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An ANG LEE Film

GEMINI MAN



IN THEATERS NATIONWIDE OCTOBER 11, 2019

Directed by Ang Lee
Screenplay by David Benioff and Billy Ray and Darren Lemke
Story by Darren Lemke and David Benioff
Produced by Jerry Bruckheimer, p.g.a., David Ellison, Dana Goldberg, Don Granger
Executive Producers Chad Oman, Mike Stenson, Brian Bell, Guo Guangchang, Don Murphy

CAST

Will Smith, Mary Elizabeth Winstead, Clive Owen and Benedict Wong

RUN TIME

1 hour and 56 minutes

“Gemini Man” has been rated PG-13 for violence and action throughout, and brief strong language.

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GEMINI MAN

Synopsis

Gemini Man is an innovative action-thriller starring Will Smith as Henry Brogan, an elite assassin, who is suddenly targeted and pursued by a mysterious young operative that seemingly can predict his every move. The film is directed by Academy Award®-winning filmmaker Ang Lee and produced by renowned producers Jerry Bruckheimer, David Ellison, Dana Goldberg and Don Granger. Also starring are Mary Elizabeth Winstead, Clive Owen and Benedict Wong.

International superstar WILL SMITH stars in *Gemini Man* as both Henry Brogan, a veteran ex-Special Forces sniper turned assassin for a clandestine government organization; and, with the assistance of ground-breaking visual effects, as Junior, the mysterious younger operative with peerless fighting skills who is suddenly targeting him in a global chase which takes them from the estuaries of Georgia to the streets of Cartagena and Budapest. Smith is joined in *Gemini Man* by MARY ELIZABETH WINSTEAD (TV's *Fargo*, *Birds of Prey*) as Danny Zakarewski, a DIA agent sent to surveil Henry; Golden Globe Award-winner CLIVE OWEN (*Closer*, *Children of Men*, *King Arthur*) as Clay Verris, a former Marine officer now seeking to create his own personal military organization of elite soldiers; and BENEDICT WONG (*Avengers: Infinity War*, *Avengers: Endgame*, *Doctor Strange*) as Henry's longtime friend, Baron.

Gemini Man utilizes never-before-seen visual effects designed to dramatically enhance the movie-going experience for audiences. Ang Lee and director of photography DION BEEBE shot the film in 120 frames per second (as opposed to the standard 24 frames per second), as well as in 4K 3D, which creates incredible visual and aural immediacy for the audience. The groundbreaking visual effects were supervised by BILL WESTENHOFER, Academy Award-winner for Ang Lee's *Life of Pi* as well as *The Golden Compass*, and WETA Digital's GUY WILLIAMS, an Oscar nominee for *The Avengers*, *Iron Man 3* and *Guardians of the Galaxy Vol. 2*.

Joining Ang Lee, producer Jerry Bruckheimer and producer David Ellison for *Gemini Man* is a highly accomplished team of behind the scenes artists, including Academy Award-winning director of photography Dion Beebe (*Memoirs of a Geisha*, *Chicago*), production designer GUY HENDRIX DYAS (*Inception*, *Indiana Jones and the Kingdom of the Crystal Skull*), costume designer SUTTIRAT ANNE LARLARB (*Bond 25*, *Steve Jobs*, *Slumdog Millionaire*), longtime Ang Lee associate TIM SQUYRES (*Life of Pi*, *Lust*, *Caution*, *Crouching Tiger, Hidden Dragon*) and Grammy Award-winning composer LORNE BALFE (*Mission: Impossible – Fallout*, *12 Strong*, *Terminator: Genisys*)

Gemini Man was filmed in cities of great historical and architectural significance which, primarily portray themselves: Savannah, Glennville and other communities in

Georgia; the UNESCO World Heritage Site of Cartagena de Indias, Colombia; and Budapest, Hungary, one of Europe's most celebrated capitals.

ABOUT THE PRODUCTION

The Odyssey of *Gemini Man*

By any Hollywood standards, *Gemini Man* underwent an unusually long gestation period of nearly two decades before it would finally go before the cameras. The story idea was strikingly original and presented no end of possibilities for development into a fascinating and highly original thriller...an aging assassin is suddenly pursued by a younger, even more lethal antagonist who turns out to be...himself...at half his current age. The problem was the concept would have to wait for technology to catch up to the point where it could believably be transformed into a feature film.

The film was originally set up at Disney and throughout its development phase, the screenplay attracted some of Hollywood's top screenwriting talent, including Christopher Wilkinson and Stephen J. Rivele, Jonathan Hensleigh and Andrew Niccol. Rejecting the use of makeup to either age up or age down the protagonist to effectively portray either his older or younger self, the studio explored options of creating a fully digital character as the younger version of the central character. In the early 2000s, Disney began a series of tests to see whether this was possible, and the conclusion was...not yet.

As the development process continued, the various, complex themes tackled in the film came to the fore - Nature vs. Nurture, what makes a human, the universal questions surrounding mortality – and needed to be integrated into what became an edge-of-your-seat, inherently cinematic story. The master of this kind of filmmaking, Jerry Bruckheimer, responded to these elements and agreed to assume producer reins in 2006. “I loved the concept,” recalls Bruckheimer. “It was unique, fresh and different. It was not something I had seen before, and I always look forward to making movies that are different in the marketplace.”

Meanwhile, more visual effects testing was being done to see if advances could finally allow the creation of a believable digital character. “We spent a year and a half on such testing with some of the best visual effects artists in the business,” says Executive Producer Chad Oman, “but it just didn't work...the technology still wasn't

there to create a fully believable, one hundred percent, photo real leading character in a film.”

In October 2016, Bruckheimer found a willing and able partner in David Ellison from Skydance Media. Together, Bruckheimer and Ellison found a director with the creative vision and determination to, if necessary, invent not only new technologies to finally bring *Gemini Man* to life, but also how audiences experience a motion picture.

“I love how the *Gemini Man* screenplay explores the dynamic between youthful ambition and hard-earned experience,” says Ellison. “And I knew that if we could assemble the right creative team, we could do justice to this incredible story.”

Enter two-time Academy Award winner Ang Lee who had worked in a wide range of genres, infusing them with an artful balance of humanism and cinematic innovation. Lee immediately perceived the more complex aspects of the story, as well as its ability to entertain.

“Ang is a master visual storyteller who can immerse you in an epic tale,” notes David Ellison, “but still crafts characters you can identify and truly fall in love with – and he does it while pushing the boundaries of what’s possible in cinema, which I really admire. I had wanted to work with him for many years, so when Jerry first brought up the idea of *Gemini Man* to me, I immediately thought of Ang.”

“I was developing something and I passed through L.A.,” recalls Lee. “I knew that David had been wanting to talk to me for a couple of months. I heard David’s passionate pitch of an assassin meeting his younger self.”

Lee continues, “There were a few things about the project that really got to me. The concept of a man facing a version of himself in an action thriller, in kind of an existential environment, is a very attractive idea. I think a person facing his younger self, or the younger self facing his future—when they face that conflict and negotiate through each other’s character, what they’re going to learn from each, what the conflict could be—is existential. Not only how a man can look back on his life and see what could be corrected, what could be done better, not only reflecting on one’s life, but all the other issues. It’s a fascinating, very provocative idea.”

“However, you don’t want to get heavy-handed, we still want to entertain a broader audience,” continues the filmmaker. “It’s an action movie, so the audience needs to get the thrilling and amusing parts of the movie. So the tone of *Gemini Man* is quite tricky. I want drama and I want levity, and I’ve got to have some kind of a wicked sense of humor to blend the two together.”

During months of active pre-production - casting the other roles in the film, assembling the team of top-notch behind-the-scenes artists - there was also a huge amount of ongoing research and development to create a landmark photoreal all-digital main human character for the first time. There was also the added layer of Ang Lee’s decision to shoot *Gemini Man* in 120 frames per second as opposed to the usual 24, as well as in 4K resolution and in 3D, creating a fully immersive experience for the audience, even those watching in theatres not fully equipped to project the film in those formats.

Says the director: “Technology helps us to visualize what we want to see. I think that visual effects can be visual art, which we use to tell a story and to visualize what is abstract. You make the impossible visual. You preserve what’s in our imagination. Because movies are photorealistic by nature, digital cinema is more real, immersive, dimensional, our two eyes looking at it as much as we look at life. I think any media, certainly movies, are always progressing. I think taking people to a new world, a new possibility, a new existence, is exciting. *Gemini Man* has an exciting story to tell, but first we had to create a digital world, a movie world, to make that story possible.”

“Leveraging 120 fps gave us important information that ultimately allowed us to create the most believable Junior possible,” says David Ellison. “It’s something that’s never been done before and I know audiences will respond when they see it on the big screen. Selfishly, I just love going to the movies, and for the theatrical experience to thrive, we have to continue pushing the boundaries of what’s possible to draw the broadest global audience. I’m really excited about what we have achieved on *Gemini Man* because, as amazing as the incredible technological advancements are, they’re all in service of the story. Only someone as innovative and thoughtful as Ang Lee could

envision how to use this technology so subtly and so seamlessly, while letting Will Smith's performance and the narrative take center stage."

"Ang is completely and almost exclusively focused on the human experience," notes Will Smith, "so everything in the technology, and everything in the creation of the characters, he has an opinion about that experience that he's trying to share. And as he uses technology to try to augment the ideas, he's only trying to figure out how the specific use of that technology has a corresponding vibration in the human soul. So, as an actor it's great to be with that kind of visionary artist, because you can get hamstrung by technology sometimes. You can get trapped, and you get forced into performing false moments, to cater to the needs of a technological necessity, but Ang is firm in not allowing that to happen."

Says the film's Technical Supervisor, Ben Gervais, "There are several specific elements which define this new medium. The first is 3D, which itself demands digital capture because of the precision and accuracy of synchronizing the two cameras/eyes, which is the second element. When we see movies screened in 3D, our minds want to believe that the images in front of us are real, not a picture on a wall. This changes the viewer's mindset, and as we become more aware of everything in the image, one of the first things we notice is a blurred, strobing effect. This effect, called judder, is much less noticeable in 2D, and in fact has become part of the 2D filmmaking aesthetic over time.

"As we watch the same effect in 3D, it becomes intolerable, and the way to mitigate it is through the third element: higher frame rate. At 60 frames per second, the strobe effect is nearly gone and the image becomes watchable. At 120 frames per second, the image becomes remarkably clear, and to achieve an unprecedented level of clarity, fine detail and the proper level of light, we use 3.2K resolution, projecting the images at a brightness of 28 foot lamberts per eye, through 3D glasses, which is four times brighter than the best 3D theatres available now, and eight times brighter than a standard 3D theatre. Audiences have come to accept images which don't look quite right for the last 100 years. What Ang does is to look at images always from the character and performance point of view. He's always interested in connecting with the person he's looking at on screen, and how connects with that person. If there's too

much motion blur, it distracts from that. The only solution is to add more frames. Getting us to the 120 frames per second realm with the resolution that Ang likes in 4K and 3D means that your brain is starting to treat the film as something more real and intimate. You're not a third person viewer, you're IN the story."

"Since we have reduced or removed all of these previous limitations," says Ang Lee, "we now need a new kind of moviemaking. The combination of these elements: 3D, digital cinematography, high frame rate, high resolution and increased brightness becomes 'new immersive cinema.' Because of the rich level of detail we gather, we are able to more directly read into characters through high frame rate."

Gervais points out that Ang Lee's interest in this incredibly advanced technology is at the service of story and character. "Your brain starts to treat what you're watching as something more real and intimate. You're not a third person viewer...you're IN the story. Ang has one of the most intense respects for the history of film. He's not rejecting what's come before - what he wants audiences to do is to embrace something new" Adds 3D supervisor Demetri Portelli, "When we met Ang, he said we have to go as explorers and be pioneers of a new aesthetic. Ultimately, we have to serve a good story that people enjoy, and not to call attention to itself."

"In an action movie like *Gemini Man*," says Gervais, "we can take the audience on a roller coaster ride with this technology that they've never experienced before. So how do we make it engaging in a different way? You immerse the audience in the story, make them feel that they're there, and make it visceral and bring them closer to the characters."

Says *Gemini Man* director of photography Dion Beebe, "Ang has faith in the power of this medium to tell visual stories as a heightened viewing experience. You throw out everything you thought you knew and start again. It's like storytelling in virtual reality. Ang would be the first to admit that he's learning and searching every day and trying to better understand and utilize it. This is certainly one of the hardest films I've worked on, but it demands that an audience sit up and pay attention."

“It’s definitely going to change how movies are made and how movies are seen,” says Will Smith. “Ang is really pushing the limits of how people consume this type of entertainment. He’s pushing really hard to give people an experience in the movie theatre that they can’t get anywhere else.”

Finally, after its long journey through the wilderness of development, experimentation, and roadblocks, *Gemini Man* is ready for the big screen. The intention was to create a film which works on its own terms as a gripping and suspenseful international thriller with science-fiction elements, but also with carefully integrated philosophical elements of what it means—and what it takes—to be, or to become, a human being.

Finding Henry...And Junior...At The Same Time

Of all the challenges bringing *Gemini Man* to the screen, perhaps the greatest of all was the question of who would portray not only Henry Brogan—the world-weary government assassin whose decision to retire triggers an incredible series of events—but also Junior, his 23-year-old clone, who is determined to assassinate the assassin. For Jerry Bruckheimer, there was no doubt in his mind that it should be a man with whom he had worked three times in the previous 20 years, reuniting him with Will Smith after their collaborations on *Enemy of the State* and the first two *Bad Boys* films.

“You always try to get great actors,” says the producer, “and Will’s a phenomenal actor, and also a very likeable personality on screen. Will is also a wonderful person to work with, and he’s got the temperament to play these two parts. We knew that it would be very grueling and tough for him, a lot of stunts, the rigors of dealing with the incredibly sophisticated technology required to create Junior. But Will is somehow always in a good mood, always cheerful. He’s a joy to work with.”

Smith himself was immediately compelled by the possibilities when approached for the role. Recalls the actor. “The contact with a version of your younger self, and as I discovered when I started playing it, the converse, the contact with the version of your older self, it’s intriguing, it’s scary. I’ve heard people ask a lot of times, ‘If you could go back to your younger self and give yourself some advice, what would it be?’ And

Gemini Man actually creeps into that experience. It brings up existential questions about how to live a life.”

Henry Brogan is a complicated man. A steely killer with a conscience, he believes that those he is ordered to remove deserve their fate, but nonetheless absorbs the impact of taking their lives. Slightly obsessive/compulsive, and with a phobic fear of drowning which stems from a childhood trauma, Henry takes whatever peace he can find in his rustic rural Georgia home and enjoys sailing on the waterways in his tiny little boat, the Ella Mae. He is also fiercely loyal and protective to friends and associates who win his trust, such as Baron (Benedict Wong), Del Patterson (Ralph Brown), Jack Willis (Douglas Hodge) and, ultimately, Danny Zakarewski (Mary Elizabeth Winstead).

“I think Will is a terrific actor and a big movie star. He’s funny and can do action. I couldn’t ask for a better movie star and actor to perform these two roles, as both Henry and Junior,” says Lee. Lee notes that audiences have taken a long journey with Smith since his ascension to stardom as television’s *The Fresh Prince of Bel-Air*. “We all know about the younger Will, the swaggering, humorous, root-for-him kind of character. And the more mature, thoughtful Will of today. We will see how the two of them conflict and work together with each other in this film.”

David Ellison adds, “Will is more than just one of the biggest movie stars in the world. He’s a brilliant and versatile actor who has entertained audiences for decades. Part of the fun of the *Gemini Man* concept is the opportunity to experience not only the actor you love now, but also the one you loved 25 years ago. There are really only a few out there who could pull off such complicated roles within the same picture, and Will was our first choice.”

“The concept of *Gemini Man*,” says Smith, “with two characters played by one person across generations, the technology didn’t exist until today to be able to deliver this in a timely way. So it’s really the first time that the vision of the film was technologically able to be realized.”

“I play Henry Brogan,” he explains, “a DIA agent who is essentially a spy hitman. He comes to the end of a long career, and he’s done a lot of things that he is not happy

about, and he wants out. He retires from the agency, and they send someone to kill him. So in trying to figure out what's going on and why they would send someone to kill him, Henry finds out that nearly 25 years ago, he was cloned, and they created an identical version of him that is just 23 years old, who they sent to kill him. So in the process of that, the technology is such that I played the older version of Henry, playing scenes with another actor standing in as Junior, the younger version of Henry, and then switched, where I played Junior in performance capture."

For Smith, "I think that the technology in this case is a part of what creates the authenticity. People have played younger characters in a movie where they make the hair all grey and you make the person older, and then you make them younger, and that is an interesting approach, and acting-wise, it's spectacular to be able to do that. But this technology allows you to see something that is shocking, and jarring, and beautiful, and technologically exquisite." And playing both roles allowed the actor to reflect on himself at his age now, and who he was as a younger man. "One of the emotional benefits is the connection to mistakes," he says. "We all have fears, and it's almost like when you speak to your child, that connective tissue has emotion in it of itself. So, I think that the one person playing both roles gives you an opportunity to see to the core of the other characters in a way you generally don't."

To understand both Henry and Junior, Smith had to examine himself at both of the character's ages. "I had to go back and look at old film and old tape of myself. There was almost an unrecognizable quality to my 23 or 24-year-old self when I went back. There was a freedom, and a recklessness to my early *Fresh Prince*, *Bad Boys*, *Independence Day* and *Men in Black* days. There was a creative recklessness that at 50 I admire, and that was one of the things I was trying to go back and recapture to get a sense of what were the thought patterns that led me to some of the behavior that I had at that time. It was fun to explore and to seek."

However, Smith also recognized that "I couldn't have done it the other way...I couldn't have, at 23 years old, played a 50-year-old version of my character with this technology. But this way, I was able to understand and capture both characters because of the amount of experience I've had as an actor. What's really great now in

my life, more than ever, is that I'm paying attention to things a lot more than I ever did. And now that I'm starting to reflect a little more, a film like this opens up so many different ideas and concepts. Just to try to get into the thoughts, and to be free to find the thoughts of the 23-year-old version of my character / or Henry was interesting, because people generally think of the wisdom of age as being more powerful. But as I was looking, and as I was playing these characters, there's a certain power to naivete. There's a serious power to not knowing you can't do something, and I really bumped into that in playing these characters. The deficiencies of both, and the strengths of both, was an interesting exploration."

Creating Junior

"The creation of Junior," says producer Jerry Bruckheimer, "is not de-aging. This is a one hundred percent digital human character as portrayed by Will Smith. And for this, our Oscar-winning visual effects supervisor Bill Westenhofer and his team of artists, including Weta Digital, had to punch through the envelope and navigate their way out of the uncanny valley."

When Ang Lee took the opportunity to screen a rough cut of the film for Will Smith, Smith was admittedly unnerved to see double. "The first time it was...whoa! Not the Junior character as much as the shot of my current self in the same frame with my younger self. The technology is so spectacular that it penetrates you emotionally. As far as I know, this is the first time it's ever been done in this way, a one hundred percent CGI human.

Despite the fact that *Gemini Man* features nearly 1000 visual effects shots, VFX supervisor Bill Westenhofer, a two-time Academy Award winner, including one for his landmark work on Ang Lee's *Life of Pi*, has an unusual goal for the film. "We want you to watch this film and not have thought that visual effects were used at all," he insists. "Ang is taking a bar that's already the pinnacle of visual effects and raising it way higher. What's awesome about working with Ang is that he treats visual effects like visual art."

"The hardest things to accomplish in visual effects has changed over the years," he explains. "It used to be water and animals, but we've gotten better at those things.

But there's still one hurdle, which is creating a digital human being. We've evolved over millions of years to be able to spot little things about which makes a recognizable human, so if we get that wrong on the digital side, it looks a little weird. They call that the uncanny valley, where something is off about it that's kind of disturbing to look at. So until very recently, the uncanny valley has been insurmountable. With *Gemini Man*, we're crossing the uncanny valley for the first time."

"To pull off the creation of a digital human in a leading role," continues Westenhofer, "we've enlisted the giants in the field, Weta Digital. Guy Williams is our visual effects supervisor there, and they've had an army working down in Wellington, New Zealand to create the character of Junior." Weta Digital has previously pioneered such marvels as Gollum and the other digital creatures of the *The Lord of the Rings* and *The Hobbit* (directed by Weta's co-founder Peter Jackson), along with, just to name a few, *Avatar* (and its upcoming sequels), the recent *Planet of the Apes* films, *The Jungle Book* and *The Avengers* series.

As Weta's Guy Williams points out, *Gemini Man* presented an unprecedented challenge which was the very reason why the film couldn't be made for the previous 30 years. "There have been a few times in cinema where people have put digital humans into a shot with good success, but this is the first time where one of the leading characters of the film is a totally recognizable human. We've done a lot of creature work, but our challenge was that for us to succeed, you have to watch *Gemini Man* and completely forget that you're watching a digital human. Will gives an amazing performance in both roles. You can't sit there thinking 'oh, look, that's pretty interesting looking CG.' It has to be invisible, you have to just forget about it and just relish the performance that the actor is giving you, which in this case is two performances."

"We've all grown up with Will Smith from a variety of projects from *Fresh Prince of Bel-Air* to the *Bad Boys* movies to *Independence Day* and more, so he kind of belongs to all of us," continues Williams. "We know who he is, and what he looked like as a young man, so there's no wiggle room. We have to make sure that we get every bit of his performance right. We had to scour every single piece of footage we could find, and every photograph of Will at the age of 23 so that we could start building Junior,

but also working with Will where we put him in front of eight calibrated cameras capturing all the positions of his face.”

Smith confirms that in playing Junior, “I was trying to find the nuances, to make the voice delineations and all of those things. But then the real work started when the animators went in and began to create the character. They began to create the look, and how they were able to craft the character visually.”

“One permutation that we do on set,” continues Guy Williams, “is that if we’re shooting a scene in which Junior is alone in the scene, we have Will performing the role wearing a helmet rig, which tracks his facial animation, allowing him to perform the role with the other actors in frame. There’s a stereo pair of cameras hanging in front that are looking back at Will, with little tracking dots on his face. Those cameras allow us to understand what expressions he uses so we can make sure that we’re faithful to his performance in post-production.” During filming, specially designed and placed cameras allowed Smith to see himself projected on a screen as Henry, so that when he was acting opposite Junior, he could play against his own lines. “We wanted to make sure that the timing of the scenes with Henry and Junior happened naturally, so we had his real self with his real dialogue,” notes Westenhofer. “Then we re-did the scene in motion capture for Junior.

To create Junior, Westenhofer explains that “the team at Weta model the character in minute detail. For example, when we’re modeling the teeth, we’re not just modeling a tooth and painting it white. We are modeling the root structure inside, or where the enamel ends, all of these details are replicated so that when we create the digital version of Junior based on Will’s performance, we can add those details.” Adds Ang Lee, “With new thinking and improvements, we turn visual effects into visual art. The VFX and the practical must fuse into one beautiful chord.”

Discovering Danny

The role of Danielle “Danny” Zakarewski, a young, ex-Navy DIA agent who meets Henry Brogan by surveilling him, is portrayed by Mary Elizabeth Winstead, an actress who producer Jerry Bruckheimer calls “one of the most talented and versatile of

her generation.” “We saw Mary in the television version of *Fargo*,” notes Bruckheimer, “and thought she was an amazing actress, who could embody the kind of agent she plays in the film, someone smart, physical and who the audience comes to care about.”

In *Gemini Man*, Winstead gets to flex both her acting and physical muscles in a role which demands both. Danny is a straight shooter and a true believer in her country, having served four years with the U.S. Navy Fifth Fleet in Bahrain, and the daughter of an FBI agent who died trying to prevent a robbery while off-duty.

“Danny doesn’t really ask questions,” Winstead explains of her character, “she just does her job. She believes that she works for a good organization that wouldn’t go after somebody who hasn’t done something really, really wrong. But she believes that Henry is a good person, and so they end up going on this journey together to figure out what’s going on, and why he’s being targeted.

“*Gemini Man* is a fun ride,” she continues, “The film asks a lot of questions about ourselves, what we believe in, who we are now and who we’re going to be. And because it’s an Ang Lee film, he’s a director who is always asking esoteric questions under the guise of this really fun popcorn action film.”

Like the rest of the cast, Winstead was delighted to work with Will Smith. “Working with Will, you’re just surrounded by this positive energy at all times,” she says. “I feel so lucky to be working with somebody like him, who every day comes in and says wow, ‘we’re so lucky to be here making a movie and being in this industry’. It’s really infectious and makes everybody else kind of go hey, yeah, we ARE really lucky to be here! And wow, we’re shooting in all these amazing places. And you just feel that sense of awe just to be a part of something so great. Will infuses every moment with that energy.”

Winstead shares with her fellow cast members a fascination with the new technologies being utilized to film *Gemini Man*, particularly being shot in 120 frames per second and in 3D, which accentuates and magnifies every facial expression, body movement and even costume and makeup. “The technology is so new to me and it’s different shooting in this way,” she confesses. “When I shoot, typically I don’t watch

playback very often because I don't really like to be watching myself when I'm in the middle of the process. But every now and then it's really tempting to want to want to go and watch everything with the 3D glasses because it's so special and unique. So, I do watch footage, and when we're doing action scenes Ang wants us to watch so we can see what our bodies are doing, then take notes and go back with it. Some of the action scenes I've been watching look so incredible and unlike anything else I've seen before. It's beautiful and artful in a way that I wouldn't have expected. It's exciting to be on the forefront of something like this.

"I try not to get overwhelmed by the technology and just focus on trying to do my job, because when you stop to think about how crazy it is what we're doing, and how big and new and exciting it is, it can be a little bit overwhelming. So I kind of stay in my lane and focus on just being Danny, but every now and then I look around and think "Oh my God, what are we doing? This giant camera, those giant lights, everything's just sort of magnified. It's like doing a film, but just on a totally different scale."

Becoming Baron

When Ang Lee cast Benedict Wong as the man just known as Baron, the last thing Wong expected was that he should have packed a second suitcase. "No sooner had I got the job than I was whisked away to Savannah, Georgia," recalls Wong, "and I'll be honest with you. I actually thought I was going away for two weeks, and then it later transpired that I'd be there for two and a half months. So here's my tip: always carry extra pants and t-shirts."

The spade playing-card tattoo on Baron's wrist is a telling sign of the close connection between him and Henry, the kind which is forged under fire in combat while serving together in the Marines, and then on the frontlines of international espionage and counter-terrorism. "It's like a brotherhood between Baron and Henry," explains Wong. "They're both been in operations over the years which drew them even closer, so they protect each other so much more. There came a point when Baron had enough, and he decided to choose a different life. He decided to do what he does well, which is fly planes, but he went into tourism in Cartagena rather than counter-terrorism.

“But when Baron gets the call from Henry that he needs help,” continues Wong, “he drops everything. They’re not just bonded by a tattoo, but it signifies so much more about how far they’ve come and to what end they will go to save each other’s lives.”

“Baron is a really cool character who is given a great spark of life by Benedict,” says Jerry Bruckheimer. “Benny is always fun to watch and hugely entertaining, but he also projects a real edge. You just know that when the chips are down, Baron can and will do anything to help Henry, even if it means flying from Colombia to pick him up on a Florida beach and winging it back to Cartagena, or stealing a G600 private jet and flying it halfway around the world from Cartagena to Budapest. Benny is really in demand, and we were lucky to get him.”

ALL AROUND THE WORLD: THE FILMING OF *GEMINI MAN*

“From its inception,” explains Jerry Bruckheimer, “*Gemini Man* was always designed to be an international thriller with multiple locations. What kept changing over the years was which locations those would turn out to be.” *Gemini Man* would shoot in and around Budapest, Hungary, Cartagena de Indias, Colombia and Savannah, Georgia, with a splinter crew side trip to Liege, Belgium.

Recalls Mary Elizabeth Winstead, “We started out in Savannah, Georgia, a beautiful, charming old Southern town on the water. Then we went to Cartagena, Colombia, which was incredible, a total change of pace, hot, tropical and fun. Then we moved on to Budapest, Hungary, which brought a whole new energy. What I love is that each of these places played themselves in the movie. In so many films you’re going to Budapest but pretending it’s Paris or something. It’s special to be able to go to each of these places and film it for what it is and really use the beauty and culture of each of these places for the story.”

Production designer Guy Hendrix Dyas agrees. “I think one of the early decisions that Ang made, which was really a masterstroke, was to play the locations as the locations in the story. In our industry, we have a tendency to go to places like London or Sydney and imagine that they’re New York or the Sahara Desert. But Ang

was smart enough to say, “Well look, let’s just play them as they are. Let’s immerse ourselves in those places and really show the details and cultures of those individual cities.”

Executive producer Brian Bell explains “We started with Ang’s process over a year before we began filming. There were locations written into the script, but there were no locations scouted at that point. And Ang’s process requires that we go out into the world to find places that inform the story as much as the story informs the places. We flew from New York to Budapest, then to Paris, to Cartagena and back again. Ultimately, we decided for Budapest, because it was less known, less seen, less overshot, more interesting locations, and it’s a real filmmaking city, so there was support. Although there were scenes originally set in Cuba, Ang fell in love with Cartagena at first sight, and that was that. It’s a special location and has barely been seen in feature films. And we started in Savannah, which was probably one of the more manageable locations from a tactical production standpoint.”

The *Gemini Man* production company took over an entire abandoned elementary school in the Savannah suburb of Thunderbolt, with its numerous buildings turned into offices for various departments, workshops for costumes, props, set decoration and more. The former gymnasium was converted into a combination soundstage for camera tests as well as a training and rehearsal facility for J.J. Perry’s stunt department, and an auditorium was transformed by technical supervisor Ben Gervais and stereographer Demetri Portelli into a state-of-the-art technology base.

“We built a facility in Savannah that had a screening room, editorial space and all of the computers we needed to deal with this giant influx of footage, so the only way for Ang and our whole team to really respond to that footage was to see it as quickly as possible after it left the set. When we went to Cartagena, it was just too logistically difficult to bring all that equipment with us and we ended up uploading ten terabytes of footage a day. But when we went to Budapest, we moved into a facility at Origo Studios, so we packed up all the computing power that we had in Savannah, and then after we finished shooting we moved all of it to a facility in New York City for post-production. It’s sort of a traveling circus that follows us around.”

There are several new and developing technologies being utilized by director of photography Dion Beebe on the film, a response to the challenges of shooting in a high frame rate and in 4K resolution 3D with Arriflex Alexa cameras specially modified for the production. “Ang has faith in the power of this medium to tell visual stories as a heightened viewing experience,” says Beebe. “Everything you know about making movies is just thrown out and you sort of start again. Ang would be the first to admit that every day he’s learning and searching and trying to better understand, utilize and maximize these new storytelling tools.”

Will Smith, who has enjoyed his share of great action sequences throughout his career, notes that “Ang’s approach to the action is that the way it looks, and the way it feels, and the way it blends with emotion, it’s going to be a visual spectacle. And I think it also will penetrate people in an emotional way that they’re maybe not expecting.”

Cut to the Chase

“We sweated for a long time in pre-production when planning this high-speed motorcycle chase through the streets of Cartagena,” confesses director of photography Dion Beebe. “We had cameras that weighed 70 pounds, shooting in 3D, so we had to innovate in terms of how we support and move those cameras. I had a great camera crew, as well as the teams under key grip Don Reynolds and gaffer [key lighting supervisor] Jarred Waldron, and we were able to rise up and meet this challenge. But we had to move those cameras at high speed for the motorcycle scene, and you know, when you shoot 24 frames per second you get motion blur and you can hide a lot of things behind that, but at 120 frames, there’s no motion blur, so there’s no crutch. You can’t fool people with speed, so we did a lot of testing in terms of how we were going to move the camera fast, and thankfully had an amazing stunt team who could work with a motorcycle rig that could take the weight of the camera and fly through the streets of Cartagena.”

Above – and Below – the City of Budapest

“Budapest was really the perfect bookend to this extraordinary journey that we’ve been on as a film crew,” says production designer Guy Hendrix Dyas. “We’re really a band of gypsies traveling around the globe, putting our camera on all these incredible

places, and Budapest brings to the film a kind of weight and gravitas.” Adds Ronnie Kupferwasser, the film’s location manager, “One of the amazing things about Budapest is the contrast it has to the other countries where we filmed. Savannah shows a fascinating side of America, Cartagena shows the beauty of South America, and then we come to Europe, and what better place than Budapest to see the history and richness of European culture?”

With Budapest becoming one of Europe’s most popular destinations, the company had to step lightly around the crowds of visitors. “Everything was scheduled very carefully by our wonderful AD and locations departments,” notes Guy Hendrix Dyas, “in order to make sure that we could film and have some level of control without the enormous amount of tourists that Budapest draws. We also did a lot of night shooting in the city, which brings about a wonderful sort of mystery to the place, on top of it being marvelously old and historical.”

“The catacomb scene was one of my favorites in terms of being able to utilize what’s around us on the set,” says Budapest stunt coordinator Brad Martin. “Very rarely do you get to do a fight scene by utilizing things like bones, femurs and skulls. One of the things I enjoy to do most in fights is to make them unique in their own special right, and this was a great setting for it.”

Although all actors have stunt doubles for some of the more dangerous tasks, Will Smith did a great amount of the fighting and other physical feats himself in the film. “This is my third time working with Will,” notes Savannah/Cartagena stunt coordinator J.J. Perry, “and he’s a real pleasure to work with. He’s extremely involved and a tremendous force as far as work ethic goes, and has put himself forward in a lot of sticky spots.” Both Smith and Mary Elizabeth Winstead underwent rigorous training previous to the beginning of the shoot. “We had three hours a day training with Will and Mary,” says Perry. “The best way to fake being a badass is by making them a badass. Will was already a badass, and Mary became one. Their ability to embrace the suck of the training and just drive through it is not easy. They really did the work and just shined.”

“Will is such a consummate professional,” enthuses Martin. “His ability to remember choreography first and foremost is amazing. He just picks it up immediately, and then he obviously brings his acting factor to it, so not only is Will able to do the choreography as well as many stunt players, but he brings a level of emotion to it which stunt players can’t possibly do. And Ang has a very unique perspective on action,” notes Martin, “and what he does is let us take that action and make it better. Then he takes our action and adds drama to make it better for the story. He wants to get inside the characters and see their desperation.”

The fight scene in the catacombs is fast and ferocious, as Henry and Junior use anything they can get their hands on, using a bone as a dagger, for instance, and crashing into skulls. “The action in the catacombs is pretty relentless because they’re essentially using other people’s corpses as weapons,” notes fight coordinator Jeremy Marinas. “The catacombs fight is the first time gets a really good look at Junior, and it also deals with the usually fearless Henry’s phobic fear of water. So when he’s fighting Junior, he’s fighting himself, knowing that he has the advantage because he knows the weaknesses of someone in their early 20s.

“And it continues when they get into the water,” Marinas continues. “You have two guys thrashing around trying to do lots of damage to each other. It wasn’t easy, and Will was doing a lot of the fighting himself, including the underwater portion. He and Mary were great sports, because the day they were in the water it was very cold and they didn’t complain once.”

The cistern set took approximately 15 weeks to build, and the catacombs were a bit shorter at 12 weeks, and both of them, in the end, looked as if they had existed for three or four hundred years.

For the cast of the film, working with the likes of Ang Lee was a career highlight. “Ang is completely and almost exclusively focused on the human experience,” notes Will Smith, “so everything in the technology, and everything in the creation of the characters, he has an opinion about that experience that he’s trying to share. And as he uses technology to try to augment the ideas, he’s only trying to figure out how the

specific use of that technology has a corresponding vibration in the human soul. So, as an actor it's great to be with that kind of visionary artist."

"It's amazing to work with Ang," Winstead says. "He's such a lovely person, such a visionary and he's so committed to saying something with his work. Ang is always focused on performance and the meaning behind each scene. It's very important to him that every scene, every moment, feels authentic and true, which is also really important for me. It's great to have a director who's always looking for that. You can trust Ang in that he's not going to let your performance in the film turn into something that doesn't feel real. He's going to hold you to those standards, and I really love and appreciate that."

Jerry Bruckheimer notes "It's great to watch Ang work because he'll go up to an actor and whisper something like three words and the performance totally changes. I would love to know what those three words are. He's got such a close collaboration with Will and the other actors, and it's something beautiful to watch how he can help them mold and shape their performances." Actor Benedict Wong confirms that "Ang is such a wonderful man, and takes care with how he crafts his films. Meticulous, but yet very humble. He's like the quiet conductor. He just plants the seed, and you know you're in good hands."

"Ang's not only comfortable with the technology, he is absolutely convinced that this is the future," notes Clive Owen, "that he's at the beginning of something that is going to change the way we make films and the way we see films. He's incredibly visceral, and the detail is beyond what we're used to seeing. It sort of takes you a little time to gather yourself and really understand what's coming at you."

"I hope that audiences like the experience," said Lee. "Not just enjoying a movie, a story, watching movie stars, being entertained or even to be inspired by this existential story. I hope with this media and our efforts, the audience takes away an extraordinary experience. To engage in a theatrical experience in a new way. It's immersive. You're participating in a story rather than watching somebody else's story. I hope I earn their trust and that they feel like they're inside of our story."

The Right Fit: Costume Design

Costume designer Suttirat Anne Larlarb is a firm believer that on screen, you are what you wear, and that what actors wear as their characters help to define them. Henry is definitely not in the sleek sartorial tradition of James Bond, who inhabits an utterly different universe. “Ang and I spoke from the very outset about the distinction of character,” she explains, “and to make sure that we had very specific characters. With Will as Henry, we always thought of him as the old school, intuitive, zen-like warrior, the person who can feel and sense a situation and never really overthinks anything.

“So even in terms of Will’s clothing, I never wanted to telegraph anything that said he thought too much, or too heavily, about what he’d be wearing. Every time we see him, everything about Henry feels natural. So I actually looked at pictures of Marlon Brando in some beautiful black and white photos, telegraphing the kind of solid, brooding, masculine and heroic look, and never looking styled.” Another challenge facing Larlarb for the entire shoot was the fact that the high frame rate and 3D cameras tremendously enhance the amount of data which goes onto the screen, which means that every thread and stitch could be visible. “You cannot fake anything,” she exclaims. “The camera is almost dissecting everything, textures, patterns, colors, almost to a molecular level so things aren’t behaving the way we’ve been trained to think colors, textures, patterns and scale behaves.”

“For Danny,” continues Larlarb, “as a female character entering this very male world, we didn’t want to do the trope of making her a tomboy. We wanted to have her firmly reside in being a strong woman, and also a consummate professional who takes her job very seriously. We wanted to make her incredibly independent. She has clothes throughout that allow her to blend in with the situations at hand.”

Clay Verris is, of course, defined by Clive Owen’s powerful interpretation of the character, and that gets an assist by his very distinctive wardrobe. Larlarb saw him as something of a “brandmeister” like Steve Jobs. “For everything in Clay’s organization, his being, his personal life, aesthetics matter, but not so much that they’re distracting. Clive was such a fantastic person to work with in coming up with ideas. I felt like everything Verris wore needed to be clean, minimal, vaguely nodding to the future, as

though he's 20 steps ahead of everybody. When I saw how Guy, our production designer, was going to approach Clay's living quarters, his house, office, the Gemini campus, I knew that all of the design choices related to him had to be an extension of his ethos. Nothing is uneconomical or inefficient.

Perhaps best representing Clay Verris' wardrobe is a jacket which Larlarb designed for Owen. "It harkens to a classic military uniform," explains Larlarb, "but in Verris' signature black rather than olive green. It has a band collar, which we decided for all of Clay's looks, even his pajamas, "somewhere between a mandarin collar and classic men's wear. He's always in power. He's always thinking. He is an intellectual. He is a researcher. I wanted it to have a slightly business feel with military characteristics blended in with some very sharp tailoring."

As for Baron, "Baron is the outlier, the person who left the game. He's chosen to steal away to Colombia, where he has a beautiful home. I saw pictures of what that environment would be, and that had to be in concert with his look. I wanted to have some Colombian elements in his costume, so he wears shorts, because I wanted to telegraph the temperature of the region and give a real sense of relaxation. He's a pilot, so we gave him his signature vest. All of Baron's stuff needs to be on him. It might be a holdover from his past."

Adding to the drama of the sequences involving the Gemini Unit Alpha Team soldiers are their intimidating armor and intentionally menacing look. "They had to be a further extension of the ethos of Clay Verris," Larlarb explains. "I actually went all the way back to medieval armor, to just look at what has lasted through the centuries. Some of that is technical, how a body can move in a hard object. Essentially, we wanted to hone in on the kind of truths of what a fighting force would be, and then add a layer of the future to it." The Gemini soldiers are clad in custom helmets and modified belts, holsters, elbow and knee protection, and are armed with Seekins Precision automatic rifles and Glock 17 pistols, fearsome weapons all.

ABOUT THE CAST

As an actor, producer and musician, two-time Academy Award® nominee four-time Grammy nominee and winner **WILL SMITH** (Henry Brogan) has enjoyed a diverse career encompassing films, television and multiplatinum records.

Smith's vast filmography includes transformative portrayals of true-life icons in *Ali*, *The Pursuit of Happyness* and *Concussion*. He has headlined an extraordinary list of films, including *Hitch*, *I Am Legend*, *I, Robot*, *Independence Day*, *Men in Black I, II, and III* and *Suicide Squad*.

Most recently, Smith can be seen in Walt Disney Pictures' *Aladdin* in the iconic role of the Genie. The movie was directed by Guy Ritchie and has made over \$1 billion worldwide since its release on May 24, 2019.

Next year, he'll grace the screen once again in the beloved franchise, Sony's *Bad Boys for Life*, premiering around the world in January 2020, in which he will once again reprise his iconic role as Detective Mike Lowrey opposite Martin Lawrence. Smith will next go into production on Warner Brother's *King Richard* where he will star in the titular role of Richard Williams, the father of renounced tennis stars Venus and Serena Williams.

Recently, Smith created the daring Facebook Watch series, "Will Smith's Bucket List" where he challenges himself to a different item from his bucket list each week, including performing standup comedy with Dave Chappelle, skydiving in Dubai, swimming with sharks, and racing a Formula 1 car in Abu Dhabi. The show was a massive success for the platform.

He began his career as a musician selling millions of records worldwide before crossing over into television with the beloved *Fresh Prince of Bel Air*. In 1998 he and

partner James Lassiter founded production and management company Overbrook Entertainment, which has produced numerous top film and television projects.

In addition to his artistic achievements, Smith is a successful business owner. Along with his wife, Jada Pinkett Smith, he launched a new media venture, Westbrook Inc. This is a cross-platform holding company formed to execute the Smith Family's global content and commerce business strategy. Westbrook Inc. will encompass subsidiary companies including the existing Overbrook Entertainment, Red Table Talk Enterprises and the recently formed Westbrook Studios, Westbrook Media, and Good Goods, the latter an elevated merchandise business. Additionally he and Jada founded the Will & Jada Smith Family Foundation. WJSFF is a nonprofit, philanthropic organization committed to improving lives and investing in organizations and initiatives that empower traditionally overlooked communities.

MARY ELIZABETH WINSTEAD (Danny Zakarewski) is an immensely talented actress with a gift for taking on challenging roles and bringing dynamic characters to life on screen. As she fearlessly evolves her body of work with each new project, Winstead is fast becoming one of today's leading talents across both independent and mainstream platforms.

She recently wrapped production on the highly anticipated Warner Bros. film *Birds of Prey (And the Fantabulous Emancipation of One Harley Quinn)*. She will star as 'The Huntress' also known as 'Helena Rosa Bertinelli' 'opposite Margot Robbie. Directed by Cathy Yan, the film is set to be released on February 7, 2020.

This Fall, Winstead will begin production on Netflix's assassin thriller *Kate*, opposite Woody Harrelson. The story revolves around a female assassin, who after being poisoned and given less than 24 hours to live, must go on a manhunt through the streets of Tokyo to take vengeance on her murderer before she dies. The film is written by Umair Aleem and will be directed by Cedric Nicolas-Troyan. David Leitch, Kelly McCormick, Patrick Newall and Bryan Unkeless, who worked with Winstead on *Birds of Prey*, will serve as producers on the film.

Winstead recently made her theater debut this Spring in the off-Broadway psychodrama *Dying City* in which she starred opposite Colin Woodell. Set in a sparse Manhattan apartment, *Dying City* explores the human fallout of global events, including the Iraq War and 9/11. The play, which received its world premiere at London's Royal Court in 2006, is the story of a young widow who receives an unexpected visit from the twin brother of her deceased husband.

On the silver screen, she was most recently be seen in Season 3 of the critically acclaimed FX show *Fargo* as the crafty and alluring 'Nikki Swango' who is focused on always being at least one move ahead of her opponents. This role earned her a nomination for a Critics Choice Award in the category of 'Best Supporting Actress in a Movie or Limited Series'.

Last year, Winstead starred in the raw dramedy *All About Nina* in which she leads with an outstanding central performance as 'Nina,' a bracingly funny and blisteringly provocative stand-up comedian whose personal life is a near-complete disaster. Written and directed by Eva Vives, the film was nominated for 'Best Narrative Feature' at the 2018 Tribeca Film Festival.

Winstead's other recent credits and award nominations include J.J. Abram's psychological thriller *10 Cloverfield Lane* for Paramount in which she was the female lead opposite John Goodman and John Gallagher Jr.; reprising her role as 'Lucy Gennaro McClane' in John Moore's action thriller *A Good Day to Die Hard*, *The Spectacular Now* alongside Shailene Woodley; Timur Bekmambetov's film adaptation of Seth Grahame-Smith's novel *Abraham Lincoln: Vampire Hunter*; James Ponsoldt's critically acclaimed SMASHED, for which she received a 2013 Indie Spirit Award nomination for 'Best Female Lead'; Universal's *The Thing* opposite Joel Edgerton; Edgar Wright's comic-to-film adaptation of *Scott Pilgrim vs. the World* alongside Michael Cera and Anna Kendrick;

Emilio Estevez's drama BOBBY alongside William H. Macy, Sharon Stone and Anthony Hopkins. The film received two Golden Globe nominations in addition to a Screen Actors Guild nomination for 'Best Ensemble Cast'; Sony Pictures Classic's *The*

Hollars, A24's *Swiss Army Man*; Focus Feature's *Kill the Messenger*; *A Glimpse Inside the Mind of Charles Swan III*; and Twentieth Century Fox's *Live Free or Die Hard*.

Her television credits include a starring role in the TBS mini-series *Mercy Street*, produced by Ridley Scott, alongside Josh Radnor and Gary Cole, CBS's *Braindead* Aaron Tveit and Tony Shalhoub, and A&E's *The Returned*.

Academy Award nominee and Golden Globe winner **CLIVE OWEN** (Clay Verris) celebrated by audiences in the U.K., the United States and around the world. His diverse choice of film credits proves him to be one of the most versatile actors of our day. With his captivating performance in the title role of Mike Hodges' sleeper hit *Croupier*, critics have compared him to the likes of Bogart, Mitchum, and Connery. In 2005 he proved himself a screen star by winning a Golden Globe and picking up an Academy Award nomination for his role as Larry in Mike Nichols' *Closer*. The film also starred Julia Roberts, Jude Law and Natalie Portman.

Owen, a British actor, first came onto the scene in several British and American telefilms. In 1991 he starred in his first big hit, the UK television series *Chancer*. Other UK telefilm credits included the BBC's *Second Sight*, which aired on PBS's *Mystery!*.

He made his film debut in Beeban Kidron's *Vroom* in 1988, in which he restores a classic-American car to take off on the road with costar David Thewlis. Then, in 1991, he went on to play a brother who acts upon his incestuous feelings in Stephen Poliakoff's *Close My Eyes*. Later, he continued to play complex characters as he stars as a reckless homosexual in corrupt pre-war Germany who finds unconditional love while in a Nazi war camp in Sean Mathias' *Bent*. In 2001 and 2002 respectively, he went on to star in Joel Hershman's of beat British comedy, *Greenfingers*, Mike Hodges' *Croupier* and Robert Altman's star studded *Gosford Park*.

Owen's next films only added to his already brilliant and varied choice of film credits. He starred with Angelina Jolie in the romantic war drama *Beyond Borders*; the Mike Hodges thriller *I'll Sleep When I Am Dead*; action war drama *King Arthur*, *Sin City*, which co-starred Bruce Willis, Benicio Del Toro, Rosario Dawson and Jessica Alba;

Derailed opposite Jennifer Aniston; Spike Lee's thriller *Inside Man* opposite Denzel Washington and Jodie Foster; Alfonso Cuarón's critically acclaimed action-packed film *Children of Men* opposite Julianne Moore and Michael Caine; Michael Davis's *Shoot Em Up* and *Elizabeth: The Golden Age* with Cate Blanchett, where he portrayed Sir Walter Raleigh. Other film credits include Tony Gilroy's *Duplicity* opposite Julia Roberts, *The International* with Naomi Watts, Juan Carlos Fresnadillo's *The Intruders*, Scott Hicks' *Boys are Back*, *Trust* with Catherine Keener and Viola Davis, directed by David Schwimmer, *The Killer Elite* with Robert De Niro and Jason Statham, James Marsh' critically acclaimed *Shadow Dancer* with Andrea Riseborough, Guillaume Canet's *Blood Ties* with Marion Cotillard, Zoe Saldana, Mila Kunis and Billy Crudup as well as Fred Schepisi's *Words & Pictures* with Juliette Binoche and *Anon* with Amanda Seyfried. His upcoming projects include *Ophelia*, *The Informer*, *Song of Names* and *Gemini Man* opposite Will Smith.

In television, Owen was most recently seen starring in Steven Soderbergh's *The Knick* for Cinemax, which he also executive produced. His portrayal of "Dr. Thatchery" earned him a 2015 Golden Globe Best Actor nomination. In 2011, he made his American TV debut in HBO's Emmy nominated film *Hemingway and Gellhorn*, starring opposite Nicole Kidman and directed by Phil Kaufman. His performance earned him Emmy, SAG and Golden Globe nominations.

Owen is also an acclaimed stage actor with roles included his portrayal of "Romeo" at the Young Vic, starring in Sean Mathias' staging of Noel Coward's *Design for Living*, and playing the lead role in Patrick Marber's original production of *Closer* at the Royal National Theater in 1997. In the fall of 2001, he starred in London in Lawrence Boswell's staging of Peter Nichols' *A Day in the Death of Joe Egg*. In fall 2015, he made his Broadway debut in the American Airlines Theater revival of *Old Times*. He later returned to Broadway in the 2017 production of *M. Butterfly*. He will be returning to the West End for the first time almost 20 years with a starring role in *The Night of the Iguana* this summer.

Owen starred as “the driver” in the series of BMW internet short features entitled *The Hire*, each directed by John Frankenheimer, Ang Lee, Wong Kar-wai, Guy Ritchie, and Alejandro Gonzalez Inarritu.

BENEDICT WONG (Baron) hails from Manchester, England and has worked extensively in film with some of the top directors. His feature credits include *Doctor Strange* with Scott Derrickson, *The Martian* and *Prometheus* with Ridley Scott, *Annihilation* with Alex Garland, *The Lady* with Luc Besson, *Sunshine* with Danny Boyle, *Moon* with Duncan Jones, *A Cock and Bull Story* and *Code 46* with Michael Winterbottom, *Dirty Pretty Things* with Stephen Frears (for which he was nominated for a British Independent Film Award for “Best Supporting Actor”), and *Spy Game* with Tony Scott. Most recently, he appeared in The Russo Brothers’ box office hit, *Avengers: Endgame* with the rest of the Marvel franchise stars and is now the highest-grossing movie of all time. Wong just completed shooting the independent film *Nine Days* with Bill Skarsgard, Zazie Beetz and Winston Duke.

In television, Wong was beloved for his role as “Kublai Khan” on the Netflix series *Marco Polo*. He has worked on some of the top TV series, including *Black Mirror*, *Top Boy* and *State of Play*. He was one of the leads in *The Impossible Planet* on Amazon’s *Philip K. Dick’s Electric Dreams* anthology series. Most recently, he starred on the Syfy series *Deadly Class*, which was executive produced by The Russo Brothers.

ABOUT THE FILMMAKERS

Three-time Academy Award winner **ANG LEE** (Directed by) is one of the world’s most revered and honored film directors with a resume comprised of numerous awards and accomplishments.

His film *Life of Pi*, which he directed and produced, won four Academy Awards for Best Direction, Best Cinematography, Best Visual Effects and Best Original Score. In addition, the film received nine BAFTA nominations (including Best Film and Best

Director), three Golden Globe nominations (Best Picture [Drama]), Best Director and Best Original Score) and was named one of AFI's Top Ten Movies of 2012.

Lee's critically-acclaimed film *Brokeback Mountain* won three Academy Awards, including Best Direction, Best Adapted Screenplay and Best Original Score. Lee also won the Directors Guild of America, BAFTA, Independent Spirit and Golden Globe Awards for Best director, among other industry accolades. The film won three additional Golden Globe Awards, including Best Picture (Drama); the Independent Spirit Award for Best Feature; three additional BAFTA Awards, including Best film; and the Golden Lion Award for Best Picture at the 2005 Venice International Film Festival. Lee and the film's star Jake Gyllenhaal were honored with the Human Rights Campaign Equality Award and *Brokeback Mountain* was named Outstanding Film by GLAAD Media Awards.

Crouching Tiger, Hidden Dragon, based on a novel by Du Lu Wang, was nominated for six Academy Awards and won four trophies including Best Foreign Language Film for Lee, Best Cinematography, Best Original Score and Best Art Direction/Set Decoration. Lee also won the Directors Guild of America, BAFTA and Golden Globe Awards for Best Director, among other honors.

In 1995, Lee directed *Sense and Sensibility*, starring Emma Thompson and Kate Winslet. The film was nominated for seven Academy Awards, including Best Picture, and won for Best Adapted Screenplay. *Sense and Sensibility* also won the Golden Bear for Best Film at the Berlin International Film Festival, Golden Globe Awards for Best Picture (Drama) and Best Screenplay, and was named Best Picture by BAFTA, the Boston Society of Film Critics, and the National Board of Review. Lee was cited as Best Director by the New York Film Critics circle, the National Board of Review and the Boston Society of Film Critics.

His first feature film, *Pushing Hands*, was screened at the 1992 Berlin International Film Festival and won Best Film at the Asian-Pacific Film Festival. The film was also nominated for nine Golden Horse Awards. *Pushing Hands* was the first film in his "Father Knows Best" trilogy. The second installment, *The Wedding Banquet*, opened following its Berlin premiere and received the Golden Bear for Best Film at the Berlin International Film Festival. The film was nominated for the Academy Award and

the Golden Globe Award for Best Foreign-Language Film, and received six Independent Spirit Award nominations. Lee capped the trilogy with *Eat Drink Man Woman*, which was selected as the opening night feature for the Directors Fortnight section of the 1994 Cannes International film Festival. Named Best Foreign-Language by the National Board of Review, the film was nominated for the Academy Award and the Golden Globe Award for Best Foreign-Language Film, and received six Independent Spirit Award nominations, Best Director and Best Original Score and was named one of AFI's Top Ten Movies of 2012.

Lee's *Lust, Caution* swept Asia's Golden Horse Awards (Taiwan's equivalent of the Academy Awards), with eight wins including Best Film; it is one of the highest-grossing critically acclaimed films in the history of Chinese-language cinema. The film also won the Golden Lion Award at the Venice Film Festival in 2007.

His additional directorial credits include *Taking Woodstock*, *Hulk*, *Ride With The Devil*, *The Ice Storm* and *Billy Lynn's Long Halftime Walk*.

Lee was born in Taiwan and moved to the United States in 1978. After receiving a Bachelor of Fine Arts in theatre from the University of Illinois, he went to New York University to complete a Masters of Fine Arts Degree in film production. His short film *Fine Line* won Best Director and Best Film awards at the annual NYU Film Festival.

JERRY BRUCKHEIMER, p.g.a. (Produced by) has for more than 40 years produced films and television programs of distinction and quality, in the process becoming the most successful producer of all time in both mediums. His productions, with the familiar lightning bolt logo, have not only delighted audiences all over the world, but greatly impacted popular culture over the decades.

Bruckheimer's films have earned worldwide revenues of over \$16 billion in box office, video and recording receipts. In the 2005-6 season he had a record-breaking 10 series on network television, five of them in the top ten, a feat unprecedented in television history; 19 of his feature films have exceeded the \$100 million mark in U.S. box office receipts, three of which are on the all-time top ten list and two of which surpassed a billion dollars in international box office).

Jerry Bruckheimer's first films were the 60-second tales he told as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of *Bonnie and Clyde* created for Pontiac, was noted for its brilliance in Time Magazine and brought the 23-year-old producer to the attention of world-renowned ad agency BBD&O, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, just about 30, he was at the helm of memorable films like *Farewell, My Lovely*, *American Gigolo* and 1983's *Flashdance*, which changed Bruckheimer's life by grossing \$92 million in the U.S. alone and pairing him with Don Simpson, who would be his producing partner for the next 13 years.

Together the Simpson/Bruckheimer juggernaut produced one hit after another, including *Top Gun*, *Days of Thunder*, *Beverly Hills Cop*, *Beverly Hills Cop II*, *Bad Boys*, *Dangerous Minds*, *Crimson Tide* and the cult satire *The Ref*.

In 1996, Bruckheimer produced *The Rock*, re-establishing Sean Connery as an action star and turning an unlikely Nicolas Cage into an action hero. *The Rock*, named Favorite Movie of the Year by NATO, grossed \$350 million worldwide and was Bruckheimer's last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with *Con Air*, which grossed over \$230 million, earned a Grammy® and two Oscar® nominations and brought its producer the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

Then came Touchstone Pictures' megahit *Armageddon*, starring Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler and Steve Buscemi. Directed by Michael Bay, it was the biggest movie of 1998, grossing nearly \$560 million worldwide and introducing legendary rock band Aerosmith's first #1 single, "I Don't Want to Miss a Thing."

By the end of the millennium, Bruckheimer had produced *Enemy of the State*, starring Will Smith and Gene Hackman and *Gone in 60 Seconds*, starring Cage, Angelina Jolie and Robert Duvall, both grossing over \$225 million worldwide; Coyote

Ugly, whose soundtrack album went triple platinum; and the NAACP Image Award–winning *Remember the Titans*, starring Denzel Washington. His peers in the Producers Guild of America acknowledged his abilities with the David O. Selznick Award for Lifetime Achievement in Motion Pictures.

He began the 21st century with triple Oscar®-nominee *Pearl Harbor*, directed by Michael Bay. In addition to multiple award nominations and the Oscar for Best Sound Editing, it earned over \$450 million in worldwide box office and has topped \$250 million in DVD and video sales.

Black Hawk Down, the story of the 1993 Battle of Mogadishu, starred Hartnett, Eric Bana and Ewan McGregor and was directed by Ridley Scott. The adaptation of the Mark Bowden bestseller was honored with multiple award nominations, two Oscars® and rave reviews.

Turning his hand toward comedy in 2003, Bruckheimer released the raucously funny *Kangaroo Jack*, a family film that won an MTV Award for Best Virtual performance for the kangaroo.

And later in 2003, Bruckheimer unveiled *Pirates of the Caribbean: The Curse of the Black Pearl*. Starring Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley and directed by Gore Verbinski, the comedy/adventure/romance grossed more than \$630 million worldwide, earned five Academy Award® nominations and spawned four sequels: *Pirates of the Caribbean: Dead Man's Chest*, *Pirates of the Caribbean: At World's End*, *Pirates of the Caribbean: On Stranger Tides* and *Pirates of the Caribbean: Dead Men Tell No Tales*. Collectively, the five *Pirates of the Caribbean* films have brought in nearly \$4.5 billion at the worldwide box office, \$900 million from homevideo and \$1.6 billion from merchandise sales, marking it as a truly international cultural phenomenon.

Following *Pirates of the Caribbean: The Curse of the Black Pearl*, Jerry Bruckheimer's films included *Bad Boys II*, *Veronica Guerin* and *King Arthur*.

In 2004 *National Treasure* directed by Jon Turteltaub, opened to cheering audiences and grossed more than \$335 million worldwide, followed two years later by “Glory Road,” honored with an ESPY Award for “Best Sports Movie of the Year.”

Teaming for the sixth time with director Tony Scott, Bruckheimer released *Déjà Vu* in late 2006, starring Denzel Washington. Released on December 21st, 2007, *National Treasure: Book of Secrets*—the follow-up to Bruckheimer’s 2004 hit, opened to a smash number one weekend of nearly \$45 million, and remained in the number one box office position for three consecutive weeks, with the combined box office total reaching \$440 million.

Following that were *Confessions of a Shopaholic*, a romantic comedy based on the best-selling novels by Sophie Kinsella; the family film *G-Force*; *Prince of Persia: The Sands of Time*, an epic fantasy adventure starring Jake Gyllenhaal; and *The Sorcerer’s Apprentice*, an imaginative comedic adventure partially inspired by the classic animated section of *Fantasia*, marking a reunion for Bruckheimer with star Nicolas Cage and director Jon Turteltaub following their *National Treasure* successes,

In February 2012, production began on iconic locations in New Mexico, Arizona, Colorado and Utah on the epic adventure *The Lone Ranger*, a spectacular and highly ambitious reinvention of the classic tale which reunited the team behind the first three *Pirates of the Caribbean* films: Jerry Bruckheimer, director Gore Verbinski and star Johnny Depp. *Deliver Us From Evil*, a unique paranormal thriller filmed entirely on location in New York City directed by acclaimed filmmaker Scott Derrickson, was released in July 2014 by Screen Gems. Released on January 19, 2018, from Jerry Bruckheimer Films, in association with Black Label Media and Alcon Entertainment, was the powerful war drama *12 Strong*, starring Chris Hemsworth and directed by Nicolai Fuglsig.

The long-awaited *Top Gun: Maverick*, which marks Jerry Bruckheimer’s 50th motion picture producing credit and reunites him with star Tom Cruise, 34 years after their iconic film, began principal photography in September 2019 and is scheduled to be released in June 2020. Produced in association with Skydance Media, the film is directed by Joseph Kosinski and also features an impressive group of veterans and

newcomers in the cast, including Val Kilmer, Miles Teller, Jennifer Connelly, Jon Hamm, Ed Harris and Glen Powell.

Scheduled for release in January 2020 is *Bad Boys For Life*, reuniting Bruckheimer with Will Smith and Martin Lawrence as Miami detectives Mike Lowrey and Marcus Burnett for the third in the series of the hugely popular comedy-infused action film series. The film is directed by the talented team of Adil El Arbi and Bilall Fallah.

Bruckheimer brought the power of the lightning bolt to television in 2000 with *CSI: Crime Scene Investigation*, starring William Petersen and Marg Helgenberger. It quickly became the number one show on television, averaging 25 million viewers a week, and, along with its two spin-offs, *CSI: Miami*—distinguished as the biggest television series hit on a global scale in 2005 as well as being broadcast TV's #1 prime-time series for the summer of 2006—and *CSI: New York*, which helped catapult languishing CBS back to the top of the broadcast heap. The brand then expanded even further with *CSI: Cyber*.

Jerry Bruckheimer Television broadened its imprint by telling compelling stories and delivering viewers in huge numbers with such programs as *Without a Trace*, *Cold Case* and *The Amazing Race*, a 10-time Emmy Award-winner in the category of Reality Program – Competition, eight of those won consecutively. *The Amazing Race* has won a total of 15 Emmys in the 18 years since it premiered in 2001, and was recently renewed for its 32nd season.

January 2016 saw the premiere of the highly original Fox TV series *Lucifer*, starring Tom Ellis as the fallen angel who becomes a club owner in Hollywood and teams up with a police detective to solve crimes. The show has since become a winner with viewers as the number two drama series on Fox and number two of all Fox shows when including DVR rankings, leading to a second season and third season. To the tremendous enthusiasm of the show's huge fan base, *Lucifer* was then picked up by Netflix, which aired its fourth and upcoming fifth seasons. Jerry Bruckheimer Television's hit drama *L.A.'s Finest*, airing on Spectrum Originals, recently announced its second season. Also in production is the first season of *Hightown*, which will be broadcast on Starz, and *Council of Dads* for NBC.

Bruckheimer was selected as Television Showman of the Year by the Publicists Guild of America in 2003, and presented with the Salute to Excellence Award from The Museum of Television and Radio for 2006 for his contribution to the television medium. And, in 2007, the Producers Guild of America presented him with the Norman Lear Achievement Award in Television for his extraordinary body of work in television.

In March 2010, ShoWest honored Bruckheimer with their Lifetime Achievement Award, his fifth honor from that organization following his awards as Producer of the Year in 1985, 1988 and 1999, and Box Office Achievement in 1998. On May 17th, 2010, he planted his hand and footprints into the concrete in the forecourt of the famed Grauman's Chinese Theatre on Hollywood Boulevard. 2012 saw Bruckheimer receiving the Outstanding Producer of Competition Television honor from the Producers Guild of America for *The Amazing Race*, as well as the prestigious Humanitarian Award from the Simon Wiesenthal Center.

Another great honor was bestowed upon Jerry Bruckheimer on June 24, 2013, when he received his own Star on the Hollywood Walk of Fame, further cementing his show business immortality. On the night of December 12, 2013, he also became the first producer to be honored with an American Cinematheque Award.

DAVID ELLISON (Produced by) is Chief Executive Officer of Skydance Media, the diversified media company he founded in 2010 to create elevated, event-level, entertainment for global audiences. As CEO, he sets and executes the strategic vision for the company across all of its divisions: feature film, television, interactive and animation.

David currently oversees Skydance's upcoming film slate including *Gemini Man*, *Terminator: Dark Fate*, *6 Underground*, *Top Gun: Maverick*, *The Old Guard*, *Ghost Draft* (working title) and the upcoming seventh and eighth installments of the *Mission: Impossible* series. Under his leadership, Skydance has produced a number of blockbuster and critically acclaimed films including the recent *Mission: Impossible –*

Fallout and *Annihilation*, *Star Trek Into Darkness* and *Star Trek Beyond*, the *Jack Reacher* films, *Life*, *Geostorm* and the Academy Award®-nominated *True Grit*.

In 2013, David launched Skydance Television, which boasts a diverse slate of series including three Emmy®-nominated series: *Grace and Frankie* and *Altered Carbon* on Netflix and *Tom Clancy's Jack Ryan* on Amazon. The slate also includes *Condor* on AT&T Audience Network and *Foundation* on Apple TV+.

In 2016, David formed Skydance Interactive, a dedicated subsidiary that creates and owns original virtual reality games and licensing. The studio's library includes the critically acclaimed VR mech-shooter game *Archangel: Hellfire*, and the upcoming *The Walking Dead: Saints and Sinners*.

Through a partnership with Spain's Ilion Animation Studio, David launched an animation division at Skydance in 2017, with the purpose of producing a bold and original slate of high-end animated feature films and television series. The division's animated feature film slate includes *Luck*, *Split* (working title) and *Powerless* (working title).

In 2018, David announced that Skydance had entered into a partnership with Tencent Holdings Limited, a leading provider of Internet value added services in China.

David is an accomplished pilot and a lifelong film enthusiast. He attended the School of Cinematic Arts at USC and is a member of the Producers Guild of America as well as the Television Academy. He resides in Southern California with his wife, musician Sandra Lynn.

As Chief Creative Officer of Skydance Media, **DANA GOLDBERG** (Produced by) is responsible for helping to set and execute the company's overall creative vision across its feature film, television and animation and family entertainment units. She oversees Skydance's feature film slate, which includes *Gemini Man*, *Terminator: Dark Fate*, *6 Underground*, *Top Gun: Maverick*, *The Old Guard* and the upcoming seventh and eighth installments of the critically acclaimed *Mission: Impossible* series. Goldberg

also helps to oversee Skydance's animated feature films including *Luck*, *Split* (working title) and *Powerless* (working title).

In addition to feature films, Goldberg has creative oversight of Skydance Television, slate of original series *Grace and Frankie* and *Altered Carbon* on Netflix, *Condor* on AT&T Audience Network, *Tom Clancy's Jack Ryan* on Amazon and *Foundation* on Apple TV+.

Goldberg joined Skydance in 2010 as President of Production, and was responsible for the entire film slate, which included *Annihilation*, *Geostorm*, *Life*, *Jack Reacher: Never Go Back*, *Star Trek Beyond*, *Mission: Impossible – Rogue Nation*, *Terminator: Genisys*, *Star Trek Into Darkness*, *World War Z*, *G.I. Joe: Retaliation*, *Jack Reacher*, *Mission: Impossible – Ghost Protocol* and *True Grit*.

Prior to Skydance, Goldberg served as President of Production at Village Roadshow Pictures, where she oversaw and served as executive producer on many of the studio's blockbuster and award-winning films, including *I Am Legend* and *Happy Feet*. Before Village Roadshow, Goldberg served as Vice President of Production at Baltimore/Spring Creek Pictures. She has been a member of the Academy of Motion Picture Arts and Sciences since 2007 and is a member of the Producers Guild of America and the Television Academy. Goldberg holds a B.A. degree from The University of Missouri and resides in Southern California with her family.

As President of Feature Film Production at Skydance Media, **DON GRANGER** (Produced by) is responsible for helping to oversee the development and production of the company's robust film slate including: the highly anticipated next installment of the *Terminator* franchise, *Terminator: Dark Fate*, *6 Underground*, *The Old Guard*, *Top Gun: Maverick* and the upcoming seventh and eighth installments of the critically acclaimed *Mission: Impossible* series.

Granger has over 30 years of experience in shepherding tent-pole films, serving as producer on Skydance features including *Mission: Impossible – Fallout*, *Annihilation*, *Geostorm*, *Life*, *Jack Reacher: Never Go Back*, *Jack Reacher* and *Mission: Impossible*

– *Rogue Nation*. Granger previously served as President of Motion Picture Production at United Artists, where he ran the day-to-day development and production operations for five years. Before United Artists, Granger oversaw production, development and operations at Cruise/Wagner Productions as a senior executive, where he helped bring *War of the Worlds*, *Mission Impossible III* and *Elizabethtown* to the big screen. At Cruise/Wagner Productions, Granger served as producer on *Ask the Dust* and *The Eye* and as executive producer on *Death Race*.

Prior to Cruise/Wagner Productions, Granger served as Executive Vice President of Motion Picture Production at Paramount Pictures, where he was responsible for supervising such blockbuster franchises as *Mission: Impossible*, *Star Trek*, *Tomb Raider* and the Jack Ryan films, as well as *Patriot Games*, *Clear and Present Danger*, *Sum of All Fears*, *Varsity Blues*, *The Saint*, *Kiss the Girls*, *Along Came A Spider* and the Academy Award-winning *Saving Private Ryan*, among others.

Before his time at Paramount, Granger served as a creative executive and producer at the Mutual Film Company, The Weintraub Entertainment Group and Touchstone Pictures. He is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild. He holds a B.A. degree from Yale University and resides in Southern California with his family.

CHAD OMAN (Executive Producer) is the president of production for Jerry Bruckheimer Films for which he oversees all aspects of film development and production. Oman produced, along with Bruckheimer, *Remember the Titans*, starring Denzel Washington for Walt Disney Pictures, and *Coyote Ugly* starring Piper Perabo and John Goodman for Touchstone Pictures.

His other executive producer credits for Jerry Bruckheimer Films include all five titles in the blockbuster *Pirates of the Caribbean* film franchise, starring Johnny Depp, the critically acclaimed *Veronica Guerin*, starring Cate Blanchett, *Bad Boys II* starring Will Smith and Martin Lawrence, *Black Hawk Down*, directed by Ridley Scott and starring Josh Hartnett, *Pearl Harbor* starring Ben Affleck, Kate Beckinsale and Josh

Hartnett, *Gone in 60 Seconds* starring Nicolas Cage, Angelina Jolie and Robert Duvall, *Enemy of the State* starring Will Smith and Gene Hackman, *Armageddon* starring Bruce Willis and Ben Affleck, *Con Air*, starring Nicolas Cage and John Malkovich, *Glory Road*, *Déjà Vu*, starring Denzel Washington, *National Treasure* and *National Treasure: Book of Secrets*, starring Nicolas Cage, *12 Strong*, starring Chris Hemsworth. Forthcoming, Oman is executive producer of *Top Gun: Maverick*, the long-awaited follow up to the iconic 1986 film, once again starring Tom Cruise; and *Bad Boys For Life*, which reunites Will Smith and Martin Lawrence in the third of the successful series of action-comedy films.

In addition to his work on JBF's many motion picture projects, Oman also supervised production on several television projects including ABC's drama *Dangerous Minds* starring Annie Potts, and the ABC drama *Swing Vote* written by Ron Bass, and starring Andy Garcia.

Prior to joining Simpson Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production.

Oman served as an associate producer on *Dumb and Dumber* starring Jim Carrey, executive produced Touchstone Pictures' *The War at Home* starring Emilio Estevez, Kathy Bates and Martin Sheen, and co-produced *The Desperate Trail* with Sam Elliott and *The Sketch Artist* starring Drew Barrymore and Sean Young. Oman produced *Hands That See* with Courteney Cox and "Love, Cheat and Steal" with John Lithgow and Eric Roberts.

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles where he studied screenwriting and New York University where he participated in the undergraduate film production program. He was born and raised in Wichita Falls, Texas.

Born and raised in Boston, **MIKE STENSON** (Executive Producer) graduated from Harvard University with a bachelor's degree in economics and a master of

business administration. After his undergraduate stint, he started as a production assistant in New York and worked for two years in independent film and television as an assistant director and production manager before returning to Boston to complete his graduate education.

After completing business school, Stenson moved to Los Angeles where he began his tenure at Walt Disney Studios in Special Projects for two years before moving into the production department at Hollywood Pictures as a creative executive. He was promoted to vice president and subsequently executive vice president during his eight years with the company, overseeing development and production for Hollywood Pictures as well as Touchstone Pictures. In addition to the many Bruckheimer films, Stenson also developed several other films and nurtured them through production including *Rush Hour*, *Instinct*, *Six Days*, *Seven Nights* and *Mr. Holland's Opus*.

While at Disney, many filmmakers attempted to woo Stenson away from the studio, but not until 1998 did he entertain leaving when he joined Jerry Bruckheimer Films as president, supervising all aspects of film development and production. With his position at the helm of that company, Stenson spearheaded Bruckheimer's plan to expand the company's film production schedule, which resulted in several record-breaking motion pictures.

During his time at Jerry Bruckheimer Films, Stenson served as a producer on *Bad Company* and *Gone in 60 Seconds* and as an executive producer on all five *Pirates of the Caribbean* epics, *Glory Road*, *National Treasure*, *King Arthur*, *Bad Boys II*, *Veronica Guerin*, *Kangaroo Jack*, *Black Hawk Down*, *Pearl Harbor*, *Coyote Ugly*, *Remember the Titans*, *Déjà Vu*, *National Treasure: Book of Secrets*, *Confessions of a Shopaholic*, *G-Force*, *Prince of Persia: The Sands of Time*, *The Sorcerer's Apprentice*, *The Lone Ranger*, *Deliver Us From Evil*, *12 Strong*, *Top Gun: Maverick* and *Bad Boys For Life*.

GUO GUANGCHANG (Executive Producer) is the chairman of Fosun International Limited and Fosun Films. Born in Dongyang, Zhejiang, China, Guo

received a BA in philosophy and an MBA from Fudan University. In 1992, he founded Guangxin Technology Development company Ltd., among the first companies to use scientific methods in market research in China. He has been the chairman of Fosun Group since 1994, invested in insurance, pharmaceuticals and healthcare, property, steel, mining, retail, services, finance and asset management, creating one of the largest non-state owned enterprises in China. Fosun has invested in such international companies as Club Med of France, Fidelidade Seguros of Portugal and Folli Follie of Greece. At the 2010 Shanghai World Expo, Guo and 15 other Chinese entrepreneurs funded the Chinese Private Enterprise Pavilion. Guo's charitable causes include the China Glory Society, China Social Entrepreneur Foundation and Youth Business China Foundation, and has donated large sums to charitable causes fighting poverty, improving access to education and providing natural disaster relief.

BRIAN BELL's (Executive Producer) work as a producer has spanned two decades, during which he has had the privilege of working with directors Ang Lee, Todd Haynes, Jason Reitman, Nicholas Stoller, Phil Lord and Chris Miller, David Frankel, Malcolm D. Lee, David Zucker, Ramin Bahrani, Michael Cuesta, Will Speck and Josh Gordon, and Miguel Arteta, among others.

Previous to *Gemini Man*, Bell completed *Wonderstruck*, directed by Todd Haynes, which Amazon/FilmNation distributed in 2017 after making its world premiere in competition at the 2017 Cannes Film Festival. In 2008, Bell began working in the studio realm, producing Will Speck and Josh Gordon's *The Switch*, Miguel Arteta's *Cedar Rapids*, Jason Reitman's *Young Adult*, David Frankel's *Hope Springs*, Malcolm D. Lee and David Zucker's *Scary Movie 5*, Nicholas Stoller's *Neighbors*, Phil Lord and Chris Miller's *22 Jump Street*, Jason Moore's *Sisters* and Ang Lee's *Billy Lynn's Long Halftime Walk*.

In 2002, Bell co-founded Notable Features and began producing independent films, including Rebecca Miller's *Personal Velocity* (winner of the 2002 Sundance Film Festival Grand Jury Prize and the Spirit Award's John Cassavetes Award) and *The Ballad of Jack and Rose*; Lodge Kerrigan's *Keane* (winner of the 2005 Deauville Film

Festival) and Michael Cuesta's *Twelve and Holding*, for which Bell was nominated for the Independent Spirit Award's John Cassavetes Award for producing in 2007.

After graduating from NYU, Bell spent three years overseeing the development and delivery of several critically acclaimed independent films, including Michael Almereyda's *Hamlet*, The Sprechers' *Thirteen Conversations About One Thing* and Steven Shainberg's *Secretary*. Following his work on *Gemini Man*, Bell served as executive producer on Paramount's live-action version of the popular animated series *Clifford the Big Red Dog*.

DON MURPHY (Executive Producer) was born on Long Island, New York, and grew up dreaming of making movies. After receiving his Bachelor's degree from Georgetown University's McDonough School of Business he moved to Los Angeles where he received his MFA degree from the prestigious University of Southern California's School of Cinema-Television. This was also the first time he figured out what a producer actually was.

With no clear plan, Murphy decided to try producing, and right out of the gate ended up producing the influential and controversial *Natural Born Killers*, based on a screenplay by Quentin Tarantino and directed by Oliver Stone. The film attracted so much attention it was eventually canonized in a best-selling book about its making, *Killer Instinct*. Since then he has focused on producing films he wants to see, be they Stephen King's *Apt Pupil*, Alan Moore's *From Hell* directed by the Hughes Brothers and starring Johnny Depp, or *The League of Extraordinary Gentlemen*, starring Sean Connery.

Murphy has also been a producer on five films in the tremendously successful *Transformers* franchise, as well as its spinoff, *Bumblebee*. In addition, he has also produced *Shoot 'Em Up*, written and directed by USC classmate Michael Davis and starring Clive Owen, Paul Giamatti and Monica Bellucci; *While She Was Out*, starring Kim Basinger, written and directed by Susan Montford; *Real Steel*, directed by Shawn Levy and starring Hugh Jackman; and *Vampire Academy*, directed by Mark Waters.

DAVID BENIOFF (Screenplay by) has won five Emmy Awards as executive producer and/or writer of the now iconic HBO series *Game of Thrones*, which aired from 2011 to 2019 and for which, with collaborator D.B. Weiss, Benioff was co-creator, showrunner and writer. Benioff was born in New York City, and graduated from Dartmouth College. He studied Irish literature at Trinity College Dublin, and then joined the creative writing program at the University of California Irvine, receiving a Master of Fine Arts degree. Benioff's first novel, *25th Hour*, was published in 2001, and became a successful film three years later under director Spike Lee, with the author writing the screenplay himself. His short story collection *When the Nines Roll Over (and Other Stories)* was published in 2004, the same year Benioff wrote the screenplay for the epic *Troy*. He wrote the scripts for two films directed by Marc Forster, *Stay* and *The Kite Runner*, followed by *X-Men Origins: Wolverine* and *Brothers*. Benioff's third novel, *City of Thieves*, was published in 2008.

Benioff is married to actress Amanda Peet, who divide their time between Manhattan and Los Angeles with their three children.

BILLY RAY (Screenplay by) was nominated for multiple honors, including an Academy Award, BAFTA Award and Broadcast Film Critics Association Award, for his screenplay for *Captain Phillips*, directed by Paul Greengrass and starring Tom Hanks. Ray was raised in Encino, California, and counts *Color of Night*, *Volcano*, *Hart's War*, *Suspect Zero*, *Flightplan*, *State of Play*, *The Hunger Games* and *Overlord* among his screenplays, as well as creating and writing multiple episodes of the television series *Earth 2*. Ray directed and wrote the feature films *Shattered Glass*, *Breach* and *The Secret in Their Eyes*. For television, Ray also developed and wrote the adaptation of F. Scott Fitzgerald's *The Last Tycoon*.

Most recently, Ray wrote the screenplay of the highly anticipated *Terminator: Dark Fate*.

DARREN LEMKE (Screenplay by) attended the School of Visual Arts in Manhattan to study screenwriting. He directed and wrote the thriller feature film *Lost in 2004*, followed by co-writing *Shrek Forever After*, *Jack the Giant Slayer*, *Turbo*, *Goosebumps*, *Shazam!*, and the story for *Goosebumps 2: Haunted Halloween*. Lemke also wrote the television movies *Flashpoint* and *Winter Dragon*.

DION BEEBE, ASC, ACS (Director of Photography) is an Australian born, South African raised cinematographer whose diverse body of work spans the last three decades in numerous genres and categories of the moving image. A graduate of the Australian Film, Television and Radio school, Beebe was first nominated for an Academy Award for Achievement in Cinematography for Rob Marshall's *Chicago* and later went on to win the award for his work on Marshall's *Memoirs of a Geisha*. Beebe is also a two time BAFTA Award winner for Best Cinematography (*Memoirs of a Geisha*, *Collateral*) and winner of the American Society of Cinematographers Award (*Memoirs of a Geisha*). In Australia he has won eight ACS Golden Tripod Awards and is the recipient of four Australian Film Institute Awards including the AFI's Byron Kennedy Award. Most recently, Beebe completed Rob Marshall's *Mary Poppins Returns*, and recently completed photography on *I Am Woman* with his wife and director Unjoo Moon.

In addition to working with such directors as Ang Lee, Rob Marshall and Michael Mann, Beebe has also collaborated with directors Jane Campion, Martin Campbell, Michael Bay, Niki Caro and Doug Liman, among many others. Beebe is also highly prolific in the world of music videos and commercials, having shot videos for Beyonce, Rihanna, Lana Del Rey and the Arctic Monkeys as well as shooting spots for brands such as Burberry, Guinness, Apple, Victoria's Secret and BMW. He received the Bronze Lion at the Cannes Film Festival for his work on the Burberry campaign. Beebe lives in Los Angeles with his wife, Unjoo, and their son, Axil.

GUY HENDRIX DYAS (Production Designer) is a British production designer for feature films. In 2011, his collaboration with Christopher Nolan on the science fiction thriller *Inception* earned him an Academy Award nomination, a BAFTA Award for Best Production Design, and an Art Directors Guild (ADG) Award. In 2017, Dyas was nominated for a second Academy Award, this time for his work on *Passengers*, for which he also won his second ADG Award. He previously earned three consecutive ADG nominations for his work on *Elizabeth: The Golden Age*, *Superman Returns* and Steven Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull*. In 2010, Dyas became the first British designer to win a Goya Award for Best Production Design for his work on Alejandro Amenabar's historical epic *Agora*, which premiered at the 2009 Cannes Film Festival. Other accolades include a BAFTA Award nomination in 2007 for Best Production Design for *Elizabeth: The Golden Age*, an ADG nomination in 2000 for *The Cell*, and four years in a row Dyas has been named by The Sunday Times as one of the "top ten Brits working behind the camera in Hollywood." He holds a Bachelor of Arts from Chelsea School of Art and a Masters Degree from The Royal College of Art.

SUTTIRAT ANNE LARLARB (Costume Designer) has been designing for film and theatre internationally for the past two decades. Her frequent collaboration with director Danny Boyle for film, television and theatre have included *Trust* (production design), *Steve Jobs* (costume design), the London 2012 Olympic Opening Ceremony (Emmy Award for art direction), *Slumdog Millionaire* (winner of the Costume Designers' Guild Award), *127 Hours* (as production and costume designer, nominated for the Art Directors Guild Award), *Sunshine* and *Frankenstein* at London's National Theatre. Larlarb has also enjoyed multiple collaborations with directors Shari Springer-Berman and Bob Pulcini on *10,000 Saints*, *The Extra Man* and *Cinema Verite*, for which she received an Emmy nomination. Her other film work includes *The Walk*, directed by Robert Zemeckis, Anton Corbijn's *The American* and Philippe Farladeau's *The Good Lie*. She also designs for Broadway, off-Broadway, regional theatre and opera.

Most recently, Larlarb has been costume designer for the 25th film in the James Bond franchise, directed by Cary Joji Fukunaga.

TIM SQUYRES (Film Editor) has enjoyed a long association with Ang Lee, and was nominated for Academy Awards for his work on the director's *Crouching Tiger, Hidden Dragon* and *Life of Pi*. Squyres also edited Lee's *Pushing Hands*, *The Wedding Banquet*, *Eat Drink Man Woman*, *Sense and Sensibility*, *The Ice Storm*, *Ride with the Devil*, *Hulk*, *Lust*, *Caution*, *Taking Woodstock* and *Billy Lynn's Long Halftime Walk*. His other film credits have included *Lulu on the Bridge*, *Gosford Park*, *Syriana*, *Hollywoodland*, *Rachel Getting Married*, *The Armstrong Lie*, *A Master Builder*, *Winter's Tale*, *Unbroken* and *The Red Sea Diving Resort*.

LORNE BALFE (Music) is a Grammy Award-winning, Emmy and BAFTA nominated composer. Whether on an impossible mission, the heartbreak of the Queen, the perils of the caped crusader or the soul of a genius, Balfe creates a musical voice that reflects the characters and the stories that embody them. Originally from Inverness, Scotland, Balfe has created music in virtually all genres and for all visual media with projects ranging from major studio to independent films, tentpole video game franchises, beloved animated feature films, critically acclaimed television series and documentary features.

Balfe consistently receives accolades for his musical compositions. He most recently received critical acclaim for his score in the most successful film of the *Mission: Impossible* franchise, writer/director Christopher McQuarrie's *Mission: Impossible – Fallout*. Last year, Balfe was awarded an Emmy nomination for Outstanding Main Title Theme for *Genius*, the Ron Howard produced scripted TV series about Albert Einstein; this year he created a new musical voice for *Genius: Picasso*, about Pablo Picasso. His "Picasso Suite" from the series was premiered in Picasso's birthplace, Malaga, Spain by the Malaga Symphony Orchestra at the world renowned Malaga Film Music Festival. His most recent film and TV projects also include *The Crown*, *12 Strong*, *Churchill*, *The Lego Batman Movie*, *The Sweeney*, with his other credits including the Oscar nominated film *The Florida Project*, *Terminator: Genisys*, *Pacific Rim: Uprising* and *13 Hours: The Secret Soldiers of Benghazi*. He also served as score producer for *Dunkirk*.

Balfe's upcoming projects include reuniting with director/producer Michael Bay for *6 Underground*.

Lorne Balfe's big break came when he scored his first major feature film, *Megamind*. Within a year, he expanded his scoring talents into video games, co-composing *Assassin's Creed: Revelations*, which received a BAFTA nomination for Best Original Music. His video game credits now include *Crysis 2*, four titles in the *Skylanders* series (*Spyro's Adventure*, *Giants*, *Swap Force* and *Trap Team*), *Assassin's Creed III: The Tyranny of King Washington*, *Call of Duty: Modern Warfare 2* and *Beyond: Two Souls*.

Balfe continues to expand his repertoire in all visual media, including the animated features *Home* and *Penguins of Madagascar* and acclaimed documentaries *Manny*, *Salinger* and *The Last Man on the Moon*. As a score producer, Balfe was awarded a Grammy in 2009 for Christopher Nolan's *The Dark Knight*. In 2012, he earned his first Emmy nomination for the mini-series *Restless*.

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