

RED SPARROW
Production Notes

THE SPARROW'S JOURNEY

When *Red Sparrow* author Jason Matthews completed his thirty-three year tenure with the CIA, he found that he was not content to remain idle in his retirement. Flush with time, Matthews took up writing for his second act. “The career was so experiential. There was a great gap to fill,” Matthews says of his adjustment to post-CIA life. “It was either day trading, or fishing, or going for walks. It was as much therapy as anything else, starting to write.” The longtime fan of John le Carré and Ian Fleming began work on *Red Sparrow*, which was published in 2013 and became a best-seller and the foundation for a trilogy: *Palace of Treason* was the second in the series and upcoming is *The Kremlin's Candidate*.

While the world of *Red Sparrow* was familiar to Matthews, the novel's central character was a product of invention. Following a terrible accident, Dominika Egorova, played in the film by Jennifer Lawrence, leaves her career with the Bolshoi and is forced into a state-run school that trains her in sexual manipulation. “Unlike the other characters in the book, Dominika was primarily imaginary,” Matthews says. “I wish I had met someone like Dominika. She had a career in the ballet, until it was taken away from her. And then she was forced to go to Sparrow school.”

Matthews may not have encountered a real-life Dominika in his work with the CIA, but “honeypot” school was indeed part of Soviet intelligence training. “In the Soviet Union, they had a school that taught young women the art of entrapment, the art of seduction, for blackmailing intelligence targets,” Matthews explains. “They had a Sparrow School in the city of Kazan, on the banks of the Volga River, where young women were taught how to be courtesans. They were called ‘Sparrows.’”

Dominika's training ultimately leads her to CIA operative Nate Nash, portrayed in the film by Joel Edgerton. Matthews explains the unusual courtship between Nate and Dominika: “Inevitably, they fall in love, which is dangerous and forbidden for him. Like Romeo and Juliet, it's a love affair that can't end well.”

The manuscript for *Red Sparrow* found its way to the offices of Chernin Entertainment. Producers Peter Chernin, Jenno Topping and David Ready all took to Matthews's novel, and they quickly snapped up the rights to develop a screenplay based on the book.

"The first draw was Jason's background as a CIA operative coupled with the fact that this was his debut novel," says Chernin. "And as we dove into the book, we quickly knew it was one of the freshest, most unique spy stories we'd seen."

"We also loved seeing a spy story about a character who is not a Bourne, not a Bond, not a le Carré character," adds Topping. "Dominika is actually a civilian who is forced into a spy plot, and whose training in spy craft is a means to survive, and to protect her mother."

Francis Lawrence received the book as he added the finishing touches on *The Hunger Games: Mockingjay, Part 2*. Associate producer Cameron MacConomy remembers: "We were both reading it at the same time. Every day, we would come in and find ourselves more and more excited about what we had read the night before."

"I fell in love with the book immediately," says Lawrence. "It just felt really fresh in terms of spy stories, and I fell in love with the character of Dominika Egorova, and her personal journey and her personal story and her dilemma in the story. I always gravitate toward personal lonely isolated characters and this story certainly focuses on a very isolated, lonely character. In addition, it was exciting to me, especially after having done three *Hunger Games* movies in five years, to do something completely different, in terms of story, in terms of world, in terms of tone, in terms of rating, all of that. That was really interesting."

"Francis made three *Hunger Games* movies with Jen, and when he read this book, he thought immediately this would be their next collaboration," says Chernin. "From there we had to find a good match, which we did in Joel, who we have worked with before as well. Same with Matthias, who we've worked with. We chose to go much younger with this role than originally scripted, which we think added something very different to the dynamic with Jen."

After Francis Lawrence boarded the project, he worked hand-in-hand with screenwriter Justin Haythe. “There wasn’t a rushed development process on this film,” Ready says. “It was a finely tuned process. Francis knew that this was going to be his next film and he wanted the screenplay to reflect his exact vision on the page. It was one of those experiences where you get to bring to fruition what you want to shoot.”

“I’d worked with Justin before,” adds Lawrence. “And he shared my vision for the movie. Sometimes, stories don’t come together, and translations of books to screenplay don’t always work as easily as one might think but this one kind of coalesced. Justin and I worked quite hard at it and spent a lot of hours in rooms together over the six months or so that it took to create the draft but there wasn’t much struggle. It just kind of seemed to work and to come together nicely.”

From the moment Lawrence read the book, he knew that one of the main goals would be to maintain key elements from Matthews’ original story. “There’s definitely a sexuality to the book,” says Lawrence. “There’s definitely violence in the book. There is kind of an audacity to it and I wanted to make sure that we captured that. The thing that Justin and I really worked hard at – and later Jennifer and I worked on – was making sure that it felt organic, that it didn’t feel gratuitous, that it was never exploitative. The idea was never to make an erotic thriller, never to titillate in any kind of way, but to ensure that the content feels really organic to the story and to the dilemma of the character and so we really carefully modulated anything that was sexual or involved nudity or involved violence, to find that right tone.”

“It’s really about a single character’s journey, someone who finds herself manipulated by powers much larger than herself,” says Haythe. “Dominika suffers an injury and, through an uncle, is pulled into this world of espionage. And it’s a world where her sexuality is weaponized, as it were, in the sense that she is trained as a seductress. But she is too big and too complicated a person to be a seductress, and she changes the rules on the people that forced her into this world.”

Matthews made his technical expertise available to Haythe throughout the adaptation. “He’s a sensational writer,” Haythe says of Matthews. “Many of the

technical aspects of the plot come from the book. If it was something invented, Jason was there on the end of the phone for technical advice, or he read the script and gave notes, which was hugely helpful. We were lucky to have an expert at the incubation period.”

Producer Peter Chernin agrees: “Jason gave incredibly detailed notes and feedback on our various script drafts—mostly regarding accuracy and believability of anything relating to Nate’s, Dominika’s, and their respective colleagues’ tactics, etc.”

Francis Lawrence encouraged Matthews’s participation throughout the script’s development. “When I read the book, I fell in love with the authenticity of the world that was created by Jason Matthews,” says the director. “It just kind of grabbed me.”

“I don’t know too much about Hollywood,” observes Matthews, “but Francis is a tremendous director with a tremendous body of work. He’s been inclusive. He’s encouraged my commentary, and I know that’s not always the case with film adaptations but he’s been encouraging and collegial.”

As an executive producer on *Red Sparrow*, Haythe remained with the film through its wintry production in Budapest, Bratislava, Vienna and London. “Francis has involved me in the process,” says Haythe. “We worked very closely in the adaptation process, and he has involved me in the process of filming, to sit in rehearsals, to give notes, to make whatever changes need to be made. That only really happens with a director who is completely in control of what he is doing.”

Jennifer Lawrence, who worked with Francis Lawrence on *The Hunger Games: Catching Fire*, *The Hunger Games: Mockingjay Part 1*, and *The Hunger Games: Mockingjay, Part 2*, joined the cast as Dominika early on in the process.

“I thought of Jennifer and I pitched her loosely what the story was about,” says the director. “Obviously, we didn’t have a script yet, and I didn’t really want her to read the book yet, but I just wanted to know if, hypothetically, she would be interested in playing a character like this. So she was kind of loosely in from the very beginning, and we wrote for her. Then as we were developing the story, I would kind of drop little tidbits and hints and sort of talk about it a little bit. I knew

that she was shy about these kinds of movies, when she was a bit younger so I guess I was kind of easing her into the story and the character and the tone and the content, throughout the process of the development of the project. By the time I had a real script, she had been sort of warmed up to it all.”

“Francis had introduced me to the story on the press tour for the last *Hunger Games* movie,” confirms the actress. “It was a book that he had been reading and he thought it would be an interesting movie. I think the first thing that we were discussing for Dominika is that this was going to be a person and a personality that’s completely different from anything I really knew. She’s really been put into a position of survival from a very young age. Her body has been used by the Government from the time that she was young. What with Ballet, being an athlete, being paid by the Government and then ultimately forced into the Sparrow program. I mean, when I first read the script and we talked about it, the Sparrow School scenes were *terrifying*. It was going to be my first time really going... um, the full Monty if you will, but then after doing it there’s something that felt so freeing about it. Because I would never put my character into a situation that I myself am not comfortable being in. But as you can see in the movie it’s this moment where she gains power, where she turns the tables on the people that are trying to control her and I felt that power. I found that exciting. Because the truth is Dominika’s trained to use her body but, ultimately, prevails by using her mind. To me she seems like a complex modern heroine, she uses her own rules, and has a tenacity to succeed.”

“The film is about survival and seduction,” observes Jenno Topping. “And the balance between the two is crucial. It’s survival that drives Dominika into the Sparrow world, and once she’s there, she needs to master seduction and intelligence skills in order to survive. The film explores seduction in a psychological, scientific way. We see a character figure out how much of herself she can give in order to survive, and if she's able to hold something back and come out of this journey intact.”

“We never quite know what Dominika feels,” says Joel Edgerton. “What she’s thinking, or how close she is to crumbling, or lashing out. There is a certain resilience and stoicism to her as a character, and in Jen’s performance, that keeps us

guessing. We always suspect that there is a strength in her that the men in her life have underestimated.”

MEETING NATE

In turn, Nate engages Dominika as a potential informant. “He’s a smart actor, and an incredibly generous actor, from my vantage point,” Haythe says of Edgerton. “He’s a filmmaker, and you can see him thinking about the entire process, not only his performance.”

“Joel was my first choice for Nate,” says Francis Lawrence. “I think that he’s a phenomenal actor and I thought that he and Jen would have a good chemistry. I liked the idea of having Jen be in scenes and have some romantic interest with somebody who feels like a real man, not a youngster. The cast of the *Hunger Games* films were quite young, they’re supposed to be teenagers, and so I just wanted a very different kind of dynamic with this film and Joel really fit that. But, really, I think the key for me in casting Joel as Nate Nash was that Joel just has kind of an organic honor to him and an honesty and he feels grounded, sort of very earthbound, and I thought that was very important for that role so that you really believe and understand where his allegiances lie and trust him.”

As with Dominika, we meet Nate at a crossroads, when a botched hand-off gets him removed from his assignment. “He’s fallen from grace early in his career, and he gets a second chance to come back,” Edgerton says of Nash. “He is the only person that an operative, Marble, will speak to. He’s valuable in that regard, and so he makes contact with Jennifer’s character.”

“Dominika and Nate have a really interesting relationship,” observes Jennifer Lawrence. “Because they both been assigned to one another to get information and in this process of manipulating each other they fall for each other. Their relationship is constantly changing because how can you trust somebody not to be tricking you when you are trying to trick them? So they’re constantly balancing this inherent trust that they both have in each other with the basic paranoia that goes with living in a life of international espionage.”

The actress enjoyed the process of working with Edgerton: “I love Joel!” she laughs. He’s so talented. His accent was flawless, which was very intimidating for me as I tried to master a Russian accent. And he’s just fun, a really hard worker and he played the character perfectly. I can’t imagine it being anyone else. He brought so much more to the movie and so much to that role.”

Edgerton admired the kinship between Jennifer Lawrence and Francis Lawrence, and reveals that their working relationship was one of the reasons he accepted the role of Nate. “The fact that you have two people who have worked together on three occasions saying they’d like to go a fourth round means a lot. I’m a real fan of repeat business. It says a lot about character, personal character, and work ethic, and it says a lot about creative excitement. It means that I was about to come to work with two people who got along really well, who saw things in roughly the same way, and knew how to crack along in a creative way.”

Edgerton also responded to *Red Sparrow’s* cerebral approach to the spy genre. “I think it’s somewhat more interesting that the operatives are not smashing cars and shooting machine guns,” he says. “What they’re doing is often a big psychological game of chess.”

SPY COMMUNITY

Academy Award®-winner Jeremy Irons plays Korchnoi, a decorated general of the SVR. Irons explains what attracted him to the role: “It was one of the best scripts I’ve read for a long time. I’d never made a spy movie before. This was a real page turner of a script, and I never quite knew where I was, and who I was believing. I found it quite fascinating, and really well crafted. I then read the book, which I enjoyed enormously.”

“The diversity of talent represented by our phenomenal cast speaks to the quality of the writing, the incredible vision of Francis and the rooting interest in Dominika as a character,” observes Producer David Ready. “Almost all of the actors

who read the script were taken by what a page turner it was, and that they couldn't predict the ending.”

Jennifer Lawrence admits she was in awe of Irons. “I was so intimidated,” she says. “I mean, it’s Jeremy Irons! He’s actually the nicest person, and so much fun to work with but doing scenes with him is so powerful. Even when I watch them back now I can feel how I felt when I was doing them with him. He just completely transforms.”

One character Lawrence doesn’t want to say too much about is Dominika’s Uncle Vanya. “I just don’t want to spoil anything because you need to see it,” says the actress. “Dominika’s relationship with him is probably the most fascinating relationship I’ve ever seen on film. It’s so complicated.”

The character of Vanya changed from book to film, as Francis Lawrence explains: “In the book he's quite a bit older and we made a decision, in the development of the script to skew Vanya's age down a little bit and have him be a much younger brother to Dominika's deceased father. And part of the reason for that is that there's a bit of a perverse dynamic between Dominika and Vanya, that they're both relatively similar in age, sort of close enough in age that, if they weren't related there actually could be kind of a relationship. I always liked this idea, that's a bit twisted, of the kind of handsome young uncle that Dominika may have actually even been attracted to and I think that he has been attracted to her. And I think with Uncle Vanya, he always thought of Dominika as a bit of a comrade, that they have some sort of similarities and some of the similarities that made her so disciplined and successful in ballet, which is a very tough world, are sort of facets of his personality that he sees in himself and he sees in her and he thinks they share. And I think Dominika’s parents saw that and got a little worried about that and started to kind of separate them.”

Matthias Schoenaerts, who portrays Dominika’s Uncle Vanya, jumped at the opportunity to work with, as he puts it, “an enormous bunch of immensely talented people.” On Vanya’s relationship with Dominika, he says: “We learn he had a very complicated relationship with her dad that passed away. And so he has some protective feelings towards Dominika. But he is also not blind to her femininity. At

the same time, he needs her but he knows that she needs him as well. So there's a power component in the relationship between them that opens the door to certain level of abuse. There's a very thin line between sincerity and manipulation with them and it bounces back and forth all the time, and it's fun to play with."

Schoenaerts shares a number of scenes with Jeremy Irons, an experience that Schoenaerts also regards as "so much fun." "He's very playful, and a witty rascal," says Schoenaerts. "I love that. It's a blessing".

"Matthias is extraordinary. Very open and sensitive," says Irons, returning the enthusiasm. "I think he's a great foil for me as Korchnoi, and a pleasant guy to be around."

Charlotte Rampling portrays Anna, or Matron, as the students at the Sparrow School know her. "It was a beautifully crafted character," observes Rampling. "Matron is someone very committed to the state, committed to what Communism means. She is very much about discipline, about order, and about having faith in a higher purpose rather than just oneself and one's little life, but to actually give over your life to a higher purpose."

"She began very early on in the spy school, and so in a sense when she meets Dominika, she's seeing her younger self. She began early in the school, worked up through the school, and became a teacher," Rampling says of Matron's backstory.

Bill Camp plays Marty Gable, Nate's colleague at the CIA. "He's sort of a grumpy guy, who is a little bit resentful. I think he's two exits down the highway past where he wishes he were. And there aren't many exits left," Camp explains.

Red Sparrow marks the fourth time that Camp and Edgerton have worked together, after *Midnight Special*, *Black Mass* and *Loving*. "Joel's a great actor. It's as simple as that," Camp says of their rapport. "He's really generous, which means he's really grounded. He has a great ease, and he trusts himself. He understands all of the different things that go into making a movie."

Sakina Jaffrey plays Trish Forsyth, Nate and Marty's superior at the CIA. "Trish loves Nate, and thinks he does an incredible job," says Jaffrey. "And his instincts are fantastic for his job. But as his boss, I always worry that he's going to step over the line a little bit. And unfortunately, he does."

German actor Sebastian Hülk appears as Matorin, “a high-end assassin,” as Hülk describes him. “He’s the guy for the dirty jobs. He’s good at it, and he loves it,” says Hülk.

Upon Dominika’s departure from Sparrow School, she rooms with Marta, portrayed by Thekla Reuten. “I was interested in playing the role first and foremost because of the script,” Reuten explains. “But I was surprised that the writer of the book actually worked with the CIA for decades. I thought that was really interesting, and that’s what’s interesting about the story, that it’s really from the inside.”

Ciarán Hinds, Joely Richardson and Mary-Louise Parker round out *Red Sparrow*’s impressive, award-winning, international cast. “I don’t think that was the mandate, to cast the movie internationally,” says MacConomy. “That just happened in large part by default, because the movie takes place internationally. Having said that, I think it’s great for the film, because you have a broad and diverse range of people that are bringing in all kinds of viewpoints.”

BUDAPEST BOUND

In the months leading up to production, Francis Lawrence and the production team traveled to Budapest to scout for locations that could match Helsinki, which is where much of the action of Matthews’s book is set. As the filmmakers explored Budapest, they found that using the city’s practical locations might offer *Red Sparrow* an added layer of authenticity.

“I think we all collectively fell in love with Budapest,” Ready says. When the filmmakers visited Budapest as a possible location to match Helsinki, they decided to make the city a character in the adaptation.

“You could actually shoot Budapest for Budapest,” Ready explains. “There was so much that was already there. Maria Djurkovic, our production designer, enhanced what wasn’t there in a way that was incredible and seamless. Budapest turned out to be a magical place for the movie, in terms of the locations we could find, and in the spirit of the place.”

“Before this project, I didn’t know Maria but I really liked her work,” says Francis Lawrence. “I had seen a fair amount of her movies and so checked to see if she was available and then sent her the script. She was interested in the script, but was a little nervous that I would want to do something that was sort of bland and gray because I think most people, when think of these sort of Communist-Socialist movies think of bland, gray, concrete, and that's it. So, I actually shared a couple of the research images I had already sourced, and sort of let her go off and think a little bit, and percolate on it a bit and also do some research herself. And in about a week she came back with just tons and tons of unbelievable imagery. We really connected in terms of the kind of color palette that we could dive into in this world. We ended up finding all of this kind of great post-war Russian art, that just had unbelievable color choices in it. And everything's just slightly off. Like reds aren't your standard red. And greens aren't your standard green. And these great sort of blues, and pistachio greens... we ended up building that kind of a color palette on a lot of this Russian art.”

Adds Djurkovic: “For me, it’s important that when I start on a film we find a key that takes you through the world of that movie. You need to have that visual consistency, and with *Red Sparrow* that was very graphic, quite bold use of color. And I had a fantastic time, because Francis really let me go for it, in an uninhibited way.”

Djurkovic was eager to explore Budapest and Bratislava’s cinematically unfamiliar locations. “If I watch a film that has been shot in London, I will know where every single scene was shot. That’s the nature of doing this job as long as I’ve been doing it,” says Djurkovic, noting that some of the locations she researched as inspiration prior to production precipitated the production’s move to include some work in Bratislava. “In the initial bunch of photographs, we had photographs of several locations in Bratislava, and we ended up shooting in those very places that I had photographs of in our initial conversation.”

THE DANCE BEGINS

Production for *Red Sparrow* began on Wednesday, January 5, 2017 at Heroes Square, one of Budapest's most striking, famed landmarks. Budapest's Opera House doubled for the Bolshoi, but securing the space was no small feat, given a busy performance schedule. Stagehands would rig an evening opera performance's set as *Red Sparrow's* cast and crew cleared out.

In order to give Dominika's final dance authenticity, Francis Lawrence enlisted acclaimed choreographer Justin Peck and dancer, choreographer and instructor Kurt Froman to create the scene. Jennifer Lawrence worked with Froman in daily three-hour rehearsals for the three months that preceded the start of production.

"There was a lot of physical preparation that went into this," acknowledges Lawrence. "For the ballet scenes I obviously did a lot of intense training. And even though I'm never going to get to the point where I'm going to be able to dance for the Bolshoi it taught me posture and discipline and changed my body. I was certainly very hungry for those first couple of months! And then of course as you can see in the movie I had a snapping point after ballet and you can see me continue to grow throughout the film."

Ballet great Sergei Polunin, featured in the documentary *Dancer*, joined the production to play Konstantin. This was the first film role for the actor, who is a fan of Francis Lawrence's *Constantine*. "Of course, you're going to agree to do a movie if Jennifer Lawrence is in it," says Polunin. "I watched how Jennifer approaches her art. It's been a good learning process. I couldn't ask for a better opportunity."

Nicole O'Neill, who plays Sonya, also had a dance background, having studied with the Royal Ballet at the same time as Polunin. An injury at the age of fifteen derailed her dance career. "I had a month and a half to get my ass in gear. I took as many ballet classes as I could, juggling around work," says O'Neill of her return to the stage. "I can relate to Jen's character, that feeling that your career is suddenly over. You've trained all your life, and it's gone. Coming back and getting to do it again has been quite magical, actually."

OUT IN THE COLD

Another hurdle for the production was securing Fiumei Cemetery, one of Budapest's most striking landmarks, for Nate's handoff with Marble. "Only documentaries and historically-related little films could be filmed there previously," says Kemeny. "Francis was invited to their committee meeting, and he managed to turn it around for us."

The exteriors for State School Four were filmed in Deg, just over an hour outside of Budapest. Both Jennifer Lawrence and Sasha Frolova, who plays Anya, endured cold January temperatures for scenes that called for them to walk in circles barefoot. The structure dates back to the early 19th century, and was home to the Festetics family, until it was used in WWII as a military facility, and later taken over by the Soviets.

Many of the Sparrow School interiors were filmed at a rural cultural center, adjacent to an abandoned factory. Djurkovic and Francis Lawrence found a way to incorporate the location into the design of the movie. "In the communist days, each of these factories would have their own cultural center, which was a little theater built alongside the factory for the workers," says Djurkovic. "Francis and I both absolutely loved it. Between us, we said, 'Why can't the Sparrow School have an annex?' We created this more layered, more interesting place for the cadets to be trained. They're two different styles of architecture, but using color you can bring them together."

Rampling notes that the faded glory of some of the locations lends to the mood of *Red Sparrow*. "It's evocative of a particular time and a particular mode of living in Eastern Europe that existed but it's not there anymore," she says. "They're haunted by a wonderful grandeur that no longer exists. To be able to shoot in them and to have another layer of what the designer wants to make the story, it's really fascinating."

Costume designer Trish Summerville, who worked with Francis Lawrence and Jennifer Lawrence on *The Hunger Games: Catching Fire*, proudly joined the team again for *Red Sparrow*. "One of the reasons I love working with Francis is because you know it's going to be a project you're proud to be on and have worked on. He's

creatively open and loves to collaborate. I never feel like there's something I can't present to him. He's open to seeing things, and always accessible.

Summerville enhanced the stark, isolated landscape of the Sparrow School by dressing the cast in muted tones. "For the Sparrow School, I wanted to keep it communistic and totalitarian, so it's very washed out, with steely grays and icy, cold colors. All of the shirts are unisex, so boys and girls have the same shirts. The matron's uniform is very classic and timeless and a deep olive green," Summerville explains.

In stark contrast to the Sparrow school uniforms, Summerville dressed Reuten as a professional who had been operating as a Sparrow for quite some time. Summerville explains: "With Marta, we wanted to see a huge difference between the sparrow school recruits and who they are. We wanted her to be different from Dominika's character as well. She exudes a bit more sexuality, and is a bit overtly sexual. A lot of her blouses are deep and open at the neck, have a lot of movement and are silky. She wears high heels. For her, it was trying to make her more womanly and sexual, and you pick that up right away with her character."

The Hungarian leg of *Red Sparrow* wrapped in April, and the company moved briefly to Bratislava for "Russian" exteriors and interiors, and, quite surprisingly, Langley office interiors.

After a one-day stint in Vienna, the company moved to London for filming at Heathrow Airport and the Corinthia Hotel. "That's part of the fun of the spy genre: you get to hop around to all of these different places," MacConomy says. "You're always switching gears, both in terms of story, and visually."

LAST WORDS

Weeks after he had wrapped on the project, Jeremy Irons wound up walking through the film's Heathrow set to catch a flight. The actor made time to catch up with his director and co-stars. "He's very supportive, very calm and very organized," Irons says of Francis Lawrence. "He makes it feel very simple. He's working with a crew, many of which he's worked with on his other work. It's like an oiled machine,

which leads to a relaxed set, and allows us actors to feel confident, feel supported and to experiment. At the same time he's very good on a big production because he can bring it home, like he's done with *The Hunger Games*. There's that beautiful mix of a sensitive man who is also a very hands-on worker that can keep his two-hundred-person crew going fast and furiously and really having time for the actors."

"I love working with Francis," agrees Jennifer Lawrence. "Mainly because I trust him. And he has amazing taste. It's such a load off my mind when he's directing because I know the movie is going to be tailored to the best of its ability. He's a visionary and he's amazing at creating world. Plus he's a great communicator. So whenever I was doing something challenging for the first time it made me feel a lot better having him at the helm. "

"There has not been a Francis Lawrence movie like this," concludes Peter Chernin. "And there has not been a Jennifer Lawrence movie like this and there has never been a spy movie like this! It's a gripping and emotional ride, full of twists and turns, you will be immersed in it and leave talking about it. That's a promise."

ABOUT THE CAST

JENNIFER LAWRENCE (Dominika Egorova)

A natural talent with a striking presence and undeniable energy, Academy Award® winner Jennifer Lawrence is one of Hollywood's most gifted actresses. Lawrence most recently starred opposite Javier Bardem in Darren Aronofsky's *Mother!* and later this year, will reprise her role as Mystique in *Dark Phoenix*.

In 2016, Lawrence received her record-setting fourth Academy Award® nomination and third Golden Globe Award for her performance in David O. Russell's *Joy*. This marked her third collaboration with the director, writer, and producer, having previously worked with him on *American Hustle* and *Silver Linings Playbook*, for which she won the Academy Award® for Best Actress. She earned her first Oscar, Golden Globe, and SAG Award nominations in 2011 for her acclaimed performance as a poverty-stricken teenager in the independent drama, *Winter's Bone*.

Lawrence gained worldwide recognition for her portrayal of "Katniss Everdeen" in the global tentpole series, *The Hunger Games*, establishing her as the highest-grossing action heroine of all time. Her other film credits include *Passengers* opposite Chris Pratt, Suzanne Bier's *Serena*, Mark Tonderai's *House at the End of The Street* opposite Elisabeth Shue and Max Thieriot; Jodie Foster's *The Beaver* opposite Mel Gibson and Anton Yelchin; Drake Doremus' *Like Crazy* opposite Anton Yelchin and Felicity Jones; Lori Petty's *Poker House* opposite Selma Blair and Bokeem Woodbine, for which she was awarded the prize of Outstanding Performance in the Narrative Competition at the 2008 Los Angeles Film Festival; and Guillermo Arriaga's directorial debut *The Burning Plain*, opposite Charlize Theron and Kim Basinger. The film premiered at the 2008 Venice Film Festival where Lawrence won the Marcello Mastroianni Award for Best Young Actor.

On television, Lawrence's credits include three seasons of the TBS comedy series *The Bill Engvall Show*.

In 2012, she created the Jennifer Lawrence Foundation to support charitable organizations that fulfill children's vital needs and drive arts awareness and participation. She is an advocate for gender equality, and recently joined the board of Represent.us, a bipartisan organization working nationwide to pass powerful anti-corruption laws aimed at stopping political bribery and fixing our broken elections.

JOEL EDGERTON (Nate Nash)

Joel Edgerton was born in Blacktown, New South Wales. He attended the Nepean Drama School in western Sydney before transitioning into stage and screen

roles. Edgerton launched his film career in *Star Wars Episode II: Attack of the Clones* and *Star Wars Episode III: Revenge of the Sith*, portraying a young “Owen Lars,” stepbrother of “Anakin Skywalker” and uncle to “Luke Skywalker.”

Recently, Edgerton appeared in, *Loving*, directed by Jeff Nichols, for which he has earned a Golden Globe Award nomination for Best Actor. He co-stars alongside Ruth Negga, Michael Shannon, and Nick Kroll in the film, which tells the true story of an interracial married couple who were sentenced to prison in 1958 Virginia. *Loving* was released by Focus Features on November 4, 2016.

Currently, Edgerton is in production on *Bright*, alongside Will Smith and Noomi Rapace. The film is directed by David Ayer.

Edgerton also recently completed production on the thriller, *It Comes At Night*, directed by Trey Edward Shults. The film, in which he co-stars alongside Riley Keough, follows a father who will stop at nothing to protect his wife and son from a malevolent, mysterious presence terrorizing them right outside their doorstep. Additionally, Edgerton completed production on the *Untitled Nash Edgerton Project*, alongside Charlize Theron, Amanda Seyfried and Thandie Newton.

In January 2016, Edgerton starred in the Western *Jane Got A Gun* opposite Natalie Portman. Directed by Gavin O’Connor and released by The Weinstein Company, the film follows a woman who asks her ex-lover to help her save her outlaw husband from a gang out to kill him. In March 2016, Edgerton also appeared in the Jeff Nichols’ film *Midnight Special* opposite Michael Shannon and Kirsten Dunst. A contemporary science fiction chase film, *Midnight Special* is the latest in a series of A-list filmmakers that Edgerton has worked with. The film was distributed by Warner Brothers and eOne.

In September 2015, Edgerton starred in Scott Cooper’s action crime-drama *Black Mass* alongside Johnny Depp, Benedict Cumberbatch and Dakota Johnson. Based on the 2001 book by Dick Lehr and Gerard O’Neill, the story unveils the true life events of infamous South Boston criminal Whitey Bulger, the brother of a state senator who became an FBI informant to take down a Mafia family invading his territory. Edgerton plays Bulger’s childhood friend and corrupt FBI agent “John Connolly.” The film had its world premiere at the 72nd Annual Venice Film Festival and was released by Warner Bros. *Black Mass* was also featured at Telluride Film Festival and the 2015 Toronto International Film Festival and earned Edgerton the Santa Barbara International Film Festival “Virtuoso” award, which celebrates breakthrough performances.

August 2015 marked Edgerton’s feature directorial debut with *The Gift*, starring Jason Bateman. Edgerton co-starred with Rebecca Hall in the story that explores the relationship of Bateman and Hall, a husband and wife seeking to reinvigorate their marriage in a new town, only to have their life disrupted by a “friend” from the past. Edgerton wrote the script and produced the film, and was nominated for a Directors Guild of America Award for First-Time Feature Film Direction. *The Gift* was distributed by STX Entertainment.

In December 2014, Edgerton starred in Ridley Scott’s epic retelling of the Biblical story *Exodus: Gods and Kings*. Edgerton paired with Christian Bale as they played on-screen brothers “Moses” and “Rhamses.” The film was produced by 20th Century Fox. Earlier in 2014, Edgerton appeared in the psychological

thriller *Felony*, which he wrote, produced, and starred in. Edgerton portrays an officer who runs a young cyclist off the road after an evening of celebratory drinking and subsequently lies about the accident to his fellow officers. The Australian film premiered at the 2013 Toronto International Film Festival.

In 2013, Edgerton portrayed the character of “Tom Buchanan” in Baz Luhrmann’s remake of *THE GREAT GATSBY*, starring alongside Leonardo DiCaprio and Carey Mulligan. Warner Brothers released the film, based on the famous novel by F. Scott Fitzgerald, on May 10th. It premiered that same year at the Festival de Cannes.

In December 2012, Edgerton had a pivotal role alongside Jessica Chastain and Chris Pratt in Kathryn Bigelow’s *Zero Dark Thirty*. The film chronicles the search and ultimate death of Osama Bin Laden by U.S. special troops in Pakistan and was nominated for Best Picture at the 85th Annual Academy Awards. Joel also appeared in *The Odd Life of Timothy Green*, opposite Jennifer Garner, the critically acclaimed, mixed-martial-arts drama *Warrior*, opposite Nick Nolte and Tom Hardy, and the prequel of John Carpenter’s *The Thing*, opposite Mary Elizabeth Winstead.

In 2010, Edgerton starred in the Australian film *Animal Kingdom*, a powerful crime drama that explores the intense battle between a criminal family and the police, and the ordinary lives caught in the middle. The film received the World Cinema Jury Prize at the 2010 Sundance Film Festival and was also awarded the Australian Film Institute/AFI Awards for “AFI Best Film” and “AFI Member’s Choice.” Edgerton was honored with an “AFI Award” for “Best Supporting Actor” on behalf of the film.

In 2008, Edgerton was seen in the film *The Square*, directed by his brother Nash Edgerton. That same year, Edgerton starred in *Acolytes*, an Australian film about teenagers who get revenge on a serial killer. In 2007, Edgerton was seen in the film *Whisper* with Josh Holloway. He also had a significant role in the 2006 American film *Smokin’ Aces*.

In 2005, Edgerton appeared in the British comedy *Kinky Boots*, in a lead role alongside Chiwetel Ejiofor, as the son of a deceased shoemaker who must find a niche market in the 21st century. That same year, Edgerton lent his voice to the title character of *The Mysterious Geographic Explorations of Jasper Morello*, an Academy Award-nominated animated short film.

Off the screen Edgerton starred alongside Cate Blanchett as “Stanley” in the Sydney Theatre Company’s acclaimed 2009 production of *A Streetcar Named Desire*. Edgerton and Blanchett also performed the play to sold-out audiences at the Kennedy Center in November 2009, followed by a run at the Brooklyn Academy of Music in December 2009. He has appeared in multiple stage productions, most notably at The Sydney Theatre Company - *Blackrock*, *Third World Blues* and *Love for Love* - and Bell Shakespeare - *Henry IV*. On television, Edgerton is known for playing the role of “Will” on the series *The Secret Life of Us* for which he was nominated for an “AFI Award.”

Edgerton currently splits his time between Australia and Los Angeles.

MATTHIAS SCHOENAERTS (Ivan Egorov)

Matthias Schoenaerts is a Flemish actor. He began his acting career on stage, as a child, playing opposite to his father, Julien Schoenaerts, in *The Little Prince*.

At 15, he made his screen debut in the Academy Award-nominated feature *Daens*, directed by Stijn Coninx.

After graduating from the Royal Academy of Dramatic Arts in Antwerp, he starred on stage and in award-winning shorts and features. His supporting role in Paul Verhoeven's *Black Book* introduced him to a wider European audience. His lead performance in Michaël Roskam's Academy Award-nominated *Bullhead* brought attention on him from the world film community, as he won accolades, including the FIPRESCI Award for Best Actor at the Palm Springs International Film Festival, the Best Actor Award at Austin Fantastic Fest, and the Acting Award at AFI Fest.

He then starred opposite Marion Cotillard in *Rust and Bone*, directed by Jacques Audiard, for which he won a César Award; reunited with director Michaël Roskam for *The Drop*, with Tom Hardy, Noomi Rapace, and James Gandolfini; and was part of the ensemble cast of Guillaume Canet's film *Blood Ties*.

Matthias Schoenaerts was then seen in *Suite Française*, with Michelle Williams and Kristin Scott Thomas, directed by Saul Dibb; *Far from the Madding Crowd*, directed by Thomas Vinterberg, opposite Carey Mulligan, based on the Thomas Hardy novel; Luca Guadagnino's *A Bigger Splash* with Tilda Swinton, Ralph Fiennes, and Dakota Johnson; Alice Winocour's *Maryland*, opposite to Diane Kruger; and Tom Hooper's *The Danish Girl*, with Eddie Redmayne and Alicia Vikander.

In 2017, Matthias Schoenaerts starred in the new Michaël R. Roskam movie *Le Fidèle*, with Adèle Exarchopoulos, and in Ritesh Batra's Netflix movie *Our Souls at Night*, with Jane Fonda and Robert Redford.

In 2018, he will be seen in *Red Sparrow*, directed by Francis Lawrence, with Jennifer Lawrence and in Terrence Malick's *Radegund*.

He will also be starring, as a lead, in Thomas Vinterberg new movie *Kursk*, with Colin Firth, in Laure de Clermont-Tonnerre's first feature *Mustang*, and in *Territoires* by David Oelhoffen, with Reda Kateb.

CHARLOTTE RAMPLING (Matron)

Charlotte Rampling began her career in 1964. Some of her notable films include *Georgy Girl*, Luchino Visconti's *The Damned*, Liliana Cavani's *The Night Porter*, *Farewell my Lovely*, Woody Allen's *Stardust Memories*, Sidney Lumet's *The Verdict*, Alan Parker's *Angel Heart*, Michael Cacoyannis's *The Cherry Orchard*, Nagisa Oshima's *Max My Love*, Francois Ozon's *Under the Sand* and *Swimming Pool*, Lauren Cantet's *Heading South*, Iain Softley's *Wings of a Dove* and Dominik Moll's *Lemming*.

More recent work includes *I, Anna*, *The Eye of the Storm*, *The Duchess*, *Never Let Me Go*, *Melancholia*, *Life During Wartime*, *45 Years*, *The Sense of an Ending*, and *Euphoria*. Rampling was nominated for an Oscar in 2016 for *45 Years*.

JEREMY IRONS (General Korchnoi)

The British-born Jeremy Irons has an extraordinary legacy of film, television and theatre performances. He won the Academy Award® for Best Actor for his performance as Claus von Bulow in *Reversal of Fortune*. He is also a Golden Globe® Award, Primetime Emmy® Award, Tony Award®, and SAG Award® winner.

His film highlights include *The French Lieutenant's Woman*, *The Mission*, and *Dead Ringers*, *Damage*, *M. Butterfly* and *Lolita*. He is the voice of the evil lion Scar in Disney's classic *The Lion King*. He also showed his grasp of the action genre starring opposite Bruce Willis in *Die Hard: With A Vengeance* as well as playing Humbert Humbert in Adrian Lyne's *Lolita*.

Other career highlights include the films *Being Julia* with Annette Bening; *Appaloosa* with Ed Harris and Viggo Mortensen; and Bertolucci's *Stealing Beauty* with Liv Tyler. Irons received a Tony Award for his performance in Tom Stoppard's play "The Real Thing" and more recently appeared on the London stage in the National Theatre's "Never So Good" and in the Royal Shakespeare Company's "The Gods Weep."

Irons may be best known for his role as Charles Ryder in the cult TV series *Brideshead Revisited*. Other television credits include the award-winning television miniseries directed by Tom Hooper, *Elizabeth I*, in which Irons is joined by Helen Mirren. Irons also portrayed the iconic photographer Alfred Stieglitz in the award-winning biographical picture *Georgia O'Keeffe*.

Irons more recent film work includes the award-winning independent feature *Margin Call* with Kevin Spacey; *The Words* with Bradley Cooper; *Beautiful Creatures*, shot in Louisiana and directed by Richard LaGravenese and *Night Train to Lisbon*, directed by Bille August.

Over a span of three years, commencing in 2010, Jeremy Irons took on the role of Pope Alexander VI in the epic Showtime series *The Borgias*, a historical-fiction television drama created by Neil Jordan. The series, set around the turn of the 16th century, follows the Borgia family, an Italian dynasty of Spanish origin.

Trashed, the award-winning documentary on the environment for which Irons was the executive producer and featured actor, received a special screening at the Cannes Film Festival and continues to play in theaters and festivals globally.

Irons most recent films include *High-Rise*, Jeremy Thomas' anticipated JG Ballard adaptation from director Ben Wheatley; *The Man Who Knew Infinity*, an Edward R. Pressman production, directed by Matthew Brown; *Race*, directed by Stephen Hopkins, based on the true story of Jesse Owens and the 1936 Olympics, in which Irons portrays Avery Brundage; *The Correspondence*, directed by Italian filmmaker Giuseppe Tornatore; and *Batman v Superman: Dawn of Justice*, in which Irons plays the role of Alfred Pennyworth, directed by Zack Snyder, Warner Bros.

During spring 2016, as part of the Bristol Old Vic's 250th anniversary, Jeremy Irons returned to his roots in theatre and appeared in the role of James Tyron in Eugene O'Neill's "Long Day's Journey Into Night."

2016 also included the release of the game-based movie *Assassin's Creed*, directed by Justin Kurzel, in which Jeremy Irons starred alongside Michael Fassbender and Marion Cotillard.

In addition, Irons completed production on three films: *Justice League*, directed by Zack Snyder, *An Actor Prepares*, co-starring Jack Huston and *Monumental*, directed by Brett Simon.

MARY-LOUISE PARKER (Stephanie Boucher)

Mary-Louise Parker's work on Showtime's *Weeds* earned her the Golden Globe award, four Golden Globe nominations, the Satellite award, three Emmy nominations and six SAG nominations. For Mike Nichols' *Angels in America*, she received the Emmy and Golden Globe Awards, and her work on *The West Wing* and in TV movie *The Robber Bride* were recognized with Emmy nominations, the latter winning her a Gemini Award. For the small screen she recently starred in the miniseries *When We Rise*, *Mr. Mercedes*, and *Billions*. Other television credits include *Sugartime*, *Christmas in Conway*, *Saint Maybe*, *A Place for Annie*, *Vinegar Hill*, *Miracle Run*, and many others.

She appeared in the action-comedies *Red* and *Red 2* with Bruce Willis and John Malkovich, and *R.I.P.D.*, starring Jeff Bridges. Parker's recent film work includes *Chronically Metropolitan*, and Alex Ross Perry's *Golden Exits*. Other film work includes *The Assassination of Jesse James, Saved!*, *Behaving Badly*, *Romance & Cigarettes*, *Fried Green Tomatoes*, *Grand Canyon*, *Reckless*, *Solitary Man*, *The Portrait of A Lady*, *Howl*, *Boys On The Side*, *The Client*, *Naked In New York*, *Bullets Over Broadway*, *Longtime Companion*, *Pipe Dream*, *Red Dragon*, *Romance and Cigarettes*, *Solitary Man*, *The Five Senses*, *The Maker*, and many more.

Parker recently originated the role of 'Georgie' in Simon Stephens play *Heisenberg*. She made her Broadway debut originating the role of Rita in *Prelude To A Kiss*, (Tony® nomination, a Theatre World Award, The Clarence Derwent Award, Drama Desk nomination) She originated the role of 'Li'l Bit' in *How I Learned To Drive*, (Obie Award, Lucille Lortel Award and an Outer Critics Circle nomination) She originated the role of Catherine in *Proof* (Tony® Award, Drama Desk, Outer Critics Circle, Drama League, Lucille Lortel, Obie, New York Magazine and T. Schreiber awards) and starred on Broadway in *Reckless*, (Tony® nomination) and *Bus Stop*. Mary-Louise originated roles in Sarah Ruhl's *Dead Man's Cell Phone*, Sharr White's, *The Snow Geese*, John Patrick Shanley's, *Four Dogs and A Bone*, and Christopher Shinn's adaptation of *Hedda Gabler*. She appeared in the U.S. premiere productions of *The Art of Success* and *Communicating Doors*. She has worked extensively off and off-off Broadway and in regional theater, and co-founded the Edge Theater with Peter Hedges and Joe Mantello, where she performed in *The Age Of Pie* and *The Girl In Pink*, among other productions.

Also a writer, Mary-Louise was an on-staff contributor at *Esquire* magazine for over a decade, and has written for *The New York Times*, *O magazine*, *Bullett*, *Bust*, *The Riveter*, *In Style*, *Hemispheres*, and others. Her first book, *Dear Mr. You*, was published to critical acclaim by Scribner, and was translated into five languages and included on the San Francisco Chronicle's list of best books of the year. The audio book was nominated for best narration by the Audio Publishers Association.

Parker's career has been honored at the Philadelphia and Sonoma Film Festivals, The Robert Brustein awards, Steppenwolf Theater, and New York Women

in Film, where she received the Muse award. Her humanitarian efforts were recognized with the Courage award by Los Angeles County Commission on Human Relations, the GLAAD award and OUT magazine Entertainer of the Year. The Hetrick Martin Institute and the NY LGBTQ Center both awarded her efforts on behalf of the LGBTQ community. Her personal and professional memorabilia are archived at the Howard Gottlieb Center at Boston University.

JOELY RICHARDSON (Nina Egorova)

Joely Richardson trained at RADA, then went on to work at the RSC, Old Vic, Almeida and West End Theatres. Her first film was *Wetherby* directed by David Hare (Best Newcomer Nomination, Evening Standard), followed by Peter Greenaway's *Drowning By Numbers*, *Sister By Sister* and Ken Russell's *Lady Chatterley's Lover*.

US audiences first saw her in *101 Dalmatians*. Some of her films include James Brooks' *I'll Do Anything*, *Event Horizon*, *The Patriot*, *Maybe Baby* and *Endless Love*. More recent work includes *Anonymous*, *The Girl With The Dragon Tattoo*, *Thanks For Sharing*, *Maggie, Papa* and Oliver Stone's *Snowden*.

A few years ago, she went back to her theatre roots with *Side Effects* (Drama Desk Nomination for Best Actress), CSC's *Ivanov* (Outer Critic Nomination for Best Actress) and *The Belle of Amherst* (Drama Desk Nomination for Best Solo Artist) all in New York. Also, the *War of The Roses'* Shakespeare's trilogy for Sir Trevor Nunn.

Some of her TV roles include Mrs Simpson in *Wallis and Edward*, The Last Queen in *The Tudors* and Julia in FX's Golden Globe winning drama *Nip/Tuck* for which she was twice nominated Best Actress.

In 2016 Joely shot three films, *The Hatton Garden Job*, *Time Of Their Lives* and *In Darkness*. She also made the TV series for NBC, *Emerald City* playing the White Witch Glinda.

CIERÁN HINDS (Colonel Zyuganov)

Cieran can be seen starring in Ben Younger's *Bleed For This*. He recently wrapped on *Woman Walks Ahead*, starring alongside Sam Rockwell and Jessica Chastain. He is currently working on a recurring role on the series *The Terror* for AMC. On the theater side, Ciaran recently finished a stint in Arthur Miller's *The Crucible* on Broadway with Saoirse Ronan and Ben Whishaw and recently wrapped *Hamlet* at the Barbican Theatre opposite Benedict Cumberbatch.

Other roles include Mance Rayder in *Game of Thrones* and as Bud Hammond in *Political Animals*. Previous to this he appeared as DCI Langton in Linda La Plante's *Above Suspicion* and as Julius Caesar in the BBC/HBO co-production of *Rome*.

Extensive film credits include Peter Greenaway's *The Cook, the Thief, His Wife and Her Love*, *Veronica Guerin* and *The Phantom of the Opera* both for Joel Schumacher, *Miami Vice* for Michael Mann and *Munich* for Steven Spielberg. *Amazing Grace* for Michael Apted, *Nativity* for Catherine Hardwicke, *Hallam Foe*, *A Tiger's Tail*, *Excalibur* for John Boorman, *Margot at the Wedding* for Noah Baumbach,

There Will Be Blood for Paul Thomas Anderson, *Stop Loss* for Kimberly Pearce, *In Bruges* for Martin McDonagh, *The Tale of Desperaux*, *Miss Pettigrew Lives for a Day*, *Cash*, *Race To Witch Mountain*, Conor McPherson's *The Eclipse* for which he won Best Actor at the Tribeca Film Festival, *Life During Wartime*, *The Debt*, *Harry Potter and the Deathly Hallows*, *John Carter of Mars*, *Salvation*, *The Rite*, *Tinker, Tailor, Soldier, Spy*, *Ghost Rider: Spirit of Vengeance*, *The Woman in Black*, *Closed Circuit*, *The Disappearance of Eleanor Rigby*, *The Sea*, *Frozen*, *Last Days in the Desert*, *Agent 47* and *Driftless Area*.

SASHA FROLOVA (Anya)

A New York City native, Sasha Frolova is an actress and a photographer and has intertwined the two to establish a presence both on the big screen and in print. Her work has most recently debuted in print for King Kong Magazine alongside iconic photographers like David LaChapelle and this year an editorial for Marc Jacobs. Her previous photography collections, *Busts*, 2016 and *Nana*, 2015, both premiered with accompanying essays and had a powerful impact on their audience, getting picked up by magazines like Paper Magazine, Refinery29 and even The Huffington Post. She also works in fashion in front of the camera, and can be seen most recently in Autumn De Wilde's latest short film series *The Postman Dreams* for Prada opposite Elijah Wood.

In 2016 Sasha made huge strides in her acting career by booking the series regular role of young Cathy in the Amazon pilot *The Interestings*, directed by Mike Newell and adapted from the award-nominated novel of the same title. She then went on to star as a lead in Dark Rabbit's feature *Blood Surf*, produced by James Franco and 20th Century Fox's *The Empty Man* opposite James Badge Dale. She most recently appeared in Netflix's *The OA* and guested on CBS's *Blue Bloods*.

Sasha will next be seen in 20th Century Fox's Red Sparrow opposite Jennifer Lawrence and directed by Francis Lawrence. In Television, Sasha joins the cast of *Snowpiercer* for TNT in the series regular role of Pixi Ariak, opposite Jennifer Connelly and Daveed Diggs which shoots later this year.

SAKINA JEFFREY (Trish Forsyth)

Sakina Jeffrey currently stars on the NBC series *Timeless* as 'Agent Denise Christopher.' Sakina memorably starred as White House Chief of Staff 'Linda Vasquez' in the Netflix original series *House of Cards*, directed and produced by David Fincher. She also currently recurs on the Golden Globe winning *Mr. Robot* for USA, playing 'Antara Nayar,' as well as on Hulu's *The Mindy Project* as 'Mindy Lahiri's' mother, 'Sonu.' Previous recurring roles include 'Sheriff Leena Reyes' on Fox's *Sleepy Hollow*, 'Dr. Hickman' on NBC's *Third Watch* and 'Mrs. Chandra Suresh' on NBC's *Heroes*. Guest star appearances include: *Blindspot*, *Madam Secretary*, *Girls*, *Sex and the City*, *Law and Order* and *Law and Order: SVU*.

In film, Sakina can be seen in Noah Baumbach's film, *The Meyerowitz Stories*,

opposite Dustin Hoffman and Ben Stiller. Audiences may remember Sakina as 'Nilma,' Kate Hudson's bat-wielding neighbor, in Garry Marshall's *Raising Helen*. Among her dozens of films, she has had the privilege of working with Jonathan Demme, James Ivory, Sidney Lumet and Frank Oz.

A native New Yorker, Sakina danced as a child with the Joffrey ballet at City Center and made her acting debut at 17 in Wallace Shawn's *Marie and Bruce* at the Public Theatre. She went on to play lead roles in *Romeo and Juliet* at Williamstown Theatre Festival and *Alice In Wonderland* at the Kennedy Center. She has continued to work in New York theatre, appearing last year in the groundbreaking Off Broadway hit *Small Mouth Sounds*, written by Bess Wohl and directed by Rachel Chavkin. Sakina graduated with High Honors from Vassar College with a degree in Chinese language and literature. She is the daughter of internationally renowned cookbook author/actress Madhur Jaffrey and the late Bollywood and British film star Saeed Jaffrey.

ABOUT THE CREW

FRANCIS LAWRENCE (Director)

Over the past two decades, Francis Lawrence has captivated audiences around the world with his creative body of work. A director and producer of film, music videos, and television, Lawrence has established himself as a longstanding artistic visionary that can not only cater to any demographic, but is also able to understand and convey the visions of some of the world's most influential artists.

Lawrence most recently directed *The Hunger Games: Mockingjay Part 2*, the fourth and final installment of the hugely popular *Hunger Games* franchise. The film, released in November 2015 by Lionsgate, grossed over \$650 million worldwide and starred Jennifer Lawrence, Woody Harrelson, Josh Hutcherson, Liam Hemsworth, Philip Seymour-Hoffman and Julianne Moore. Previously, he directed *The Hunger Games: Mockingjay Part 1*, which was released by Lionsgate in November 2014 and grossed over \$750 million worldwide. Lawrence also directed the second installment of the franchise, *The Hunger Games: Catching Fire*, which was released in November 2013 and earned over \$850 million worldwide.

Lawrence made his feature film debut in 2005 with *Constantine*, based on the Hellblazer comic book, starring Keanu Reeves and Rachel Weisz. That was followed up by the 2007 hit movie, *I Am Legend*, a science fiction-horror-action-disaster film adapted from the Richard Matheson novel of the same name, starring Will Smith. In 2011, Lawrence directed *Water for Elephants*, based on the best-selling novel by Sara Gruen and starring Reese Witherspoon, Robert Pattinson, and Christoph Waltz.

Lawrence is also a noted music video director, having won a GRAMMY® (Lady Gaga, "Bad Romance"), Latin Grammy (Shakira, "Whenever Whatever"), and multiple VMA awards. He has worked with artists such as Jay-Z, Britney Spears, Beyoncé, Pink, Gwen Stefani, Jennifer Lopez, Aerosmith, Janet Jackson and many others. Francis has also directed commercials for many high profile clients including The Gap, Calvin Klein, Tommy Hilfiger, Coca-Cola, Pepsi, L'Oreal, Bacardi, McDonald's, Disneyland, Oldsmobile, Covergirl, and Maybelline.

Lawrence is also experienced in the world of television. In 2008, he served as director and executive producer on the pilot and several episodes of the acclaimed series *Kings*. In 2011, he directed the pilot episode of FOX's *Touch*, featuring Kiefer Sutherland, which he continued on as executive producer for both seasons of the show.

Lawrence is currently in development on a number of projects including a film based on Homer's epic *The Odyssey* for Lionsgate, *Neverwhere* and *House of Thieves* both for Mark Gordon Company and *The Last Duel* for Jeff Robinov's Studio 8.

Lawrence was honored with the Director of the Year Award at CinemaCon 2015.

JASON MATTHEWS (Author)

Jason Matthews is a retired officer of the CIA's Operations Directorate. Over a thirty-three-year career he served in multiple overseas locations and engaged in the clandestine collection of national security intelligence, specializing in denied-area operations. Matthews conducted recruitment operations against Soviet-East European, East Asian, Middle Eastern, and Caribbean targets. As Chief in various CIA Stations, he collaborated with foreign partners in counter proliferation and counterterrorism operations. He is the author of the books *Red Sparrow*, *Palace of Treason*, and *The Kremlin's Candidate*.

JUSTIN HAYTHE (Screenwriter)

Justin Haythe is an American novelist, short story writer, and screenwriter. Born in London, he is a graduate of The American School in London and Middlebury College. He earned his MFA from Sarah Lawrence College. His debut novel, *The Honeymoon*, was longlisted for the 2004 Man Booker Prize. He wrote *The Clearing* directed by Pieter Jan Brugge, starring Helen Mirren and Robert Redford. His adaptation of *Revolutionary Road* was released in December 2008, and was nominated for a USC Scriptor Award as well as a BAFTA Award for Best Adapted Screenplay. He also worked on the films *Snitch*, *The Lone Ranger* and *A Cure for Wellness* and the forthcoming *Bohemian Rhapsody*.

PETER CHERNIN (Producer)

Peter Chernin is the CEO of The Chernin Group (TCG), which he founded in 2009.

Through Chernin Entertainment, TCG's entertainment production company, Chernin has produced a string of box office hits, including the global blockbuster features *Rise of the Planet of the Apes*, *Dawn of the Planet of the Apes* and *War for the Planet of the Apes*, which re-launched the franchise for a new generation, the Oscar® nominated drama *Hidden Figures* from director Ted Melfi, the original musical *The Greatest Showman*, action comedies *The Heat* and *Spy*, Tim Burton's *Miss Peregrine's Home for Peculiar Children*, drama *The Mountain Between Us*, adventure comedy

Snatched, sci-fi thriller *Oblivion*, dramedy *St. Vincent*, and crime drama *The Drop*. Upcoming films Chernin produced include *Red Sparrow* directed by Francis Lawrence and starring Jennifer Lawrence, *Tolkien* directed by Dome Karukoski and starring Nicholas Hoult and Lily Collins, *Underwater* starring Kristen Stewart, and the animated feature *Spies in Disguise* with Will Smith and Tom Holland lending their voices for the lead characters. Chernin serves as an executive producer on FOX's hit television comedy *New Girl*. Chernin Entertainment previously produced Fox's "Ben and Kate" and "Touch."

TCG's assets also include CA Media, an Asia-based media investment company; Otter Media, a venture formed with AT&T to invest in and launch global over-the-top video services, which oversees a portfolio of businesses including Fullscreen, Ellation, Gunpowder & Sky, and Hello Sunshine; and strategic investments in U.S.-based technology and media companies including Pandora, SoundCloud, Headspace, Flipboard, Scopely, Medium, and Barstool Sports.

Prior to starting TCG, Chernin served as President and Chief Operating Officer of News Corporation, and Chairman & CEO of the Fox Group. Chernin sits on the Boards of American Express, serves as Co-Chair of UC Berkeley's Board of Visitors, and is a senior advisor to Providence Equity Partners. He is Chairman and Co-Founder of Malaria No More, a non-profit dedicated to ending deaths due to malaria. Chernin holds a B.A. in English from UC Berkeley.

JENNO TOPPING (Producer)

Jenno Topping is the President of film and television at Chernin Entertainment.

She recently produced and oversaw the development of feature films *Hidden Figures*, the Oscar® nominated drama directed by Ted Melfi and starring Taraji P. Henson, Octavia Spencer and Janelle Monáe; *The Greatest Showman*, the original musical starring Hugh Jackman; *War for the Planet of the Apes*, the third installment in the global hit franchise; *The Mountain Between Us* starring Idris Elba and Kate Winslet; *Miss Peregrine's Home for Peculiar Children* directed by Tim Burton; *Spy* directed by Paul Feig and starring Melissa McCarthy; *Snatched* starring Amy Schumer and Goldie Hawn; *St. Vincent* starring Bill Murray and Melissa McCarthy; *The Drop* starring James Gandolfini and Tom Hardy; *Mike and Dave Need Wedding Dates* starring Zac Efron, Adam Devine, Anna Kendrick and Aubrey Plaza; *Exodus* directed by Ridley Scott and starring Christian Bale; and *The Heat* starring Sandra Bullock and Melissa McCarthy, which was the highest grossing comedy of 2013.

Upcoming films Topping produced and oversaw include *Red Sparrow* directed by Francis Lawrence and starring Jennifer Lawrence; *Underwater* starring Kristen Stewart; *Tolkien*, directed by Dome Karukoski and starring Nicholas Hoult and Lily Collins; and the animated feature film *Spies in Disguise*, with Will Smith and Tom Holland lending their voices for the lead characters.

Topping oversees Chernin Entertainment's television slate, which includes Fox's Emmy®-winning hit comedy *New Girl*. Previous series from Chernin Entertainment include Fox's *Ben and Kate* and *Touch*.

Topping's other credits include *Country Strong* starring Gwyneth Paltrow and Tim McGraw; *Catch and Release*, written and directed by Susannah Grant and starring Jennifer Garner; and the *Charlie's Angels* movies.

Topping previously served as an executive for HBO Films, where she supervised the Emmy® and Golden Globe® Award-winning films, *The Late Shift* (Kathy Bates) and *Rasputin* (Ian McKellan and Alan Rickman) in 1995.

DAVID READY (Producer)

David Ready is the Executive Vice President of Film at Chernin Entertainment. At Chernin Entertainment, Ready most recently produced *Red Sparrow* with director Francis Lawrence, starring Jennifer Lawrence, Joel Edgerton, Jeremy Irons, and Matthias Schoenaerts for 20th Century Fox. Previously, he oversaw the development and production of *The Mountain Between Us*, the survival romance starring Idris Elba and Kate Winslet which was released in October 2017, and executive produced and oversaw the development of 2016's summer comedy *Mike and Dave Need Wedding Dates*, starring Zac Efron, Adam Devine, Anna Kendrick, and Aubrey Plaza. He is currently producing *Tolkien*, directed by Dome Karukoski and starring Nicholas Hoult and Lily Collins for Fox Searchlight.

Ready began his executive career on the Warner's lot in 2004, joining Jerry Weintraub Productions as a Director of Development. There, he worked on projects such as the *Ocean's Eleven* franchise and *Tarzan*.

In 2006, Ready segued to Di Bonaventura Pictures as a Vice President, just as the company was going into production on the first of the *Transformers* films. Ready worked on the first three films, as well as developed and co-produced the 2010 action-comedy *Red*, and executive produced its 2013 follow-up, *Red 2*. Other credits with di Bonaventura include executive producing the 2012 thriller *Man on a Ledge* and 2013's *Jack Ryan: Shadow Recruit*.

A Boston native and graduate of Washington University in St. Louis, David Ready began his career in the mailroom at Industry Entertainment in 2001.

STEVEN ZAILLIAN, (Producer)

Steven Zaillian is an American screenwriter, director, film editor, and producer. He won an Academy Award, a Golden Globe Award and a BAFTA Award for his screenplay for *Schindler's List* and has also earned Oscar nominations for *Awakenings*, *Gangs of New York* and *Moneyball*. He was presented with the Distinguished Screenwriter Award at the 2009 Austin Film Festival and the Laurel Award for Screenwriting Achievement from the Writers Guild of America in 2011. Zaillian is the founder of Film Rites, a film production company.

JO WILLEMS (Director of Photography)

Jo Willems, ASC,SBC was born and raised in a small town near Antwerp in Belgium. He studied film in Brussels but quit in his third year. At 21 he moved to London and continued his studies at the London Film School. His career started as a cinematographer on music videos. He soon met long term collaborator David Slade with whom he made the film *Hard Candy* in 2003. It won Best Film and Audience Award at the Festival of Sitges and Jo won the Best Cinematography award at the Festival of Fantastical film in Malaga. It was both their first film.

In 2000, having won a green card through the diversity visa program he moved to Los Angeles. He continued to work in music videos and commercials and met director Francis Lawrence. In 2012 Francis offered Jo the opportunity to shoot the pilot episode for *Touch* with Kiefer Sutherland. Francis and Jo have worked together since on three films in *The Hunger Games* series and *Red Sparrow*.

Jo has shot a wide range of subjects and styles from *Hard Candy* to *Rocket Science*, *Limitless*, *30 Days of Night*, *Hunger Games* and the tv show *American Gods*.

He always treats each story and each film as a new beginning and strives to find a visual style that supports and fits the story. *Red Sparrow* was a particularly satisfying film to delve into; a spy story in Eastern Europe. Jo lives in Los Angeles with his wife Karen, from Dublin, and a commercial producer. Their daughters were both born in Los Angeles.

MARIA DJURKOVIC (Production Designer)

Production designer Maria Djurkovic's diverse body of work showcases her keen attention to period detail and a distinct perspective on the global landscape.

Djurkovic recently reunited with *Tinker Tailor Soldier Spy* director Tomas Alfredson for *The Snowman*. Filmed entirely in Oslo and rural Norway, *The Snowman* stars Michael Fassbender and Rebecca Ferguson as investigators charting the re-emergence of a serial killer following the first snowfall of the winter season.

For Stephen Gaghan's *Gold*, starring Matthew McConaughey, Djurkovic created a gold prospecting facility in the wilds of Indonesia, and re-created early 1980s New York City.

Luca Guadagnino's *A Bigger Splash* brought Djurkovic and actors Tilda Swinton, Matthias Schoenaerts, Ralph Fiennes, and Dakota Johnson to a remote villa on the Italian coast. *A Bigger Splash* was met with critical praise upon its debut at the Venice Film Festival in 2015.

Djurkovic was nominated for an Academy Award, BAFTA and Art Director's Guild Award for Morten Tylden's *The Imitation Game*, starring Benedict Cumberbatch and Keira Knightley. Tomas Alfredson's widely acclaimed adaptation of John LeCarre's *Tinker Tailor Soldier Spy* garnered BAFTA and Art Director's Guild nominations, and a European Film Award for Djurkovic's design. Djurkovic also received Art Director's Guild Award nominations for Stephen Daldry's beloved *The Hours* and *Billy Elliot*.

Djurkovic's additional production design credits include Mira Nair's *Vanity Fair*; Christine Jeffs's *Sylvia*; Woody Allen's *Scoop* and *Cassandra's Dream*; Phyllida

Lloyd's blockbuster *Mamma Mia!*; Peter Howitt's *Sliding Doors*; Brian Gilbert's *Wilde*; *The Invisible Woman* for director Ralph Fiennes; and Benjamin Ross's *The Young Prisoner's Handbook*.

For television, Djurkovic earned an Emmy nomination for HBO's "RKO 281," starring Liev Schreiber and directed by Benjamin Ross.

In 2016, Djurkovic proudly accepted an honorary fellowship from Oxford University's Worcester College, Djurkovic's alma mater. In 2002, Djurkovic was honored with the Women in Film and Television Technical Achievement Award.

ALAN EDWARD BELL (Editor)

Film editor Alan Edward Bell A.C.E., is best known for his work on *(500) Days of Summer*, *Water For Elephants*, *The Amazing Spiderman*, and *The Hunger Games: Catching Fire* and *Mockingjay* Parts 1 and 2. Alan's resume spans over twenty eight years of post-production experience and includes a long list of credits in editorial as well as visual effects. He resides in New Hampshire with his wife and three children.

JAMES NEWTON HOWARD (Music By)

James Newton Howard is one of the film industry's most versatile and honored composers, with a career spanning over thirty years and encompassing more than 130 film and television projects.

His myriad film credits include the Oscar-nominated scores for *Defiance*, *Michael Clayton*, *The Village*, *The Fugitive*, *The Prince of Tides*, and *My Best Friend's Wedding*, as well as Oscar-nominated songs for *Junior* and *One Fine Day*. Howard also received Golden Globe nominations for his scores for Peter Jackson's blockbuster remake of *King Kong* and *Defiance*, as well as the aforementioned songs.

In addition, Howard won the 2009 Grammy Award for the score of *The Dark Knight*, co-composed with Hans Zimmer, and received Grammy Award nominations for music from *Blood Diamond* and his song from *One Fine Day*. He also won an Emmy for the theme to the Andre Braugher series *Gideon's Crossing*, and received four additional Emmy nominations for the Netflix series, *A Series of Unfortunate Events*, the HBO film, *All The Way*, and for the themes to the long-running series, *ER*, and the Ving Rhames series, *Men*. In 2008, World Soundtrack Award named him Film Composer of the Year for his work on the films *Charlie Wilson's War*, *Michael Clayton* and *I Am Legend*.

His success reflects the experiences of a rich musical past. Inspired by his grandmother, a classical violinist, he began his studies on the piano at age four. After studying at the Music Academy of the West in Santa Barbara, and at the USC School of Music as a piano performance major, he completed his formal education with orchestration study under legendary arranger Marty Paich.

Though his training was classical, he maintained an interest in rock and pop music, and it was his early work in the pop arena that allowed him to hone his talents as a musician, arranger, songwriter and producer. He racked up a string of

collaborations in the studio and on the road with some of pop's biggest names, including Elton John; Crosby, Stills & Nash; Barbra Streisand; Earth, Wind and Fire; Bob Seger; Rod Stewart; Toto; Glenn Frey; Diana Ross; Carly Simon; Olivia Newton-John; Randy Newman; Rickie Lee Jones; and Chaka Khan.

In 1985, he was offered his first film, *Head Office*, and he quickly knew he had found his calling. He has since created the scores for a broad range of films, recently including *Roman J. Israel, Esq.*, *Detroit*, *Fantastic Beasts and Where to Find Them*, all four installments of *The Hunger Games* franchise, *Concussion*, *Nightcrawler* and *Maleficent*. His long list of credits also include *Snow White and the Huntsman*, *The Bourne Legacy*, *Salt*, *Water For Elephants*, *Batman Begins*, *Collateral*, *Snow Falling on Cedars*, *Outbreak*, *The Village*, *Hidalgo*, *Peter Pan*, *Wyatt Earp*, *Lady in the Water*, *The Sixth Sense*, *Unbreakable*, *Freedomland*, *Treasure Planet*, *Signs*, *Falling Down*, *Primal Fear*, *Glengarry Glen Ross*, *Waterworld*, *The Devil's Advocate*, *Dave*, and *Pretty Woman* among many others.

In addition to his contributions to film and television music, Howard has composed two concert pieces for the Pacific Symphony: *I Would Plant a Tree*, which debuted in 2009; and, more recently, his *Concerto for Violin and Orchestra*, which premiered in 2015, featuring renowned violinist James Ehnes.

Howard has been honored with ASCAP's prestigious Henry Mancini Award for Lifetime Achievement, and the 2016 BMI ICON Award. Howard recently completed a 15 European city tour in November and December 2017 - *The 3 Decades of Music for Hollywood* concert production was a celebration of career highlights with music, spoken word and video. His upcoming projects include Disney's *The Nutcracker and the Four Realms*, and the next installment of the *Harry Potter* franchise, *Fantastic Beasts: The Crimes of Grindelwald*.

TRISH SUMMERVILLE (Costume Designer)

Trish Summerville is a three-time Costume Designer Guild winner for the films *Gone Girl*, *The Hunger Games: Catching Fire* and *The Girl With The Dragon Tattoo*. In 2017, Trish received Emmy and Costume Designer Guild nominations for her work on the HBO pilot for *Westworld* and has won three Music Video Producer Association awards for Christina Aguilera and Ricky Martin videos.

Trish recently wrapped *Red Sparrow* for director Francis Lawrence starring Jennifer Lawrence. Also, she recently designed the costumes for *Dark Tower* starring Idris Elba and Matthew McConaughey for Sony.

Along with Trish winning the Costume Designer Guild award for Excellence in Costume Design for *The Hunger Games: Catching Fire*, she also won the Saturn Award for Best Costume and Costume Designer of the Year at the Style Awards. In association with this project, Trish launched a clothing line through Net-a-Porter. The collection, called Capitol Couture, featured 16 pieces inspired by her work in *Catching Fire*, and it sold out immediately.

Trish is a longtime collaborator with acclaimed director David Fincher, having worked with him on *The Girl With The Dragon Tattoo* and *Gone Girl*. Trish

also designed the costumes for David Fincher's Nike Commercial "Fate" for which she won a Costume Design Award for Best Commercial.

Trish's additional credits include the Showtime pilot *Ray Donovan* and the ABC series *Wasteland*. Trish also works extensively in commercials and music videos and has worked on campaigns for Apple, Chevy, Diet Coke, Gap, Heineken, Nike, Tanqueray and Volkswagen. When not working in film, Trish consults for red carpet appearances and tours for musicians.