

INCEPTION

Acclaimed filmmaker Christopher Nolan directs an international cast in “Inception,” an original sci-fi actioner that travels around the globe and into the intimate and infinite world of dreams.

Dom Cobb (Leonardo DiCaprio) is a skilled thief, the best in the dangerous art of extraction: stealing valuable secrets from deep within the subconscious during the dream state when the mind is at its most vulnerable. Cobb’s rare ability has made him a coveted player in this treacherous new world of corporate espionage, but it has also made him an international fugitive and cost him everything he has ever loved. Now Cobb is being offered a chance at redemption. One last job could give him his life back but only if he can accomplish the impossible—*inception*. Instead of the perfect heist, Cobb and his team of specialists have to pull off the reverse; their task is not to steal an idea but to plant one. If they succeed, it could be the perfect crime.

But no amount of careful planning or expertise can prepare the team for the dangerous enemy that seems to predict their every move. An enemy that only Cobb could have seen coming.

This summer, your mind is the scene of the crime.

Warner Bros. Pictures presents, in association with Legendary Pictures, a Syncopy Production, a film by Christopher Nolan, “Inception.”

The film stars three-time Academy Award® nominee Leonardo DiCaprio (“Blood Diamond,” “The Aviator”), Academy Award® nominee Ken Watanabe (“The Last Samurai”), Joseph Gordon-Levitt (“500 Days of Summer”), Oscar® winner Marion Cotillard (“La Vie en Rose”), Academy Award® nominee Ellen Page (“Juno”), Tom Hardy (“RocknRolla,” “Bronson”), Cillian Murphy (“Batman Begins”), Academy Award® nominee Tom Berenger (“Platoon”), Dileep Rao (“Avatar”), and two-time Oscar® winner Michael Caine (“Hannah and Her Sisters,” “The Cider House Rules”).

“Inception” was written and directed by Oscar® nominee Christopher Nolan (“Memento,” “The Dark Knight”), who also produced the film with Emma Thomas. Chris

Brigham and Thomas Tull served as executive producers, with Jordan Goldberg co-producing.

Nolan's behind-the-scenes collaborators included three-time Oscar[®]-nominated director of photography Wally Pfister ("The Dark Knight," "The Prestige," "Batman Begins"), production designer Guy Hendrix Dyas ("Indiana Jones and the Kingdom of the Crystal Skull," "Elizabeth: The Golden Age"), two-time Oscar[®]-nominated editor Lee Smith ("The Dark Knight," "Master and Commander: The Far Side of the World"), Oscar[®]-nominated costume designer Jeffrey Kurland ("Bullets Over Broadway," "Collateral"), and Oscar[®]-nominated special effects supervisor Chris Corbould ("The Dark Knight"). The music is by Academy Award[®]-winning composer Hans Zimmer ("The Dark Knight," "The Lion King").

Concurrently with the film's nationwide theatrical release, "Inception: The IMAX Experience" will be released in select IMAX[®] theatres. "Inception" will be digitally remastered into the unparalleled image and sound quality of The IMAX Experience[®] through proprietary IMAX DMR[®] technology. With crystal clear images, laser-aligned digital sound and maximized field of view, IMAX provides the world's most immersive movie experience.

"Inception" has been rated PG-13 by the MPAA for sequences of violence and action throughout.

www.inceptionmovie.com

For downloadable general press information,
please visit: <http://press.warnerbros.com>

ABOUT THE PRODUCTION

COBB

You create the world of the dream.
You bring the subject into that dream
and they fill it with their secrets.

Director/writer/producer Christopher Nolan reveals that he began creating the world of “Inception” almost a decade before he made the movie. “About ten years ago, I became fascinated with the subject of dreams, about the relationship of our waking life to our dreaming life. I’ve always found it to be an interesting paradox that everything within a dream—whether frightening, or happy, or fantastic—is being produced by your own mind as it happens, and what that says about the potential of the imagination is quite extraordinary. I started thinking how that could be applied to a grand-scale action movie with a very human dimension.”

“Inception” hinges on the premise that it is possible to share dreams...dreams that have been designed to look and feel completely real while you’re in them. And in that subconscious state, a person’s deepest and most valuable secrets are there for the taking. Nolan elaborates, “At the heart of the movie is the notion that an idea is indeed the most resilient and powerful parasite. A trace of it will always be there in your mind...somewhere. The thought that someone could master the ability to invade your dream space, in a very physical sense, and steal an idea—no matter how private—is compelling.”

Producer Emma Thomas agrees, noting that the film had to maintain that balance between a thrill ride and an emotional journey. “It has elements of a heist movie, but one set in a more fantastical framework. It has huge action sequences, but it also has characters you truly care about, and there is a real emotional driving force throughout the movie.”

That driving force is largely embodied in the central character of Dom Cobb, played by Leonardo DiCaprio. “In essence, that’s what was immediately engaging to me about the script,” says the actor. “It is this highly entertaining, complex thriller where anything can happen, but at the heart is one man’s quest to uncover a long-buried truth and to get back home. It’s also completely original; I don’t think anyone could say they’ve experienced anything like it before. That combination made me excited about

working on the project, as well as with Chris Nolan. He is an expert at taking this kind of multi-layered storyline and making it true and tangible to an audience.”

Thomas comments, “Chris has learned a lot over the years in terms of making big movies, and a lot of those things have come into play here. But this film is something very fresh and very different and also quite personal. It gave him a completely clean and pure canvas on which to work.”

Nolan asserts that the central theme of the story is both personal and universal “because we all dream. We all experience the phenomenon of our minds creating a world and *living* in that world at the exact same time. There is also an incredible contrast in the world of dreams—they are so intimate and yet they have infinite possibilities in terms of what we can imagine. So the challenge was to blend the intimacy and emotion of what might take place in a dream with the massive scope of what our brains can conceive of. I wanted to create a film that would allow the audience to experience the limitless realities that only in dreams can we realize.”

“We knew the production of ‘Inception’ was going to have to be big because of the subject matter—you can do *anything* in a dream,” adds Thomas. “In fact, the scope of this film is greater than anything we’ve done before, even just in terms of the number of countries in which we shot.”

The production of “Inception” circled the globe, with principal photography taking place in six countries, on four separate continents. Over the course of filming, the cast and crew experienced a number of extremes, braving the heat of Tangiers in Morocco and traversing the snows of Calgary, Canada. Shooting also took place in Tokyo, Paris and Los Angeles, where the effects team generated a driving rain for a multi-vehicle action sequence, complete with a freight train plowing down the middle of the street.

Nolan also returned to the cavernous converted airship hangars at Cardington in England, where he previously filmed sequences for both “Batman Begins” and “The Dark Knight.” Although the actors were not subject to the elements while shooting interiors at Cardington, their equilibrium was challenged by gravity-defying sets that were designed to revolve a full 360 degrees, and another set constructed on a giant gimbal that put everything and everyone on “tilt.”

“To me, the material demanded a very large-scale approach,” Nolan attests. “That’s why we wound up shooting in six different countries, building enormous sets, and really pushing the boundaries of what could be achieved practically, as opposed to computer effects.

“It’s interesting because the human brain is often compared to a computer,” the director continues, “but the truth is that’s a very inadequate analogy because the brain is capable of more than we’ll ever know. For a filmmaker, that made it an ideal world to be delving into because there are no rules for what the mind can create, and a movie exploring that had to be the grandest form of entertainment.”

SAITO

Assemble your team, Mr. Cobb.
And choose your people...wisely.

In addition to filming all over the world, “Inception” features an international ensemble cast, including Leonardo DiCaprio, Joseph Gordon-Levitt, Marion Cotillard, Ellen Page, Tom Hardy, Tom Berenger and Dileep Rao, who were all working with Nolan for the first time, as well as Ken Watanabe, Cillian Murphy and Michael Caine, who were reunited with the director.

Thomas observes, “The movie has some great roles, and the actors really responded to the material, which made the casting process very smooth. We felt very lucky to have such a remarkable level of talent. I think the actors were also inspired by the rest of the cast; they wanted to work together and be a part of it.”

They also wanted to work with Christopher Nolan.

Ellen Page affirms, “I am such a fan of Chris’s, so the idea of being a part of this film was very exciting. And I was blown away by the script; it was like nothing I had ever read. I completely disappeared into it, and when I finished, I was literally sweating. It was so conceptually original and so incredibly moving, with a powerful emotional spine that one can really connect to. It was phenomenal to work with a filmmaker who is able to create entire worlds, things you’ve never seen before, in such an amazing way.”

Ken Watanabe, who previously teamed with Nolan on “Batman Begins,” recalls, “When Chris called and asked me to join him, it was easy to say yes, because it was a wonderful opportunity to work with a director I loved working with before. And after I read it, I was even more pleased. So my heart and my head told me I definitely had to do this movie.”

“I was very excited by the script, and then when Chris told me the other actors involved, I knew it couldn’t get any better,” says Cillian Murphy, who was in both “Batman Begins” and “The Dark Knight” “I think Chris’s films are intelligent and hugely entertaining, and this one fits that bill beautifully.”

“His mind is so rich,” Marion Cotillard says, “and that’s one reason Chris is such an extraordinary director and writer. On a movie as imaginative as this, you need a director you can trust—someone to take your hand and share his vision—and I trusted him 100 percent. He really inspired me and gave me the keys I needed.”

“Chris is an extremely talented filmmaker,” DiCaprio states, adding, “I also appreciated getting to collaborate so closely with such an unbelievable cast. We had lengthy conversations about our characters, and their individual histories and relationships. And Chris definitely encouraged that; he wanted every actor, no matter how big or small the part, to have a real sense of our characters and to bring something to the table to make them our own.”

Nolan offers, “It was fascinating to watch the actors evolve as a group, very much the way the characters do in the story. It really brought a richness to their scenes together. As a writer, you hope for that kind of chemistry, but it’s not until you get on the set that you see the cast bring out their characters’ idiosyncrasies and interesting inter-relationships. That’s a vital part of any movie, especially a heist movie, and I think these actors really delivered that.

“The film follows a team of very different people, each with singular skills, who are brought together to accomplish a very special task,” Nolan continues. “If any one of them fails, it can spell disaster, so each individual is integral to their success. And we understand everything they’re going through because we are on that journey with them.”

DOM COBB – THE EXTRACTOR

Leonardo DiCaprio stars as Dom Cobb, a master in the art of extraction. The actor notes, “Cobb has achieved a level of expertise that has made him very well known in the underground black market of individuals who are able to infiltrate people’s minds and extract information.”

“At the beginning of the film,” Nolan says, “we learn that Cobb is the best extractor in the game. He is hired by corporations to steal secrets they would otherwise never have access to. It’s all based on the persistence of an idea, the notion that any concept will stay fixed in the subconscious. It’s impossible to *un*learn something, and that forms the basis for what an extractor is able to do in terms of retrieving information.”

The way extraction works is through a process called dream sharing—manufacturing the world of the dream and bringing the subject into that world, which feels completely real as long as they are in it.

But Cobb's rare skills have also resulted in him being a wanted fugitive who can never go home. Thomas shares, "From the start, we know he is a man with a past that makes it impossible for him to go back to America. But his kids are there and that motivates him more than anything else. He's willing to take any risk in his work if it means he can get home to what he loves most."

For that reason, DiCaprio says that the approach he and Nolan took was that "no matter how surreal the dream state, everything needed to be grounded in our connection with the character; everything had to be emotionally charged. From Cobb's standpoint there is something very real at stake, so all of his choices, his reactions, and how he deals with the people he's working with is a means to one end: getting back his life."

Nolan expounds, "Working with Leo early on, we really delved into the emotional life of his character. It was very important to him that that be the guiding thread of the story, and with it he is able to draw the audience through the complex story in a very clear fashion. That's what great actors are able to bring to a project, and Leo made a massive contribution to the film. I think he is one of our finest actors and his performance in the film is extraordinary."

ARTHUR – THE POINT MAN

Cobb's longtime and most trusted colleague is Arthur, played by Joseph Gordon-Levitt. While Cobb is the master planner, Arthur takes care of the details. Gordon-Levitt asserts, "Arthur is the organized one, the one making sure everything is in its right place. The way I see it, Cobb is the artist and Arthur is the producer. He's the one saying, 'Okay, you have your vision; now I'm going to figure out how to make all the nuts and bolts work so you can do your thing.' But as fastidious and professional as he is, Arthur didn't want to apply his organizational skills to being a lawyer or doctor or any of the things he could have been because sharing dreams is fascinating. It's not just a job for him. I think the technology of dream sharing is something that has inspired him since he first heard about it so, ultimately, it's not the money he's doing it for. He wouldn't risk his life for a good paycheck. He loves it."

Gordon-Levitt reveals that his character's fascination with dreams is something they had in common. "I consider myself a creative person and dreams are where we're all artists. Everything you do in a dream—everything you see, everything you hear, everyone you talk to—is your creation. That's evidence of how powerful the creative mind could be if we were to let it, so it intrigued me to do a movie about dreams. You

could call it a heist film, but I think of it more as a con artist film. I think of our characters as gentlemen thieves, and I identify with them because they are artists, or actors. They're lying for a living...not just lying but manufacturing truth. They're creating reality, and that's what I do, too," he smiles.

"Joe is a tremendous actor to work with—very charismatic, extremely dedicated, and also physically adept," Nolan says. "He is a performer who doesn't just find the internal life of the character but also projects the physical expression of that through his movements and expressions. And that's good because there was definitely a very physical component to playing Arthur."

ARIADNE – THE ARCHITECT

To manufacture the world of the dream, one of the most vital members of the team is the architect. Ellen Page portrays Ariadne, a brilliant student of architecture, who is approached by Cobb for a job, which, Page concedes, "isn't necessarily legal, but she is propelled by an intellectual curiosity that makes her unable to pull herself away from such a unique opportunity."

That opportunity is to design and build places that could not exist in reality. Page offers, "When Cobb brings Ariadne into his world, so to speak, she immediately displays a natural ability to think outside the box and broaden her mind enough to facilitate what he's trying to accomplish. She ends up becoming even more involved in the job as she discovers what's really going on with Cobb and learns about things he can't control. But, despite the fears that arise, she wants to try and help him in order for the team to succeed."

Nolan relates, "In writing the script for 'Inception,' it was very important to me that there be a conduit for the audience—a character who is being shown this world for the first time and is eager to explore it. That's how the character of Ariadne was born. It was also very important for the audience to see Cobb through Ariadne's eyes and get to the core of that character. And when I met with Ellen, she had the perfect combination of freshness and savvy and maturity beyond her years. She is an extraordinary performer with incredible creativity and an innate curiosity of her own and, therefore, naturally infused Ariadne with those qualities. Ellen was able to balance the emotional life of her character with the need for Ariadne to bring the audience in and show them the truth."

Page says, “I was excited that Chris had written an awesome role for a young woman who is intelligent and comfortable in her own skin. She is thrust into this completely new environment and unusual situation and deals with it very eloquently. She can very much hold her own, especially in a group that’s a bit of a boys’ club,” she laughs.

EAMES – THE FORGER

Unlike Ariadne, Eames is an old hand at dream sharing and has some history with Cobb, whether as allies or possibly even competitors. Tom Hardy plays the role of Eames, who, he notes, possesses surprising skills as a forger...and not just on paper. “In the dream world, Eames can project the image of anyone, so he’s actually forging an identity in a physical manifestation and can convince another person that he’s whomever the team needs him to be in order to aid their deception. What’s especially interesting for me about these characters is the idea of the antihero, the fact that what they are doing could be considered dishonorable, but you still root for them. That’s nice because it’s not just black and white; we have a lot of gray area to play in.”

Nolan says that, like his character, Hardy is something of a chameleon. “Tom is an actor who can absolutely jump into the skin of a character and inhabit a role, and he did that very effectively with Eames. He saw the potential of the character right away and brought a wonderfully cheeky quality to his performance, which I was delighted to see come through.”

Emma Thomas adds that there was also some comic relief in the banter played out by Hardy and Gordon-Levitt. “There is a fun dynamic between Eames and Arthur in the movie. Clearly, they have a rivalry that dates back before our story begins, but they also have a grudging admiration, even if they’d never admit it. They are a pretty funny duo to watch as the heist unfolds.”

MAL – THE SHADE

Mal, played by Marion Cotillard, is the love of Cobb’s life. “Mal is a tricky one to describe because she is a mix of so many things,” the actress says cryptically. “But maybe it’s the kind of thing you don’t describe because different people can have different interpretations.”

“Mal is the essence of the femme fatale,” states Nolan. “Marion brought an exceptionally haunting quality to her performance. What she was able to do with just her

eyes and her emotional openness is quite beautiful. And she and Leo together portray an incredibly moving couple. Underneath all of the action, I think 'Inception' is very much founded on a love story, and these two actors found the truth of that in a most remarkable way."

"Leo is such a gifted actor. I have always been a great fan of his work, so it was amazing to work with him," Cotillard says. "His commitment is total and his intensity is unlimited. You can see it in his eyes. When you share a scene with him, you can trust everything he does because he's so authentic."

DiCaprio has equal praise for his co-star. "It was wonderful to act alongside Marion. She can be strong and vulnerable and hopeful and heartbreaking all in the same moment, which was perfect for all the contradictions of her character."

SAITO – THE TOURIST

Ken Watanabe portrays the role of Saito, a rich and powerful business magnate, who offers Cobb a very special job with a promise of payment more valuable than money. Simply put, if Cobb can give Saito what he wants, Saito will get Cobb home. There is only one condition: Saito wants to accompany Cobb's team on the job to be sure he gets what he's paying for. Thomas says, "We refer to him as 'the tourist' because he has no expertise, but uses his financial influence to join the group."

Watanabe observes, "At first, it's only a business relationship, but as the story continues, Saito and Cobb develop an understanding and a respect. They need each other."

Nolan says that he created the role of Saito with Watanabe in mind. "I wrote the part specifically for Ken because I wanted to work with him again. I enjoyed directing him so much on 'Batman Begins,' but his role was smaller and we didn't have a lot of time together. This time I made sure he had a bigger part. Ken is an extremely charismatic performer, a true movie star. He is a consummate actor who knows how to get the most out of every scene. It's just a pleasure to watch him work."

ROBERT FISCHER – THE MARK

The target of Saito's business proposition is Robert Fischer, who is about to inherit control of his dying father's multibillion-dollar empire. Cillian Murphy, who plays the part of Fischer, points out, "Despite his vast wealth, Robert is riddled with all sorts of insecurities, as one might expect of someone who has lived his entire life in the shadow

of a hugely powerful individual. It doesn't help that he has a very strained relationship with his father. So here you have a person who is about to inherit the world and is lacking for nothing except, perhaps, the thing he wants most: a proper relationship with his father."

Thomas comments, "We were so happy to work with Cillian again. He's a fantastic actor and he brought so much to his role. I think the character of Robert Fischer is especially interesting, because in a heist movie the mark isn't always so multifaceted. But Robert becomes a very large part of the story's emotional heart and a great deal of that is found in Cillian's performance."

YUSUF – THE CHEMIST

One of the keys to carrying out Cobb's operation is the use of a drug compound that enables multiple people to share different dream states. Dileep Rao appears as a chemist named Yusuf whom the actor describes as "an avant-garde pharmacologist, who is a resource for people, like Cobb, who want to do this work unsupervised, unregistered and unapproved of by anyone. Yusuf obviously has a monetary interest in helping Cobb, but he is also motivated by a burning curiosity. He has been experimenting with this stuff for so long and now he wants to see what it's like."

"The role of the chemist was particularly tough because you don't want him to seem like some kind of drug dealer. He's absolutely not," says co-producer Jordan Goldberg. "He's someone who is committed to the art of dream sharing and making it work in ways it hasn't before. We needed Yusuf to be funny and interesting and obviously smart, and Dileep is all of those things."

Completing the main cast of "Inception" is a trio of veteran actors who each play something of a paternal role to two of the characters. Pete Postlethwaite is seen as Robert's dying father, Maurice Fischer, while Tom Berenger takes on the part of Peter Browning, who is Maurice's longtime legal counsel, as well as Robert's godfather. In fact, Berenger calls Browning more of a "surrogate father" to Robert, emphasizing, "Robert even calls my character 'Uncle Peter' because Browning has been with him his whole life and has probably spent more quality time with him than his own father."

Michael Caine appears as Cobb's father-in-law, Miles, who played a pivotal role in the younger man's life. "Miles is a professor who taught Cobb about dream sharing," Caine reveals. "Cobb ended up going against his advice and Miles doesn't necessarily

approve of what he's done with that knowledge. But he still cares about him and worries about him all the time."

Despite his disapproval, Miles also introduces Cobb to his most promising student, Ariadne. "He wants to help Cobb come home," says Caine, "so, being a great judge of character, Miles makes an educated guess that she is the right one for the job and hopes for the best."

Caine counts 'Inception' as his fourth film with Nolan, following "Batman Begins," "The Prestige" and "The Dark Knight." Nolan says, "It's always good to have Sir Michael Caine in your film, and he was gracious enough to do this role for us. It's a joy to have him on set."

"As Michael says, he is our good luck charm," Thomas smiles. "I don't think we could make a film without him at this point."

EAMES

You mustn't be afraid to
dream a little bigger, darling.

Behind the camera, Nolan assembled a group of artists and artisans to help him realize his vision of "Inception," a process he suggests is not far removed from the work of Cobb and his team. "There are definite similarities between the way these characters create an entire world for someone to exist in and the way that filmmakers construct a reality for an audience," the director asserts. "So, just as the character of Cobb puts together this extraordinary team of people, I wanted to do that behind the scenes."

The production of "Inception" reunited Nolan with several of his previous collaborators, including director of photography Wally Pfister, editor Lee Smith, special effects supervisor Chris Corbould, visual effects supervisor Paul Franklin, and stunt coordinator Tom Struthers. In addition, Nolan worked for the first time with production designer Guy Hendrix Dyas and costume designer Jeffrey Kurland.

Notwithstanding some of the more illusory sequences in the film, Nolan, as is one of his trademarks, called upon his entire crew to accomplish whatever was attainable in practical terms, keeping CGI effects to a minimum. "It's always very important to me to do as much as possible in-camera, and then, if necessary, computer graphics are very useful to build on or enhance what you have achieved physically. Regardless of the fact that the story deals with different dream states, it is crucial that, at every level, the world feels concrete because when we are in a dream, we accept it as reality. So whether we

were filming a ski chase down a mountain, or going underwater, or simulating zero gravity, I always wanted to go to the absolute limit of what was possible to shoot,” the director states.

Not to say that the visual effects department wasn’t critical to the production. Nolan affirms, “I was confident that Chris Corbould and his special effects unit could figure out a way to run a train down the middle of the road in Los Angeles, but I knew it wasn’t feasible to fold a Paris street onto itself without the help of Paul Franklin’s group.

“I love watching my team react with a little bit of panic when I first present them with what I’m thinking,” Nolan admits, laughing. “But it’s astounding to watch the various departments break it down and then come up with inventive approaches to get it done. And at every stage of ‘Inception,’ everyone delivered in extraordinary ways.”

“Even when they feign horror,” Thomas teases, “I think they all truly enjoy solving whatever problem Chris throws at them, but they also appreciate that he is challenging himself along with them and he’ll be right with them in the thick of things.”

Further augmenting the sense of realism, a large portion of the film’s principal photography was completed on location. “It is vital that, even when the characters are in a dream landscape, it doesn’t feel like they are in a computer-generated world,” says executive producer Chris Brigham, who served as the on-set line producer. “I think it adds so much texture and believability to the storytelling that the action is taking place in real surroundings.”

Filming on “Inception” took the cast and crew from a skyscraper in Tokyo to a mountain in Calgary, from the exotic roads of Tangiers to the picturesque streets of Paris, and from historic London to modern Los Angeles.

Thomas says that, as beneficial as it was, “having such a global footprint was one of our biggest challenges. Traveling to six different countries meant we also had to have different production crews in each place. It went great, but it was daunting.”

DOM COBB

A single idea from the human mind
can build cities. An idea can transform
the world and rewrite all the rules.

TOKYO

The earliest filming was done in Tokyo, where Saito makes his unusual business proposition to Cobb and Arthur, setting the story in motion. Opening on a skyscraper

heliport, the scene transitions to aerial shots from Saito's helicopter. Although that seemed fairly straightforward, Brigham contends, "It was actually somewhat complicated because Tokyo has very strict rules about where and how high helicopters can go. But it helped that we had a lot of cooperation from the local officials, who were terrific."

"Chris has wanted to film in Tokyo for a long time so we appreciated the opportunity," says Thomas. "We love the city; it's such a sprawling, vibrant place and Chris really wanted to capture that on film."

ENGLAND

Production then moved to one of Nolan's favorite bases of operation: Cardington, a converted airship hangar, north of London. There, the mammoth stage could accommodate the sizeable yet intricate sets that would test everyone's perception of up, down and sideways.

One of the most complicated sets was a long hotel corridor that was able to rotate a full 360 degrees to create the effect of zero gravity. Designing and building it required a partnership between production designer Guy Hendrix Dyas, special effects supervisor Chris Corbould, and cinematographer Wally Pfister.

The filmmakers originally envisioned the hallway at 40-feet long, but as the plan of action grew, so did the set's length, ending up at 100 feet. The corridor was suspended along eight massive concentric rings that were spaced equidistantly outside its walls and powered by two giant electric motors. "I've built revolving sets before," Corbould offers, "but nothing as big or as fast." Once the set was up and running—or rather turning—it could spin up to eight revolutions per minute.

Corbould also worked closely with Pfister to determine how to place cameras in the revolving set. "I prefer handheld cameras, but it turns out I couldn't hold the camera while rolling upside down," Pfister deadpans. "So Chris Corbould and Bob Hall, from my department, devised a way to mount a remote control camera on a plate that ran on a track underneath the floor."

Since the entire length and breadth of the corridor were often going to be in camera range, Pfister could not have traditional movie lights hanging from the ceiling. Instead, he says, "We came up with a practical lighting scheme using sconces and pendant lights that were on dimmers, which gave me a lot of flexibility."

Apart from the corridor, there was also a revolving hotel bedroom set, which had its own challenges. Corbould explains, “The room set was smaller lengthwise, but there were only two rings, so there was a lot more weight on each ring.”

In designing the inside of the hotel sets, Dyas and his department had to bear in mind that there would be actors and stunt people working along every surface. “It became very apparent to me that if we were going to be bouncing people around the set, it needed to be made of soft materials,” Dyas says. “Fortunately, there are contemporary hotels that use leather and fabric to dress the walls, so we incorporated those soft finishes with padding underneath. We also had to make sure that objects like door handles and light fixtures would break on impact so no one would be hurt.”

That was good news to Joseph Gordon-Levitt and members of the stunt team, who spent a good deal of time negotiating the dizzying set for a major action sequence. Prior to filming those scenes, Gordon-Levitt spent weeks in training and rehearsing the action with stunt coordinator Tom Struthers and his team. Struthers says, “Normally, we would have to use a double for this kind of work, because when a set is revolving like that it can throw you around like a washing machine and be pretty disorienting. But Joe was strong and flexible, and we trained him to develop his upper body and core muscles. He worked really hard and did exceptionally well.”

“I definitely got in better physical shape than I’ve ever been in my life,” Gordon-Levitt states. “I had to be fit enough to pull it off, and I also had to learn to keep my balance and carry out a fight scene while jumping from surface to surface. In order to get it done, I couldn’t think of the floor being the floor and the ceiling being the ceiling. I had to think of it like, ‘This is the ground. Okay, now *this* is the ground. And now, *this* is the ground.’ It was just that the ‘ground’ was always moving under me. That was the mind game I had to play to make it work. That was also the most fun because no one else was controlling me; it was up to me to keep my balance. But the wires were a different story,” he adds, referring to other gravity-defying shots.

There were actually two versions of the corridor set erected at Cardington: one that rotated; and a duplicate hallway that was built vertically, so that its length became its height, so to speak. Gordon-Levitt had to wear a harness and wire for the scenes done in the vertical corridor, as well as in the hotel room set where he had to maneuver in mid-air. “Gravity and I went head-to-head a lot in this movie,” the actor kids. “But I loved it. I got to fly, which—I don’t think I’m alone in saying—has always been a dream of mine.”

Nolan states, “I was delighted that Joe wanted to do it all on his own, once it became evident that his skill was such that he could do it safely. It was a huge advantage in fusing the action with the character because with every punch, every kick, every bit of action, it’s all Joseph Gordon-Levitt as Arthur.”

“I think a big part of why Christopher Nolan is so successful is that he strikes a really encouraging balance between having everything thought out and being open to spontaneity,” Gordon-Levitt remarks. “I saw it every day when, in the midst of these gargantuan technical feats, he made sure to leave space for the actors to be creative and prioritize their performances.”

Simulating zero gravity also influenced the work of costume designer Jeffrey Kurland and his department. Kurland notes, “The clothes in those scenes could not be hanging down because, without gravity, they would be floating. We had to do things like wire shoelaces to make sure they were standing straight out and tack down the men’s ties so they didn’t flop around at random.”

Like the vertical corridor, the set for the hotel’s elevator shaft also defied convention. Utilizing Cardington’s existing infrastructure, the crew built the elevator chute horizontally along one uninterrupted wall of the hangar. Pfister then oriented the camera so the elevator looks like it is moving up and down. To complete the illusion, the elevator cables had to be kept taut with absolutely no slack.

Putting everyone even more off-kilter, Corbould and Dyas masterminded a hotel bar set on a gigantic gimbal that enabled the entire room to tilt and then slowly right itself. Corbould says, “I’ve done many gimbal sets where you see everything shaking and it’s mayhem. This was quite different because as the whole rig was tilting, all you’re seeing are the angle of the drinks and the hanging lamps moving in unison. It really achieved the surreal effect Chris (Nolan) was looking for.”

Dyas adds, “It was quite a large structure to tilt fully. In simple terms, it was basically a seesaw controlled by two pistons that could be raised and lowered to get the platform to slant. I believe the entire set tilted to approximately 20 degrees, which doesn’t sound like much...until you try to stand on it.”

DiCaprio attests, “In the scene, Cillian and I had to carry on an intense conversation while the entire set was tilting. We had to hold on so we didn’t slide off, but we couldn’t react to it in the way you normally would; we just had to focus. It really does something to your perspective.”

In addition to filming at Cardington, the company also used several locations in and around London, including: the Flaxman Gallery at the University College London, where Miles introduces Cobb to Ariadne; the Victorian-era Farmiloe Building, where they created Yusuf's pharmacy; and the modern steel and glass lobby of a former gaming company, where Arthur demonstrates the paradox of the Penrose steps to Ariadne. Dyas says, "We designed the staircase in the same style as the existing stairs in the facility, so it looks as if it was part of the background."

PARIS

Leaving England, the production relocated to France, where the scenes included a pivotal conversation between Cobb and Ariadne at a Paris bistro. The spot was actually a small bakery, which Dyas and the art department turned into a quaint sidewalk café. At a specific moment the entire area literally blows apart. Filming the explosion involved the close collaboration of Corbould, Pfister and Paul Franklin.

One obstacle was that the local authorities in Paris do not allow the use of actual explosives, no matter how controlled. Instead, Corbould's department used high-pressure nitrogen to create the effect of a series of blasts that blow up the surrounding shops and stands and, finally, the café itself.

Corbould says, "We knew Leo and Ellen were going to be in the middle of the explosions, so we made everything out of very lightweight materials. Still, we did weeks of testing before I felt totally comfortable with it. And on the day we shot the scene, it was like the two of them were in their own safety zone; even the paper cup on their table didn't move. It was a great shot."

To ensure that they got the shot, Pfister's team employed six cameras to capture the sequence from different angles. They also filmed it at the highest possible frame rate because, the cinematographer explains, "Chris Nolan wanted the explosions at the most extreme slow motion we could get, given the outdoor lighting—about 1,000 frames per second, more than 40 times the normal speed of 24 frames per second. In general, Chris has never been a fan of slow motion, but there are scenes in this film that demanded it."

The super slow motion made the debris appear to momentarily hang in mid-air. Franklin's visual effects department then augmented the sequence. "We painstakingly added more destruction and flying debris—in particular the bits of masonry, glass, and

other objects that would have made it too dangerous for the people in and around the scene at the Paris location,” Franklin details.

Visual effects were also integral to completing other critical sequences where Ariadne begins to discover the infinite possibilities of building the world of the dream, including a scene on the banks of the River Seine where Ariadne recreates the landmark bridge called Pont du Bir-Hakeim.

TANGIERS

By far, the most exotic milieu for the “Inception” cast and crew was Tangiers, Morocco. The coastal city doubled for Mombassa, where Cobb tracks down the best forger in the business, Eames, who, in turn, introduces Cobb to the pioneering chemist named Yusuf.

The “Inception” cast and crew arrived in Tangiers in early August, when the first thing that confronted them was the unrelenting summer heat. Nevertheless, Chris Brigham comments, “The great thing about Morocco is that there have been a number of big films shot there, and they have a talented local crew. Any time you are on location where they have experience with large productions and the people are comfortable having filming going on around them, it’s a big advantage.”

“Morocco is very inspiring from a visual standpoint,” adds Pfister. “The architecture is so completely different, with wonderful streets and corridors that gave us a fantastic canvas to play with. It really is a feast for the eyes.”

Nolan says he has reason to trust the cinematographer’s instincts. “I’ve worked with Wally on a number of films now, and he has an extraordinary eye. He is also always motivated by the concerns of the story and not just the look of the film. That makes him a tremendous creative ally in determining how we progress from one shot to the next to advance the audiences’ immersion in the world of the film.”

One progression—a pulse-pounding foot chase—was shot along the narrow streets and alleyways of Tangiers’ historic Grand Souk. Jordan Goldberg relates, “Cobb is trying to get away from people who are trying to catch or maybe kill him. It was probably a hundred degrees that day and, take after take, Leo was running full tilt. He committed himself completely and made it feel incredibly real.”

To capture the pursuit, Pfister says that he and Nolan engaged in what he calls “a kind of guerilla filmmaking. Chris loves that style of shooting and so do I. There are certain scenes where it applies more than others, and the chase was definitely one, so

we used a combination of methods: we jumped on the back of an ATV with a handheld camera and flew through the streets with Leo running behind the vehicle; we did a bit of Steadicam work; we had wide overhead shots; and I did some shooting on foot, running backwards with a camera on my shoulder trying to keep everything in frame.”

Among the other scenes filmed in Morocco was a riot that was shot in the middle of the main market of Tangiers. The uprising was staged in three sections, with a mix of stunt people, members of Chris Corbould’s effects unit, and many local extras. “They pretty much wrecked everything in sight, but it was all done safely and it looked perfect,” Struthers says.

LOS ANGELES

Crossing the Atlantic, filming on “Inception” proceeded in the Los Angeles area, where some sets were constructed on a Warner Bros. soundstage, including the interior rooms of Saito’s Japanese-style castle. Perhaps the most striking set was the magnificent dining room with its golden-hued, patterned walls and its ceiling covered in dozens of lamps. Guy Hendrix Dyas notes, “The walls of the dining room are based on a theme of pines and hawks, which was inspired by the Nijō Castle, built around 1603. But the sets were not intended to be any kind of historical reproduction; they also include other types of Japanese architecture, as well as Western influences. They are an amalgamation of different styles to give more of a general sense of Japanese culture rather than anything specific.”

Another design element that was influenced by Japanese culture is the tuxedo Jeffrey Kurland created for Saito. Ken Watanabe says, “With the tuxedo, Jeffrey wanted to evoke the feeling of a Japanese kimono, so he combined Eastern and Western fashion in a very interesting way. All of the suits he made for me had a very beautiful silhouette.”

Thomas states, “Jeffrey Kurland did an amazing job with the costumes on this film. “Nothing came from the store; every item of clothing was designed as an extension of the particular character who wore it—from Arthur’s conservative, tailored suits and dress shoes to Eames’ more flashy wardrobe. I especially loved what Jeffrey did with Mal’s costumes, like the gorgeous, flowing gown we first see her in. She is the femme fatale and her wardrobe reflects that.”

The Japanese castle sets also included a dramatic two-level great room with a beamed ceiling, large picture windows, and solid wood staircases going up to the overlooking landings.

Corbould reflects, "It was a beautiful set. You know, I often feel sorry for production designers because they build these really fantastic sets...and, nine times out of ten, we end up destroying them," he grins.

"That was our running joke," Dyas replies. "My people go to great lengths to meticulously build these beautiful set pieces and then Chris comes in and blows everything up. He did it to us again in Calgary...but he does it so well, how can I complain?"

True to form, Corbould's team, including special effects coordinator Scott Fisher, rigged the castle set to collapse, culminating in torrents of water smashing through the picture windows. To flood the set, they used pressurized water jets, 12 on each side. Corbould explains, "We triggered them sequentially so we had a progression of water coming from the back of the room to the front."

The special effects group produced another kind of downpour for a thrilling multi-vehicle car chase staged on the streets of downtown Los Angeles. To generate the drenching rain, the team rigged spray heads from the tops of the surrounding buildings. "It was definitely more than a drizzle," Corbould says. "Everybody on the set was getting soaked all day long, including Chris, who was right there in the middle of it. He set the example for the whole crew."

Emma Thomas attests, "Chris's philosophy is that if he's asking the actors and crew to do something, he should have to do it, too."

The main problem with filming the rainstorm in Los Angeles was that it was typically sunny without a cloud in the sky, which posed certain lighting issues. "After weeks of praying for it to be overcast," Pfister jokes, "I finally gave up on that and started doing my homework to figure out how to shoot around the sunlight. I had great help from my fantastic key grip, Ray Garcia, who actually plotted the course of the sun for that day and then—using cherry pickers and guys on rooftops—set up a series of black flags that acted as louvers to block out the sun as we moved. It was incredibly efficient."

The rain was not the only incongruous thing in downtown Los Angeles that day. Nolan and his crew also brought a freight train down the middle of the street. The director says, "The sequence with the train was a particular element that was important to get right because it's a surreal image, but you want it to feel real. So it was a question

of balancing the peculiar nature of a train running down a city street with the reality of it smashing into cars and the like. It is the kind of grand scale physical effect that I think can take an action film to the next level and make it jaw-dropping for the audience. No matter how big the action is, it has to be based on things people can relate to. Then you just have to exaggerate it about a thousand times,” he laughs.

Being miles from the nearest train tracks, it was obviously not feasible to drive an actual train down the street, so Tom Struthers came up with the idea of configuring a train engine on the chassis of a tractor trailer. However, the largest wheelbase they could find was still too short. Picture car coordinator Tyler Gaisford says, “We stretched the frame and drive train and then added a steel decking and bolstered the suspension to hold the extra weight, which ended up being about 25,000 pounds.”

The train was crafted as a replica of an actual freight train. Dyas says, “Parts of our train were manufactured from fiberglass molds taken from real train parts so that everything had the correct look and texture. Then it had to be matched in terms of color and design.”

Building the train was one thing, driving it was quite another. Gaisford clarifies, “Any time you have a vehicle that’s 60 feet long, about 10 feet wide and 14 feet tall, you’re going to have problems with handling, and the turning radius was notably absent. Also the driver had very little visibility because we built the structure around the cab, so we ended up putting little screens inside and we had cameras, front and back and on either side, which the driver could use to navigate.”

That driver was Jim Wilkey, the same person who drove the truck that did the famous flip in “The Dark Knight.” “He’s just the best,” Struthers puts it simply.

Another, more traditional, vehicle that becomes a centerpiece of the story is a white van that carries the main cast through some harrowing action sequences. Gaisford specifies, “There were actually 13 vans used over the course of production, and a lot of work went into modifying each one, based on how we were utilizing it—whether for interior or exterior shots, underwater, or in the rollover scene.”

The van used for the rollover was mounted on a rig that allowed it to rotate with the actors strapped inside. Struthers reveals, “They all had five-point harnesses under their costumes, like a NASCAR driver, so it was safe and comfortable. And they were all very game: after one time around, they were all ready to go again.”

Ellen Page confirms, “All the stunts I got to do on this film were an absolute blast. I love that stuff. As we were filming, I kept thinking that I couldn’t wait to see it all come

together because I think it's going to be really exciting, and I hope people go and enjoy the ride as much as I did.”

One of the vans was also specially prepared to go under water. “We removed the engine, drive train, and all liquids, and then steam cleaned it inside and out to eliminate any contaminants because of environmental considerations,” says Gaither.

Other Los Angeles locations included a warehouse in downtown Los Angeles, which became Cobb's team's Paris workshop; the water tank at Universal Studios; the harbor in San Pedro; and an area in Palos Verdes, where they built parts of the exterior of Saito's castle.

CALGARY

Moving to Calgary, Canada, the final leg of principal photography took place on a mountain near Banff. The location manager had discovered a ski resort called Fortress Mountain, which had been closed down. The fact that it had accessibility but was not open to the public made it an ideal filming location.

The majestic mountains also provided a breathtaking landscape...in more ways than one. Dyas recalls, “During scouting, we sped around on snowmobiles and the air kept getting thinner and thinner. At one point, the guides told us, ‘You need to be seasoned skiers or mountaineers to go further up to the higher peaks.’ They didn't know it, but that was like throwing gasoline on a fire,” he teases. “The moment the words left that guy's lips, I thought, ‘Oh no. Why did you have to say that?’ Immediately, Chris was like Shackleton: ‘Right! Off to the next peak!’ It was hilarious. We went as high as we could go within the safety confines of Fortress Mountain, but it was important to Chris because he wanted that spectacular natural backdrop.”

Several months before filming on Fortress Mountain commenced, the crew began erecting an austere multi-level structure, which had the imposing appearance of an actual fortress. The frigid temperatures hampered the crew's efforts because “the moment the paint left the tin, it was already frozen solid,” Dyas says. “They had to devise a kind of lean-to that allowed them to heat an area long enough to paint it. Then they kept moving it as they went.”

Because of the location constraints, it was also impossible to use conventional construction vehicles. Without access to heavy machinery, the crew had to build the entire structure almost entirely by hand. Additionally, despite its outward appearance, there was absolutely no concrete used to make the fortress. Instead, it was fabricated

out of untreated spruce to ensure that there would not be any lasting impact on the environment.

Once the set was built, there was only one thing missing. Thomas shares, “About a week before we were leaving for Canada to film an enormous snow sequence, there was still no snow. Chris had come up with some contingency plans of what we might do if we didn’t have proper snow, but nothing would have been as good as the real thing. Then about two days before we arrived, it started to snow. So we felt very lucky. But be careful what you wish for because, from that moment on, it didn’t stop.”

In addition to the snow, high winds whipped across the terrain, sometimes causing whiteout conditions. Nevertheless, the filmmakers used the prevailing atmosphere to their advantage. Pfister states, “When there were adverse conditions, the only thing to do was to embrace them. We made it part of the photography.”

Nolan agrees, “It was unbelievably cold and we were often shooting in a virtual blizzard, but I think what that adds to a scene is incalculable. Just being out there in the real conditions adds veracity to everything you do.”

Many of the action sequences in Calgary were accomplished on skis, which meant the actors had to be able to navigate the slopes to some degree. Tom Hardy remembers, “Chris asked me if I could ski and, for a moment, I was tempted to say yes, as any actor would in the situation: ‘So, Tom, can you ride a horse? Absolutely. Can you fly a plane? Yes, certainly. Do you ski? Oh, professionally,’” he laughs. “But I didn’t say that, because I knew I couldn’t ski to save my life and I would be found out as soon as we hit the slopes.”

Nolan confirms, “Tom never actually told me he could ski. But when I asked him if he knew how to ski, there was that very telling long pause where you realize someone’s deciding whether or not to *tell* you if they can ski...which I took to mean no. However, he got up to Canada in advance of us and took some intensive skiing lessons. He wound up being pretty good, which was helpful on camera.”

The skiers on Tom Struthers’ stunt team all had to be advanced, so he assembled some of the best, including two extreme skiers. Struthers says, “I had one guy, Ian McIntosh, who makes his living skiing avalanches and doing hundred-foot jumps off of glaciers. He was unbelievable.”

Nolan and Pfister also relied on experts to shoot the downhill and cross-country action. The cinematographer recounts, “About 85 percent of what we shot in Calgary was done with handheld cameras. I did some of it, but I am an amateur skier so it was

hard for me to conceive of even getting down those hills, much less doing it with a camera in my hands. We brought in Chris Patterson, who specializes in ski photography for movies and commercials. What he was able to do holding that camera amazed Chris and me. He delivered some spectacular footage.”

There was also striking footage taken from the air, with the aid of helicopter pilot Craig Hoskins and aerial director of photography Hans Bjerno. Both previously worked on Nolan’s “Insomnia,” “Batman Begins” and “The Dark Knight.” Pfister says, “Between the wind and the snow, they braved some tough conditions and did a phenomenal job.”

Nolan says, “I think we experienced a number of extremes, from burning sun to heavy rain to incredible snowfalls, and that’s something we were after in making this film. We took our actors to the top of mountains and under the water and all over the world, and they rose to every challenge marvelously. I am a great believer in getting out there on location and confronting an environment because it brings so much to the credibility of the action. And, at the end of the day, I think it adds something to the feeling the audience has of being taken someplace they haven’t been before.”

Leonardo DiCaprio relates, “For the actors, it was so intriguing that we were essentially experiencing all of this for the first time, just as the audience will be. As a group, we were on this epic journey and were in a constant state of discovery and surprise. I think that’s going to be one of the most exciting things about watching this movie—realizing that there are unlimited possibilities and you never truly know what could happen next.”

COBB

Dreams feel real while we’re in them.
It’s only when we wake up that we
realize something was actually strange.

After the cold of Calgary, the filmmakers welcomed the warmer climate of Los Angeles, where Nolan reunited with his longtime editor, Lee Smith.

Smith notes, “Chris enjoys the process of editing and is very decisive about what he’s looking for. It also helps that he has a remarkable memory for everything he put on film, no matter how long they shot. His recall never ceases to amaze me.”

“I love working with Lee in the editing room,” says Nolan. “He’s a perfectionist—he gets excited about the finer details of putting the film together. He is also incredibly

fast, which is a huge advantage to me, and he has an innate ability to look at a sequence and gauge whether it's going to work for an audience."

"There is so much raw footage on a movie like 'Inception,' I have to rely on my gut in determining what works," Smith says. "My first instinct is usually the one we agree on. I find the less we analyze it, the better chance we have of getting to the heart of the story."

Collaborating with Nolan for the third time, composer Hans Zimmer used music to get to the heart of "Inception." Zimmer emphasizes, "My focus was constantly on the emotional world of the story because, even when all is said and done about the astounding visuals, I think that is one of the great strengths of the film."

Nolan states, "I always want Hans to be inspired by the picture, but I also like to hear where his imagination would go in interpreting the ideas of the script. Based on that, we start finding interesting points of synchronization between the movie and the music."

Zimmer says that his first conversations with the director were about the arrangements and the orchestrations. "We talked about wanting big waves of sound, which would require more brass than strings, so I put together a huge brass section. We recorded them separately because there was no way that strings would have survived the onslaught," he smiles.

One of the string instruments that Zimmer did spotlight was the guitar, played by legendary musician Johnny Marr, the guitarist for the seminal band The Smiths. Zimmer acknowledges, "The idea of incorporating a guitar in the score can be a little tricky because guitar and orchestra don't always gel. But I kept thinking of Johnny Marr, who has influenced a whole generation of guitarists. The great thing was that as soon as Johnny played the first few notes, it was exactly how I'd imagined it...only better. And that's what you expect from a great artist."

Another great artist who is heard in "Inception" is singer Edith Piaf, whose voice "serves a function beyond the score," Zimmer says. "I love that Chris wrote Edith Piaf into the script because there is a timeless romantic quality to her voice."

Nolan remarks, "One of the decisions I had to make early on was regarding our use of the Edith Piaf song. Due to the nature of its place in the story, should it be handled by the sound department or Hans? I decided to give it to Hans because the song was going to have to weave into the score at some point, and he is a genius at

blending music and sound together—figuring out the balance between instruments and synthesizers and voices and sound effects. It’s very exciting.”

“The aim is for there to be a complete sonic world for the movie,” Zimmer adds. “The instruments should bleed into the sound effects and the sound effects should bleed into the music.”

“There are scenes in the film where the score and the sound design are literally indistinguishable,” Nolan affirms. “What you wind up with is something that connects the different layers of reality the movie presents between waking and dreaming.”

Emma Thomas reflects, “Working on this film has made me think very differently about dreams and it’s definitely made me wonder about what I’m dreaming and how it ties into my life.”

Nolan concludes, “Once you start examining what the dream experience might mean, it invites people to think about their own dreams and what they reveal. It raises interesting questions about how we assess the nature of our own reality.”

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ABOUT THE CAST

LEONARDO DICAPRIO (Cobb) is an award-winning actor and a three-time Academy Award® nominee. Earlier this year, he starred in the dramatic thriller “Shutter Island,” which marked his fourth collaboration with director Martin Scorsese.

DiCaprio earned his latest Oscar® nod in 2007 for his performance in Edward Zwick’s drama “Blood Diamond,” also receiving Golden Globe, Critics’ Choice and Screen Actors Guild (SAG) Award® nominations for his work in the film. That same year, he garnered Golden Globe, BAFTA Award, Critics’ Choice Award and SAG Award® nominations for his role in the Oscar®-winning Best Picture “The Departed,” directed by Scorsese. He also shared in a SAG Award® nomination for Outstanding Motion Picture Cast Performance as a member of the ensemble cast of “The Departed.”

He previously earned an Academy Award® nomination for his performance in Scorsese’s acclaimed 2004 biopic “The Aviator.” DiCaprio’s portrayal of Howard Hughes in that film also brought him a Golden Globe Award for Best Actor in a Drama, as well as Critics’ Choice and BAFTA Award nominations. He was also honored with two SAG Award® nominations, one for Best Actor and another for Outstanding Motion Picture Cast Performance as part of the “The Aviator” cast.

In addition to his acting work, DiCaprio created his own production company, Appian Way. Under the Appian Way banner, he wrote, produced and narrated the acclaimed environmentally themed documentary “The 11th Hour.” Among Appian Way’s other productions are “Shutter Island,” “Orphan,” “Public Enemies,” “Gardener of Eden,” “The Aviator” and “The Assassination of Richard Nixon.” The company’s upcoming films include “Red Riding Hood,” starring Amanda Seyfried under the direction of Catherine Hardwicke.

Born in Hollywood, California, DiCaprio started acting at the age of 14. His breakthrough feature film role came in Michael Caton-Jones’ 1993 screen adaptation of Tobias Wolff’s autobiographical drama “This Boy’s Life.” That same year, he co-starred in Lasse Hallström’s “What’s Eating Gilbert Grape,” earning his first Oscar® and Golden Globe nominations for his performance as a mentally handicapped young man. In addition, he won the National Board of Review Award for Best Supporting Actor and the Los Angeles Film Critics Association’s New Generation Award for his work in the film.

In 1995, DiCaprio had starring roles in three very different films, beginning with Sam Raimi's Western "The Quick and the Dead." He also garnered praise for his performance as drug addict Jim Carroll in the harrowing drama "The Basketball Diaries," and for his portrayal of disturbed pansexual poet Arthur Rimbaud in Agnieszka Holland's "Total Eclipse." The following year, DiCaprio starred in Baz Luhrmann's contemporary screen adaptation of "William Shakespeare's Romeo + Juliet," for which he won the Best Actor Award at the Berlin International Film Festival. He also joined an all-star ensemble cast in "Marvin's Room," sharing in a SAG Award® nomination for Outstanding Motion Picture Cast Performance.

In 1997, DiCaprio starred opposite Kate Winslet in the blockbuster "Titanic," for which he earned a Golden Globe Award nomination. The film shattered every box office record on its way to winning 11 Oscars®, including Best Picture. His subsequent film work includes dual roles in "The Man in the Iron Mask"; "The Beach"; Woody Allen's "Celebrity"; Steven Spielberg's "Catch Me If You Can," receiving a Golden Globe nomination; "Gangs of New York," which was his first film for director Martin Scorsese; Ridley Scott's "Body of Lies"; and Sam Mendes' "Revolutionary Road," which reunited DiCaprio with Winslet and brought him his seventh Golden Globe nomination.

DiCaprio is also well known for his dedication to the environment on a global level. By launching the Leonardo DiCaprio Foundation in 1998 and later LeonardoDiCaprio.org, he has collaborated with other organizations to foster awareness of the environment. In early 2008, the DiCaprio Foundation joined the California Community Foundation, and is now known as The Leonardo DiCaprio Fund at CCF. The fund will continue to support environmental causes through grantmaking and active participation. Additionally, DiCaprio serves on the boards of the NRDC and Global Green USA.

KEN WATANABE (Saito) was already an honored actor in his native Japan when he gained worldwide recognition for his role in Edward Zwick's 2003 epic "The Last Samurai," opposite Tom Cruise. Watanabe received Academy Award®, Screen Actors Guild Award®, Critics' Choice Award and Golden Globe Award nominations for his performance as the warrior Katsumoto in the film, which also marked his American movie debut.

Watanabe first collaborated with director Christopher Nolan as a member of the ensemble cast of the 2005 blockbuster "Batman Begins," with Christian Bale, Liam

Neeson, Cillian Murphy and Michael Caine. That same year, he starred in “Memoirs of a Geisha,” Rob Marshall’s lush screen adaptation of Arthur Golden’s best-selling novel. In 2006, he portrayed the courageous Japanese General Tadamichi Kuribayashi in Clint Eastwood’s award-winning World War II drama “Letters from Iwo Jima.”

In addition, Watanabe starred in and executive produced the 2006 Japanese film “Memories of Tomorrow,” for which he won a number of Best Actor awards, including the Japanese Academy Award and the Hochi Film Award. In 2009, he starred in the award-winning feature “Shizumano Taiyô” (“The Unbroken”) for which he won his second Japanese Academy Award, as well as the Hochi Film Award for Best Actor. Watanabe next co-stars with John Cusack and Gong Li in Mikael Hafstrom’s drama “Shanghai,” which is due out later this year.

Watanabe began his acting career with the Tokyo-based theater company En. His lead performance in the company’s production of “Shimoya Mannen-cho Monogatari,” directed by Yukio Ninawara, caught the attention of both critics and Japanese audiences. He also starred in the 1985 international comedy hit “Tampopo,” directed by Juzo Itami.

He made his television debut with “Michinaru Hanran” in 1982. Subsequently, his formidable screen presence in the Samurai drama series “Dokuganryu Masamune” led to additional roles in the historical series “Oda Nobunaga” and “Chushingura,” and the film “Bakumatsu Junjou Den.” His other film credits include “Ikebukuro West Gate Park,” “Space Travelers,” “Cirque du Freak: The Vampire’s Assistant” and “Oboreru Sakana (“Drowning Fish”). In 2003, Watanabe appeared in “Shin Jinginaki Tatakai/Bosatsu” (“Fight Without Loyalty/Murder”), an updated version of the popular Yakuza movie series.

JOSEPH GORDON-LEVITT (Arthur) starred last year in the award-winning sleeper hit “(500) Days of Summer,” opposite Zooey Deschanel. Gordon-Levitt earned Golden Globe, Independent Spirit Award and People’s Choice Award nominations for his work in the film, which was Marc Webb’s feature directorial debut.

Gordon-Levitt next stars with Rainn Wilson and Natalie Portman in the independent drama “Hesher,” which premiered at the 2010 Sundance Film Festival. Among his other upcoming films are an as-yet-untitled Seth Rogan comedy, also starring Anna Kendrick and Bryce Dallas Howard; and the action thriller “Premium Rush,” to be directed by David Koepp, who also co-wrote the script.

His broad range of film credits also include the global action hit “G.I. Joe: The Rise of Cobra,” for director Stephen Sommers; Spike Lee’s World War II drama “Miracle at St. Anna”; the controversial drama “Stop-Loss,” in which he starred with Ryan Phillippe under the direction of Kimberly Peirce; and the crime drama “The Lookout,” which marked Scott Frank’s directorial debut. In addition, Gordon-Levitt has received widespread praise for his performances in such independent features as John Madden’s “Killshot,” with Diane Lane and Mickey Rourke; Lee Daniels’ “Shadowboxer”; Rian Johnson’s award-winning debut film, “Brick”; “Mysterious Skin,” for writer/director Gregg Araki; and “Manic,” with Don Cheadle.

Early in his career, Gordon-Levitt won a Young Artist Award for his first major role, in Robert Redford’s drama “A River Runs Through It.” He went on to co-star in “Angels in the Outfield,” “The Juror,” “Halloween H20” and “10 Things I Hate About You.”

Gordon-Levitt is also well known to television audiences for his starring role on NBC’s award-winning comedy series “3rd Rock from the Sun.” During his six seasons on the show, he won two YoungStar Awards and also shared in three Screen Actors Guild Award® nominations for Outstanding Performance by a Comedy Series Ensemble. Following the series, Gordon-Levitt took a short break from acting to attend Columbia University.

Behind the camera, Gordon-Levitt made his directorial debut with the short film “Sparks,” starring Carla Gugino and Eric Stoltz. The film, which premiered in the 2009 Sundance Film Festival Shorts Competition, was the first official production to bear the hitRECORD.org brand, a website he created as an outlet for actors, producers and directors to team up to refine each other’s work. hitRECORD had a major presence at the 2010 Sundance and South by Southwest Film Festivals, where they set up facilities that offered patrons the opportunity to witness the endless creative possibilities firsthand. By encouraging aspiring artists to showcase their creative work online via the site, Gordon-Levitt was recently named by The Huffington Post as one of the top ten Game Changers in entertainment.

MARION COTILLARD (Mal) won a Best Actress Academy Award® for her performance in the 2007 film “La Vie en Rose,” making her the first actress to earn an Oscar® for a performance in the French language. For her captivating portrayal of legendary French chanteuse Edith Piaf in that film, Cotillard also won a BAFTA Award, a Golden Globe and a César Award, and received Screen Actors Guild (SAG) Award® and

Critics' Choice Award nominations. In addition, she was named Best Actress by critics organizations worldwide, including the Los Angeles Film Critics Association and the London Film Critics Circle.

Cotillard will next be seen in "Little White Lies," written and directed by Guillaume Canet and slated for release in France this fall. The film follows a successful restaurant owner and his eco-friendly wife who stage a grand vacation for friends at their beach house. The vacation leads to a moment when the mood sobers as characters begin to confess their innermost concerns.

This summer, Cotillard begins filming Woody Allen's "Midnight in Paris," starring opposite Rachel McAdams and Owen Wilson in a romantic comedy that explores the illusion people have that a life different from their own is better. Following that, she starts production on Steven Soderbergh's "Contagion," opposite Jude Law, Matt Damon and Kate Winslet. The action drama is centered on the threat posed by a deadly disease and an international team of doctors contracted by the CDC to deal with the potential worldwide epidemic. Additionally, Cotillard is attached to star opposite Colin Farrell in David Cronenberg's thriller "Cosmopolis," an adaptation of Don DeLillo's novel, which follows a multimillionaire on a 24-hour odyssey across Manhattan.

Cotillard's other credits include the successful French "Taxi" film series, written by Luc Besson; Yann Samuell's "Love Me If You Dare"; and Tim Burton's "Big Fish." She garnered her first César Award, for Best Supporting Actress, for her performance in Jean-Pierre Jeunet's "A Very Long Engagement." She went on to star in Ridley Scott's "A Good Year"; Michael Mann's "Public Enemies"; and Rob Marshall's "Nine," the screen adaptation of the hit musical. Her performance in the last brought her Golden Globe and Critics' Choice Award nominations, and she also shared in a SAG Award® nomination for Outstanding Motion Picture Cast Performance.

In 2010, Cotillard was named a Knight of the Order of Arts and Letters, for her contribution to the enrichment of French culture. Born in Paris, she studied drama at Conservatoire d'Art Dramatique in Orléans.

ELLEN PAGE (Ariadne) was honored with an Academy Award® nomination and won an Independent Spirit Award for Best Actress for her work in the title role of Jason Reitman's 2007 smash hit "Juno." Page's performance as an offbeat teenager, who faces an unexpected pregnancy with both insight and humor, also brought her Golden

Globe, Screen Actors Guild Award®, and BAFTA Award nominations, as well as a number of critics groups awards.

In 2009, Page starred in Drew Barrymore's directorial debut, "Whip It," as a small-town girl who finds an outlet on the roller derby track.

Before her breakthrough role in "Juno," Page earned praise for her performance in David Slade's dark psychological thriller "Hard Candy," which premiered at the 2005 Sundance Film Festival. She also joined the ensemble cast of the blockbuster "X-Men: The Last Stand," with Hugh Jackman and Halle Berry, under the direction of Brett Ratner. In addition, she has co-starred in such independent features as "Smart People," with Dennis Quaid, Sarah Jessica Parker and Thomas Haden Church; Kari Skogland's "The Stone Angel," with Ellen Burstyn; Bruce McDonald's "The Tracey Fragments," for which she won Atlantic Film Festival and Vancouver Film Critics Awards for Best Actress; Tommy O'Haver's "An American Crime," opposite Catherine Keener; Alison Murray's "Mouth to Mouth"; and Daniel MacIvor's ensemble piece "Wilby Wonderful," for which she won an Atlantic Film Festival Award.

A native of Halifax, Nova Scotia, Page was a fixture in Canadian television and cinema from an early age. She began her career at the age of 10 in the telefilm "Pit Pony," and then starred in the series of the same name, receiving both Gemini Award and Young Artist Award nominations. She made her feature film debut in the award-winning "Marion Bridge," for which she won an ACTRA Maritimes Award for Outstanding Female Performance. Page also won two consecutive Gemini Awards: the first for her performance in the telefilm "Mrs. Ashboro's Cat," and another for her role in the first season of the series "ReGenesis." Her other television work includes the cult hit series "Trailer Park Boys" and the cable movies "Homeless to Harvard" and "Going for Broke."

TOM HARDY (Eames) is next set to start production on George Miller's new post-apocalyptic Mad Max movie, "Fury Road," opposite Charlize Theron. Among his other upcoming film credits is the independent drama "Warrior," with Nick Nolte and Jennifer Morrison.

Last year, Hardy won a British Independent Film Award for Best Actor for his work in the title role of the 2008 thriller "Bronson." His recent film credits also include Guy Ritchie's action comedy "RocknRolla," alongside Gerard Butler, Thandie Newton, Idris Elba, Mark Strong and Tom Wilkinson; Sofia Coppola's "Marie Antoinette"; and the crime thriller "Layer Cake," with Daniel Craig.

Hailing from England, Hardy began his screen career when he was plucked straight from London's Drama Centre for a role in HBO's award-winning World War II miniseries "Band of Brothers," executive produced by Tom Hanks and Steven Spielberg. He went on to appear in the features "Black Hawk Down," directed by Ridley Scott; the "Star Trek" feature "Star Trek: Nemesis," in which he played the lead villain; Paul McGuigan's "The Reckoning," with Willem Dafoe and Paul Bettany; and "Dot the I," from first-time writer/director Matthew Parkhill.

On television, Hardy earned a BAFTA TV nomination for Best Actor for his performance in the HBO movie "Stuart: A Life Backwards." He also portrayed Heathcliff in the 2009 ITV production of "Wuthering Heights." His small screen credits also include the telefilms "Oliver Twist," "A for Andromeda," "Sweeney Todd," "Gideon's Daughter," and "Colditz," as well as the BBC miniseries "The Virgin Queen," in which he starred as Queen Elizabeth's lover, Robert Dudley.

Hardy has also starred in numerous plays in London's West End, including "Blood" and "In Arabia We'd All Be Kings," winning the Outstanding Newcomer Award at the 2003 Evening Standard Theatre Awards for his work in both productions. For the latter play, he was also nominated for a 2004 Olivier Award. In 2005, Hardy starred in the London premiere of Brett C. Leonard's "Roger and Vanessa," under the direction of Robert Delamere. He and Delamere also run a theatre workshop/gym called Shotgun at London's Theatre 503.

CILLIAN MURPHY (Robert Fischer) previously worked with director Christopher Nolan when he played Dr. Jonathan Crane, a.k.a Scarecrow, in 2005's "Batman Begins," for which he received a London Film Critics Circle Award nomination. He reprised the role in a cameo appearance in Nolan's 2008 blockbuster "The Dark Knight."

Murphy first garnered international attention for his performance as Jim, the reluctant survivor in Danny Boyle's post-apocalyptic thriller "28 Days Later..." He later earned a Golden Globe Award nomination for his portrayal of the transgender outcast, Patrick "Kitten" Braden, in Neil Jordan's "Breakfast on Pluto." Murphy then garnered two consecutive British Independent Film Award nominations, for his roles in the award-winning 2006 drama "The Wind That Shakes the Barley," directed by Ken Loach, and Danny Boyle's 2007 science fiction thriller "Sunshine."

Murphy is currently starring in the independent film "Perrier's Bounty," with Brendan Gleeson. Gleeson also directs and stars with Murphy in the upcoming indie

feature “At Swim-Two-Birds,” also starring Colin Farrell, Jonathan Rhys Meyers and Gabriel Byrne. Murphy’s diverse filmography also includes Wes Craven’s thriller “Red Eye,” opposite Rachel McAdams; “The Edge of Love,” with Keira Knightley, Sienna Miller and Matthew Rhys; the Civil War drama “Cold Mountain,” for director Anthony Minghella; Peter Webber’s period drama “Girl with a Pearl Earring,” with Scarlett Johansson; John Crowley’s dark comedy “Intermission,” with Colin Farrell; and John Carney’s “On the Edge.” On television, Murphy had a leading role in the BBC miniseries “The Way We Live Now,” directed by David Yates.

Born and raised in Ireland, Murphy began his professional acting career in Enda Walsh’s award-winning play “Disco Pigs.” After receiving commendations at the 1996 Dublin Theatre Festival and the 1997 Edinburgh Festival, “Disco Pigs” went on to tour extensively in Ireland, the UK, Toronto and Australia. Murphy later starred in the film version directed by Kirsten Sheridan.

On the stage, Murphy repeatedly worked with Tony Award-winning director Garry Hynes in productions of such plays as “The Country Boy,” “Juno and the Paycock” and “The Playboy of the Western World.” He also starred in Neil LaBute’s “The Shape of Things,” at Dublin’s Gate Theatre, and the Edinburgh Festival production of Chekhov’s “The Seagull.” He more recently made his West End debut in John Kolvenbach’s play “Love Song,” at the Ambassadors Theatre.

TOM BERENGER (Browning) is a veteran actor with a career spanning 30 years, encompassing over 70 film and television projects.

He won a Best Supporting Actor Golden Globe Award, and received an Academy Award® nomination, for his role in Oliver Stone’s Oscar®-winning Best Picture “Platoon.” Berenger later reunited with Stone on another award-winning Vietnam-era film, “Born on the Fourth of July,” with Tom Cruise. Earlier, he appeared in Lawrence Kasdan’s seminal ensemble film “The Big Chill,” with Glenn Close, Kevin Kline and William Hurt.

Berenger will next be seen in the action drama “Faster,” starring Dwayne Johnson and Billy Bob Thornton, which is slated for a fall release. Among his many other features are the successful “Major League” baseball comedies, with Charlie Sheen; Antoine Fuqua’s award-winning drama “Training Day,” with Denzel Washington and Ethan Hawke; Robert Mandel’s “The Substitute”; “Gettysburg,” with Jeff Daniels and Martin Sheen; Phillip Noyce’s “Sliver”; the critically acclaimed “At Play in the Fields of the Lord”; Wolfgang Petersen’s “Shattered”; Jim Sheridan’s “The Field”; Roger

Spottiswood's "Shoot to Kill," with Sidney Poitier; and Ridley Scott's romantic drama "Someone to Watch Over Me."

On the small screen, Berenger received acclaim early on, garnering an Emmy nomination in 1982 for his recurring role on the hit series "Cheers." His other television guest appearances include "Ally McBeal," "Law & Order," "Dream On," and a recurring part on "Third Watch."

In addition, he starred in, and served as writer and producer on, the USA series "Peacemakers," which won a Western Heritage Award in 2004. He more recently had a regular role on the ABC series "October Road." Berenger has also starred in many longform projects, including the TNT miniseries "Nightmares & Dreamscapes: From the Stories of Stephen King," and John Milius' TNT movie "Rough Riders," on which he also served as a producer.

DILEEP RAO (Yusuf) was most recently seen in James Cameron's record-breaking blockbuster "Avatar," the top-grossing film of all time. Earlier in 2009, Rao made his feature film debut with a lead role in Sam Raimi's horror hit "Drag Me to Hell."

Rao was born in Los Angeles, but his parents' jobs—his mother is a physicist, his father an engineer—took the family all over the world. In fact, Rao had traveled to more than 20 countries by the time he was eight years old and lived in Saudi Arabia for a time as a child.

His lifelong fascination with the natural sciences led him originally to become a pre-med student at the University of California at San Diego, with the serious intention of becoming a surgeon. While in college, however, he enrolled in an acting class, which sparked his interest in the theatre. That led to his participation in the La Jolla Playhouse Summer Conservatory, where he was trained by Tony Award-winning director Anna Shapiro. He gained his Equity card doing a variety of theatre roles and ultimately decided that his continuing education would be in the arts instead of medical school.

The following year, Rao was accepted into the American Conservatory Theater in San Francisco. Upon graduation, he landed a role in Tom Stoppard's "Indian Ink." His subsequent stage work includes touring with the Manhattan Theatre Club, and plays at the South Coast Rep, Berkeley Rep, and the opening of the Kirk Douglas Theatre in Los Angeles. He has collaborated with such noted stage directors as Les Waters, Gordon Davidson, David Emmes and Carey Perloff, and playwrights such as Joe Hortua, Charles Busch, and Charles L. Mee, the last on two world premieres.

Apart from his acting, Rao's international upbringing and broad range of knowledge and experiences enabled him to become a "Jeopardy" champion, scoring one of the game show's largest single-day winnings.

MICHAEL CAINE (Miles) is one of the film industry's most esteemed actors, with a career spanning over half a century and encompassing more than 100 films and a myriad of acting honors. A two-time Academy Award® winner, Caine won his first Oscar®, for Best Supporting Actor, for his work in Woody Allen's "Hannah and Her Sisters," for which he also received Golden Globe and BAFTA Award nominations. He took home his second Best Supporting Actor Oscar® for his role in Lasse Hallström's "The Cider House Rules," also winning a Screen Actors Guild Award® and earning Golden Globe and BAFTA Award nominations.

In addition, Caine has garnered four Oscar® nominations for Best Actor, the first coming in 1966 for the title role in "Alfie," for which he also received a Golden Globe nomination and a New York Film Critics Award. He earned his second Oscar® nod, as well as a Golden Globe nomination and an Evening Standard Award, for the part of Milo Tindle in 1972's "Sleuth," opposite Laurence Olivier. His role in "Educating Rita" brought him his third Oscar® nomination, as well as Golden Globe and BAFTA Awards. He gained his latest Oscar®, Golden Globe and BAFTA Award nominations for his work in 2002's "The Quiet American," for which he also won a London Film Critics Circle Award. Caine previously won Golden Globe and London Film Critics Circle Awards and received a BAFTA Award nomination, all for Best Supporting Actor, for "Little Voice."

He won his latest London Film Critics Circle Award for his performance in Christopher Nolan's period drama "The Prestige." It was his second film for the director following their collaboration on the 2005 hit "Batman Begins," in which Caine played Bruce Wayne's butler and confidant, Alfred. In 2008, he reprised the role of Alfred in Nolan's blockbuster "The Dark Knight."

Caine was born Maurice Micklewhite in South London in 1933 and developed an interest in acting at an early age. Upon his discharge from the Queen's Royal Regiment and Royal Fusiliers in 1953, he began pursuing his career. Taking his stage name from the title "The Caine Mutiny," he toured Britain in a variety of plays, and began appearing in British films and television shows.

In 1964, Caine landed his first major film role as Lieutenant Gonville Bromhead in "Zulu." The following year, he starred in the hit thriller "The Ipcress File," earning his first

BAFTA Award nomination for his portrayal of secret agent Harry Palmer. However, it was his Oscar®-nominated performance in the seminal sixties film “Alfie” that catapulted Caine to international stardom. During the late 1960s, he went on to star in 11 films, including “The Ipcress File” sequels, “Funeral in Berlin” and “Billion Dollar Brain”; “Gambit,” earning a Golden Globe nomination; “Hurry Sundown”; “Woman Times Seven”; “Deadfall”; “The Magus”; “The Italian Job”; and “Battle of Britain.”

Over the next two decades, Caine starred in more than 40 films, including Robert Aldrich’s “Too Late the Hero”; “X, Y and Zee,” opposite Elizabeth Taylor; John Huston’s “The Man Who Would Be King”; “Harry and Walter Go to New York”; Richard Attenborough’s “A Bridge Too Far”; the Neil Simon comedy “California Suite”; Brian De Palma’s “Dressed to Kill”; John Huston’s “Victory”; Sidney Lumet’s “Deathtrap”; Stanley Donen’s “Blame It on Rio”; John Frankenheimer’s “The Holcroft Covenant”; Neil Jordan’s “Mona Lisa”; and “Dirty Rotten Scoundrels,” for which he received a Golden Globe nomination.

Since then, Caine has starred in such films as the ensemble comedy “Noises Off...”; “Blood and Wine”; “Quills”; “Miss Congeniality”; “Austin Powers: Goldmember”; and Lasse Hallström’s “Secondhand Lions.” His more recent film work includes Gore Verbinski’s “The Weather Man”; Alfonso Cuarón’s “Children of Men”; the 2007 remake of “Sleuth”; and the title role in the independent film “Harry Brown.”

On the small screen, Caine earned both Emmy and Golden Globe nominations for the dual title role in the telefilm “Jekyll & Hyde” as well as for his portrayal of South African President F.W. de Klerk in the historical drama “Mandela and de Klerk.” He also gained a Golden Globe nomination for his work in the telefilm “Jack the Ripper” and an Emmy nomination for the docudrama “World War II: When Lions Roared.”

Also an author, Caine wrote an autobiography entitled *What’s It All About?*, as well as *Acting on Film*, a book based on a series of lectures he gave on BBC Television.

In the 1992 Queen’s Birthday Honours, Caine was awarded the CBE, and eight years later received a knighthood.

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ABOUT THE FILMMAKERS

CHRISTOPHER NOLAN (Director/Screenwriter/Producer) is an award-winning filmmaker who has been recognized for his work as both a director and screenwriter. Nolan directed, co-wrote, and produced the record-breaking 2008 film “The Dark Knight,” which grossed more than \$1 billion dollars at the global box office. Nolan was honored by his peers with nominations for Directors Guild of America (DGA), Writers Guild of America (WGA) and Producers Guild of America (PGA) Awards. Among its many honors, “The Dark Knight” also received eight Oscar® nominations, winning for Best Sound Editing and Best Supporting Actor for Heath Ledger.

Born in London, Nolan began making movies at an early age with his father’s Super-8mm camera. While studying English Literature at University College London (UCL), he shot 16mm films at UCL’s film society, learning the guerrilla film techniques he would later use to make his first feature, “Following.” The noir thriller was recognized at a number of international film festivals, prior to being released theatrically.

Nolan’s second film was the independent feature “Memento.” Nolan directed the film from his own screenplay, based on a short story by his brother Jonathan. The film brought Nolan numerous honors, including Academy Award® and Golden Globe Award nominations for Best Original Screenplay, Independent Spirit Awards for Best Director and Best Screenplay, and a DGA Award nomination.

He then directed the critically acclaimed psychological thriller “Insomnia,” starring Oscar® winners Al Pacino, Robin Williams and Hilary Swank. In 2005, Nolan co-wrote and directed “Batman Begins.” The smash hit actioner re-imagined the “Batman” film franchise, pleasing critics and fans alike.

Nolan also directed, co-wrote and produced the mystery thriller “The Prestige,” which received Oscar® nominations for its outstanding art direction and cinematography.

Next, Nolan is developing the new “Superman” film, as well as a third “Batman” feature.

Nolan currently lives in Los Angeles with his wife, producer Emma Thomas, and their children. Nolan and Thomas also have their own production company, Syncopy.

EMMA THOMAS (Producer) most recently produced the acclaimed blockbuster “The Dark Knight,” which shattered box-office records on its way to earning more than

\$1 billion worldwide. Thomas also earned a Producers Guild of America Award nomination for her work on the film. In addition, “The Dark Knight” received numerous honors, including eight Academy Award® nominations, winning for Best Supporting Actor (Heath Ledger) and Best Sound Editing (Richard King), and nine BAFTA Awards, where Ledger also won.

Thomas studied at the prestigious University College London before beginning her career at Working Title Films in London, where she worked in physical production for five years. While at Working Title, she gained a solid foundation in film production, which would serve her well as she segued into producing.

The independent feature “Following” was the turning point for her career, marking her first film as a producer. Shot on weekends over the course of a year, “Following” was guerrilla filmmaking at its best. The film, which was done on a shoestring budget, went on to gain recognition at film festivals around the world and received international distribution.

Thomas next served as an associate producer on the internationally acclaimed independent film “Memento,” which won a number of awards, including an Independent Spirit Award, a British Independent Film Award, and several critics groups’ awards for Best Film. Continuing her success, Thomas co-produced her first major studio release, the hit thriller “Insomnia,” starring Oscar® winners Al Pacino, Robin Williams and Hilary Swank.

In 2005, Thomas produced “Batman Begins,” under the direction of Christopher Nolan. Following that, Thomas produced “The Prestige,” a drama about an intense rivalry between two magicians who become obsessed with outdoing one another, leading to self-destruction and murder. The Christopher Nolan-directed film earned two Oscar® nominations, for Best Art Direction and Best Cinematography.

Thomas will next produce the upcoming “Superman” film, which Nolan is currently developing. Thomas and Nolan are also developing a third installment in the “Batman” franchise, which Thomas will produce.

Thomas lives in Los Angeles with husband Christopher Nolan and their children, and is presently developing additional projects under the banner of their company, Syncopy.

CHRIS BRIGHAM (Executive Producer) most recently executive produced Martin Scorsese’s mystery thriller “Shutter Island,” starring Leonardo DiCaprio. He

previously worked with Scorsese as an executive producer on the acclaimed biopic “The Aviator,” also starring DiCaprio. Brigham’s executive producer credits also include “The Mummy: Tomb of the Dragon Emperor,” for director Rob Cohen; Robert De Niro’s “The Good Shepherd,” starring Matt Damon and Angelina Jolie; Harold Ramis’ hit comedies “Analyze This” and “Analyze That,” both starring Robert De Niro and Billy Crystal; Kevin Reynolds’ “The Count of Monte Cristo”; and Robert Redford’s “The Legend of Bagger Vance,” starring Matt Damon and Will Smith.

In addition, Brigham co-produced Michael Apter’s “Extreme Measures,” starring Hugh Grant and Gene Hackman. He also reunited with Barbet Schroeder to co-produce “Before and After,” starring Meryl Streep, having previously served as unit production manager on Schroeder’s “Kiss of Death,” starring Samuel L. Jackson and David Caruso.

Brigham’s other credits as unit production manager include Fred Schepisi’s “Six Degrees of Separation,” starring Will Smith; Neil Jordan’s “Interview with the Vampire,” starring Brad Pitt and Tom Cruise; and “Lorenzo’s Oil,” directed by George Miller and starring Nick Nolte and Susan Sarandon.

THOMAS TULL (Executive Producer), Chairman and CEO of Legendary Pictures, has achieved great success in the co-production and co-financing of event movies. Since its inception in 2004, Legendary Pictures has teamed with Warner Bros. Pictures on such hits as Bryan Singer’s “Superman Returns”; Zack Snyder’s “300” and “Watchmen”; and Christopher Nolan’s “Batman Begins” and award-winning phenomenon “The Dark Knight,” which earned in excess of \$1 billion worldwide.

More recently, this highly successful partnership produced the worldwide hit “Clash of the Titans”; Todd Phillips’ “The Hangover,” which is the highest-grossing R-rated comedy of all time; and Spike Jonze’s “Where the Wild Things Are.” Legendary’s upcoming releases for 2010 include “The Town,” directed by and starring Ben Affleck, and Todd Phillips’ “Due Date,” pairing Robert Downey Jr. and Zach Galifianakis. On deck for 2011 are Singer’s “Jack the Giant Killer,” Phillips’ “The Hangover 2,” and Snyder’s “Sucker Punch.” Tull’s company is also developing a number of promising film projects in-house, including “Warcraft,” “Gravel,” “Paradise Lost,” “Hendrix,” and a sequel to “300.”

Prior to forming Legendary, Tull was President of The Convex Group, a media and entertainment holding company headquartered in Atlanta, on whose Board of Directors he also served.

Tull conceived and is a producer of the renowned music documentary “It Might Get Loud,” featuring guitarists The Edge (U2), Jimmy Page (Led Zeppelin) and Jack White (The White Stripes). Directed by Oscar® winner Davis Guggenheim (“An Inconvenient Truth”), the film made its world premiere at the 2008 Toronto Film Festival.

Tull is a member of the Board of Trustees of the American Film Institute (AFI) and the Board of Directors of Hamilton College, his alma mater. He also serves on the boards of the Fulfillment Fund and the San Diego Zoo and is a minority partner in the six-time Super Bowl champion Pittsburgh Steelers.

JORDAN GOLDBERG (Co-Producer) served as the associate producer on Christopher Nolan’s worldwide hit “The Dark Knight.”

He began his association with Nolan as his assistant on “Batman Begins.” Goldberg was promoted to associate producer on the critically acclaimed drama “The Prestige,” which marked his first producing credit. He also worked as a writer on the animated video release “Batman: Gotham Knight.”

WALLY PFISTER (Director of Photography) has earned three Academy Award® nominations for his work with director Christopher Nolan. The first came for 2005’s “Batman Begins,” for which he was also honored by his peers with an American Society of Cinematographers Award nomination. The following year, he was Oscar®-nominated for his work on the period thriller “The Prestige.” He received his most recent nod for his cinematography on Nolan’s 2008 record-breaking blockbuster “The Dark Knight.”

Pfister had earlier received an Independent Spirit Award for his work on Nolan’s compelling drama “Memento,” which marked their first collaboration. He also lensed the director’s 2002 thriller “Insomnia.”

His additional film credits include “The Italian Job,” directed by F. Gary Gray, and the independent features “Slow Burn,” “Laurel Canyon,” “Scotland, PA,” and “The Hi-Line,” for which he won the Moxie! Award for Best Cinematographer at the Santa Monica Film Festival.

For the small screen, Pfister served as the cinematographer on such telefilms as “Sanctuary,” “Sharing the Secret,” “Breakfast with Einstein,” “Rhapsody in Bloom” and “Sketch Artist.”

GUY HENDRIX DYAS (Production Designer) recently won a Goya Award for Best Production Design for his work on Alejandro Amenábar's "Agora," which premiered at the 2009 Cannes Film Festival. He previously received three consecutive Art Directors Guild Award nominations for his production design work on Steven Spielberg's "Indiana Jones and the Kingdom of the Crystal Skull," Shekhar Kapur's "Elizabeth: The Golden Age," and "Superman Returns," for director Bryan Singer. He also earned a BAFTA Award nomination for Best Production Design for "Elizabeth: The Golden Age."

Dyas earned a Master's degree from the Royal College of Art in London and holds a BA in Architecture and Interior Design from the Chelsea School of Art and Design. He began his career in Tokyo, working as an industrial designer for Sony under the supervision of the company's legendary founder, Akio Morita. During that time, an exhibition of Dyas' personal works led to an invitation from Industrial Light and Magic (ILM) to join their team in California, where he began his film career as the visual effects art director on "Twister." From there, Dyas developed his skills as a concept artist on a number of films, including Tim Burton's "Planet of the Apes," the Wachowski brothers' "The Matrix Reloaded," and Guillermo del Toro's "Mimic." His first production design assignment was "X2: X-Men United" for Bryan Singer, followed closely by Terry Gilliam's whimsical fantasy "The Brothers Grimm."

LEE SMITH (Editor) earned Academy Award[®], BAFTA Award and Eddie Award nominations for his work on Christopher Nolan's "The Dark Knight." He and Nolan also collaborated on "Batman Begins" and "The Prestige."

Smith has also enjoyed a long association with director Peter Weir, earning an Academy Award[®] nomination for his editing work on Weir's "Master and Commander: The Far Side of the World," for which he also received an Eddie Award nomination. Smith most recently reunited with Weir for the fact-based drama "The Way Back." Smith had earlier served as editor and sound designer on Weir's "The Truman Show," "Fearless" and "Green Card"; an additional editor on "Dead Poets Society"; and an associate editor and sound designer on "The Year of Living Dangerously," which began their collaboration.

Hailing from Australia, Smith won an Australian Film Institute (AFI) Award for Best Editing on Gregor Jordan's "Two Hands," on which he was also the sound designer. For his work as a sound designer, he also won an AFI Award and earned a

BAFTA Award nomination for Jane Campion's "The Piano," and won an AFI Award for Phillip Noyce's "Dead Calm."

As an editor, Smith's additional film credits include "The Rage in Placid Lake," "Black and White," "Buffalo Soldiers," "Risk," "Joey," "RoboCop 2," "Communion" and "Howling III." He was also the sound designer on Gillian Armstrong's "Little Women."

JEFFREY KURLAND (Costume Designer) has devoted much of his career to designing the costumes for Woody Allen films. He received an Academy Award® nomination for Best Costume Design for the director's "Bullets Over Broadway," and won a BAFTA Award for his work on "Radio Days." Kurland's collaborations with Allen also include "Everyone Says I Love You," "Mighty Aphrodite," "Manhattan Murder Mystery," "Husbands and Wives," "Shadows and Fog," "Alice," "Crimes and Misdemeanors," "New York Stories," "Another Woman," "September," "Hannah and Her Sisters," "The Purple Rose of Cairo" and "Broadway Danny Rose."

Kurland more recently designed the costumes for F. Gary Gray's crime thriller "Law Abiding Citizen," starring Jamie Foxx; the adventure comedy "Nim's Island," starring Jodie Foster and Abigail Breslin; and Andrew Fleming's mystery adventure "Nancy Drew," starring Emma Roberts in the title role.

Prior to that, he designed Stephen Hopkins' supernatural thriller "The Reaping"; Michael Mann's dramatic thriller "Collateral," starring Tom Cruise and Jamie Foxx; Joe Johnston's action adventure "Hidalgo"; and the thriller "Criminal," produced by Steven Soderbergh. He also worked with Soderbergh as the costume designer on the hit films "Ocean's Eleven," featuring an all-star cast, and "Erin Brockovich," starring Julia Roberts, for which he earned a Costume Designers Guild Award. Kurland's additional credits include Milos Forman's "Man on the Moon," Richard LaGravenese's "Living Out Loud," Neil Jordan's "In Dreams," P.J. Hogan's "My Best Friend's Wedding," and the Nora Ephron films "This Is My Life" and "Mixed Nuts."

HANS ZIMMER (Composer) is one of the film industry's most influential composers, whose career spans three decades and encompasses well over 100 films. Earlier this year, Zimmer earned his eighth Academy Award® nomination for his score for Guy Ritchie's "Sherlock Holmes." Zimmer previously collaborated with "Inception" director Christopher Nolan on the blockbusters "Batman Begins" and "The Dark Knight," earning a BAFTA Award nomination for his score for the latter.

Zimmer's music will be heard in a number of upcoming features, including "How Do You Know," for director James L. Brooks; and the animated features "Megamind," Gore Verbinski's "Rango," and the sequel to "Kung Fu Panda."

In 1994, he won both an Oscar[®] and a Golden Globe Award for his score for the animated smash hit "The Lion King," which spawned a hugely successful soundtrack album. Zimmer's music for "The Lion King" continues to draw applause in the award-winning stage production of the musical, which earned the 1998 Tony Award for Best Musical, as well as a Grammy Award for Best Original Cast Album.

Zimmer has also garnered Oscar[®] nominations for his scores for "Gladiator," "The Thin Red Line," "The Prince of Egypt," "As Good as It Gets," "The Preacher's Wife" and "Rain Man." In addition, he won a Golden Globe Award and earned Grammy and BAFTA Award nominations for "Gladiator," and has also received Golden Globe nominations for his composing work on "Frost/Nixon," "The Da Vinci Code," "Spanglish," "The Last Samurai," "Spirit: Stallion of the Cimarron," "Pearl Harbor" and "The Prince of Egypt."

Zimmer's long list of film credits goes on to include "It's Complicated," "Angels & Demons," "Madagascar: Escape 2 Africa," "The Simpsons Movie," "The Holiday," "Pirates of the Caribbean: At World's End," "Pirates of the Caribbean: Dead Man's Chest," "Madagascar," "Matchstick Men," "Shark Tale," "Black Hawk Down," "The Ring," "Hannibal," "Crimson Tide," "Driving Miss Daisy," "Mission: Impossible II," "A League of Their Own," "Black Rain," "Backdraft," "Thelma & Louise," "True Romance" and "My Beautiful Launderette."

In 2003, ASCAP presented Zimmer with the prestigious Henry Mancini Award for Lifetime Achievement, recognizing his extraordinary body of work.

Apart from his myriad of composing credits, Zimmer has served as a music producer or consultant on numerous films, recently including the mega-hit "Iron Man," on which he was the executive music producer.

CHRIS CORBOULD (Special Effects Supervisor) earned Academy Award[®] and BAFTA Award nominations for Best Achievement in Visual Effects for his work as the special effects supervisor on Christopher Nolan's "The Dark Knight." He previously received a BAFTA Award nomination in the same category on Nolan's "Batman Begins." Corbould also gained a BAFTA Award nomination for his work on "Quantum of Solace," which marked his twelfth James Bond film.

He began working on Bond films as a technician on “The Spy Who Loved Me” and worked his way up through the ranks. He has served as the special effects supervisor on all of the Bond films since “Goldeneye,” for which Corbould received his first BAFTA Award nomination. He also received a BAFTA Award nomination for the effects in “Casino Royale,” which became the most successful film in the history of the franchise.

Currently, Corbould is working on the science fiction adventure “John Carter of Mars,” for director Andrew Stanton. His other film credits as special effects supervisor include Stephen Sommers’ “The Mummy,” which also brought him a BAFTA Award nomination; “102 Dalmations”; and “Lara Croft Tomb Raider” and its sequel.

PAUL FRANKLIN (Visual Effects Supervisor) garnered both Oscar® and BAFTA Award nominations for Best Achievement in Visual Effects as the visual effects supervisor on Christopher Nolan’s blockbuster “The Dark Knight.” He earlier received a BAFTA Award nomination for his visual effects work on Nolan’s “Batman Begins.”

He has also served as a visual effects supervisor on two Harry Potter films, “Harry Potter and the Order of the Phoenix” and “Harry Potter and the Half-Blood Prince.”

Franklin graduated from Oxford University, where he studied Fine Art, specializing in sculpture and experimenting with film and video. The graphics and effects he created for a series of short films caught the attention of London’s Moving Picture Company (MPC). In 1994, he joined MPC as a CG animator, working for several years in film and television.

In 1998, Franklin and a number of his colleagues left MPC to form Double Negative Visual Effects. Starting with an initial core team of ten, the company has grown to be one of the industry’s leading providers of feature film visual effects, employing more than 800 people worldwide.

TOM STRUTHERS (Stunt Coordinator) first worked with director Christopher Nolan as an assistant stunt coordinator on “Batman Begins,” and he then served as a stunt coordinator on “The Dark Knight,” under Paul Jennings. Struthers’ upcoming film credits include Dominic Sena’s thriller “Season of the Witch,” on which he was also the second unit director, and Andrew Stanton’s sci-fi adventure “John Carter of Mars.”

His film credits as a stunt coordinator also include McG's "Terminator Salvation," starring Christian Bale and Sam Worthington. Additionally, he was a stunt supervisor on Chris Weitz' "The Golden Compass," starring Nicole Kidman, and Edward Zwick's "Blood Diamond," starring Leonardo DiCaprio. He was also assistant stunt coordinator on Steven Spielberg's "Munich," starring Eric Bana and Daniel Craig.

Struthers began his career as a stuntman, working on such major productions as "Troy," the "Lara Croft" films, "The Island," "Terminator 3: Rise of the Machines," "Vertical Limit," "The Mummy," "Saving Private Ryan," "Titanic" and "Braveheart."

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