BLOOM

Silver Reel

Presents

In association with di Bonaventura Pictures

UNLOCKED

Production Notes

TRT: 98 mins

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UNLOCKED: THE FILMMAKERS	
Director	**MICHAEL APTED**
Screenplay by	**PETER O'BRIEN**
Produced by	**GEORGINA TOWNSLEY** **LORENZO DI BONAVENTURA** **ERIK HOWSAM** **CLAUDIA BLUEMHUBER**
Executive Produced by	**KEVAN VAN THOMPSON**
Co-Producer	**CORT KRISTENSEN**
Cinematography by	**GEORGE RICHMOND**
Editing by	**ANDREW MACRITCHIE**
Production Design by	**ONDREJ NEKVASIL**
Costume Design by	**BOJANA NIKITOVIC**
Music by	**STEPHEN BARTON**
Casting by	**LEO DAVIS (UK)** **LISSY HOLM (UK)** **NANCY BISHOP (Central Europe)**

UNLOCKED: THE CAST	
Alice Racine	**NOOMI RAPACE**
Jack Alcott	**ORLANDO BLOOM**
Eric Lasch	**MICHAEL DOUGLAS**
Bob Hunter	**JOHN MALKOVICH**
Emily Knowles	**TONI COLLETTE**
Frank Sutter	**MATTHEW MARSH**
Ed Romley	**BRIAN CASPE**
Wilson	**PHILIP BRODIE**
Amjad	**TOSIN COLE**
David Mercer	**MICHAEL EPP**
Lateef	**AYMEN HAMDOUCHI**
Yazid Khaleel	**MAKRAM J. KHOURY**
Salim	**AKSHAY KUMAR**

LOGLINE: When a CIA interrogator unwittingly provides information to terrorists, she must race against the clock to stop a biological attack on London.

PRODUCTION INFORMATION

NOOMI RAPACE (*Prometheus, The Girl with the Dragon Tattoo*) top-lines the action-thriller ***UNLOCKED***.

Once the CIA's top interrogator, Alice Racine's (Rapace) career was sidelined when she failed "to unlock" a prisoner in time to save the lives of dozens of innocent people from a terrorist attack. Now leading a quiet life in London as a caseworker, Alice is unexpectedly called back into action when the CIA apprehends a suspect believed to have direct knowledge of another imminent attack. Alice successfully unlocks the suspect but before she can fully convey the recovered intelligence to her superiors, she gets a call from an old colleague at Langley which heightens her suspicions. Quickly realizing she's been duped, she narrowly escapes, and finds herself on the run. Grasping that the CIA has been deeply compromised, Alice turns to the few she can trust as she seeks out the responsible parties and races against the clock to prevent a deadly biological attack on the citizens of London.

Alongside Rapace, the stellar cast of ***UNLOCKED*** features ORLANDO BLOOM (*Pirates of the Caribbean* franchise, *The Hobbit* franchise) as enigmatic war veteran Jack Alcott, two-time Oscar-winner MICHAEL DOUGLAS (Marvel's *Ant-Man, Wall Street*) as Alice's mentor Eric Lasch, along with Academy Award® nominees TONI COLLETTE (*Little Miss Sunshine, The Sixth Sense*) as MI5 Agent Emily Knowles and JOHN MALKOVICH (*Red 2, Transformers*: *Dark of the Moon*) as Bob Hunter, the CIA's Director of European Operations.

UNLOCKED is directed by BAFTA Award winner MICHAEL APTED (*The World Is Not Enough, The Chronicles of Narnia: The Voyage of the Dawn Treader,* the *7 Up* series) based on a screenplay by PETER O'BRIEN (*Halo: Reach*). The film is produced by GEORGINA TOWNSLEY (*Diameter of the Bomb*), LORENZO DI BONAVENTURA (*Transformers: Age of Extinction, Red, G.I. Joe: Retaliation*), ERIK HOWSAM (*G.I. Joe: Retaliation, Kidnap*) and CLAUDIA BLUEMHUBER (*Under the Skin, The Railway Man*) under the Di Bonaventura Pictures and Silver Reel banners.

Behind-the-camera, Apted's top-notch team of filmmakers includes cinematographer GEORGE RICHMOND (*Kingsman: The Secret Service*, *Mission: Impossible - Rogue Nation*), production designer ONDREJ NEKVASIL (*Snowpiercer*), costume designer BOJANA NIKITOVIC (*The November Man*), editor ANDREW MACRITCHIE (*Dark Tide*), and composer STEPHEN BARTON (*Titanfall*).

ABOUT THE FILM

UNLOCKED tells the story of a highly skilled, CIA interrogator (*Noomi Rapace*), who unwittingly provides information to terrorists and then must race against the clock to stop a biological warfare attack on London.

Georgina Townsley, a first-time producer with a proven track record in documentaries, and her company initially conceptualized ***UNLOCKED*** in 2006 and then approached screenwriter Peter O'Brien to help her craft a London-set, female-driven espionage thriller. "I needed to find a writer who could write for a woman. And I read hundreds of scripts but Peter's really stood out. He understood women and he could write for a woman, a strong woman," remembers Townsley.

Townsley attributes her deep-seated appreciation of the spy genre to her childhood dream of growing up to be a spy. "From a very young age, I was extremely interested in that world and how it operated, who you could trust, who you can't trust, and the flow of information, how information is the currency in that world, and that there are different ways of getting that information," she recalls.

"Once I found Peter, we decided to go back to the old ways of looking at the storytelling of spy thrillers and how we wanted to keep the audience guessing. So the structure and the plot is very important as well as making sure that it's very character-driven," says Townsley.

"I love those kinds of movies so it was a good match from the beginning," says O'Brien. "We worked on the script very hard for maybe close to a year and then sort of put it out into the Hollywood world and it was very, very well-received." ***UNLOCKED*** even topped 2008's "The Black List" by which industry insiders declared it to be one of the year's hottest unproduced screenplays. "It is something that people pay attention to so that sort of put this story on the map for us." Despite such a prestigious accolade from the film community, the project would still have to undergo various incarnations and several false starts before at last going into production in the fall of 2014.

Eventually Townsley and O'Brien submitted the screenplay to producing powerhouse Lorenzo di Bonaventura and his partner Eric Howsam, both of whom were immediately taken by the intelligence of the script and its sharp dialogue and characterization. Duly impressed, the producers of the *Transformers* mega-franchise, one of the highest earning in cinema history, joined the project.

"We decided that we wanted a strong Hollywood producer on it and they are very much action-driven and spy-orientated. Lorenzo is one of the best producers out there, " says Townsley. "From the very, very beginning, we were all on the same page, Erik, Lorenzo and I and Peter. It's been a fun experience and I've learned a lot from them both because I came from a documentary background," says Townsley.

Howsam recalls their initial read of the script nearly eight ago: "What was so unique and original about this piece of material is, yes, we've seen spy movies and spy thrillers but this had a female protagonist at the center of it, and it was so well-realized and rich and well done that we said, 'look, we have to be a part of this.'"

Once on board, the two contributed to the further development of the script alongside Townsley and O'Brien and brought in their specific brand of expertise, garnered from producing some of the biggest action films of the past decade."I think that we are able to add a layer to the movie that maybe didn't exist before," says Howsam.

While fleshing out the ***UNLOCKED*** script and its world of paranoia, subterfuge, double-crosses and unexpected narrative turns, the filmmakers looked to espionage classics such as Carol Reed's 1947 noir *The Third Man* and Sydney Pollack's conspiracy thriller *Three Days of the Condor* as well as more contemporary additions to the spy film pantheon, including the films of the *Bourne* franchise.

"The spy genre has become more of a good guy/bad guy genre and this is really in a sense going back to -- I guess the antecedents might be *The Third Man* -- where you believe what the world is and you're wrong, and you believe who you can trust and you're wrong. So I think that's where this is going to be really challenging and fun for the audience and feel fresh to the audience because it's not how a lot of these thrillers are going to do it," says di Bonaventura.

While unlocking a courier who works for a terror cell, Alice discovers that there's a biological warfare plot underway and it's up to her to stop it at all costs. To represent this potential threat accurately, O'Brien engaged in extensive research and consulted various experts, including the FBI's WMD task force for the city of Los Angeles, which gave him perspective on what steps would taken in response to an actual biological attack. "We feel like what we're representing in the film is a scenario that none of us want to happen but those are the stakes of the movie; she has to stop this," emphasizes O'Brien.

Along with the FBI, a CIA advisor and an ex-Navy Seal, all weighed in on the more technical sections of the script and helped O'Brien to nail the vernacular necessary to imbue the film with the authenticity he sought to deliver. "I had the right people to help me," he says.

Although the script went through several incarnations over the years, the core of the story always remained the same. "Ironically, as frustrating as it has been that it took this long, it's more topical today than when Peter first wrote it," says di Bonaventura. "It's funny because sometimes scripts get old because the subject/times change. In this case, times changed and just made it all the more real and present."

An eerie testament to this topicality is the distinct similarity between the deadly Marburg Virus, the biological agent which this film explores, and the Ebola Virus, which devastated West Africa in 2014. "The Ebola outbreak certainly is tragic and it's just coincidental that the public is being educated about what these organisms can do if there's an outbreak or if they're unleashed purposefully on people. It's a very scary scenario but it is one that's a very real concern," says O'Brien.

Also coinciding with the final phase of the script's development was the increased prevalence of terror attacks in recent years. "We really sort of ripped it from the headlines of real life and I think when people do see the movie they'll be able to relate to it because it does exist in a world that is out there right now. It's not that it's a scary place but our country needs to be vigilant and, thank God, there are people like Alice in the world protecting us in these situations," says Howsam.

FINDING THE FINANCING

Howsam says: "On a movie like this, which is made outside of the studio system, you need to have the right financing." This the ***UNLOCKED*** team found via Claudia Bluemhuber, CEO and Managing Partner of Silver Reel, who serves here concurrently as financier and producer. Di Bonaventura recalls, "she just had a real passion for the story and she immediately got what we were trying to do. So it made it sort of an easy decision for us."

Bluemhuber, renowned for seeking out, financing and producing uniquely elevated, art-house material such as the BAFTA-nominated film *Under the Skin* starring Scarlett Johansson, was certain that ***UNLOCKED*** was a fitting addition to the Silver Reel slate. "It's a very, very smart thriller and we loved the whole package," she enthuses.

Bluemhuber also welcomed the opportunity to produce alongside Townsley, di Bonaventura and Howsam and is a true admirer of the sheer tenacity Townsley exhibited while shepherding this project from script to screen. "Alice is Georgina's idea," she compliments. "It's to her credit that Alice is Alice and that this movie is where it is right now."

Rapace holds Townsley in similarly high esteem. "I admire her, I find her fascinating, and it's inspiring to see a young woman in this business who's so determined and strong-minded, but very caring," she says.

SECURING THE RIGHT DIRECTOR

"Once we got the script into a great place, it was just a matter of trying to get the right elements and putting them together to get the movie finally made," says Howsam. Naturally, one such element was securing the ideal director for the film. With a stunning filmography which spans five decades and a multitude of genres, the award-winning, ever-versatile Michael Apted is at the helm of ***UNLOCKED***.

From their first meeting with the legendary Apted, the producers were moved by the clarity of his vision of the film. "When we spoke to him, he was just incredibly smart about the script and what he wanted to do with it and how he envisioned the movie, and we knew we were in great hands," remembers Howsam. "When we met, he had such a vivid vision of the movie and of the characters and of Alice. He just blew us away with his enthusiasm for the movie," seconds Bluemhuber.

Apted has demonstrated repeatedly that one of his many directorial strengths is working with female leads. Under his deft direction, *Coal Miner's Daughter* garnered Sissy Spacek an Academy Award for Best Actress while *Gorillas in the Mist* featured one of Sigourney Weaver's top performances to date. As ***UNLOCKED*** is a female-driven thriller, the producers were certain that Apted could evoke a similarly bold performance from lead actress Rapace. "Here was a movie where we're not trying to reinvent the spy genre but we have a female in the center of it. So this is a director who could really draw that performance out of it," explains Howsam.

Although Apted had directed an installment of the James Bond franchise in the past, he welcomed working with di Bonaventura and Howsam given their more consistently action-oriented filmographies. "I think he was excited to work with us because we've done a lot of these bigger action movies and we know how to build a film and produce a film with those elements. So I think there was this opportunity to kind of marry our strengths together on this film, and it's really worked out well," says the latter. "I think it's also interesting to work with a director who has a documentarian background, someone who's able to bring a vitality and capture real life in a way."

Apted views ***UNLOCKED*** as somewhat of a character piece with Orlando Bloom, Michael Douglas, Toni Collette and John Malkovich's characters each having their own independent impact on Alice's journey. "I think that one of the great strengths of this movie is that we introduce characters throughout the film and we populate it with these great names and they obviously play a big piece in the plot of this movie at the same time," says Howsam.

"Michael Apted is a legend and I'm very honored that he is directing my first feature film," says Townsley. "From the beginning the way that Michael Apted spoke about this movie, it was very, very much in the spirit of the movie that Georgina and I originally sought to do," adds O'Brien.

"It's amazing for me to work with someone of his generation and someone I admire so much because his command of the set and how he runs the crew, it's incredibly efficient. He's thinking about this movie at all hours and he's making notes and he's thinking about the characters, and how he can improve it and how he can make it better and you don't necessarily see that all the time. So when you do work with someone like that, it's a real pleasure and a gift to say the least." says Howsam.

Another long-time fan of Apted's work, Rapace says: "It's been fantastic working with him. He knows exactly what he wants and he's very precise. I think he's amazing and he's done so many different things."

"It's fantastic, a little surreal and truly thrilling just to see something come to life in the eyes of the director with his vision the director of photography with the way it looks actors breathing life into these characters for the first time," says O'Brien.

ABOUT THE CAST

Noomi Rapace is Alice Racine. In casting the masterful CIA interrogator, the filmmakers sought an actress who could deeply inhabit the role and whose physicality the audience would buy within that role. Having already proven her acting abilities and physical mettle to audiences around the world with her unforgettable turns as Lizbeth Salander in the *Millenium Trilogy* and Elizabeth Shaw in *Prometheus*, Rapace fit the bill perfectly.

At her initial meeting with the petite Swedish actress, Townsley knew that the filmmakers had found their Alice. "She's intense, intelligent, she's got a lot of energy, and she's very active. And she's physically strong. She has an amazing presence about her." says Townsley. Furthermore, Rapace had a profound understanding of the character. "She got Alice. She knew who she was and she understood who she was, and she took on the challenge. So we're very, very lucky that she came on board and she embraced it."

Di Bonaventura credits Rapace with a strong, internal power that serves her well in this role. "It's not really about the size of the person, it's really about the conviction of the person. She has a real ferocity and a real intensity. And that's what makes you, the audience, believe her abilities to carry out what she has to do against all odds. And at the same time you also believe the internal turmoil of the character because it's so rigidly held on to," notes di Bonaventura.

Rapace found the script to be well-written and unpredictable and relished the opportunity to play a character as complex and multi-layered as Alice. "She's a CIA agent, she wants to do good and then something happened a couple of years ago that she can't let go of, that she can't get over so she's kind of reversed into this corner of safety when the movie starts," she says. "So this film is an action thriller with all the elements -- it's a spy movie, a thriller -- but also it has for me, a deeper level of someone coming back to life and kind of awakening."

Traumatized and haunted by her failure to stop a terrorist attack in Paris which resulted in dozens of casualties, Alice has taken herself out of the game. But when forced back into the field and faced with heading off another potential terrorist threat, she unexpectedly finds herself with a chance to redeem

herself and make amends with her past. "It's a story about a woman who has lost trust in herself and during the spy intrigue and the machinations and in the plot she comes to find herself again. And in that becomes re-empowered and reinvested and actually now is able to stop this horrific thing from recurring," elaborates di Bonaventura.

O'Brien describes Alice as the typical reluctant hero. "But the reluctance is more about someone who's had an incident in her past where she feels that she's failed. In fact, she's extraordinarily gifted as a CIA officer, extraordinarily smart, very good with weapons and combat and guns. But she has withdrawn somewhat into a safer position within the CIA and now she's called up for this particular assignment. She does it reluctantly and in doing the assignment and interrogating this prisoner and unlocking this critical piece of information, she suddenly finds herself back on the front lines of her profession. It's not a place she wants to be again but she rises to the occasion. So over the course of the movie all of her sort of dormant skill set comes out and we see, wow, this is what this woman is capable of," he says.

After such a long period of development, O'Brien was understandably delighted to see filming underway and his characters finally coming to life. "The character is only halfway there with my words maybe but what Noomi's done with Alice, I couldn't be happier about it. She's absolutely perfect, and I really can't see anyone else in that role," lauds O'Brien.

One of the people in whom Alice must reluctantly place her trust is Jack Alcott, a seemingly battle-scarred, Iraq war veteran who comes unexpectedly to her rescue when she goes on the lam. The smaller but hugely pivotal role of Jack is played by Orlando Bloom who delighted in taking on a grittier, more unpredictable character than usual. "I just loved the opportunity to play a guy like Jack who's kind of not what he seems, playing by a totally different set of rules, his own. It was nice for me to have a turn like that," says Bloom.

Having viewed Bloom's surprisingly dark, intense performance in the South African crime-thriller *Zulu*, the filmmakers were convinced that Bloom could ably embody Jack. "This role required a real roguish charm, it required a sympathy, and it required a really hard-edged turn. Having seen *Zulu,* I realized that he could make that turn," says Di Bonaventura says

Bloom says: "Basically Noomi does a phenomenal job of helming the project and playing Alice Racine, this rogue CIA operative who's taken on a journey through London and really has no one to trust, no one to fall back on. And Jack comes in and offers his services to her and befriends her and presents a side of himself that manages to fool her really into feeling comfortable enough. He obviously has ulterior motives. He has actually been assigned a task."

"I sat down with Michael Apted in London, end of last year, and he pointed out that Jack inhabits Alice's world in numerous different ways. First he approaches like a thief, like a sort of fool, like a joker and he kind of develops into this kind of heroic role, and it's almost like he's mercurial with her. He's unclear as to who he is and there was quite a nice twist at the end for me to turn on her, becoming sort of villainous," says Bloom.

Howsam says of Bloom: "You've never seen him like this exactly and he did fit right into the role. When you see him, he embodies that character in such a unique way and brings both humor and his masculinity, his presence and all those things and, again, it's a guy that we talked about and we feel very lucky to have in this film."

"I've always been a big fan of Noomi's. She's just done fantastic work since she first started out the gate, well in the movie I first saw her in, which was *The Girl with the Dragon Tattoo*, obviously famously. I think this was a really great fit for her. She's wonderful to work with and very committed and fun and playful and I really enjoyed it," says Bloom.

Legendary Hollywood icon Michael Douglas plays Eric Lasch, Alice's long-time friend and mentor at the CIA, who urges her back into the field after her self-imposed hiatus.

Di Bonaventura has a lengthy history with Michael Douglas and he and the filmmakers pegged Douglas as their ideal Lasch from the onset. "When we were trying to cast Lasch, he was really the guy we wanted. And Michael, he's played such a variety of roles -- good guys, bad guys, not-sure-what-we-feel-about-him-kind-of-guys -- and so we thought Michael would love to play the different shades of this character. And he brings an elegance and intensity and intelligence and, most importantly, star power," he observes.

"Lasch sort of hand-picked Alice for the CIA and they've shared many adventures in the field together. He feels like she should be out there in the field doing the kinds of things that she did in the past but she has this wound and has retreated somewhat. He's an encouraging mentor figure who's known her for many, many years," says O'Brien of the relationship between Lasch and Alice.

"He's been the one guiding her and leading her, helping her in situations when she's been lost. They've been in Afghanistan together; they've been on different operations together so he's sort of the father figure that she didn't really have and she trusts him. And that kind of becomes her Achilles heel," explains Rapace.

"Michael Douglas as Lasch is fantastic. I'm extremely honored to have him on board. His voice, his presence, his intelligence, you know, it's Michael Douglas," Townsley enthuses. "Their relationship is a mentor-mentee relationship and you can see why because his character, he is a CIA agent, and it has depth to it and it has history to it and you get that very early on and their chemistry works really well on screen together."

John Malkovich plays Bob Hunter, CIA Chief of European Operations, who along with his team back at Langley, desperately tries to bring Alice in for a post-incident debrief after the interrogation goes haywire. By actively evading Hunter's order, Alice inadvertently puts herself atop the suspect list.

UNLOCKED marked Malkovich's fourth feature film with di Bonaventura, and he then went on to film *Deepwater Horizon*, his fifth film with the producer. "I've worked with John and he's just a delight as an actor and he makes such strong, unusual choices," says di Bonaventura. "Putting John in charge of the CIA headquarters scenes changes the complexity and the color of the whole thing so we were really hopeful that we could attract him, in part because he's never been offered that role. Instead with John, you can just turn it into something really special. So I think it's going to be the most interesting and entertaining CIA scenes you've ever seen."

Academy Award nominee Toni Collette plays hard-charging M15 Agent Emily Knowles. Although the part of Knowles was originally written for a man, Apted decided that re-conceiving the role for an actress would put a fresher, more unique spin on it and on the key relationship between Knowles and Alice.

"It's so exciting to have such a balanced and strong female character at the centre of this story meeting the boys head on. And I love the relationship Noomi's character shares with mine. It's a supportive,

smart, healthy, complex, caring connection. I play a mentor of sorts -- a formidable and grounded woman who has given up so much for the job she loves," says Collette.

"Knowles and Alice represent two people from different agencies and different governments who are working together and oftentimes without official knowledge of their superiors. There's a lot of trading of information between governments and Alice and Knowles have developed a friendship where they trust each other in that way," explains O'Brien.

"The heads of MI5 or 6 or CIA have been played by women now and again but what's very unusual in this case is the relationship that Noomi has with Toni's character. And it really is almost a female trust that plays out that sort of trumps the lack of trust in the spy world. And so that was really interesting to then turn to a woman who's such a great actress like Toni and who can give you this sort of commanding sense of what a person like that should have and yet be able to turn softer and trustingly to somebody who's in need and take risks. And you believe it more," says di Bonaventura.

Collette has said that her primary reason for wanting to do ***UNLOCKED*** was the opportunity to work with Michael Apted. "He's a legend! Just great at what he does, a master story teller," she exclaims. "He's a wonderful and generous collaborator. He's super, dry, relaxed and calm. I loved working with him and would do it again in an instant."

Rounding out the cast of ***UNLOCKED*** are esteemed British thespians Matthew Marsh as Frank Sutter, Philip Brodie as Wilson, and one of Israel's most respected artists Makram Khoury as Yazid Khaleel. Relative newcomer Tosin Cole plays Amjad, one of Alice's young informants put into action, and Aymen Hamdouchi plays potential suspect Lateef.

"When you're making a movie, you hope that you're able to populate the movie with great character actors and these great actors, however big the role is or however small it is, and I think in this movie we absolutely were able to do that. And there's an enormous talent pool out there that you've just got to search for, and if you can put it together in the right way, it will make the movie that much better," says Howsam.

ABOUT THE FILMMAKERS

Since the 1960s, **MICHAEL APTED (Director)** has helmed an extensive list of feature films and documentaries. His feature films include *Gorillas in the Mist*, *Coalminer's Daughter*, *Gorky Park, Thunderheart, Nell, The World is Not Enough, Enigma, Enough, Amazing Grace*, and the third installment of C.S. Lewis' *The Chronicles of Narnia: The Voyage of the Dawn Treader*. His most recent film *Chasing Mavericks* for Walden Media and Twentieth Century Fox, tells the true story of Jay Moriarity, the youngest person to surf Mavericks, a famous giant wave in Northern California.

Mr. Apted's documentary credits include, the Boris Grebenshikov film *The Long Way Home, Incident at Oglala*, *Bring on the Night*, *Moving the Mountain*, *Me and Isaac Newton* and the soccer film *Power of the Game*. He also directed the official 2006 World Cup Film. But among Mr. Apted's most widely recognized documentary directorial achievements are his internationally acclaimed, multi-award winning sequels based on the original *7 UP* documentary: *7 Plus 7, 21, 28, 35, 42 UP*, *49 UP*, and the recent *56 UP,* which aired on ITV in the UK and was released theatrically in the US to much acclaim. The films have followed the lives of 14 Britons since the age of seven in seven year increments.

In addition to his documentary and feature work, Mr. Apted has worked extensively in television,

including directing the first three episodes of HBO's epic series *Rome*. Most recently, he directed nine episodes over the four seasons of the Showtime series, *Masters of Sex,* and two episodes of Showtime's other series, *Ray Donovan*. Most recently, he directed an episode for the final season of the Netflix series *Bloodline*.

Mr. Apted was born in England in 1941 and studied law and history at Cambridge University. He has received numerous awards and nominations for his extensive body of work, including a Grammy, British Academy Awards, a DGA Award and the International Documentary Association's highest honor, the IDA Career Achievement Award. By the order of Queen Elizabeth II, Mr. Apted was made a Companion of the Order of Saint Michael and Saint George for his work in the film and television industries.

Mr. Apted joined the DGA in 1978, was elected to the Western Directors Council in 1997 and became the Fifth Vice President of the National Board in 2002. He was elected President at the DGA biennial convention in June 2003, the first non-American to hold this position. He served three terms as President of the Guild, which he concluded in July 2009. He has served as Secretary-Treasurer since 2011.

PETER O'BRIEN (Writer) is a prolific screenwriter who has numerous studio projects in development. They include an adaptation of Robert Ludlum's *The Chancellor Manuscript* for Paramount, with director Marc Forster attached; and a re-write of actioner *Line of Sight* for Warner Bros. with Ben Affleck as director. Peter also penned the feature film adaptation of *The Jury* for Fox 2000, based on the British miniseries by Peter Morgan. Most recently, Peter adapted the Linwood Barclay novel, *Trust Your Eyes*, a Hitchcockian thriller for Todd Phillips to direct.
Peter also wrote the game story for 2010's *Halo: Reach*, the fourth installment in Microsoft's iconic video game franchise and the last to be made by the game's original developer, Bungie. Peter's story and writing were lauded by fans and the gaming press, and the title's launch broke the existing twenty-four hour record at over 200 million.
In 2002, Peter wrote and directed the twisty short thriller *Self Storage*, produced by Mark Gordon and Betsy Beers, and starring Rainn Wilson (*The Office*, *Six Feet Under*) and William Mapother (*In the Bedroom*, *Another Earth*, *Lost*). It won numerous Audience Favorite awards at festivals.
Peter graduated from Northwestern University with an English degree. He currently lives in San Francisco, having grown up in Marin County, California.

LORENZO DI BONAVENTURA (Producer) was born in New York. His father, Mario di Bonaventura, is an international conductor.

Mr. di Bonaventura received his undergraduate degree in intellectual history at Harvard College and earned a Master of Business Administration at the University of Pennsylvania's Wharton School of Business. He began his professional life operating a river-rafting company and later joined Columbia Pictures and worked in distribution, marketing and in the office of the President.

In February 1989, Mr. di Bonaventura joined Warner Bros. While at Warner Bros., Mr. di Bonaventura was involved in over 130 productions. Amongst his biggest commercial and critical successes were: *Falling Down* (1993), *A Time To Kill* (1996), *The Matrix* (1999), *Analyze This* (2000), *The Perfect Storm* (2000), *Ocean's Eleven* (2001), *Harry Potter And The Sorcerer's Stone* (2001), *Training Day* (2001) and *Three Kings* (1999).

In January 2003, Mr. di Bonaventura formed a production company based at Paramount Pictures. Since then the company has produced 23 films including the *Transformers* series, directed by Michael Bay; the espionage thriller *Salt*, starring Angelina Jolie; *Red* and *Red 2*, starring Bruce Willis; G.*I. JOE: The Rise of Cobra* and its sequel, *G.I. JOE: Retaliation*; the sleeper hit *The Devil Inside* and the critically acclaimed *Side Effects*.

Upcoming productions include *Hell Bent* based on an original idea for Paramount Pictures; the film adaptation of Patrick Lee's *The Breach* and *Deepwater Horizon* for Lionsgate; and *Five Against A Bullet* for Sony Pictures.

In addition to feature films, Mr. di Bonaventura formed di Bonaventura Pictures Television & Digital based at Legendary Entertainment.

ERIK HOWSAM (Producer) recently wrapped production in New Orleans on *Kidnap*, starring Halle Barry and directed by Luis Prieto.

As executive producer, Howsam's credits include *G.I. Joe: Retaliation* starring Dwayne Johnson and directed by Jon M. Chu; and *G.I. Joe: The Rise of Cobra*, starring Channing Tatum and directed by Stephen Sommers. His additional credits include *Shooter*, starring Mark Wahlberg and directed by Antoine Fuqua; and John Singleton's *Four Brothers*, also starring Wahlberg along with Tyrese Gibson, Andre Benjamin and Garrett Hedlund. He was also closely involved in the development of the blockbuster *Transformers*, starring Shia LaBeouf and Megan Fox and directed by Michael Bay.

Raised in Scottsdale, Arizona, Howsam's interest in cinema was sparked at a young age when his father took him to see classic films such as *The Seven Samurai*. He later attended Steven Spielberg's alma mater, Ingleside Middle School.

After studying film and graduating from the University of Arizona, Howsam joined CAA as an assistant to Mike Stenson at Touchstone Pictures. Following Stenson to Jerry Bruckheimer Films, Howsam was promoted to creative executive and then director of development. In that capacity, he was involved with the development and production of *Black Hawk Down*, which was nominated for four Academy Awards, and won two. Howsam also worked on such box office hits as *National Treasure*, *Pirates of the Caribbean*, *Gone in 60 Seconds* and *Remember the Titans*.

Howsam is currently Executive Vice President of Production at di Bonaventura Pictures, where he has worked for the last 11 years. He helps oversee all aspects of film development and production.

An accomplished documentary filmmaker, **GEORGINA TOWNSLEY (Producer)** produced the short *Ochberg's Orphans* in 2007. Directed by Jon Blair, the Oscar-winning director of *Anne Frank Remembered*, the documentary explores the journey of Isaac Ochberg, a South African business tycoon who heroically helped rescue nearly 200 children orphaned during the brutal aftermath of the Russian Revolution. The film was shortlisted for an Oscar for Short Documentary.
In 2005 she produced *Diameter of the Bomb*, directed by Andrew Quigley and Steven Silver. Shot on location in Israel, this documentary focuses on a group of disparate people in Israel and the Occupied Territories, all fatefully connected by a catastrophic suicide bombing aboard a Jerusalem city bus. The film garnered a Special Jury Award at the Boulder International Film Festival.

UNLOCKED marks Townsley's first foray into feature filmmaking and she now has several other features in the works.

Townsley resides in London.

CLAUDIA BLUEMHUBER (Producer) is CEO and Managing Partner of Silver Reel Partners. In this function she has financed and produced a wide range of independently produced motion pictures including: Jonathan Glazer's *Under the Skin*, starring Scarlett Johansson; Tanya Wexler's *Hysteria*, starring Maggie Gyllenhal; Andrew Niccol's screen adaptation of Stephenie Meyer's bestseller *The Host*, the follow-up to her blockbuster Twilight Series; Jonathan Teplitzky's *The Railway Man* starring Nicole Kidman and Colin Firth; and *Grace of Monaco*, directed by Olivier Dahan and starring as well Nicole Kidman.
Among Claudia's most recent roster of films are: Tom Tykwer's *A Hologram for the King*, starring Tom Hanks; Scott Hick's *Fallen*, based on Lauren Kate's bestselling teen series; Afonso Poyart's *Solace*, starring Sir Anthony Hopkins and Colin Farrell; Craig Zobel's *Z for Zachariah*, starring Margot Robie, Chris Pine and Chiwetel Ejiofore; and Henry Hobson's *Maggie*, starring Abigail Breslin and Arnold Schwarzenegger.
Furthermore, Claudia is a board member of Raindog Films, the production company of Colin Firth and Ged Doherty. She has over 20 years of experience in the media industry and 15 years of experience in private equity and asset management. During this time, Claudia has been focused on investing family office resources as well as institutional monies in absolute return and non-correlated alternative investment opportunities, with a special bias on the entertainment sector. These activities include equity, mezzanine and debt investments, both in project and corporate financing.

KEVAN VAN THOMPSON (Executive Producer) has line-produced or co-produced over thirty projects all over the world, including in the U.K., Italy, the Netherlands, Hungary, Serbia, Croatia, and the Czech Republic.
As executive producer, Van Thompson most recently oversaw Roger Donaldson's thriller *The November Man* starring Pierce Brosnan and Olga Kurylenko; and Scott Hicks' *Fallen*, based on the popular series of young adult fantasy novels written by Lauren Kate.

His co-producing credits include two of Ralph Fiennes' critically acclaimed directorial outings: *Coriolanus*, starring Fiennes, Gerard Butler, Jessica Chastain and Vanessa Redgrave; and *The Invisible Woman*, also starring Fiennes, Felicity Jones and Kristin Scott Thomas. He also co-produced Michael J. Bassett's *Solomon Kane*, starring James Purefoy, Rachel Hurd-Wood, Max Von Sydow and the late acting great Pete Postlethwaite.

Among his numerous credits as line producer are *Running Scared*, Mrs*. Henderson Presents*, *Alex Rider: Operation Stormbreaker*, *Green Street Hooligans*, *Being Julia*, *The Man from London* and *Babylon A.D*.

Prior to producing, Van Thompson worked in production for BBC for eight years and then moved on to become a freelance first assistant director.

Originally hailing from the U.K., Van Thompson has resided in the Czech Republic with his family since 1994.

ONDREJ NEKVASIL (Production Designer) is an award-winning Czech production designer, stage designer and architect. He most recently drew international accolades for his visionary work on the

futuristic film *Snowpiercer*, directed by Joon-Bo Hong, and the Asia-Pacific Film Festival named him "Best Art Director" in conjunction with the film.
In 2013 Nekvasil designed Joe Lynch's action-thriller *Everly*, starring Salma Hayek. Amongst his dozens of production design credits are: Neil Burger's *The Illusionist*, starring Ed Norton and Jessical Biel; Vaclav Havel's *Leaving;* Marek Najbrt's *Protektor*; and Petr Zelenka's *Tales of Ordinary Madness.*
He has also served as designer on several television series including Tandem's *Crossing Lines* and ABC's *Missing.* His outstanding production design on the ABC series *Anne Frank: The Whole Story* garnered Nekvasil a Primetime Emmy Award in 2001.
Nekvasil earned a diploma in architecture from the Czech Technical University and also has a Masters Degree in Film Stage Design from the prestigious Academy of Performing Arts in Prague.

GEORGE RICHMOND'S (DOP) work on Mark Losey's stunning directorial debut, *The Hide*, marked the beginning of his transition from camera operator to director of photography, and earned him the Best Cinematography award at both the Syracuse and Monaco Film Festivals. Richmond then went on to shoot Dexter Fletcher's BIFA-nominated directorial debut, *Wild Bill*; Nick Murphy's *Blood,* starring Paul Bettany and Mark Strong; Julian Jarrold's *The Great Train Robbery: A Robber's Tale*; and *Sunshine on Leith*, again for director Dexter Fletcher.

He most recently lensed Matthew Vaughn's blockbuster spy-comedy *Kingsman: The Secret Service*, Dexter Fletcher's upcoming *Eddie the Eagle,* and served as DOP of additional photography on the fifth installment of the *Mission: Impossible* franchise, *Rogue Nation*, directed by Christopher McQuarrie.

In addition to his work as cinematographer, Richmond's extensive camera/steadicam operator credits include *Snow White and the Huntsman*, *Safe House*, *War Horse*, *Quantum of Solace*, *Wanted, Burn After Reading*, and *Children of Men*, for which he received the Society of Camera Operators' prestigious "Historical Shot Award".

Costume Designer BOJANA NIKITOVIC graduated from the Faculty of Applied Arts, Belgrade in 1989. Her work in costume design spans ballet, theatre, opera and film.
In 1996, she launched her career as a costume designer on Slobodan Skerlic's *Do Koske.* She then went on to work on many more films in her native Serbia. In 2003, Nikitovic was assistant costume designer Milena Canonero on Wes Anderson's *The Life Aquatic With Steve Zissou* and later assisted Canonero on Sofia Coppola's *Marie Antoinette.* After working on Oliver Parker's *Fade To Black* and John Johnson's *The Wolfman*, she took the lead costume designing role on John Stockwell's *Roadkill*. Since then, her film work as costume designer has included: the upcoming film *Fallen*, *November Man* with Pierce Brosnan, *A Good Day to Die Hard* with Bruce Willis*, Ghost Rider: Spirit of Vengeance* with Nicolas Cage*,* and Ralph Fiennes' directorial debut, *Coriolanus*.
Nikitovic's extensive wardrobe design work for the live performing arts includes the ballets *The Fire Bird, Romeo and Juliet,* and *Majerling*. Her opera work includes that of assistant costume design on Luc Bondy's *Tosca* at the Metropolitan in New York. However, her work has been primarily in theatre and includes many Shakespeare productions such as: *Romeo And Juliet, Measure For Measure; Hamlet; Troilus And Cressida* and *A Midsummer Night's Dream*.
Other work includes: Dostojevski's *Crime and Punishment* and *The Kiss of the Spider Woman*; Dickens' *Oliver Twist*; Moliere's *The Hypochondriac*, *School for Women* and *The Misanthrope*. In 2010, Nikitovic also designed costumes for *Le Nozze De Figaro* for the National Theatre in Belgrade.

Editor ANDREW MACRITCHIE has recently edited such large-scale features as *Dark Tide, Perfect Life, Doomsday*, *Alex Rider: Operation Stormbreaker*, *Sahara*, *Die Another Day* and *Agent Cody Banks 2:*

Destination London. He began his career as an Assistant Editor on such films as *The Princess Bride*, *Willow*, *Who Framed Roger Rabbit* and *Indiana Jones and the Last Crusade*. As First Assistant Editor, he worked on the Oscar® and BAFTA® award-winning film *Elizabeth*, *The Mummy*, as well as *Tomorrow Never Dies* and *The World Is Not Enough*. He also served as Visual Effects Editor on the latter two films.

Since moving to Los Angeles in 2002, **Composer STEPHEN BARTON** has composed music for more than four dozen major film, television and video game productions. His most recent credits include Tom Dolby and Tom Williams' *Last Weekend*, starring Patricia Clarkson; *Madina's Dream* (in competition at SXSW 2015), and James Cameron's *Cirque Du Soleil: Worlds Away* for Paramount. Other major credits include Diablo Cody's *Jennifer's Body*, Disney's *Motorcity*, the BAFTA-nominated British feature film *Exam.* He has also worked extensively in video games, writing the music for Respawn/EA's *Titanfall*, and scoring *Call of Duty Modern Warfare,* which has sold over 16 million copies to date.
He began his career working for British composer Harry Gregson-WIlliams, providing additional music and arrangements for numerous films including *Shrek 2, Shrek 3, The Chronicles of Narnia* films, *Man on Fire, Déjà Vu, Kingdom of Heaven* and *Team America: World Police.* Other projects he has produced include Sir Anthony Hopkin's album *Composer*, which spent six weeks at number one on the UK Classical Charts, and oversaw the production of *And The Waltz Goes On*, which became the title track of Andre Rieu's album, winning the Classic FM Album of the Year award at the Classical Brit Awards in 2012.

ABOUT THE PRODUCTION

One of the most crucial, driving elements of ***UNLOCKED*** is the action itself. As di Bonaventura had always been keen to work with veteran stuntman Greg Powell, the filmmakers were thrilled to bring him aboard to helm the 2nd Unit while serving as Stunt Coordinator. "I know his work exceedingly well, having done a lot of action and action thrillers. There are a few guys who are really at the top of their game and he's one of them," he says of the esteemed alumnus of both the *James Bond* and *Harry Potter* franchises. The most recent feather in Powell's cap is the epic superhero film *Avengers: Age of Ultron*, one of the highest-earning actioners of 2015.

The first order of business for Powell and Fight Coordinator James Grogan during pre-production was to work closely with Rapace -- already in peak physical condition and skilled in Thai boxing, kung fu and judo -- to craft a credible combat style for the character of Alice. She explains, "Alice is a professional so I've been doing as much gun training as I could with the stunt team. It's a different kind of fighting because it needs to be the fastest way to take someone out. I didn't want to make it extraordinarily cool; I wanted it to be more "street," kind of messy and ugly and real."

The audience first witnesses Alice's theretofore hidden skills and the fruits of Rapace's fight training in the interrogation scene, which di Bonaventura counts firmly among his favorites. "When she becomes aware in the middle of the interrogation that she is on the wrong path and that moment of discovery and then her having to finesse and figure out what she needs to do is fantastic. Because she's in an enclosed environment, she's with several hostile people unarmed, and she's got to use her brains first and foremost to figure a way out of the problem or at least to a point where she can effect an escape and then she has to physically effect an escape with a prisoner," he says.

Townsley adds: "That's when you suddenly realize that's who she is. She's not just a girl walking down the street, she's not your average girl, she can read people, she understands people, she can get the information that is needed. And then suddenly you realize that she can fight and she can protect herself

and you're like 'whoa, she's kick ass, she's brilliant.' I think the audience will be excited to see it because you see the transition very quickly."

As a testament to her unflinching commitment to her fight scenes and doing her own stunts, Rapace sustained several actual injuries during filming. "Although it's been extremely brutal and hard sometimes, it's been a happy shoot. I don't think I've been in so much pain ever before," she laughs. "Bleeding, bruised, scratched. It's been rough but I kind of in a strange way enjoy it."

Orlando Bloom found a formidable on-set opponent in Rapace in the scenes where Alice and Jack have to go *mano a mano*. "She's a tough cookie. There are no flies on her and she knows how to handle herself and give some back," he admires.

Powell, who first worked with Bloom some eighteen years ago on *The Lord of the Rings*, discovered him to still be a lightning-quick study when preparing him for his action scenes. Bloom says of Powell, "He's a unique guy and he gets the violence and the importance of the truth in some of that stuff, which for Jack is massively important, and especially for Alice who's carrying this."

Bloom's scariest moment was filming the scene wherein his character has a face-off with an infuriated attack dog in an underground parking garage. "It was crazy to have this 150-pound Rottweiler come charge me down and I'm sort of standing there. Talk about feeling alive! That was kind of an amazing feeling because when do you get to do that?" laughs Bloom. "We had all of this special padding on his arm and he didn't mind getting involved with the dog. It's always a bonus for the director to have the actor doing it rather than putting a double in," recounts Powell.

Howsam clarifies the role of action in ***UNLOCKED***: "We love action -- it's what we do -- but first and foremost we look at character and we look at story and one of the great things about this movie is that it lent itself to both of those."

CREATING CONTEMPORARY LONDON IN PRAGUE

At Bluemhuber's suggestion, the producers joined forces with Prague-based executive producer Kevan van Thompson who has previously overseen dozens of films lensed in the Czech Republic's capital city and throughout Europe. Seven weeks of principal photography took place in Prague over the fall/winter of 2014 with an additional shoot week taking place in London in early 2015.

UNLOCKED marks di Bonaventura's third feature to be shot in Prague after the science-fiction films *Doom* and *GI Joe: The Rise of the Cobra*. "The crews in Prague are fantastic, as good as anywhere else in the world. It's also a beautiful city and it has all the resources you could ever ask for," enthuses his partner Howsam.

Faced with the quandary of how to shoot a contemporary, London-set film in Prague, the film's award-winning production designer Ondrej Nekvasil suggested that the filmmakers seek to double elements of modern London rather than historic London. "We did all of our interiors in Prague and we're spending a week in London making sure that everybody feels that it's London because it's a London-based thriller," says Townsley.

"You have the historic part of Prague, which is just stunning, but you also have this modern movement and that's really what allowed us to make the movie here. If you use the historic buildings, it won't match London at all but if you use the modern movement - and it's a really great thing that's going on in

Prague - that matches very well with London," explains Howsam. One of the gems of this contemporary architecture movement is the riverside Danube House, a popular location which has appeared in *Casino Royale* and in di Bonaventura and Howsam's own *GI Joe: Rise of the Cobra.* Here Nekvasil designed the CIA Bullpen and Control Room as well as Bob Hunter's Office.

The filmmakers found Prague to be a location which could credibly double not only for contemporary London but also for Paris, which appears in the film's opening sequence. Apted kicked off principal photography on November 1st, 2014 in the city center by filming one of ***UNLOCKED***'s most extensive action set pieces, the gruesome aftermath of a terrorist attack on Paris's Pont des Invalides. Under the auspices of the Prague Transit Authority and the Czech Police Department, the filmmakers were allowed to restrict both pedestrian and motorized traffic on Manes Bridge (Manesuv most) in order to stage the bombing which featured nearly 50 extras in post-explosion special effects make-up and tattered garments, the smoking, flaming shell of an exploded bus and the bridge littered with its resultant shrapnel and detritus. VFX Supervisor George Zwier was present on behalf of London-based Lipsync Post so that he would be able to seamlessly blend the details of the Prague scene with those of Paris during post-production.

One of Nekvasil's major interior builds at Prague's renowned Barrandov Studios was the Paddington Hotel Suite. He mined London's existing Paddington Hotel for specific details -- for example, he incorporated the size, scale and division of the window panes from the original location into the set -- but the remaining elements were inspired by other business hotels, albeit slightly grittier and more outdated ones. Outfitting the set with wild walls served to accommodate shifts in the lighting set-ups and the rapid-fire action that plays out on the heels of Alice's interrogation of Lateef, played by Aymen Hamdouchi.

Nekvasil also created many, smaller-scale interior sets on stage, from tight stairwells, and corridors to an elevator bank which would be evocative of the downtrodden housing estates gritty East London. These sets would later tie in with the existing locations in east London. "It's a realistic story so we want to be as realistic as much as possible and we don't want to do anything to design-y or too nice. We were trying to find the places which could be believable for the story," he comments. "My goal is that everything will be seamless and believable and nobody will think there was any production design involved."

The historic Zivnostenska banka building on Prague's main shopping thoroughfare Na Prikope was the setting of the M15 Office. As the building was awaiting renovation, Nekvasil was later able to redress the same location as the glamourous Wessex Club, the private gentlemen's club where the audience is first introduced to the character of Eric Lasch.

Lasch's luxurious, antique-bedecked apartment was set in the former Danish ambassador's residence, a two-story structure from the early 20th century located in the historic Vinohrady district. As the residence was sitting vacant between tenants, the art department was able to dress it precisely to their needs using materials sourced from storehouses in Prague and Vienna and some rentals secured from local antique shops. The following month, the apartment's exterior was shot on Highbury Crescent in the London Borough of Islington.

For the few exterior sequences shot in Prague, the filmmakers availed themselves of some of the region's most significant natural landmarks, including the 600-acre Průhonice Park, which is both a UNESCO World Heritage Site and a Czech National Historic Landmark. The park's Lake Labeska doubled as a body of water in London's Brent Cross area and Nekvasil constructed a boathouse and pier along its banks. Similarly, the English-style Grebovka Park (Havlíčkovy sady) aptly stood in for London's beloved

Regent's Park in the scene wherein Alice and Lasch go for an evening stroll. "Every location feels like it's unique in and of itself but also just adds so much to the story," says Howsam.

In January of 2015, cast and crew reconvened in central and east London for one week of exterior shoots to capture the look and feel of the city. This included establishing shots of London landmarks such as London Bridge, Buckingham Palace, Houses of Parliament and scenes shot on Wapping High Street, Hoxton Street, and Watney Market in East London. The Samuda Estates in London's Isle of Dogs served as the council flats where Amjad and family reside.

In their initial discussions, Apted, DOP George Richmond and Nekvasil established a palette of cool, gray tones. "We were primarily trying to use grayish tones because most of the scenes are night scenes; we were trying to find interiors that have a structure and dark paint and trying to find spaces which we could age down or repaint accordingly," recounts Nekvasil.

"George has a very specific point of view regarding the type of lighting. He decided we will go with tungsten lights so we went with classic tungsten lights everywhere. We worked with gaffer Vaclav Cermak to change fluorescent lighting to tungsten for Prague interiors in order to modulate the space and the character of the space," says Nekvasil.

"George Richmond is such an important piece of this puzzle that we were able to put together. His cinematography and the look of this movie is so rich and I think it will be stunning. And it will not just be a beautiful film to look at in that way but also the camera angles, the lenses that are used, the lighting will evoke a certain mood and really speaks to character and the narrative of the story," lauds Howsam.

"Visually we wanted to have a very cutting edge feel to it. So there's a really sharp movement in the camera and I think the look of its going to be very rich because, I think, I personally favor movies that look glamorous," says di Bonaventura.

Costume designer Bojana Nikitovic was brought to the project by executive producer Van Thompson, and she was already well-versed in the spy genre given her recent work on contemporary thrillers such as *The November Man* starring Pierce Brosnan and *A Good Day to Die Hard* with Bruce Willis. Similar to Nekvasil, Nikitovic's driving creative mandate was to execute an understated costume design that would not distract the audience from the narrative at hand and only subtly reflect the lead character's emotional arc. She was also concerned with creating costumes that would allow Rapace's free range of movement and sufficient room for protective padding in her demanding action scenes.

Nikitovic did painstaking research into the sartorial looks of actual CIA and M15 agents for the pre-production mood board she assembled for Apted. Her department rented costumes from Italy, Czech Republic and Nikitovic's own Serbia while custom menswear for the characters of Lasch and Hunter was generously provided by Canali and Brioni respectively, both world-renowned for their tailored, Italian menswear. Given the general night-time palette of the film, Nikitovic added additional structure to certain fabrics and costumes to ensure their visibility.

"Bojana -- who we've never worked with before -- she has an amazing eye," says Howsam. "She understood who these characters were. For this type of movie you want the designer to obviously understand the characters and come from character but it can't be too outlandish or it will take you out of the film. It needs to fit seamlessly into the narrative and that's what she's done."

IN CLOSING

"This should be a thrill ride, people say the edge of your seat, I always think it's more about holding on to your seat. It should be a white-knuckler and it should keep you guessing through a lot of it because it's very intricate. I think what's interesting about it is it's really an intelligent script and it's really designed to be an entertaining movie so those two things don't always go hand in hand in our business and in this case they do. So I think people are going to enjoy it and it's also going to make them think, says di Bonaventura.

CAST BIOS

Noomi Rapace captured the eyes of the international entertainment community with her commanding, unnerving and critically acclaimed portrayal of Lisbeth Salander in the film adaptations of Stieg Larsson's *Millennium Trilogy: The Girl With The Dragon Tattoo, The Girl Who Played With Fire,* and *The Girl Who Kicked The Hornet's Nest*.

This Spring, Rapace will be seen starring in Steven Shainberg's sci-fi adventure thriller *Rupture,* alongside Peter Stormare and Kerry Bishe. The film centers on a single mother struggling to raise her son alone and who is abducted by a mysterious organization. While trying to escape, she uncovers an extraordinary secret about herself. Ambi Media Group is releasing the film in the US April 28, 2017. Following that, she has Mikael Hafstrom's thriller *Unlocked,* opposite Michael Douglas and Orlando Bloom. In the film, she portrays a female CIA interrogator duped into getting a terrorist to provide key information to the wrong side. The film is scheduled for release in the UK from Lionsgate on May 5, 2017. Additionally, Rapace has Ridley Scott's *Alien: Covenant,* alongside Michael Fassbender and Katherine Waterson. The film follows the crew of the colony ship Covenant when they discover what they think is an uncharted paradise, but is actually a dark, dangerous world. Twentieth Century Fox is set to release the film May 19, 2017.

Later this year, Rapace will be seen starring in Tommy Wirkola's *What Happened to Monday?*, with Willem Dafoe and Glenn Close. This film follows a set of septuplets (all played by Rapace) who must avoid being put discovered by the government in a world where families are limited to one child due to overpopulation. Netflix will release the film August 18, 2017. Following that, she will be seen co-starring in David Ayer's fantasy realm film *Bright,* alongside Will Smith and Joel Edgerton. The grounded cop procedural is set in a world populated not only with humans but also fantastical mythical creatures. The story follows a human cop (Smith) who is forced to work with an Orc (Edgerton) to find a weapon everyone is prepared to kill for. Netflix is set to debut the film December 8, 2017.

Rapace will soon begin lensing Robert Budreau's thriller *Stockholm,* co-starring opposite Ethan Hawke. The film is based on the 1973 bank heist and hostage crisis in Stockholm that was documented in the 1974 New Yorker article "The Bank Drama" written by Daniel Lang. Hostages bonded with their captors and turned against the authorities, giving rise to the psychological phenomenon known as "Stockholm syndrome." Following that, Rapace will begin production on Vicky Jewson's "Close," based on the true story of hardened female bodyguard Jacquie Davis. The film follows 'Jacquie' (Rapace) and her teenage heiress client through a violent kidnap attempt that forces them to be on the run as wanted fugitives.

Rapace began her acting career at the age of seven, in Iceland's *In the Shadow of the Raven.* She has since gone to appear in over twenty films and television shows. In 2007, she made her mark on the big

screen with a breakthrough performance in the 2007 Danish film, *Daisy Diamond.* In the film, Rapace portrays a troubled teen-mother who leaves her home to pursue a dream, ultimately failing and having a breakdown with fatal consequences. For her performance, she was honored with the Bodil Award (Denmark) and a Robert Award for Best Actress (Denmark).

She garnered high praise for her breakthrough performance in *The Girl with the Dragon Tattoo*, the first installment of the Millennium Trilogy. She won the Best Actress Guldbagge Award (Sweden) and the Best Actress International Jupiter Award (Germany) in addition to being nominated for an Orange British Academy Film Award for Lead Actress and a Best Actress European Film Award for her role. Rapace garnered subsequent praise for her performances in the second and third installments, *The Girl Who Played With Fire*, and *The Girl Who Kicked The Hornet's Nest*.

Additional film credits include Daniel Espinosa's film adaptation of the critically acclaimed Tom Rob Smith novel, *Child 44* opposite Tom Hardy, Gary Oldman, Joel Kinnaman and Jason Clarke; Michaël R. Roskam's crime-drama *The Drop* alongside Tom Hardy and James Gandolfini; Niels Arden Oplev's *Dead Man Down* in which she reunited with director and starred opposite Colin Farrell; Guy Ritchie's sequel, *Sherlock Holmes: A Game of Shadows*, opposite Robert Downey Jr. and Jude Law; as well as Brian De Palma's *Passion*, alongside Rachel McAdams and Karoline Herfurth.

Notably, in 2011, Rapace starred in Pernilla August's directorial debut of the Swedish film *Beyond* (Svinalägorna), which won the Venice Film Festival Critic's Week prize as well as the Nordic Council Film Prize, and additionally, for which Rapace received a Guldbagge Best Actress' Award for her performance. That same year, Rapace was starred in Pål Sletaune's Norwegian thriller *Babycall*, for which she received the Best Actress honor at the Rome Film Festival.

Orlando Bloom will next be seen starring in Michael Apted's UNLOCKED opposite Noomi Rapace, Michael Douglas, Toni Collette and John Malkovich. The film will be released on May 5, 2017 in the United Kingdom.

Bloom most recently wrapped production on his first Chinese project titled S.M.A.R.T CHASE "FIRE & EARTH," which was shot solely in Shanghai. He also recently wrapped Jake Szymanski's TOUR DE PHARMACY, HBO's second sports comedic mockumentary, as well as Ludwig and Paul Shammasian's upcoming drama ROMANS.

Bloom will reprise his role as 'Will Turner' in PIRATES OF THE CARIBBEAN: DEAD MEN TELL NO TALES, the fifth installment of the PIRATES OF THE CARIBBEAN franchise alongside Johnny Depp, which will be released on May 26, 2017. He previously starred in the following PIRATES films which have all been massive box office hits: PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL ($654 million), PIRATES OF THE CARRIBEAN: DEAD MAN'S CHEST (over $1 billion) and PIRATES OF THE CARIBBEAN: AT WORLD'S END ($963 million). On behalf of his performance in the first film, Orlando won a Hollywood Film Award for "Breakthrough Acting – Male" and received a MTV Movie Award nomination for "Best On-Screen Team" with Johnny Depp. Additionally, he has won six Teen Choice Awards in various categories over the course of the past three films.

Bloom is also well known for his role as 'Legolas' in Peter Jackson's Academy Award winning trilogy THE LORD OF THE RINGS. The first film of the trilogy, THE FELLOWSHIP OF THE RING, grossed over $871 million worldwide and Orlando won a MTV Movie Award for "Breakthrough Male Performance." The

ensemble cast received three consecutive SAG nominations for “Outstanding Performance by a Cast in a Motion Picture,” finally winning on behalf of the third film THE RETURN OF THE KING. The cast also won a Critics’ Choice Award and was recognized by the National Board of Review. The second and third films of the trilogy grossed over $926 million worldwide and over 1.1 billion at the worldwide box office respectively. Orlando reprised his role as ‘Legolas’ in Peter Jackson’s THE HOBBIT: THE DESOLATION OF SMAUG ($960 million) and THE HOBBIT: THE BATTLE OF THE FIVE ARMIES ($955 million).

Bloom was last seen in Joe Swanberg’s anthology series EASY, which was released on Netflix in September 2016. Orlando also starred in Joe Swanberg’s DIGGING FOR FIRE with Sam Rockwell, Anna Kendrick and Rosemarie DeWitt. Additionally, he starred opposite Forest Whitaker in Jeremy Salle’s ZULU which premiered at the 2013 Cannes Film Festival.

Orlando’s other film credits include: Ridley Scott’s BLACK HAWK DOWN and KINGDOM OF HEAVEN; Cameron Crowe’s ELIZABETHTOWN; Gregor Jordan’s NED KELLY; Wolfgang Peterson’s TROY; Alex De Rakoff’s THE CALCIUM KID; Frank E. Flowers’ HAVEN; Mark Ruffalo’s SYMPATHY FOR DELICIOUS; John Doyle’s MAIN STREET; Lance Daly’s THE GOOD DOCTOR, which he also produced; and Paul W.S. Anderson’s THE THREE MUSKETEERS.

On stage, Bloom received critical acclaim for his Broadway debut as ‘Romeo’ in Shakespeare’s ROMEO AND JULIET, directed by David Leveaux. In 2007, he made his debut at London's West End in a revival of David Storey's 1969 drama IN CELEBRATION produced by Sonia Friedman and directed by Anna Mackmin. Bloom graduated from London’s Guildhall School of Music and Drama where he performed in many stage productions, including PEER GYNT and TWELFTH NIGHT.

Bloom was born in Canterbury, England and trained at the National Youth Theatre in London. He also earned a scholarship to study with the British American Drama Academy.

Aside from his successful acting career, Orlando has been an avid supporter of UNICEF since 2007 and was appointed a UNICEF Goodwill Ambassador in 2009. He was presented with the Audrey Hepburn Humanitarian Award at the 2015 UNICEF Snowflake Ball, in recognition of his commitment to the rights of children around the world. Bloom was also recently honored with the 2015 BAFTA Britannia Humanitarian Award. In addition, Bloom received a star on the Hollywood Walk of Fame in 2014, and he was recently honored at the 41st Deauville Film Festival in 2015.

An actor with over forty years of experience in theatre, film and television, **Michael Douglas** branched out into independent feature production in 1975 with the Academy Award-winning *One Flew Over the Cuckoo's Nest* (1975). Since then, as a producer and as an actor-producer, he has shown an uncanny knack for choosing projects that reflect changing trends and public concerns. Over the years, he has been involved in such controversial and politically influential motion pictures as *One Flew Over the Cuckoo's Nest*, *The China Syndrome* (1979) and *Traffic* (2000), as well as such popular films as *Romancing the Stone* (1984) and *Fatal Attraction* (1987).

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

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

A few months after he arrived in New York, Douglas got his first big break when he was cast in the pivotal role of the free-spirited scientist who compromises his liberal views to accept a lucrative job with a high-tech chemical corporation in the CBS Playhouse production of Ellen M. Violett's drama, *The Experiment*, which was televised nationwide on February 25, 1969.

Douglas' convincing portrayal won him the leading role in the adaptation of John Weston's controversial novel, *Hail, Hero!* (1969), which was the initial project of CBS' newly organized theatrical film production company, Cinema Center Films. Douglas starred as a well-meaning, almost saintly, young pacifist determined to not only justify his beliefs to his conservative parents but also test them under fire in the jungles of Indochina. His second feature, *Adam at 6 A.M.* (1970) concerned a young man's search for his roots. Douglas next appeared in the film version of Ron Cowen's play *Summertree* (1971), produced by Kirk Douglas' Bryna Company, and then *Napoleon and Samantha* (1972), a sentimental children's melodrama from the Walt Disney studio.

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

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

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

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

production company, IPC Films.

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

Despite his success as a producer, Douglas resumed his acting career in the late 1970s, starring in Michael Crichton's medical thriller *Coma* (1978) with Geneviève Bujold; Claudia Weill's feminist comedy *It's My Turn* (1980) starring Jill Clayburgh; and Peter Hyams' gripping tale of modern-day vigilante justice, *The Star Chamber* (1983). Douglas also starred in *Running* (1979) as a compulsive quitter who sacrifices everything to take one last shot at the Olympics, and as Zach, the dictatorial director/choreographer in Richard Attenborough's screen version of Broadway's long running musical *A Chorus Line* (1985).

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

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

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

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

In 1988, Douglas formed Stonebridge Entertainment, Inc. which produced *Flatliners* (1990), directed by Joel Schumacher and starring Kiefer Sutherland, Julia Roberts, Kevin Bacon and William Baldwin, and *Radio Flyer* (1992), starring Lorraine Bracco and directed by Richard Donner. Douglas followed with David Seltzer's adaptation of Susan Issac's best-selling novel, *Shining Through*, opposite Melanie Griffith. In 1992, he starred with Sharon Stone in the erotic thriller from Paul Verhoeven *Basic Instinct*, one of the year's top grossing films.

Douglas gave one of his most powerful performances opposite Robert Duvall in Joel Schumacher's controversial drama *Falling Down* (1993). That year he also produced the hit comedy *Made in America* starring Whoopi Goldberg, Ted Danson and Will Smith. In 1994, he starred with Demi Moore in Barry Levinson's *Disclosure*, based on the best seller by Michael Crichton. In 1995, Douglas portrayed the title role in Rob Reiner's romantic comedy *The American President* opposite Annette Bening, and in 1997, starred in *The Game* directed by David Fincher and co-starring Sean Penn.

Douglas formed Douglas/Reuther Productions with partner Steven Reuther in May 1994. The company, under the banner of Constellation Films, produced, *The Ghost and the Darkness* (1996), starring Douglas and Val Kilmer, and *John Grisham's The Rainmaker* (1997), based on John Grisham's best selling novel, directed by Francis Ford Coppola, and starring Matt Damon, Claire Danes, Danny DeVito, Jon Voight, Mickey Rourke, Mary Kay Place, Virginia Madsen, Andrew Shue, Teresa Wright, Johnny Whitworth and Randy Travis.

Michael Douglas and Steve Reuther also produced John Woo's action thriller *Face/Off* starring John Travolta and Nicolas Cage, which proved to be one of 1997's major hits.

In 1998, Michael Douglas starred with Gwyneth Paltrow and Viggo Mortensen in the mystery thriller *A Perfect Murder*, and formed a new production company, Furthur Films. 2000 was a milestone year for Douglas, with *Wonder Boys* opening in February 2000 to much critical acclaim. Directed by Curtis Hanson and co-starring Toby Maguire, Frances McDormand, Robert Downey Jr. and Katie Holmes, Douglas starred in the film as troubled college professor Grady Tripp. Michael was nominated for a Golden Globe and a BAFTA Film award for his performance.

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

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

In 2002, Douglas appeared in a guest role on the hit NBC comedy *Will & Grace*, and received an Emmy Nomination for his performance. Douglas starred in two films in 2003: the MGM/BVI released the family drama *It Runs in the Family*, which Douglas produced and starred in with his father Kirk Douglas, his mother, Diana Douglas, and his son, Cameron Douglas, Rory Culkin and Bernadette Peters; and he also starred in the Warner Bros. comedy *The-In Laws*, with Albert Brooks, Candice Bergen and Ryan Reynolds.

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

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

Next, Douglas filmed *You, Me and Dupree*, starring with Owen Wilson, Kate Hudson and Matt Dillon. The comedy was directed by Anthony and Joe Russo, and was released by Universal Pictures during the

summer of 2006. In 2007, he made *King of California*, co-starring Evan Rachel Wood, written and directed by Michael Cahill, and produced by Alexander Payne and Michael London.

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

He followed with the drama *Solitary Man* (2009), which was directed by Brian Koppelman and David Levien, co-starred Susan Sarandon, Danny DeVito, Mary Louise-Parker, and Jenna Fischer, and was produced by Paul Schiff and Steven Soderbergh. In Fall 2010, Douglas starred in *Wall Street: Money Never Sleeps*, reprising his Oscar-winning role as Gordon Gekko, and once again was nominated for a Golden Globe for his performance. Again directed by Oliver Stone, Douglas co-starred with Shia Labeouf, Cary Mulligan, Josh Brolin, Frank Langella and Susan Sarandon. In 2011, Douglas also had a cameo role in Steven Soderbergh's action thriller *Haywire*.

Behind the Candelabra, based on the life of musical 1970s/80s icon Liberace and his partner Scott Thorson, directed by Steven Soderbergh and costarring Matt Damon, premiered on HBO in May 2013. Douglas won an Emmy, Golden Globe and SAG Award as Best Actor in a television movie or mini series for his performance as the famed entertainer.

He followed with the buddy comedy *Last Vegas*, directed by John Turtletaub and co-starring Robert DeNiro, Morgan Freeman and Kevin Kline, and the romantic comedy *And So It Goes* (2014), co-starring Diane Keaton directed by Rob Reiner.

Douglas most recently starred in and produced the thriller *Beyond The Reach* (2014), directed by Jean-Baptiste Leonetti and costarring Jeremy Irvine, and he portrayed Dr. Hank Pym in Marvel's *Ant Man* opposite Paul Rudd (2015). The film was his first venture into the realm of comic book action adventure. He will begin filming *Ant Man II* later this year.

Douglas completed a spy thriller *Unlocked* (2017), which co-stars Noomi Rapace, Orlando Bloom and John Malkovich, and is directed by Michael Apted.

In 1998, Douglas was made a United Nations Messenger of Peace by Kofi Annan. His main concentrations are nuclear non-proliferation and the control of small arms.

Michael Douglas was recipient of the 2009 AFI Lifetime Achievement as well as the Producers Guild Award that year. In Spring 2010 he received the New York Film Society's Charlie Chaplin Award. In 2011 Douglas was awarded the "Chevalier de Arts et des Lettres" in France by Frederick Mitterand, and he was awarded a second French Cesar for Career Achievement in 2016, becoming the only American to be given this honor twice.

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

Douglas is married to Catherine Zeta-Jones. The couple has one son, Dylan, and one daughter, Carys. Douglas also has one son, Cameron, from a previous marriage.

With a body of work spanning almost three decades, industry legend **John Malkovich** is one of the most compelling minds in entertainment. His celebrated performances span every genre, and range from roles in thought-provoking independent films to those in big-budget franchises. In addition to being an accomplished actor, Malkovich is also a director, producer, clothing designer, and artist.

In 2016 Malkovich wrapped work on Royal Road's "Valley of the Gods"; Millennium Films' "Unchained"; the indie feature "Supercon"; and Lionsgate's upcoming thriller "Unlocked", starring Noomi Rapace, Orlando Bloom, Michael Douglas, and Toni Colette.

On the big screen, Malkovich's recent roles include that of "Vidrine" in Peter Berg's "Deepwater Horizon"; a hilarious cameo as "Chazz Spencer" in Paramount's "Zoolander 2"; the voice of "Dave" in DreamWorks Animation's "Penguins of Madagascar"; "Sherriff Vogel" in Matt Shakman's "Cut Bank" opposite Teresa Palmer, Liam Hemsworth, Bruce Dern and Billy Bob Thornton; zany ex-CIA agent 'Marvin Boggs' in Summit Entertainment's "Red" and "Red 2" opposite Bruce Willis and Helen Mirren; and famed racehorse trainer 'Lucien Laurin' in Disney's "Secretariat" opposite Diane Lane. Malkovich also appeared in Michael Bay's third installment of the "Transformers" franchise, "Transformers: Dark of the Moon," and in the Coen brothers' comedy "Burn After Reading" opposite Brad Pitt, George Clooney, Frances McDormand, and Tilda Swinton. He also re-teamed with Clint Eastwood in the critically acclaimed film "The Changeling," alongside Angelina Jolie and Amy Ryan, produced by Ron Howard and Brian Grazer's Imagine Entertainment.

Previous film acting credits include Spike Jonze's "Being John Malkovich;" Stephen Frears' "Dangerous Liaisons;" Jane Campion's "The Portrait of a Lady;" Wolfgang Petersen's "In The Line Of Fire;" Gary Sinise's "Of Mice and Men;" Sean McGinly's "The Great Buck Howard,4" which had its premiere at the 2008 Sundance Film Festival; Robert Zemeckis' "Beowulf" opposite Angelina Jolie; Raoul Ruiz's "Klimt;" Liliana Cavani's "Ripley's Games;" Bernardo Bertolucci's "The Sheltering Sky;" Steven Spielberg's "Empire of the Sun;" Paul Newman's "The Glass Menagerie;" Roland Joffe's "The Killing Fields;" and Robert Benton's "Places in the Heart."

Malkovich has twice been nominated for the Academy Award® for Best Supporting Actor, once for "Places in the Heart" (1985) and then again for "In the Line of Fire" (1994). His performance in "Places in the Heart" also earned him the Best Supporting Actor Award from the National Society of Film Critics and the National Board of Review. In 1999, he won New York Film Critics Circle Award for Best Supporting Actor for "Being John Malkovich."

In 1998, Malkovich joined producers Lianne Halfon and Russ Smith to create the production company, Mr. Mudd, whose debut film was the celebrated feature "Ghost World" directed by Terry Zwigoff. Malkovich followed up in 2003 with his own feature directorial debut, "The Dancer Upstairs," starring Academy Award® winner Javier Bardem. A few years later, Mr. Mudd landed its biggest box office and critical success with indie hit "Juno," starring Ellen Page, Jennifer Garner and Jason Bateman. The film, distributed through Fox Searchlight, received an Academy Award® for Best Original Screenplay (Diablo Cody) and three nominations for Best Motion Picture, Best Actress (Ellen Page) and Best Director (Jason Reitman). The film also won the Independent Spirit Award for Best Feature in 2008, and is considered the third-biggest indie release of all time. Malkovich's other producing credits with Mr. Mudd include Stephen Chbosky's coming of age story "The Perks of Being A Wallflower" starring Emma Watson, Logan Lerman, and Ezra Miller; Jean-Marc Vallée's "Demolition," staring Jake Gyllenhaal, Naomi Watts, and Chris Cooper; the Duplass brothers' comedy "Jeff, Who Lives at Home," staring Ed Helms and Jason Segel, and Jason Reitman's "Young Adult," written by Diablo Cody and starring Charlize Theron, Patton Oswald and Patrick Wilson. Coming soon is Jesse Andrew's "Empress of Serenity", starring Bill Hader.

Other Mr. Mudd credits include "The Libertine" starring Johnny Depp and Samantha Morton and "Art School Confidential" also directed by Zwigoff and written by screenwriter/cartoonist Dan Clowes.

Malkovich also served as Executive Producer on the documentary "How to Draw a Bunny," a cinematic portrait of artist Ray Johnson, which won the Jury Prize at the 2002 Sundance Film Festival and the Prix de Public at the famed Recontre Film Festival in Paris. The film was also nominated for an Independent Spirit Award for best documentary in 2003. Malkovich and the team at Mr. Mudd also executive produced the 2009 HBO documentary "Which Way Home." Directed by Rebecca Camissa, the film shows the personal side of immigration through the eyes of several unaccompanied children as they endeavor to make it to the United States. The film was nominated for several awards, including a 2010 Academy Award® for Best Documentary Feature, the Independent Spirit Award for Best Documentary Film, and three Emmy Awards for Cinematography, Editing, and Research.

Malkovich's mark in television includes his Emmy® Award winning performance in the telefilm "Death of a Salesman," directed by Volker Schlöndorff and co-starring Dustin Hoffman. This role also earned him a Golden Globe nomination. Malkovich received subsequent Golden Globe nominations for "In the Line of Fire" in 1994 in the category of Best Performance by an Actor in Supporting Role in a Motion Picture; and for "Heart of Darkness" in 1995 for Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for TV. Other notable credits include the miniseries "Napoleon" and the acclaimed HBO telefilm "RKO 281," both of which garnered John separate Emmy Award nominations for Outstanding Support Actor in a Miniseries or Movie.

As a guiding member of Chicago's landmark Steppenwolf Theatre Company, Malkovich has undoubtedly had a profound impact on the American theatre landscape. Between 1976 and 1982, he acted in, directed or designed sets for more than fifty Steppenwolf Theatre Company productions. His debut on the New York stage in the Steppenwolf production of Sam Shepard's "True West" earned him an Obie Award. Other notable plays include "Death of a Salesman;" "Slip of the Tongue;" Sam Shepard's "State of Shock;" and Landford Wilson's "Burn This" in New York, London and Los Angeles. Malkovich has directed numerous plays at Steppenwolf, including the celebrated "Balm in Gilead" in Chicago and Off-Broadway; "The Caretaker" in Chicago and on Broadway; and "Libra," which he adapted from Don LeLillo's novel. Malkovich's 2003 French stage production of "Hysteria" was honored with five Moliere Award nominations including Best Director. In addition to his film directorial debut on "The Dancer Upstairs," John has directed three fashion shorts ("Strap Hangings," "Lady Behave," "Hideous Man") for London designer Belle Freud. He recently received a Moliere Award as Best Director for his production of Zach Helm's Good "Canary in Paris."

In addition to his many accolades in the world of the performing arts - on stage, on the big and small screens, and behind the camera - Malkovich has also delved into the worlds of opera and fashion design. He recently starred as infamous 18th century lothario Giacomo Casanova in a touring production of the opera "The Giacomo Variations," and in 2011 he reprised his role as famed Austrian serial killer Jack Unterweger in "The Infernal Comedy: Confessions of a Serial Killer," a monologue interspersed with operatic arias. The production toured through Europe and also showed at the Brooklyn Academy of Music's 29th Annual Next Wave Festival. Malkovich is also the creative force behind the menswear line Technobohemian by John Malkovich.

Malkovich resides with his family in both the United States and France.

With a proven ability to transform into the characters she plays, **Toni Collette** has impressed audiences and the entertainment industry alike throughout the last two decades.

She made an indelible impression on moviegoers worldwide with her breakout performance as the title character in P.J. Hogan's *Muriel's Wedding*, which brought her a Golden Globe Award nomination. More recently, she won a Golden Globe Award and an Emmy Award for her portrayal of a woman with multiple personalities on the television series *United States of Tara*, which ran for three seasons.

She was an Academy Award nominee for her performance in M. Night Shyamalan's sleeper phenomenon *The Sixth Sense*, which was nominated for five other Academy Awards including Best Picture. She subsequently starred in another Best Picture Oscar nominee, Jonathan Dayton and Valerie Faris' *Little Miss Sunshine*, the surprise hit of 2006; Ms. Collette received Golden Globe and BAFTA Award nominations for her performance, and shared with her fellow actors from the ensemble the Critics' Choice Movie Award for Best Acting Ensemble as well as the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture.

Her many other movies have included Todd Haynes' *Velvet Goldmine*; Norman Jewison's telefilm *Dinner with Friends*; Roger Michell's *Changing Lanes*; Paul and Chris Weitz's *About a Boy*, for which she received a BAFTA Award nomination; Stephen Daldry's *The Hours*, for which she was a Screen Actors Guild Award nominee with her fellow actors from the ensemble; Sue Brooks' *Japanese Story*, opposite Gotaro Tsunashima, for which she won Best Actress honors from the Australian Film Institute and the Film Critics Circle of Australia; Curtis Hanson's *In Her Shoes*; Bharat Nalluri's telefilm *Tsunami: The Aftermath*, for which she received Emmy and Golden Globe Award nominations; Alan Ball's *Towelhead*; Adam Elliot's animated feature *Mary and Max*, in voiceover alongside Philip Seymour Hoffman; *Mental*, reteaming her with director P.J. Hogan; Sacha Gervasi's *Hitchcock*; Nat Faxon and Jim Rash's *The Way Way Back*; Megan Griffith's *Lucky Them*; Nicole Holofcener's *Enough Said*; Peter Chelsom's *Hector and the Search for Happiness*, the animated feature *The Boxtrolls*, Gerard Barrett's *Glassland* with Jack Reynor, Catherine Hardwicke's *Miss You Already* with Drew Barrymore and Legendary Picture's *Krampus* with Adam Scott. Ms Collette will soon be seen in the independent films: *Please Stand By* with Dakota Fanning, *Yellow Birds* with Jennifer Aniston, *Fun Mom Dinner* with Molly Shannon as well as Paramount's trilogy *XXX: Return of Xander Cage* with Vin Diesel that hits theaters January 20th 2017.

Ms. Collette was a Tony and Drama Desk Award nominee, and a Theatre World Award winner, for her Broadway debut in George C. Wolfe and Michael John LaChiusa's musical *The Wild Party*. In 2014, she returned to Broadway in Will Eno's play *The Realistic Joneses*, directed by Sam Gold; with her fellow actors from the ensemble – Marisa Tomei, Tracy Letts, and Michael C. Hall – she shared the Drama Desk Award for Outstanding Ensemble Performance. Her additional stage credits include productions with the Belvoir Street Theatre and the Sydney Theater Company.

Born and raised in Australia, she was a student at Australia's prestigious National Institute of Dramatic Art (NIDA).