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HERCULES FILM FUND

A DOUG LIMAN Film

TOM CRUISE
AMERICAN
MADE
BASED ON A TRUE LIE

DOMHNALL GLEESON
SARAH WRIGHT OLSEN
JESSE PLEMONS
CALEB LANDRY JONES
JAYMA MAYS
LOLA KIRKE

Executive Producers
PARIS LATSIS
TERRY DOUGAS
BRANDT ANDERSEN
ERIC GREENFELD
MICHAEL FINLEY
MICHAEL BASSICK
RAY CHEN

Produced by
BRIAN GRAZER
BRIAN OLIVER
DOUG DAVISON
KIM ROTH, p.g.a.
RAY ANGELIC, p.g.a.
TYLER THOMPSON

Written by
GARY SPINELLI

Directed by
DOUG LIMAN

Production Information

In Universal Pictures' *American Made*, TOM CRUISE reunites with his *Edge of Tomorrow* director, DOUG LIMAN (*The Bourne Identity*, *Mr. and Mrs. Smith*), in this international escapade based on the outrageous (and real) exploits of a hustler and pilot unexpectedly recruited by the CIA to run one of the biggest covert operations in U.S. history.

Smuggler. Informant. Patriot. One of the wealthiest men in 1980s America is someone you've never heard of. With his devilish swagger and zest for life, TWA pilot Barry Seal (Cruise) is the hero of his sleepy Southern town.

Much to the surprise of his wife, Lucy (SARAH WRIGHT OLSEN, *Walk of Shame*), the charming entrepreneur has gone from a well-respected TWA pilot to a key figure in one of the greatest scandals in modern history. Little could they grasp that what started out as transporting contraband would lead to Barry's help in building an army and funding a war.

Once the hotshot airman gets caught up in a shadowy division of the government—running crates of AK-47s and kilos of cocaine—he makes a fortune as a key player in the Iran-contra affair. From trading arms for hostages to training forces of Central and South American kingpins, Barry becomes an improbable hero working against the system. So, how does he sleep at night? It's all legal if you do it for the good guys.

Based on a true story, *American Made* co-stars DOMHNALL GLEESON (*Unbroken*) as CIA operative Monty Schafer, Barry's point man in the bureau; E. ROGER MITCHELL (*All Eyez on Me*) as FBI special agent Craig McCall; JESSE PLEMONS (*Bridge of Spies*) as Mena, Arkansas, Sheriff Downing, who is more than slightly suspicious of Barry's side-gig; LOLA KIRKE (*Gone Girl*) as Judy Downing, the sheriff's wife; ALEJANDRO EDDA (TV's *The Bridge*) as Jorge Ochoa, Colombian grand drug trafficker; BENITO MARTINEZ (Netflix's *House of Cards*) as James Rangel, the head of the DEA; MAURICIO MEJÍA (TV's *Narcos*) as Medellín narco-terrorist Pablo Escobar; CALEB LANDRY JONES (*Get Out*) as

JB, Lucy's manipulative younger brother; and JAYMA MAYS (TV's *Glee*) as attorney Dana Sibota, who is out to lock Barry up for good.

The film from a screenplay by GARY SPINELLI (*Stash House*) is produced by Imagine Entertainment's Academy Award[®]-winning producer BRIAN GRAZER (*A Beautiful Mind*, *American Gangster*), Cross Creek Pictures' TYLER THOMPSON (*Everest*, *Black Mass*), Quadrant Pictures' DOUG DAVISON (*The Departed*, *The Grudge*), alongside KIM ROTH (*Inside Man*, *Pelé: Birth of a Legend*), BRIAN OLIVER (*Black Swan*, *Everest*) and RAY ANGELIC (*The Wall*, *Friends with Money*).

Liman is supported behind the scenes by an accomplished crew that is led by director of photography CÉSAR CHARLONE (*The Constant Gardener*, *City of God*), production designer DAN WEIL (*The Fifth Element*, *The Bourne Identity*), editor ANDREW MONDSHEIN (*Chocolat*, *The Sixth Sense*), costume designer JENNY GERING (*Limitless*, TV's *The Americans*) and composer CHRISTOPHE BECK (*Edge of Tomorrow*, *Frozen*).

American Made is executive produced by PARIS LATSIS, TERRY DOUGAS, BRANDT ANDERSEN, ERIC GREENFELD, MICHAEL FINLEY, MICHAEL BASSICK and RAY CHEN. It is co-executive produced by RYAN AHRENS and LAUREN SELIG.

ABOUT THE PRODUCTION

Only in America:

The Production Begins

In 2012, Quadrant Pictures' producer Doug Davison was searching for ideas to develop when he met with then relatively unknown writer Gary Spinelli. After a quick introduction and a few pitches, nothing seemed like a fit. Then, just as Spinelli was leaving, he mentioned one more concept upon which he had been working. The writer had recently seen *Argo*, which had piqued his interest in other untold CIA scandals of the era. After a bit of research on key players of

the time, he had come across a man called Barry Seal, a fascinating character in recent American history—one whose devilish swagger and zest for life affected all he met.

Davison walks us through their meeting: “Gary proceeded to tell me the basics of Barry’s story, as well as the beats of his life adventure. Barry wasn’t just a drug smuggler, but a family man who was deeply in love with his wife while leading a double life.” He pauses. “Now *that* was a story I wanted to tell.”

Spinelli was fascinated by the fact that Seal’s life in the late ’70s and early-to-mid ’80s allowed him to get away with illegal exploits for years—ones that would be impossible today. Our 24-hour news cycle makes for a much more transparent world than the one the pilot inhabited, and we live our conspiracies as they unfold. “*Goodfellas* is one of my favorite movies, and I was on the hunt to find a version of that when I found my *American Made* story. I was looking for a little hidden piece of history,” he offers. “A small story that affected a global event, and I came across Barry in Mena, Arkansas.”

For the next six months, Davison and Spinelli researched all things Seal. As the two men dug deeper and uncovered the cross-connecting layers of the pilot’s life and times, they were surprised at how intricately involved Seal was in various facets of the U.S. government, as well as his double dealings with the Colombians and the Medellín Cartel. In sum, Seal had an inordinate role in a scandal that shadowed Ronald Reagan’s eight years in office.

Davison vividly remembers the Iran-contra efforts as a fascinating and complex time in U.S. history. The producer states: “The aspect of Barry’s story that really got to me was how he was working for our government to help fund the Contra war effort.”

Seal seized opportunities presented to him—however potentially illegal they appeared—to make money, lead an adrenaline-fueled life and, on one level, “help” the government accomplish its fluid mission of arming Nicaraguan freedom fighters against the Sandinistas. As he wrote, Spinelli found in his elevated protagonist a cinematic character who—depending upon who is asked—was a rascal, a simple opportunist, a drug runner, an arms merchant or a complex

character motivated by a litany of other reasons. Still, Seal appears as such an amiable family man—and seemingly so naïve about his exploits—that it’s impossible not to like him.

After the research stage of developing *American Made*, Spinelli took several months and reworked the script. In turn, Davison gave it to his friend, producer Kim Roth, then head of production at Imagine, who also fell in love with this story, and came on board the project alongside Imagine’s Academy Award®-winning producer Brian Grazer, who was similarly intrigued by Barry’s life and times. Grazer has built his body of work with critical and commercial success sharing the tales of complex characters in films from *American Gangster* and *8 Mile* to *A Beautiful Mind*. With the simple Southern pilot, he’d found Imagine’s next antihero.

Roth’s first impression of the script was how audacious and larger than life Seal was. She reflects: “Barry could walk into any room, anywhere, and win everybody over.” Discussing her collaborators, she raves: “Gary has lived this story since he first went online and looked up ‘biggest CIA scandals’ and has been invaluable to this process. He was on set every day working with Tom and Doug, tweaking and creating.”

The Tom and Doug of whom Roth speaks are none other than global superstar Tom Cruise and blockbuster director Doug Liman, who last collaborated on *Edge of Tomorrow* and were looking for their next project together. When Grazer sent Liman and Cruise the script for consideration, they knew they’d hit upon their ideal next chapter.

Naturally, the tone began to change as Cruise, Liman and producers imagined what the film would look like with their imprint. Says Davison: “When Tom and Doug joined the project, the storytelling shifted from a biopic to a more comedic tone, a slice-of-life spin on Barry’s choices. The teaming of Tom and Doug was perfect for this story.”

Grazer has long been a fan of those who buck the system, and knew Liman was just the filmmaker for the big job ahead. The producer reflects: “What’s so fascinating about Doug is that his work is impossible to pigeonhole.

Whereas some directors have a narrow comfort zone, a specific wheelhouse or genre in which they work, Doug reminded me of Barry in the sense that he is an authority-challenging risk-taker who refuses to do the same thing twice. We knew he would be the ideal person to bring Gary's brilliant screenplay to life, and that if we were fortunate enough to get Tom to rejoin him and tackle the lead role, they'd guarantee that *American Made* would become a riveting film that's equal parts comedy, drama and intrigue."

Liman, who refers to the film as "a fun lie based on a true story," offers that he has long appreciated stories of improbable heroes working against the system. "Barry Seal took the government, and our country, for an unbelievable ride," reveals the filmmaker. "Interpreting his story has the makings for an entertaining film that is equal parts satire, suspense and comedy—and always surprising."

His producers found they weren't the only ones to have deep fascination with how secret ops are accomplished at this level. As the director's father, Arthur L. Liman, was the chief counsel for the Senate investigation into the Iran-contra affair—and had actually questioned Oliver North during the hearings—his helming the film makes this story that much more personal. Liman felt the connection to these memories as he developed and shot *American Made*, and truly appreciated his father's discussion about the absurdity of the then-government's tactics.

Liman loved the fact that, while so many films have been made about people being run over by the government, Seal's story was one of someone "who screwed over the White House. Barry is a zealot-like character who really did cross paths with so many household names from the '80s—ranging from Ronald Reagan and Manuel Noriega to Bill Clinton and Oliver North."

The quintessential American success story, Seal was recruited for surveillance activities on communist activities in Central America, and ultimately to deliver weapons to rebels in that area who were fighting communists. The U.S. war on drugs and the war on communism had two fronts, and Seal knew them equally well. "He was a real opportunist, and he had an empty airplane on

the way back,” continues the director. “If it absolutely had to be there overnight and it was illegal, Barry Seal was your guy. Since he was conducting illegal operations with the CIA’s help, he could get in and out of the country undetected. Well, there was no point flying back with an empty airplane, so Barry thought he might as well bring drugs back with it. So he ended up working for both the U.S. government and for the Colombian drug cartel at the same time, and unbeknownst to the other. He played both sides, and became fabulously wealthy while he was doing it. Still, it was never about the money for Barry. It was about the excitement, the challenge and all about the flying.”

Seal’s tale is so impossible to believe that it requires the satiric, ironic and often tragically funny tone and P.O.V. that *American Made* adopts. Roth notes: “Not only is Doug such a great filmmaker and storyteller, he wanted to tell a movie about this period for some time now. Doug found there were so many amusing stories and escapades that could be told from Barry’s point of view, it clicked for him.”

Pilots themselves, Cruise and Liman gravitated toward the human elements in Barry’s life, as Barry tries desperately to keep a normal family in the midst of challenging choices. He is crazy about his wife, Lucy, and will do whatever it takes to keep her and their kids happy. Their marriage is passionate, but practical. Of course, these characters are inspired by members of the Seal family; but, just like with any film, the team would take a great deal of creative license in telling the story.

Cruise admits that he gravitated toward this wild story because he’d never met a character like this one. He shares: “Mark Twain’s one of my favorite writers, and I think he informed the tone of Gary’s writing. Barry Seal lived in a very unique time that we’ll never have again in aviation, or in history. He had this incredibly adventurous life, and one that is just beyond belief. He was a character walking through history. It was just too outrageous to believe, and in this day and age, it’s something that will never happen again.”

Not only was Cruise fascinated by Seal’s pioneering spirit, but also how dichotomous this man was. “Barry was a great pilot, and a man who loved his

family,” he states. “Still, he’s very much an antihero who wanted an adventurous life. I don’t condone the things he did, but you can’t help but see that he had this wish fulfillment. He was someone who lived beyond the rules in a way that was unique to that time period in aviation. Today, everything’s very controlled and corporate, and air spaces are contained. The things that he and his other pilots were able to do were outrageous.”

As the production unfolded, the producers were gobsmacked by the efforts of their star and director. Raves Roth: “The teaming of Doug and Tom is extraordinary, and unlike anything I have ever seen before. This work is also not for the faint of heart. They are tireless and tenacious in their work ethic, and it’s been so inspiring.”

Davison agrees with Roth, commending: “The energy between Tom and Doug is amazing. It’s fun and moves very fast. Doug said from the beginning he wanted this movie experience for the crew working on it to be an adventure, and he delivered.”

So intimately involved with the production were Cruise and Liman, that Spinelli shared a house with them while the production was on location in Georgia (they even had a chore chart to handle housekeeping duties). The trio would discuss plot points and story beats well into the morning, then be up at the crack of dawn to begin production again. As Liman puts it, “It was a film-school-boot-camp teamwork experience unlike any I’ve ever had.”

“Doug and Tom try to make things better and never settle,” gives Spinelli. “I have always felt like part of their team, as the three of us were always working toward the same goal: to make the best movie we possibly could.”

The final piece of the puzzle would come when Cross Creek Pictures’ principal Tyler Thompson and former Cross Creek executive Brian Oliver, of *Black Swan*, *Everest* and *Black Mass* fame, joined the production as producers and financiers. Cross Creek, which has an output deal with Universal Pictures, was just as fascinated by the nature of Baton Rouge native Seal.

Thompson appreciated just how the team was crafting a comic, irreverent and entertaining film with substance: “Gary and Doug did such a great job at

capturing the essence of who Barry Seal was, and we just wanted to be a part of it. We have a lot of Louisiana roots and, considering that we know people who actually knew Barry, it excited us about the project. We ended up coming to terms on it.”

Over the course of development, Roth met with Debbie Seal, Barry’s widow, to get her blessing on the film and hear her thoughts and recollections on their life together. Graciously, Mrs. Seal shared with Roth many photos and home videos of Barry and their family over the years. It was obvious in this meeting that he was still the love of Debbie’s life. Says Roth: “We have always addressed the tone being in awe of Barry and not bringing a lot of judgment or morality to his story.”

For Cruise, this longtime labor of love wouldn’t have been possible without the support of occasional-roommates Spinelli and Liman. Of his director, he reflects: “Doug brings a unique humanity to his films. He comes up with ideas as we’re working, and the friendship that we have allows us to trust one another—where we’re willing to try anything. We push each other, and he’s someone who wants to make great films and to entertain an audience.

“I also don’t make a movie just to make a movie,” Cruise, who does all of his own flying in the movie, continues. “What interests me is the passion of cinema and storytelling, that’s when it gets very exciting. It’s not just a job; I love this too much and want to push myself and surround myself with people who have that same sensibility and sense of exploration to make movies.”

Feds and Narco-Terrorists:

Casting the Film

To portray Lucy Seal, who was married to a rascal bad guy that she couldn’t help but love, the filmmakers turned to performer Sarah Wright Olsen, who has recently starred in *Walk of Shame* and TV’s *Marry Me*. The Southern-born actress hails from rural Kentucky and understood Lucy’s character; she was a complete natural in crafting the perfect accent. Of her casting, Roth

commends: “Sarah has completely inhabited this role. She’s funny, warm and genuine, and even from our early rehearsals she made us laugh and cry in one scene.”

Liman is known for his strong female characters, offering: “In my films, they tend to be stronger than the male ones.” Wanting to challenge himself, he begins the story with a character who initially could be easily dismissed as a stock one. Over the course of the trials and tribulations of the Seal marriage, you see just what Lucy is made of, and how far she’ll go to protect her family.

When he met Wright Olsen, he was instantly impressed by her spirit, background and talent. “I thought, ‘This is just the Southern attitude I want in the movie and for this character,’” recalls Liman. “Sarah was playing against the biggest movie star in the world, and even from the place where I wanted her character to start, she brought the kind of strength I needed and holds the screen; it’s just incredible.”

The Seals’ marriage is passionate, but practical. When the family’s income skyrockets, the practical Lucy is immediately suspicious of what Barry’s been up to, and tells him it needs to stop.

Wright Olsen shares a bit about her approach to roles that truly speak to her: “When I am passionate about a script, I get so excited to share the love and joy that I feel for the character. It was fascinating to hear Doug and Tom’s take on what they saw for Lucy, and where the story was going. Barry is deeply in love with Lucy, and she is the heartbeat of their relationship.” She pauses. “She kept the family together through good times and bad.”

This leads Wright Olsen into one of her favorite scenes, just after the Seals suddenly move in the middle of the night from Louisiana to Arkansas. “Lucy is standing in this empty house, confused and frustrated. She lays into Barry about the simple things she wants: a stove, a refrigerator, beds for the children. In that moment you see she’s not asking for diamonds, gold or a luxurious life. She wants the things she needs to provide for her kids; it’s a very important moment for their relationship.”

Domhnall Gleeson, who plays CIA operative Monty Schafer, shows another side of the acting gifts he's displayed in films from *Unbroken* and *About Time* to *Ex Machina*. Schafer sees Seal as his possible ticket to promotion and beyond, and plays him for what he's worth. Liman loved the idea of creating an entirely unexpected but powerful adversary for Seal, and found Gleeson was the perfect antagonist. "I didn't want to do that in the cliché way, with a CIA handler-slash antagonist, surrounded by computer screens and an army of people," the director offers. "I thought, 'What if your adversary in the CIA is just in a cubicle, will seize any opportunity and not let anything get in his way?' Domhnall did an amazing job and, from a cubicle, is a force to be reckoned with."

As Gleeson researched his role and prepared for production to begin, the actor read several autobiographical books by CIA operatives. "I found the script to be such an easy read. It had a playful tone, and the story was outrageous and suspenseful. There's a dog-eat-dog feeling to this whole film, which I liked. I think it's truer than we care to admit about the way that countries run, and the way that the world works."

One of the most unexpected days of production was when Gleeson found himself way up in the skies. "Doug and Tom took me up in one of the small planes, and did a maneuver to zero gravity," he reveals. "Then they swapped pilot seats, and Tom turned the plane upside down while Doug shot it on his iPad. It was incredibly fun. Tom is a force of nature and, paired with Doug, they have created their own way of working—a shorthand that, no matter how chaotic, works."

Of his principal costars, Cruise raves: "Sarah is incredible as Barry's wife; she's just extraordinary. And Domhnall plays such an original character—the kind we see in all of Doug's films—ones that have this authenticity on screen. With *Bourne* and *Mr. and Mrs. Smith* to *Swingers*, he's so invested in the world that he creates and in these characters they have a unique humanity to them."

The Equalizer and *All Eyez on Me*'s E. Roger Mitchell, who plays FBI special agent McCall, enjoyed his time with this ensemble cast and crew. "Tom

and Doug finish each other's sentences," he says. "They are open to doing whatever works to get it right. They have a trust between them that is palpable."

Jesse Plemons, of *Bridge of Spies* and TV's *Fargo*, plays Mena's Sheriff Downing, who befriends Barry when he moves to the town with a population of 900 people. Actress Lola Kirke plays his wife. The performers created their own back story for their characters, crafting they were high school sweethearts.

Kirke explains: "Barry's story is summed up in the Oscar Wilde quote, 'There are only two tragedies in life: One is not getting what one wants, and the other is getting it.'"

The enigmatic Caleb Landry Jones was cast as JB, younger brother of Lucy Seal, who sees Barry's new opportunities as a potential windfall for himself. To get into his mulleted character, Jones immersed himself in '80s rock and channeled Alice Cooper and Andrew Dice Clay. Wright Olsen shares her thoughts on her fellow performer's talents: "Caleb has the gift of being able to be sweet and a troublemaker at the same time, like he could snap at any moment."

The supporting cast of *American Made* includes Alejandro Edda as Jorge Ochoa, Benito Martinez as James Rangel, Mauricio Mejia as Pablo Escobar and Jayma Mays as attorney Dana Sibota. Those who help Barry with his shipments include JAYSON WARNER SMITH as Bill Cooper, MARK McCULLOUGH as Pete, ROBERT KINTER and STANTON KOWALYCHK as two of Barry's Snowbirds, and EMILIO SIERRA as Hector.

Filming in Georgia:

Design and Locations

American Made follows the Seal family from the late 1970s through 1986, and we watch as their wealth amasses during the decade. One of the most pivotal years for them during this period was in 1981, when they pulled up stakes in the middle of the night and moved from Baton Rouge, Louisiana, to Mena, Arkansas. The CIA helped Barry to create a home base for his operations, far from the prying eyes of state or federal authorities.

With a month of prep and a lot of moviemaking magic, production designer Dan Weil and his art department team transformed the little town of Ball Ground, Georgia, into Mena, circa '81.

The *American Made* cast and crew of 300-plus descended on Ball Ground for five weeks of their shooting schedule. This small community of 1,900 residents is found in Cherokee County, approximately an hour's drive north of metro Atlanta. With the foothills of the Appalachian Mountains as its unforgettable backdrop, the production shot in downtown Ball Ground, the Cherokee County Airport and also at a nearby house in Cumming, Georgia.

When Liman saw the amazingly preserved downtown Ball Ground Main Street, he knew it was the perfect community to re-create 1981 Mena. The antique and curiosity shops, as well as a couple of cafes, spanned the mile stretch of Gilmer Ferry Road.

The production worked closely with city officials and came up with a plan to change their quaint main street from semi-modern to retro. To complete this transformation, it took five months from the initial phone call to city officials to the first day of shooting. The Ball Ground community was on fire with enthusiasm. Locals sold T-shirts that said "Cruisin' into Ball Ground" and "Ball Ground: the Movie Capital of the World" as the excitement heightened for filming to begin.

To give the streets an older look, sand was spread on the sidewalks. Modern landscaping and signage were removed and replaced with period fare. The story called for the construction of several banks, each one more retro than the last. To accomplish this, Weil took existing storefronts, some of them derelict, and gave them a total facelift.

One of the most innovative additions to the Ball Ground downtown area was 26 pay phones, installed for scenes where Seal makes and receives calls he cannot be on at home. The production searched far and wide for these vintage beauties, and it took quite a while to find ones in nearly pristine condition. Roth explains the rationale: "The real Barry Seal actually used pay phones this way. Apparently, he would walk around with a camera bag filled with quarters."

For the Polk County office in which Sheriff Downing works, the decision was made to place him in a mobile home. Sure enough, in the middle of downtown, just off the train tracks, was a retro trailer—the outside complete with a stoop and a proudly displayed American flag.

Inside Downing's trailer was a set dressed with all things '80s. An IBM electric typewriter, a Channel Master AM/FM radio and the obligatory landline phone, complete with curly cord. A large black-and-white picture of the actual downtown Mena, circa 1980s, graced the walls.

Close by Downing's trailer, just off the Ball Ground main drag on Mound Street, was the Downing interior home set. The set dressing was a flashback to simpler technological times, and audiences will spot an Intellivision—complete with Atari "Centipede," 8-track tape player and a Hot Wheels track for the children.

Also in Ball Ground, Weil's team crafted several versions of Barry's mock businesses, the one that he used to cover up his illicit activities. Storefronts were built for Royale Global, Royale Sports, Royale Television and Royale Liquor, each one more convincing than the last.

Of the layout, Roth reflects: "It feels like small-town Americana, very Norman Rockwell-esque. You would never think, in your wildest dreams, that contras would be training, and drugs and arms would be shipping out of this sleepy little town."

An extra bonus in the Ball Ground area was the forest, which doubled for the Ouachita mountain range, where the contras' training occurred.

In Ball Ground, the Cherokee Airport was also a main shooting destination for *American Made*, which included the Rich Mountain Aviation hangar set, where Barry—along with his Snowbird pilot team—would do runs to and from Central and South America. This set was dressed complete with the requisite pool table, pinball machine, foosball table, Ms. Pac-Man machine, Rubik's cube, boom boxes and pin-up posters of '80s models—big hair and all. The signage for Rich Mountain Aviation was modeled after an actual sign seen from a low-resolution documentary about Seal.

All of these playful sign-of-the-times props and set dressings were contradictory to the hardcore business practices that were happening at the hangar. In full view, one can also see crates of AK-47s and bundles of kilos of cocaine.

Cherokee Airport also doubled for the Los Brasiles Airport tarmac in Managua, Nicaragua, where the famous surveillance pictures were taken of Jorge Ochoa and Frederico Vaughan with Seal.

Other Ball Ground locations included the Faith Baptist Church, for key interior and exterior scenes, and the Seal family home, which was reimaged in Cumming.

The Seal family home was painted a drab green hue when the family moved in; and as Barry's income increased, so did the house renovations. Over the course of one round-the-clock weekend, Weil's crew—with massive collaboration from the art department team—transformed the residence. What was once mundane became pink with white trim, complete with manicured gardens, a mini-golf course, audacious statues, terracotta roof and a stable for the kids' pets.

Before Seal began making major cash, he and his family lived in a modest home in Baton Rouge. The interior and exterior scenes for this home were shot in Roswell, Georgia, on Brickleberry Court—and hosted the first day of photography that kicked off the 39 days of shooting in Georgia.

Inside the house, the draping orange curtains, lacquered paneling, wallpapered walls and brick fireplace made an appropriate background for the leather couches, white plastic dinette set and hanging ferns of the era. In the Seals' Baton Rouge bedroom, a burgundy, satin canopied bed awaits. Let's also not forget the Zenith tube television that was top-of-the-line in its day.

Davison explains the production's commitment to detail: "There's a nostalgia for this era. As many items are still familiar to us, the late '70s and early '80s have an appeal. At the same time, they feel completely disconnected from our reality today."

Additional Georgia Locales

After the cast and crew came back from Ball Ground, they continued shooting all over Atlanta. One of Georgia Tech's Academy of Medicine buildings doubled for the White House sets, including the West Wing. Evans Fine Foods in Decatur became the interior of the Waffle House, which was paired with the exterior of the Waffle House set in Norcross.

Seal's motel room set was at the Cheshire Motor Inn, while the airport bicentennial bar was at the Havana Club on Piedmont Road NE, along with the Miami jewelry store set at Brown & Co. Jewelers on Peachtree Road NE, both in Atlanta.

The crew also ventured an hour east of Atlanta to Madison to showcase the beautifully traditional Madison Courthouse building, which was built in 1905. There, the filmmakers utilized views of both the interior and exterior architecture.

At the Atlanta airport, for a select few flying scenes, a flight simulator at the Delta Flight Museum was used. It is the only simulator open to the public in the U.S., and many pilots head from flying in these simulators to piloting actual aircraft with passengers. The interiors and exteriors in these montages were shot in a 42-year-old grounded DC-10 aircraft, which was also housed at the flight museum.

American Made's stage work was shot on location in Norcross, at the Atlanta Media complex. Some of the renovated Seal home interiors scenes, including a Christmas morning scene with the family, were shot at a home on Rembrandt Street in the Buckhead neighborhood of Atlanta, where Liman, Cruise and Spinelli shared their on-location home. This proved to be possibly the shortest commute to work for a director and star in history.

Kick the Dust:
Costumes of the Film

Costume designer Jenny Gering, known for her stunning '80s-era work on TV's *The Americans*, looked to vintage designs to handcraft the *American Made* wardrobe. What early '80s Southern dude would be period-appropriate without a pair of tight-fitting jeans? Cruise as Seal would be no exception, and complete with cowboy boots, leather-lapel jackets and form-fitting shirts with Western snap buttons, he was ready to go. As well, Barry's sideburns and omnipresent beeper completed the sign of the times.

As Barry's household income rises, he insists that Lucy dress the part of well-to-do woman. While she resists it along the way, Lucy starts out in simple girl-next-door clothes and graduates to more flashy dresses, designer sunglasses and beautiful jewelry.

The eccentric pilots (dubbed the "Snowbirds") that Barry hires to help him with runs in and out of Central and South America were similarly dressed as cowboys. Their costumes were rounded out with expected eccentricities, including a boa constrictor, acoustic guitar and iguana in tow. "The Snowbirds were so much fun to design," laughs Gering. "There's Bill Cooper as a wild surfer guy in short shorts and Hawaiian shirts that reminded me of a crazy, fun uncle or cousin. Then there's Snowbird Pete, who can wear a pair of Wranglers very well."

As were her colleagues, the costumer was swept up in the incredible fast pace of the production. "It was a huge challenge making things work on the fly but also a lot of fun," she reflects. "Tom and Doug were not afraid to bring comedic elements into the wardrobe, which will work well for the story."

During his downtime, Gleeson ventured into some vintage shops in Atlanta. There, he found a few wardrobe pieces, including a blue blazer that he wears in the film and a version of the same blazer that was handmade by the costume department. Says the Irish performer: "Thanks to everyone in costumes

because it was a tough road for them. Schafer kept changing, and therefore so did his clothes.”

With his cut-out tank top, denim cutoffs and barely washed mullet, Jones was a particularly fun character for Gering to dress. Says the designer: “Caleb is like a tall skinny child. He has no inhibitions at all, and I loved that.”

In addition to costuming the key cast, Gering and her team had fun flirting with the different decades and dressing hundreds of extras in vintage duds.

America’s Finest: Automobiles and Planes

Cars

Surprisingly, locating vintage cars dating from the film’s era proved quite the challenge. The job would fall to picture car coordinator TIM WOODS and he searched high and low, everywhere from Craigslist to eBay, and was instrumental in getting the word out in the Atlanta area.

Of course, the cars could not have any modern upgrades. While Woods had a couple of classic car vendors he knew would deliver such memorable vehicles, he was particularly interested in a Trans Am reminiscent of the legendary one seen in 1977’s *Smokey and the Bandit*. For this pivotal, intimate scene involving Barry and Lucy, the filmmakers had to choose between a black Trans Am with a T-top and one without. In the end, the car with the bigger back seat and no T-top won out.

In order to shine on screen, these 30-year-old (plus) vintage cars were repainted and had extensive tune-ups. Crew were wowed by the mint condition of several of the classic cars featured, such as a 1970 Corvette Stingray (in marina blue with black interior), a 1982 Cadillac Seville (in two-tone blue) that Barry gifts to Lucy and a 1984 Mercedes 450 SL (in cream).

Other cars include Judy Downing’s Pinto, JB’s green Gremlin, the Snowbirds’ VW bus, McCall’s brown Ford LTD and all of the period-correct law-enforcement vehicles.

In addition to the main picture cars found by Woods, extras casting also encouraged the background players to bring their own vintage vehicles on the days they filmed. Some of these early automobile gems are also displayed proudly in the film by their owners.

Aircraft

Pilots who are extremely passionate about the crafts they captain, Liman and Cruise felt as strongly about the airplanes in the film as they did the story itself. The director remains impressed with his star's ability to handle numerous vessels. "Tom does all his own flying in the movie, and he even flew one of the airplanes to Colombia himself," notes Liman. "These are small airplanes. People might think, 'What's the big deal flying an airplane to Colombia?' But this is the kind of flying Barry did in real life. These are 10-hour flights in a teeny little plane. While Barry would bring extra fuel with him, Tom would make fuel stops along the way. He had to leapfrog." Liman pauses, smiling, "I didn't do that; I took Delta."

FREDERIC NORTH served as aerial coordinator, and his expertise for aviation has been showcased in more than 100 films. Says North: "This is a relatively new experience: to have a lead actor who has the skill set that Tom has and the passion to want to do as much of the work himself as possible. Tom was well aware that Barry flew low, and he was absolutely ready to accept that challenge."

For *American Made*, North had to locate vintage aircraft of all shapes, sizes and capabilities—ones made between 1967 and 1975. During filming, Cruise as Seal flew both the Aerostar 600 (six-seater) and a Cessna 414. Copilot Liman was always by his side.

The mother of all the aircrafts featured in *American Made* was the 1954 C-123 cargo plane, aka "The Fat Lady," which was brought in from the Air Heritage Museum in Beaver County, Pennsylvania. This aircraft was named "Thunder Pig" and weighs 37,000 lbs. when fully loaded; her top speed is 220 knots.

The “Thunder Pig” has been retired from active duty since 1981 but does appear in films from time to time—showing off her 110-foot wingspan and 75-foot-long body. As well, Barry’s Snowbirds’ planes are a Comanche, Bonanza and a Cessna 150.

Spinelli explains their importance to the story: “Barry made a lot of home videos, and there are a number of VHS tapes of his family. But he also recorded a lot of his drug drops, and he made a lot of how-to videos on exactly how you drop cocaine out of an airplane...and coordinate that with people on the ground.”

For one intimate scene in particular, a hydraulic rig was built on stage of Barry’s Cessna, where he and Lucy engage in zero-gravity sex. A body of a plane was tumbled around at a fast speed until the g-force kicked in for a realistic weightless scenario.

Camerawork

The filmmakers were stunned by cinematographer César Charlone’s work on the masterpiece *City of God* and knew his gritty and realistic style would be a massive asset. Says Davison: “Since much of the story is set there, to have César, who is a South American cinematographer, as part of our core team was essential.”

Roth admits that Charlone “was a wild card for us. None of us had worked with him or even met him. He’s this magical wizard who is constantly shooting, and that adds to the pace and energy of the movie.”

Charlone made his movie magic using the Alexa XT and the Alexa M cameras as his tools. The Alexa M has a tiny camera body and is tethered to the hardware of the gear by a 40-foot cable. This allowed for the camera to have freedom of movement in a documentary style, which Liman preferred for the tone of the story. As it is free to roam, this camera also works well in small environments.

The DP could see his frame by wearing Zeiss Cinemizer OLED glasses that show what the camera is seeing, so there was no need for the bulk of a video viewing monitor.

During post-production, the colorist gave a distinct look and feel to the different years the film covers—from when Barry is beginning his journey through his fully evolved life of a criminal. For flying sequences, Charlene put compression on lenses and foreground so it looks as if the airplanes are moving at a much faster clip than they actually are.

Capturing Authenticity:

Lensing in Colombia

To film the parts of the story that take place in Central and South America, production arrived in scenic Colombia during August 2015. In addition to Liman and Cruise, the producers and screenwriter Spinelli shot alongside Wright, Gleeson and Alejandro Edda, all of whom had worked in Atlanta prior.

To round out the cast, Colombian actors Mauricio Mejía, FREDY YATE ESCOBAR, Emilio Sera and DANIEL LUGO joined the production in South America. Mejía, who portrays Pablo Escobar, marks his third time portraying the iconic drug lord, as he had played Escobar in two different Colombian TV series. Yates has a small role in *Narcos*, while Sera is primarily known for his work in theater. Lugo is a seasoned thespian, also well-known for his roles in Colombian TV series.

Liman walks us through the rationale of lensing in the nation: “We had to shoot all over the country and on very remote airstrips. Colombia doubled for where the drug cartels’ airstrips were, and it has such amazing and varied terrain that we were able to double other locations where the story also takes place. Events happen everywhere from Panama and Nicaragua to Costa Rica, and we found airstrips and environments that exactly matched the ones in those countries. We ended up traveling all around Colombia in an armada of small airplanes.”

Regarding behind-the-scenes heads of departments, DP Charlone, production designer Weil, costume designer Gering, stunt coordinator ROB ALONZO, props master KRIS PECK and on-set dresser ROB MALLARD flew in from Atlanta for this portion of the shoot. The Colombian production company, Dynamo, headed by ANDRÉS CALDERÓN, was responsible for hiring the rest of the crew—many of whom had worked on *The 33*, as well as *Narcos*.

It was Liman and Cruise’s desire to teach as much filmmaking knowledge as possible to the hardworking Colombian crew, many of whom live in Bogotá. Each of the American department heads embraced the opportunity to share the tools of their craft.

As aircraft were a crucial part of Seal’s relationship with Central and South America, aerial coordinator Fred North brought in his team. Their responsibility included all the planes used for filming while in Colombia, including the Aerostar, as well as the helicopters that held the cameras filming the action.

The areas where filming took place included Medellín, the birthplace of the Medellín Cartel, and Santa Marta, which is considered to be the oldest city in all of South America and is close to the northernmost tip of South America on the Caribbean. Filming also took place in such rural areas as the farming town of Orihueca in Magdalena, as well as Santa Fe de Antioquia. Both locales have remote airstrips, the first doubling for various places in Central America and the other was one of the actual airstrips used by the Medellín Cartel.

Notably, Colombia is made up of “departments,” which in the U.S. would be considered states. Production filmed in two of the 32 departments: Antioquia, of which Medellín is the capital, and Magdalena, of which Santa Marta is the capital.

Cruise, a professional pilot, made his entrance into Medellín, the second largest city in Colombia, in late August. He flew the Aerostar into the Enrique Olaya Herrera Airport, which is located in the middle of the city. In order to make the flight into Medellín—as the Aerostar is a VFR (Visual Flight Rules) plane—Cruise boarded the plane in Barranquilla, Colombia, and a local pilot, knowledgeable of the route, flew with him.

On August 24, Cruise, Liman, North and his aerial team flew the Aerostar to the Amazon basin of the country. Under the security of the Colombian Army, and with Cruise in the pilot's seat, they were able to film the luscious scenery—featuring the headwaters of the Amazon River and its surrounding jungles. Cruise, his bodyguard and Liman ended the day camping overnight in the area.

Official principal photography in the country began on August 26, in Medellín, with the first scene shot at the Enrique Olaya Herrera Airport—as Seal first lands in Colombia. The latter part of the day was spent filming at the grand art deco Palacio Municipal, Colombia's second oldest museum, which houses many works of artist Fernando Botero. This picturesque building doubled for Noriega's offices in Panama.

The following day, production moved to an area of Medellín referred to as El Poblado, a high-end part of the city with beautiful views of the surrounding mountains. It was there that they were able to lens in the house once owned by Rodriguez Gacha—known by the nickname “El Mexicano.” Gacha, alongside the Ochoa brothers and Pablo Escobar, was part of the notorious Medellín Cartel.

For the festivities thrown by Jorge Ochoa, played by Edda, production filmed at Casa Catahuanga, located in Llano Grande, Colombia, about an hour's drive north of Medellín (near the international airport). This all-day party involved a bullfight, a giant crocodile, stallions, singing and dancing—all to celebrate Seal's birthday, and to introduce Lucy to his South American friends. More than 100 extras worked that day, adding to the atmosphere of excess and debauchery that made up the Medellín Cartel's world back in 1981.

For the scene in which Barry is freed from a Colombian jail, production filmed in downtown Medellín on a Saturday—in order to utilize the exterior of the Minister Hall of Justice. Additionally, in the scene in which Cruise and Gleeson walked across the plaza to the street and get into a cab, production hired more than 300 Colombian extras— dressing them in the style of the bustling early '80s. Meanwhile, unable to close the entire large boulevard in front of the building, the Medellín of 2015 carried on in conjunction, with many watching the filming.

On August 31, production moved to Santa Marta, located on the Caribbean Sea—now considered a beach holiday destination for Colombians. The cast and crew were based in the suburb of El Rodadero, where many new beach resorts have opened.

When it came to filming in this hot, humid part of Colombia, the local Santa Marta airport was used, doubling for both Nicaragua and Panama. Production also took over the front portion of the Magdalena government office building in downtown Santa Marta, where one of the rooms served as an office in Managua. In addition, the governor of Magdalena's beachside house became Escobar's hacienda, and an airstrip located amidst a banana plantation near the town of Orihueca doubled for Haiti and Nicaragua.

Upon return to Medellín, production filmed for three days at a refurbished airstrip in Santa Fe de Antioquia, one actually used by the Medellín Cartel. The Colombian government was at first skeptical to allow filming to happen at this site but finally agreed to clear it out so that it could be a working airstrip. Scenes filmed here included Cruise landing and taking off with the Aerostar, as well doing flybys over the hangar that was owned by Escobar.

Given that it is a period film, VFX supervisor JUSTIN BALL was constantly taking photos of the areas near the sets to use for post-production. His mission was to capture as much of the landscape as possible so that it could be woven in during post.

Universal Pictures and Cross Creek Pictures present—in association with Imagine Entertainment—a Brian Grazer production—in association with Vendian Entertainment, Quadrant Pictures and Hercules Film Fund—of a Doug Liman Film: Tom Cruise in *American Made*, starring Domhnall Gleeson, Sarah Wright Olsen, E. Roger Mitchell, Jesse Plemons, Alejandro Edda, Benito Martinez, Caleb Landry Jones, Jayma Mays. *American Made*'s director of photography is César Charlone, SCU. The production designer is Dan Weil, ADC, and the editor is Andrew Mondshein, ACE. The film's casting is by Mindy Marin, CSA. The costume designer is Jenny Gering. Its music supervisor is Gabe Hilfer, and it is

composed by Christophe Beck. The film is co-executive produced by Ryan Ahrens, Lauren Selig; it is executive produced by Paris Latsis, Terry Douglas, Brandt Andersen, Eric Greenfeld, Michael Finley, Michael Bassick, Ray Chen. *American Made* is produced by Brian Grazer, Brian Oliver, Doug Davison, Kim Roth, p.g.a., Ray Angelic, p.g.a., Tyler Thompson. The film is written by Gary Spinelli and directed by Doug Liman. © 2017 Universal Pictures.

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ABOUT THE CAST

TOM CRUISE (Barry Seal) is a global cultural icon who has made an immeasurable impact on cinema by creating some of the most memorable characters of all time in legendary films. such as *Top Gun*, *Jerry Maguire*, *Risky Business*, *Minority Report*, *Interview with the Vampire*, *A Few Good Men*, *The Firm*, *Rain Man*, *Collateral*, *The Last Samurai*, *Edge of Tomorrow*, *The Color of Money* and the *Mission: Impossible* series, among many others.

A consummate filmmaker involved in all aspects of film production, Cruise's versatility is evidenced by the films and roles he chooses. He has made 42 films, had a producing role on many of them and worked with a remarkable list of celebrated film directors, including Francis Ford Coppola, Ridley Scott, Tony Scott, Martin Scorsese, Barry Levinson, Oliver Stone, Ron Howard, Rob Reiner, Sydney Pollack, Neil Jordan, Brian De Palma, Cameron Crowe, Stanley Kubrick, Paul Thomas Anderson, Edward Zwick, Steven Spielberg, Michael Mann, J.J. Abrams, Robert Redford, Brad Bird, Doug Liman and Chris McQuarrie.

Having achieved extraordinary success as an actor, producer and philanthropist in a career spanning over three decades, Cruise is a three-time Academy Award® nominee and three-time Golden Globe Award winner whose films have earned \$8 billion in worldwide box office—an incomparable accomplishment. Seventeen of Cruise's films have grossed more than \$100 million in the United States alone, and a record 22 have grossed over \$200 million globally.

Released in July 2015, *Mission: Impossible – Rogue Nation* was one of the biggest hits of Cruise’s career, grossing nearly \$700 million worldwide. Combined, the *Mission: Impossible* franchise has brought in nearly \$2.8 billion since Cruise conceived the idea for the films and began producing them, and starring as the legendary spy Ethan Hunt. Cruise is currently in production on *M:I 6 – Mission Impossible*.

Cruise’s past few films include *Edge of Tomorrow*, which opened to massive critical acclaim; *Oblivion*; the suspense thriller *Jack Reacher*, which earned more than \$218 million worldwide; its follow up, *Jack Reacher: Never Go Back*, which reunited him with Ed Zwick; and *The Mummy*. Prior to that, Cruise’s films included an appearance in Ben Stiller’s comedy smash *Tropic Thunder*, as the foul-mouthed Hollywood movie mogul Les Grossman. This performance, based on a character Cruise created, earned him praise from critics and audiences, as well as his seventh Golden Globe Award nomination.

Cruise received Academy Award® nominations for Best Actor for *Born on the Fourth of July* and *Jerry Maguire*, in addition to a Best Supporting Actor nomination for *Magnolia*. He has also garnered three Golden Globe Awards, including Best Actor wins for *Born on the Fourth of July* and *Jerry Maguire*, and one for Best Supporting Actor for *Magnolia*, as well as nominations for his roles in *Risky Business*, *A Few Good Men* and *The Last Samurai*. In addition, Cruise has earned acting nominations and awards from BAFTA, the Screen Actors Guild, the Chicago Film Critics Association and the National Board of Review.

Cruise has also been honored with tributes ranging from Harvard’s Hasty Pudding Man of the Year Award, to the John Huston Award from the Artists Rights Foundation, as well as the American Cinematheque Award for Distinguished Achievement in Film. In addition to his artistic contributions, Cruise has used his professional success as a vehicle for positive change, becoming an international advocate, activist and philanthropist in the fields of health, education and human rights. He has been honored by the Mentor LA organization for his work on behalf of the children of Los Angeles and around the world and, in May 2011, he received the Simon Wiesenthal Humanitarian Award. In June 2012, he

received the Entertainment Icon Award from the Friars Club for his outstanding accomplishments in the entertainment industry and in the humanities. He is the fourth person to receive this honor after Douglas Fairbanks, Cary Grant and Frank Sinatra. *Empire Magazine* awarded Cruise the Legend of Our Lifetime Award in 2014.

DOMHNALL GLEESON (Monty “Schafer”) is an Irish actor proving to be one of Hollywood’s most versatile talents—working alongside some of the most respected filmmakers in the industry across a number of diverse roles.

This fall, Gleeson is starring in a multitude of buzz-worthy films. First up, Gleeson will star in *Goodbye Christopher Robin* opposite Margot Robbie and Kelly Macdonald. Directed by Simon Curtis, the film explores the life of author A.A. Milne (Gleeson), the creator of the popular children’s book series “Winnie the Pooh.” Fox Searchlight Pictures will release the film on October 13. Following that, Gleeson will appear in Darren Aronofsky’s upcoming horror thriller *Mother!* alongside Jennifer Lawrence, Javier Bardem and Michelle Pfeiffer. Paramount Pictures will also release the film on October 13. Gleeson is also set to star alongside Will Forte in David Wain’s *A Futile & Stupid Gesture*. The biopic tells the story of National Lampoon’s brilliant and troubled co-founder, Douglas Kenney. Additionally, Gleeson will reprise his role as General Hux in the latest installment of the *Star Wars* franchise, *Star Wars: The Last Jedi* from director Rian Johnson. Walt Disney Pictures will release the film on December 15.

In 2018, Gleeson will be seen in Will Gluck’s live action/CGI animated comedy *Peter Rabbit* opposite James Corden, Robbie and Daisy Ridley. Based on Beatrix Potter’s classic children’s tale, the film follows the rebellious Peter Rabbit as he tries to sneak into a local farmer’s vegetable garden. Gleeson plays Mr. McGregor, a farmer who is determined to keep hungry rabbits away from his precious garden. Sony Pictures Entertainment is slated to release the film on February 9, 2018.

Currently, Gleeson is in production in Lenny Abrahamson's mystery drama *The Little Stranger*, opposite Ruth Wilson. Taking place in a post-WWII Britain, the film follows Dr. Faraday (Gleeson) who has built a life of quiet respectability as a country doctor. During summer 1947, he is called on to treat a patient who inhabits a haunted, broken-down house called Hundreds Hall, where his mother once worked as a nursemaid. As Dr. Faraday becomes wrapped up in the life of his patient, life as he knows it changes forever.

Gleeson was last seen in Alejandro González Iñárritu's critically acclaimed film *The Revenant* opposite Academy Award[®]-winning actor Leonardo DiCaprio. The actor also received critical acclaim for his role as Caleb in Alex Garland's sci-fi film *Ex Machina* opposite Oscar Isaac and Alicia Vikander, for which he was nominated for an Irish Film and Television Award in the category of Best Actor in a Lead Role – Film and for a Saturn Award in the category of Best Actor.

Additional film credits include *Star Wars: The Force Awakens* from director J.J. Abrams; John Crowley's Academy Award[®]-nominated film *Brooklyn*; the Coen Brother's adaptation of Laura Hillenbrand's book *Unbroken* from director Angelina Jolie; John Michael McDonagh's *Calvary*; Abrahamson's *Frank* opposite Michael Fassbender and Maggie Gyllenhaal; Richard Curtis' *About Time* opposite Rachel McAdams and Bill Nighy; the role of Bill Weasley in David Yates' *Harry Potter and the Deathly Hallows (Parts I and II)*; Tom Hall's *Sensation*, opposite Patrick Ryan and Marie O'Neill; Mark Romanek's *Never Let Me Go*; Joel and Ethan Coen's *True Grit*; Pete Travis' *Dredd*; James Marsh's *Shadow Dancer*; Ian Fitzgibbon's *Perrier's Bounty*; Stephen Bradley's *Boy Eats Girl*; Nicholas Renton's *When Harvey Met Bob*; and in Joe Wright's *Anna Karenina*, a role for which he received an Empire Award nomination for the category of Best Male Newcomer in 2013 and an Irish Film and Television Award nomination for the category of Best Supporting Actor Film.

In short films, Gleeson has been featured in Martin McDonagh's Oscar[®]-winning short *Six Shooter*; Asif Kapadia's *The Tale of Thomas Burberry* opposite Lily James and Sienna Miller; a reprise of his role as Bill Weasley in Thierry Coup's *Harry Potter and the Escape from Gringotts*; and Hugh O'Connor's

Corduroy opposite Ruth Negga and Caoilfhionn Dunne. Gleeson has written and directed short films of his own such as *Noreen*, which starred Brendan and Brian Gleeson, and *What Will Survive of Us*, which starred Brian Gleeson.

On the small screen, Gleeson has been seen in Charlie Brooker's *Black Mirror* on Channel 4, *A Dog Year* for HBO Films opposite Jeff Bridges, Paul Mercier's *Studs* and John Butler's *Your Bad Self*, for which he co-wrote sketches with Michael Moloney.

Notably, on stage, Gleeson was featured in the Broadway production of Martin McDonagh's *The Lieutenant of Inishmore* for which he received a Tony Award nomination in the category of Best Featured Actor in a Play, a Lucille Lortel Nomination and a Drama League Citation for Excellence in Performance. The actor's work on stage also includes Enda Walsh's *The Walworth Farce*, directed by Seán Foley, at the Olympia Theatre in Dublin opposite his father Brendan Gleeson and brother Brian Gleeson; *Now or Later* at the Royal Court Theatre; Druid Theatre Co.'s production of *The Well of the Saints*; Selina Cartmell's *Macbeth*; Wilson Milam's *Chimps* at the Liverpool Playhouse; *Great Expectation*; and *American Buffalo* at the Gate Theater, for which he earned an *Irish Times* Theatre Award nomination for his performance in the latter.

Gleeson also created Immaturity for Charity comedy sketches shot with family and friends in aid of St. Francis Hospice. They can be found on YouTube and www.immaturityforcharity.com.

Gleeson currently resides in Dublin, Ireland.

A natural talent with undeniable beauty and poise, **SARAH WRIGHT OLSEN** (Lucy Seal) is one of Hollywood's most dynamic actresses in film and television.

On the small screen, Wright Olsen most recently appeared in NBC's *Marry Me*. She also had recurring roles in NBC's critically acclaimed comedy series *Parks and Recreation* and TBS' *Men at Work*. Her other television credits include *Mad Men*, *Hello Ladies*, *How I Met Your Mother*, *Happy Endings* and *The Loop*.

Wright Olsen's previous film credits include the hit comedy *The House Bunny*, opposite Anna Faris and Emma Stone; *Walk of Shame* opposite Elizabeth Banks; Demi Moore's *Streak*; *Surfer, Dude*, which starred Matthew McConaughey; *21 & Over* with Miles Teller; and *Touchback* opposite Kurt Russell.

Off screen, Wright Olsen is an entrepreneur, philanthropist, wife and mother of two. Last year, she collaborated with Teresa Palmer to launch Your Zen Mama, an all-encompassing space for parents and caregivers to build an online community discussing the comedy, beauty, and complexity of pregnancy and parenthood.

E. ROGER MITCHELL (Agent Craig McCall), born Edgar Roger Mitchell, Jr., is a Miami, Florida, native, the youngest of 10 siblings and has had an affinity for the craft of acting since the age of nine.

He is a film, television, stage, voice-over talent and producer. Mitchell spent his formative years in Miami and, after relocating, went on to graduate from high school in South Carolina, in 1989 (Senior Superlatives, Most Talented). It was there he rekindled his passion for the craft and where he became a "great debater."

Mitchell was part of Who's Who Among America's Black Colleges and Universities class of 1993, a 1996 Alliance Theatre Internship graduate, and received a master of fine arts from CUNY Brooklyn College in 1999. Mitchell studied under Margaret Linney, David Garfield, Tom Bullard and F. Murray Abraham.

Mitchell has appeared on film, television, stage and voice-overs in over 140 projects. Notable credits include both *Flight* and *The Equalizer* opposite Denzel Washington; HBO Film's *Warm Springs* opposite Kenneth Branagh, Cynthia Nixon and Kathy Bates; *Anchorman 2: The Legend Continues*, which starred Will Ferrell; *The Hunger Games: Catching Fire*, which starred Jennifer Lawrence; *Selma* and *Captive*, both opposite David Oyelowo; *Triple 9*, which starred Casey Affleck; *The Legend of Bagger Vance*, opposite Will Smith and

Matt Damon; *S.W.A.T.* and *Cell*, both opposite Samuel L. Jackson; HBO's *Boycott*, opposite Jeffrey Wright, Terrence Howard and Clark Johnson; and in Clint Eastwood's *Sully*, which starred Tom Hanks; *The 5th Wave*; *Kill the Messenger*; *Battle Los Angeles*; and *Daddy's Little Girls*.

Television credits include *The Walking Dead*, *Devious Maids*, *Powers*, *Being Mary Jane*, *Survivor's Remorse*, *The Originals*, *Nashville*, *CrazySexyCool: The TLC Story*, *Drop Dead Diva*, *House of Payne*, *A Smile as Big as the Moon*, *One Tree Hill* and *The Shield*, among others. Mitchell is currently a series regular on BET's *The Quad*.

JESSE PLEMONS (Sheriff Downing) received an early start as an actor, making his debut at age three in a Coca-Cola commercial. His Texas charm helped him land the role and would shape the early part of his career all the way to his breakout role in *Friday Night Lights*. Cast as Landry Clarke, Plemons was a fan favorite on the Primetime Emmy Award-winning show that followed the Dillon Panthers, a fictional Texas high school football team.

Following the conclusion of *Friday Night Lights*, Plemons appeared in a number of films, including a role in the epic action film *Battleship* (2012) that was written specifically for him. Additionally, he was cast in the final season of the acclaimed show *Breaking Bad* (AMC, 2008-2013). There, Plemons played Todd Alquist and was recognized by IGN as 2013's Best TV Villain. He appeared opposite the late Philip Seymour Hoffman in Paul Thomas Anderson's critically lauded drama *The Master* (2012).

In 2015, he appeared as Kevin Weeks in *Black Mass*, the Whitey Bulger biopic opposite Johnny Depp; Steven Spielberg's Cold War drama *Bridge of Spies*; as Floyd Landis in Stephen Frears' cycling film *The Program*; as well as in season two of the Golden Globe Award-winning show *Fargo*, for which he was nominated for a Primetime Emmy Award and won a Critics' Choice Award. Recent film credits include *Other People* and *The Discovery*, a sci-fi film also starring Riley Keough, Rooney Mara, Jason Segel and Robert Redford. He

recently finished shooting Scott Cooper's *Hostiles* with Rosamund Pike, Wes Studi and Christian Bale.

He just wrapped *Game Night* starring opposite Jason Bateman and Rachel McAdams in the New Line Cinema comedy. Currently, he is shooting Spielberg's *The Papers* with Tom Hanks and Meryl Streep.

LOLA KIRKE (Judy Downing) can be seen in the original Amazon Studios television series *Mozart in the Jungle*, as the lead female star Hailey. The first season of *Mozart in the Jungle* debuted exclusively on Amazon Prime on December 23, 2014. The second season premiered on December 30, 2015, and the third season premiered on December 9, 2016. In January 2016, *Mozart in the Jungle* won a Golden Globe Award in the category of Best Television Series – Comedy or Musical. The series was nominated for another Golden Globe Award the following year.

Recently Kirke completed production on *Untogether* alongside Ben Mendelsohn, Jemima Kirke and Jamie Dornan. The film follows the affair between Andrea (Jemima Kirke), a former teen prodigy turned heroin addict who is trying to be a writer now that she is sober, and Nick (Dornan), a writer who has found success with his memoir of war-time bravery. Meanwhile, Andrea's little sister, Tara (Lola Kirke), finds her solid relationship with her older boyfriend, Martin (Mendelsohn), shaken when she is drawn to a charismatic rabbi with an even larger age gap. Kirke also recently completed production on *Gemini*, alongside Zoë Kravitz and John Cho. The Los Angeles-set thriller is written and directed by Aaron Katz.

On September 30, 2016, Kirke debuted her self-titled EP and subsequently embarked on an eight-stop tour between New York and Los Angeles.

Earlier that year, Kirke appeared in Deb Shoal's *AWOL*, alongside Breeda Wool. *AWOL* follows a young woman, Joey, who is in search of direction in her small town. This film premiered at the Tribeca Film Festival on April 15, 2016.

Kirke also appeared in the film *Fallen*, alongside Jeremy Irvine, Addison Timlin and Joely Richardson. Additionally, Kirke produced and stars in the Aaron Fisher-Cohen project, titled *Active Adults*.

In 2015, Kirke appeared in Noah Baumbach's *Mistress America*, opposite Greta Gerwig. The film premiered at the Sundance Film Festival on January 24, 2015. Ahead of its premiere at Sundance, Fox Searchlight announced that they acquired the distribution rights to the film. The film was released on August 14, 2015.

In 2014, she appeared in the film *Free the Nipple*, which was acquired by Sundance Selects for distribution. The film was released on December 12, 2014. Additionally, Kirke appeared in the anticipated film adaptation of *Gone Girl* as Greta. The David Fincher film was released in the theaters on October 3, 2014, and brought in over \$365 million worldwide.

Kirke's other film credits include *Another Happy Day* and *Reaching for the Moon*. Her television credits include *Law & Order: Special Victims Unit* and *The Leftovers*. Additionally, Kirke starred, directed and wrote the short film project titled *My Rifle, My Baby, and Me*.

Best known for his charismatic and positive personality, **ALEJANDRO EDDA** (Jorge Ochoa) was born in Puebla, Mexico, on May 17, 1984. Growing up as an only child, Edda always had the curiosity of creating non-existing worlds and characters. After graduating from high school, he went on to attend the Instituto Ruso Mexicano, one of the finest Russian Conservatory Schools for drama and cinema in Mexico City, where he studied the Stanislavsky Method. After completing his studies, Edda moved to Los Angeles where he continued his studies at the Sanford Meisner Center acting studio. Working as a parking valet and delivering wines, he managed to pay his tuition and, in July 2007, he graduated as one of the top five actors of his class.

Living in Los Angeles, Mexico and Colombia, Edda has become a budding star. He first broke out after landing a recurring role on the FX series *The Bridge*, which starred Demián Bichir and Diane Kruger. Quickly thereafter, he landed

pivotal roles in AMC's *Fear the Walking Dead* and Fox's *Lethal Weapon*. Since then, he's continued to build his tremendous career, appearing in movies like *Sundown*, *Riding to the Light* and, most recently, *Cocaine Godmother* opposite Catherine Zeta-Jones.

BENITO MARTINEZ (James Rangel) is an American actor who grew up on a small ranch in Albuquerque, New Mexico. He got his start on stage at the age of eight with his father's mariachi band. He went to Hollywood High Performing Arts Magnet and then on to study at the prestigious London Academy of Music and Dramatic Arts.

Martinez received national and international attention for his portrayal of David Aceveda in the Golden Globe Award-winning television series *The Shield* (FX). He won the 2007 ALMA Award for Best Supporting Actor, and he was also recognized by the NOSOTROS Foundation and the National Hispanic Media Coalition for Outstanding Performance in a Drama Series.

Most recently, he has garnered critical acclaim for his multiple roles over three seasons in John Ridley's anthology series *American Crime* (ABC). His other notable work includes recurring arcs on the hit shows *How to Get Away with Murder*, *House of Cards*, *The Blacklist* and *Sons of Anarchy*. His film credits include Clint Eastwood's *Million Dollar Baby*, *Bless Me Ultima*; *Lies in Plain Sight*, for which he was a 2011 NAACP Image Award Best Actor nominee; *Unthinkable*, which starred Samuel L. Jackson; *New Suit*; *Kill Your Darlings*; *Mi Familia*; *Saw*; and *Beyond the Lights*.

One of Hollywood's top emerging young actors, **CALEB LANDRY JONES** (JB) will next be seen in Martin McDonagh's *Three Billboards Outside Ebbing, Missouri* opposite Frances McDormand and Sam Rockwell. He was most recently seen in Jordan Peele's *Get Out*, which grossed over \$250 million worldwide.

In 2012, Jones starred in Brandon Cronenberg's directorial debut *Antiviral*, which also starred Sarah Gadon and Malcolm McDowell. *Antiviral* premiered at

the Cannes Film Festival, had its North American premiere at the Toronto International Film Festival and was released by IFC Films. Cronenberg won Best Canadian First Feature Film at the Toronto International Film Festival, and Jones' performance was cited as one of the Best Performances of 2012 by *Indiewire* alongside the likes of Daniel Day-Lewis, Joaquin Phoenix, Denis Lavant and Michelle Williams.

In 2014, Jones starred in Joshua and Benny Safdie's *Heaven Knows What*, which was released by RADiUS-TWC and was awarded the Tokyo Grand Prix at the Tokyo International Film Festival after premiering at the Venice Film Festival and screening in Toronto and New York. That same year, he starred in John Boorman's *Queen & Country*, which premiered at the Cannes Film Festival, and he was seen in John Slattery's directorial debut *God's Pocket*, which starred the late Philip Seymour Hoffman.

Other film credits include Gerardo Naranjo's upcoming English-language film *Viena and the Fantomes*, opposite Dakota Fanning and Evan Rachel Wood; Roland Emmerich's *Stonewall*; and John Michael McDonagh's film *War on Everyone*, opposite Theo James and Michael Peña.

In 2012, Jones starred opposite Saoirse Ronan, Gemma Arterton and Sam Riley in Neil Jordan's *Byzantium*, in which he played a young man dying of leukemia and struggling with his mortality. He also starred in 20th Century Fox's summer blockbuster *X-Men: First Class* and in Universal Pictures' box-office hit *Contraband* opposite Mark Wahlberg and Kate Beckinsale.

JAYMA MAYS (Dana Sibota) is one of Hollywood's most beloved actresses. She was last seen starring opposite John Lithgow and Sherri Shepherd in NBC's new hit comedy *Trial & Error*. Mays is most recognized for her wonderful portrayal of Emma Pillsbury on FOX's award-winning series *Glee*.

Mays has starred in numerous films including *The Smurfs* and *The Smurfs 2* opposite Neil Patrick Harris. *The Smurfs* was the first ever CGI/live-action hybrid franchise to be produced by Sony Pictures Animation. The incredibly successful 3D films have grossed close to \$1 billion worldwide. Other credits of

note include a recurring role on HBO's *Getting On*, Wes Craven's *Red Eye*, Sony Pictures Entertainment's *Paul Blart: Mall Cop* and 20th Century Fox's *Epic Movie*, where she met her husband Adam Campbell.

Mays is from Grundy, Virginia, and graduated from Radford University with a degree in Performing Arts.

Mays resides in Los Angeles with her husband and newborn son Jude.

ABOUT THE FILMMAKERS

DOUG LIMAN (Directed by) is a director-producer with a solid track record creating both commercially successful and critically acclaimed movies. This is his second collaboration with Tom Cruise—the two previously worked together on the sci-fi action thriller *Edge of Tomorrow*, which also starred Emily Blunt.

Other film credits include *Swingers* (1996, which starred Vince Vaughn), *Go* (1999, which starred Katie Holmes and Timothy Olyphant), *The Bourne Identity* (2002, which starred Matt Damon and Chris Cooper), *Mr. & Mrs. Smith* (2005, which starred Brad Pitt and Angelina Jolie), *Jumper* (2008, which starred Samuel L. Jackson and Hayden Christensen), *Fair Game* (2010, which starred Sean Penn and Naomi Watts) and *The Wall* (2017, which starred Aaron Taylor-Johnson and John Cena).

Liman executive-produced the four *Bourne* sequels and has also produced several hit television series including *The O.C.*, *Covert Affairs* and *Suits*. YouTube Red just announced picking up the Liman-directed and produced series *Impulse* and Syfy just announced picking up the Liman-produced television movie *Nightflyers*.

Liman serves on the board of the Legal Action Center and the Arthur Liman Center for Public Interest Law at Yale Law School.

In addition to *American Made*, **GARY SPINELLI** (Writer) is in pre-production on the television series *Impulse*, and Doug Liman's *Chaos Walking*.

Academy Award[®]-winning and Emmy Award-winning producer and *The New York Times* best-selling author **BRIAN GRAZER** (Produced by) has been making movies and television programs for over 30 years. As both a writer and producer, he has been personally nominated for four Academy Awards[®], and in 2002 he won the Best Picture Oscar[®] for *A Beautiful Mind*. In addition to winning three other Academy Awards[®], *A Beautiful Mind* also won four Golden Globe Awards (including Best Motion Picture Drama) and earned Grazer the first annual Awareness Award from the National Mental Health Awareness Campaign.

Over the years, Grazer's films and television shows have been nominated for a total of 43 Oscars[®] and 171 Emmys. At the same time, his movies and shows have generated over \$13.7 billion in worldwide grosses. Reflecting this combination of commercial and artistic achievement, the Producers Guild of America (PGA) honored Grazer with the David O. Selznick Achievement in Theatrical Motion Pictures Award in 2001. His accomplishments have also been recognized by the Hollywood Chamber of Commerce, which in 1998 added Grazer to the short list of producers with a star on the Hollywood Walk of Fame. On March 6, 2003, ShoWest celebrated Grazer's success by honoring him with its Lifetime Achievement Award. In May 2007, Grazer was chosen by *Time* magazine as one of the "100 Most Influential People in the World." In January 2009, Grazer and his creative partner, Ron Howard, were honored by the PGA with the Milestone Award. In November 2009, New York University's Tisch School of the Arts honored them with the Big Apple Award, and in May 2010, they were honored by the Simon Wiesenthal Center with its Humanitarian Award. In February 2011, Grazer was the Motion Picture Sound Editors Filmmaker Award recipient. In 2012, Grazer received the Innovation and Inspiration Award by the Alfred Mann Foundation for his charitable humanitarian efforts. In 2013, Grazer was the recipient of the Abe Burrows Entertainment Award from the Alzheimer's Association and the Lifetime Achievement Award from the PromaxBDA.

In addition to *A Beautiful Mind*, Grazer's films include *Apollo 13*, for which Grazer won the Producers Guild's Darryl F. Zanuck Award for Outstanding Producer of Theatrical Motion Pictures as well as an Oscar® nomination for Best Picture of 1995. For *Splash*, which he co-wrote and produced, he received an Oscar® nomination for Best Original Screenplay in 1984.

Grazer released his first book, "A Curious Mind: The Secret to a Bigger Life," a *The New York Times* Bestseller in April 2015. For decades, Grazer scheduled "curiosity conversations" with notable experts from scientists to spies, and from adventurers to business leaders. The book offers a peek into some of these conversations and inspires readers to unleash their own curiosity.

Grazer is currently in production on the film *The Spy Who Dumped Me* starring Mila Kunis and Kate McKinnon, and is working on the second seasons of *Mars* and *Genius* for National Geographic Channel, and the fourth season of *Empire*.

Grazer's most recent projects include the critically acclaimed films *The Beatles: Eight Days a Week—The Touring Years*, which won the 2017 Grammy Award for Best Music Film and *Get on Up* about the "Godfather of Soul" James Brown. In 2012, Grazer produced the 84th Academy Awards®, hosted by Billy Crystal.

Grazer also produced the film adaptation of Peter Morgan's critically acclaimed play *Frost / Nixon*, directed by Howard. The film was nominated for five Academy Awards® including Best Picture, and was also nominated for The Darryl F. Zanuck Award for Outstanding Producer of Theatrical Motion Pictures by the PGA.

Grazer's other films include *Made in America*, a music documentary which starred Jay Z for Showtime; Clint Eastwood's *J. Edgar*, which starred Leonardo DiCaprio; *Tower Heist*, which starred Ben Stiller and Eddie Murphy; Ridley Scott's *Robin Hood*, which starred Russell Crowe and Cate Blanchett; Howard's adaptation of Dan Brown's best-selling novel *Angels & Demons*, which starred Tom Hanks; Eastwood's drama *Changeling*, which starred Angelina Jolie; Scott's drama *American Gangster*, which starred Crowe and Denzel Washington; the

big-screen adaptation of the international best seller *The Da Vinci Code*; Spike Lee's tense drama *Inside Man*, which starred Washington, Clive Owen and Jodie Foster; *Flightplan*; *Cinderella Man*; the Sundance acclaimed documentary *Inside Deep Throat*; *Friday Night Lights*; *8 Mile*; *Blue Crush*; *Intolerable Cruelty*; *Dr. Seuss' How the Grinch Stole Christmas*; *The Nutty Professor*; *Liar Liar*; *Ransom*; *My Girl*; *Backdraft*; *Kindergarten Cop*; *Parenthood*; *Clean and Sober*; and *Spies Like Us*.

Grazer's television productions include FOX's hit show *Empire*; Netflix's new seasons of *Arrested Development*; NBC's *Parenthood*, based on his 1989 film; and NBC's Peabody Award-winning series *Friday Night Lights*. Additional television credits include FOX's hit Golden Globe- and Primetime Emmy Award-winning Best Drama Series *24* and the *24* franchise; FOX's Primetime Emmy Award-winning Best Comedy *Arrested Development*; FOX's *Lie to Me*, which starred Tim Roth; CBS' *Shark*; NBC's *Miss Match*; WB's *Felicity*; ABC's *Sports Night*; as well as HBO's *From the Earth to the Moon*, for which he won the Primetime Emmy Award for Outstanding Miniseries or Movie.

Grazer began his career as a producer developing television projects. It was while he was executive-producing television pilots for Paramount Pictures in the early 1980s that Grazer first met his longtime friend and business partner Howard. Their collaboration began in 1985 with the hit comedies *Night Shift* and *Splash*, and in 1986 the two founded Imagine Entertainment, which they continue to run together as chairmen.

BRIAN OLIVER (Produced by) is an Academy Award[®]-nominated producer, veteran film executive and founder of New Republic Pictures. He brings years of production and film finance expertise, having served at William Morris, Propaganda Films and as co-founder of Cross Creek Pictures. In spring 2017, he started New Republic Pictures with the goal of producing thought-provoking commercial films in a filmmaker-friendly environment. His focus has always been to strengthen the collaborative relationship between filmmakers and financiers.

Oliver started his career at Paramount Pictures followed by a stint in the motion picture department at the William Morris Agency. He served as vice president of production at Propaganda Films where he developed and produced Paul Schrader's *Auto Focus* (2002). He later founded Arthaus Pictures before being recruited by Timmy Thompson to launch and oversee Cross Creek Pictures. Oliver's first Cross Creek production was Darren Aronofsky's ambitious psychological drama *Black Swan* (2010). The film went on to gross more than \$328 million worldwide. As a producer, he received an Oscar® nomination for Best Picture and won Best Feature at the Film Independent Spirit Awards. The film also earned numerous honors, including five Academy Award® nominations, 12 BAFTA Award nominations and four Golden Globe Award nominations, including Best Picture. In 2011, he produced *The Ides of March* (2011), which George Clooney directed and starred in, and premiered as the Opening Night Gala screening at the Venice International Film Festival. Oliver's next film was James Watkins' *The Woman in Black* (2012), which starred Daniel Radcliffe. Based on the best-selling horror novel by Susan Hill, the film grossed more than \$127 million worldwide, making it the most successful British horror film in history. He also produced *Arthur Newman* (2012); Ron Howard's *Rush* (2013); *A Walk Among the Tombstones* (2014); which starred Liam Neeson, *Everest* (2015); *Legend* (2015), *Black Mass* (2015), which starred Johnny Depp; and *Pride and Prejudice and Zombies* (2016), which starred Lily James. He later produced Mel Gibson's biographical WWII drama *Hacksaw Ridge* (2016), which starred Andrew Garfield. The film earned six Oscar® nominations, including Best Actor and Best Picture, and three Golden Globe Award nominations. It was chosen by the American Film Institute as one of the top 10 movies of the year.

His upcoming projects include *Flatliners* (2017) directed by Niels Arden Oplev, Dan Gilroy's *Inner City* (2018) starring Denzel Washington and Todd Field's *The Creed of Violence* (2018), which will star Leonardo DiCaprio. He most recently acquired the rights to the short film *Rise*—a sci-fi thriller to be directed by Hollywood newcomer David Karlak.

Oliver holds a bachelor's degree from the University of California at Berkeley, as well as a law degree from Whittier Law School.

DOUG DAVISON (Produced by) made his first big mark in Hollywood with the wildly successful haunted-house thriller *The Grudge*, which starred Sarah Michelle Gellar and was based on the 2000 Japanese thriller *Ju-On* directed by Takashi Shimizu. The box-office hit currently holds the record for the biggest horror opening weekend of all time, following its October 2004 release, and went on to gross over \$187 million worldwide. October 2006 saw the release of Warner Bros. crime-thriller *The Departed*, executive produced by Davison, directed by Martin Scorsese and starring Jack Nicholson, Matt Damon and Leonardo DiCaprio, which grossed \$27 million in its opening weekend and over \$289 million worldwide. The film went on to win four Academy Awards® for Best Picture, Best Director, Best Adapted Screenplay and Best Achievement in Film Editing. Davison produced *The Grudge* and *The Departed* at Vertigo Entertainment, a motion picture development and production company he co-founded in 2001 and ran until 2010.

He has since gone on to form a new venture, Quadrant Pictures, which he formed in September 2011.

Vertigo's first production, DreamWorks' *The Ring* (adapted from Hideo Nakata's popular 1998 Japanese fright film), opened to resounding success worldwide, grossing nearly \$250 million at the global box office. Hideo Nakata directed the sequel, *The Ring Two* (adapted from his Japanese sequel *Ringu 2*), which opened at No. 1 its opening weekend in March 2005. That same year, Davison produced another Japanese horror adaptation, *Dark Water* (based on Kôji Suzuki's novel), which was directed by Walter Salles and starred Oscar® winner Jennifer Connelly—a thriller depicting a haunted apartment building. Early 2006 saw the release of *The Lake House*, a romance for Warner Bros., which starred Keanu Reeves and Sandra Bullock and grossed over \$100 million worldwide.

Davison also produced John Erick Dowdle's *Quarantine* (a horror thriller for Sony/Screen Gems, which starred Jennifer Carpenter and Jay Hernandez, which grossed over \$41 million worldwide), and Bryan Bertino's *The Strangers* (a suspense thriller for Universal Pictures, which starred Liv Tyler and Scott Speedman). The latter went on to gross over \$82 million worldwide. Both *Quarantine* and *The Strangers* were made for budgets under \$12 million.

Davison also co-produced the DreamWorks Animation hit *How to Train Your Dragon*, which grossed over \$494 million worldwide, and its sequel, *How To Train Your Dragon 2*, which has grossed over \$621 million worldwide. He currently is at work on the third film, which will be released in 2019. Davison was also instrumental in the development of *The Lego Movie*, which has since gone on to become a hit franchise for Warner Bros., spawning numerous sequels and spin-offs.

Under his new Quadrant Pictures banner, Davison is in pre-production on the acclaimed best-selling book series, "Chaos Walking," by Patrick Ness, for Lionsgate, which Academy Award® winner Charlie Kaufman adapted and Doug Liman will direct with Daisy Ridley (*Star Wars* series) and Tom Holland (*Spider-Man: Homecoming*) set to star. Quadrant Pictures is also moving into television with, among other things, the development of a limited series for HBO based on the true story of Patty Hearst and an adaptation of the acclaimed "Niceville" book series by Carsten Stroud for FX.

Davison, a Washington, D.C. native, attended The Hotchkiss School and then Hamilton College in upstate New York. After graduating with a degree in English literature, he relocated to New York City, where he pursued work in the film industry, first as a set production assistant on *Die Hard with a Vengeance*, then as a script reader at New Line Cinema. Upon relocating to Los Angeles, Davison landed at William Morris and then Mad Chance Productions where, under the tutelage of Andrew Lazar, he worked as the company's director of development before rising to become their president of production. While at Mad Chance, Davison worked on such films as *Space Cowboys*, directed by Clint

Eastwood, *Cats & Dogs*, *Get Smart* and George Clooney's directorial debut *Confessions of a Dangerous Mind*.

KIM ROTH, p.g.a. (Produced by) is president of production at MACRO—a disruptive, multi-platform media company focused on the African-American, Latino and Multicultural (ALM) markets with a mission to create leading premium content for consumption by a worldwide audience—where she oversees all film and television projects.

At MACRO, Roth produced Dee Rees' upcoming *Mudbound*, starring Carey Mulligan, Garrett Hedlund and Jason Mitchell, which premiered to high critical acclaim at the 2017 Sundance Film Festival. She also was the executive producer of the multi-award-winning film *Fences*, which Denzel Washington directed and starred in along with Viola Davis, who won the prestigious Academy Award® for her performance in the film.

Prior to MACRO, Roth was president of production at Brian Grazer and Ron Howard's Imagine Entertainment. Throughout her 16-year tenure with the company, Roth executive produced numerous films, including *Lowriders*, a Blumhouse Productions co-production about lowriding culture in East Los Angeles. Roth also produced *Tower Heist* directed by Brett Ratner and *Pelé* directed by Jeff and Michael Zimbalist. She was also an executive producer on the films *Love the Coopers* directed by Jessie Nelson; *The Good Lie* directed by Philippe Falardeau; *The Dilemma* directed by Howard; *Inside Man* directed by Spike Lee; *Inside Deep Throat*, an Imagine Entertainment/World of Wonder/HBO documentary directed by Fenton Bailey and Randy Barbato; *Undercover Brother*, a Universal Pictures/Imagine Entertainment film directed by Malcolm D. Lee; and *Insomnia*, a Warner Bros.-Witt/Thomas film directed by Christopher Nolan.

Roth co-produced *Fun with Dick and Jane*, a Sony Pictures/Imagine Entertainment film, directed by Dean Parisot and *Three Kings*, a Warner Bros./Village Roadshow film, directed by David O. Russell.

She is a member of the Academy of Motion Picture Arts and Sciences® and a board member for Inner-City Filmmakers.

RAY ANGELIC's, p.g.a. (Producer) motion picture credits include an array of critically acclaimed feature films, from indies to studio pictures. Born in New York, Angelic landed his first job in the film business as an assistant on *Romeo Is Bleeding*, which starred Gary Oldman.

Angelic executive produced DreamWorks' *Delivery Man*, which starred Vince Vaughn; *The Host*, based on the Stephanie Meyer best-selling novel; DreamWorks' *Fright Night*, which starred Colin Farrell, Toni Collette and Anton Yelchin; and Charlie Kaufman's *Synecdoche, New York*, which starred the late Philip Seymour Hoffman, Dianne Wiest, Catherine Keener and Samantha Morton.

Synecdoche, New York garnered several industry accolades, including winning two Independent Spirit Awards, earning three nominations from the Visual Effects Society and also screened in competition at the Cannes Film Festival.

Other executive producer credits include Guillermo Arriaga's *The Burning Plain*, which starred Charlize Theron, John Corbett and Jennifer Lawrence; The Independent Spirit Award-winning *Friends with Money*, which starred Jennifer Aniston, Catherine Keener and Frances McDormand; *The Wendell Baker Story*, which was directed by Luke and Andrew Wilson, and starred Luke Wilson, Eva Mendez, Owen Wilson and Will Ferrell; Jane Campion's *In the Cut* (as associate producer), which starred Meg Ryan; Jesse Peretz's *The Ex*, which starred Zach Braff, Jason Bateman, Amanda Peet and Charles Grodin; and *Once in the Life* (as line producer), which Laurence Fishburne directed and starred in.

Angelic produced Paramount Vantage's apocalyptic thriller *Carriers*, which starred Chris Pine, Lou Pucci and Piper Perabo. Angelic's first producing credit was Bob Gosse's *Julie Johnson*, which starred Courtney Love and Lili Taylor. The film premiered at the Sundance Film Festival, and was produced in conjunction with the New York-based independent production company Shooting Gallery, where Angelic had a production deal at the time.

TYLER THOMPSON (Produced by) is a producer and one of the founders of Cross Creek Pictures, an independent film production and finance company with a mandate of developing and strengthening the collaborative relationship between filmmakers and financiers. The company currently has a distribution deal with Universal Pictures.

Last year, Cross Creek released Mel Gibson's Academy Award[®]-nominated *Hacksaw Ridge*, which starred Andrew Garfield. Thompson served as a producer on Cross Creek's *Black Mass*, *Everest* and *Pride and Prejudice and Zombies*. Thompson served as an executive producer on the Academy Award[®]-nominated *Black Swan*, the box-office hit *The Woman in Black*, George Clooney's *The Ides of March*, Ron Howard's *Rush* and Jean-Pierre Jeunet's *The Young and Prodigious T.S. Spivet*.

In December 2012, Thompson was featured on *Forbes'* annual "30 Under 30" list of young disruptors, innovators and entrepreneurs in Hollywood.

CÉSAR CHARLONE (Director of Photography) was born in Uruguay. When he left his homeland in search of a film school, he found São Paulo, Brazil, where he studied filmmaking and set down roots in the country that adopted him as a filmmaker. César also lived in Cuba for three and a half years, where he helped to create the Escuela Internacional de Cine y TV de San Antonio de Los Baños. He photographed various feature films, such as *The Man in the Black Cape*, *Feliz Ano Velho* and *How Angels Are Born*, coordinated 22 cameramen in *Two Billion Hearts* and filmed the documentary *Pierre Fatumbi Verger: Messenger Between 2 Worlds*.

Together with Fernando Meirelles, he was cinematographer on the acclaimed feature *City of God* (Best Cinematography Oscar[®] nominee), and also *The Constant Gardener*. In between these two projects, he worked as cameraman for Tony Scott on *Man on Fire* and as director of photography in *Sucker Free City*, directed by Spike Lee; besides having written and directed episodes for the *City of Men* television series. With more than 700 commercials in his curriculum, Charlone directs and photographs his films. In 2007, his first

feature-length movie, *El Baño Del Papa* opened at the Cannes Film Festival, and has won accolades in various festivals worldwide.

Other film credits include the highly acclaimed *Blindness*, directed by Meirelles, and *Stranded: I've Come From a Plane That Crashed on the Mountains*, directed by Gonzalo Arijón. Charlone directed and shot *The Pope's Toilet* which was selected by Uruguay as its official submission for the 80th Academy Awards[®] for Best Foreign Language Film.

Documentary film credits include *Cuando Sea Grande*, *Destino Rio de Janeiro* and *Artigas-La Redota*. He is currently working on a documentary about the recent Brazilian impeachment.

DAN WEIL (Production Designer) won the César Award for Best Production Design for his work on *The Fifth Element* and was nominated for a César Award for his work on *La Femme Nikita*, both directed by Luc Besson.

Weil also garnered Art Directors Guild nominations for his designs on both *The Bourne Identity* and *Syriana*.

Born and raised in France, Weil's film credits include *Blood Diamond*, *King Arthur*, *The Libertine*, *Leon: The Professional* and *The Big Blue*, to name a few.

ANDREW MONDSHEIN, ACE (Editor) is an Academy Award[®]-nominated film editor. *American Made* marks his third time collaborating with director Doug Liman on his feature and television projects. Before *American Made*, he most recently worked with director Alex Kurtzman on *The Mummy* for Universal Pictures, which also starred Tom Cruise.

Mondschein began his editing career in 1979, under the tutelage of legendary director Sidney Lumet. The two collaborated on seven films, including award-winning films *The Verdict* and *Running on Empty*.

Other Mondschein editing credits include 10 films with Swedish director Lasse Hallström, including the acclaimed films *What's Eating Gilbert Grape*, *Chocolat* and *The Cider House Rules*. He edited three films for Susan Seidelman, including the cult favorite *Desperately Seeking Susan* and films for

directors Harold Ramis (*Analyze That*), Kirk Jones (*Everybody's Fine*), Robert Benton (*Feast of Love*), Allen Coulter (*Remember Me*), Sophie Barthes (*Cold Souls*) and Joseph Ruben (*Return to Paradise*).

In 2000, Mondshein was nominated for an Academy Award[®] for his editorial work on director M. Night Shyamalan's hit film *The Sixth Sense*. Mondshein has also been nominated for a BAFTA Award and two American Cinema Editors Awards, and he won the 2000 Satellite Award for Best Film Editing.

Outside his editing duties, Mondshein has directed the second camera unit on eight films including *The Sixth Sense*, *The Shipping News*, *What's Eating Gilbert Grape* and *Running on Empty*. He also directed a film for MGM/Showtime's *Evidence of Blood*, which starred David Strathairn and Mary McDonnell.

Mondshein and his wife, film producer Leslie Holleran, have two sons, screenwriters Spencer and Taylor Mondshein.

SAAR KLEIN (Additional Editor) received an Academy Award[®] nomination and won the American Cinema Editors (ACE) Eddie Award for his film editing on Cameron Crowe's *Almost Famous*. He received an Academy Award[®] nomination and an ACE Eddie Award Nomination for Terrence Malick's *The Thin Red Line*. He also worked with Malick on *The New World*, which starred Colin Farrell, Christopher Plummer and Christian Bale.

Klein first teamed up with Doug Liman as his editor on *The Bourne Identity*. He also worked with Liman on *Fair Game*, *Jumper* and several commercials. Klein started his career with Oliver Stone as an assistant editor on *Natural Born Killers*, *Heaven & Earth*, *JFK* and as an editor on Stone's *U Turn*, which starred Sean Penn. Klein also worked as an additional editor on Dito Montiel's *Fighting* and Darnell Martin's *Cadillac Records*. He also consults on a variety of other films projects.

Klein wrote and directed the feature *After the Fall*, which starred Wes Bentley, where Liman served as executive producer.

In addition to his feature work, Klein has a prolific career as a commercial editor. He edits for the bi-coastal editorial company Lost Planet on public service announcements and advertising campaigns for brands such as the Matthew McConaughey Lincoln spots, the immersive VR spot *24 Legacy* for Samsung's Gear VR, and Cadillac, just to name a few.

DYLAN TICHENOR (Additional Editor) received his first full editor credit for his work on Paul Thomas Anderson's *Boogie Nights*. A frequent collaborator with Paul, Tichenor also edited *Magnolia*, *The Master* and *There Will Be Blood*, for which he received his first Academy Award® nomination. Tichenor has also worked on films such as Wes Anderson's *The Royal Tenenbaums*, Ang Lee's *Brokeback Mountain* and Kathryn Bigelow's *Zero Dark Thirty*, for which he received his second Academy Award® nomination. His work can be seen in the upcoming drama *Stronger*, and he is currently editing the upcoming Paul Thomas Anderson drama *Phantom Thread*.

JENNY GERING (Costume Designer) was the costume designer on FX's Primetime Emmy Award-nominated *The Americans* for its first three seasons. Set in the early 1980s, the show explores the possibility that there are Russian spy cells among us, maybe even living next door. For her contribution as costume designer, Gering was honored with the New York Women in Film and Television Variety Ensemble Award at the Annual Designing Women event, in 2013.

Her many design credits include such feature films as *Limitless*, which starred Bradley Cooper and Robert De Niro, and the soon-to-be-released *Flatliners* starring Ellen Page and Diego Luna.

CHRISTOPHE BECK (Music by) is behind the score to the Golden Globe and Oscar®-winning film *Frozen*. The *Frozen* soundtrack was certified Platinum 11 weeks after its release, selling more than one million copies and spent five non-consecutive weeks at No. 1 on the *Billboard* 200 album chart. Beck also

recently composed the music for Doug Liman's sci-fi thriller *Edge of Tomorrow*, which starred Tom Cruise, as well as Disney's *Muppets Most Wanted*. Beck's other work includes the blockbuster *Hangover* trilogy, *Due Date*, *Date Night* and *Pitch Perfect*. He staged the drama for such films as *We Are Marshall*, *Percy Jackson & The Olympians: The Lightning Thief*, *Under the Tuscan Sun*, indie films *Phoebe in Wonderland* and *Saved!*, and the award-winning documentary *Waiting for "Superman."*

In addition to *Frozen*, which earned Beck an Annie Award for best score, recent work includes Shana Feste's romantic drama *Endless Love*; Luke Greenfield's comedy *Let's Be Cops* for 20th Century Fox; Andrew Niccol's thriller *Good Kill*, which starred Ethan Hawke; Daniel Barnz's drama *Cake*, which starred Anna Kendrick and Jennifer Aniston; *Ant-Man*, which starred Paul Rudd for Marvel Studios; *Hot Tub Time Machine 2* for MGM; 20th Century Fox's *The Peanuts Movie*; *Sisters*, which starred Tina Fey and Amy Poehler; and *Trolls*, which starred Kendrick and Justin Timberlake. Upcoming for Beck is Marvel Studios' *Ant-Man and the Wasp*, the highly anticipated sequel to the box-office success *Ant-Man*.

The Canadian composer began playing piano at the age of five, studied music at Yale and attended the USC film-scoring program under the tutelage of composers such as Jerry Goldsmith. He started composing in television at the personal recommendation of Disney music legend Buddy Baker and was soon writing for the hit series *Buffy the Vampire Slayer*, for which he earned a Primetime Emmy Award.

—american made—