e mezzo di utenti che pubblicavano i dettagli più intimi della propria vita quotidiana, sotto gli occhi di tutti.

Diffondendosi nel resto del mondo, Facebook è l'espressione di una rete sociale comune, una fitta trama di relazioni e connessioni, che rappresentano le interazioni sociali di oltre 500 milioni di utenti (se Facebook fosse uno stato sarebbe 1,5 volte più popoloso degli Stati Uniti e sarebbe il terzo paese più grande del mondo).

In soli sei anni Facebook è diventato di per se una potenza culturale, un nuovo modo per fare amicizia in un mondo sempre più isolato, influenzando una generazione e ribaltando il vecchio concetto di privacy. Ha contribuito a forgiare un nuovo mondo digitale in cui tutti sanno le vicende personali di altri, in cui le persone creano una propria identità da esporre agli altri o è un modo per alcuni di archiviare la propria esistenza. Come le altre precedenti grandi rivoluzioni tecnologiche, Facebook è stato già criticato e celebrato per il suo impatto, ma neppure i più bravi analisti sociali possono quantificare così presto le conseguenze di questo nuovo mondo virtuale.

Crescendo ad un ritmo serrato, con un potenziale ancora non ben definito, la società è stata recentemente valutata oltre 25 miliardi di dollari e alcune stime di Wall Street fissano il valore su cifre maggiori.

Ma con l'espansione, questioni legali hanno coinvolto l'azienda e i suoi fondatori, entrati tra loro in conflitto. La nascita di Facebook è diventata una serie di affascinanti battaglie legali per il riconoscimento della proprietà. Un gruppo di ex compagni di classe di Harvard di Zuckerberg, tra cui i fratelli Winklevoss, affermano che Zuckerberg ha rubato la loro idea del social network, mentre il socio in affari e co-fondatore di Facebook, Eduardo Saverin, è stato congedato dopo aver finanziato la nascita del progetto.

Per capire a fondo tutte queste vicende e i motivi del successo di Facebook, Sorkin ha creato una propria pagina su facebook, ottenendo oltre 10.000 contatti prima di eliminarla. Ha analizzato a fondo le note di Ben Mezrich (sebbene il suo libro, scritto in contemporanea con la sceneggiatura, non fosse ancora completato) e ha condotto ricerche personali, studiando i documenti legali depositati e intervistando molte delle persone descritte nel film (anche persone coinvolte nella vicenda ma non presenti nel film), permettendogli di chiarire i contrastanti punti di vista sui primi giorni di vita di Facebook.

Tutte queste fonti, riunite insieme, hanno dato vita all'ossatura principale della sceneggiatura. Sorkin non ha avuto modo di parlare con Zuckerberg e per descrivere il suo punto di vista ha attinto a fonti pubbliche e reportage. “L'azienda Facebook tende a proteggere Mark ed hanno ottimi motivi per farlo”, aggiunge Sorkin. “Sono sicuro che avrebbero preferito che raccontassimo la storia dal punto di vista di Mark, ma non era il film che volevamo fare”.

Era chiaro a Sorkin, quando ha iniziato a scrivere, che quanto più le fonti fossero state chiare, tanto più la sceneggiatura sarebbe stata coerente, avrebbe perciò giocato, con una serie di *narratori*, con la propria storia e la propria versione dei fatti da raccontare, integrando tutto nella storia al fine di delineare un quadro più

ampio .

“Essendoci dei conflitti narrativi, piuttosto che decidere quale fosse vero e quale no, ho pensato che la cosa migliore da fare fosse quella di drammatizzare tutto, portando nella storia anche la presenza di queste versioni differenti”, spiega Sorkin. “Ero molto più interessato alle sfumature grigie che ai bianchi e ai neri. Inoltre, l'idea di una serie di possibili scenari o realtà possibili, sembrava molto più in linea con Facebook stesso, con ciò che Facebook è in realtà, con le molteplici possibilità di reinventare, fabbricare e mostrare un concetto molto personale di *verità*. Per me era emozionante e provocatorio poter rispecchiare anche questo nella costruzione della storia e di come tutto era nato”.

È stato un modo per Sorkin di mostrare tutti gli attriti e le crescenti inimicizie che hanno portato alla creazione della rete sociale più potente al mondo. Il suo lavoro è stato di porre la propria enfasi sulle intenzioni e sugli obiettivi dei singoli personaggi.

“Questo è un film, che quando può, modifica la prospettiva per mostrare un altro lato della storia”, afferma. “Penso che l'aspetto più interessante di un buon film sia quello di poter discutere della vicenda da più di una prospettiva, ma per poter fare ciò in modo coerente ho dovuto dedicarmi ad enormi ricerche. Senza ricerche, senza essere nei fatti, è tutta finzione e questa non è finzione”.

Sorkin si è trovato particolarmente incuriosito dalle contraddizioni interne di Mark Zuckerberg, un ragazzo che mostra un grande disagio sociale ma che ha un'idea brillante in grado di trasformare le basi di un'esigenza sociale in un codice informatico all'avanguardia. Anche in un momento in cui egli non era parte di Harvard, il punto da cui Zuckerberg è partito era la modellizzazione matematica di ciò che ha definito il *grafico sociale*, sostenendo che ogni persona costituisce legami con le persone che conosce.

“Il fatto che qualcuno con problemi relazionali crei una rappresentazione di questa rete sociale, una sorta di bene comune, dove sostanzialmente non bisogna essere nella stessa stanza per comunicare, beh...era irresistibile”, racconta Sorkin. “Inoltre, c'è di fondo un'idea drammatica, Mark non solo è un *creatore*, ma anche un *demolitore*. È un argomento molto interessante su cui scrivere, perché molti visionari sono stati abili nel demolire quello che c'è stato prima di loro o cosa c'è davanti a loro per capire in che modo realizzare la loro visione. Ci sono infiniti esempi di ciò. Mark è l'interazione del 21° Secolo tra un personaggio di Fitzgerald e uno di Dreiser. Dove potrò mai trovare una cosa simile di nuovo?”

Per Sorkin la scena d'apertura del film era fondamentale per dare il tono giusto all'intera vicenda. “Volevo che tutto iniziasse da un ragazzo ed una ragazza in un bar”, afferma. “Non cose troppo complesse, solo due persone, Mark e la sua ragazza, che sta per rompere con lui. Mark sarebbe poi rientrato nella sua stanza, avrebbe iniziato a bere e avrebbe dato vita a Facemash. Facemash avrebbe invaso la rete del campus come un virus e poi si sarebbero sentite le battute di Mark *non è andata così*. In quel momento, in questa scena essenzialmente, il pubblico ha un'idea ben precisa della struttura del film”.

Tale struttura volutamente si mantiene sul concetto di una verità come qualcosa di soggettivo. Nella sua sceneggiatura Sorkin sfida l'idea che ci possa essere una verità sola e la sua intenzione è di creare un dibattito su ciò. Riassume lo sceneggiatore: “Sarò felice se le persone discuteranno su ciò. Con *The Social Network* abbiamo raccolto dei fatti e abbiamo creato una verità. In particolare ne abbiamo create tre. Se si pensa ai fatti come dei punti da unire possiamo dire di aver fatto questo e abbiamo dato vita ad un quadro. Ma tra

questi punti ci sono a) personaggi, b) c'è il fatto che puoi decidere quale è la verità. Noi non raccontiamo al pubblico che questa è la sola verità che c'è. Postuliamo una serie di verità per perseguire un qualcosa di ancor più vero: le condizioni che hanno reso tutto ciò possibile”.

### La regia

Dare vita al lavoro di Sorkin è stato compito di David Fincher, noto per aver raccontato storie come *Il curioso caso di Benjamin Button*, *Zodiac*, *Seven* e *Fight Club*. In *The Social Network* riesce a focalizzare l'occhio della camera da presa nell'aspetto più intimo della natura umana dei personaggi, ragazzi anarchici che si incontrano e danno vita al fenomeno Facebook.

In un primo momento Fincher non era sicuro della sua partecipazione al progetto, ma dopo aver letto la sceneggiatura ha immediatamente cambiato idea. “Scott Rudin ed Amy Pascal mi hanno detto *devi leggere questo, è una storia avvincente ed una sceneggiatura brillante*”, ricorda lui. “Quando ho letto lo script, ciò che più mi è piaciuto è che trattava del dramma di un *mito* molto giovane e questo mi ha incuriosito parecchio”.

Continua: “In qualche modo *The Social Network* è una vecchia storia, un classico scontro per cui è necessario valutare i vari punti di vista. Quello che però è molto interessante è che nella storia si evita di schierarsi con qualcuno. Non lo facciamo cercando di ricreare ogni dettaglio, ma ricreando gli eventi dalle diverse prospettive. La cosa importante era che il film parlasse di un gruppo di persone che si danno da fare per fare qualcosa di buono, partendo da un'idea e come alla fine decidono che non possono farlo insieme, che non sarà così, non possono completare il percorso insieme. Il nostro compito era quello di assemblare i fatti e trarne una verità, o meglio tre”.

Fincher, come Sorkin, percepisce il film come qualcosa che opera in una zona grigia in cui eroi ed antieroi si scambiano di posto, proprio come accade con questi ragazzi giovani, studenti universitari che da un giorno all'altro si trovano ad essere innovatori del mondo che è lì che osserva. Egli sostiene che, quando si ha a che fare con ricordi divergenti, motivazioni ingannevoli e forti personalità, la verità è un concetto che scivola tra le mani. “Non so se la verità sia conoscibile o meno”, afferma Fincher. “Ma quello che so è che molte persone sono uscite matte per spiegare la loro versione dei fatti e il comportamento e le reazioni dei personaggi nella sceneggiatura di Sorkin sono per me molto realistiche”.

“Sapevo che se nel lavoro fatto avessimo cercato la giustizia, ognuno dei coinvolti avrebbe probabilmente rinnegato”, osserva il regista.

L'approccio di Fincher al film è stato quello di ricreare i mondi dell'Ivy League e del periodo iniziale alla Silicon Valley in cui si trovavano Zuckerberg, Saverin, Parker e i gemelli Winklevoss e in cui Facebook è stato lanciato e successivamente è cresciuto fino ad essere com'è oggi”.

“Il tempo ed il luogo dovevano essere palpabile”, continua. Questo era particolarmente vero per i dormitori di Harvard dove Zuckerberg ha scritto il codice originale di Facebook e dove viene lanciato inizialmente come virus. “È un *mondo* affascinante in cui un adolescente sarebbe entrato con una cassa di birra e successivamente ne sarebbe uscito con qualcosa che era presente su cinquecento computer e dopo ancora su

cinquecento milioni. Sapevo che avrei dovuto porre attenzione a tutto, dove sono questi personaggi, cosa indossano, tutti i dettagli erano importanti. Il divertimento nel farlo non era solo trovare attori capaci di rendere al meglio i personaggi, ma anche poter ricreare un ambiente capace di renderli credibili, che li avrebbero dipinti come ragazzi che avrebbero detto quelle cose. Su tutto ciò si basa la storia”.

Anche se non proviene da quel mondo, Fincher ha potuto intravedere se stesso nei comportamenti di questi ragazzi e delle loro ambizioni giovanili. “Mi era facile relazionarmi a questi gruppi di ragazzi e al modo in cui da legami profondi diventano presto ex amici. Mi è facile capire un ventenne che cerca di vendere la propria idea alle persone da cui vorrebbe ottenere i soldi per realizzare la propria *visione* e del profondo sentimento di frustrazione che prova perché è come chiedere il permesso agli adulti perché si è troppo giovani per fare da se”, spiega. “In qualche modo quello che fa Mark non è molto diverso da dirigere un film: si sviluppa un progetto, il compito è quello di svilupparlo al meglio e preservarlo. Questo è il tema del film. E se è necessario ferire delle persone per proteggere quello che si sta costruendo, questo è quello che si deve fare. È una responsabilità. E capisco bene anche i motivi per cui Zuckerberg non accetta che qualcuno gli dica come dovrebbe essere e di come questi personaggi irriverenti disprezzino l'autorità, perché senza tutto ciò non saremmo qui a raccontare questa storia”.

“Sono stato anche io Mark Zuckerberg”, continua Fincher. “Sono stati molti i momenti della mia vita che ho agito come lui. Altri in cui sono stato Eduardo Saverin, ho fatto una scenata, ho inveito, ho agito emotivamente e mi sono poi sentito stupido. E ci sono momenti in cui mi sono sentito presuntuoso e ho agito in quel modo”.

Fincher sapeva benissimo che per rendere al meglio sulla scena tutto questo, era necessario avere un cast ben assortito in grado di collaborare e scontrarsi. “Da questo cast ci si aspettava che ci fossero persone in grado di poter mostrare entrambi i lati dei personaggi e che potessero rendere i rapporti del tutto reali”, afferma. “In uno scontro del genere tutti dovevano esserne parte ma allo stesso tempo dovevano distinguersi gli uni dagli altri lavorando insieme. In ognuno cercavo il lato umano, senza cercare necessariamente il cattivo in Mark, in Sean o nei fratelli Winklevosses. Né vedo nella mancanza di immaginazione di Eduardo una scelleratezza. Li osservo e penso che sono ragazzi, che fanno errori, che s'imbattono nelle cose giuste per le giuste ragioni o nelle cose sbagliate per i motivi sbagliati. Per questo era necessario trovare un gruppo di persone che avesse voglia di sperimentare senza sapere quello che facevano”.

I provini sono stati particolarmente intensi. “Prima di tutto abbiamo diffuso la voce e abbiamo chiesto agli attori di inviarci il provino via telefono e su cassetta. Successivamente abbiamo richiesto loro di raccontarci il loro background. Ognuno dei provinati è stato ascoltato parecchie volte. Volevamo creare un gruppo ed ogni singola caratteristica doveva essere di sostegno ad un'altra”.

Prima delle riprese, Fincher ha iniziato a provare con il cast in piccoli gruppi per alcune settimane, per permettere loro di entrare nel ritmo dei dialoghi e di costruire il loro legame in maniera naturale. Fincher ha chiesto anche una certa flessibilità, per avere l'opportunità di poter girare una scena anche duecento volte per avere poi in fase di montaggio una scelta maggiore.

Afferma Sorkin sulla regia di Fincher: “Con più riprese David ha prodotto molto materiale e ottimi risultati. Inoltre con il suo stile ha arricchito la forza del dialogo e della sceneggiatura. E ha saputo ottenere il meglio

da tutti gli attori. Ho apprezzato il fatto che spesso ha ripreso una scena 70, 80, 90 volte affinché fosse superata la recitazione e la battuta sembrasse più naturale possibile. Per esempio per la scena tra Mark ed Eduardo alla casa di Palo Alto, quando si scontrano urlando, abbiamo iniziato alle sette di sera ma David non era contento se non dopo mezzanotte quando Jesse e Andrew erano completamente esausti e all'improvviso la scena è sembrata vera”.

Mentre gli attori erano profondamente consapevoli del fatto che interpretavano loro coetanei, Fincher non ha voluto che ci fossero *imitazioni*. “Ho sempre pensato che fosse restrittivo. Sarebbe stato facile andare su Youtube e guardare una clip in cui Mark Zuckerberg parla, ma non è il modo migliore per ottenere la giusta drammatizzazione di ciò che è successo tra queste persone. Se si vuole un film con personaggi, questi non vanno forzati. Inoltre le diverse prospettive della storia erano essenziali alla narrazione”, conclude Fincher. “Non c'era altro modo per fare ciò. Con Aaron abbiamo discusso molto sul concetto che una persona *non è una sola cosa*. Da ciò l'intera struttura narrativa è diventato un modo per raccontare tutto”.

The following background articles relating to Facebook are reprinted with permission from Conde Nast and Time Magazine.

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From The New Yorker

***Letter from Palo Alto***  
**The Face of Facebook**

**Mark Zuckerberg opens up.**

by *Jose Antonio Vargas* *September 20, 2010*

Mark Zuckerberg founded Facebook in his college dorm room six years ago. Five hundred million people have joined since, and eight hundred and seventy-nine of them are his friends. The site is a directory of the world's people, and a place for private citizens to create public identities. You sign up and start posting information about yourself: photographs, employment history, why you are peeved right now with the gummy-bear selection at Rite Aid or bullish about prospects for peace in the Middle East. Some of the information can be seen only by your friends; some is available to friends of friends; some is available to anyone. Facebook's privacy policies are confusing to many people, and the company has changed them frequently, almost always allowing more information to be exposed in more ways.

According to his Facebook profile, Zuckerberg has three sisters (Randi, Donna, and Arielle), all of whom he's friends with. He's friends with his parents, Karen and Edward Zuckerberg. He graduated from Phillips Exeter Academy and attended Harvard University. He's a fan of the comedian Andy Samberg and counts among his favorite musicians Green Day, Jay-Z, Taylor Swift, and Shakira. He is twenty-six years old.

Zuckerberg cites "Minimalism," "Revolutions," and "Eliminating Desire" as interests. He likes "Ender's Game," a coming-of-age science-fiction saga by Orson Scott Card, which tells the story of Andrew (Ender) Wiggin, a gifted child who masters computer war games and later realizes that he's involved in a real war. He lists no other books on his profile.

Zuckerberg's Facebook friends have access to his e-mail address and his cell-phone number. They can browse his photograph albums, like one titled "The Great Goat Roast of 2009," a record of an event held in his back yard. They know that, in early July, upon returning from the annual Allen & Company retreat for Hollywood moguls, Wall Street tycoons, and tech titans, he became Facebook friends with Barry Diller. Soon afterward, Zuckerberg wrote on his Facebook page, "Is there a site that streams the World Cup final online? (I don't own a TV.)"

Since late August, it's also been pretty easy to track Zuckerberg through a new Facebook feature called Places, which allows users to mark their location at any time. At 2:45 A.M., E.S.T., on August 29th, he was at the Ace Hotel, in New York's garment district. He was back at Facebook's headquarters, in Palo Alto, by 7:08 P.M. On August 31st at 10:38 P.M., he and his girlfriend were eating dinner at Taqueria La Bamba, in Mountain View.

Zuckerberg may seem like an over-sharer in the age of over-sharing. But that's kind of the point. Zuckerberg's business model depends on our shifting notions of privacy, revelation, and sheer self-display. The more that people are willing to put online, the more money his site can make from advertisers. Happily for him, and the prospects of his eventual fortune, his business interests align perfectly with his personal philosophy. In the bio section of his page, Zuckerberg writes simply, "I'm trying to make the world a more open place."

The world, it seems, is responding. The site is now the biggest social network in countries ranging from Indonesia to Colombia. Today, at least one out of every fourteen people in the world has a Facebook account. Zuckerberg, meanwhile, is becoming the boy king of Silicon Valley. If and when Facebook decides to go public, Zuckerberg will become one of the richest men on the planet, and

one of the youngest billionaires. In the October issue of *Vanity Fair*, Zuckerberg is named No. 1 in the magazine's power ranking of the New Establishment, just ahead of Steve Jobs, the leadership of Google, and Rupert Murdoch. The magazine declared him "our new Caesar."

Despite his goal of global openness, however, Zuckerberg remains a wary and private person. He doesn't like to speak to the press, and he does so rarely. He also doesn't seem to enjoy the public appearances that are increasingly requested of him. Backstage at an event at the Computer History Museum, in Silicon Valley, this summer, one of his interlocutors turned to Zuckerberg, minutes before they were to appear onstage, and said, "You don't like doing these kinds of events very much, do you?" Zuckerberg replied with a terse "No," then took a sip from his water bottle and looked off into the distance.

This makes the current moment a particularly awkward one. Zuckerberg, or at least Hollywood's unauthorized version of him, will soon be starring in a film titled "The Social Network," directed by David Fincher and written by Aaron Sorkin. The movie, which opens the New York Film Festival and will be released on October 1st, will be the introduction that much of the world gets to Zuckerberg. Facebook profiles are always something of a performance: you choose the details you want to share and you choose whom you want to share with. Now Zuckerberg, who met with me for several in-person interviews this summer, is confronting something of the opposite: a public exposition of details that he didn't choose. He does not plan to see the film.

Zuckerberg—or Zuck, as he is known to nearly everyone of his acquaintance—is pale and of medium build, with short, curly brown hair and blue eyes. He's only around five feet eight, but he seems taller, because he stands with his chest out and his back straight, as if held up by a string. His standard attire is a gray T-shirt, bluejeans, and sneakers. His affect can be distant and disorienting, a strange mixture of shy and cocky. When he's not interested in what someone is talking about, he'll just look away and say, "Yeah, yeah." Sometimes he pauses so long before he answers it's as if he were ignoring the question altogether. The typical complaint about Zuckerberg is that he's "a robot." One of his closest friends told me, "He's been overprogrammed." Indeed, he sometimes talks like an Instant Message—brusque, flat as a dial tone—and he can come off as flip and condescending, as if he always knew something that you didn't. But face to face he is often charming, and he's becoming more comfortable onstage. At the Computer History Museum, he was uncommonly energetic, thoughtful, and introspective—relaxed, even. He addressed concerns about Facebook's privacy settings by relaying a personal anecdote of the sort that his answers generally lack. ("If I could choose to share my mobile-phone number only with everyone on Facebook, I wouldn't do it. But because I can do it with only my friends I do it.") He was self-deprecating, too. Asked if he's the same person in front of a crowd as he is with friends, Zuckerberg responded, "Yeah, same awkward person."

Zuckerberg grew up in a hilltop house in Dobbs Ferry, New York. Attached to the basement is the dental office of his father, Edward Zuckerberg, known to his patients as "painless Dr. Z." ("We cater to cowards," his Web site reads.) There's a hundred-and-sixty-gallon fish tank in the operating room, and the place is packed with marine-oriented tchotchkes that Dr. Zuckerberg's patients have brought him. Mark's mother, Karen, is a psychiatrist who stopped practicing to take care of the children and to work as her husband's office manager.

Edward was an early user of digital radiography, and he introduced Atari BASIC computer programming to his son. The house and the dental office were full of computers. One afternoon in 1996, Edward declared that he wanted a better way of announcing a patient's arrival than the receptionist yelling, "Patient here!" Mark built a software program that allowed the computers in the house and the office to send messages to one another. He called it ZuckNet, and it was basically a primitive version of AOL Instant Messenger, which came out the following year. The receptionist used it to ping Edward, and the kids used it to ping each other. One evening while Donna was working in her room, downstairs, a screen popped up: the computer contained a deadly virus and would blow up in thirty seconds. As the machine counted down, Donna ran up the stairs shouting, "Mark!"

Some kids played computer games. Mark created them. In all of our talks, the most animated Zuckerberg ever got—speaking with a big smile, almost tripping on his words, his eyes alert—was when he described his youthful adventures in coding. “I had a bunch of friends who were artists,” he said. “They’d come over, draw stuff, and I’d build a game out of it.” When he was about eleven, his parents hired a computer tutor, a software developer named David Newman, who came to the house once a week to work with Mark. “He was a prodigy,” Newman told me. “Sometimes it was tough to stay ahead of him.” (Newman lost track of Zuckerberg and was stunned when he learned during our interview that his former pupil had built Facebook.) Soon thereafter, Mark started taking a graduate computer course every Thursday night at nearby Mercy College. When his father dropped him off at the first class, the instructor looked at Edward and said, pointing to Mark, “You can’t bring him to the classroom with you.” Edward told the instructor that his son was the student. Mark was not a stereotypical geek-klutz. At Exeter, he became captain of the fencing team. He earned a diploma in classics. But computers were always central. For his senior project at Exeter, he wrote software that he called Synapse. Created with a friend, Synapse was like an early version of Pandora—a program that used artificial intelligence to learn users’ listening habits. News of the software’s existence spread on technology blogs. Soon AOL and Microsoft made it known that they wanted to buy Synapse and recruit the teen-ager who’d invented it. He turned them down.

Zuckerberg decided, instead, to enter Harvard, in the fall of 2002. He arrived in Cambridge with a reputation as a programming prodigy. He sometimes wore a T-shirt with a little ape on it and the words “Code Monkey.” He joined the Jewish fraternity Alpha Epsilon Pi, and, at a Friday-night party there, Zuckerberg, then a sophomore, met his current girlfriend, Priscilla Chan, a Chinese-American from the Boston suburbs. They struck up a conversation while waiting in line for the bathroom. “He was this nerdy guy who was just a little bit out there,” Chan told me. “I remember he had these beer glasses that said ‘pound include beer dot H.’ It’s a tag for C++. It’s like college humor but with a nerdy, computer-science appeal.”

Zuckerberg had a knack for creating simple, addictive software. In his first week as a sophomore, he built CourseMatch, a program that enabled users to figure out which classes to take based on the choices of other students. Soon afterward, he came up with Facemash, where users looked at photographs of two people and clicked a button to note who they thought was hotter, a kind of sexual-playoff system. It was quickly shut down by the school’s administration. Afterward, three upperclassmen—an applied-math major from Queens, Divya Narendra, and twins from Greenwich, Connecticut, Cameron and Tyler Winklevoss—approached Zuckerberg for assistance with a site that they had been working on, called Harvard Connection.

Zuckerberg helped Narendra and the Winklevoss twins, but he soon abandoned their project in order to build his own site, which he eventually labelled Facebook. The site was an immediate hit, and, at the end of his sophomore year, Zuckerberg dropped out of Harvard to run it.

As he tells the story, the ideas behind the two social networks were totally different. Their site, he says, emphasized dating, while his emphasized networking. The way the Winklevoss twins tell it, Zuckerberg stole their idea and deliberately kept them from launching their site. Tall, wide-shouldered, and gregarious, the twins were champion rowers who competed in the Beijing Olympics; they recently earned M.B.A.s from Oxford. “He stole the moment, he stole the idea, and he stole the execution,” Cameron told me recently. The dispute has been in court almost since Facebook was launched, six years ago. Facebook eventually reached a settlement, reportedly worth sixty-five million dollars, with the Winklevosses and Narendra, but they are now appealing for more, claiming that Facebook misled them about the value of the stock they would receive.

To prepare for litigation against the Winklevosses and Narendra, Facebook’s legal team searched Zuckerberg’s computer and came across Instant Messages he sent while he was at Harvard. Although the IMs did not offer any evidence to support the claim of theft, according to sources who have seen many of the messages, the IMs portray Zuckerberg as backstabbing, conniving, and insensitive. A small group of lawyers and Facebook executives reviewed the messages, in a two-hour meeting in January, 2006, at the offices of Jim Breyer, the managing partner at the venture-

capital firm Accel Partners, Facebook's largest outside investor.

The technology site Silicon Alley Insider got hold of some of the messages and, this past spring, posted the transcript of a conversation between Zuckerberg and a friend, outlining how he was planning to deal with Harvard Connect:

FRIEND: so have you decided what you are going to do about the websites?

ZUCK: yea i'm going to fuck them

ZUCK: probably in the year

ZUCK: \*ear

In another exchange leaked to Silicon Alley Insider, Zuckerberg explained to a friend that his control of Facebook gave him access to any information he wanted on any Harvard student:

ZUCK: yea so if you ever need info about anyone at harvard

ZUCK: just ask

ZUCK: i have over 4000 emails, pictures, addresses, sns

FRIEND: what!? how'd you manage that one?

ZUCK: people just submitted it

ZUCK: i don't know why

ZUCK: they "trust me"

ZUCK: dumb fucks

According to two knowledgeable sources, there are more unpublished IMs that are just as embarrassing and damaging to Zuckerberg. But, in an interview, Breyer told me, "Based on everything I saw in 2006, and after having a great deal of time with Mark, my confidence in him as C.E.O. of Facebook was in no way shaken." Breyer, who sits on Facebook's board, added, "He is a brilliant individual who, like all of us, has made mistakes." When I asked Zuckerberg about the IMs that have already been published online, and that I have also obtained and confirmed, he said that he "absolutely" regretted them. "If you're going to go on to build a service that is influential and that a lot of people rely on, then you need to be mature, right?" he said. "I think I've grown and learned a lot."

Zuckerberg's sophomoric former self, he insists, shouldn't define who he is now. But he knows that it does, and that, because of the upcoming release of "The Social Network," it will surely continue to do so. The movie is a scathing portrait, and the image of an unsmiling, insecure, and sexed-up young man will be hard to overcome. Zuckerberg said, "I think a lot people will look at that stuff, you know, when I was nineteen, and say, 'Oh, well, he was like that. . . . He must still be like that, right?'"

In Hollywood's version, the early founding of Facebook is, as Sorkin said in an interview, "a classical story of friendship, loyalty, betrayal, and jealousy." Sorkin described Zuckerberg as a "brilliant guy who's socially awkward and who's got his nose up against the window of social life. It would seem he badly wanted to get into one of these final clubs"—one of the exclusive, élite-within-élite party clubs at Harvard. The Winklevoss twins were members of the Porcellian Club, the most prestigious.

In the movie's opening scene, according to a script that was leaked online, Zuckerberg and his girlfriend, Erica, a student at Boston University, sit in a campus bar, exchanging disparaging zingers. ("You don't have to study," he tells her. "How do you know I don't have to study?" she asks. "Because you go to B.U.!") Erica takes his hand, stares at him and says, "Listen. You're going to be successful and rich. But you're going to go through life thinking that girls don't like you because you're a tech geek. And I want you to know, from the bottom of my heart, that that won't be true. It'll be because you're an asshole."

The movie is based on "The Accidental Billionaires," by Ben Mezrich, a book about the founding of Facebook. Mezrich is also the author of a best-seller, published in 2003, about college students striking it rich. The book, titled "Bringing Down the House," used invented scenes, composite

characters, and re-created dialogue. The new book has been criticized for using similar methods. Mezrich says that the book is not “an encyclopedic” description of Facebook’s founding but is nevertheless “a true story that Zuckerberg would rather not be told,” written in what he called a “thriller-esque style.” The book draws heavily on interviews that Mezrich conducted with Eduardo Saverin, Facebook’s initial business manager, who had a falling out with Zuckerberg and sued him. Mezrich did not talk to Zuckerberg. (The producer of “The Social Network,” Scott Rudin, tried to talk to Zuckerberg and other Facebook executives, but he was rebuffed.) Mezrich sold the movie rights to the book even before it was completed. He called Sorkin his “first reader,” and handed over chapters as soon as he finished them.

Sorkin said that creating Zuckerberg’s character was a challenge. He added that the college students were “the youngest people I’ve ever written about.” Sorkin, who is forty-nine, says that he knew very little about social networking, and he professes extreme dislike of the blogosphere and social media. “I’ve heard of Facebook, in the same way I’ve heard of a carburetor,” he told me. “But if I opened the hood of my car I wouldn’t know how to find it.” He called the film “The Social Network” ironically. Referring to Facebook’s creators, Sorkin said, “It’s a group of, in one way or another, socially dysfunctional people who created the world’s great social-networking site.”

Sorkin insisted that “the movie is not meant as an attack” on Zuckerberg. As he described it, however, Zuckerberg “spends the first one hour and fifty-five minutes as an antihero and the last five minutes as a tragic hero.” He added, “I don’t want to be unfair to this young man whom I don’t know, who’s never done anything to me, who doesn’t deserve a punch in the face. I honestly believe that I have not done that.”

As it happens, Sorkin’s “The West Wing” is one of Zuckerberg’s favorite television shows. He discovered it while on a trip to Spain with Chan, whom he has been dating, with a brief interruption, since 2003. In Madrid, they both got sick, and ended up watching the first season of the show in bed. In a Spanish department store, they bought DVDs of the six other seasons and eventually watched them all. Zuckerberg said that he liked the authenticity of the series—the way it captured the truth, at least as friends of his described it, of working in Washington.

I told Sorkin that his TV series was one of Zuckerberg’s favorites. He paused. “I wish you hadn’t told me that,” he said finally. When I asked Sorkin to guess the episode that Zuckerberg liked best, he said, “The Lemon-Lyman episode”—the one in Season Three where Josh Lyman, the deputy chief of staff, played by Bradley Whitford, discovers that he has a following on an online message board and unwisely interacts with its members.

Actually, Zuckerberg’s favorite episode, he told me, was “Two Cathedrals,” at the end of Season Two, in which Martin Sheen, who plays President Josiah Bartlet, grieves at the death of his longtime secretary and, after disclosing that he has multiple sclerosis, ponders whether he should seek reelection. He is inside the National Cathedral and orders that it be temporarily sealed. He curses God in Latin and lights a cigarette. “It’s, like, even in journeys like Facebook, we’ve had some very serious ups and downs,” Zuckerberg said.

Zuckerberg says that many of the details he has read about the film are just wrong. (He had, for example, no interest in joining any of the final clubs.) When pressed about the movie and what it means for his public persona, he responded coolly: “I know the real story.”

A few days after we spoke, Zuckerberg changed his Facebook profile, removing “The West Wing” from his list of favorite TV shows.

On a recent Thursday afternoon, Zuckerberg took me for a stroll around the neighborhood in Palo Alto where he both lives and works. As he stepped out of the office and onto a street of expensive houses, he told me about his first trip to Silicon Valley. It was during winter break in January, 2004, a month before Facebook’s launch. He was nineteen. “I remember flying in, driving down 101 in a cab, and passing by all these tech companies like Yahoo!,” he said. His gray T-shirt was emblazoned with the word “hacker.” “I remember thinking, Maybe someday we’ll build a company. This probably isn’t it, but one day we will.”

We arrived at his house. Parked outside was a black Acura TSX, which he bought a couple of years ago, after asking a friend to suggest a car that would be “safe, comfortable, not ostentatious.” He drives a lot to relax and unwind, his friends say, and usually ends up at Chan’s apartment. She lives not far from Golden Gate Park and is a third-year medical student at the University of California, San Francisco. They spend most weekends together; they walk in the park, go rowing (he insists that they go in separate boats and race), play bocce or the board game the Settlers of Catan. Sundays are reserved for Asian cuisine. They usually take a two-week trip abroad in December. This year, they’re planning to visit China.

Zuckerberg has found all his homes on Craigslist. His first place was a sparse one-bedroom apartment that a friend described as something like a “crack den.” The next apartment was a two-bedroom, followed by his current place, a two-story, four-bedroom house that he told me is “too big.” He rents. (“He’s the poorest rich person I’ve ever seen in my life,” Tyler Winklevoss said.) As we crossed the driveway, we spotted Chan, sitting on a chair in the back yard, a yellow highlighter in her hand, reading a textbook; she plans to be a pediatrician. There was a hammock and a barbecue grill nearby. Surprised, Zuckerberg approached her and rubbed her right shoulder. “I didn’t know you were going to be here,” he said. She touched his right hand and smiled.

He walked into the house, which is painted in various shades of blue and beige, except for the kitchen, which is a vibrant yellow. Colors don’t matter much to Zuckerberg; a few years ago, he took an online test and realized that he was red-green color-blind. Blue is Facebook’s dominant color, because, as he said, “blue is the richest color for me—I can see all of blue.” Standing in his kitchen, leaning over the sink, he offered me a glass of water.

He returned the conversation to the winter of 2004, describing how he and his friends “would hang out and go together to Pinocchio’s, the local pizza place, and talk about trends in technology. We’d say, ‘Isn’t it obvious that everyone was going to be on the Internet? Isn’t it, like, inevitable that there would be a huge social network of people?’ It was something that we expected to happen. The thing that’s been really surprising about the evolution of Facebook is—I think then and I think now—that if we didn’t do this someone else would have done it.”

Zuckerberg, of course, did do it, and one of the reasons that he has held on to it is that money has never seemed to be his top priority. In 2005, MTV Networks considered buying Facebook for seventy-five million dollars. Yahoo! and Microsoft soon offered much more. Zuckerberg turned them all down. Terry Semel, the former C.E.O. of Yahoo!, who sought to buy Facebook for a billion dollars in 2006, told me, “I’d never met anyone—forget his age, twenty-two then or twenty-six now—I’d never met anyone who would walk away from a billion dollars. But he said, ‘It’s not about the price. This is my baby, and I want to keep running it, I want to keep growing it.’ I couldn’t believe it.”

Looking back, Chan said she thought that the time of the Yahoo! proposal was the most stressful of Zuckerberg’s life. “I remember we had a huge conversation over the Yahoo! deal,” she said. “We try to stick pretty close to what our goals are and what we believe and what we enjoy doing in life—just simple things,” she said.

Friends expect Chan and Zuckerberg to marry. In early September, Zuckerberg wrote on his Facebook page, “Priscilla Chan is moving in this weekend. Now we have 2x everything, so if you need any household appliances, dishes, glasses, etc please come by and take them before we give them away.”

Facebook’s headquarters is a two-story building at the end of a quiet, tree-lined street. Zuckerberg nicknamed it the Bunker. Facebook has grown so fast that this is the company’s fifth home in six years—the third in Palo Alto. There is virtually no indication outside of the Bunker’s tenant. Upon walking in, however, you are immediately greeted by what’s called the Facebook Wall, playing off the virtual chalkboards users have on their profiles. One day in early August, the Wall was covered with self-referential posts. An employee, addressing the constant criticism of the site’s privacy settings, had written, “How do I delete my post??? Why don’t you care about my privacy? Why is the default for this app everyone???” Inside is a giant sea of desks—no cubicles, no partitions, just

open space with small conference rooms named after bands (Run-DMC, New Edition, ZZ Top) and bad ideas (Knife at a Gunfight, Subprime Mortgage, Beacon—a controversial advertising system that Facebook introduced in 2007 and then scrapped).

Zuckerberg's desk is near the middle of the office, just a few steps away from his glass-walled conference room and within arm's length of his most senior employees. Before arriving each morning, he works out with a personal trainer or studies Mandarin, which he is learning in preparation for the trip to China. Zuckerberg is involved in almost every new product and feature. His daily schedule is typically free from 2 P.M. to 6 P.M., and he spends that block of time meeting with engineers who are working on new projects. Debate is a hallmark of the meetings; at least a dozen of his employees pointed out, unprompted, what an "intense listener" Zuckerberg is. He is often one of the last people to leave the office. A photograph posted by a Facebook employee over Labor Day weekend showed Zuckerberg sitting at a long table in a conference room surrounded by other workers—all staring at their computers, coding away.

In the early years, Facebook tore through a series of senior executives. "A revolving door would be an understatement—it was very unstable," Breyer said. Within ten days of hiring an executive, Breyer told me, Zuckerberg would e-mail or call him and say that the new hire needed to get the boot. Things calmed down in March, 2008, when Zuckerberg hired Sheryl Sandberg, a veteran of Google who was the chief of staff for Lawrence Summers when he was Secretary of the Treasury. She joined Facebook as the company's chief operating officer, and executives followed her from companies like eBay, Genentech, and Mozilla. A flood of former Google employees soon arrived, too.

Meanwhile, however, most of Zuckerberg's close friends, who worked for Facebook at the start, have left. Adam D'Angelo, who has been friends with Zuckerberg since their hacking and programming days at Exeter, teamed up with another former Facebook employee, Charlie Cheever, to start Quora.com, a social network that aggregates questions and answers on various topics. Chris Hughes, Zuckerberg's Harvard roommate, left to join the Obama campaign and later founded the philanthropic site Jumo.com.

In part, the exodus reflects the status that former Facebook employees have in the tech world. But the departures also point to the difficulty some people have working for Zuckerberg. It's hard to have a friend for a boss, especially someone who saw the site, from its inception, as "A Mark Zuckerberg production"—the tag line was posted on every page during Facebook's early days. "Ultimately, it's 'the Mark show,'" one of his closest friends told me.

In late July, Facebook launched the beta version of Questions, a question-and-answer product that seems to be a direct competitor of Quora. To many people, the move seemed a vindictive attack on friends and former employees. In an interview, Cheever declined to comment, as did Matt Cohler, another friend who left the company, and who invested in Quora.

Chris Cox, Facebook's vice-president of product, said that Facebook Questions is not an attack on Quora. "We've been talking about questions being the future of the way people search for stuff, so it was a matter of time before we built it," Cox told me. "Getting there first is not what it's all about." He added, "What matters always is execution. Always."

Zuckerberg's ultimate goal is to create, and dominate, a different kind of Internet. Google and other search engines may index the Web, but, he says, "most of the information that we care about is things that are in our heads, right? And that's not out there to be indexed, right?" Zuckerberg was in middle school when Google launched, and he seems to have a deep desire to build something that moves beyond it. "It's like hardwired into us in a deeper way: you really want to know what's going on with the people around you," he said.

In 2007, Zuckerberg announced that Facebook would become a "platform," meaning that outside developers could start creating applications that would run inside the site. It worked. The social-game company Zynga—the maker of FarmVille and Mafia Wars—is expected to earn more than five hundred million dollars this year, most of it generated from people playing on Facebook. In 2008, Zuckerberg unveiled Facebook Connect, allowing users to sign onto other Web sites, gaming

systems, and mobile devices with their Facebook account, which serves as a digital passport of sorts. This past spring, Facebook introduced what Zuckerberg called the Open Graph. Users reading articles on CNN.com, for example, can see which articles their Facebook friends have read, shared, and liked. Eventually, the company hopes that users will read articles, visit restaurants, and watch movies based on what their Facebook friends have recommended, not, say, based on a page that Google's algorithm sends them to. Zuckerberg imagines Facebook as, eventually, a layer underneath almost every electronic device. You'll turn on your TV, and you'll see that fourteen of your Facebook friends are watching "Entourage," and that your parents taped "60 Minutes" for you. You'll buy a brand-new phone, and you'll just enter your credentials. All your friends—and perhaps directions to all the places you and they have visited recently—will be right there.

For this plan to work optimally, people have to be willing to give up more and more personal information to Facebook and its partners. Perhaps to accelerate the process, in December, 2009, Facebook made changes to its privacy policies. Unless you wrestled with a set of complicated settings, vastly more of your information—possibly including your name, your gender, your photograph, your list of friends—would be made public by default. The following month, Zuckerberg declared that privacy was an evolving "social norm."

The backlash came swiftly. The American Civil Liberties Union and the Electronic Privacy Information Center cried foul. Users revolted, claiming that Facebook had violated the social compact upon which the company is based. What followed was a tug-of-war about what it means to be a private person with a public identity. In the spring, Zuckerberg announced a simplified version of the privacy settings.

I asked Zuckerberg about this during our walk in Palo Alto. Privacy, he told me, is the "third-rail issue" online. "A lot of people who are worried about privacy and those kinds of issues will take any minor misstep that we make and turn it into as big a deal as possible," he said. He then excused himself as he typed on his iPhone 4, answering a text from his mother. "We realize that people will probably criticize us for this for a long time, but we just believe that this is the right thing to do."

Zuckerberg's critics argue that his interpretation and understanding of transparency and openness are simplistic, if not downright naïve. "If you are twenty-six years old, you've been a golden child, you've been wealthy all your life, you've been privileged all your life, you've been successful your whole life, of course you don't think anybody would ever have anything to hide," Anil Dash, a blogging pioneer who was the first employee of Six Apart, the maker of Movable Type, said. Danah Boyd, a social-media researcher at Microsoft Research New England, added, "This is a philosophical battle. Zuckerberg thinks the world would be a better place—and more honest, you'll hear that word over and over again—if people were more open and transparent. My feeling is, it's not worth the cost for a lot of individuals."

Zuckerberg and I talked about this the first time I signed up for Facebook, in September, 2006. Users are asked to check a box to indicate whether they're interested in men or in women. I told Zuckerberg that it took me a few hours to decide which box to check. If I said on Facebook that I'm a man interested in men, all my Facebook friends, including relatives, co-workers, sources—some of whom might not approve of homosexuality—would see it.

"So what did you end up doing?" Zuckerberg asked.

"I put men."

"That's interesting. No one has done a study on this, as far as I can tell, but I think Facebook might be the first place where a large number of people have come out," he said. "We didn't create that—society was generally ready for that." He went on, "I think this is just part of the general trend that we talked about, about society being more open, and I think that's good."

Then I told Zuckerberg that, two weeks later, I removed the check, and left the boxes blank. A couple of relatives who were Facebook friends had asked about my sexuality and, at that time, at least, I didn't want all my professional sources to know that I am gay.

"Is it still out?" Zuckerberg asked.

“Yeah, it’s still out.”

He responded with a flat “Huh,” dropped his shoulders, and stared at me, looking genuinely concerned and somewhat puzzled. Facebook had asked me to publish a personal detail that I was not ready to share.

In our last interview—this one over the phone—I asked Zuckerberg about “Ender’s Game,” the sci-fi book whose hero is a young computer wizard.

“Oh, it’s not a favorite book or anything like that,” Zuckerberg told me, sounding surprised. “I just added it because I liked it. I don’t think there’s any real significance to the fact that it’s listed there and other books aren’t. But there are definitely books—like the Aeneid—that I enjoyed reading a lot more.”

He first read the Aeneid while he was studying Latin in high school, and he recounted the story of Aeneas’s quest and his desire to build a city that, he said, quoting the text in English, “knows no boundaries in time and greatness.” Zuckerberg has always had a classical streak, his friends and family told me. (Sean Parker, a close friend of Zuckerberg, who served as Facebook’s president when the company was incorporated, said, “There’s a part of him that—it was present even when he was twenty, twenty-one—this kind of imperial tendency. He was really into Greek odysseys and all that stuff.”) At a product meeting a couple of years ago, Zuckerberg quoted some lines from the Aeneid.

On the phone, Zuckerberg tried to remember the Latin of particular verses. Later that night, he IM’d to tell me two phrases he remembered, giving me the Latin and then the English: “fortune favors the bold” and “a nation/empire without bound.”

Before I could point out how oddly applicable those lines might be to his current ambitions, he typed back:

again though

these are the most famous quotes in the aeneid

not anything particular that i found. ♦

From Wired

# How Mark Zuckerberg Turned Facebook Into the Web's Hottest Platform

By Fred Vogelstein 09.06.07

**He didn't have** much choice but to sell. It was summer 2006, a little more than two years after Mark Zuckerberg had created Facebook in his Harvard dorm room as a way for him and his friends to better connect with schoolmates. In the intervening years, he'd raised \$37.7 million from venture capitalists and transformed his modest Web site into a certified social phenomenon. College kids across the nation clamored for access, which Zuckerberg doled out, school by school. By mid-2006, about 7 million users, most of them college students, had a Facebook account.

But for all of Facebook's success, there were also signs of trouble. Zuckerberg wanted the site to be more than a campus thing. He wanted to supplant and surpass MySpace and make Facebook the largest social network on the planet. He wanted it to become the next Google, a site that people of all ages would find useful in their daily lives. But that hadn't happened. Facebook had cornered the market for college students, but its 11-month-old effort to capture the attention of high school students — and take users away from MySpace — was going nowhere. Indeed, Facebook's growth was leveling off, inching its way toward 8 million members, while MySpace's continued to surge, with 100 million members in August of 2006.

At the same time, suitors like Viacom and Microsoft had begun to take a serious look at Facebook, and they were tossing out numbers with lots of zeroes. Some investors and executives began wondering if it was time for Zuckerberg to sell. It was starting to look like Facebook had peaked.

Zuckerberg disagreed, but when Yahoo came calling with a bid of \$1 billion in cash, the pressure became too much. He relented in July, verbally agreeing to sell Facebook to Yahoo. Strategically, it seemed like a good match. Yahoo had hundreds of millions of users, but its foray into social networking was struggling. Facebook had cool tools and was looking for a mass audience.

The timing, however, couldn't have been worse. In the days after Zuckerberg agreed to sell, Yahoo announced it was projecting slower sales and earnings growth, and that the launch of its new advertising platform would be delayed. Its stock price plunged 22 percent overnight. Terry Semel, Yahoo's CEO at the time, reacted by cutting his offer from \$1 billion to \$800 million. Zuckerberg, who had been warned about Semel's reputation for last-minute renegotiations, walked away. Two months later, Semel reissued the original \$1 billion bid, but by then Zuckerberg had convinced his board and executive team that Yahoo wasn't a serious partner and that Facebook would be worth more on its own. He rejected the offer and became famous as the cocky youngster who turned down \$1 billion.

Today, Zuckerberg, 23, is famous for other reasons. For one thing, analysts think he could be the nation's richest man under 25, with a net worth estimated at \$1.5 billion. But more important, he has transformed his company from second-tier social network to full-fledged platform that organizes the entire Internet. As a result, Facebook is the now most buzzed-about company in Silicon Valley, and Zuckerberg is constantly compared to visionaries like Steve Jobs and Bill Gates. Even some of the tech industry's most legendary figures are genuflecting before Zuckerberg. In an entry on his blog, Netscape cofounder Marc Andreessen called Facebook's transformation "an amazing achievement — one of the most significant milestones in the technology industry in this decade." Says Marc Benioff, CEO of Salesforce.com, "I'm in awe." (So am I. I have known one of Facebook's executives since childhood.)

As for those concerns that Facebook's membership had peaked? Well, now it's signing up nearly 1 million new users a week. By the end of August there were 36 million of them. And these aren't just the tweens or college kids you might suspect; the fastest-growing segment of Facebook users is over 35, a group that represents 11 percent of all site users. Total registrations have more than quadrupled over the previous year. The number of employees has tripled, as has revenue. And

venture capitalists say that if Facebook were to go public today, investors would value it at more than \$5 billion — five times what Yahoo had been prepared to pay.

But Zuckerberg's greatest contribution goes beyond Facebook's success. His company suggests a new model for how connection, communication, and commerce can work online — a radical and ambitious rethinking of the Internet's potential.

**Zuckerberg's** journey from snot-faced upstart to dotcom deity began in the summer of 2006, just after the demise of the first Yahoo bid. Zuckerberg won't speak directly about this time period, but associates and friends say that, for the first time in his career, the curly-haired tyro found himself facing immense external pressure. Sure, he'd retained control of his company for the time being, but he hadn't solved any of the problems that led him to consider a sale in the first place. Critics were accusing him of hubris and foolhardiness. He had something to prove.

Zuckerberg designed Facebook to re-create online what he calls the "social graph" — the web of people's real-world relationships. That was different than most social networks. Sites like MySpace practically encouraged users to create new identities and meet and link to people they barely knew. Zuckerberg didn't care about using the Internet to make new friends. "People already have their friends, acquaintances, and business connections," he explains. "So rather than building new connections, what we are doing is just mapping them out."

To that end, Facebook has always emphasized two qualities that tend to be undervalued online: authenticity and identity. Users are encouraged to post personal information — colleges attended, workplaces, email addresses. Facebook also emphasizes honesty: Because users typically can view profiles only of people they're linked to, and they can't link to them unless both partners confirm the relationship, there's little point in creating a fake identity.

Zuckerberg saw that if he could successfully map the social graph, he'd create a powerful new model of communication — a giant word-of-mouth engine. Imagine if, every time you logged on, you weren't greeted by NYTimes.com or even a Google News like aggregator, but a collection of headlines and blog postings, written or handpicked by your closest friends and relatives. Instead of information spreading hub-and-spoke like from major media outlets, it would flow to consumers the way it does at a dinner party, through people they know and trust. The result, Zuckerberg says, is that "it may no longer be optimal to have a few big media companies in the center controlling the flow of information."

When Zuckerberg walked away from Yahoo in July 2006, his grand vision had yet to be realized. He had a network of 7 million students, not an alternative media empire. To transform his company he would have to accomplish three things: First, make it easier for friends to communicate with one another; then extend Facebook's membership to the entire world; and finally, open the site to developers and encourage them to build Facebook applications that would keep people signing up and coming back to the site.

Zuckerberg's first step was almost his last. Previously, Facebook users had to visit one another's pages or send an email to see what they were up to — what features they'd added, announcements they'd posted, new friends they'd linked to. Zuckerberg wanted to streamline that process. His solution: News Feed, a feature that automatically broadcasts users' most important activities to everyone in their networks. Add a friend, post a photo, install a feature — almost anything you did was filtered through Facebook's computers, which then sent bulletins to all of your friends, notifying them every time they logged on to the site.

News Feed was announced on September 5, 2006 — about a month before Zuckerberg turned down Yahoo's second bid — and launched the same day. The freak-out began almost immediately. The new service didn't look like a means of easing communication between friends; it looked like Facebook was manipulating and spreading their information without permission. Hundreds of thousands of Facebook users emailed to protest. A student at the University of Florida organized a boycott, calling it A Day Without Facebook. "The New Facebook is too... well, creepy," wrote Carlos Maycotte in *The Cornell Daily Sun*. "It just makes too much information visible."

The easiest thing for Zuckerberg to do was simply dismantle News Feed. But he refused. News Feed was not just any feature. It was the infrastructure to undergird the social graph. So, three days after the feature launched, he posted a 485-word open letter to his users, apologizing for the surprise and explaining how they could opt out of News Feed if they wished. The tactic worked; the controversy ended as quickly as it began, with no real impact on user growth.

With the News Feed engine in place, the next step was obvious, if terrifying. So far Zuckerberg had tightly controlled Facebook's user base, opening membership slowly to colleges, high schools, and a few businesses. Now it was time to let anyone in the world join.

The notion was risky. When Facebook opened registration to high school students, the tepid response helped spur talk of a sale. A similar showing would make it even harder for Zuckerberg to keep prospective buyers at bay. But this time, open registration turned out to be a huge success. Adults, many of whom had yet to sign up on a social network, were drawn to Facebook's relatively staid and conservative structure. By January 2007, Facebook's user base had grown to nearly 14 million, up from almost 9 million in September.

Fully engaging those new users proved to be more difficult. They were happy to log on, share photos, and send quick messages, but when they wanted to do something a bit more complicated, like keep track of their eBay auctions, for instance, they had to leave Facebook to do it. Zuckerberg knew the site needed more applications, but he also knew that his development team wouldn't be able to satisfy every whim of his user base. "We said, 'This is a problem,'" says Dustin Moskovitz, one of Facebook's cofounders. "What people really want is one online identity to do all these different things. What users wanted was the long tail of applications." It was time for Facebook's third, and most audacious, step.

**On May 24 of this year**, when Zuckerberg announced he was opening Facebook to independent developers, it was clear to Jonathan Sposato that the company had done something revolutionary. He knew how to develop and successfully distribute software: In 2005, Sposato, a former group manager at Microsoft, started a company that made it easy to create software widgets, and he sold it to Google later that year. In mid-2006, he and two fellow Microsoft alumni created Picnik, a slick online photo-editing site.

But even Sposato was surprised at the response from Facebook users when Picnik was included as one of the 85 initial applications in Facebook Platform, the new development tool. Within three days, more than 100,000 users downloaded his program — about 10 times more than he'd anticipated. Because News Feed instantly and automatically notified friends whenever someone downloaded Picnik, word of the application spread exponentially. Sposato called colleagues in a desperate — and ultimately successful — hunt for extra server capacity and bandwidth to avoid outages. Currently almost 250,000 Facebook users have installed Picnik on their pages, making it the network's top photo-editing tool.

Sposato's experience shows the power of Facebook Platform as a new model for disseminating software. The plummeting costs of bandwidth, processing power, and storage had driven down the price of application development. But unless you could figure out a way onto the Google homepage, it was still tricky to tell the world what you'd created. Facebook now gave even the most modest developer the opportunity to win instant and mammoth distribution through its word-of-mouth engine. Users no longer need to search for applications that they may not even know they want; instead, the applications find them.

Since then, more than 3,200 new applications have sprung up on the site, a number that is growing by about 180 a week. Those offerings have made Facebook a fully functioning social hub, where users can keep track of one another's favorite music and videos, share and compare movie reviews, and hit one another up for contributions to pet causes. Facebook promises to become an online identity for recruiters, bosses, and colleagues looking to hire and promote; a souped-up business card for job hunters; and a dossier of people's likes and dislikes that vendors can use to provide targeted products and services. Salesforce's Benioff even imagines Facebook pages serving as universal health records.

And by turning itself into a platform for new applications, Facebook has launched a whole new branch of the software development industry, just like Bill Gates did with MS-DOS in the 1980s. By allowing developers to charge for their wares or collect the advertising revenue they generate, Zuckerberg set up a system for every programmer to get paid for their efforts. Now venture capitalists like Bay Partners are scrambling to fund almost anyone who has an idea for a Facebook application.

Skeptics may argue that we've seen this movie before — in 1999, say, when anyone with a vague concept for a Web site could get VC backing. And, they point out, nobody actually *does* pay for Facebook applications. Still, the startup costs for developers are extremely low, and the potential is high. For the Internet, email was the killer app — a program so useful that it transformed the platform into a massive communications tool. There's no killer app for Facebook yet. But if someone can develop one, they will be sitting on a gold mine.

For all the excitement, one sobering fact remains: Facebook has yet to prove itself as a business. The site's nearly 40 million active users generate more than a billion pageviews a day, but ad clickthrough rates are low. An estimated half of its \$150 million in revenue comes from an advertising deal with Microsoft. Independent developers are drawn to Facebook because Zuckerberg lets them keep any advertising revenue their applications generate; if Facebook can't prove itself as an advertising venue, the deluge of new applications will slow to a trickle.

Nevertheless, Zuckerberg's notion of the social graph has proven so powerful that almost every other company in the Valley is trying to replicate it. Jeff Weiner, one of Yahoo's top executives, refers to users of Yahoo Mail as a Facebook-esque "dormant social network" that his company "needs to activate." And MySpace is expected to respond to Facebook's challenge; CEO Chris DeWolfe has made vague statements about the site's "evolution."

Whatever ultimately becomes of Facebook, Zuckerberg has already had an impact. A year ago, the Valley wondered if this cocky youngster had turned down his only shot at \$1 billion. Now it's wondering if he has defined the future of the Internet.

*Contributing editor Fred Vogelstein ([fred\\_vogelstein@wired.com](mailto:fred_vogelstein@wired.com)) wrote about blogger Michael Arrington in issue 15.07.*



Thursday, May. 20, 2010

## How Facebook Is Redefining Privacy

By Dan Fletcher

Sometime in the next few weeks, Facebook will officially log its 500 millionth active citizen. If the website were granted terra firma, it would be the world's third largest country by population, two-thirds bigger than the U.S. More than 1 in 4 people who browse the Internet not only have a Facebook account but have returned to the site within the past 30 days.

Just six years after Harvard undergraduate Mark Zuckerberg helped found Facebook in his dorm room as a way for Ivy League students to keep tabs on one another, the company has joined the ranks of the Web's great superpowers. Microsoft made computers easy for everyone to use. Google helps us search out data. YouTube keeps us entertained. But Facebook has a huge advantage over those other sites: the emotional investment of its users. Facebook makes us smile, shudder, squeeze into photographs so we can see ourselves online later, fret when no one responds to our witty remarks, snicker over who got fat after high school, pause during weddings to update our relationship status to Married or codify a breakup by setting our status back to Single. (I'm glad we can still be friends, Elise.)

Getting to the point where so many of us are comfortable living so much of our life on Facebook represents a tremendous cultural shift, particularly since 28% of the site's users are older than 34, Facebook's fastest-growing demographic. Facebook has changed our social DNA, making us more accustomed to openness. But the site is premised on a contradiction: Facebook is rich in intimate opportunities — you can celebrate your niece's first steps there and mourn the death of a close friend — but the company is making money because you are, on some level, broadcasting those moments online. The feelings you experience on Facebook are heartfelt; the data you're providing feeds a bottom line.

The willingness of Facebook's users to share and overshare — from descriptions of our bouts of food poisoning (gross) to our uncensored feelings about our bosses (not advisable) — is critical to its success. Thus far, the company's m.o. has been to press users to share more, then let up if too many of them complain. Because of this, Facebook keeps finding itself in the crosshairs of intense debates about privacy. It happened in 2007, when the default settings in an initiative called Facebook Beacon sent all your Facebook friends updates about purchases you made on certain third-party sites. Beacon caused an uproar among users — who were automatically enrolled — and occasioned a public apology from Zuckerberg.

And it is happening again. To quell the latest concerns of users — and of elected officials in the U.S. and abroad — Facebook is getting ready to unveil enhanced privacy controls. The changes are coming on the heels of a complaint filed with the Federal Trade Commission (FTC) on May 5 by the Electronic Privacy Information Center, which takes issue with Facebook's frequent policy changes and tendency to design privacy controls that are, if not deceptive, less than intuitive. (Even a company spokesman got tripped up trying to explain to me why my co-worker has a shorter privacy-controls menu than I do.) The 38-page complaint asks the FTC to compel Facebook to clarify the privacy settings attached to each piece of information we post as well as what happens to that data after we share it.

Facebook is readjusting its privacy policy at a time when its stake in mining our personal preferences has never been greater. In April, it launched a major initiative called Open Graph, which lets Facebook users weigh in on what they like on the Web, from a story on TIME.com to a pair of jeans from Levi's. The logic is that if my friends recommend something, I'll be more inclined to like

it too. And because Facebook has so many users — and because so many companies want to attract those users' eyeballs — Facebook is well positioned to display its members' preferences on any website, anywhere. Less than a month after Open Graph's rollout, more than 100,000 sites had integrated the technology.

"The mission of the company is to make the world more open and connected," Zuckerberg told me in early May. To him, expanding Facebook's function from enabling us to interact with people we like on the site to interacting with stuff our friends like on other sites is "a natural extension" of what the company has been doing.

In his keynote announcing Open Graph, Zuckerberg said, "We're building a Web where the default is social." But default settings are part of the reason Facebook is in the hot seat now. In the past, when Facebook changed its privacy controls, it tended to automatically set users' preferences to maximum exposure and then put the onus on us to go in and dial them back. In December, the company set the defaults for a lot of user information so that everyone — even non-Facebook members — could see such details as status updates and lists of friends and interests. Many of us scrambled for cover, restricting who gets to see what on our profile pages. But it's still nearly impossible to tease out how our data might be used in other places, such as Facebook applications or elsewhere on the Web.

There's something unsettling about granting the world a front-row seat to all of our interests. But Zuckerberg is betting that it's not unsettling enough to enough people that we'll stop sharing all the big and small moments of our lives with the site. On the contrary, he's betting that there's almost no limit to what people will share and to how his company can benefit from it.

Since the site expanded membership to high schoolers in 2005 and to anyone over the age of 13 in 2006, Facebook has become a kind of virtual pacemaker, setting the rhythms of our online lives, letting us ramp up both the silly socializing and the serious career networking. Zuckerberg's next goal is even more ambitious: to make Facebook a kind of second nervous system that's rapid-firing more of our thoughts and feelings over the Web. Or, to change the metaphor, Facebook wants to be not just a destination but the vehicle too.

### **"I'm CEO ... Bitch"**

Facebook's world headquarters in Palo Alto, Calif., looks like an afterthought, a drab office building at the end of a sleepy stretch of California Avenue. Lacking the scale of Microsoft's sprawling campus or the gleaming grandeur of Google HQ, Facebook's home base is unpretentious and underwhelming. The sign in front (colored red, not the company's trademark cobalt blue) features a large, boldface address with a tiny Facebook logo nestled above.

Inside the building, Facebook crams in hundreds of employees, who work in big, open-air bullpens. Without cubicles or walls, there isn't much privacy, so each desk seems like, well, a Facebook profile — small, visible-to-all spaces decorated with photos and personal sundries. Zuckerberg spent the past year in a dimly lit bullpen on the ground floor. But perhaps in a concession to the fact that the CEO needs some privacy, the 26-year-old billionaire recently moved upstairs to a small office, albeit one with a glass wall so everyone can see what he's doing in there.

Steve Jobs has his signature black turtlenecks; Zuckerberg usually sports a hoodie. In Facebook's early years, he was the cocky coder kid with business cards that read, "I'm CEO ... Bitch." (Zuckerberg has said publicly they were a joke from a friend.) And elements of the Palo Alto headquarters — snack tables, Ping-Pong — still impart some semblance of that hacker-in-a-dorm-room feel.

The office's design reflects Facebook's business model too. Openness is fundamental to everything the company does, from generating revenue to its latest plans to weave itself into the fabric of the Web. "Our core belief is that one of the most transformational things in this generation is that there will be more information available," Zuckerberg says. That idea has always been key to Facebook's growth. The company wants to expand the range of information you're sharing and get you to share a lot more of it.

For this to happen, the 1,400 Facebook employees in Palo Alto and around the world (Dublin, Sydney, Tokyo, etc.) work toward two goals. The first is expansion, something the company has gotten prodigiously good at. The site had 117 million unique visitors in the U.S. in March, and the company says some 70% of its users are in other countries. In cellular-connected Japan, the company is focusing on the mobile app. In cricket-crazed India, Facebook snared fans by helping the Indian Premier League build a fan page on Facebook's site.

There's a technical aspect too. The slightest fraction of a second in how long it takes to load a Facebook page can make the difference between someone's logging in again or not, so the company keeps shaving down milliseconds to make sure you stay. It also mobilized Facebook users to volunteer to help translate the site into 70 languages, from Afrikaans to Zulu, to make each moment on Facebook feel local.

### **The Aha! Moment**

Facebook did not invent social networking, but the company has fine-tuned it into a science. When a newcomer logs in, the experience is designed to generate something Facebook calls the aha! moment. This is an observable emotional connection, gleaned by videotaping the expressions of test users navigating the site for the first time. My mom, a Facebook holdout whose friends finally persuaded her to join last summer, probably had her aha! moment within a few minutes of signing up. Facebook sprang into action. First it asked to look through her e-mail address book to quickly find fellow Facebook users she knew. Then it let her choose which of these people she wanted to start getting short status updates from: Details about what a long-lost friend from high school just cooked for dinner. Photos of a co-worker's new baby. Or of me carousing on a Friday night. (No need to lecture, Mom.)

Facebook has developed a formula for the precise number of aha! moments a user must have before he or she is hooked. Company officials won't say exactly what that magic number is, but everything about the site is geared to reach it as quickly as possible. And if you ever try to leave Facebook, you get what I like to call the aha! moment's nasty sibling, the oh-no! moment, when Facebook tries to guilt-trip you with pictures of your friends who, the site warns, will "miss you" if you deactivate your account.

So far, at least, the site has avoided the digital exoduses that beset its predecessors, MySpace and Friendster. This is partly because Facebook is so good at making itself indispensable. Losing Facebook hurts. In 2008 my original Facebook account was shut down because I had created multiple Dan Fletchers using variants of the same e-mail address, a Facebook no-no but an ingenious way to expand my power in the Mob Wars game on Facebook's site. When Facebook cracked down and gave me and my fictional mafia the kiss of death, I lost all my photos, all my messages and all my status updates from my senior year of high school through the first two years of college. I still miss those digital mementos, and it's both comforting and maddening to know they likely still exist somewhere, sealed off in Facebook's archives.

Being excommunicated from Facebook today would be even more painful. For many people, it's a second home. Users share more than 25 billion pieces of information with Facebook each month. They're adding photos — perhaps the most intimate information Facebook collects — at a rate of nearly 1 billion unique images a week. These pics range from cherished Christmas mornings to nights of partying we, uh, struggle to remember. And we're posting pictures not just of ourselves but also of our friends, and naming, or tagging, them in captions embedded in the images. Not happy someone posted an unflattering shot of you from junior high? Unless the photo is obscene or otherwise violates the site's terms of use, the most you can do is untag your name so people will have a harder time finding the picture (and making fun of you).

With 48 billion unique images, Facebook houses the world's largest photo collection. All that sharing happens on the site. But in two giant leaps, the company has made it so that users can register their opinions on other sites too. That first happened in 2008, when the company released a platform called Facebook Connect. This allows your profile to follow you around the Internet from site to site, acting as a kind of passport for the Web. Want to post a comment about this article on

TIME.com? Instead of having to register specifically with that site, Facebook users just have to click one button. This idea of a single sign-on — a profile that obviates the need for multiple user names and passwords — is something a lot of other companies have attempted. But Facebook had the critical mass to make it work.

### **Targeting Your Likes**

Zuckerberg unveiled the second big initiative, Open Graph, this spring. It's a nerdy name for something that's surprisingly simple: letting other websites place a Facebook Like button next to pieces of content. The idea is to let Facebook users flag the content from as many Web pages as possible. For example, if I'm psyched about *Iron Man 2*, I can click the Like button for that movie on IMDB, and the film will automatically be filed under Movies on my Facebook profile. I can set my privacy controls so that my friends can find out in one of three ways that this is a movie I like. They can go to IMDB, where my charming profile picture will display on the page. They can get a status update about my liking this movie. Or they can see it on my Facebook profile.

Facebook wants you to get into the habit of clicking the Like button anytime you see it next to a piece of content you enjoy. Less than a month after launching Open Graph — which made its debut with some 30 content partners, including TIME.com — Facebook is quickly approaching the point where it will process 100 million unique clicks of a Like button each day.

The company's goal with Open Graph is to give you ways to discover both new content and more common ground with the people you're friends with. That's the social benefit Zuckerberg sees, and it's shared by those in his employ. Sheryl Sandberg, Facebook's chief operating officer, is at her most enthusiastic when she's describing Peace.Facebook.com, part of the website that tracks the number of friendships made each day between members of groups that have historically disagreed, such as Israelis and Palestinians and Sunnis and Shi'ites. "We don't pretend Facebook's this profound all the time," Sandberg says. "But is it harder to shoot at someone who you've connected to personally? Yeah. Is it harder to hate when you've seen pictures of that person's kids? We think the answer is yes."

Helping bring about world peace would be nice, but Facebook is not a philanthropic organization. It's a business, and there's a tremendous business opportunity around Facebook's member data. And Sandberg knows it. She joined the company in 2008 after helping Google build its ad platform into a multibillion-dollar business. Much like Google, Facebook is free to users but makes a lot of money (some analysts estimate the privately held company will generate \$1 billion in revenues in 2010) from its robust ad system. According to the Web-research firm comScore, Facebook flashed more than 176 billion banner ads at users in the first three months of this year — more than any other site.

The more updates Facebook gets you to share and the more preferences it entreats you to make public, the more data it's able to pool for advertisers. Google spearheaded targeted advertisements, but it knows what you're interested in only on the basis of what you query in its search engine and, if you have a Gmail account, what topics you're e-mailing about. Facebook is amassing a much more well-rounded picture. And having those Like buttons clicked 100 million times a day gives the company 100 million more data points to package and sell.

The result is that advertisers are able to target you on an even more granular level. For example, right now the ads popping up on my Facebook page are for *Iron Man 2* games and no-fee apartments in New York City (I'm in a demographic that moves frequently); my mom is getting ads for in-store furniture sales (she's in a demographic that buys sofas).

This advertising platform is even more powerful now that the site can factor in your friends' preferences. If three of your friends click a Like button for, say, Domino's Pizza, you might soon find an ad on your Facebook page that has their names and a suggestion that maybe you should try Domino's too. Peer-pressure advertising! Sandberg and other Facebook execs understand the value of context in selling a product, and few contexts are more powerful than friendship. "Marketers have known this for a really long time. I'm much more likely to do something that's recommended by a friend," Sandberg says.

As powerful as each piece of Facebook's strategy is, the company isn't forcing its users to drink the Kool-Aid. It's just serving up nice cold glasses, and we're gulping it down. The friends, the connections, the likes — those are all produced by us. Facebook is the ultimate enabler. It's enabling us to give it a cornucopia of information about ourselves. It's a brilliant model, and Facebook, through its skill at weaving the site into the fabric of modern life, has made it work better than anyone else.

### **What Voldemort Is to Harry Potter**

Zuckerberg believes that most people want to share more about themselves online. He's almost paternalistic in describing the trend. "The way that people think about privacy is changing a bit," he says. "What people want isn't complete privacy. It isn't that they want secrecy. It's that they want control over what they share and what they don't."

Unfortunately, Facebook has a shaky history of granting people that control. In November 2007, when the company tried to make its first foray into the broader Web, it rolled out Facebook Beacon, in which users were automatically signed up for a program that sent a notice to all their friends on Facebook if, say, they made a purchase on a third-party site, like movie tickets on Fandango. Initially, users couldn't opt out of the service altogether — they had to click No Thanks with each individual purchase. And, worse, investigations by security analysts found that even after users hit No Thanks, websites sent purchase details back to Facebook, which the company then deleted. Amid a torrent of complaints, Facebook quickly changed Beacon to be an opt-in system, and by December 2007, the company gave users the option of turning off Beacon completely. Ask Zuckerberg and other executives about the program now, and you'll notice that Beacon has become to Facebook what Voldemort is to Harry Potter's world — the thing that shall not be named.

Facebook isn't the only company to have made a serious social-networking infraction. In February, Google apologized after the rollout of its Twitteresque Buzz application briefly revealed whom its users e-mailed and chatted with most, a move that alarmed, among others, political dissidents and cheating spouses. But at Facebook, the Beacon debacle didn't stop the company from pushing to make more information public. This winter, the company changed its privacy controls and made certain profile details public, including a user's name, profile photo, status updates and any college or professional networks. During the transition, Zuckerberg's private photos were briefly visible to all, including several pictures in which he looks, shall we say, overserved. He quickly altered his settings.

In April, the site started giving third-party applications more access to user data. Apps like my beloved Mob Wars used to be allowed to keep your data for only 24 hours; now they can store your info indefinitely — unless you uninstall them. This spring, Facebook also launched something called Instant Personalization, which lets a few sites piggyback onto Facebook user data to create recommendation engines. Once again, as with Beacon, users were automatically enrolled.

With each set of changes to Facebook's evolving privacy policy, protest groups form and users spread warnings via status messages. In some cases, these outcries have been quite sizable. Zuckerberg points to 2006, when users protested the launch of Facebook's News Feed, a streaming compilation of your friends' status updates. Without much warning, tidbits that you used to have to seek out by going to an individual's profile page were suddenly being broadcast to everyone on that person's list of friends. "We only had 10 million users at the time, and 1 million were complaining," Zuckerberg says. "Now, to think that there wouldn't be a news feed is insane." He's right — protesting the existence of a news feed seems silly in hindsight; Twitter built its entire site around the news-feed concept. So give Zuckerberg some credit for prescience — and perseverance. "That's a big part of what we do, figuring out what the next things are that everyone wants to do and then bringing them along to get them there," he says.

But corralling 500 million people is a lot harder than corralling 10 million. And some users are ready to pull the plug entirely. Searches for "how to delete Facebook" on Google have nearly doubled in volume since the start of this year.

### **The Web's Sketchy Big Brother**

If Facebook wants to keep up the information revolution, then Zuckerberg needs to start talking more and make his case for an era of openness more transparently. Otherwise, Facebook will continue to be cast in the role of the Web's sketchy Big Brother, sucking up our identities into a massive Borg brain to slice, dice and categorize for advertisers.

But amid all the angst, don't forget that we actually like to share. Yes, Facebook is a moneymaking venture. But after you talk to the company's key people, it's tough to doubt that they truly believe that sharing information is better than keeping secrets, that the world will be a better place if you persuade (or perhaps push) people to be more open. "Even with all the progress that we've made, I think we're much closer to the beginning than the end of the trend," Zuckerberg says.

Want to stop that trend? The onus, as always, is on you to pull your information. Starve the beast dead. None of Facebook's vision, be it for fostering peace and harmony or for generating ad revenue, is possible without our feeding in our thoughts and preferences. "The way that people decide whether they want to use something or not is whether they like the product or not," Zuckerberg says. Facebook is hoping that we're hooked. As for me? Time to see if the ex-girlfriend has added new photos.

## CAST

Dopo teatro e cinema, **JESSE EISENBERG** (Mark Zuckerberg) ha debuttato nel film indipendente *Rodger Dodger* del 2002, nel quale ha lavorato accanto a Campbell Scott e per il quale è stato nominato per un Gotham Award.

Per la sua partecipazione ne *Il calamaro e la Balena* accanto a Laura Linney e Jeff Daniels, Eisenberg ha ricevuto una nomination per un Independent Spirit Award e un Boston Film Critics Association Award per Miglior Attore non Protagonista.

Nel 2009 ha ottenuto il ruolo di protagonista in *Adventureland* del regista Greg Mottola e in *Benvenuti a Zombieland* del regista Ruben Fleischer e, per entrambi i film, è stato nominato per un premio BAFTA (British Academy of Film and Television Arts).

L'estate scorsa Eisenberg ha collaborato nuovamente con il regista Ruben Fleischer per girare il film *30 Minutes or Less*, insieme con Danny McBride.

Eisenberg ha prestato la sua voce al personaggio principale nel film di animazione *Rio* della 20th Century Fox che uscirà sugli schermi il prossimo anno.

Di recente Eisenberg ha calcato il palcoscenico con "Scarcity" all'Atlantic Theater Company.

Nel ruolo di scrittore Eisenberg si è occupato di diverse opere che verranno messe in scena nel 2011 fuori Broadway e ha scritto, inoltre, musica e testi del musical "Me Time!".

Eisenberg ha scritto per McSweeney e la sua opera più recente è stata criticata dal quotidiano The New York Times e dal mensile Harpers.

**ANDREW GARFIELD** (Eduardo Saverin) ha vinto un Premio BAFTA. Attualmente è impegnato insieme a Keira Knightley e Carey Mulligan in *Never Let Me Go* di Mark Romanek.

Altri progetti cinematografici includono *Parnassus – L'uomo che voleva ingannare il Diavolo* di Terry Gilliam; *I'm Here*, la storia d'amore tra robot di Spike Jonze; *Leoni per Agnelli* di Robert Redford; i film "Red Riding Trilogy – 1974" diretti da Julian Jarrold; e *Boy A* di John Crowley per il quale ha vinto nel 2008 il BAFTA come Miglior Attore.

La carriera di Garfield è iniziata al teatro, con le sue interpretazioni in "Beautiful Thing" (Sound Space/Kit Productions), "The Overwhelming" and "Burn, Chatroom, and Citizenship" (Royal National Theatre) ha ottenuto l'Oscar come Outstanding Newcomer at the Evening Standard Awards, and the Jack Tinker Award for Most Promising Newcomer at the Critics Circle Awards. Altri meriti teatrali includono "Romeo e Giulietta" (Manchester Royal Exchange) e "Kes" (Manchester Royal Exchange) per i quali ha ricevuto il Most Promising Newcomer Award at the Manchester Evening News Awards 2004. Garfield sarà il protagonista nel prossimo film *Spiderman*, diretto da Marc Webb.

Oltre al suo album multi platino *FutureSex/LoveSound*, con il quale è stato per quattro volte consecutive primo nella classifica dei singoli, oltre al tour del 2007 *Future Sex/LoveSound* acclamato dalla critica, e oltre ai numerosi Premi Grammy, negli ultimi tempi **JUSTIN TIMBERLAKE** (Sean Parker) ha avuto successo come attore per la varietà di ruoli interpretati sia nelle commedie che nelle tragedie. Timberlake è stato uno

dei protagonisti nel film drammatico *Alpha Dog*, affiancando Emile Hirsh, Bruce Willis e Sharon Stone. Ha anche partecipato con Christina Ricci e Samuel L. Jackson in *Black Snake Moan*, per il regista Craig Brewer. Nell'estate del 2007 ha prestato la voce ad uno dei protagonisti di *Shrek Terzo* della Dreamworks. Inoltre Timberlake ha partecipato con Dwayne Johnson, Seann William Scott, Sarah Michelle Gellar e Mandy Moore in *Southland Tales – Così finisce il mondo*.

Di recente è apparso nel film indipendente *The Open Road* con Jeff Bridges, Mary Steenburgen, Harry Dean Stanton e Kate Mara, e presterà la sua voce nel prossimo film di animazione *L'orso Yoghi*. Nel 2011 sarà presente anche in *Friends With Benefits* della Screen Gems e nella commedia *Bad Teacher* della Columbia Pictures.

Oltre al cinema, Timberlake è stato ospite in due episodi memorabili di "Saturday Night Live" e diversi suoi sketch sono diventati dei video di scalpore, tra cui "D\*\*k in a Box," che non solo è stato visto più di 100 milioni di volte su YouTube, ma ha fatto ottenere a Timberlake il suo primo Premio Emmy. Nel 2009 ha vinto un secondo Emmy per Miglior Attore non Protagonista in una Serie tv Commedia per essere stato ospite in "SNL" (Saturday Night Live). Timberlake è stato ospite anche agli MTV Europe Music Awards, ai Nickelodeon's Kid's Choice Awards e agli ESPY Awards (Gli Oscar dello Sport) sul canale americano ESPN.

### CAST TECNICO

**DAVID FINCHER** (Regista) Il suo debutto cinematografico è stato nel 1992 con *Alien3*. nel 1995 ha diretto *Seven*, l'amata tragedia poliziesca con Brad Pitt e Morgan Freeman che ha incassato più di 325 milioni di dollari in tutto il mondo. Nel 1997 Fincher ha diretto *The Game* con Michael Douglas e Sean Penn. Ancora una volta con Brad Pitt, nel 1999 Fincher ha diretto *Fight Club*, un film basato sulla storia di Chuck Palahniuk. Nel 2002 ha diretto *Panic Room* con Jodie Foster, Forest Whitaker, Dwight Yoakum e Jared Leto. Nel 2007 ha diretto il film *Zodiac*, molto acclamato dalla critica, il quale è apparso in oltre 150 top ten, compresa quella della Entertainment Weekly, di USA Today e del The Washington Post. Il suo film più recente è *Il curioso caso di Benjamin Button* per il quale Fincher ha collaborato nuovamente con Brad Pitt, affiancato stavolta da Cate Blanchett. Il film è stato nominato per 13 Academy Awards tra cui Miglior Riprese e Miglior Regista e altri tre per Direzione Artistica, Trucco e Effetti Speciali. Il film è stato anche onorato con cinque nomination al Golden Globe per Best Picture - Drama e Miglior Regista e ha vinto due premi tra cui quello di Miglior Regista dal National Board of Review. Attualmente si sta occupando della produzione di *The Girl with the Dragon Tattoo*, un adattamento del romanzo campione di vendite di Stieg Larsson in cui gli attori sono Daniel Craig e Rooney Mara.

**AARON SORKIN** (sceneggiatore) Laureato nel 1983 all'Università di Siracusa in Teatro, ha debuttato come sceneggiatore a Broadway all'età di 28 anni con l'opera "A Few Good Men", per il quale ha ricevuto il premio John Gassner come Miglior Sceneggiatore Emergente Americano. L'anno seguente ha messo in scena fuori Broadway l'opera "Making Movies" e nel 2007 è tornato a Broadway con "The Farnsworth Invention,"

diretto da Des McAnuff. Il suo adattamento di *Codice d'onore* è stato nominato per quattro Academy Award, incluso quello per Miglior Film e cinque Golden Globe, incluso quello per Miglior Sceneggiatura. Il suo successo è andato avanti con la sceneggiatura di *Malice – Il Sospetto* con Alec Baldwin e Nicole Kidman, e con *Il Presidente – Una storia d'amore* con Michael Douglas e Annette Bening. Sorkin ha prodotto e scritto la serie televisiva "Sports Night", in onda sulla ABC per due anni e vincitrice del Premio Humanitas e del Premio Television Critics Association. Durante i quattro anni successivi ha scritto e prodotto la serie della NBC "The West Wing", vincitrice per i quattro anni consecutivi del Premio Emmy per Miglior Serie Televisiva Drammatica. Sempre per questa serie, Sorkin ha ricevuto due volte il Premio Peabody e il Premio Humanitas e tre Premi Television Critics Association; ha vinto, inoltre, un Golden Globe, un Writers Guild Award e tre Producers Guild Awards. Nel 2006 Sorkin scrisse e produsse la serie televisiva della NBC "Studio 60 on the Sunset Strip" e nel 2007 si dedicò alla stesura del film *La Guerra di Charlie Wilson*, diretto da Mike Nichols con Tom Hanks, Philip Seymour Hoffman e Julia Roberts. Di recente Sorkin ha adattato *Moneyball*, film della Sony Pictures ancora in produzione diretto da Bennet Miller e con Brad Pitt. Sorkin, inoltre, ha deciso di adattare *The Politician*, il libro best seller di Andrew Young sul crollo dell'ex senatore John Edwards e sarà accompagnato nella produzione da Scott Rudin.

**SCOTT RUDIN** (Produttore) tra i film a cui si è dedicato troviamo *The Girl with the Dragon Tattoo; True Grit; Moneyball; Greenberg; È Complicato; Fantastic Mr. Fox; Julie & Julia; Il Dubbio; Non é un Paese per Vecchi; Il Petroliere; Reprise; The Queen – La Regina; Il Matrimonio di Mia Sorella; Diario di uno Scandalo; Venus; Closer; Team America: World Police; I Heart Huckabees – Le strane Coincidenze Della Vita; School of Rock; The Hours; Iris – Un Amore Vero; I Tenenbaums; Zoolander; Il Mistero di Sleepy Hollow; Wonder Boys; Al di Là della Vita; South Park: il film; The Truman Show; In & Out; Ransom – Il Riscatto; Il Club delle Prime Mogli; Ragazze a Beverly Hills; La Vita a Modo Mio; Il Socio; In Cerca di Bobby Fischer; Sister Act; La Famiglia Addams*. Tra i suoi crediti teatrali annoveriamo: *Passion; Hamlet; Seven Guitars; A Funny Thing Happened On The Way to The Forum; Skylight; The Chairs; The Blue Room; Closer; Amy's View; Copenhagen; The Designated Mourner; The Goat; Caroline, or Change; The Normal Heart; Who's Afraid of Virginia Woolf?; Doubt; Faith Healer; The History Boys; Shining City; Stuff Happens; The Vertical Hour; The Year of Magical Thinking; Gypsy; God of Carnage; Fences*.

Ex produttore capo della DreamWorks e della New Line Cinema, **MICHAEL DE LUCA** (Produttore) nel Marzo del 2004 ha fondato la Michael De Luca Productions e ha stipulato degli accordi di creazione e produzione con la Columbia Pictures.

De Luca sta centrando la sua società di produzione sullo sviluppo di film a medio budget, con registi visionari, promuovendo un genere di film particolare. Tra i suoi progetti come regista per la Columbia annoveriamo l'avventuroso film di fantascienza di Jon Favreau *Zathura – Un'avventura spaziale*, adattato da un libro di Chris Van Allsburg, *L'Uomo Nell'Ombra* con Nicolas Cage e diretto da Mark Steven Johnson e *21* basato sul libro *BlackJack Club* di Ben Mezrich. È in postproduzione di *Priest* della Screen Gems con Paul Bettany; *Drive Angry* con Nicolas Cage per la Nu Image/Millennium distribuito dalla Summit; e *Butter*

con Jennifer Garner per la Weinstein Company. Attualmente sta lavorando alla produzione di due film: *Moneyball*, diretto da Bennett Miller, con Brad Pitt per la Columbia Pictures, e *Ammazzavampiri* diretto da Craig Gillespie per la DreamWorks. Prima di fondare la Michel De Luca Productions, De Luca è stato Capo della Produzione della DreamWorks. Qui si è occupato della supervisione delle operazioni giorno per giorno per la divisione delle azioni dal vivo e della produzione di film quali *Old School* di Tod Philips e della commedia di successo *Anchorman – La leggenda di Ron Burgundy* di Adam McKay e Will Ferrell, così come di *Head of State* e *Appuntamento da Sogno*. Durante i sette anni precedenti ha lavorato come Presidente della New Line Productions. Durante il suo incarico ha creato le saghe di grande successo come *Friday*, *Blade*, *Austin Powers* e *Rush Hour*. Ha difeso gli inaspettati successi innovativi come *Seven*, *Wag the Dog*, *Pleasantville*, e *Boogie Nights*, e ha lanciato la carriera di direttore di Jay Roach, di Brett Ratner, di Gary Ross, di Alan e Albert Hughes, di F. Gary Gray dei Fratelli Farrelly, e di tanti altri.

**DANA BRUNETTI** (Produttore) è il presidente della Trigger Street Productions, una società di produzione fondata da Kevin Spacey nel 1997. Innovatore nel regno del social network, Brunetti ha lanciato Trigger Street.com nel 2002, una piattaforma di feedback e rivelazione di talenti nascosti nel campo della cinematografia e dell'editoria. Nel 2008 Brunetti ha collaborato con l'autore Ben Mezrich, per la produzione del film *21* basato sul libro *BlackJack Club* di Mezrich, best seller del New York Times. Brunetti ha prodotto i film *Fanboys*, *Shrink*, il nominato all'Emmy "Bernard and Doris," *Casino Jack*, *La prima Volta di Niki*, *Columbus Day*, *The Sasquatch Gang*, e I documentari *Uncle Frank* e *America Rebuilds: A Year at Ground Zero*.

**CEÁN CHAFFIN** (Produttore) in precedenza ha prodotto cinque film di David Fincher da quando i due sono diventati soci dopo aver collaborato per una pubblicità giapponese della Coca-Cola nel 1992, per la quale la Chaffin si occupava della produzione e Fincher della direzione: *The Game*, del 1997, un'avventura drammatica con Michael Douglas e Sean Penn su un finanziere a cui è stato dato un inquietante regalo di compleanno da suo fratello che distrugge la sua vita; il classico cult *Fight Club* con Brad Pitt, Edward Norton e Helena Bonham Carter, basato sul romanzo di Chuck Palahniuk; *Panic Room*, un thriller con Jodie Foster, Forest Whitaker, Jared Leto e Dwight Yoakum che racconta di tre uomini che irrompono in una casa in cerca di una fortuna mancata mentre una madre e una figlia si nascondono in una stanza sicura; *Zodiac*, la storia dell'inafferrabile serial killer di San Francisco con Robert Downey Jr. e Jake Gyllenhaal; e *Il Curioso Caso di Benjamin Button*, nominato all'Oscar per Miglior Fotografia, con Brad Pitt e Cate Blanchett. Chaffin ha prodotto anche due video vincitori del Premio Grammy: "Snet cream" di Michael e Janet Jackson e "Love is Strong" di David Fincher dei Rolling Stones.

**KEVIN SPACEY** (Produttore Esecutivo) è Direttore Artistico della compagnia teatrale The Old Vic Theatre Company di Londra. Ha diretto la sua produzione inaugurale "Cloaca" prima di apparire nella "National Anthems", "The Philadelphia Story," "Richard II," "A Moon for the Misbegotten" che poi ha trasferito a Broadway, e "Speed-the-Plow" con Jeff Goldblum. Le opere teatrali precedenti includono "The Iceman Cometh" (Premi Evening Standard e Olivier per Miglior Attore) diretto da Howard Davies (Almeida, Old

Vic e Broadway); “Lost in Yonkers” (Tony Award, Miglior Attore non Protagonista) “Long Day’s Journey into Night” con Jack Lemmon, diretto da Jonathan Miller (Broadway e West End) e “The Seagull” (Kennedy Center). La sua apparizione più recente sul palcoscenico è stata nella produzione della The Old Vic di “Inherit the Wind,” che è stata la sua seconda produzione con Trevor Nunn. Tra i film annoveriamo *I Soliti Sospetti* (Academy Award®, Miglior Attore Non Protagonista), *American Beauty* (Academy Award e Premio BAFTA per Miglior Attore), *Il prezzo di Hollywood*, *Se7en*, *LA Confidential*, *Americani*, *Il Negoziatore*, *K-Pax – Da un altro mondo*, *The Shipping News – Ombre dal profondo*, *Superman Returns*, e *Beyond the Sea*. Più di recente è stato visto in *Shrink* con Robin Williams e *L’uomo che Fissa Le Capre* con George Clooney. Il prossimo autunno interpreterà Jack Abramhoff nel film *Casino Jack* diretto da George Hickenlooper, che sarà proiettato per la prima volta al Toronto film Festival. Di recente ha completato la produzione dei film *Margin Call* con Jeremy Irons, Paul Bettany, Demi Moore, Zach Quinto e Simon Baker; e come l’orribile capo di Jason Bateman in *Horrible Bosses*, con Jennifer Aniston, Jamie Foxx e Colin Farrell per la Warner Brothers, diretto da Seth Gordon. La sua società Trigger Street Productions ha prodotto i film *21*, *Il Delitto Fitzgerald*, *The Big Kahuna*, e *Fanboys*. La Trigger Street ha ricevuto 11 nomination all’Emmy e ha vinto il Best Picture per il film “Recount - Riconteggio” della HBO in cui Spacey interpretava Ron Klain, il capo dello staff di Al Gore durante le Elezioni Presidenziali del 2000. Trigger Street, inoltre, ha ricevuto 10 nomination all’Emmy per il film dell’HBO “Bernard & Doris – Complici Amici” con Ralph Feinnes e Susan Sarandon, diretto da Bob Balaban.

Cinematografo **JEFF CRONENWETH** (Direttore della Fotografia) ha lavorato con il regista David Fincher per i film *Seven*, *Fight Club* e *The Game*. È stato anche direttore della fotografia di *One Hour Photo* per il regista Mark Romanek, così come di *K-19: The Widowmaker* e *Down With Love*. Durante gli ultimi dieci anni, Croneweth ha lavorato anche per l’industria della pubblicità e dei video musicali, collaborando con registi quali Spike Jonze, Stephane Sednaoui, Geoff Barish e Phil Joanou. La campagna pubblicitaria di Croneweth per la Mountain Dew ha vinto nel 2001 il Premio CLIO per Migliore Fotografia. Tra gli altri clienti troviamo Jeep, Adidas, Gatorade, Gap, Master Card, Verizon e Tommy Hilfiger. Nativo di Los Angeles, Croneweth ha studiato cinema all’Università della California del Sud e ha iniziato la sua carriera professionale facendo da apprendista per alcuni dei cinematografi più grandi dell’industria cinematografica come Sven Nykvist, A.S.C., John Toll, A.S.C., Conrad Hall, A.S.C. e suo padre, e l’ultimo Jordan Croneweth, A.S.C.

**DONALD GRAHAM BURT** (Production Designer) ha collaborato per la terza volta con il regista David Fincher nel film *The Social Network*. Ha vinto l’Academy Award , il BAFTA e l’Art Directors Guild Award per il suo lavoro di design per *Il Curioso Caso di Benjamin Button*, oltre ad aver lavorato per *Zodiac*. Ha collaborato con Wayne Wang per diversi film, con *Il Circolo della Fortuna e della Felicità* che è stato il film di debutto di Burt come production designer. Ha lavorato per *Il Mio Amico A Quattro Zampe*, *The Center of the World*, e *La Mia Adorabile Nemica* di Wang ed è stato il production designer del documentario *It Might Get Loud* di Davis Guggenheim. Burt ha progettato i set di due film di John Smith *Il Mio Campione* e *Pensieri Pericolosi*, e *White Oleander* di Peter Kominsky, così come il thriller molto acclamato dalla critica

*Donnie Brasco* di Mike Newell con Al Pacino e Johnny Depp.

**ANGUS WALL, A.C.E.** (Tecnico del montaggio) è tecnico del montaggio cinematografico e fondatore della Rock Paper Scissors (società editoriale di messaggi pubblicitari), a52, Elastic (studio di design), e della Datalab (società di gestione dei dati per la produzione di film digitali). Wall ha creato queste società di servizi a Los Angeles per la televisione e i film dopo cinque anni di servizio alla Propaganda Films nel 1992, società co-fondata con il regista David Fincher. Wall ha continuato a collaborare con Fincher dopo la Propaganda per la direzione di film e messaggi pubblicitari. È stato nominato per un Academy Award, un Eddie e un BAFTA per il suo lavoro di montaggio per *Il Curioso Caso di Benjamin Button*. In precedenza si è occupato di *Zodiac*, tragedia criminale di Fincher sullo spregevole serial killer, e del thriller *Panic Room*. È stato consulente del montaggio per il suo film *Fight Club* e come principale tecnico del montaggio per il thriller di Fincher *Se7en*. Si è occupato anche di *Hostage* di John Woo e nel 1999 ha fatto il trailer e le pubblicità di *Star Wars: Episodio I – La Minaccia Fantasma* di George Lucas. Inoltre Wall ha montato centinaia di pubblicità per marchi internazionali come Heineken “Beer Run” con Brad Pitt e “Speedchain” della Nike, entrambi diretti da Fincher. Ha ricevuto un Emmy per “Carnivale” della HBO che ha progettato e diretto. Alcuni suoi lavori nel campo pubblicitario includono “Alternative Fuels” della Miller diretto da Errol Morris; “Y2K” della Nike diretto da Spike Jonze; “Kung Fu” della Timex del regista Tim Burton e “Second Day” della Levi’s diretto da Gus Van Sant.