

AMAZON MGM STUDIOS

# CRIME 101

EXCLUSIVELY IN THEATERS GLOBALLY FEBRUARY 13



**Directed by** Bart Layton

**Starring** Chris Hemsworth, Mark Ruffalo, Barry Keoghan, Monica Barbaro, Corey Hawkins, Jennifer Jason Leigh with Nick Nolte and Halle Berry

**Screenplay by** Bart Layton

**Based on** the Novella by Don Winslow

**Produced by** Tim Bevan, Eric Fellner, Derrin Schlesinger, Dimitri Doganis, Bart Layton, Shane Salerno, Chris Hemsworth, Benjamin Grayson

**Executive Producers** Bergen Swanson, Sarah-Jane Wright, Amelia Granger, Joely Fether, Peter Straughan

**Runtime** 139 minutes

**Rated** R

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## SYNOPSIS

Set against the sun-bleached grit of Los Angeles, ***Crime 101*** weaves the tale of an elusive jewel thief (Chris Hemsworth) whose string of heists along the 101 freeway have mystified police. When he eyes the score of a lifetime, his path crosses that of a disillusioned insurance broker (Halle Berry) who is facing her own crossroads. Convinced he has found a pattern, a relentless detective (Mark Ruffalo) is closing in, raising the stakes even higher. As the heist approaches, the line between hunter and hunted begins to blur, and all three are faced with life-defining choices—and the realization that there can be no turning back.

Adapted from Don Winslow's acclaimed novella of the same name, the film is written and directed by Bart Layton (*American Animals*, *The Imposter*). Barry Keoghan, Monica Barbaro, Corey Hawkins, Jennifer Jason Leigh, and Nick Nolte round out the cast.

Producers are Tim Bevan (*Ticket to Paradise*), Eric Fellner (*The Substance*), Derrin Schlesinger (*The Iron Claw*), Dimitri Doganis (*American Animals*), Bart Layton (*American Animals*, *The Imposter*), Shane Salerno (*Salinger*), Chris Hemsworth (*Spiderhead*), and Benjamin Grayson (*Extraction*).

Executive producers are Bergen Swanson (*Widows*), Sarah-Jane Wright (*Bridget Jones: Mad About the Boy*), Amelia Granger (*Bridget Jones: Mad About the Boy*), Joely Fether (*Dream Horse*), and Peter Straughan (*Conclave*).

Casting by Avy Kaufman, CSA (*Train Dreams*). Music by Blanck Mass (*Calm With Horses*). Costume design by Jenny Eagan (*Knives Out*). The film is edited by Jacob Secher Schulsinger (*Triangle of Sadness*) and Julian Hart (*The Tinder Swindler*). Production designer Scott Dougan (*Bridge of Spies*). The director of photography is Erik Alexander Wilson, BSC (*Better Man*).

Amazon MGM Studios Presents, A Working Title, RAW, Wild State production, ***Crime 101***, is exclusively in theaters globally on February 13.

## THE ROAD TO *CRIME 101*

Laws are made to be broken, with rules that are made to be followed.

— Don Winslow, “*Crime 101*” Novella

These opening lines from the celebrated writer’s novella set the tone for writer-director-producer Bart Layton’s pulse-pounding, big-screen adaptation, about a jewel thief whose last job may become more final than he realizes. Alluring, exciting and effortlessly cool, *Crime 101* is a neo-noir love letter to Los Angeles and its high-gloss, high-stakes way of life, as well as an homage to sophisticated cinematic thrillers of yesteryear. In the all-star ensemble led by Chris Hemsworth, Halle Berry and Mark Ruffalo, the balance between right and wrong, haves and have-nots, and life and death itself races along a broken white line that tends to make sharp and unexpected turns.

Hemsworth stars as Davis, a prolific jewel thief whose precision-planned series of heists up and down the Southern California coast have baffled law enforcement and frustrated gem merchants as well as their insurance adjusters. *Someone* has to pay, but as long as Davis successfully eludes them, it won’t be him.

There’s an emotional toll to his illicit success, however. A life of crime has left him with virtually no one to trust, no close relationships, and no one who really knows him. Although he operates as a kind of gentleman thief, working carefully to make sure that no one is ever physically hurt during one of his holdups, his underworld rivals don’t follow the same code. And he may be fair game for them too.

Berry plays Sharon Coombs, a high-end claims adjuster who has dedicated her life to selling peace-of-mind to the wealthy elite of Los Angeles, underwriting the most extravagant treasures that unspeakable amounts of money can buy. When these adornments go missing, it’s her firm that bears the cost—and her reputation that takes the hit in an insurance company that doesn’t like to pay out on big losses. There are other complications: After years of being promised a partnership, she has come to see she is merely being used as bait to lure wealthy clients with her glamorous looks, and she fears that when her usefulness expires, she will be tossed away.

Mark Ruffalo’s LAPD investigator, Detective “Lou” Lubesnik, has little appreciation for glittery baubles, but he does value the law above all. He begins to perceive an escape pattern down the 101 freeway that links these various thefts, but his conclusions merely irk supervisors who prefer clearing cases off the department ledgers to actually solving who did them.

All three of their lives intersect as Davis sets up a new job after another nearly goes wrong. He’s starting to see that this life is untenable, but he sees a way out with another, big score. This time, he’s boosting not only an array of diamonds being shipped in for the bridal party at an opulent Beverly Hills wedding, but also the multi-million dollar stacks of cash intended to pay for them. As Davis targets this transaction, desperate rivals are also circling and both Coombs and Lubesnik make critical decisions of their own that complicate the situation, putting all their livelihoods (not to mention their lives) at risk.

As with *Crime 101*, Layton’s previous work has often focused on people who live outside the law or betray the norms of society to take what they feel they are owed.

Among his credits include the acclaimed 2012 documentary *The Imposter*, about a young con artist who infiltrates a Texas family by pretending to be their son who disappeared as a child. Layton also wrote and directed the 2018 dramatic film *American Animals*, based on a true story about college students who stage an ill-fated heist of priceless rare books. Layton said he has always been fascinated by people who are “trying to steal for themselves an alternate version of what their lives might be.”

For *Crime 101*, he saw an ideal setting in the status-obsessed city of Los Angeles, where what you have is very often confused with who you are. “I felt like many of the characters are slightly trapped in that sense of ‘I’m never going to feel good about my place in the world unless I have *this*,’” Layton says. “L.A. is a place that really nurtures that sense of: if you want to really be somebody and feel like you are of value, you need to have all the external trappings of great success. I think status anxiety is a constant thing.”

Layton said he was also inspired by a lifelong love of classic heist thrillers such as Steven Soderbergh’s *Out of Sight* (1998), Michael Mann’s *Thief* (1980), *The Sting*, and Norman Jewison’s *The Thomas Crown Affair* (1968).

“They were grownup movies,” he says. “They had real characters and were kind of tonally not simply a comedy, a drama or a thriller. They had light and shade. I definitely thought it would be nice to remind people that those are still great experiences to have in the cinema.”

A shared fandom for those old-school heist dramas is what drew Hemsworth to *Crime 101* as well.

“I read the script and loved it because it felt like a real throwback to ‘90s thrillers,” Hemsworth says. “There was a sort of nostalgia to the story that you don’t see too much these days. I was a fan of Bart’s work and loved *American Animals*. It was a very character-driven drama with elaborate intersecting storylines. After our first meeting I thought not only has he written an incredibly compelling script, but he also has a brilliant vision for the film.”

To bring that vision to the screen, Layton joined with veteran producer Eric Fellner, co-chair of Working Title Films, whose decades of credits include *The Substance*, *Darkest Hour*, *Baby Driver*, *Fargo*, and *The Bridget Jones franchise*. Fellner helped assemble an array of A-list performers and behind-the-scenes crew to craft *Crime 101* with both humanity and intensity. “You can talk about them being a great cast in terms of their names, but they’re also phenomenal actors,” Fellner says. “Every single one of them brings their character into the world beautifully.”

“I found it inspiring how good everybody was in the film, and that goes from in front of the camera to behind it,” Fellner adds. “There is unbelievable production design, cinematography, costume, hair and makeup, editing, music—just every aspect.” The result is a passion project for all involved, which he hopes resonates with the viewers: “When you’re making something, the hope from a producer is that audiences will lean in, emotionally engage, and at the end breathe out a huge sigh of joy and go: ‘Wow, that was great.’”

## REALITY BEHIND THE FICTION

The Novella “Crime 101” was first published in Don Winslow’s story collection, *Broken* in October 2020, and soon afterward producers began jockeying for the rights to land a big-screen adaptation. “There was quite a lot of heat around it,” recalls producer Dimitri Doganis, Bart Layton’s partner at RAW productions.

“My agent sent it to me and said, I think this is right up your street,” Layton adds. “I read it in the depths of winter during the pandemic lockdown that year, and it was such a breath of fresh air. It was all set along this sun-drenched strip of road.”

After securing a deal with Winslow and his producing partner Shane Salerno of The Story Factory, the London-based Layton traveled to Southern California to meet with the author and visit some of the settings in the story. The novella was based around the San Diego area along the lower end of the Pacific Coast Highway, but Layton proposed moving the majority of the action up the coastline to Los Angeles. “He was talking about Solana Beach and all these places that are actually really small little towns and I felt like it needed to have a bigger canvas,” Layton says.

The location of a jewelry store alone can magnify the retail value of gems by millions, based on proximity to those with the means to pay top dollar. “In L.A. you move between extreme low and extreme high,” Layton says. “Jewelers in places like Calabasas, where one of the Kardashians might need an eight carat diamond, go out to all kinds of suppliers, many of them immigrant families downtown. In the 45 minutes that a diamond takes to get from there to Calabasas, it can increase in value by 20 times. And you see how it’s all linked by the freeway of the 101.”

***Crime 101*** filmed across iconic Los Angeles neighborhoods, including Venice, Echo Park, Downtown LA, Filipino Town, North Hollywood, Calabasas, Santa Monica, Redondo Beach, and Hermosa Beach. In addition to setting scenes in glamorous locations like the Beverly Wilshire Hotel and sun-kissed beachside apartments, production designer Scott Dougan also had to prep sequences in more ramshackle places like the undersides of bridges, where illicit deals can be struck out of sight, and the sometimes time-worn streets of downtown Los Angeles. Since chase scenes are a crucial part of the film, Dougan also had to ensure that the characters were always going to places that maximized the visual potential.

As a result, the escape routes taken by Davis after his heists also tend to be scenic routes. “I love the way Los Angeles looks from the south side,” Dougan says. “You look across the fashion district, arts district, and skid row, where you see the sort of rock feature that is downtown Los Angeles. And it’s just the right distance away if you’re driving on the 101 freeway. I was like, ‘I really want to see this.’ And I kept thinking, ‘Well, they’ll drive this way you’ll never see anything. So now they have to drive north. You start thinking about things in terms like that.’”

Undergirding the tension is immersive imagery from director of photography Erik Alexander Wilson, BSC, (the *Paddington* trilogy) and a score by composer Blanck Mass, known for his hypnotic electronic music. “The intention with the cinematography was to do something in the lineage of great films that had a noir quality to them,” Layton says. “Erik and I found multiple visual references for every single scene.

You also want each character to have their own visual language, not just the color scheme, but the way the camera moves. At the beginning, everything with Davis is pretty precise, then he goes kind of handheld as he loses his grip.”

The music accompanying these images followed a similar course, with Blanck Mass delivering the feel of not just a time and place, but also the unspoken emotional state of the characters. “It felt like we needed to find a contemporary sound, our own version of what this feels like in the 2020s, which is this sort of combination of electronica and orchestral on killer baselines,” Layton says. “Blanck Mass is really known for that, mixing contemporary orchestral score and electronic music. He completely got the darkness, but also this propulsive feeling that fits that sound of L.A. at night.”

While there’s something romantic about the notion of a gentleman jewel thief, Layton wanted his adaptation of Winslow’s story to have the feel of stark reality as a foundation. Hemsworth’s Davis may look like a Norse god, and may personally idolize Steve McQueen, but he comes from humble origins. Knowing what it’s like to be afraid or hungry keeps him doing this dangerous job, but now that he has had unfathomable success, he is searching for a way to land one final score and retire—without getting caught, or inflicting any material harm to others. To understand this psychology, Layton and Doganis, who have spent two decades collaborating on documentary projects, took a journalistic approach to researching real-life criminals in the jewel trade.

“For us, that isn’t unusual. That is absolutely the standard place that one starts building a story. Real people, real experiences,” Doganis says. “Then you make sure that what you are doing really feels like it’s anchored in truth. I think that’s what we were always struggling for, even with something which is entirely invented. It has to plug into broader truths about who we are and how we live and what we want if it’s going to stay with people. Both jewel thieves and the policemen who chased them were really important sources to get certain details.”

“It turns out there are real people who are jewel thieves. There are real fences, there are real detectives, obviously, and there are real street kids,” Layton adds. “If you can find them, sometimes you can talk to them. We’ve made lots of documentaries in lots of hostile environments, and you often find the same things: generally, people who are doing bad things are people who haven’t really ever had much in the way of care for them or love. Some of them have codes and moral boundaries, and some don’t.”

What sets Davis apart from other criminals is his determination not to hurt or kill anyone. Having grown up without a steady home, or much of a family, he also returns the cell phones of some of the guards he holds at bay in the course of his hold-ups. In a line taken directly from Winslow’s novella, Davis is reluctant to destroy the devices, even though that would be safer for him, because he knows people seldom back up their family photos. While that might seem like pure fantasy, Layton’s research showed him that many thieves also try their best to be “good guys,” of a sort. “We did meet criminals who were like, ‘Yeah, my M.O. was always to break into somewhere if there was definitely *not* going to be anyone there,’” Layton says. “There were thieves who did their research very thoroughly.”

## A THIEF ON THE MOVE

With the roadmap for *Crime 101* laid out ahead, the next crucial ingredient was finding the right cast to inhabit its intriguing array of characters. Producer Benjamin Grayson, who partners with Chris Hemsworth in their Wild State production company, said the complexity of the various personalities in the story made it especially appealing to Chris, as well as the other actors who soon joined the project.

“I don’t know that we’re drawn to outright lawbreakers so much as to people with relatable flaws whose ambitions place them in extraordinary circumstances—and extraordinary danger,” Grayson says. “One of the film’s strengths is its believability: the characters feel lived-in, and their emotional logic rings true. You understand the choices Davis, Lou, and Sharon make and why they take such extreme risks in pursuit of their goals. Their shared difficulty in connecting with others becomes an unexpected bond. Like much of humanity, it’s beautifully gray—you find yourself rooting for all three, even as you sense their paths are doomed and inevitably intertwined.”

At the center of the story stands Davis, a man who longs for something more than the isolated existence he has created for himself. He has been wildly successful in his criminal pursuits, having emerged from outright poverty and abandonment as a child. As a thief, he has taken what ought to have been offered long ago: comfort, security, and a degree of control over his fate. But he cannot steal what he needs most. Trust, friendship and genuine love have escaped him—and he knows he can never have these things until he leaves behind the dangerous work he has chosen.

“There was something very different about this character from what I’d played before,” Hemsworth says. “There was a strength and a masculinity to the character, and a stern sort of exterior, but a huge amount of vulnerability. He lived in isolation, much by his own design, but all because he had to stay hidden from the world. But also, through certain trauma that he’d experienced as a child, he was very closed off. He has a real sort of resistance to getting too close to people. I think he’d been hurt on, on many occasions and therefore developed this sort of wall as a protection, as a defense mechanism. And I found that an interesting mix of emotions, and an interesting sort of personality to try and crack.”

Layton said he and Hemsworth discussed Davis’s backstory extensively, and worked together to make sure it wasn’t overly idealized. “There’s another version of movies like this where the guy is much more kind of cool and infallible,” the filmmaker says. “Our intention was that this guy very much has at least one foot in the real world.”

Davis also had to have his foot on the gas pedal, given *Crime 101*’s extensive chase sequences. While stunt performers obviously handled the more risky and complicated maneuvers, Hemsworth himself got behind the wheel for many of the sequences. Stunt coordinator Jeremy Fry (*Ford v Ferrari*, *One Battle After Another*) gave Hemsworth the greenlight to do more onscreen driving than most lead actors. “It’s not a common situation because it’s one thing if you let an actor do a fight sequence and they screw up and get punched, but it’s a whole different story when an actor’s in a car and they screw up,” Fry says. “So we are extremely cautious about who we put behind the wheel, and Chris is one of those actors where if he says he can do it, and we’ve seen him do it, I know he will nail it.”

Hemsworth says the trick was making his driving appear less than polished. “There needed to be an aggressive nature to how Davis drove. An unpredictable quality to it, you know?” the actor says. “He wasn't a trained racecar driver. I had plenty of training with cars doing *Rush* and other things over the years, which all helped play into this. But there needed to be something gritty about it, too. I didn't want it to look too slick and relaxed. It needed to be on the edge. It could go wrong at any minute.”



## THE UNDERVALUED PROTECTOR

As Davis tries to steer his own life toward retiring from the dangerous business of high-end thievery, the person who holds the information he needs to make his final score is Halle Berry's Sharon Coombs. She's a longtime agent from an elite insurance company that is brought in to guarantee the pricier aspects of a Beverly Hills wedding, hosted by a billionaire who wishes to spare no expense for his nuptials. He is importing a cache of precious gems and luxury watches as multi-million-dollar gifts for the bridesmaids and groomsmen. He also intends to pay for them the day-of the wedding with a briefcase full of cash. Davis intends to make off with both ends of that transaction.

Such a loss would be devastating for Coombs and her company, but her loyalty to the firm is beginning to fray after years of being underappreciated herself. At a pivotal point in her life and career, she's frustrated with where she finds herself, and feeling betrayed by the bosses who have failed to live up to their promises to her. "One of the reasons I was really attracted to this movie when Bart first talked to me was because I think it's very poignant," the *Monster's Ball* Oscar-winner says. "It speaks to who we are as women today, and women in midlife, and how we are often discarded and we are devalued. I've been on a tear to bring our second acts to the forefront, because so many of us have struggled in the workplace."

Sharon not only has to contend with perpetual empty promises, but she has endured mistreatment and insult as well. Things she was once willing to excuse in pursuit of her larger goals now grate on her as those hopes have faded. "This is a woman who had worked so hard, and who had earned her way to the top, but yet was being marginalized," Berry says. "It was clear that she was never going to get her rightful place within that firm. She was expected to sort of slink away nicely while the younger people took over her job. I thought: that is not only a character that I want to play, but it's something that I want to say to the world. I want to highlight the injustice of that and to bring her to life. Bart allowing me to do that felt really meaningful to me."

She also feels tempted by the extreme wealth she has spent her life safeguarding. Seeing the vulgar behavior of those with unfathomable means has also caused her moral compass to waver. It's a world she protects, but one where she doesn't belong. "She's around that wealth on the regular, but I think she's very clear about the differences between her life and their lives," Berry says. "She's very clear about that for sure."

Berry also wanted to showcase that Sharon is a character with intelligence and skills. She has incredible value, but others have benefited from her talents. In a sense, they have stolen from her, not just in terms of compensation, but in years and effort. "I hoped to humanize her because she makes some choices that reveal how everybody has limits," Berry says. "Without giving anything away, sometimes you're forced to make certain decisions that you wouldn't ordinarily make. That's when ordinarily good people can actually do bad things. You wonder: how did you get on the other side of this issue? I think this sort of highlights how that can happen, how you can be pushed to that place."

But Sharon's choice isn't necessarily made, which builds the tension throughout *Crime 101*. Layton says her journey reveals "all of the masks that we wear."

The filmmaker and Berry collaborated to introduce Sharon in a disarming way, waking up to put on her make-up while confronting the world-weary woman staring back at her in the mirror. “I thought it would be great to meet this woman who's very beautiful and very glamorous, but before the transformation from the raw, real version to the person who is ready for the world,” he says. “Halle was totally down for doing that. Sharon realizes that she's playing along and it's not getting her the thing she's promised.”

## AN ALL-TOO-HONEST DETECTIVE

Although Berry's character has the option to exact revenge on her company by helping someone like Davis, she also has tremendous respect and loyalty to what's right and fair. That's represented in her dealings with Detective "Lou" Lubesnik, played by four-time Oscar nominee Mark Ruffalo. As the lead detective trying to catch the serial bandit that has been striking up and down the 101 freeway, Lubesnik brushes aside the notion of who deserves what and focuses only on the law. His code is simple, and pretty much biblical: thou shalt not steal. He also deals honorably with Sharon, working with her to try to recover the stolen goods that have cost her firm so much—or at least stop the person who has been doing it.

"This is one of the best movie making experiences I've ever had, and that's a lot to say when you've been doing this for 30 years," Berry says. "But between Chris, Bart and Mark, I have never felt more cared for, more respected, more listened to, and more supported." Her scenes with Ruffalo reinforced her character's honorable side, reminding her that not everyone is as cutthroat or duplicitous as some of the wealthy benefactors she's had to deal with. "I've always been a big fan of Mark and it was really fun to get to play the different levels of their relationship," she says. The generous way he worked with her came through in the performances, she adds: "It's not our story, but it was nice to try to find ways to put *our* story in the fictional story."

Ruffalo fortifies Detective Lubesnik with stalwart, do-gooder idealism. He believes in his work as a law enforcement officer, he doesn't take shortcuts or allow his priorities to the truth to be undermined, and he's scrupulously honest. "I was really excited about this when it came along," Ruffalo says. "My talks with Bart were great. There was a lot of back and forth about the character and just how to punch out some of those moral themes to make the suspense better."

Like his co-stars, Ruffalo was drawn to the classic structure of ***Crime 101***, even as it upended elements of the heist genre with its own twists and revelations. "I just thought it was a really great genre piece, this kind of *mano-a-mano*, cat and mouse, cops and robbers script," Ruffalo says. "But it had a much deeper, more interesting social theme about what justice actually is. The letter of the law versus the spirit of the law."

Lubesnik's colleagues at the LAPD don't see it as straightforwardly as he does, however. "That's kind of where the conflict comes for me," Ruffalo says. I want to run this down, this idea that I have, and the LAPD, because they want to meet their quotas and so on and so forth, has another idea in mind that's a little bit easier and not so complex. We're at loggerheads throughout the whole picture."

Although he's trying to catch the mysterious 101 bandit, the detective also has a grudging respect for the way he operates, especially his efforts to avoid hurting or killing anyone. "He's meticulous and he's pristine in the way he does it," Ruffalo says. "It's incredibly well thought out. He doesn't leave a trace. He has an M.O., but it's hard to discern."

Ruffalo's history with Hemsworth—both on- and offscreen—became an indelible part of the give-and-take in their moments together in ***Crime 101***.

Hemsworth says the characters he and Ruffalo play in *Crime 101* also have unspoken common ground.

“We see Mark Ruffalo as someone who has never really been given his due or been taken seriously, as he deserves,” Hemsworth says. “There's a slight self-sabotaging nature about the way the character operates. He's kind of at that point in his life where he's asking the question: is this as good as it gets? Have I run my course now or is there more to be had?”

Like Hemsworth's Davis, Ruffalo's Detective Lubesnik feels like he is teetering on the edge. “I think that often happens, you kind of get to breaking point, either through exhaustion or deep depression or some tragedy,” Hemsworth says. “Life begins to open back up again. There's a tearing down of your experience and then a rebuilding. I think we do see a real rebirth with this character. What Mark's done so brilliantly is to start in one place and dramatically transform through the film.”

“Lou” is a mess. His car is breaking down, and so is his home life. He's struggling at work, and running in place. Catching the 101 thief might change things for him, but it might also be the final thing that triggers his downfall. Along the way, just as Davis and Sharon do, he starts to find out who he truly is.

“I always talked to Mark about how he was going to start the movie really schlubby, and he was going to change through the movie having refound what he's obviously lost somewhere along the way, which is his sense of self-worth,” Layton says.

## LINEUP OF UNUSUAL SUSPECTS

The fates of each of the three central characters are entwined, but with them they bring a broader group of people who are alternately depending on them or trying to exploit them. ***Crime 101*** boasts an impressive ensemble, put together by casting director Avy Kaufman, CSA (*The Sixth Sense, Brokeback Mountain, Life of Pi*.) “It truly is an amazing cast,” says producer Eric Fellner. “Every time someone says to me, ‘Who’s in that film?’ you kind of go—that’s incredible. It all starts with the trifecta of Chris and Mark and Halle. Then once you have that, it’s an attractive proposition for a creative team and for actors because they know that the film will be something special.”

Among the few people Hemsworth’s Davis thinks he can trust is an underworld fence and pseudo father-figure who goes by the name Money. Played by Nick Nolte, this older man has operated a network of young thieves for many years, and Davis came into his own as a career criminal under Money’s mentorship. Davis owes him, and Money isn’t eager to see one of his most promising protégés leave that life to go legit. “Chris’ character is taking all the sweat and danger of doing these jobs, so Money is kind of using him,” Nolte says. “He definitely gets resentful when Davis decides that maybe their relationship ends. He didn’t expect him to bolt on him like that. So I think the guy put Money in a difficult position.”

The veteran actor brought his own growling gravity to Money, and has a history of playing various outlaws himself over the years. “Nick was someone who was in those classic movies that I talked about inspiring us,” Layton says. “You don’t want someone who is the obvious stereotype of a mobster, but you want someone who has that gravity. Nick can have a grandfatherly, kindly uncle thing, but he also had something very dangerous as well. He can be very warm, but he can also be really menacing. We were just lucky that he loved the script and he liked the ambition of the movie enough to want to do it.”

Barry Keoghan, who starred in Layton’s 2019 film *American Animals*, plays another thief from Money’s underworld network, the dirtbike-riding, bleached-blond hoodlum Ormon. It’s implied that Ormon knows Money because his own father once did smash-and-grab work for him. “That was something that came out of the research about the fences and the thieves who bring them the goods,” Layton says. “There’s very often an absent father for the people who are doing that kind of work.” This creates a void for a predatory figure like Money to come in and offer a malleable and desperate young man, like Davis or Ormon, a chance to get rich quick.

“Ormon is one of these lads who is caught up in a place of trying to keep his family name going,” Keoghan says. “He’s just a street kid, but his father had a bit of a reputation. He’s got nothing to lose and he’s always been doing jobs here and there for money. He’s pretty good on the bikes. So that means grab and go!” Ormon covets the kind of high-value scores that Davis brings in. Given that there’s no honor among thieves, he decides that it might be easier to steal from Davis than to pull off the kind of elaborate heists himself.

“Bart was adamant that I played Ormon from the stories that we’ve shared with one another,” the actor says. “He knew that the character was very similar to people I’ve known. I’ve seen that character. He exists heavily in the areas I’ve grown up in.”

Nolte notes that Money used to stage heists with Ormon's father, so he's just passing along the family business. Or, so he sees it. "In essence, Money is predatory, but there was enough room in there to present it as innocently as possible," the actor says. "He certainly hopes that they prosper along with him. But in the end, he's not going to sacrifice himself for them."

The potential to be stalked by a volatile rival like Ormon is exactly why Davis has kept his personal attachments to a minimum. "You see beyond the cliches of just this being a heist movie," Keoghan says. "I think you see people with problems - job problems and relationship problems and father-figure problems."

In addition to being hunted by law enforcement, Davis is aware that his work could bring death or pain to anyone else who is close to him. He spends his life yearning for connection, but avoiding it. Then one day, the person he's seeking runs into him. Literally.

Monica Barbaro plays Maya, a young woman who accidentally rear-ends the master getaway driver in a fender-bender when he's not in the midst of a job. Davis is eager to make the minor collision go away, but she is determined to process things the right way, through insurance, which dangerously complicates the situation for him.

Still, he's unexpectedly transfixed by her. "I think Maya and Davis are both drawn to the sense of mystery that comes from their entirely different worlds," Barbaro says. "Davis doesn't let many people in and rarely encounters someone who can cut through his defenses—and she doesn't let him get away with that from the moment they meet. Maya isn't trying to be compelling; she's simply a woman taking genuine interest in a very guarded man."

Against his better judgment, Davis agrees to exchange contact information and later uses her number to invite her out on a date. Suddenly, she's a part of his world—which means she's also at risk. "The whole idea was that he had become trapped in a kind of ivory tower of his own creation," Layton says. "In the need to have all of this money, you end up in a place where you can't really have a meaningful relationship. You're not a real person in the real world."

Maya, however, is as real as it gets: A total civilian who has no idea what Davis does for a living. She has some idea of the kind of person he is deep down, however. "I see Maya as someone who has embraced her emotional reality—her feelings and her self-expression—in a healthy way," says Barbaro. "She's also very boundaried. She knows who she is, she knows her limits, and she's not going to waste her time. That balance gives her a kind of quiet power."

Just as this potential new relationship is taking hold in Davis's life, Lubesnik is losing his own marriage. After years of stagnation on the job, and letting his homelife fall apart around him, he's facing divorce from his wife, Angie (played by Jennifer Jason Leigh), which lays bare the emptiness in his own life.

Lubesnik does have one seemingly functional relationship in his life—his longtime partner, Detective Tillman, played by Corey Hawkins. "Lou's been in the game for a while, and Tillman's a younger detective who is fashionable and tries to keep up with things," says Hawkins.

The more junior police officer personally likes his older colleague and once had a lot to learn, but he has since outgrown Lubesnik's guidance. Now, he laments seeing his mentor in such ramshackle condition, and urges him to play ball more with their supervisors at headquarters so they can both see their careers advance.

“Tillman respects Lou’s drive and the way he thinks as a cop, but it’s all about upward mobility for him, so it’s also important to get the wins when he can,” Hawkins says. “It’s hard for him to watch his partner’s life spiral out of control as he becomes more and more fixated on this one criminal he’s been chasing. It’s fun to explore the relationship between the two of them, because I think they both need each other and feed off each other. But ultimately, it comes to a crux as Tillman has a family to feed and must look out for himself.”

“Corey is, again, a perfect example of the very best person that you can think of—ask them first. And we were really fortunate in all of these cases that all of those first choices basically came through,” Layton says.

Ultimately, the common thread between all the characters of ***Crime 101*** is a need to stay true to themselves while also playing by the rules—their own, at least, if the broader norms that govern society are bent and broken by others.

“I hope people walk away with questions and intrigue around the complexity of the human experience,” says Hemsworth.

“Nothing is black and white, and we all have our own unique stories, so I hope the film inspires everyone to not make quick assumptions and judgments about people. It’s been refreshing to be a part of a film that is filled with memorable characters that I think will resonate deeply with audiences. Hats off to Bart Layton for writing, directing and crafting this whole unique experience because it’s been so much fun. I’ve loved every second of it.”

## ABOUT THE CAST

**CHRIS HEMSWORTH (Davis/Producer)** is one of the most popular and sought-after actors in Hollywood.

After his massive success in the Marvel Universe franchise, Hemsworth teamed up with the Russo Brothers yet again for the Netflix original film *Extraction* making history for the streaming service. Bringing in 99 million viewers within the first four weeks alone, the film became the most watched original movie the streaming service had ever seen. Of the six Marvel and global Avengers franchise films Hemsworth has starred in, *Avengers: Endgame* remains one of the highest grossing movies of all time, accumulating over \$2.7 billion worldwide. Introduced as ‘Thor’ in the 2011 eponymous film directed by Kenneth Branagh, Hemsworth continued his legacy in *Thor: The Dark World* as well as *Thor: Ragnarok* and *Thor: Love and Thunder*, directed by Taika Waititi.

Hemsworth most recently received rave reviews for his performance of ‘Dementus’ in the George Miller Mad Max prequel, *Furiosa: A Mad Max Saga*, for Warner Brothers, starring alongside Anya Taylor-Joy. Previously, he was seen reprising his role as mercenary Tyler Rake in *Extraction 2*. The film was directed by Sam Hargrave and produced by Hemsworth’s multi-platform production company Wild State, which he launched in 2022 with producing partner Ben Grayson.

In 2022, Hemsworth teamed up with Darren Aronofsky for the Disney+ Original series from National Geographic *Limitless with Chris Hemsworth*. The six-episode season was also part of Hemsworth’s first look deal through Wild State. Serving as both producer and star, the series tested Hemsworth’s ability to push the limits of the human body exploring the latest scientific research into health longevity. The second season of this series, *Limitless: Live Better Now*, was released in August of this year with high praises from critics and audiences alike.

Other upcoming projects include Amazon MGM Studio’s adaptation of Don Winslow’s popular novella, ***Crime 101***, with Wild State producing and Hemsworth starring across from Mark Ruffalo and Barry Keoghan. The film will release on February 13, 2026. He recently wrapped production on *Avengers: Doomsday* where he will once again reprise his role as ‘Thor’ alongside an all-star cast including Robert Downey Jr, Pedro Pascal, Anthony Mackie, Vanessa Kirby, Paul Rudd, Florence Pugh, Sebastian Stan, and more. Hemsworth is currently in production on Amazon MGM’s deep sea thriller *Subversion*, where he will portray a formerly respected naval commander who is blackmailed into piloting a submarine loaded with illegal cargo across international waters.

As a respected figure in the health and fitness realm, Hemsworth launched CENTR, a personalized digital health and fitness program in February 2019. The app brings the best hand-picked team of internationally renowned experts, including elite trainers, celebrity chefs, meditation teachers and well-being mentors to help users achieve their ultimate fitness goals.



Born and raised in Australia, where he began his acting career, Hemsworth made his U.S. feature film debut in J.J. Abrams' blockbuster *Star Trek*, playing the pivotal role of George Kirk. His multifaceted career includes lead roles in Joseph Kosinski's *Spiderhead*, an adaptation of the George Saunders short story which also stars Miles Teller and Jurnee Smollett; *Snow White and The Huntsman*, opposite Charlize Theron and the prequel, *Huntsman: Winter's War*, which included Jessica Chastain and Emily Blunt; and in Sony's *Men in Black: International* alongside Tessa Thompson. Hemsworth flexed his comedic muscles in Paul Feig's *Ghostbusters*, alongside Melissa McCarthy, Kristen Wiig, Kate McKinnon and Leslie Jones and in *Vacation*, with Ed Helms, Christina Applegate and Leslie Mann. He starred in Ron Howard's true-life drama *Rush*, also produced by Eric Fellner and Working Title Films, portraying famed Formula One driver James Hunt, and collaborated with him again on the drama *In The Heart of the Sea*. He also had starring roles alongside Michael Shannon and Michael Peña in *12 Strong*, produced by Jerry Bruckheimer, which tells the story of the first Special Forces team deployed to Afghanistan after 9/11; and in Drew Goddard's *Bad Times at the El Royale*, with Jeff Bridges, Jon Hamm and Dakota Johnson.

An active philanthropist, Hemsworth supports the Australian Childhood Foundation and is passionate about ocean conservation.

**HALLE BERRY (Sharon Coombs)** is an acclaimed actor, director, producer, mother, advocate and founder known for her groundbreaking achievements in the entertainment industry and her dedication to women's health advocacy. Berry's illustrious acting career includes her 2002 historic win as the first, and only, African American woman to receive the Academy Award for Best Actor for her role in *MONSTER'S BALL*. She starred in and produced the acclaimed *Introducing Dorothy Dandridge* for HBO in which she won both the Emmy and Golden Globe. Berry also starred in and produced *Frankie And Alice*, a true story about a woman struggling with multiple personality disorder, which garnered her a Golden Globe® nomination.

Berry started her career with a pivotal role in Spikes Lee's *Jungle Fever*, followed by the cultural classic *Boomerang*, with Eddie Murphy. Berry has starred in numerous successful films since then such as *X-Men*, *Die Another Day*, *The Call* and *John Wick: Chapter 3 — Parabellum*. Berry continues to break down barriers acting in a multitude of critically acclaimed, diverse roles and most recently added the title of "director" to her already impressive filmography.

In 2021, Berry produced, directed and starred in the Netflix hit film *Bruised*, which debuted at number one. In 2022, Berry and former WME Partner, Holly Jeter, formed the production company HalleHolly. Currently under a three-year, two-picture first look deal with Netflix, they have put together a diverse slate of film and TV projects with a character-first focus, and mission to tell commercial, but thought-provoking stories that elevate complex women and women of color in roles both in front of and behind the camera. HalleHolly most recently produced Lionsgate's 2024 thriller *Never Let Go* alongside 21 Laps, with Alex Aja directing and Berry starring.

It debuted in theaters on September 20, 2024 and was presented at the opening night gala at Fantastic Fest, the country's largest genre film festival. Looking towards the future, Jeter and Berry will produce the Warner Brothers' action film, *Maude vs. Maude*, with RK Films and Angelina Jolie, who stars opposite Berry; as well as, *The Process*, a psychological thriller starring Berry, to be directed by Tara Miele and produced alongside Pioneer Pictures.

Last year, Berry could also be seen opposite Mark Wahlberg in Netflix's action thriller *The Union*, which released on August 16th, 2024. The story follows Mike (Wahlberg), a down-to-earth construction worker, who is thrust into the world of super spies and secret agents when his high school sweetheart, Roxanne (Berry), recruits him on a high-stakes US intelligence mission. The movie went on to become #1 on the English Films list in the 2 weeks of its release. It also ranked #1 in 83 countries and reached the Top 10 in 93 countries.

Up next, Berry is also attached to two other exciting upcoming projects – she will star in the Africa-set thriller *Red Card*, directed by Joel Souza, where she plays FBI supervisor Amanda Bruckner uniting forces with a Kenyan ranger to dismantle a global trafficking ring. She is also set to lead *Fleur*, a drama directed by Ellie Foubi, which follows a New York housewife who escapes to Paris after 30 years of marriage and reinvents herself as an elite escort, only to have her past resurface. *Fleur* will be produced by Berry under the HalleHolly umbrella.

Berry has garnered praise not only for her roles on-screen, but for her philanthropic work with the Jenesse Center and a range of organizations focusing on women and children and underserved communities. Halle's latest venture, rē•spin, is a female longevity brand which sits at the intersection of science, technology, and community in building solutions that not only support women through menopause but also enhance their quality of life, paving the way for a future where midlife health is not just managed but celebrated.

Berry is represented by WME, Johnson Shapiro Slewett & Kole, The Lede Company and Range Media Partners.

**MARK RUFFALO (Detective “Lou” Lubesnik)** is an Emmy® winner and four-time Academy Award® nominee who is one of Hollywood's most sought-after actors, easily moving between stage and screen. He has worked with directors including Yorgos Lanthimos, Ang Lee, Martin Scorsese, Michael Mann, Spike Jonze, David Fincher, Fernando Meirelles and Michel Gondry.

Most recently, Ruffalo can be seen in *Task*, Brad Ingelsby's (*Mare of Easttown*) latest crime series for HBO. The series, which follows a task force of law enforcement officers, led by Ruffalo, and the criminals they are trying to apprehend, released on September 7 to over 3 million viewers in the first three days.

Ruffalo will next be seen in Netflix's *Good Sex*, a new romantic comedy starring Natalie Portman and directed by Lena Dunham. He is also set to star in Apple's upcoming film *Being Heumann*, directed by Siân Heder.

In 2023, Ruffalo starred in Yorgos Lanthimos and Searchlight Pictures' *Poor Things*, alongside Emma Stone and Willem Dafoe, for which he was nominated for an Academy Award® for Best Supporting Actor, as well as in the Netflix mini-series *All the Light We Cannot See*. He can also recently be seen in Warner Bros. and Bong Joon Ho's sci-fi drama *Mickey 17*, alongside Toni Collette and Robert Pattinson, as well as in Cooper Raiff's (*Cha Cha Real Smooth*) television series *Hal & Harper*.

In 2022, Ruffalo starred in Netflix's sci-fi adventure feature *The Adam Project*, alongside Ryan Reynolds, Zoe Saldana, Jennifer Garner and Catherine Keener. The film broke records as the fourth most-viewed Netflix film of all time. The same year, Ruffalo reprised the character of Bruce Banner/The Hulk in the *She-Hulk* Marvel series for Disney+.

In 2020, Ruffalo starred in the critically acclaimed HBO series *I Know This Much Is True*, which garnered him an Emmy win for Outstanding Lead Actor in a Limited Series. He executive produced and starred as the two main characters. Also that year, he starred in Focus Features' *Dark Waters*, directed by Todd Haynes, about the DuPont Pollution scandal, also starring Anne Hathaway, Bill Pullman, and Tim Robbins.

In 2019, he was seen reprising his role as Bruce Banner/The Hulk in *Avengers: Endgame*, the grand conclusion to Marvel Studios' Avengers franchise, spanning twenty-two films. Previously, he starred in *Avengers: Infinity War*, which grossed \$1.6 Billion worldwide and was the biggest world-wide film opening since 2002. In 2016, he was seen in *Thor: Ragnarok* and starred on Broadway in Arthur Miller's "The Price." And in 2015, he appeared in *Avengers: Age of Ultron*, the hit sequel to Marvel's *The Avengers*, which marked his debut in the Marvel Cinematic Universe.

He was nominated for three Academy Awards® within five years for his performances in Lisa Cholodenko's *The Kids Are All Right*, Bennett Miller's *Foxcatcher* and Thomas McCarthy's *Spotlight*. *Spotlight* followed The Boston Globe's coverage of the Catholic Church sex abuse scandal for which the newspaper won the 2003 Pulitzer Prize for Public Service. The film won the Oscars® for Best Picture and Best Original Screenplay at the 2016 Academy Awards®. The cast of the film was awarded the Screen Actors Guild® Award for Outstanding Performance by a Cast in a Motion Picture.

In 2014, Ruffalo received Academy Award®, Screen Actors Guild® and BAFTA nominations for his role as the late Olympic wrestler David Schultz in *Foxcatcher*. He also received a Screen Actors Guild® Award and Emmy® nominations, for his role as gay rights activist Ned Weeks in the HBO film *The Normal Heart*, based on the play by Larry Kramer.

Directed by Ryan Murphy, the film also starred Julia Roberts and Matt Bomer and received a total of 16 Emmy nominations including Outstanding Television Movie.

Ruffalo earned Academy Award®, Screen Actors Guild®, BAFTA and Independent Spirit Award nominations for his performance in Focus Features' *The Kids Are All Right*. Along with that string of nominations, he was also honored with the Best Supporting Actor Award by the New York Film Critics Circle.

In 2011, Ruffalo made his directorial debut with *Sympathy for Delicious*, which starred Orlando Bloom and Laura Linney and won the Special Jury Prize for dramatic film at the Sundance Film Festival.

Ruffalo earned critical recognition in 2000 for his role in Kenneth Lonergan's *You Can Count on Me*, opposite Laura Linney and Matthew Broderick. The Martin Scorsese-produced film won the 'Grand Jury Prize' for best film in dramatic competition and the Waldo Salt Screenwriting Award at the 2000 Sundance Film Festival.

Ruffalo's other film credits include *Infinitely Polar Bear*, *Thanks for Sharing*, *Now You See Me*, *Shutter Island*, *We Don't Live Here Anymore*, *Zodiac*, *The Brothers Bloom*, *Collateral*, *13 Going on 30*, *Eternal Sunshine of the Spotless Mind*, *In The Cut*, *Margaret*, *Blindness*, *Just Like Heaven*, *Reservation Road*, *All the King's Men*, *What Doesn't Kill You*, *My Life Without Me*, *The Last Castle*, *Windtalkers*, *XX/XY*, *Committed*, *Ride With the Devil*, *Studio 54*, *Safe Men*, *The Last Big Thing*, *Fish in the Bathtub*, *Life/Drawing* and *Begin Again*.

Ruffalo's acting roots lie in the theater, where he first gained attention starring in the off-Broadway production of *This Is Our Youth*, for which he won a Lucille Award for Best Actor. In 2017, he starred in Arthur Miller's *The Price* on Broadway opposite Danny DeVito. In 2000, he was seen in the Off-Broadway production *The Moment When* a play by Pulitzer Prize and Tony Award® winner James Lapine. He made his theater debut in *Avenue A* at The Cast Theater. A writer, director and producer, Ruffalo co-wrote the screenplay for the independent film *The Destiny of Marty Fine*. In 2000, he directed Timothy McNeil's original play *Margaret* at the Hudson Backstage Theatre in Los Angeles. Ruffalo has also received Drama-Logue and Theater World Awards. Ruffalo made his Tony Award®-nominated Broadway debut in the 2006 Lincoln Center Theater's revival of Clifford Odets' *Awake and Sing!*

Ruffalo advocates for addressing climate change and increasing renewable energy. Ruffalo helped launch The Solutions Project in 2012 as part of his mission to share science, business and culture that demonstrates the feasibility of renewable energy. A regular contributor to the Guardian and Huffington Post, Ruffalo has received the Global Green Millennium Award for Environmental Leadership and the Meera Gandhi Giving Back Foundation Award. He was named one of Time Magazine's People Who Mattered in 2011 and received The Big Fish Award from Riverkeeper in 2013.

**BARRY KEOGHAN (Ormon)** is an Academy Award®, Golden Globe®, SAG Award® nominated performer as well as a BAFTA Award® winning film and television actor, working with the industry's leading auteurs.

Later this year, Keoghan can also be seen in Netflix's *Peaky Blinders* film, starring alongside Cillian Murphy and Rebecca Ferguson. The film is directed by Tom Harper and will be an epic continuation of the multi-award-winning, six-season gangster saga. Set in Birmingham between 1919 and 1934, *Peaky Blinders* followed the rise (and sometimes fall) of the Shelby family as they navigated a world wracked with radical social, economic, and political change.

Keoghan is currently in production on Sony's upcoming *The Beatles* biopics, where he will portray Ringo Starr, starring opposite Paul Mescal as Paul McCartney, Joseph Quinn as George Harrison, and Harris Dickinson as John Lennon. The films will be directed by Sam Mendes, and he is creating four separate films, each focusing on the perspective of one of the band members, set to be released in April 2028.

Keoghan recently finished production on Cannes prizewinning director Kantemir Balagov's English language-debut *Butterfly Jam* opposite Riley Keough and Harry Melling.

Keoghan recently starred in Lionsgate's 'Trey Edward Schults' and The Weeknd's project *Hurry Up Tomorrow* starring opposite Abel Tesfaye and Jenna Ortega. Keoghan also starred in Andrea Arnold's *Bird*, starring opposite Franz Rogowski, in which he was nominated for a British Independent Film Award and Irish Film & Television Award for Best Supporting Performance, and Christopher Andrews' thriller *Bring Them Down*, opposite Christopher Abbott and Colm Meaney.

Keoghan co-starred in the AppleTV+ series, *Master of The Air*, executive produced by Steven Spielberg and Tom Hanks. From the creators of *Band of Brothers*, the series follows American airmen in the 100th Bomb Group, a brotherhood forged by courage, loss and triumph. Keoghan portrays pilot Lt. Curtis Biddick, alongside Austin Butler and Callum Turner. He previously starred in Emerald Fennell's *Saltburn*, co-starring Jacob Elordi, Rosamund Pike and Richard E. Grant, for Amazon Prime. The film follows Oxford University student Oliver Quick (Keoghan), who is struggling to find his place, and finds himself drawn into the world of the charming and aristocratic Felix Catton (Elordi), who invites him to Saltburn, his eccentric family's sprawling estate, for a summer never to be forgotten. For his role, Keoghan received a 2024 Golden Globe® Award nomination and is nominated for a BAFTA Award® in the category of Best Leading Actor.

Most notably, in 2023, Keoghan received the BAFTA Award® for Best Supporting Actor as Dominic in Martin McDonagh's *The Banshees of Inisherin*, opposite Colin Farrell and Brendan Gleeson.

The same year he was also nominated for the 2023 Academy Award® in the category of Best Performance by an Actor in a Supporting Role; Golden Globe® for Best Supporting Actor in a Motion Picture; Screen Actors Guild Award® for Best Supporting Actor as well as Outstanding Cast in a Motion Picture; Critics' Choice Award for Best Supporting Actor and Best Acting Ensemble; Irish Film and Television Award for Best Supporting Actor; as well as The London Film Critic's Circle Award for Supporting Actor of the Year among many other accolades.

Additional film credits include Matt Reeves' DC Universe *The Batman*, opposite Robert Pattinson; Chloe Zhao's Marvels' *Eternals*, with a cast that includes Angelina Jolie, Salma Hayek, Brian Tyree Henry & Kumail Nanjiani; David Lowery's *The Green Knight*; Nick Rowland's *Calm with Horses* (BAFTA, BIFA and IFTA nominations); as well as Bart Layton's *American Animals* (BIFA nomination); Yorgos Lanthimos' *The Killing of a Sacred Deer* opposite Colin Farrell and Nicole Kidman (Independent Spirit Award nominations and Irish Film & Television Award win); Christopher Nolan's blockbuster *Dunkirk*, with Mark Rylance, Tom Hardy, Kenneth Branagh and Cillian Murphy; Lance Daly's *Black '47*; Konstantin Bojanov's *Light Thereafter*; Rebecca Daly's *Mammak*; Adam Smith's *Trespass Against Us*; Rachael Moriarty and Peter Murphy's *Traders*; as well as Yann Demanges' *'71*.

Additional television credits include Craig Mazin's Emmy® and Golden Globe® Nominated *Chernobyl* and the third and final season of *Top Boy*.

**MONICA BARBARO (Maya)** is an Academy Award-nominated actor who has quickly become one of Hollywood's most exciting talents, with an expanding repertoire across film, television and theater.

Barbaro is currently in production on Will Gluck's romantic comedy *One Night Only* co-starring Callum Turner, set to be released August 7<sup>th</sup>, 2026 by Universal Pictures. Upcoming, she will make her stage debut at London's National Theatre in a striking new staging of Christopher Hampton's celebrated adaptation of Choderlos de Laclos' *Les Liaisons Dangereuses* opposite Lesley Manville and Aidan Turner, directed by Tony and Olivier Award-winner Marianne Elliott. She has also completed production on Luca Guadagnino's *Artificial* opposite Yura Borisov and Andrew Garfield for Amazon MGM.

Last year, Barbaro delivered a star-making performance as the iconic folk singer and activist Joan Baez opposite Timothee Chalamet in James Mangold's Bob Dylan biopic *A Complete Unknown* for Searchlight, garnering Oscar® and SAG Award® nominations for Best Supporting Actress. In 2022, she also garnered critical acclaim for her breakout role as Phoenix opposite Tom Cruise and Miles Teller in *Top Gun: Maverick*, which received six Academy Award® nominations, including Best Picture.

Her previous credits include Ricky D'Ambrose's Spirit Award®-winning independent feature, *The Cathedral*, two seasons of Netflix's action-comedy series *FUBAR*, *At Midnight*, *Chicago Justice* and *Chicago P.D.*, *The Good Cop*, *Unreal*, and *Hemingway & Gellhorn*.

**COREY HAWKINS (Detective Tillman)** gained recognition with his breakout performance as iconic music producer and hip-hop legend Dr. Dre in F. Gary Gray's N.W.A. biopic *Straight Outta Compton*.

Upcoming, Hawkins will also feature in the ensemble cast for Christopher Nolan's *The Odyssey*, starring Matt Damon and Tom Holland. The film is scheduled for theatrical release on July 17, 2026.

Most recently, Hawkins starred in Hulu and Andscape's *The Man In My Basement*. The film, based on the novel of the same name by author Walter Mosely, tells the story of Charles Blakey (Hawkins), a Black man down on his luck and about to lose his ancestral home when a peculiar white businessman offers to rent his basement for the summer. It premiered at the 2025 Toronto Film Festival and was released in select theaters on September 12, 2025. Hawkins stars alongside Willem Dafoe.

Hawkins also starred in the Netflix feature *The Piano Lesson*, a revival of the award-winning Broadway show following the lives of the Charles family. He portrayed the character of Avery, alongside co-stars Samuel L. Jackson, John David Washington, Ray Fisher, Danielle Deadwyler, and Michael Potts. The film premiered at the 51<sup>st</sup> Telluride Film Festival on August 31, 2024, hitting select theaters on November 8, 2024, and streaming on Netflix on November 22<sup>nd</sup>, 2024.

In 2023, Hawkins took on the role of Harpo in *The Color Purple*, the coming-of-age period drama film, directed by Blitz Bazawule and produced by Steven Spielberg, Quincy Jones, and Oprah Winfrey. Based on the Pulitzer Prize-winning novel of the same name, the musical adaptation centers on the life-long struggles of an African American woman living in the south during the early 1900s. Warner Brothers released the film on December 25, 2023 to box-office success. The film was nominated for a 2024 SAG Award® for Outstanding Performance by a Cast in a Motion Picture.

Hawkins was recognized for his performance in Suzan-Lori Parks' *Topdog/Underdog*, a story about two brothers, Lincoln (Hawkins) and Booth (Yahya Abdul-Mateen II), who are forced to make a new life for themselves after being abandoned by their parents as teenagers. The play chronicles the brothers' adult lives in a darkly comedic light, taking a deeper look at generational poverty and identity struggles. Both Hawkins and Abdul-Mateen II were nominated for the Tony Award® for Best Performance by an Actor in a Leading Role in a Play. The play won the Tony Award® for Best Revival of a Play.

Hawkins starred in the lead role in *Last Voyage Of The Demeter*, directed by Andre Øvredal. Based on the “Captain’s Log” chapter from Bram Stoker’s classic novel *Dracula*, the film details the peculiar events that befell the doomed ship crew as they attempt to survive the ocean voyage, stalked each night by a terrifying presence onboard the ship. Universal Studios released the film on August 11, 2023.

Hawkins portrayed Macduff in Joel Coen’s *The Tragedy Of Macbeth*, a film adapted from William Shakespeare’s play of the same name. The feature also starred Denzel Washington, Frances McDormand, and Brendan Gleeson, among others.

From his critically acclaimed performance, Hawkins received the Africa-American Film Critics Association (AAFCA) Award for Best Supporting Actor. Additionally, the film won the American Film Institute (AFI) Award for Movie of the Year. A24 released the picture in theaters on December 25, 2021 and Apple TV+ debuted the feature on the streaming platform on January 14, 2022.

Hawkins starred in Jon M. Chu’s highly anticipated feature film adaptation of Lin-Manuel Miranda’s Tony-winning-musical, *In The Heights*. Hawkins portrayed the role of Benny, a local in the neighborhood of Washington Heights who falls in love with Nina, his boss’ daughter who has just returned home from college. Warner Brothers and HBO Max released the film on June 11, 2021.

Hawkins previously starred in the Quibi series, *Survive*, opposite Sophie Turner. Based on the novel of the same name, each 10-minute episode follows a pair of plane crash survivors who must rely on each other as they battle brutal conditions and personal traumas on a remote snow-covered mountain, while making their way back to civilization. His performance earned him a 2020 Primetime Emmy Award® nomination for Outstanding Actor in a Short Form Comedy or Drama Series.

In 2019, Hawkins took a leading role in Michael Bay’s Netflix feature *6 Underground*, opposite Ben Hardy, Ryan Reynolds, and Melanie Laurent. The action-thriller follows six billionaires who fake their own deaths and form an elite vigilante squad in order to take down notorious criminals.

In August 2018, Hawkins starred as civil rights leader Stokely Carmichael in Spike Lee’s *BlacKKKlansman*, adapted from Ron Stallworth’s book of the same name. The film follows an African American detective in Colorado who infiltrates the local chapter of the Ku Klux Klan and eventually becomes the head of the chapter. The film also stars John David Washington, Adam Driver, Topher Grace, and Laura Harrier and won the Grand Prix at the 2018 Cannes Film Festival. Additionally, the film received a Golden Globe® nomination for Best Motion Picture – Drama, SAG Award® nomination for Outstanding Performance by a Cast in a Motion Picture, and an Academy Award® nomination for Best Picture, among other accolades.



In March 2017, Hawkins starred in Warner Brothers' King Kong prequel tentpole *Kong: Skull Island* for director Jordan Vogt-Roberts. Re-teaming with Legendary, Hawkins appeared opposite Tom Hiddleston, Brie Larson, John Goodman, and Samuel L. Jackson in the box office smash hit, which earned over \$560 million worldwide.

Hawkins' additional film credits include Universal Pictures' *Non-Stop* as well as *Winter's Tale* for Warner Bros. and Marvel Studios' *Iron Man 3*.

On the small screen, Hawkins starred as Eric Carter in Fox's *24* reboot, *24: Legacy* opposite Miranda Otto and Jimmy Smits. Hawkins' Carter took the place of the original Jack Bauer role portrayed by Kiefer Sutherland. The series premiered after the 2017 Super Bowl on February 5, 2017.

Hawkins also joined the cast of the AMC hit show *The Walking Dead* in 2015 as Heath, a major character in the comic series. His character has made appearances in the sixth and seventh seasons of the series.

On stage, Hawkins starred on Broadway as Tybalt in David Leveaux's 2013 revival of Shakespeare's *Romeo and Juliet* opposite Orlando Bloom and Condola Rashad. In April 2017, he returned to Broadway in the highly anticipated revival of John Guare's iconic drama, *Six Degrees Of Separation*. Hawkins received a Tony Award® nomination for Best Performance by an Actor in a Leading Role in a Play opposite Allison Janney and John Benjamin Hickey during the play's two-month run.

Hawkins is a graduate of The Juilliard School's drama program and is a recipient of the prestigious John Houseman Prize, given to one Juilliard student that has demonstrated exceptional ability in classical theater.

**NICK NOLTE (Money)** is a three-time Academy Award® nominee who has sustained a discernible level of integrity throughout his career, leading him to the biggest role of his life—international super-stardom.

With the ability to masterfully portray a wide range of roles, Nolte was most recently seen in the drama *Die My Love*, co-starring Jennifer Lawrence. He also starred in *Head Full of Honey*, opposite his daughter Sophie Nolte in her debut screen role; the EPIX Network comedy series *Graves*, for which he received a Golden Globe® nomination for Best Actor in a Comedy Series; *A Walk In The Woods*, co-starring Robert Redford; and in Lionsgate Films' coming-of-age mixed-martial arts drama *Warrior*, for which he received Academy Award®, Screen Actors Guild® and Broadcast Film Critics® nominations for Best Supporting Actor.

He also appeared in the Ben Stiller directed Hollywood spoof *Tropic Thunder*, Paramount Pictures' *Spiderwick Chronicles*, Sony Pictures Classics' *The Beautiful Country*, directed by Hans Peter Moland and executive produced by Terrence Mallick; the Olivier Assayas directed *Clean*, co-starring Maggie Cheung; *The Peaceful Warrior*, adapted from the Dan Millman novel *The Way of the Peaceful Warrior* and directed by Victor Salva and *Neverwas*, directed by Joshua Michael Stern and co-starring Ian McKellan, Jessica Lange and William Hurt. He also voiced the character of Vincent the Bear, in DreamWorks' animated feature *Over the Hedge*.

Nolte's additional film credits included playing the United Nations commander in the critically acclaimed feature *Hotel Rwanda*, starring Don Cheadle, as well as director Neil Jordan's crime caper *The Good Thief*, Ang Lee's *The Hulk* for Universal Pictures and the Polish Brothers' *Northfork* for Paramount Classics. Nolte also re-teamed with director Alan Rudolph to film *Investigating Sex*, in which he starred opposite Neve Campbell and Robin Tunney. Nolte returned to his acting roots when he starred along with Sean Penn and Woody Harrelson, in the stage production of Sam Shepherd's play *The Late Henry Moss*.

Nolte's additional film credits include director Paul Schrader's *Affliction*, in which he received Academy Award®, Golden Globe® and Independent Film® nominations for Best Actor, Oliver Stone's *U-Turn*, co-starring Sean Penn and Jennifer Lopez; *Afterglow*, produced by Robert Altman; *Jefferson In Paris*, where he portrayed Thomas Jefferson, Martin Scorsese's thriller remake, *Cape Fear*, and *The Prince of Tides*, in which he starred opposite Barbra Streisand, and received an Oscar® nomination for Best Actor and won the Golden Globe® as Best Actor from the Hollywood Foreign Press Association. He starred opposite Julia Roberts in *I Love Trouble*, and as a basketball coach in *Blue Chips* for director William Friedkin.

Additionally, Nolte starred in *I'll Do Anything* for writer/director James L. Brooks, and in the critically acclaimed *Lorenzo's Oil*, co-starring Susan Sarandon.

An Omaha, Nebraska native, Nolte played college football before he discovered theatre, and began his acting career at the Pasadena Playhouse. He then studied briefly with Bryan O'Byrne at Stella Adler's Academy in Los Angeles. Soon following, he traveled for several years performing in regional theatres.

Landing a breakthrough role in the legendary television series *Rich Man, Poor Man* marked only the beginning for Nolte, launching him into international fame and garnering him Emmy® and Golden Globe® Award nominations for his performance. Following its success, he made his feature film starring debut in *The Deep*, opposite Jacqueline Bisset. Nolte has since never looked back.

Diversity of character became Nolte's signature in his early film career, with roles as a drug-smuggling Vietnam veteran in *Who'll Stop The Rain*, a disillusioned football star in *North Dallas Forty*, which he developed with author Peter Gent, as free-spirited Beat-era writer Neal Casady in *Heart Beat*, and as a reclusive marine biologist in *Cannery Row*.

Nolte continued to challenge himself with such character roles as the philosophical vagrant in *Down and Out in Beverly Hills*, a tough cop in *48 Hours*, an American photojournalist in *Under Fire*, and a determined lawman in *Extreme Prejudice*. He created another unique character in *Weeds*, as an ex-con turned playwright.

Other Nolte film credits have included *Three Fugitives*, *Farewell to the King*, Scorsese's segment of the anthology film *New York Stories*, Karel Reisz' *Everybody Wins*, and Sidney Lumet's *Q&A*.

## ABOUT THE FILMMAKERS

**BART LAYTON (Director/Writer/Producer)** The British filmmaker wrote, directed and produced his debut feature documentary *The Imposter* (2012) about Frederic Bourdin, a charismatic French con artist and serial identity thief, who pretended to be the missing Texan boy Nicholas Barclay. The film won the Filmmakers Award at the HotDocs Festival and went on to receive six British Independent Film Award nominations, winning two, as well as the BAFTA Award for Outstanding Debut by a British Writer, Director or Producer for Layton. Additionally, the film was included in the Academy Award® Best Documentary shortlist.

His follow up, the critically acclaimed debut feature film *American Animals* (2018) which he developed at the Sundance Lab, starred Barry Keoghan, Evan Peters, Blake Jenner, Jared Abrahamson, Ann Dowd and Udo Kier. It premiered at the Sundance Film Festival and is a groundbreaking blend of documentary and drama, based on a true story of four young men attempting one of the most audacious heists in U.S. history. It received eleven British Independent Film Award nominations, including Best British Independent Film, Best Screenplay and Best Director nods for Layton, with a Best Debut Screenplay award for the writer-director-producer. Layton also received the Writers Guild of Great Britain award for Best Screenplay for the film.

In the mid 2000s, Layton co-founded leading London based production company RAW. His work as a creator, director and producer spans numerous well-known television series and feature docs, such as *Locked Up Abroad*, *The Tinder Swindler*, *The Deepest Breath*, and *Fear City*, amongst many others.

**DON WINSLOW (Author of the novella “Crime 101”)** is a *New York Times* bestselling author, having written twenty-four novels, including “The Force,” “Savages,” “The Winter of Frankie Machine,” the highly acclaimed Cartel Trilogy – “The Power of the Dog,” “The Cartel,” and “The Border” – as well as the epic Danny Ryan Trilogy – “City On Fire,” “City of Dreams” and “City In Ruins.”

In addition, Winslow has published a collection of short stories and novellas – “Broken” – with another collection – “Collision” – to be released in January of 2026. He has written stories for Amazon Audible, as well as numerous short stories in anthologies and magazines such as *Esquire*, the *LA Times Magazine* and *Playboy*. His columns have appeared in *Vanity Fair*, *Vulture*, *Huffington Post*, *CNN Online*, and other outlets here and abroad.

His novel “City On Fire” is under way as a feature film starring Austin Butler and directed by Matt Ross.

Previously, Winslow’s novel “The Death and Life of Bobby Z” was made into a film starring the late Paul Walker. His novel *Savages* was made into a feature film directed by three-time Oscar winner Oliver Stone.

Winslow's work has also attracted the attention of filmmakers and actors such as Michael Mann, Martin Scorsese, Ridley Scott, Robert DeNiro, Matt Damon and Leonardo DeCaprio.

Winslow is also an outspoken political activist, known for his commentaries and videos on X, which have garnered more than three hundred million views.

The son of a sailor and a librarian ("My father was a sailor who loved books, my mother a librarian who loved a sailor") Winslow grew up with a love of reading in a small coastal Rhode Island town. He left at age seventeen to study journalism at the University of Nebraska, where he earned a degree in African Studies. While in college, he traveled to Africa, sparking a lifelong involvement with that continent.

Moving to New York to try to become a writer, Winslow instead found work as a movie theater manager ("The New Yorker wasn't exactly beating down my door"), and later as private investigator, working mostly in Times Square "before Mickey Mouse took it over" and Hell's Kitchen. During this time, he acquired his love of crime fiction.

Winslow returned to college to receive a master's degree in Military History and intended to go into the Foreign Service but instead joined a friend's photographic safari firm in Kenya. He led trips there as well as hiking expeditions in southwestern China, and later directed Shakespeare productions during summers in Oxford, England.

While bouncing back and forth between Asia, Africa, Europe and America, Winslow wrote his first novel, "A Cool Breeze On The Underground," which was nominated for an Edgar Award. With a wife and young son, Winslow went back to investigative work, mostly in California, where he and his family lived in hotels for almost three years as he worked cases and became a trial consultant, all the while writing and publishing novels.

His breakthrough came with his signing with The Story Factory, the book and film agency run by his close friend Shane Salerno. He and Salerno had earlier written a television series UC/Undercover, and the two collaborated on the screenplay of Savages.

The success of Savages and The Cartel finally allowed Winslow to become a full-time writer and settle on an old ranch in his beloved California, the setting for many of his books.

Winslow is the recipient of the Raymond Chandler Award (Italy), the LA Times Book Prize, the Ian Fleming Silver Dagger (UK), The RBA Literary Prize (Spain), The Maltese Falcon Award (Japan) and many other prestigious awards.

He lives in California and Rhode Island with Jean, his wife of forty years. He has a son, Thomas, a daughter-in-law, Brenna, and a grandson, Perry.

**TIM BEVAN and ERIC FELLNER (Producers)** Working Title Films, co-chaired by Bevan and Fellner, is one of the world's leading British production companies, having created well-loved and critically acclaimed film and TV content for 40 years. The company is proud to have created over 130 films and TV programmes that have grossed over \$8.5 billion worldwide and they continue to champion new talent through the London Screen Academy and NBC Universal Global Writers Programme.

Working Title projects have received a total of 10 Best Picture Nominations and have won 15 Academy Awards® (including Joe Wright's *Darkest Hour*, Tom Hooper's *The Danish Girl*, James Marsh's *The Theory of Everything*, Tom Hooper's *Les Misérables*, Joe Wright's *Anna Karenina*, Tim Robbins' *Dead Man Walking*, Joel and Ethan Coen's *Fargo*; Shekhar Kapur's *Elizabeth* and *Elizabeth: The Golden Age*; and Joe Wright's *Atonement*), 11 Golden Globes®, over 40 BAFTA Awards and numerous prestigious prizes at the Cannes and Berlin International Film Festivals.

The company's commercial and critical hits include *My Beautiful Laundrette*, *Sid & Nancy*, *The Interpreter*, *About a Boy*, *Ali G*, *Notting Hill*, *Elizabeth*, *Fargo*, *Dead Man Walking*, *Bean*, *High Fidelity*, *Johnny English*, *Billy Elliot*, *Four Weddings and a Funeral*, *Bridget Jones's Diary*, *Bridget Jones: The Edge of Reason*, *A Serious Man*, *O Brother, Where Art Thou?*, *Love Actually*, *Shaun of the Dead*, *Pride & Prejudice*, *Nanny McPhee*, *United93*, *Mr. Bean's Holiday*, *Hot Fuzz*, *Elizabeth: The Golden Age*, *Burn After Reading*, *Frost/Nixon*, *Atonement*, *Senna*, *Tinker Tailor Soldier Spy*, *Contraband*, *Anna Karenina*, *Les Misérables*, *About Time*, *Rush*, *Trash*, *Everest*, *Legend*, *The Danish Girl*, *Hail Caesar!*, *Bridget Jones's Baby*, *Victoria and Abdul*, *Baby Driver*, *Darkest Hour*, *Yesterday*, *Mary Queen of Scots*, *Rebecca*, *Emma*, *The High Note*, *Last Night in Soho* and *Cyrano*, *Ticket to Paradise*, *Matilda*, *The Swimmers*, *What's Love got to do with it?*, *Polite Society*, *Blitz*, as well as *We Are Lady Parts* and *Everything I Know About Love* for Working Title TV.

Recent releases include *Bridget Jones: Mad About the Boy* (Universal Pictures), *The Substance* (Mubi), Coralie Fargeat's explosive feminist take on body horror starring Demi Moore and Margaret Qualley, *Honey Don't* (Focus Features) starring Margaret Qualley, Aubrey Plaza and Chris Evans, and Lena Dunham's eagerly anticipated series, *Too Much* (Netflix), starring Megan Stalter and Will Sharpe, written and directed by Lena Dunham with original music from Luis Felber.

Working Title's upcoming slate includes *Sense and Sensibility* (Focus Features), directed by Georgia Oakley and starring Daisy Edgar Jones; the historical drama *Pressure* (Studiocanal & Focus Features), directed by Anthony Maras, starring Andrew Scott, Kerry Condon and Brendan Fraser; *Finding Emily* (Focus Features), a romantic comedy set in Manchester, written by Rachel Hirons, directed by Alicia MacDonald and starring Angourie Rice and Spike Fearn; *The Sheep Detectives* (Amazon MGM), starring Hugh Jackman, Nicolas Braun, Nicolas Galitzine, Molly Gordon, Hong Chau and Emma Thompson; as well as *Jo Nesbø's Harry Hole* (Netflix) series adapted by leading crime-writer Jo Nesbø from his best-selling books, directed by Øystein Karlson, starring Tobias Santelmann and Joel Kinnaman.

This programming exemplifies Working Title's commitment to pushing boundaries and embracing diverse narratives that resonate with contemporary audiences.

**DERRIN SCHLESINGER (Producer)** works internationally as an independent film producer. Over her career she has produced both award-winning feature films and high-end television drama. Her latest movie, ***Crime 101***, is her second feature with writer/director Bart Layton, following their first project, *American Animals*, which premiered at the Sundance Film Festival.

She has also worked with director Sean Durkin on his two features, *The Nest* starring Jude Law, and *The Iron Claw* for A24 starring Zac Efron, Jeremy Allen White and Harris Dickinson, plus his U.K. drama series *Southcliffe*. Her first feature *Four Lions*, written and directed by Chris Morris, won the Outstanding Debut BAFTA. Other television output has included Channel 4's BAFTA award-winning *The IT Crowd*, as well as collaborating with Chris Morris on cult comedy *Nathan Barley*, *This is England 1986*, written and directed by Shane Meadows, *Love Nina* written by Nick Hornby and *Babylon* directed by Danny Boyle.

Before becoming an independent producer, she set up and jointly ran a production company which focused on TV, music videos and commercials.

**DIMITRI DOGANIS (Producer)** is a BAFTA®-winning producer based in the U.K. He is best known for producing a combination of feature films and documentaries, and for founding the leading U.K. production company RAW.

Selected work includes *American Animals* (directed by Bart Layton, starring Evan Peters, Barry Keoghan), and *Encounter* (directed by Michael Pearce, starring Riz Ahmed and Octavia Spencer.) He has also produced a number of notable documentaries including *The Imposter* (BAFTA® winner), *Three Identical Strangers* (Sundance winner) and Netflix smash-hit *Don't F\*\*k with Cats*.

Under Dimitri's leadership RAW, the company he founded in 2001, has grown into one of the leading British production houses, producing theatrical features alongside films and series for Netflix, Apple, Amazon, HBO, HULU, Discovery, CNN, BBC, Channel 4, ITV and many other streamers and broadcasters around the world. RAW productions have won multiple EMMYs, BAFTAs, peer polls, and other awards across multiple genres and disciplines with productions like *The Tinder Swindler*, *Trainwreck*, and *Stanley Tucci: Searching for Italy*. He has worked with Director and Co-Founder of RAW Bart Layton for 20 years, serving as Producer on all his films to date, as well as with a host of other directors in the UK and US.

Before RAW, Dimitri began his career as a journalist in TV news, going on to become a documentary director, winning awards for films often made in difficult and dangerous settings such as the West Bank, Cambodia, and Iraq. While much of his work is US-focused, he lives in London, with his wife and two children.

**SHANE SALERNO (Producer)** is one of the producers of *Crime 101* through his company The Story Factory. He has collaborated with author Don Winslow for more than 25 years.

Salerno is also the co-writer of *Avatar: Fire and Ash* and *Avatar: The Way of Water*. He is also the co-writer of *Avatar 4* and shares story and screenplay credit with James Cameron on *Avatar 5*. He has written, co-written or rewritten six films that debuted at #1 at the box office, two separate films that were the highest grossing film of the year (*Armageddon* in 1998 and *Avatar: The Way of Water* in 2022), and the third highest grossing film of all time.

His 'day job' is serving as the founder and Chief Creative Officer of The Story Factory, a film and publishing company. In that capacity he has been a primary force in developing and placing thirty-three books on the *New York Times* bestseller list, with seven #1 *New York Times* bestsellers. The most recent #1 *New York Times* bestseller from The Story Factory is *Eruption*, a novel begun by Michael Crichton before his passing and finished by James Patterson. He is also producing the Sony film adaptation with Sherri Crichton and James Patterson.

Salerno serves as executive producer of the forthcoming *Heat 2*, written, produced and directed by Michael Mann, based on the #1 *New York Times* bestseller written by Mann and Meg Gardiner that Salerno launched globally in partnership with Harper Collins. Salerno has collaborated with Michael Mann for twenty-five years. He is also one of the producers of *Drowning: The Rescue of Flight 1421* which Paul Greengrass is directing for Warner Brothers.

Salerno has written screenplays for James Cameron, Steven Spielberg, Ridley Scott, Michael Mann, John Singleton, Jan DeBont, Wolfgang Peterson, Ron Howard, William Friedkin, Michael Bay and Christopher Nolan, among others. In addition to *Avatar: The Way of Water* and *Avatar: Fire and Ash*, Salerno's screenwriting credits include *Armageddon* directed by Michael Bay and produced by Jerry Bruckheimer, *Savages*, directed by three-time Oscar winner Oliver Stone which he also executive produced and *Shaft* directed by John Singleton.

*Avatar: Fire and Ash* is Salerno's second project with James Cameron this year. They recently reunited on the non-fiction book *Ghost of Hiroshima* written by Charles Pellegrino which became a *New York Times* and *USA Today* bestseller. Salerno is currently working with Quentin Tarantino and author Jay Glennie on an authorized ten volume coffee table book series about each of Tarantino's films, the first of which *The Making of Once Upon A Time In Hollywood* has just been released.

In television, Salerno began his career straight out of high school on *NYPD Blue*, working as an apprentice under nine-time Emmy® winner Gregory Hoblit, David Milch and Steven Bochco and then became a staff writer at twenty-one on Dick Wolf's Fox TV series *New York Undercover*.



He went on to serve as the lead executive producer of *The Comey Rule* (written and directed by Billy Ray) and starring Jeff Daniels. *The Comey Rule* debuted as the highest rated limited-series in Showtime's history and was nominated for two Golden Globes, writer and consulting producer of *Hawaii Five 0*, and the co-creator/executive producer and showrunner of NBC's *UC: Undercover* where his partnership with Don Winslow began. Winslow went on to become one of the most honored crime writers in the world and credited Salerno with playing a major role in his career and dedicated several books to him.

Salerno also wrote, produced and directed the documentary *Salinger* about J.D. Salinger which premiered as the 200th anniversary installment of PBS's *American Masters* and co-wrote the non-fiction book *Salinger* (with David Shields) which became a *New York Times* bestseller. He also served as executive producer of the acclaimed documentary *Alan Pakula: Going for Truth* directed by Matthew Miele which features an all star cast including Meryl Streep, Julia Roberts, Robert Redford, Dustin Hoffman, Jane Fonda, Bob Woodward, Carl Bernstein, among many others.

**BENJAMIN GRAYSON (Producer)** is a film and TV producer hailing from Forest Cove, Texas. After spending the early part of his career working for film and television directors, Grayson served as a development executive at Radley Studios and later Range Media Partners. In 2022, he co-founded Wild State with longtime friend and collaborator Chris Hemsworth.

Under the Wild State banner, Grayson has produced two seasons of the documentary series *Limitless* for National Geographic/Disney+, the *Extraction* franchise for Netflix.

**AVY KAUFMAN, CSA (Casting Director)** is an award-winning film and television casting director whose career spans all genres and continents. She has collaborated with renowned directors including Ang Lee, Steven Spielberg, Robert Redford, Ridley Scott, Jodie Foster, Wong Kar-wai, Joachim Trier, to name a few. She has cast award-winning films such as *Lincoln*, *Brokeback Mountain*, *The Sixth Sense*, *Life of Pi*, *A.I.*, *Rustin*, *Tár*, and *King Richard*.

Some of her most recent credits include *Babygirl*, *Train Dreams*, and *Sentimental Value*. Avy is the recipient of multiple Emmy Awards for her work on *Succession* and *Damages*.

Other accolades include the Robert Altman Award for Luca Guadagnino's *Suspiria* at the Independent Spirit Awards in 2018, Casting Director of the Year at the Hollywood Film Festival, a Lifetime Achievement Award from the Subtitle Film Festival, and nominations for Best Casting at both the British Independent Film Awards and the BAFTAs. She is featured in Helena Lumme's book *Great Women of Film* and was honored with a place on Variety's "New York Women's Impact List" for her excellence in casting for film and television.

She resides in New York City and is the proud mother of two sons.

**BLANCK MASS (Composer)** is the electronic solo project of British composer and producer Benjamin John Power. Best known for dense, textural electronic compositions that draw on drone, industrial, noise and metal music, Blanck Mass emerged as Power's primary solo vehicle while he was also half of the duo Fuck Buttons. Since the project's debut in 2011, Blanck Mass has released studio albums, EPs and film/TV scores, and has produced remixes and collaborations for a wide range of artists. In 2022 Power joined the band Editors as a full-time member while continuing his solo work as Blanck Mass.

Blanck Mass began as Benjamin John Power's solo outlet while Fuck Buttons were on hiatus. The self-titled debut album *Blanck Mass* was released on Mogwai's Rock Action label in 2011 and established Power's interest in extended drones, harsh textures and immersive electronic soundscapes. The record was followed by a growing live presence and a series of singles and remix work for other artists. The track 'Sundowner' was featured in the opening ceremony at the 2012 Olympic Games in London.

Power signed to Sacred Bones Records and released *Dumb Flesh* in May 2015, an album that incorporated heavier rhythms, chopped vocal samples and a greater emphasis on movement and dancefloor dynamics while retaining abrasive sonics. Subsequent studio albums included *World Eater* (2017) and *Animated Violence Mild* (2019), each expanding his palette of rhythms, noise, and cinematic detail.

Alongside albums, Blanck Mass has written music for cinema and television. Notable soundtrack and score releases include *Calm with Horses* and *Ted K*, among other film/TV projects and limited series. Power's cinematic work demonstrates his aptitude for mood, tension and texture in audiovisual contexts. In 2021 his work as composer for Nick Rowland's *Calm with Horses* was recognised with the Ivor Novello award for Best Original Film Score.

Power continues to collaborate with other musicians and remix artists across genres. In 2022, he was announced as a full-time member of Editors while continuing Blanck Mass releases and scoring work. He has remixed and been remixed by artists including Sigur Rós and others, and his material has been used in large public events and media placements.

Blanck Mass's music is frequently described as a hybrid of drone, industrial noise and electronic dance music — often cinematic, immersive and loud. Power uses modular synthesisers, found sounds, heavily processed samples (including vocal fragments), and careful rhythmic processing to generate tension and release. Interviews and press have linked his music to interests in natural phenomena, large-scale atmospheres and the aesthetics of both decay and euphoria.

**JENNY EAGAN (Costume Designer)** previously designed costumes for *Crime 101* director Bart Layton when they worked together on the feature film *American Animals*.

Eagan received the 2023 Costume Designers Guild for Excellence in Contemporary Film for *Glass Onion, A Knives Out Mystery*, directed by Rian Johnson, starring Daniel Craig. She also received a Critics Choice Award Costume Nomination for the film. Previous awards and nominations include a win for 2020 Costume Designers Guild Award for *Knives Out*, directed by Johnson, nominated in 2019 for two Costume Designers Guild awards for *Widows*, directed by Steve McQueen, and for the Nespresso commercial “The Quest” starring George Clooney. She was awarded the 2016 Costume Designers Guild Award for Excellence in Contemporary Film for her work on *Beasts of No Nation*, directed by Cary Fukunaga, starring Idris Elba. Eagan was nominated for 2015 Emmy Award for Outstanding Costumes as well as Costume Designers Guild award for the acclaimed HBO miniseries *Olive Kitteridge*, starring Frances McCormand.

She was awarded the 2015 Costume Designers Guild Award for Outstanding Contemporary Series for HBO’s drama *True Detective*, starring Matthew McConaughey and Woody Harrelson, also directed by Fukunaga. Other feature films include the *Wake Up Dead Man*, directed by Rian Johnson, *Boys In The Boat*, directed by George Clooney, the imaginary friends film *IF*, directed by John Krasinski, *The Adam Project*, directed by Shawn Levy, *The Tender Bar*, directed by Clooney, *Hostiles*, directed by Scott Cooper, and *Now You See Me*, directed by Louis Leterrier. Additional television credits include *Catch-22*, directed by Clooney, and *Maniac*, directed by Fukunaga.

**JACOB SECHER SCHULSINGER (Editor)** was born in 1979 in Copenhagen. He graduated from the National Danish Film School as a film editor in 2009, launching his career by editing short fiction and documentary films that garnered awards at numerous international festivals, including Cannes, Sundance, the European Film Awards, and IDFA.

In early 2011, Jacob edited his first two feature films: *Volcano* by Icelandic director Rúnar Rúnarsson, and *Play* by Swedish director Ruben Östlund. Both premiered at the Cannes Film Festival that year, with *Play* selected as the Coup de Cœur (Special Pick) in the Directors’ Fortnight program.

In 2013, Jacob co-edited Lars von Trier’s *Nymphomaniac*. That same year, he edited Ruben Östlund’s *Force Majeure*, an Official Selection at the 2014 Cannes Film Festival, where it won the Jury Prize in Un Certain Regard. The film went on to be nominated for a Golden Globe, shortlisted for an Academy Award, and to win the Critics’ Choice Award.

In early 2015, Jacob edited his first American feature, *Take Me to the River*, directed by Matt Sobel, which premiered at the Sundance Film Festival. In 2016, he edited Rúnar Rúnarsson’s second feature, *Sparrows*, which premiered at the San Sebastián International Film Festival and won its top prize, the Golden Shell. That year, he also edited Amat Escalante’s *The Untamed*, which premiered at the Venice Film Festival and won the Silver Lion.

In 2017, Jacob returned to Cannes with two films: Kristen Stewart's short-film directorial debut *Come Swim*, which screened in the Special Screenings section, and Ruben Östlund's *The Square*, which won the Palme d'Or and was later nominated for Best Foreign Language Film at the Academy Awards.

After finishing Lars von Trier's *The House That Jack Built*, Jacob was in 2019 hired as lead editor for Andrea Arnold on Season 2 of HBO's acclaimed drama series *Big Little Lies*. In addition to editing, he oversaw hiring and managing the show's other editors.

Shortly afterward, he was headhunted by Danish broadcaster DR to work as executive producer in their drama department, before returning to editing with Andrea Arnold on her documentary *Com*. Following this, Jacob was the lead editor of the entire third season of Lars von Trier's *The Kingdom*, and shortly after helped Ruben Östlund finish his second Palme d'Or winner, *Triangle of Sadness*.

Alongside his feature and television work, Jacob has built a significant career in commercial editing. His credits include a Chanel perfume campaign directed by Steve McQueen, as well as collaborations with celebrated commercial directors such as Martin de Thurah and Andreas Nilsson.

Jacob has also worked extensively as a script and editing consultant, contributing to projects including Bart Layton's 2018 docudrama *American Animals*, Jesse Eisenberg's *A Real Pain*, Kristen Stewart's feature debut *The Chronology of Water*, and many others.

In 2023, Jacob began collaborating with director Julio Torres on his debut feature *Problemista*. He went on to edit the entire season of Torres' HBO series *Fantasmas*, also serving as an associate producer.

As a director, Jacob's debut short documentary *Fini* won a Danish Academy Award and several other international prizes. His second film, *Matar Extraños*, co-directed with Nicolás Pereda, premiered at the 2013 Berlin Film Festival and has since been exhibited at the Museo Nacional Centro de Arte Reina Sofía in Madrid.

He regularly teaches at the National Danish Film School, the National Norwegian Film School, and the Sundance Labs, and has given guest lectures at numerous schools including the Austrian Film Academy and the National Film and Television School in London.

Jacob is a member of the Academy of Motion Picture Arts and Sciences, the Television Academy, the European Film Academy, the British Independent Film Awards, and the Danish Film Academy.

**JULIAN HART (Editor)** is an award-winning editor with over 25 years of film and television experience in drama and documentary.

He has worked with director Bart Layton for 15 years. Hart won a BIFA Best Editing award and received Independent Spirit and Critic's Choice nominations for his work on Layton's last film as director, *American Animals*. Hart won both an Emmy and the British Film Editors (BFE) Award for *The Deepest Breath*. This documentary, executive produced by Layton, premiered at the 2023 Sundance Film Festival. In 2022, Hart edited *The Tinder Swindler*, again executive produced by Layton. *The Tinder Swindler* was the most watched feature documentary in Netflix's history at the time, clocking 166 million views in its first month of release and garnering 5 Emmy nominations, including Best Editing.

Hart has had three films premiere at The Sundance Film Festival. He has directed four drama-documentaries for US television, filming on location in America, Canada and South Africa.

**SCOTT DOUGAN (Production Designer)** is a production designer living in Brooklyn, New York. For two decades, he's worked all over the world from Japan to Georgia to Croatia. Mostly, he's moved between New York and Los Angeles, working in the fine arts, theater, film and television. His most recent credits include *The Deuce*, *Monsters and Men*, *American Animals*, *Charm City Kings*, *DMZ*, *War Pony*, and *O'Dessa*.

Above all, Scott appreciates his collaborations with writers and directors including David Simon, Ava DuVernay, Reinaldo Marcus Green, Angel Manuel Soto, Chris Smith, Jeremy Jasper, and recently with Sofia Coppola on campaigns for Suntory, Chanel and Cartier. In particular, he considers his work with Bart Layton on *American Animals* and *Crime 101* among his best.

**JEREMY FRY (Stunt Coordinator)** Any list of top movie car chases will almost always include several examples of Jeremy Fry's work, from *Ford vs Ferrari*, to doubling Keanu Reeves in *John Wick 1 & 2*, to being the driver in *Baby Driver*. He has 200 film and television credits to his name, several of which have brought him award nominations and wins.

He is also one of the few who has taken his experience behind the wheel and parlayed it into becoming one of the premiere stunt coordinators around, specializing in - but certainly not limited to - vehicular stunts. In addition to action unit stunt coordinating *Baby Driver*, *Ford vs Ferrari*, *Black Panther 2* and *Madame Web*, he has main unit coordinated many features, including *Crime 101*, often requested by name from actors, producers and directors. He is one of the most highly sought-after stunt drivers and coordinators in the film business, increasingly leaned on to help develop, execute and shoot the stunt sequences that audiences celebrate.