

THE FIFTH ESTATE

Release date
NOVEMBER 14, 2013

Run time
123 MINUTES

Rating
CTC

Images available on
WWW.IMAGE.NET

THE FIFTH ESTATE

DREAMWORKS PICTURES
and
RELIANCE ENTERTAINMENT
Present

in association with
PARTICIPANT MEDIA

An
ANONYMOUS CONTENT
Production

A
BILL CONDON
Film

THE FIFTH ESTATE

Directed by
BILL CONDON

Screenplay by
JOSH SINGER

Based on the book "Inside Wikileaks" by
DANIEL DOMSCHEIT-BERG

and

the Guardian book "Wikileaks" written by
DAVID LEIGH AND LUKE HARDING

Produced by
STEVE GOLIN
MICHAEL SUGAR

Executive Producers
RICHARD SHARKEY
PAUL GREEN
JEFF SKOLL
JONATHAN KING

Director of Photography
TOBIAS SCHLISSLER, ASC

Production Designer
MARK TILDESLEY

Edited by
VIRGINIA KATZ, A.C.E.

Costume Designer
SHAY CUNLIFFE

Music by
CARTER BURWELL

Co-Producers
GREG YOLEN
JACK MORRISSEY

Co-Producers
HILDE DE LAERE
EMMELINE YANG

Casting by
LUCY BEVAN

THE FIFTH ESTATE



About The Production

The First Estate: Clergy/Government

The Second Estate: Nobility/Wealthy Elite

The Third Estate: Commoners/Workers

The Fourth Estate: Press/Media

The Fifth Estate: Those who aim to keep the other estates in check, recently defined as whistleblowers, watchdogs, citizen journalists . . . and WikiLeaks

In 2010, a website dedicated to protecting whistleblowers released an avalanche of classified US documents that triggered a new age of high-stakes secrecy and explosive news leaks. Now, in a dramatic thriller based on real events, DreamWorks Pictures' "The Fifth Estate" reveals the quest to expose the deceptions and corruptions of power that turned this Internet upstart into the 21st century's most fiercely debated organization.

The story begins as WikiLeaks founder Julian Assange (Benedict Cumberbatch) and his colleague Daniel Domscheit-Berg (Daniel Brühl) team up to become underground watchdogs of the privileged and powerful. On a shoestring, they create an online platform that allows whistleblowers to anonymously leak covert data, shining a light on the dark recesses of government secrets and corporate crimes. Soon, they are breaking more hard news than the world's most legendary media organizations. But when Assange and Berg gain access to the biggest trove of confidential intelligence documents in U.S. history, they find themselves at odds as they struggle with a defining question of our time: what are the costs of keeping secrets in a free society—and what are the costs of exposing them?

"The Fifth Estate" is presented by DreamWorks Pictures and Reliance Entertainment in association with Participant Media and is produced by Steve Golin and Michael Sugar, with Bill Condon ("Kinsey," "Dreamgirls," "The Twilight Saga: Breaking Dawn") directing. The executive producers are Richard Sharkey, Paul Green, Jeff Skoll and Jonathan King. The screenplay is by Josh Singer ("Fringe," "The West Wing"), based on the book "Inside WikiLeaks" by Daniel Domscheit-Berg, and the Guardian book "WikiLeaks" by David Leigh and Luke Harding. "The Fifth Estate" also stars Anthony Mackie, David Thewlis, Alicia

Vikander, Peter Capaldi, Carice van Houten, Dan Stevens, with Stanley Tucci and Laura Linney. The film will be released in cinemas November 14, 2013.

THE DEBATE OF OUR TIMES

“It may be decades before we understand the full impact of WikiLeaks and how it revolutionized the spread of information. With events still unfolding, this film does not aim to be the conclusive statement on the topic. Instead, we set out to create a drama that explores the challenges of transparency and that, we hope, enlivens and enriches the conversations WikiLeaks has provoked.”

-- Bill Condon, Director

Every generation produces a rebellious figure who changes the game of power and becomes something larger than himself; for some, a visionary symbol of hope; for others, a dangerous enemy of the state. In the early 21st Century, such a figure has emerged in Julian Assange and his groundbreaking, information-disseminating organization, WikiLeaks. Initiated in 2006 as a non-profit devoted to publishing previously secret, potentially incendiary information from anonymous sources -- while offering the security of cutting-edge cryptography -- WikiLeaks shattered the mold of 21st Century news-gathering, trumping mainstream media organizations and infuriating people in power.

Then, Assange became a news story unto himself. In 2010, as WikiLeaks led the release of the largest trove of secret, government files ever to see the light of day, Assange began to emerge simultaneously as a hero, a villain?, a journalist, or perhaps just a guarded man caught in a blinding global spotlight.

At this very moment, Assange and WikiLeaks remain at the white-hot center of raging debates over where our society will draw the lines between openness and security... and who should decide where to draw those lines. It's a fire that is further fueled each time volatile information -- the kind that can be both world-changing and dangerous -- is revealed, as in the recent case of Edward Snowden.

So did WikiLeaks in 2010 strike a bold, winning blow for democracy and justice, allowing ordinary people kept in the dark to see the concealed actions of governments and corporations that skirt the edges of law? Or did it open the digital floodgates to reckless disclosures that can put people and nations in unpredictable peril?

These questions are at the heart of the first major feature film to explore the WikiLeaks phenomenon. Director Bill Condon probes them in a lightning-paced, kaleidoscopic portrait of our information-obsessed age, but does not pretend there can be any final answers at this juncture. Instead, he turns the story of WikiLeaks' emergence from an anonymous hacker's movement to a major world player into a gripping political thriller, a drama of friendship and betrayal and a thought-provoking snapshot of a world where electronic communication can be both liberator and threat.

Though the story pulses through a variety of screens – in tweets and texts and strings of code – Condon also unravels a starkly human story of fiery ideals colliding with thorny realities.

Like any unfolding story of invention and change, there are naturally several opposing versions of the rise of WikiLeaks. That is why Condon insists that “The Fifth Estate” is just one take on these contentious events – events that are viewed very differently even by those on the inside of them.

“This is a subject that almost no two people can agree on,” Condon notes. “So, respecting that, we wanted to make a dramatic movie that would spark real conversations about the issues raised by this part of WikiLeaks’ history. We didn’t set out to make an anti-WikiLeaks movie, or a pro-WikiLeaks movie, but rather, to look at the how and why of some of the extraordinary things WikiLeaks accomplished. We chose to present multiple points of view, to pose a lot of questions and then leave it up to you to come to your own conclusions.”

Although the film is drawn, in part, from two of the most detailed accounts of WikiLeaks yet published, Condon has broadened the scope of the film. The result is a multiplicity of perspectives: that of Berg as an early admirer who would ultimately decry Assange’s lack of accountability; that of the U.S. diplomats whose delicate work and local operatives were threatened by WikiLeaks’ sudden revelations; that of the journalists who butted heads and wits with Assange as they scrambled to pull headline-making stories from WikiLeaks documents in a professionally vetted format; and that based on Assange’s own words in which he champions the pure freedom of information, warns that he may be the target of government smear campaigns and points out that no proof has been offered of any individual who came to bodily harm because of a document published by WikiLeaks.

But “The Fifth Estate” is first and foremost a work of cinematic drama, not a strict historical record. Events have been compressed, there are composite characters among the supporting cast and the filmmakers have brought their own powers of analysis and imagination to all that is unknown about the elusive Assange and his private conversations to make for compelling storytelling.

“The film is not a documentary, and not designed to be one,” Condon states. “A number of good documentaries on WikiLeaks already exist and there will doubtless be more. We wanted to do something different – to explore some of the bigger issues WikiLeaks provoked in the world while also taking the audience on an emotional journey with a fascinating character of our times. ‘The Fifth Estate’ represents just a slice of the WikiLeaks story, and one interpretation of it. There are certainly going to be other chapters in this story in the future and that’s part of what makes it so exciting.”

CHASING A STORY IN PROGRESS

“Two people and a secret, the beginning of all conspiracies . . . but if we could find one moral man, one whistleblower, someone willing to expose those secrets, that man could topple the most powerful and most repressive of regimes.”

How do you tell a story that is moving and shifting at the very same time that you are telling it? How do you craft a tight narrative out of secrets, tricky personalities, technological

wizardry and such vital but ephemeral concepts as information, national security and free speech?

Those questions all weighed on the filmmakers' minds as "The Fifth Estate" got under way. The project began shortly after DreamWorks acquired the rights to Daniel Domscheit-Berg's book, [Inside WikiLeaks: My Time With Julian Assange at the World's Most Dangerous Website](#). Assange and others have disputed the book's full accuracy, but it remains the primary insider account of WikiLeaks' fascinating rise to date, and reflects Berg's own insights into Assange, his philosophical ideals, and the way he handled the immense responsibility foisted upon him when he found the website to be in possession of hundreds of thousands of hyper-sensitive U.S. military and diplomatic documents.

Producers Michael Sugar and Steve Golin of Anonymous Content immediately took the book – and all the questions it raises about WikiLeaks and even about who to believe in a story with so many personal and political angles -- to screenwriter Josh Singer, best known for his work on the acclaimed TV series, "The West Wing" and "Fringe." They felt Singer had the unique mix of skills to tap into both the youth culture elements of the story and its intricate web of clashing viewpoints.

They also immediately had a director in mind: Bill Condon, whose films have spanned from the Academy Award®-winning "Gods and Monsters" to the breakthrough cinematic musicals "Chicago" (a Best Picture winner) and "Dreamgirls" to the massively popular "Twilight" series. It was precisely his wide-ranging intelligence that convinced Sugar and Golin he was the man for the job.

"Bill was the right director for this movie from the outset because he is somebody who can capture the nuances of relationships while telling a story of genuine relevance," says Sugar. "He had the insight to look at the WikiLeaks story within a very specific context – to show how it started like many of the world's most powerful inventions with a remarkable idea and a very human relationship."

"He also is so experienced," adds Golin. "I don't think we could have made this movie the way that we did with a less experienced director. It's a movie that doesn't fit into a box. It's a kind of thriller, but it's also a human drama and a morality tale about the push and pull between right and wrong, and Bill does a great job achieving that kind of hybrid."

Condon had a vision for the film from the get-go. "I always saw it in the tradition of journalistic thrillers, one of my favorite genres," he explains. "It's very much about chasing stories and staying one step ahead of the people who don't want you to have that story, which gives it the tension of a thriller. I also felt that even though people might have seen a lot about WikiLeaks, they haven't yet seen the story play out from a personal point of view – which brings you inside these events."

Meanwhile, Singer was diving into extensive research, exploring Assange's convoluted history. He looked into his seemingly lonely childhood, during which his mother joined an Australian cult known as The Family; into his teenaged hacking adventures under the pseudonym Mendax for which he nearly went to prison (saved only by a judge who noted that Assange's only aim when hacking into the Pentagon and other sensitive sites seemed to be the intellectual thrill); into his studies in pure math, physics and philosophy at an Australian university (from which he never graduated); and into his catalytic decision to devote his advanced cryptography skills to fighting for social justice.

He met with inside players and an extraordinary range of leading thinkers on WikiLeaks, flying to Berlin for intense talks with Daniel Domscheit-Berg, jetting to London to hear the riveting tales of *Guardian* journalists, Skyping with Icelandic Parliamentarian Birgitta Jonsdottir, pouring through blogs on Assange, as well as holding conversations with legal scholars Lawrence Lessig and Jonathan Zittrain, former State Department insider P.J. Crowley (who resigned in the wake of statements questioning the treatment of Bradley Manning), Dean of the Columbia School of Journalism Nicholas Lemann, director of the MIT Center for Civic Media Ethan Zuckerman, transparency activists, members of the hacker community, and many others.

All of this went into the complex mix of the narrative. “I began to see the story in terms of one of the most fascinating questions of our time: what information should be public and what should not? And I equally saw it as the story of a guy who gets swept up into a movement that changes the world, and yet learns that changing world can come with its own hazards,” says Singer.

The research itself came with risks. At one point, Singer’s computer was infiltrated by an anonymous hacker, then he was questioned by the FBI, reportedly because his name came up in a Chinese hacking investigation. “It was a little freaky,” he admits, “but it also helped me in writing about paranoia. I started to see that maybe being paranoid wasn’t so crazy under the circumstances.”

As Singer and Condon started working together, they began to hone into the fragile friendship between Julian and Daniel as the centerpiece. “Josh is wonderful writer and as we focused the story on Daniel and Julian, we began to see it as a kind of love story gone bad,” recalls Condon.

“You could make several movies out of this material,” Singer notes, “but we had to choose one, and ultimately, the story of Daniel’s journey with Julian was the most relatable. It’s a universal story – that of an idealist who follows his principles only to see them crushed. At the same time, I think we always tried to separate the strength and importance of Julian’s ideas about transparency from the story of Julian and Daniel as two friends in conflict.”

The question Daniel grapples in the film with is one the world-at-large is still grappling with: who exactly is Julian Assange? There are no simple answers. Certainly, he is a man of his times. Some call him the ultimate “cypherpunk,” a term coined in the 1980s to describe those who champion the use of modern cryptography to achieve social change, expose unjust systems – and to flip the status quo in favor of “privacy for the weak and transparency for the powerful.” Assange seemed to embody that view, writing: “Every time we witness an injustice and do not act, we train our character to be passive in its presence and thereby eventually lose all ability to defend ourselves and those we love.”

But for Singer, Assange’s belief in the most robust freedom of expression raises as many moral questions as it addresses. “There are clearly situations where we as citizens need to be far better informed of what is going on,” he comments. “But the question is who should decide which information should be put out? Can all information be trusted? The movie pushes that question.”

When Assange launched WikiLeaks in 2006, human rights workers, dissidents and whistle blowers for the first time had a clear place to go to unmask government and corporate crimes without fear of persecution. Thus, the organization quickly became not only

a hot news-breaking source, but also a worldwide disruptor, throwing a wrench into the works of business-as-usual for bankers, politicians and CEOs. Secret-keepers were put on alert as the organization published a Somali assassination order, Swiss bank documents revealing money laundering, evidence of massive Kenyan corruption, a Guantanamo Bay operations manual, evidence of a nuclear accident in Iran, a document detailing a toxic chemical dump in Ivory Coast, evidence of bank misconduct in Iceland and more.

Some began calling Assange “The James Bond of journalism.” The Guardian dubbed WikiLeaks “an untraceable and uncensorable leaking machine.” But high as the stakes were already, WikiLeaks entered a true danger zone when in 2010, an anonymous contact offered access to a true “mega-leak,” a stunningly massive cache of the most sensitive U.S. military and diplomatic documents (including 91,000 documents from the war in Afghanistan, 400,000 documents from the Iraq War and 251, 287 classified cables from diplomatic missions around the world) ever to fall into civilian hands.

Now, WikiLeaks would be going up against the full might of the United States government – and events unfolded in rapid-fire fashion. A short time later, Army Specialist Bradley Manning was arrested in Iraq for providing the documents. (While WikiLeaks’ submission platform remained secure, Manning confessed he was the leaker to fellow hacker Adrian Lamo, leading to precisely the kind of exposure WikiLeaks was created to avoid.) Meanwhile, as “Cablegate” got under way, the U.S. dubbed WikiLeaks a foe that was gravely endangering intelligence sources, though even the question of whether WikiLeaks broke any U.S. laws could not clearly be established.

Was WikiLeaks a new form of media, and thus protected under the Constitution’s guarantees of free speech, or something closer to a novel, stateless espionage entity, exposing secrets without regard for the human consequences? To many, WikiLeaks’ successes underlined the failure of the established press – the Fourth Estate – to raise the difficult but necessary questions about power that keep a democracy vibrant and safe from tyranny. A press that some felt had evolved to become too friendly to elites, too tied in with moneyed interests and too slow to respond to an electronic world proved to be consistently one step behind WikiLeaks.

That is why some began to refer to WikiLeaks as The Fifth Estate. “The Fifth Estate basically refers to the rise of the new citizen journalism of the internet age,” says Condon. “But it also gets to the heart of one of the big questions our film raises: if citizens can now break the news, who is going to make sure that news is the truth? That was the traditional role of the Fourth Estate, but establishing the truth takes time and money that many media organizations no longer have.”

Singer, who spent hour after hour talking to journalists and scholars about the rapid shifts in the media that have left investigative journalism hanging by a thread, agrees that WikiLeaks filled a serious void. “We’ve lost many newspapers and thousands of journalists in the last few years and this great check that the Fourth Estate was supposed to have on power has been weakened,” he observes. “That’s where ‘citizen journalists’ have come in to pick up the slack. And it has been exciting to see when they serve as an additional check on power. But as WikiLeaks grew so rapidly, it also underlined another important question: who is The Fifth Estate and how do we know if we can trust them?”

Like Condon, Singer is insistent that the film is not a docudrama. “There are places where we made choices for the sake of time compression or for character and narrative sensibility. In that sense, there are elements of fiction but our aim was to focus the storytelling on reality of the larger themes,” he says. “We made some difficult choices – and Bill and I agonized over each one.”

At the same time, Singer says that rumors that Daniel Domscheit-Berg never worked closely with Assange are unsubstantiated by the facts. “I spent four days with Daniel, hanging out with him in Berlin, and talked him through the entire story, pressing him on different questions and issues. And it is clear he was very much part of things. You can also go online and look at the Chaos Communication Congress in 2008 and 2009 and see Daniel and Julian presenting there together.”

He also verified their one-time closeness with Icelandic Parliament member Birgitta Jonsdottir, who was formerly associated with WikiLeaks. “She said that when Julian and Daniel came to Iceland they were a team, they were Batman and Robin, and then they had a major league breakup. Getting her third party perspective was incredibly useful. Not to mention the fact she’s a transparency activist and was very, very valuable in terms of helping me think about WikiLeaks more broadly.”

Despite pressure from all sides, says Singer, Condon remained committed to going deeper in the storytelling than merely documenting the chronology. “We had a lot of back-and-forth discussions and he was just incredible. If you look at all of his movies this is one of the things he’s so good at -- looking at what makes people tick. In ‘Gods and Monsters’ and ‘Kinsey,’ he was all about getting into the heads of these complex men. And that’s what he encouraged me to do with Julian and Daniel.”

Singer would continue to write on the fly, but once the structure of the script was in place, production began at an urgent pace. The speed was necessary given the lightning-fast nature of the story – but it also served to tighten the bonds of the team. “Every one had to be on their game from day one,” says Condon. “It was an incredibly exciting process because all throughout prep, production, editing, post and even now the controversy surrounding Assange and all the themes of the film continue to play out on a daily basis.”

THE RENEGADE: JULIAN ASSANGE

"Man is least himself when he talks in his own person.

Give him a mask, and he will tell you the truth."

-- Oscar Wilde

At the heart of THE FIFTH ESTATE is a man who remains a captivating enigma, perceived alternately to be a savvy hacker, an anti-establishment revolutionary, an impassioned idealist, a historically significant media pioneer, an arrogant troublemaker, an eccentric, paranoid personality and an outlaw. This is Julian Assange, the white-haired, Australian-born digital whiz kid who established WikiLeaks. He is a man with some 36 million Google entries and multiple unauthorized books about him, yet his broad-ranging intelligence and veiled personality have made him a confoundingly difficult man to analyze or truly know.

Assange has always been the core of WikiLeaks. As he once said: “I am the heart and soul of this organization, its founder, philosopher, spokesperson, original coder, organizer, financier, and all the rest.” Indeed, without Assange, WikiLeaks may never have existed or changed the landscape of global secret-keeping as it has.

For Bill Condon, Assange is someone so full of light and dark, he might have been dreamed up in a Greek theatre. “He has the qualities of a classic, tragic figure in drama,” he notes. “His background led him to become a visionary who changed the world, yet perhaps within that past also lay the seeds that led to a downfall.”

Casting an actor to play a man who is at once idolized and despised, endlessly scrutinized and perpetually mysterious was a task filled with risks. Going in, Condon knew he wanted someone who would not merely resort to imitation, but would come up with his own original and accessible interpretation of a man resistant to revealing himself.

As the search got under way, the filmmakers agreed that one actor seemed to best embody Assange in all his mix of geeky cool and single-mindedness: Benedict Cumberbatch, who has come to the fore this year in diverse roles ranging from an interstellar villain in *STAR TREK INTO DARKNESS*, a guilt-stricken slave owner in *TWELVE YEARS A SLAVE*, an unemployed black sheep of the family in *AUGUST: OSAGE COUNTY* and as the dragon Smaug in “*The Hobbit: The Desolation of Smaug*.” This performance would, however, be like no other.

“Benedict is an actor we still want to know more about and that is so very appropriate for Julian,” says Condon. “There were obvious hints in ‘*Sherlock Holmes*’ of his incredible intelligence. And he has that kind of other-worldly quality that makes him and Assange so fascinating.”

Cumberbatch was instantly attracted to the material. “The story is about a massive moment we are going through in politics, media and contemporary history,” he observes. “But it is also the story of a friendship going through a shake-up in the middle of it.”

He certainly knew Assange was a divisive figure, but he also was enamored of many aspects of the man, particularly his willingness to lay his ideals on the line, to act when others remained silent.

“It’s one thing to have an idea like WikiLeaks, and it is another to carry that kind of idea out with the level of skill and tenacity that Assange has,” Cumberbatch comments. “I have a great deal of respect for that. He had this idea of maximizing the flow of information to achieve just reforms and no matter how you look at him, that idea will now be a major part of our history going forward.”

At the same time Cumberbatch understood he faced a daunting task. He was acutely aware he would be taking on the portrait of a man who also inspires anger – and who has personally rankled at almost every depiction of himself by writers, documentarians and others.

“After a brief spell of euphoria, I spiraled into panic about how on earth I was going to do this,” Cumberbatch recalls. “There was so much to take on – vocally, physically and just confronting the full import of the story. I did a lot soul searching. Reading the source material books was exciting, but at the same time I was aware that Julian himself despises the people who wrote those books, so I went back to other material, including interviews he had given. And then I went through a process of marrying this person I was discovering to the script.”

The more he watched Assange in action, the more Cumberbatch found empathy for him. “I would often be seduced by what he was saying and the image he was projecting. He is striking in the way he takes control of his interviews, refusing to just give good television,” the actor observes. “He has an impassioned integrity and holds his line very firmly.”

That unwavering quality – which can be perceived either as bold commitment or stubborn disregard – became one of the keys to his performance.

“There was no excuse for not having a somewhat detailed level of verisimilitude in his body language, so I was keen from the beginning to do that as much as possible and Bill was too,” Cumberbatch says. “But we didn’t want him to be in any way two-dimensional. We didn’t shy away from exploring the human elements that Julian might prefer to keep private, because it was also about creating a film character in the most fully rounded way.”

Everyone on set was impressed with Cumberbatch’s dedication to the task. “Benedict found Julian’s emotional core – a very relatable core – and created something that is not an imitation of Julian but his own impression of the man,” says Michael Sugar.

Equally key to the breadth of Cumberbatch’s performance is Julian’s relationship with Daniel which turns from a heady, youthful partnership to a serious war of ideals. “I think in a platonic way, Daniel fell in love with Julian and his ideas,” observes Cumberbatch. “They became very close at the crucial, formative time of WikiLeaks – and they shared an extraordinary adventure. But it came down to a battle of principles between two very different men.”

Cumberbatch collaborated closely on the inimitable look of Assange, donning prosthetic makeup, colored contact lenses, bleached eyebrows and of course the trademark ice-white hair to fully take on the persona. He also did extensive vocal work to latch onto Assange’s very particular way of speaking – his fast pace, his soft sibilants, his quietness, all in an Australian accent.

Throughout what was a never-ending web of complexities trying to get to his own interpretation of Assange, Cumberbatch felt the steadfast support of Condon. “You feel Bill’s focus is tailor-made for you,” he says of the director. “It’s not just about him getting his shot; he is really going through your beats. He also had a real concern for the morality and responsibility involved in telling this story. He deeply cares about the real people in the story. So while he worked to create something thrilling and engaging – it was equally important to bring an integrity that honors the subject matter.”

Condon was in turn impressed by Cumberbatch’s commitment, which even included ultimately establishing a private, personal e-mail connection with Assange himself.

“Julian has a very insistent take on these events that in many ways no one else agrees with, but his responses to Benedict were interesting and valuable,” says the director. “Benedict understood that his job was to morph into Julian and to represent his point of view. He got so into the head of Julian, he brought something beautiful to the performance.”

Adds Josh Singer: “Benedict was looking for a way to figure out how to both embody Julian and have perspective on him. I think if he had not struggled so with what was the truth and who Julian is, maybe we wouldn’t have gotten this performance.”

Like Condon, Cumberbatch ultimately sees “The Fifth Estate” as a story leading into a new era that is just beginning. “WikiLeaks and Assange are an unfinished drama,” he observes. “As a storyteller, you can only ever give one version of the events to date, but

hopefully this version will motivate people to keep looking deeper into what is really going on around them. In the end there's no such thing as the objective truth, there's only your personal truth."

THE BREAKAWAY: DANIEL DOMSCHEIT-BERG

"Courage is contagious . . . right?"

Since splitting with WikiLeaks and publishing his memoir of working with Assange, the German technology activist Daniel Domscheit-Berg has also become a controversial figure. His tell-all book, Inside WikiLeaks, revealed previously unknown operational details about WikiLeaks and personal details about Assange, though some have questioned Berg's motives and even dubbed him a WikiLeaks saboteur. He went on to establish his own WikiLeaks-like organization, Open Leaks, intended to be more transparent and to work more closely with established media, though it has yet to get up and fully running.

But as "The Fifth Estate" begins, Daniel (who took the alias Daniel Schmitt while working with WikiLeaks) is still a boisterous, wide-eyed network security specialist fired up by ideas that he, like Julian, hopes will change through the world.

To take Daniel on a journey from idolizing Assange to questioning him, it was essential to find someone who could play dynamically against Benedict Cumberbatch. The filmmakers found that ability in German actor Daniel Brühl, who came to the attention of U.S. audiences in Quentin Tarantino's "Inglorious Basterds," and will also be seen this year in Ron Howard's "Rush."

"We all loved the idea that Daniel is actually German," says Steve Golin. "Bill really believed in him and supported him for the role even though we knew there would be pressure to find someone more widely known. He just brought so much empathy to the role."

Says Condon: "Daniel is the Everyman of the film, so it was really exciting to be able to find an actor who comes in without a lot of baggage in this country."

Brühl was instantly attracted to the trajectory of their friendship, which flies close to the sun before taking a precipitous fall. "They go through a very intense journey, because they were nobodies, geeks, computer nerds and then they became famous very, very quickly," he observes. "I think it's an important story to tell because what they did changed our ideas of secrecy and transparency. But the avalanche of information may have been too much for them and the organization was fragile. And, of course, sometimes rapid success and attention changes the way people behave."

Once Brühl began his own research, like others he found that there were several variations on how the history played out. But the potential for controversy did not alter his interest. "I felt we would be telling one version of the story, based on particular perspectives of people who were there. I think the film shows the very human flaws in both of these guys," he says. "It's natural that friendships will change when you are leading such crazy lives. The ultimate importance of what they did, though, lies in the things they were exposing."

Unlike Cumberbatch, Brühl had the chance to meet with the man he would be playing, which lent additional insight. "Daniel has an incredible energy, and when we talked about WikiLeaks he still had a sparkle in his eye and got very hyperactive again. He is still a true activist. When I visited him at home, outside Berlin, he had French anti-fascists living and

working in his barn, because they had nowhere else to go,” Brühl recalls. “He really wants to help change things for the better. He was very open and shared his sadness at how one of the most intense relationships in his life had ended. I could tell how much this meant to him, and I hope to have portrayed that in the film.”

On set, Brühl says that Condon’s way of giving every actor his undivided attention further honed the performance. “Bill understood that with actors playing real people we needed individual attention as we each defend our character and their different perspectives,” he explains.

He especially loved establishing a rapport with Cumberbatch, even if the bond between Julian and Daniel collapses under the weight of events larger than any one person. “Benedict is highly energetic, very powerful, very funny and he has great, spontaneous ideas,” Brühl sums up. “We really did become friends and I think you can see that on the screen.”

A GLOBAL RESPONSE: SUPPORTING CAST

“12 million people have seen that video. You still want to tell me it’s just a little website?”

To capture the clashing points of view that quickly surrounded WikiLeaks, “The Fifth Estate” features a diverse cast of characters beyond Julian and Daniel – who are in turn brought to life by an accomplished cast.

Representing the U.S. government response to the leaks of secret American documents are three fictional characters based on composites of US government insiders: White House Deputy National Security Advisor Sam Colson, played by Anthony Mackie (“The Hurt Locker”); Under Secretary of State Sarah Shaw, played by three-time Academy Award® nominee Laura Linney; and James Boswell, Deputy Secretary of State for Political Affairs, played by Academy Award® nominee Stanley Tucci.

“My character is the link to the White House who has to report to the President about what’s happening in the media – and he has to figure out how to handle these leaks and what official statements to put out,” Mackie explains.

Linney -- who garnered an Oscar® nomination in Condon’s “Kinsey,” then worked with him on the pilot for HBO’s “The Big C,” for which she won a Golden Globe -- relished the chance to work again with Condon. “Bill loves a challenge, so he creates a fantastic environment to work in,” she says. “What’s so interesting about this story is that people have so many different, conflicting, passionate feelings about Assange, about WikiLeaks and about all that they’ve ignited. So Anthony, Stanley and I get to represent the counter point of view in the film to Assange.”

Tucci felt similarly. “I like that the film doesn’t really come down on one side or the other, and that it presents the story as very complex, and as not finished,” he says. “Everyone is grappling with all of this still and that makes for some really interesting storytelling.”

Another POV on WikiLeaks comes from the professional Journalists at the UK’s *The Guardian* newspaper, who found themselves both colluding and clashing with Assange after they convinced him to utilize the mainstream press to funnel this massive story to the public. Ultimately, a trio of the world’s most respected newspapers – *The Guardian*, *The New York*

Times and Germany's *Der Spiegel* – would attempt to verify, investigate and publish stories based on WikiLeaks documents.

To bring the real *Guardian* journalists to life, Condon cast three highly regarded British actors. David Thewlis, recently seen in Steven Spielberg's "War Horse," plays renowned investigative reporter Nick Davies, who wrote many of the big stories at the height of the WikiLeaks revelations. Peter Capaldi, recently cast to play the new "Dr. Who," is Alan Rusbridger, the current editor of *The Guardian*; and Dan Stevens, of "Downton Abbey" fame is Ian Katz, deputy editor of *The Guardian*.

Rounding out the supporting cast are Swedish actress Alicia Vikander ("Anna Karenina," "A Royal Affair") as Anke, Daniel's skeptical girlfriend, and acclaimed Dutch actress Carice van Houten, most recently seen as Melissandre on "Game Of Thrones," as Birgitta Jonsdottir, the Icelandic poet, artist, activist and Member of Parliament who was among the first to offer support to WikiLeaks.

SHOOTING ON THE RUN

"They're coming after us."

To give "The Fifth Estate" the visceral feeling of fast-paced reality, but with a heightened intimacy befitting a Shakespearean tale of shifting loyalties, the filmmakers utilized multiple, hand-held cameras that allow for both a fly-on-the-wall closeness to the action and an array of perspectives. Bill Condon reunited with cinematographer Tobias Schliessler, with whom he worked on "Dreamgirls," in a shoot that traversed multiple countries, from Belgium and Germany to Iceland and Kenya.

Condon says the look of the film, in which function follows form, evolved out of passionate discussions that hooked back into the film's themes. "We spent a lot of time going through the script to decide on the visual approach. I wanted to try something that Tobias has become a master at, which is getting a group of great camera operators, putting a camera in each one's hand, and letting them roam around finding the drama."

He continues: "It worked for the story and it was very fun and exciting to play with the actors that way, too, without any blocking and just letting the camera figure out how to express what they were doing in the best way. It was liberating for both cast and crew. There was a lot of freedom, but Tobias also lights and shoots in a very expressive way that captures the emotions going on within."

Condon, Schliessler and Tildesley also talked a lot about the inherent tension between the film's two disparate worlds. "We were looking to capture a strong contrast between the glass-and-steel world of power -- whether it be the banks, the corporations or the governments that WikiLeaks took on -- and the grass-roots, homemade, hand-painted, graffiti world that Julian and Daniel live in that is so full of kinetic energy. There is a revolutionary world full of saturated colors."

Tildesley had all the skills to take on this kind of hyper-contemporary world. Known for his numerous collaborations with Danny Boyle, he recently designed the much-acclaimed Opening and Closing Ceremonies for the Olympics in London. That vast undertaking spoke not only to his versatility, but his ability to work with wide-ranging cultural themes.

All that came into play as he began the daunting task of recreating the many locations where WikiLeaks history unfolded around the world – in a short amount of time and with limited resources. He found himself working on-the-run, echoing the style of WikiLeaks and the film. “We had to find a nomadic way of working because we were moving through nine countries – but that also gave us a great kind of energy and it helps to give the look the right feel,” he observes.

Production began in Iceland, the tiny, volcanic island nation nestled on the edge of the Arctic – a place that cannot be replicated anywhere else. Here, one of the most evocative scenes takes place at The Blue Lagoon, a vast landscape of lava rock and erupting geysers, where Cumberbatch and Brühl filmed a key conversation in howling wind and almost horizontal rain.

In Berlin, filming took place in several iconic locales, including the gleaming Berliner dome of the Anglican Cathedral, where Julian takes Daniel to show him a city that transformed from a closed Fascist society to one rife with freedom. In the midst of filming there, a massive blizzard began whirling. “The blizzard almost obliterated the view,” remembers Condon. “But it left us with something else, which was just this explosion of crows and dense snow – and the actors completely embraced it, so that Benedict started incorporating the weather and what he was seeing into the speech. It was an amazingly tough location for the crew. We had to drag all the equipment up this old staircase, it was as cold as anywhere I’ve ever been in my life, and on top of it all, the bells would ring every half hour for what seemed like 10 minutes. But it was one of those experiences that really brings people together.”

One of Tildesley’s most interesting challenges was recreating the Tacheles, the famed “artists’ squat” in Berlin where Daniel spent time. In the 1990s, the dilapidated building that had previously been a department store and a Nazi prison became home to artists, anarchists and libertines from all over the world who transformed it into a living gallery, bursting with every form of human expression inside and out. It served as a vibrant symbol of Berlin’s unbridled creative freedom but after years of legal squabbles, was closed down in 2012 to be turned into apartment buildings.

Condon says it still retains a sense of that of mythology. “The feeling of the building is still so strong, and even now there’s this amazing sort of community who lives outside of it,” he says. “Some people were afraid that just opening it back up for a few nights that we shot there would bring it back to life, which in a way we hoped would happen.”

After wrangling permission to shoot in the refurbished building, Tildesley’s team began working to take it back to the days when it was buzzing with electric energy. They even rebuilt the nightclub that formerly resided there. “We found the original club owners and we managed to get all the original furniture and art back, and even reinstated the fire dragon over the bar,” the production designer muses. “It came out looking exactly like it would have back in the day.”

When Daniel Domscheit-Berg came to the set, he was especially impressed with the way the production had transformed the Berlin Congress Centre to how it looked when it hosted the Chaos Computer Club (Europe’s largest association of hackers) conventions he attended with Assange. “Daniel said we had recreated it so perfectly, he felt he was having a flash back,” laughs Sugar.

VISUALIZING INFORMATION: THE SUBMISSION PLATFORM SET

“Are you safe?”

At the core of WikiLeaks’ bold idea was Assange’s secure submission platform, allowing anyone to upload information or documents in a way that, using a form of “deniable encryption,” was entirely untraceable back to a specific source. It was a brilliant, even life-saving, concept, but ephemeral enough that Bill Condon wanted to find some way to put it into visceral, compelling visuals.

Thus was born a series of sets that would make concrete the “rubberhose” file system, which was created by Assange, Suelette Dreyfus and Ralf Weinmann. They originally developed it for use by human rights groups working in repressive countries – thus a name that brings to mind the rubber hoses used to beat prisoners to get information -- but it also became a seed of WikiLeaks. WikiLeaks would soon use a more sophisticated form of encryption (allegedly designed by a programmer known as “The Architect”) to move disguised information from a leaker to the world so that no one in the organization could possibly know who was providing top-secret documents. Even if someone from WikiLeaks was interrogated, they would have no information to give under any circumstance.

The WikiLeaks platform did remain secure. But what Assange may not have accounted for was the human factor that allowed a young Bradley Manning to talk openly about his leaks in a chatroom to a former hacker who became a government informant.

To make the platform tangible, Mark Tildesley explains, “We conceived of it as a safe haven where all information is free. So we start with someone typing into a monitor and then you see the letters gathering speed becoming encryption code leading to a room filled with simple computers and documents flying in from all over. It gives you a visual impression of how the information was stored.”

It was exactly the kind of challenge Tildesley loves most. “It was exciting to try to take this story that is all about people in front of screens and make it really cinematic,” he says.

That aim followed Condon into the editing room, where he collaborated with long-time associate Virginia Katz (“The Twilight Saga,” “Dreamgirls”) to weave the final narrative. “Because of how we shot the film, it made for a very intense editing period,” Condon notes. “We had mounds of footage, and Ginny and I scoured for all the best moments. It was long and involved, but worth it.”

Another challenge of the editing was pacing, especially given that some climactic scenes take place almost entirely in exchanges of text. “The big question was: How do you make the reading of text as dramatic as two people shouting at each other? Ginny did a really, really beautiful job of making you hang on every word,” says Condon.

The final touches on the film came in the form of the score by Carter Burwell, who has worked on several films with Condon, as well as multiple films for the Coen Brothers. For “The Fifth Estate” he was also able to tap into his background studying electronic music at Harvard and MIT.

“There’s a very specific sound to this period in Germany, a techno sound that inspired us,” says Condon. “Carter dove into a style that he’s never really played with before. And we added to that a soundtrack of artists from all over Europe and America. Techno is the dominant sound, but there’s a very different sound for the State Department sequences and another for the newspaper sequences. There’s a whole wide range of musical styles, and Carter pulled it all into a strong, cohesive whole.”

Pulling multiple strands into a cohesive whole was the overarching aim of the entire production – but all the filmmakers acknowledge that no matter how you look at this story, it keeps shifting like the fractals of a kaleidoscope as the news itself keeps spinning. The recent NSA leaks brought to light by Edward Snowden only serve to underline how the story continues to morph.

“I think now with Snowden, people have realized what happened with WikiLeaks wasn’t a one-time thing,” Josh Singer observes. “Manning wasn’t a one off. It happened again. And it could happen again, and again, and again, because information transfer is so easy in our world right now. And, no matter where you come down, it’s something we all have to talk about.”

Sums up Condon: “These are the questions we are all asking right now: who will be the judge of which secrets we need to know and which are too dangerous to share? Julian Assange believes almost no information is too dangerous to be shared and that the majority of information should be free. Others argue that it’s irresponsible to reveal everything a government or company does and that, even in a democratic society, some things must be kept concealed. These are complex questions but WikiLeaks has made them very, very real.”

###

TIMELINE OF WIKILEAKS HIGHLIGHTS

- Dec. 2006: WikiLeaks.org launches, offering a secure platform for whistleblowers and leakers to post secret, newsworthy documents while keeping their identities hidden. Julian Assange, a former Australian computer hacker, cryptographer and internet activist with strong views on liberty and transparency, calls himself its editor-in-chief
- Aug. 2007: *The Guardian* newspaper publishes a front-page story about massive government corruption in Kenya, citing WikiLeaks as its reporting source
- Nov. 2007: The “Standard Operating Procedures for Camp Delta,” which details internal procedures at the Guantanamo Bay Detention Facility goes online
- Nov. 2007 Daniel Berg begins volunteering for Wikileaks
- Dec. 2008 Daniel Berg and Julian Assange meet in person for the first time at the Chaos Communications Congress (24C3). Julian gives a small lecture.

- Jan. 2008: WikiLeaks publishes internal documents that suggest that the Julius Baer Bank in Switzerland is helping clients launder money. The bank files suit against WikiLeaks, but later drops the case
- Nov. 2008 Wikileaks publishes a report by John Paul Oulu and Oscar Kingara of the Kenyan National Commission on Human Rights. The report accuses Kenyan police of thousands of extrajudicial killings.
- Dec. 2008 Daniel and Julian speak at the Chaos Communications Congress (25C3) to a packed main auditorium
- Jan 2009 Daniel quits his job and starts working full time for Wikileaks
- Jan 2009 Wikileaks releases telephone recordings of Peruvian politicians and businessmen involved in the Petroperu oil scandal.
- Mar. 2009 John Paul Oulu and Oscar Kingara of the Kenyan National Commission on Human Rights are murdered
- April 2009 The Architect (Marcus) joins Wikileaks. He immediately begins upgrading the Wikileaks' operation system and submission platform.
- June 2009 Wikileaks publishes internal documents from the Kaupthing Bank in Iceland implicating various owners of the bank in its collapse
- July 2009 Wikileaks releases a report showing that Iran has covered up serious nuclear accident at the Natanz nuclear facility in Iran
- Nov. 2009: Half a million never-before-seen pager messages sent during the attacks of 9/11 become available on the WikiLeaks site
- Dec 2009 Julian and Daniel speak again at the Chaos Communications Congress (26c3).
- April 2010: WikiLeaks posts a video entitled "Collateral Murder" – footage from a 2007 U.S. military helicopter strike in Iraq that appears to explicitly show civilians, including two employees of Reuters news agency, targeted and killed
- May 2010: Army Specialist Bradley Manning is arrested in Iraq in connection with the release of the classified "Collateral Murder" video
- July 2010: In conjunction with Wikileaks, The Guardian, The New York Times and Der Spiegel release dozens of articles based on 91,000 classified U.S. military documents from the war in Afghanistan. The articles provide previously

unknown details of the war's operation and casualties. Wikileaks releases 76,000 of these documents unredacted.

- Aug. 2010: Two Swedish women claim Julian Assange insisted on having unprotected sex with them. An arrest warrant for sexual assault is issued then withdrawn
- Aug 2010 Julian Assange suspends Daniel Berg
- Sept 2010 Daniel Berg and the Architect leave Wikileaks. They remove all improvements the Architect made to the submission platform, rendering it impossible to submit new material online.
- Oct. 2010: In conjunction with WikiLeaks, The Guardian, The New York Times and Der Spiegel publish the Iraq War Logs based on 400,000 classified U.S. military files about the war in Iraq, marking the largest military leak in American history
- Nov. 2010: An arrest warrant is issued for Assange in Sweden
- Nov. 2010: In conjunction with Wikileaks, The Guardian, The New York Times, Der Spiegel, El Pais and Le Monde publish a series of articles based on 251,287 secret diplomatic cables. The US State Department condemns the release, but activists around the world greet these reports with great enthusiasm.
- Dec. 2010: Assange turns himself over to London police and after spending several days in prison is placed under house arrest in a supporter's country home
- Feb. 2010: A British court rejects Assange's claim that he will be extradited to the United States or not receive a fair trial if he is sent to Sweden and orders him to be extradited. Assange appeals
- Aug. 2011: Wikileaks discovers that a copy of their file containing the unredacted diplomatic cables has been leaked online. Wikileaks then publishes all 251,287 cables in their original form, without redactions.
- Oct. 2011: WikiLeaks announces it will temporarily shut down after a financial blockade by major credit card companies cuts off its funding
- May 2012: Assange loses his appeal in the Supreme Court of the United Kingdom and is once again ordered to be extradited to Sweden. The Ecuadoran embassy in London allows Assange to take refuge inside, where he has now remained for over a year

June 2013: Edward Snowden, a 29-year-old contractor for the US National Security Agency, leaks details of secret government surveillance programs. Wikileaks subsequently provides legal assistance to Snowden

July 2013: Bradley Manning is convicted on multiple counts of violating the Espionage Act for leaking documents to WikiLeaks. He is sentenced to 35 years

ABOUT THE CAST

BENEDICT CUMBERBATCH (Julian Assange) is best known for playing Sherlock Holmes in Steven Moffat and Mark Gattiss' BBC adaptation of the classic Sir Arthur Conan Doyle novels. It is a role that has earned him international acclaim and several awards including two BAFTA nominations and a Critic's Choice Award for Best Actor. Most recently on film he has portrayed Major Stewart in Steven Spielberg's film adaptation of "War Horse" and the part of Peter Guillam alongside Gary Oldman, Tom Hardy and Colin Firth in Tomas Alfredson's "Tinker Tailor Soldier Spy." In 2011 Cumberbatch returned to The National Theatre, alternating the roles of The Creature and Dr. Frankenstein in Danny Boyle's production of "Frankenstein" earning him a Laurence Olivier Award and an Evening Standard Award for Best Actor.

Cumberbatch studied drama at Manchester University before training at The London Academy of Dramatic Art. Early television roles included "Tipping the Velvet," "Silent Witness," "Nathan Barley," "Spooks," "Dunkirk," "To the Ends of the Earth" and "The Last Enemy." However it was his powerful portrayal of Stephen Hawking, the Cambridge Cosmologist in the BBC's highly acclaimed drama "Hawking," which brought him to the attention of an international audience and earned him his first BAFTA nomination. His second BAFTA nomination came in 2010 for his portrayal of Bernard in the BBC adaptation of "Small Island."

Cumberbatch's film work includes "Starter for Ten," "Amazing Grace," "Third Star," "Wreckers," "Stuart: A Life Backwards," "The Other Boleyn Girl" and the dastardly Herbert Marshall in Joe Wright's Oscar®-nominated "Atonement."

On stage there have been two seasons in Regents Park with The New Shakespeare Co, Linsrand in Trevor Nunn's production of "Lady from the Sea," George in Tennessee Williams' "Period of Adjustment," Teesman in Richard Eyre's West End ensemble production of "Hedda Gabbler," for which he received Olivier and Ian Charleston Award nominations, Berenger in Ionesco's "Rhinoceros," "The Arsonists" and "The City" at The

Royal Court. In 2010 he took the role of David Scott Fowler in Thea Sharrock's National Theatre, award-winning Rattigan revival of "After the dance."

Cumberbatch recently starred in the BBC/HBO drama "Parades End." Last year he played the role of the dragon Smaug in Peter Jackson's "The Hobbit." Recently he was seen on the big screen as the villain in JJ Abrams' "Star Trek Into Darkness." Later this autumn he will star as "Little" Charles Aiken in "August: Osage County" alongside Meryl Streep, and in "12 Years a Slave" directed by Steve McQueen. A third series of "Sherlock" is in production for 2013.

DANIEL BRÜHL (Daniel Domscheit-Berg) has been involved in a number of critically acclaimed film and television projects garnering praise for his talent and versatility.

He will soon be seen in "Rush," directed by Ron Howard, playing the lead role of Niki Lauda opposite Chris Hemsworth, as well as in Anton Corbijn's thriller "A Most Wanted Man," playing the role of Max and starring opposite Rachel McAdams, Robin Wright and Philip Seymour Hoffman. He is currently at work on the lead role in "Ich Und Kaminski," written and directed by Wolfgang Becker, playing young journalist Sebastian Zöllner

Brühl is best known to international audiences for his scene stealing turn playing German war hero Frederik Zoller in Quentin Tarantino's "Inglourious Basterds" opposite Brad Pitt and Christoph Waltz.

Brühl is already an established and award winning actor in Europe. In 2003, he starred in the short "Goodbye, Lennon!" and was lauded for his portrayal of Alexander Kerner in the German tragicomedy set in East Germany in the year 1989. Brühl gives a heartbreaking performance playing a young man protesting against the regime, while desperately trying to protect his frail mother from the truth. For this role he won the European Film Award for Best Actor and the German Film Award for Best Actor in 2003.

Brühl's other notable film credits include "The White Sound" with Jane Fonda and Geraldine Chaplin, "Ladies in Lavender" where he made his English speaking debut opposite Judi Dench and Maggie Smith, Stephane Robelin's "If We All Lived Together," "Love in Thoughts" for which he won the People's Choice for Best Actor, "The Edukators" for which he was nominated for Best Actor at the 2004 European Film Awards, "Joyeux Noel," "Salvador," "The Bourne Ultimatum," Julie Delpy's "The Countess" and "In Transit" with John Malkovich.

Brühl also speaks fluent German, English, Spanish and French.

ANTHONY MACKIE (Sam Coulson) was classically trained at the Juilliard School of Drama. After playing Tupac Shakur in the off-Broadway production of "Up Against the

Wind," Mackie made his feature film debut as Eminem's nemesis, Papa Doc, in Curtis Hanson's "8 Mile." His performance caught the attention of Spike Lee, who subsequently cast Mackie in the 2004 Toronto Film Festival Masters Program selection "Sucker Free City" and "She Hate Me." He also appeared in Clint Eastwood's Academy Award®-winning "Million Dollar Baby," opposite Hilary Swank, Morgan Freeman and Eastwood, as well as in Jonathan Demme's "The Manchurian Candidate," alongside Denzel Washington and Liev Schreiber, and the comedy "The Man," starring Samuel L. Jackson.

Mackie earned IFP Spirit and Gotham Award nominations for his performance in Rodney Evans' "Brother to Brother," which won the 2004 Special Dramatic Jury Prize at the Sundance Film Festival and Best First Feature at the Independent Spirit Awards. In 2005, he appeared opposite David Strathairn, Timothy Hutton and Leelee Sobieski in "Heavens Fall," based on the historic Scottsboro Boys' trials, an independent feature that premiered at the 2006 SXSW Film Festival in Austin.

Mackie had five features on movie screens in 2006. In addition to "We Are Marshall," he starred in "Half Nelson," with Ryan Gosling, adapted from director Ryan Fleck's Sundance-winning short "Gowanus Brooklyn," Preston Whitmore's "Crossover," Frank E. Flowers' ensemble crime drama "Haven," opposite Orlando Bloom and Bill Paxton, and Richard Price's "Freedomland," starring Samuel L. Jackson.

Intertwined throughout his film career, Mackie was seen in several theatrical performances both on and off-Broadway. He made his Broadway debut as the stuttering nephew, Sylvester, alongside Whoopi Goldberg in August Wilson's "Ma Rainey's Black Bottom." Next he was seen as the lead in Regina King's modern retelling of Chekov's "The Seagull," starred in Stephen Belber's "McReele" for the Roundabout Theatre Company, and starred in the Pulitzer Prize-winning "Soldier's Play." Most recently, Mackie was part of the production of "August Wilson's 20th Century" at Kennedy Center where they performed stage readings of all 10 plays in August Wilson's cycle. Mackie participated in three of the 10 shows.

Mackie was seen as Sgt. JT Sanborn in Kathryn Bigelow's Academy Award®-winning Best Picture "The Hurt Locker," which earned him an Independent Spirit Award nomination. He re-visited the role of Tupac Shakur in Fox Searchlight's Notorious BIG biopic "Notorious" and he also starred as Major William Bowman in the DreamWorks film "Eagle Eye."

In 2010 Mackie returned to Broadway starring in Martin McDonough's latest creation "A Behanding in Spokane." He also reunited with Kerry Washington in the motion picture drama "Night Catches Us." In 2011 Mackie was seen in Universal Pictures' "The Adjustment Bureau," which also featured Matt Damon and Emily Blunt, as well as the Disney/DreamWorks feature "Real Steel," which also starred Hugh Jackman.

Mackie recently appeared in the feature "Man on a Ledge" with Sam Worthington and Elizabeth Banks, the Timur Bekmanbetov-directed "Abraham Lincoln: Vampire Hunter" and "Ten Years" in which he co-starred with Channing Tatum, Kate Mara, Rosario Dawson, and Justin Long. Mackie is featured in the crime drama "Gangster Squad" which also stars Sean Penn, Josh Brolin, Emma Stone and Ryan Gosling; and the Michael Bay-directed "Pain & Gain," starring alongside Mark Wahlberg and Dwayne Johnson. He will soon be seen in the thriller "Runner, Runner" where he stars alongside Ben Affleck, Justin Timberlake, and Gemma Arterton.

Mackie will soon join the Marvel Comics family playing Sam Wilson/The Falcon in the upcoming "Captain America: The Winter Soldier."

DAVID THEWLIS (Nick Davies) breakthrough feature-film performance came in Mike Leigh's "Naked," for which he won awards for Best Actor at the Cannes Film Festival, the New York Film Critics Awards, the National Society of Film Critics Awards, the London Critics' Circle Film Awards and the Evening Standard British Film Awards.

Thewlis most recently starred in "Zero Theorem," directed by Terry Gilliam, "Red 2," directed by Dean Parisot, "The Lady," directed by Luc Besson, and "Anonymous," directed by Roland Emmerich. His other recent film credits include "London Boulevard," "Mr. Nice," "Veronika Decides to Die" and "The Boy in the Striped Pajamas." Thewlis also played the recurring character of Professor Lupin in the Harry Potter films: "Harry Potter and the Prisoner of Azkaban," "Harry Potter and the Order of the Phoenix," "Harry Potter and the Half-Blood Prince" and "Harry Potter and the Deathly Hallows, Part 1" and "Part 2." He will soon be seen starring in "Eliza Graves" and "The Winter Queen."

Among Thewlis' other film credits are "The Inner Life of Martin Frost," "The Omen," "All the Invisible Children," "The New World," "The Kingdom of Heaven," "Timeline," "Gangster No. 1," "Whatever Happened to Harold Smith?," "Besieged," "The Big Lebowski," "Seven Years in Tibet," "The Island of Dr. Moreau," "Total Eclipse," "Dragonheart," "Restoration," "Black Beauty," "The Trial," "Resurrected," "Vroom," "Divorcing Jack," "Short and Curlies" and "Life Is Sweet."

On television Thewlis played the twin roles of Joe and Harry in "The Street," for which he was nominated in the category of Outstanding Actor in a TV Series Drama at the 2008 Monte Carlo TV Festival. Other television credits include "Dinotopia," "Endgame," "Dandelion Dead," the award-winning "Prime Suspect III," "Frank Stubbs," "Journey to Knock," "Filipino Dreamgirls," "Skulduggery," "A Bit of a Do," "Road," "Oranges Are Not the Only Fruit" and "The Singing Detective."

In addition to his screen work Thewlis has also starred on stage in Sam Mendes' "The Sea" at the Royal National Theatre and in Max Stafford-Clark's "Ice Cream" at the Royal

Court and “Buddy Holly,” “Ruffian on the Stairs/The Woolley” and “Lady and the Clarinet.”

Thewlis is also known for his work as a director. His feature film “Cheeky,” which he also wrote and starred in, was released by Guerilla Pictures in 2007. His short film “Hello, Hello, Hello,” which he wrote and directed, was nominated for a BAFTA Award for Best Short Film.

Thewlis’ many achievements were recognized at the 2008 British Independent Film Awards when he received the prestigious Richard Harris Award for Outstanding Contribution to Film.

In addition to his work in film work, Thewlis is also a recognized author. His first novel, “The Late Hector Kipling,” was published to critical acclaim in 2007.

ALICIA VIKANDER (Anke) won a prestigious Guldbagge Award (Sweden's version of the Oscar®) for Best Actress in a Leading Role, for her performance as Katarina in the 2010 Swedish drama “Pure,” which was her feature film debut. In 2012, she was highlighted by the European Film Awards as one of their Shooting Stars and she was nominated in the Rising Star category at the internationally renowned EE British Academy Film Awards.

Since making her film debut, Vikander has garnered international recognition and appeared as Caroline Mathilde in Nikolaj Arcel's critically acclaimed “A Royal Affair,” in which she starred in the lead female role opposite Mads Mikkelsen. This year, the film was nominated for an Oscar in the Best Foreign Film category.

Vikander will soon be seen starring in the Swedish film “Hotell,” reuniting her with director Lisa Langseth. She will soon be seen starring in the Warner Brothers fantasy feature “The Seventh Son,” directed by Sergei Bodrov, starring opposite Jeff Bridges and Julianne Moore. Alicia has most recently completed filming Julius Avery’s “Son of a Gun” in Australia, in which she stars alongside Ewan McGregor. She will soon go on to film the lead female role alongside Oscar Isaac and Domhnall Gleeson in Alex Garland’s “Ex Machina” as well as the Warner Bros. feature “Man from U.N.C.L.E.” alongside Armie Hammer.

Among her other film credits are Joe Wright’s “Anna Karenina,” alongside Keira Knightly and Jude Law. She also portrayed Frangancia Fernandez in Ella Lemhagen’s “The Crown Jewels” which also appeared in competition in Berlin.

PETER CAPALDI (Alan Rusbridger) received two BAFTA Awards for his role as Malcolm Tucker in the hit British political satire series, “The Thick of It.” Reprising his role in the

spinoff film, he was nominated as Best Supporting Actor by the New York, the Los Angeles, the Central Ohio and Chicago Film Critics Circles, the London Critics Circle, the Evening Standard Film Awards and the British Independent Film Awards. The ensemble cast of the film won the prestigious Chlotrudis Award.

Capaldi's screen career began in 1983, with the leading role in Billy Forsyth's comedy *Local Hero*," which also starred Burt Lancaster and Peter Riegert. Since then he has appeared regularly on television and film, most recently opposite Angelina Jolie in the forthcoming *"Maleficent,"* and in the television series *"The Musketeers,"* as Cardinal Richelieu.

In 1995, Capaldi won the Academy Award® for Best Short Film for his directorial debut *"Franz Kafka's It's a Wonderful Life."* Since then he has written and directed feature films including *"Soft Top Hard Shoulder"* and *"Strictly Sinatra."*

For television, he directed *"The Criklewood Greats,"* which was nominated as Best Comedy program by BAFTA in 2012, and a series of the award-winning comedy/drama *"Getting On."*

CARICE VAN HOUTEN (Birgitta Jonsdottir), in her native country The Netherlands, is regarded as one of the most talented and beloved actresses of her generation. She won several awards, including Best Actress at the Tribeca Film Festival for her role in *"Black Butterflies"* in 2011, five Dutch Golden Calves for Best Actress and was voted Best Dutch Actress of All Time by the Dutch audience in 2008. Her stunning performance in Paul Verhoeven's war epic *"Black Book"* marked the beginning of van Houten's international breakthrough. In the Tom Cruise/ Bryan Singer film *"Valkyrie,"* she stars in the female lead as Nina Von Stauffenberg. In the summer of 2011 she joined the cast of HBO's hit series *"Game of Thrones."*

Carice Anouk van Houten was born in Leiderdorp (near Leiden) on September 5, 1976. Her parents are Margje Stasse (on the board of Dutch educational TV) and writer and broadcaster Theodore van Houten. She is the elder sister of actress and singer Jelka van Houten.

When she was five her father took her to a screening of Abel Gance's epic *"Napoleon"* which fascinated her. She's had a great interest in cinema since. Van Houten demonstrated her acting talents in high school, in the early '90s. One of her first parts was the title role in Hugo Claus' play *"Tijl Uilenspieghel."* She also developed a skill in clarinet playing.

In 1995 she was accepted by both the Maastricht and Amsterdam drama academies, and started her TV career (*"Labyrint,"* VPRO TV 1997) as a student of the Academy of Fine Arts in Amsterdam. There she was awarded the 1999 Pisuise Prize for most

promising graduation student, and the 2000 Top Naeff Prize for her theatre work. A day before the Top Naeff Prize she was awarded the Golden Calf as Best TV Actress in Martin Koolhoven's "Suzy Q." In 2001 she starred in "Amnesia" by the same director.

In 2000 she joined the Noord—Nederlands Toneel starring as a both singing and acting Polly in a contemporary staging of "The Threepenny Opera" to stunning reviews.

Van Houten is a great admirer of American silent comedies—particularly Chaplin and Laurel and Hardy—although she can display an equally dramatic talent. In 2001 she made "Undercover Kitty," in the title role of the Catwoman, after the famous Dutch author Annie M.G. Schmidt. In the 2001-2002 season she won the main role in a theatre production of Schmidt's musical "Foxtrot." In the 2007-2008 season Van Houten played the main part in "Cassanova in Bolzano," opposite Emmy® Award winner Pierre Bokma.

In 2006 she shined as Jewish singer Rachel Stein in Paul Verhoeven's critically acclaimed "Black Book." For this role she received her third Golden Calf for Best Actress. In The Netherlands the film is considered the best Dutch film of all time.

Van Houten's first English spoken production is "Dorothy Mills" (2008), a thriller shot in Ireland by French director Agnès Merlet. Bryan Singer's "Valkyrie" is the first major Hollywood production for van Houten to appear in. She stars as Nina von Stauffenberg, the

wife of Tom Cruise's character Claus von Stauffenberg who makes an attempt on Hitler's life.

Van Houten stars with Maggie Smith in the ghost story "From Time to Time," with Jude Law in "Repo Men" and together with Sean Bean in the horror film "Black Death." She also stars in the Dutch box office hits "Love is All," in which she displays a great comic talent, "Love Life" and "The Happy Housewife," for which she's been awarded her fourth Golden Calf as best actress.

In 2010 van Houten starred in "Black Butterflies," for which she was awarded the Best Actress prize at the Tribeca Film Festival and Best Actress at the Netherlands Film Festival.

In the summer of 2010 van Houten joined the cast of the thriller "Intruders," starring Clive Owen and Daniel Brühl. "Jackie," a Dutch film in which she stars opposite her real-life sister Jelka and Holly Hunter, hits US theatres this year.

Van Houten is both an actor and a singer. In 2012 she launched her debut album "See You On the Ice." On this critically acclaimed album she worked with legendary musicians such as Antony Hegarty, Marc Ribot and Howe Gelb.

DAN STEVENS' (Ian Katz) forthcoming feature films include "The Guest" directed by Adam Wingard for Shoot Entertainment, and "A Walk Among Tombstones," directed by Scott Frank for Cross Creek Pictures. His previous film credits include "Summer in February," directed by Chris Menaul "Vamps," directed by Amy Heckerling and the German-language feature "Hilde," directed by Kai Wessel.

On television, Stevens is perhaps best known for his work starring as Matthew Crawley on the international hit British period drama, "Downton Abbey" (seasons 1, 2 & 3). He also starred in "Sense & Sensibility" (BBC); "Maxwell" (BBC); "Marple" (Granada); "Dracula" (Granada/BBC); "The Line of Beauty" (BBC); and "Frankenstein" (Hallmark).

Stevens has appeared in numerous stage productions in America and the UK. Among his most recent credits are the acclaimed Broadway production of "The Heiress," directed by Moises Kaufman; "Arcadia" for Sonia Friedman Productions in the West End, directed by David Leveaux; "Every Good Boy Deserves Favour," directed by Felix Barrett and Tom Morris at The National; "The Vortex" at The Apollo and "Hay fever" at The Haymarket, both directed by Peter Hall; and "The Romans in Britain," directed by Samuel West at The Sheffield Crucible. He starred in the UK tour of "Much Ado About Nothing," as well as the UK and U.S. tour of "As You Like It," directed by Peter Hall, and for which he received a Ian Charleson Award nomination

On radio, Stevens' prolific work includes productions of "Widower's Houses," "King James Bible Readings," "Dracula's Guest," "The Secret Pilgrim," "Custom of the Country," "The Coral Thief," "Guilty Until Proved Innocent," "Crossing Continents," "The Music Room," "The Lady of the Camelias," "Orley Farm," "Dickens Confidential," "The Tennis Court" and "A Question of Attribution."

Also in demand for audio books, Stevens has spoken for the texts of "My Dear I Wanted to Tell You," by Louise Young (Galaxy National Book Award for Best Audiobook 2011); "War Horse" by Michael Morpurgo (Best Audiobooks of the Year 2010 shortlist) and "Wolf Hall" by Hilary Mantel (Best Audiobooks of the Year 2010 shortlist).

STANLEY TUCCI (James Boswell) has appeared in over 50 films and countless television shows. He has appeared in over a dozen plays, on and off Broadway and has been behind the camera working as a writer, director, and producer.

Tucci is well known for his role as Julia Child's husband in the 2008 blockbuster hit "Julie and Julia." He reached his widest audience yet in the box office sensation, "The Hunger Games," playing the role of Caesar Flickerman and can be seen in its sequel, "The Hunger Games: Catching Fire," coming to theatres in November of 2013.

Tucci was nominated for an Academy Award®, Golden Globe® Award, BAFTA Award, SAG® Award and received a Broadcast Film Critics nomination for his performance in Peter Jackson's "The Lovely Bones."

Next up for Tucci is the fantasy-adventure film "Percy Jackson: Sea of Monsters." Scheduled to be released in August of 2013, this is the follow-up to the worldwide hit "Percy Jackson & The Lightning Thief." He can be seen in the recently released film "The Company You Keep," directed by Robert Redford and also "Some Velvet Morning"; a film that premiered at The Tribeca Film Festival, directed by Neil LaBute and also stars Alice Eve.

In addition to his various accomplishments in film, Tucci was also nominated for an Emmy® for his guest role on "ER." His appearance on "Monk," received critical praise and an Emmy Award in the category of Outstanding Guest Actor in a Comedy Series.

Furthermore Tucci won an Emmy and a Golden Globe for his role in TV movie "Winchell," directed by Paul Mazursky.

Tucci was also awarded a Golden Globe for his role in HBO movie "conspiracy." His brilliant portrayal of Lt. Colonel Adolf Eichmann delivered a truly petrifying experience, where he often deceived others with his all but friendly smile.

Tucci additional endeavors include being a writer, director, and producer. He premiered the film "Blind Date" at The Sundance Film Festival—directing, starring, and co-writing this Van Gogh remake. Another directorial effort was USA Films' "Joe Gould's Secret," which starred Ian Holm as bohemian writer Joe Gould and Tucci as Joseph Mitchell, the famed writer for "The New Yorker." The film, set in New York's Greenwich Village in the 1940s, tells the story of the strange meeting and long lasting friendship between Gould and Mitchell, as well as the stories Mitchell wrote about Gould and his life.

"Big Night," Tucci's first effort as co-director, co-screenwriter and actor on the same film, earned him numerous accolades, including the Waldo Salt Screenwriting Award at the 1996 Sundance Film Festival, a recognition of Excellence by the National Board of Review, an Independent Spirit Award, The Critics Prize at the 1996 Deauville Film Festival, and honors from the New York Film Critics and the Boston Society of Film Critics.

Tucci's second project, "The imposters," a film which he wrote, directed, co-produced, and starred, was an official selection at the 1998 Cannes Film Festival and was acquired by Fox Searchlight Pictures later that year. The 1930's farce starred Tucci and Oliver Platt as a pair of out-of-work actors who find themselves aboard a cruise ship passengered by Steve Buscemi, Alfred Molina, Lili Taylor and Hope Davis.

His work on television includes his appearance as a re-occurring guest star on TNT's "Bull," "Equal Justice," "Wiseguy," "The Equalizer," "thirtysomething" and "The Street." Tucci earned an Emmy nomination for his work in "Murder One."

He has appeared in many plays including "Frankie & Johnny in the Claire de Lune," "Execution of Hope," "The Iceman Cometh," "Brighton Beach Memoirs" and "The Misanthrope." He has also performed in a number of off-Broadway plays, at Yale Repertory Theater and SUNY Purchase, where he first studied acting.

Stanley made his directorial debut on Broadway with a revival of Ken Ludwig's "Lend Me a Tenor" starring Tony Shalhoub. The production received a Tony® Award nomination for Best Revival of a Play.

Tucci's additional film credits include "Jack the Giant Slayer," "Captain America The First Avenger," "Margin Call," "Burlesque," "Easy A," "The Tale of Despereaux," "Kit Kittredge: An American Girl," "Swing Vote," "What Just Happened," "The Devil Wears Prada," "Shall We Dance," "The Terminal," "The Life and Death of Peter Sellers," "Spin," "Road to Perdition," "America's Sweethearts," "Sidewalks of New York," "A Midsummer Night's Dream," "The Alarmist," "Deconstructing Harry," "The Daytrippers," "Big Trouble," "A Life Less Ordinary," "Kiss of Death," "Mrs. Parker and the Vicious Circle," "It Could Happen to You," "The Pelican Brief," "Prelude to a Kiss," "In the Soup," "Billy Bathgate" and "Slaves of New York."

"The Tucci Cookbook" was released in October of 2012 where it reached the "New York Times" Best Sellers List. Tucci serves on the Board of Directors of The Food Bank for New York City. He resides in New York.

LAURA LINNEY (Sarah Shaw) is an American actress of film, television and theatre.

Linney has been nominated three times for an Academy Award®, for her performances in Kenneth Lonergan's "You Can Count on Me," alongside Mark Ruffalo and Matthew Broderick; in Bill Condon's "Kinsey," opposite Liam Neeson; and in Tamara Jenkins' "The Savages," with Philip Seymour Hoffman.

The performance in "You Can Count on Me" also earned her Screen Actors Guild®, Golden Globe Award®, and Independent Spirit Award nominations; and Best Actress awards from the New York Film Critics Circle and the National Society of Film Critics. The portrayal in "Kinsey" also garnered her Golden Globe and Screen Actors Guild Award nominations as well as the National Board of Review's award for Best Supporting Actress. Her performance in "The Savages" additionally brought her a London Critics' Circle Film Award nomination for Best Actress, among other honors.

Linney has won a Golden Globe Award and received an Emmy® Award nomination for her starring role as Cathy Jamison on the television series “The Big C,” on which she was an executive producer. She starred opposite Paul Giamatti as First Lady Abigail Adams in the critically acclaimed miniseries “John Adams,” directed by Tom Hooper, for which she won Screen Actors Guild, Golden Globe and Emmy Awards. She has also won Emmy Awards for her guest role on the final season of “Frasier,” opposite Kelsey Grammer, and for her performance in the telefilm “Wild Iris,” in which she starred with Gena Rowlands and Emile Hirsch for director Daniel Petrie.

Among Linney’s other feature credits are Roger Michell’s “Hyde Park on Hudson,” Noah Baumbach’s “The Squid and the Whale,” opposite Jeff Daniels, for which she received Golden Globe and Independent Spirit Award nominations; Clint Eastwood’s “Mystic River,” for which she received a BAFTA Award nomination, and “Absolute Power”; Peter Weir’s “The Truman Show,” with Jim Carrey; Gregory Hoblit’s “Primal Fear” and Mark Pellington’s “The Mothman Prophecies,” both opposite Richard Gere; Richard Curtis’ “Love Actually”; George Miller’s “Lorenzo’s Oil”; Ivan Reitman’s “Dave”; Steven Zaillian’s “Searching for Bobby Fischer”; Gillies MacKinnon’s “A Simple Twist of Fate”; Frank Marshall’s “Congo”; Terence Davies’ “The House of Mirth”; Michael Uno’s Hallmark Hall of Fame telefilm “Blind Spot,” with Joanne Woodward; and Stanley Donen’s telefilm “Love Letters”, opposite Steven Weber.

She memorably starred as Mary Ann Singleton in three “Tales of the City” miniseries, based on the novels by Armistead Maupin, and directed respectively by Alastair Reid and Pierre Gang.

The Juilliard graduate was recently a Drama Desk and Tony® Award nominee for “Time Stands Still,” written by Donald Margulies and directed by Daniel Sullivan. She previously starred on Broadway in, among other shows, the Roundabout Theatre Company’s revival of Christopher Hampton’s “Les liaisons dangereuses” with Ben Daniels, directed by Rufus Norris; Richard Eyre’s staging of Arthur Miller’s “The Crucible,” opposite Liam Neeson, for which she was a Tony Award nominee; Henrik Ibsen’s “Hedda Gabler,” staged by Sarah Anderson, for which she won a 1994 Calloway Award; and Donald Margulies’ “Sight Unseen,” staged by Daniel Sullivan, for which she received her first Tony Award nomination. She had starred off-Broadway in the latter play over a decade earlier, earning her first Drama Desk Award nomination as well as Drama League and Outer Critic Circle Award nominations, and a Theatre World award.

ABOUT THE FILMMAKERS

BILL CONDON (Director) is a celebrated film director and Oscar® winning screenwriter known for directing actors to critically acclaimed and award-winning performances. His adaptation of the Broadway smash “Dreamgirls” won two Academy Awards® and three Golden Globes®, including Best Picture – Musical or Comedy. Condon directed from his

own screenplay and was nominated for a Directors Guild of America Award. The cast featured Jamie Foxx, Beyoncé Knowles, Eddie Murphy, and introduced Jennifer Hudson, who was honored with numerous critics prizes, as well as the Oscar, Golden Globe, BAFTA, and Screen Actors Guild Award® for her performance.

Condon also wrote and directed “Kinsey,” for which he won the 2005 Best Director Award from the British Directors Guild. An uncompromising portrait of one of the twentieth century’s most influential and controversial figures, Kinsey also earned a Los Angeles Film Critics Best Actor Award for its star, Liam Neeson, as well as an Academy Award® nomination for Laura Linney as Best Supporting Actress.

He also wrote and directed “Gods and Monsters,” which earned Condon an Academy Award® for Best Adapted Screenplay. The film also won the Independent Spirit Award for Best Feature and was named Best Picture of 1998 by the National Board of Review. The film, a poetic meditation on the final days of “Frankenstein” director James Whale, also garnered Oscar nominations for its stars, Ian McKellen and Lynn Redgrave. Condon wrote the screenplay for the big-screen version of the musical “Chicago,” for which he received a second Oscar nomination. The film, which starred Renée Zellweger, Catherine Zeta-Jones, and Richard Gere, won six Academy Awards, including Best Picture of 2002. Most recently, Condon directed the two-part finale of the blockbuster “Twilight” film series, “Breaking Dawn.”

Born in New York City, Condon attended Columbia University, where he graduated with a degree in Philosophy. An analytical piece he wrote for “Millimeter” magazine brought him to the attention of producer Michael Laughlin. Condon subsequently co-wrote the feature film “Strange Behavior” with Laughlin, who also directed the film. The movie became a cult hit, leading to the unofficial sequel, “Strange Invaders.” Condon made his directorial debut with “Sister, Sister,” which starred Jennifer Jason Leigh, Judith Ivey and Eric Stoltz.

As well as serving on the Board of Film Independent, Condon also sits on the Board of Governors of the Academy of Motion Picture Arts and Sciences.

STEVE GOLIN (Producer) Steve Golin is the Founder and CEO of Anonymous Content, a development, production and management company. Over the past 20 years, he has developed a reputation for cultivating artistic freedom while maintaining commercial viability, working across feature films, television, commercials, music videos, and new media.

He is the producer of over 40 film and television projects, including “Babel,” directed by Alejandro Gonzalez Inarritu, which was honored with multiple Golden Globe® and Oscar® nominations; and won the Golden Globe for Best Picture, and Best Director at the 2006 Cannes Film Festival. Other highlights include “Being John Malkovich” (1999)

directed by Spike Jonze; and Michel Gondry's "Eternal Sunshine of the Spotless Mind" (2004).

In 1999, his film with David Lynch, "Wild at Heart" (1990) won the Palme d'Or at Cannes.

Recent credits include "Seeking a Friend for the End of the World," which was written and directed by Anonymous Content client Lorene Scafaria and stars Steve Carell and Keira Knightley for Mandate Pictures. "Big Miracle," directed by Ken Kwapis for Universal, stars Drew Barrymore, John Krasinski, Ted Danson, Dermot Mulroney and Kristen Bell and was released in February 2012. "The Last Elvis," written and directed by Anonymous client Armando Bo, screened at Sundance and the LA Film Festival. "The Beaver," directed by and starring Jodie Foster, opposite Mel Gibson was released in May of 2011. "44 Inch Chest," the feature debut of acclaimed commercials director Malcolm Venville, opened at the 2009 London Film Festival and stars Ray Winstone, John Hurt, Ian McShane, Tom Wilkinson, Stephen Dillane and Joanne Whalley. 2007's "Rendition" was directed by Anonymous client Gavin Hood and starred Jake Gyllenhaal, Meryl Streep and Reese Witherspoon. Last year, Anonymous produced the family hit, "Fun Size" written by Anonymous client Max Werner and directed by Josh Schwartz starring Victoria Justice, Jane Levy and Chelsea Handler.

Currently in post-production are the films "Loft," directed by Erik Van Looy, starring Karl Urban, Wentworth Miller, Isabel Lucas, James Marsden, Rhona Mitra, Margarita Levieva, Rachael Taylor and Eric Stonestreet, and "U Want Me to Kill Him?" directed by Andrew Douglas, based on the 2005 Vanity Fair article.

Golin's earlier producing credits include: "Truth or Dare" (1991) with Madonna; Jane Campion's "The Portrait of a Lady" (1996); David Fincher's "The Game" (1997); and Neil LaBute's "Your Friends and Neighbors" (1998) and "Nurse Betty" (2000). He also produced such television series as "Beverly Hills 90210," "The L Word" and David Lynch's "Twin Peaks."

Golin co-founded his first company, Propaganda Films in 1986. It became the largest music video and commercial production company in the world, earning more MTV Video and Palme d'Or awards than any other company. Golin helped launch the careers of David Fincher, Spike Jonze, Michael Bay, Antoine Fuqua, Gore Verbinski, Alex Proyas, David Kellogg and Simon West among others.

Steve Golin is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild of America. He attended New York University and American Film Institute.

MICHAEL SUGAR (Producer) is a partner at Anonymous Content, the innovative talent management and production company. Since joining the company in 2005, he has

continued to expand an impressive roster of talent and literary clients including Steven Soderbergh, Allan Loeb, Richard Linklater, Gavin Hood, Edgar Wright, Marc Webb, Miranda Cosgrove and Russell Brand. Before joining Anonymous Content, Mr. Sugar founded and oversaw a production company and management concern, which he ran out of his home after graduating from Georgetown Law School. As a manager, his eye for talent quickly proved itself when one of his first clients, “Tsotsi” director Gavin Hood, went on to direct “X Men Origins: Wolverine.” Growing up with parents in the entertainment industry—his father Larry Sugar was an independent film distributor—Mr. Sugar had a passion for the business from a very early age. Sugar made a name for himself at Anonymous Content by identifying hardworking talented clients and helping them transition into literary pursuits. Since 2005, he has continued to play a vital role in the company and his clients' success. This past year, Sugar's writing client, Chris Terrio, won the Academy Award® for Best Adapted Screenplay for “Argo.”

Mr. Sugar has produced several feature films, recent credits including Universal Pictures' “Big Miracle” starring Drew Barrymore and John Krasinski. He also produces a CNN talk show hosted by client George Stroumboulopoulos. Mr. Sugar is set to produce a slate of projects in the coming months and into 2014 including “Straight No Chaser” with Michael Sucsy attached to direct, “Boston Globe” written and to be directed by Tom McCarthy, “When the Street Lights Go On” (a top Black List script) to be directed by Brett Morgen, and the Warner Bros. reboot of “Fletch.” Sugar is currently executive producing “The Knick,” starring Clive Owen and directed by Steven Soderbergh for HBO and Cinemax.

JOSH SINGER (Screenplay by) is a film and television writer. He recently finished writing a screenplay for Participant Films on the Boston Globe Spotlight Team's role in uncovering the Catholic Church Scandal. Tom McCarthy co-wrote the film and is attached to direct. Singer is currently working on an original feature for Fox.

In addition to his work in film, Singer has written and produced episodes of “The West Wing,” “Law and Order: Special Victims Unit,” “Lie to Me” and “Fringe.”

In 2006, Singer was nominated for a WGA award for his work on the season five finale of “The West Wing,” a teleplay that addressed the Israeli Palestinian conflict. In 2008, his first teleplay for “Law & Order: SVU” was recognized at the inaugural Television Academy Honors for considering the role American medical professionals have played in state sponsored torture.

Born in Philadelphia, Singer graduated *magna cum laude* from Yale University, with distinction in Mathematics and Economics. At Yale, he was a member of The Yale Whiffenpoofs. After college, Singer earned his JD/MBA at Harvard Law School and Harvard Business School.

Singer lives in Los Angeles with his wife, novelist Laura Dave.

Checking in. Just want to know that you and Don are well. Things are cool in my universe. But I do miss you both so much!

If you are ever have the energy/desire to meet for a glass of wine or dinner, please let me know.

RICHARD SHARKEY's (Executive Producer) film career began on the foley stages and transfer bays of London post-production facilities. Craving daylight, he made the move in the art department and then assistant directing and location managing, working for over a decade as location manager in the UK and overseas.

He has worked on studio pictures, including three films from the James Bond franchise, "Mission Impossible," "Mission to Mars," "The Lord of the Rings" trilogy, "Ali," "Timeline," "Doom," "Entrapment," "Eragon" and "Fantastic Four: The Rise of the Silver Surfer." He has also worked with Dimension Films, the Weinstein Company, Intrepid, Atlas Entertainment, Relativity Media and Endgame Entertainment.

Sharkey was line producer on the Golden Globe®-winning production "John Adams," produced by Tom Hanks for HBO, and moved directly to Australia as UPM on "The Pacific," the WWII miniseries, also for HBO and produced by Tom Hanks and Steven Spielberg. More recently he produced Oren Pili's "Chernobyl Diaries" and LD Entertainment's "Therese," starring Jessica Lange

PAUL GREEN (Executive Producer), president & COO of Anonymous Content, joined Anonymous in April 2004, after having previously worked with Anonymous CEO Steve Golin at Propaganda Films. At Anonymous, Green oversees the operations of AC's film, television and talent management divisions, as well as the Company's business and legal affairs, and is responsible for strategic planning for film, commercial (broadcast and internet) and music video production. He assists with development, financing, production and distribution of films, television, commercials and digital projects. His duties include securing and negotiating outside capital and production financing. In addition he has executive produced or produced the recent films "Fun Size," "Big Miracle," "44 Inch Chest" and "The Beaver," along with the upcoming films "Laggies," "Adult World," "Scenic Route," "uwantme2killhim?" and "The Loft."

Previously, Green served in executive positions with Icon Productions, Beacon Communications, Propaganda Films and the Walt Disney Motion Pictures Group.

JEFF SKOLL (Executive Producer) is a philanthropist and social entrepreneur. As founder

and chairman of the Skoll Foundation, Participant Media and the Skoll Global Threats Fund, he is bringing life to his vision of a sustainable world of peace and prosperity.

Skoll founded Participant Media in 2004, with the belief that a story well told has the power to inspire and compel social change. Participant's films are accompanied by social action and advocacy campaigns to engage people on the issues addressed in the films.

Skoll has served as executive producer on over 38 films to date, which have collectively received a total of seven Academy Awards® and 35 nominations. Participant's films include, among others, "Good Night, and Good Luck," "North Country," "Syriana," "An Inconvenient Truth," "The Kite Runner," "Charlie Wilson's War," "The Visitor," "The Cove," "Countdown to Zero," "Waiting for Superman," "Food, Inc.," "The Help," "Contagion," "The Best Exotic Marigold Hotel," "Lincoln" and "A Place at the Table."

In 2009, Participant launched its digital network TakePart.com. On August 1, 2013, Pivot, Participant's new television network for Millennials, debuted in more than 40 million homes across America.

JONATHAN KING (Executive Producer) is an Executive Vice President of Participant Media, where he oversees development and production of the company's slate of narrative feature films. Some recent Participant releases include "The Help," "The Best Exotic Marigold Hotel," "Lincoln," "Snitch," and the Chilean film "No", which was recently nominated for an Academy Award® for Best Foreign Language Film.

Prior to joining Participant, King worked as both a producer and an executive for companies including Focus Features, Laurence Mark Productions, and Miramax Films. Some of the movies he has worked on include "Dreamgirls," "The Lookout," "Finding Forrester," and "Studio 54." He started his film career in MGM/UA's New York office, scouting books, theater, and independent films.

TOBIAS SCHLIESSLER, ASC (Director of Photography) most recently lensed Peter Berg's action/drama "Lone Survivor," which is set to release early next year. The two previously collaborated on a number of films including: the sci-fi thriller "Battleship," "Hancock," starring Will Smith; the high school football drama "Friday Night Lights" and "The Rundown," starring Dwayne Johnson. Schliessler has also enjoyed a successful partnership with director Bill Condon, as the two first teamed up on Condon's Academy Award® winning film "Dreamgirls."

Other notable credits include Tony Scott's crime thriller "The Taking of Pelham 123," as well as Antoine Fuqua's "Bait," starring Jamie Foxx.

A native of Germany, Schliessler studied cinematography at Simon Fraser University in British Columbia, Canada. He began his career shooting documentaries, and then segued into independent features, television movies, music videos and commercials. Schliessler was honored by the Association of Independent Commercial Producers (AICP) for his cinematography on Audi's commercial "Wake Up" in 2000, and Lincoln's Financial spot "Doctor" in 2001. Both are now part of the permanent archives of The Museum of Modern Art's Department of Film and Video in New York City. His commercial work also includes ads for such high end brands as Mercedes Benz, BMW, Bank of America, Citibank, AT&T and Verizon.

MARK TILDESLEY (Production Designer) is a British designer and director. After graduating from the London College of Printing, he earned a First Class BA Honors from the Wimbledon School of Art under the direction of Richard Negri.

He co-founded the Catch 22 theatre company. He continued designing for the theatre, with numerous productions. Most recently he collaborated with Danny Boyle on "Frankenstein" at the National Theatre for which he was nominated for the Evening Standard Award and won the Theatre Critics Award.

His feature film credits as production designer encompasses notable collaborations with several directors. For Danny Boyle, he designed "28 Days Later," "Millions" and "Sunshine," for which he won a British Independent Film Award (BIFA). For Marc Evans, he designed "Resurrection Man" and "House of America," the latter of which brought him a BAFTA Cymru Award. His films for Michael Winterbottom include "I Want You," "With or Without You," "Wonderland," "The Claim," "24 Hour Party People" and "Code 46." The latter two films earned him BIFA nominations.

His other films as production designer include Fernando Meirelles' "The Constant Gardener" for which he was an Art Directors Guild Award nominee; Mike Leigh's "Happy-Go-Lucky," Roger Michell's "The Mother," and Juan Carlos Fresnadillo's "28 Weeks Later." He is currently working on "The Heart of the Sea" with Ron Howard.

Tildesley continues to work with Danny Boyle on his latest film "Trance." In 2012 he co-designed (with designer Suttirat Anne Larlarb) the Summer Olympics opening ceremony in London.

VIRGINIA KATZ's, A.C.E. (Editor) collaboration with Bill Condon goes back 25 years.

Katz edited "Gods and Monsters," "Kinsey," for which she was nominated for the American Cinema Editors Eddie Award, and "Dreamgirls," for which she won the American Cinema Editors Eddie Award. She also edited "The Twilight Saga: Breaking Dawn—Part 1" and "The Twilight Saga: Breaking Dawn—Part 2."

Katz learned her craft from her father, veteran Film Editor Sidney Katz, for whom she was his assistant editor and co-editor.

SHAY CUNLIFFE (Costume Designer) previously worked on the “The Bourne” franchise films including “The Bourne Legacy,” with Tony Gilroy, and “The Bourne Ultimatum,” with director Paul Greengrass.

Throughout her career as a costume designer, Cunliffe has collaborated with many distinguished filmmakers, such as James L. Brooks on “Spanglish” and “How Do You Know”; John Sayles on “Lone Star,” “Limbo” and “Silver City”; Gary Sinise on “Of Mice and Men” and “Miles From Home”; Taylor Hackford on “Dolores Claiborne” and “Bound by Honor”; Rob Reiner on “The Story of Us” and “Alex & Emma”; Thomas Bezucha on “The Family Stone” and “Monte Carlo”; and Ken Kwapis on “He’s Just Not That Into You” and “Big Miracle.”

Other noted filmmakers with whom Cunliffe has collaborated include Steven Zaillian on “A Civil Action”; Michael Apted on “Enough”; Nick Cassavetes on “My Sister’s Keeper”; Roland Emmerich on “2012”; Brad Silberling on “City of Angels”; Amy Heckerling on “I Could Never Be Your Woman”; and David Mamet on “Spartan.”

Cunliffe tapped into her musical theater roots when she teamed with Rob Marshall on the television movie version of “Annie.” Her work on “Annie” was honored with a Costume Designers Guild Award and an Emmy® nomination. She returned to her native England to work on the coming-of-debutante-age fairy tale “What a Girl Wants,” directed by Dennie Gordon.

Her first job as costume designer was on “Mrs. Soffel,” starring Diane Keaton and Mel Gibson. Cunliffe later worked with Gibson on his directorial debut, “The Man Without a Face.”

Cunliffe trained at the University of Bristol in England, and began her design career in the New York theatre.

CARTER BURWELL (Music by) graduated from Harvard College in 1977. While at Harvard he studied animation with Mary Beams and George Griffin, electronic music with Ivan Tcherepnin, and pursued a course of independent study at the MIT Media Lab (then known as the Architecture Machine Group). After graduation he became a teaching assistant in the Harvard Electronic Music Studio.

In 1979 his animated film “Help, I’m Being Crushed to Death by a Black Rectangle,” won first place at the Jacksonville Film Festival and second place at the Ottawa International

Animation Festival.

From 1979 to 1981 Carter worked as Chief Computer Scientist at Cold Spring Harbor Laboratory in Long Island, where he wrote software for image processing, lab automation and protein analysis.

From 1982 to 1987 he worked at the New York Institute of Technology where he began as a computer modeler and animator, but ended up as Director of Digital Sound Research. During this time he worked on many computer-animated television spots and films, ultimately contributing models and animation to the Japanese anime Lensman.

During the 1980's Carter pursued a parallel career in music, playing with a number of bands in New York City, particularly The Same, Thick Pigeon and Radiante. He was also writing music for dance ("RAB," which premiered at the Avignon Festival in 1984), theatre ("The Myth Project" at Naked Angels in 1989) and film ("Blood Simple," "Psycho III," "Raising Arizona").

Since this time he has scored a number of feature films including "Miller's Crossing," "Barton Fink," "The Hudsucker Proxy," "Rob Roy," "Fargo," "Conspiracy Theory," "The Spanish Prisoner," "Gods and Monsters," "Three Kings," "Being John Malkovich," "Before Night Falls," "Adaptation," "Before the Devil Knows You're Dead," "Burn After Reading," "Where the Wild Things Are," "Twilight," "The Kids Are All Right," "True Grit," and "Seven Psychopaths," while teaching and continuing to compose dance ("The Return of Lot's Wife"), theatre ("Cara Lucia," "Theater of the New Ear") and other work.

###