

LOGAN

THE WOLVERINE

*La natura mi ha reso un mostro.
Gli uomini mi hanno reso un'arma.
Dio mi ha lasciato qui per troppo tempo.*

Hugh Jackman
Patrick Stewart
Boyd Holbrook
Stephen Merchant
Richard E. Grant

Regia di James Mangold

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James Mangold, il visionario scrittore-regista, realizza il capitolo definitivo della saga cinematografica di uno dei più grandi eroi dei fumetti mai creati: **LOGAN**. Hugh Jackman, già candidato all'Oscar, riprenderà il suo iconico ruolo di Wolverine per un'ultima volta in una storia a se stante, potentemente drammatica, cruda, di sacrificio e redenzione.

2029. I mutanti sono spariti, o quasi. Un Logan isolato e scoraggiato sta affogando le sue giornate in un nascondiglio in un remoto angolo del confine con il Messico, racimolando qualche dollaro come autista a pagamento. I suoi compagni d'esilio sono l'emarginato Calibano e un Professor X ormai malato, la cui mente prodigiosa è afflitta da crisi epilettiche sempre peggiori. Ma i tentativi di Logan di nascondersi dal mondo e dalla sua eredità finiscono bruscamente quando una misteriosa donna arriva con una pressante richiesta: Logan deve scortare una straordinaria ragazzina e portarla al sicuro. Presto Logan dovrà sfoderare gli artigli per affrontare forze oscure e nemici emersi dal suo passato in una missione di vita o di morte che porterà il vecchio guerriero su un sentiero dove compirà il suo destino.

LOGAN ha come protagonista Hugh Jackman, con al fianco Patrick Stewart (*X-Men - Giorni di un futuro passato*), Stephen Merchant, Richard E. Grant e l'esordiente Dafne Keen. Il film è diretto da James Mangold (*Quando l'amore brucia l'anima*, *Wolverine – L'immortale*), prodotto da Hutch Parker, Simon Kinberg e Lauren Shuler Donner e distribuito dalla 20th Century Fox. LOGAN uscirà nei cinema di tutto il mondo il 3 Marzo 2017, in Italia il 1 marzo 2017.

LA STORIA DEFINITIVA DI WOLVERINE

Hugh Jackman ha dato vita, con grande energia, al mutante conosciuto come Wolverine, per la prima volta nel lontano 2000 nel blockbuster che ha lanciato la moderna visione dei cinecomics: *X-Men* diretto da Bryan Singer. Da allora, l'acclamato attore australiano, ha vestito per 10 volte sul grande schermo, i panni del mutante più famoso del mondo, un record. Ma questa volta, con LOGAN, Jackman ha avuto la possibilità di realizzare qualcosa di veramente speciale per mettere a riposo il suo longevo alter ego cinematografico.

“Volevamo qualcosa che si sentisse fosse molto diverso, molto nuovo e, in ultima analisi, molto umano.” -dice Jackman- “Perché mi sembra che la forza degli *X-Men* e quella di Wolverine sia più nella loro umanità piuttosto che nei superpoteri. Nell'esplorare questo personaggio per l'ultima volta, ho voluto arrivare al cuore di qualcuno che era più umano di quello che i suoi artigli potrebbero far pensare.”

Fin dall'inizio Jackman ha sempre avuto il dono di trovare l'umanità di Logan sotto il suo aspetto esteriore rude e profondamente segnato, ma grazie alle sue sfumature e alla sua recitazione molto toccante, l'attore ha dato al personaggio un aspetto a tutto tondo; quello che era una mastica sigari assolutamente solitario, ora è un fedelissimo compagno d'armi disposto a sacrificare tutto per ciò in cui crede.

Naturalmente Jackman insieme al coautore, e regista, James Mangold avevano già portato il personaggio di LOGAN verso nuovi luoghi lontani con il precedente episodio in solitario dell'eroe: *Wolverine – L'immortale* del 2013. Quel film, tratto da una pietra miliare del percorso fumettistico, la miniserie del 1980 di Chris Claremont e Frank Miller, era soffuso dello spirito dei film noir giapponesi e di quelli di samurai, così come dei western americani. Lì Logan veniva strappato dal suo esilio volontario solo per essere trascinato in un gorgo di violenza e intrighi in Giappone. Il film ha ricevuto elogi dalla critica per la sua profonda analisi del tumulto interiore di Logan, piuttosto che fare affidamento solamente su scene d'azione o sequenze mozzafiato.

Mangold dice che in seguito alla loro esperienza in *Wolverine – L'immortale*, i due non avevano necessariamente in programma di collaborare su un altro progetto incentrato su Logan. “Hugh e io eravamo entrambi indecisi se farne un altro.” -racconta il regista, che aveva lavorato per la prima volta con Jackman nel 2001 su *Kate & Leopold*- “Se avessimo dovuto farlo, lo avrei portato da qualche parte che mi interessava, da qualche parte nell'intimità e nei sentimenti primordiali, una storia basata sui personaggi in cui si esploriamo le paure e le debolezze di questi immensi eroi, un film che li rendesse più umani.”

Anche prima di intraprendere il progetto, Jackman e Mangold avevano capito che la storia doveva essere lontana dall'affollata continuità del più grande e inebriante franchise degli *X-Men*. “Entrambi volevamo un film che fosse a se stante.” -sostiene Jackman- “Questo è molto più

realistico di tutto quello che abbiamo fatto prima nel franchise degli *X-Men* e forse anche di tutti gli altri comicmovies. E' molto più umano.”

In particolare Mangold, che ha scritto la sceneggiatura di LOGAN insieme con il cosceneggiatore di *Wolverine – L'immortale* Scott Frank (*La preda perfetta*) e Michael Green (*Alien: Covenant*), si sono organizzati per creare una storia incentrata sui personaggi che si focalizzasse su Logan, Xavier e Laura mentre cercano di farsi strada attraverso un territorio ormai inaridito. “Ho avuto questo tipo di strana visione nella mia testa: fare un road-movie con questi personaggi, ma questo avrebbe potuto quasi intrappolarmi come regista.” -dice Mangold- “Metterli in una macchina e costringerli su un'autostrada mi avrebbe legato le mani. Non potevamo fare nulla che prevedesse mondi in collisione o invasioni aliene se volevamo che il film si muovesse autonomamente su un livello più intimo.”

Un altro aspetto importante per Mangold, che ha sempre visto Logan come una sorta di discendente spirituale dei grandi eroi western, come il Josey Wales di Clint Eastwood (*Il texano dagli occhi di ghiaccio*) o lo Shane di Alan Ladd (*Il cavaliere della valle solitaria*), era liberarsi dell'invincibilità di Wolverine, per renderlo più vulnerabile ed esposto. “L'idea di questo film era quello di trovarlo in uno stato in cui la sua capacità di guarigione è estremamente diminuita.” - spiega Mangold- “Anche la sua forza è diminuita e sta attraversando un periodo oscuro sia mentalmente che fisicamente.”

Anche se LOGAN si colloca più di 50 anni dopo gli eventi narrati in *X-Men - Giorni di un futuro passato* (2014), si tratta essenzialmente più di un racconto a se stante strutturato come un intimo viaggio familiare, seppur imbottito di rischiose scene d'azione, piuttosto che della solita storia di fantascienza con esplosioni mirabolanti. “Abbiamo voluto fare un'uscita col botto!” -spiega Mangold- “Ma il punto è: una volta che hai visto città e pianeti distrutti, per stupire devi basarti sul contrasto, non puoi semplicemente fare esplosioni più grosse.”

Quando il film inizia Logan è in uno stato vulnerabile e ammaccato; la maledizione della sua immortalità gli pesa sulle spalle mentre si prende cura di un Charles Xavier (Patrick Stewart) indebolito, nascosti in una fonderia abbandonata ai margini di un campo petrolifero esaurito. Vengono raggiunti lì da un terzo mutante, Calibano (Stephen Merchant, il cocreatore di “The Office”, la serie TV) che cerca rifugio nell'anonimato in un momento in cui il mondo crede che i mutanti siano ormai storia.

Ma i giorni delle bevute solitarie di Logan sono interrotti quando si ritrova, suo malgrado, ad essere il riluttante custode di una giovane ragazza, Laura (l'esordiente Dafne Keen), che ha poteri molto simili ai suoi: dalle sue mani, come anche dai piedi, escono gli stessi artigli di adamantio che ha Wolverine. Non che lui sia esattamente ansioso di accettare questa nuova responsabilità, ormai è troppo stanco per fare l'eroe ancora una volta.

“Lui non vuole aiutare nessuno. Assolutamente.” -dice Jackman- “Non vuole avere niente a che fare con questa storia. E' molto lontano il tempo in cui rispondeva alle richieste e alle grida di

aiuto della gente. In sostanza è giunto alla conclusione che in genere quando aiuta qualcuno, le cose finiscono per andare peggio. Le persone che ama finiscono per farsi male, e se si avvicina troppo, o se ci prova con troppa convinzione, tutto finisce con il dolore, con qualche perdita e distruzione.”

Con il compito di proteggerla dal micidiale criminale cibernetico Donald Pierce (Boyd Holbrook), Logan e il Professor X decidono di attraversare un territorio ostile per trasportare Laura in un posto chiamato Eden, dove si dice che i giovani mutanti possano godere di rifugio sicuro. Ma Pierce e il suo temibile esercito di cyborg, i Reavers, sono determinati a riportare la ragazza sotto la custodia del Dr. Zander Rice (Richard E. Grant), il sinistro genetista che si cela dietro la Alkali, che attiva mutazioni genetiche attraverso una serie di esperimenti disumani, nella speranza di creare un super-soldato bambino.

“E’ un sociopatico che non ha emozioni o sentimenti per i mutanti che crea.” -dice Grant- “Vede gli esseri umani come qualcosa da clonare. Ha un approccio molto scientifico e intellettuale su tutto, ma non ha alcun reale coinvolgimento emotivo di sorta.”

Con le enormi capacità fisiche di Wolverine compromesse dall’età e dall’invecchiamento, la loro instancabile ricerca dei fuggiaschi richiederà un enorme e sanguinoso pedaggio.

Spesso si dice che un film è grande quanto il suo cattivo e Jackman si è affrettato a lodare la performance di Holbrook nei panni del pazzoide Pierce. “Boyd è un attore dal talento fenomenale, davvero dotato.” -dice- “Quando ho letto la sceneggiatura gli ho detto che pensavo che Pierce fosse una delle parti più difficili da interpretare. Gli antagonisti migliori sembrano divertirsi più di chiunque altro nel film e ha fatto sua questa idea, lo ha fatto brillantemente perché anche quando lancia una moneta in aria la cosa poteva essere allo stesso tempo molto minacciosa e divertente.”

Jackman ha avuto parole particolarmente entusiastiche anche per la sua giovane co-protagonista, Dafne Keen, che fa il suo debutto cinematografico con LOGAN con una performance notevolissima. “E’ un’attrice fenomenale, ed è un onore poter lavorare con lei.” -afferma Jackman- “Laura, geneticamente, ha lo stesso DNA di Wolverine, quindi ci sono elementi della sua personalità e della sua fisicità in lei, che non sono facile da tirare fuori. E’ stato difficile per me esprimerli quando avevo 30 anni, figuriamoci farlo da sola per una ragazzina di 11 anni, anche perché lei non è affatto così; è molto frizzante, vivace e carica di energia. Impersonare questo mutante costantemente incazzato, pieno di rabbia, pronto a staccarti la testa se lo guardi storto, non ha niente in comune con lei, ma nonostante tutto, c’è riuscita.”

Anche Patrick Stewart è rimasto colpito dalla sua professionalità: “E’ una bambina che si esprime con la gravità, la serietà, l’intensità e la poliedricità di un’attrice di grande esperienza e pragmaticità.”, spiega Stewart.

“All’inizio Laura è una bambina molto silenziosa.” -dice Keen- “Non è in grado di esprimere la tristezza come farebbe un bambino normale, così si arrabbia e inizia a uccidere le persone. La

cosa divertente è fare questo e, allo stesso tempo, amare le t-shirt rosa, gli unicorni, gli arcobaleni e tutta questa specie di cose.”

A causa delle loro caratteristiche comuni, Logan si trova in una posizione unica per aiutare Laura a venire a patti con i suoi sentimenti e incanalare quella rabbia che sembra schiacciarla. “Logan aveva una bontà interiore che se non avesse avuto lo avrebbe reso una perfetta macchina per uccidere, perché quando è infuriato perde totalmente il controllo.” -sostiene Jackman- “Potrebbe uccidere chiunque, ma ha un cuore, una coscienza. Non è una semplice macchina per uccidere, non segue ciecamente qualunque ordine gli sia dato.”

Se Logan serve da padre putativo per Laura, lui allo stesso tempo è il figliol prodigo di Charles Xavier, che sta combattendo una malattia debilitante che minaccia di danneggiare anche gli altri. “E’ vecchio e malato, ma, cosa più importante, è pericoloso!” -dice Stewart di Charles- “I suoi poteri sono fuori controllo e devono essere tenuti a bada. E’ in pericolo, e la persona che si prende cura di lui, che lo coccola, gli fa da infermiere, lo sorveglia, discute con lui e lo raccatta da terra quando cade, è Logan.”

Stewart prosegue: “L’aspetto supereroistico e i poteri mutanti non sono il fulcro della storia, come in tutti gli altri film. L’attenzione per le persone, i singoli individui, le relazioni, credo siano più forti in LOGAN che in tutto quello che c’è stato prima. James ha creato un mondo che sia riconoscibile, familiare e ordinario, in modo che sia un luogo comune, ma lo ha avvolto in questo vortice di paura, di eccitazione e pericolo, con il bisogno di fuggirne.”

Come per Jackman, la performance dell’apprezzatissimo attore britannico in LOGAN rappresenta il culmine di anni di lavoro sul grande schermo. “Ha amato questo personaggio e si vede.” -dice Jackman di Stewart- “E’ una prestazione straziante, bella, stratificata, strutturata e complessa che a volte è incredibilmente lucida e chiara. Si vede il rapporto tra lui e Logan come una sorta di legame padre-figlio in tutte le sue sfumature: l’orgoglio, la delusione, la rabbia e la frustrazione... emerge tutto.”

Anche Calibano appartiene a questa famiglia non convenzionale. Lui e quell’asociale di Logan godono di un certo qual cameratismo. “Ho sentito che fosse importante per me non essere costantemente in contrasto con Logan.” -dice Merchant- “Avere un paio di momenti in cui ci fosse un certo calore tra noi, sempre per dare l’idea di un surrogato di famiglia.”

“E’ un film sulla famiglia.” -dice Mangold- “E’ un film su lealtà e amore e, in particolare per un personaggio, Logan, che ha ostinatamente evitato l’intimità nel corso della sua lunga vita, è giunto il momento di lasciarla entrare.”

In LOGAN l’eroe oramai avvizzito trova finalmente un sorprendente legame umano, ma il film offre anche la più autentica rappresentazione di Wolverine, senza filtri, con Jackman che scatena la sua rabbia berserker come mai prima d’ora. Si guadagna il suo rating “R” [divieto ai minori di 17 non accompagnati - n.d.r.] per la prima volta in assoluto per un film della serie *X-Men*.

“Wolverine potrebbe essere uno dei più oscuri e complessi personaggi nell’universo fumettistico. Sia Jim che io eravamo preoccupati per aver deciso di lasciarci andare.”, sostiene Jackman.

Dal punto di vista di un regista, rivela Mangold, il divieto gli ha permesso di portare LOGAN in una direzione più matura, esplorando la fragilità umana, la mortalità e i complessi legami che tengono insieme le famiglie. “Non volevo fare un film più violento, più sexy, più esplicito o più volgare.” -afferma Mangold- “Volevo fare un film per adulti. Questo non è un film per bambini di nove anni, quando ha il rating “R”, ti trovi improvvisamente a fare un film su temi più adulti e non hai la pressione di dover realizzare un’opera per tutti.”

Ma non c’è alcun dubbio che il film parlerà ai fan di lunga data di Wolverine, quelli che hanno seguito l’interpretazione di Jackman nel corso degli ultimi 17 anni. In realtà era fondamentale per Jackman, il modo in cui dire addio al suo lungo passato di X-Man, di mettere tutto sullo schermo in questa sua ultima avventura mutante.

“C’è stato un momento in cui sono venuto a patti con il fatto che questa sarebbe stata la mia ultima volta.” -racconta Jackman- “Amo questo personaggio ed è stato fantastico per me. Mentirei se dicessi che mi sarebbe stato bene se non avessi risolto tutto quello che era ancora in sospeso, e intendo tutto. Ogni giorno, ogni scena è stata una sorta di battaglia per ottenere il meglio dal personaggio, per ottenere il meglio da me.” Conclude Jackman: “C’è stato un senso di vita e di morte su Wolverine, so che suona drammatico, ma era questa la sensazione.”

LA PRODUZIONE

LOGAN è stato girato principalmente a New Orleans e nel Nuovo Messico durante la terribile ondata di caldo dell'estate 2016. Lo scenografo di grande esperienza Francois Auduoy, che era a capo anche del team di progettazione di *Wolverine – L’immortale*, è stato incaricato di ricreare ambienti dall’aspetto convincente e catturare quella tipica sensazione da road movie.

“Volevamo creare la sensazione che stavamo intraprendendo un lungo viaggio nel film.” -spiega Auduoy- “Fin dall’inizio Jim voleva incorporare molti aspetti diversi nel film: dal secco deserto di El Paso e del Messico passando poi nel Nuovo Messico, in Texas, Oklahoma, Kansas e attraverso i calanchi del South Dakota. La vera sfida era quella di cercare di capire come creare questa varietà di paesaggi in due soli Stati e con solo una manciata di locations.”

Auduoy e il suo team hanno utilizzato quattro teatri “Big Easy” che la NASA ha nell’impianto di Michoud, per costruire degli imponenti set, tra cui la fonderia che funge da nascondiglio e l’hotel-casinò di Oklahoma City. In alcuni casi i suggerimenti dagli attori hanno contribuito a dare forma a un particolare set, ad esempio alcune delle idee di Stephen Merchant sulla vita casalinga di Calibano sono state incorporate nella progettazione della fonderia.

“Calibano è quello che cucina la maggior parte delle volte ed è l’unico membro del terzetto che vive nella fonderia, così Stephen ha chiesto che si aggiungessero alcune macchie di colore al set buio, scialbo e decadente.” -dice Audouy- “Abbiamo contattato qualcuno che viveva vicino a Juarez e li abbiamo mandati in città a comprare dei vasi di ceramica e vari pezzi con colorati motivi messicani da aggiungere alla cucina.”

Il direttore della fotografia, John Mathieson, racconta: “I set che Francois ha costruito nei teatri di posa sembravano reali, polverosi e sporchi. La fonderia doveva essere vecchia, consumata e deserta e, dopo che ci avevamo lavorato dentro tutto il giorno, quando la sera tornavamo a casa ci sentivamo effettivamente sporchi e polverosi. Ecco questo vi dà la dimensione di quanto fossero realistici i set. I suoi progetti non sono simmetrici né ‘carini’.”

Naturalmente quando si gira un road movie i veicoli sono cruciali; è il caso con la limousine che guida Logan realizzata sul modello della Chrysler 300. La vettura è l’unica fonte di reddito di Logan, lo strumento con cui porta e si prende cura di Charles, nonché il mezzo per la fuga dei mutanti. “E’ diventato un vero personaggio.”, spiega Audouy.

Il tecnico delle automobili del film, Nick Pugh, aggiunge: “E’ stato complicato progettare un veicolo di un’epoca futura, ma solo di una decina d’anni. Ci sono tre limousine, due perfettamente funzionanti e poi una per gli stunt che ha lo stesso aspetto, ma che in realtà è una Baja da corsa con sospensioni da 16 pollici in grado di fare salti, passare attraverso fossati e attraversare il deserto a circa 80 km all’ora.”

Oltre a vari stunt con i veicoli, il film è pieno di brutali scene di combattimento animalesco, che sono state un’opportunità unica per Dafne Keen, nei panni di Laura, per allenarsi vicino casa sua, in Spagna, prima di arrivare negli Stati Uniti per le riprese. “Quando è arrivata qui avevamo lavorato già per un mese con lei.” -racconta il coordinatore degli stunt Garrett Warren- “Avevamo gli artigli che avrebbe dovuto tenere in mano, in modo che potesse familiarizzare con loro. Abbiamo usato della carta in modo che potesse artigliarla e tagliarla in pezzi. Era il modo migliore per farle capire la sensazione di come dovesse sentirsi usando gli artigli invece di brandirli semplicemente in aria.”

L’esperienza della Keen nella ginnastica e nelle arti aeree, l’hanno aiutata nel padroneggiare le coreografie di lotta e Jackman è rimasto entusiasta dalla sua giovane co-protagonista. “Dafne ha eseguito la maggior parte dei combattimenti nel film.” -racconta Jackman- “Ha lavorato sodo e le piaceva applicarsi. Non voleva mai terminare le sessioni di allenamento per gli stunt. Un giorno mi sono fermato a guardarla, aveva su i miei artigli ed era raggianti.”

“Gli altri attori e il regista sono stati come una famiglia per me.” -dice la Keen- “Mi sentivo al sicuro, così ero sempre più concentrata sul mio personaggio e sul suo desiderio di una vita familiare normale, che poi è quello per cui lotta così disperatamente.”

Benché Laura possa essere un killer, è ancora una bambina, un fatto che emerge in maniera evidente dal suo guardaroba. “Per Laura iniziamo con un look molto semplice e mono tono.” - spiega la costumista Daniel Orlandi, già vincitrice di un Emmy- “Sembra come un galeotto che è riuscito a fuggire. Poi, quando inizia a scegliersi i vestiti, vediamo questo killer spietato che ama la violenza, prendere una maglietta con un unicorno insieme a degli accessori rosa. Aggiunge una certa dolce ironia al suo personaggio.”

Per gli altri personaggi principali la Orlandi ha preso spunto ispirandosi ai western classici e ai film noir: “Jim ha chiarito fin dall’inizio che non voleva che nessuno dei personaggi sembrasse vestire costumi da supereroe o qualcosa di eccessivo. Logan senza grandi entusiasmi indossa una giacca nera da poco con un vecchio paio di Levis neri, e solo perché questa è la sua uniforme da autista. Ma una volta in fuga Logan propende per una giacca scamosciata in stile western e una maglietta da cowboy, il tutto scuro e semplice. E’ in fuga e non vuole farsi notare.”

In linea con l’atmosfera generale del film, anche il guardaroba mantiene un tono scuro e pacato. “C’è molto poco colore nel film, quindi anche con i personaggi principali non abbiamo osato eccedere nel colore.” -spiega Orlandi- “L’unica volta che vedrete del colore nel film, sarà con i personaggi che non appartengono a questo mondo, come per i passeggeri di Logan dove abbiamo usato toni più caldi e ricchi.”

Ma Orlandi ha avuto anche la cura di usare i costumi per sottolineare i legami tra Logan e Laura, il rapporto che serve da pietra angolare per il film. “Abbiamo voluto che Laura finisse con l’indossare qualcosa che avrebbe attratto una bambina, come la maglietta con l’unicorno, ma abbiamo anche voluto mettergli una giacca di jeans che avesse lo stesso taglio di quella di Logan.”

ABOUT THE CAST

HUGH JACKMAN

Hugh Jackman is an Academy Award-nominated, Golden Globe- and Tony Award-winning performer who has made an impression on audiences of all ages with his multi-hyphenate career persona, as successful on stage in front of live crowds as he is on film. From his award-winning turn on Broadway as the 1970s singer/songwriter Peter Allen, to his metal claw-wielding Wolverine in the blockbuster “X-Men” franchise, Jackman has proven to be one of the most versatile actors of our time.

The Australian native made his first major U.S. film appearance as Wolverine in the first installment of the “X-Men” series, a role he reprised in the enormously successful *X2* and *X-Men: The Last Stand*. He then starred as the title character in *X-Men Origins: Wolverine*, a prequel to the popular series which grossed an outstanding \$85 million domestically in its first weekend of release. Audiences once again went to see Jackman in the popular role in the next chapter titled *The Wolverine*, which grossed over \$400 million worldwide. In 2014, Jackman and the X-Men team reunited for *X-Men: Days of Future Past*.

Jackman garnered his first Academy Award nomination, for Best Actor, for his performance in Tom Hooper’s *Les Misérables*, based on popular stage show created from Victor’s Hugo famous novel of the same name. Jackman’s standout performance as protagonist Jean Valjean also earned him a Golden Globe Award for Best Actor in a Comedy/Musical, as well as Screen Actors Guild (SAG) Award® nominations, for both Best Ensemble and Best Male Actor in a Leading Role, and a BAFTA Award nomination.

In 2009, Jackman took on host duties at the 81st Annual Academy Awards, earning an Emmy Award nomination for his work. This wasn’t, however, Jackman’s first foray into awards show hosting. Previously, he served as host of the Tony Awards three years in a row, from 2003 to 2005, earning an Emmy Award for the 2004 ceremony, and an Emmy nomination for his appearance at the 2005 ceremony.

Jackman’s additional film credits include *Prisoners*, Shawn Levy’s *Real Steel*, Baz Luhrmann’s *Australia*, Christopher Nolan’s *The Prestige*, Darren Aronofsky’s *The Fountain*, Woody Allen’s *Scoop*, *Deception*, *Someone Like You*, *Swordfish*, *Van Helsing*, and *Kate & Leopold*, for which he received a 2002 Golden Globe nomination. In addition, he lent his voice to the animated features *Happy Feet*, *Flushed Away* and *Rise of the Guardians*.

On Broadway, Jackman most recently received rave reviews for his performance as The Man in the “The River.” In 2011, he made a splash on the Great White Way in his one-man show, “Hugh Jackman – Back on Broadway.” Backed by an 18-piece orchestra, the revue, which previously opened to rave reviews during its limited engagements in San Francisco and Toronto earlier that year, was comprised of both Broadway hits and a selection of some of his personal favorite standards. Jackman’s continued dedication to the Broadway community was fêted at the 2012 Tony Awards, where he received a Special Award from the Tony Awards Administration Committee, recognizing his accomplishments both as a performer as well as a humanitarian.

In 2009, Broadway audiences could see Jackman in the Keith Huff-penned “A Steady Rain,” in which he starred with Daniel Craig. For his portrayal of the 1970s singer/songwriter Peter Allen in “The Boy From Oz,” Jackman received the 2004 Tony Award for Best Actor in a musical as well as Drama Desk, Drama League, Outer Critics Circle and Theatre World awards.

His additional theater credits include “Carousel” at Carnegie Hall; “Oklahoma!” at the National Theater in London, for which he received an Olivier Award nomination; “Sunset Boulevard,” for which he garnered Australia’s prestigious ‘MO’ Award; and “Beauty and the Beast,” for which he received a ‘MO’ Award nomination.

Jackman's career began in Australia in the independent films *Paperback Hero* and *Erskineville Kings*. His performance in the latter earned him an Australian Film Critics' Circle Best Actor award and The Australian Film Institute Best Actor nomination. In 1999, he was named Australian Star of the Year at the Australian Movie Convention.

Jackman is currently filming *The Greatest Showman* alongside Michelle Williams.

PATRICK STEWART

Patrick Stewart is one of the most acclaimed performers working today. His career includes numerous and varied roles on both stage and screen.

Stewart will next be seen on TV in the second season of *Blunt Talk*, a half-hour comedy executive produced by Seth MacFarlane and Jonathan Ames, in which he plays 'Walter Blunt,' a British import intent on conquering the world of American cable news. His performance in season one earned him a Golden Globe Award nomination for "Best Performance by an Actor in a Television Series - Musical or Comedy." Season two will premiere on Starz later this year.

On the big screen, Stewart was most recently seen in the thriller *Green Room*, directed by Jeremy Saulnier, in which he plays the leader of a Neo-Nazi group that imprisons a young punk band. The film played the Director's Fortnight at the 2015 Cannes Film Festival and premiered at the 2015 Toronto International Film Festival to rave reviews. Stewart also recently wrapped production on Damian Harris' *Wilde Wedding*, starring opposite Glenn Close and John Malkovich.

Stewart will return to the London stage in fall 2016, reuniting with Sir Ian McKellen in Harold Pinter's "No Man's Land," which they've previously performed at the Berkeley Repertory Theatre in California and on Broadway in Fall 2013. This was part of their "Two Plays in Rep," which also included a reprisal of their production of Samuel Beckett's "Waiting for Godot" that led to critical acclaim on London's West End in 2009. Directed by Sean Matthias, the "Two Plays in Rep" on Broadway earned stellar reviews and two extensions due to popular demand.

In 2014, Stewart starred in two very different roles—first as a past-his-prime dance instructor in Stephen Belber's *Match*, which premiered at the 2014 Tribeca Film Festival and earned stellar reviews for Patrick's performance. He also reprised his role as 'Professor Charles Xavier' in the huge summer blockbuster, *X-Men: Days of Future Past*. Stewart created the role in the first installment of the franchise in 2000 and is the only actor to have played the role in almost all of the subsequent installments. This film joined the original cast, including Sir Ian McKellen, Hugh Jackman and Halle Berry, with the new cast, including James McAvoy and Michael Fassbender.

Perhaps best known as 'Captain Jean-Luc Picard' on *Star Trek: The Next Generation*, Stewart has enjoyed a successful film and television career, earning Golden Globe, Emmy and SAG Award nominations. Screen appearances include *King of Texas*, *Jeffrey*, *Dune*, *Excalibur*, *L.A. Story*, *Robin Hood: Men in Tights*, *Conspiracy Theory*, *Extras* (for which he earned an Emmy nomination), *The Lion in Winter*, *I, Claudius*, and *Tinker Tailor Soldier Spy*. His vocal talents have been heard on *The Simpsons*, *American Dad* and *Family Guy*, and as narrator of Seth MacFarlane's hit comedies, *Ted* and *Ted 2*.

On Broadway and West End stages, Patrick has also appeared in “A Life in the Theatre,” “The Master Builder,” “The Ride Down Mt. Morgan” and “The Tempest.” For his acclaimed solo production of “A Christmas Carol,” Stewart played over 40 characters, garnering an Olivier, Drama Desk and What’s on Stage Award. For his performance in the title role of Macbeth, which he played at Chichester, London, BAM and then on Broadway, he earned a Tony Award nomination and won the Best Actor Award in the Evening Standard Theatre Awards.

Stewart is an Honorary Associate Artist with the RSC, having appeared in over 60 productions including, most recently, a 2008 production of *Hamlet*, opposite David Tennant, which earned him an Olivier Award, and 2005 repertory productions of *Antony and Cleopatra* and *The Tempest*. In 1978, he won an Olivier Award for his performance in Peter Brook's production of *Antony and Cleopatra* and was nominated for his role in *The Merchant of Venice*. He also appeared in the now legendary Peter Brook production of *A Midsummer Night's Dream*. Additional recent credits include Edward Bond's *Bingo* at the Young Vic and Chichester Festival Theatre; and as Shylock in a 2011 RSC production of *The Merchant of Venice*, directed by Rupert Goold.

In the 2001 New Years’ Honours list, Her Majesty Queen Elizabeth conferred on Patrick the order of the Officer of the British Empire (O.B.E.) and in 2010 Patrick received a knighthood for his services to Drama.

BOYD HOLBROOK

Boyd Holbrook is quickly amassing an impressive resume of diverse roles, starring among some of the most respected actors and proving to be one of Hollywood’s most engaging and sought after talents.

Holbrook can next be seen starring in Jason Lew’s drama *The Free World* opposite Elisabeth Moss and Octavia Spencer, set to release later this year by IFC. The film premiered at the 2016 Sundance Film Festival and Holbrook received rave reviews about his performance as a Louisiana redneck who was recently released from jail for a heinous crime he didn’t commit. He has completed production on Fox’s sci-fi thriller *Morgan* opposite Kate Mara and Paul Giamatti, Sabyn Mayfield’s drama *Boomtown* opposite Rachel Brosnahan and Dwight Yoakam and Terrence Malick’s musical drama *Weightless* opposite Ryan Gosling, Natalie Portman, Christian Bale, Michael Fassbender and Rooney Mara. Earlier this year, he starred in Gavin O’Connor’s western *Jane Got a Gun* alongside Natalie Portman, Ewan McGregor and Joel Edgerton.

In television, Holbrook stars on the Netflix original series *Narcos*, which received a 2016 Golden Globe nomination for Best TV Series, Drama. The drug-fueled period drama follows Colombia’s cocaine kingpin Pablo Escobar and is based on true events that depict his life. The series will return later this year for a second season.

In the past two years, Holbrook has starred in an array of films including Warner Bros.’ *Run All Night* opposite Liam Neeson, Ed Harris and Joel Kinnaman, Sara Colangelo’s *Little Accidents* opposite Elizabeth Banks, David Fincher’s adaptation of Gillian Flynn’s novel *Gone Girl* opposite Ben Affleck and Rosamund Pike, Scott Frank’s crime drama from Universal *A Walk Among the Tombstones* opposite Liam Neeson and Craig Johnson’s character-driven indie

Skeleton Twins opposite Kristen Wiig and Bill Hader, which made its debut at the 2014 Sundance Film Festival. Prior, he starred in *Very Good Girls* alongside Elizabeth Olsen, Dakota Fanning and Peter Sarsgaard, which premiered at the 2013 Sundance Film Festival, Scott Cooper's *Out of the Furnace* alongside Christian Bale and Zoe Saldana, as well as Andrew Niccol's film adaptation of Stephenie Meyer's novel *The Host*. Preceding this success, he garnered prolific roles in numerous films including Vera Farmiga's *Higher Ground* and Van Sant's Academy Award nominated drama *Milk*.

Holbrook's other TV credits include HBO's Liberace biopic directed by Steven Soderbergh, *Behind the Candelabra*, opposite Michael Douglas and Matt Damon, which opened to rave reviews at the 2013 Cannes Film Festival, the Emmy nominated television mini-series *Hatfields & McCoys* and the Golden Globe nominated Showtime series *The Big C*.

In addition to acting, Holbrook made his directorial debut *Peacock Killer*, a short film based on a short story of the same name by Sam Shepard. This is the first project from his production shingle, Madbrook Films. He also pursues other creative endeavors as an avid sculptor. His work has been exhibited at various locations, including the Rare Gallery in New York.

STEPHEN MERCHANT

Emmy, BAFTA, and Golden Globe award winner Stephen Merchant is one of the most versatile talents in the comedy world, with credits including that of creator, executive producer, director, writer, actor, and comedian. Merchant will next be seen opposite Anna Kendrick in the indie comedy *Table 19*. He also continues to serve as executive producer on Spike TV's Emmy-nominated hit series *Lip Sync Battle*.

Previously, Merchant appeared as creator, star, writer, and director of HBO's *Hello Ladies*, a sitcom based on his live stand-up comedy show of the same name. The series ended with a one-hour special, which premiered on HBO in November 2014 and received two nominations at the 67th Primetime Emmy Awards.

Merchant is perhaps best known for his work as co-creator (alongside Ricky Gervais) of BBC's *The Office* and *Extras*, both of which have been critically acclaimed. For his work as co-creator, Merchant helped to earn the programs a number of comedy series awards, including three BAFTA Awards, two British Comedy Awards, two Golden Globe Awards, a Primetime Emmy Award, and a Peabody Award, among others. Additionally, Merchant received a British Comedy Award for "Best TV Comedy Actor" for *Extras* and, in 2004, accepted their "Writers' Guild of Great Britain Award" alongside Gervais. Merchant also served as an executive producer on the long-running United States adaptation of *The Office*, which received five Primetime Emmy Awards and 42 nominations during its run on NBC.

Previously, he appeared alongside Gervais and Karl Pilkington in *An Idiot Abroad*, a highly successful live-action travelogue series which he also co-produced. He also appeared in *Life's Too Short*, a comedic documentary on BBC/HBO that he co-wrote and co-directed with Gervais.

In the film world, Merchant most recently starred as Danny in the Dan Mazer-directed *I Give It a Year*. In 2010, he directed his first feature film alongside Gervais, a 1970s-set comedy titled

Cemetery Junction. Merchant's additional film credits and cameos include *Hall Pass*, *Tooth Fairy*, *Run Fatboy Run*, and *Hot Fuzz*.

Merchant began his career as a stand-up comedian in 1997 and shortly thereafter became co-host of XFM London's *The Ricky Gervais Show*. In 2005, the program was reformatted as a weekly podcast that went on to be consistently ranked as number one in the world and was certified as the most downloaded of all time by the *Guinness Book of World Records*. The program was later adapted into an animated version of the same name for HBO and Channel 4.

Aside from his on-screen work, Merchant continues to travel the globe as a stand-up comedian. He most recently toured the US, UK, Australia, and New Zealand with his first-ever full stand-up show, *Stephen Merchant Live: Hello Ladies*.

He currently splits his time between Los Angeles and London.

DAFNE KEEN

LOGAN marks Dafne Keen's feature film debut, but as the daughter of English actor Will Keen and Spanish actress Maria Fernandez Ache, Keen is no stranger to the acting world. After landing her first role on the TV show *The Refugees* alongside her father, Keen knew she wanted to pursue a career in acting. The Spanish and English speaking actress also lends her talents to acrobatics and aerial arts.

RICHARD E. GRANT

Richard E. Grant has portrayed many different types of characters in his long and varied career spanning over 80 films with some of Hollywood's leading directors and actors. His first as Withnail in the British cult classic *Withnail and I* thus introducing the screen veteran to Hollywood audiences.

Over the past twenty years, Grant has had strong supporting roles in films like *Henry & June*, *L.A. Story*, *The Player*, *The Age of Innocence*, *The Portrait of a Lady*, *Spice World*, *Gosford Park*, *Bright Young Things*, and *Penelope*. He made his first small screen debut in Peter Capaldi's 1995 short film *Franz Kafka's It's a Wonderful Life*, which garnered an Academy Award for Best Live Action Short Film.

Grant, a mainstay of British theater and cinema, still maintains a busy career in his native England, (in front of the camera for both film and television) in such titles as *Queen and Country*, *Jekyll and Hyde*, *Dom Hemmingway* and the three-time Golden Globe winning TV series, *Downton Abbey*.

ERIQ LA SALLE

Eriq La Salle, best known for his portrayal of Dr. Peter Benton on NBC's smash medical drama *ER*, has been nominated for three Emmys as well as several Golden Globe, SAG, and three NAACP Image Awards.

Most recently, Eriq has come into his own as a prolific television director. His credits include hit shows: *CSI: Cyber*, *Madame Secretary*, *Rosewood*, *Once Upon a Time*, *The Night Shift*, *Murder in the First*, *Lucifer*. He has also helmed episodes of *Chicago PD*, *Chicago Med*, *Justice*, and *Training Day*. His recognition as a director continues to grow with every completed production.

A multi-faceted star, Eriq can wear several hats on set. He produced, directed, and acted in both *Crazy as Hell* and *Rebound*, a project for HBO featuring Don Cheadle and Forest Whitaker. In addition, Eriq has also produced and starred in the film *Salton Sea*.

Before he was known as one of the great TV directors of our time, Eriq was an actor in his own right. He recurred on CBS' *A Gifted Man* and *The Widow Detective* as well as HBO's *How to Make It In America*, *Blackout*, and *Under The Dome*. He guest-starred on USA's *Covert Affairs*, and appeared in multiple episodes of Fox's hit series *24*.

Eriq has also appeared in such feature films as *Jacob's Ladder*, starring Tim Robbins, and the classic comedy *Coming to America*, appearing opposite Eddie Murphy. His other film credits include *Drop Squad*, *One Hour Photo*, and *Mind Prey*.

Outside of the film and television world, Eriq is known as an award-winning author. His books, *Laws of Depravity* followed up by *Laws of Wrath*, have earned him renown in the literary community. Eriq is currently writing his third novel.

ELISE NEAL

Elise Neal has enjoyed a stellar career as an actress of great range. She is best remembered as the "heart of a married relationship undergoing change" in the breakout John Singleton produced indie *Hustle and Flow*, and as Scrappy in Jon Singleton's *Rosewood* and the "screaming" sidekick in *Scream 2*. Elise portrayed one of her musical idols, Gladys Knight, in the Lifetime biopic *Aaliyah: Princess of R&B*.

For a fun and exciting change of pace, Elise joined fellow actresses Golden Brooks, Paula Jai Parker, Countess Vaughn and Lisa Wu for TV One's docu-series *Hollywood Divas* for the first two seasons. The series followed the Divas as they navigate life and their careers in the ever-changing entertainment industry while banding together to self-produce an independent film that could hopefully launch the next stage of their careers.

Also on TV One, Elise will star in the Halloween themed short *Pillow Talk 187* directed by Russ Parr. Her television breakthrough came on NBC's *Seaquest* followed by the ABC hit series *The Hughleys* and she recurred on Disney's *A.N.T. Farm* and Fox's *K'Ville*. Her episodic guest star roles include ABC's *Scandal*, NBC's *Law & Order*, TBS' *My Manny*, ABC's *Private Practice*, NBC's *The Cape*, TV One's *Belles*, BET's *The Real Husbands of Hollywood* and CBS' *CSI*. Elise was a series regular on the Will Smith produced *All of Us* on UPN and later the CW. In feature film, she starred alongside Adrian Brody and Simon Baker in *Restaurant, Love* Ranch opposite Helen Mirren and Joe Pesci, Russ Parr's *The Undershepherd*, and the indie drama *1982*.

Neal has received three NAACP nominations; twice for Best Actress in *The Hughleys* and a Best Supporting Actress nod for *Hustle and Flow*, which also received the Audience Award at Sundance, Best Cast at the Young Hollywood Awards, and a NAACP Award Image Award for

Best Picture. In 2006 she was the recipient of The African-American Women in Cinema Trailblazer Award.

Elise has seen the power of creating and producing and loves the idea of seeing an idea come to life from start to finish. Elise is one of three producers and co-stars in the short, *Anywhere USA*. It's a buddy thriller of two best friends going out for a night on the town. The short is currently making its rounds in the short film festival circuit.

Born and raised in Memphis, Tennessee, Elise attended Overton High School where she was voted head cheerleader and also Overton's first African-American high school queen. Elise started dancing at the age of 6 and never stopped. She often performs with her longstanding singing/dancing troupe, Assorted Flavors, and serves as head choreographer. Neal received a full scholarship to attend Philadelphia College of the Arts (now University of the Arts, Philadelphia). She credits this achievement as the catalyst to her amazing show business journey. Her passion for musical arts inspired her to move to New York City to pursue her dream where she was cast in touring musicals around the world. After a guest star role in New York on *Law & Order*, Elise decided to move to Los Angeles to pursue acting full time.

For several years Elise has served as a celebrity liaison for Memphis' St. Jude Children's Research Hospital where she donates her time speaking about the great medical strides at the hospital and hosts awareness/fundraising events around the country.

ELIZABETH RODRIGUEZ

Elizabeth Rodriguez, an award-winning actress who crosses seamlessly from studio films to independent, from the stage to television, has played the emotionally complex Aleida Diaz for the past four seasons on the groundbreaking Netflix series *Orange Is The New Black*. She was also recently seen as a series regular in the role of Liza Ortiz on AMC's smash hit *Fear the Walking Dead* and continues to recur as Paz Valdez on Starz' *Power*. Some of Rodriguez's other series regular roles have included NBC's *Prime Suspect*, ABC's *All My Children*, and Cinemax's *Blanco*. Other work includes *Devious Maids*, *Grimm*, *The Shield*, *ER*, *Six Feet Under*, *Third Watch*, *Law & Order*, *Law & Order: SVU*, *Cold Case*, *Just Shoot Me*, *NYPD Blue*. Rodriguez's film credits include co-starring in Michael Mann's *Miami Vice*, *The Drop*, *Tio Papi* (for which she garnered an Imagen Award Nomination), *Return to Paradise*, *Jack Goes Boating*, *Glass Chin* and the soon to be released independent *11:55*.

Rodriguez received a 2011 Tony Award nomination, and won the Outer Critics Circle Award, as well as a Theatre World Award, for her role as Veronica on Broadway in Stephen Adly Guirgis' *The Motherfu**er With The Hat*. Additional theater includes three world premieres at NYC's acclaimed Public Theater in *The Last Days of Judas Iscariot* (directed by Philip Seymour Hoffman), *Unconditional* and *A View from 151st Street*. Other notable plays include *Beauty of the Father* (MTC), *Roger and Vanessa* (Actors' Gang), *Den of Thieves* (Black Dahlia), *Unorganized Crime* (Elephant Theater), *Robbers* (American Place Theater) and *The Power of Duff* (Geffen).

Rodriguez is a native New Yorker and member of Labyrinth Theater Company.

QUINCY FOUSE

Quincy Fouse was raised in Indianapolis, Indiana. While attending Broad Ripple Magnet High School for Performing Arts and Humanities, he discovered a love for performing through beatboxing, dancing, and rapping/poetry at school performances. To showcase his beatboxing talent, he attended a casting workshop and discovered a love for acting. Fouse moved to Los Angeles immediately after high school to pursue a career in film and television. He has made a tremendous splash in Hollywood in very short time including such notable credits as recurring on ABC's hit show *The Goldbergs* reprising the role of Taz Money.

ABOUT THE FILMMAKERS

JAMES MANGOLD – Director/Writer

With ten feature films to date, including such notable films as *Heavy*, *3:10 to Yuma*, *Girl, Interrupted* and *Walk the Line*, James Mangold is a writer-director known for making sophisticated ensemble films in a wide range of genres while keeping constant the powerful themes, original characterizations, memorable performances and striking imagery that have come to define and unify his work. Reese Witherspoon and Joaquin Phoenix's performances in Mangold's acclaimed feature *Walk the Line* earned them both Golden Globe Awards and an Oscar® for Witherspoon for Best Performance by an Actress. The film also won the Golden Globe for Best Motion Picture – Musical or Comedy and received five Oscar® nominations.

Mangold's most recent feature was the action/adventure/sci-fi fantasy *The Wolverine* starring Hugh Jackman and based on the popular Marvel Comics character.

SCOTT FRANK – Writer

Scott Frank graduated from UCSB in 1982 with a degree in Film Studies. Since then, he has written and or directed over fifteen feature films and television programs.

In 2008, Scott Frank's directorial debut, *The Lookout*, won the Independent Spirit award for "Best First Feature." Along with *The Lookout*, Mr. Frank's other screenplays include *Little Man Tate*, *Dead Again*, *Malice*, *Heaven's Prisoners*, *Get Shorty*, *Out of Sight*, *Minority Report*, *The Interpreter*, *Marley & Me*, *The Wolverine*, *A Walk Among the Tombstones* (also directed) and the upcoming LOGAN.

Out of Sight, nominated for an Academy Award for Best Adapted Screenplay, won the Writers Guild of America Award for Best Adapted Screenplay, the Edgar Award from the Mystery Writers of America as well as Best Screenplay awards from the National Society of Film Critics and the Boston Society of Film Critics.

Minority Report won the Saturn Award for Best Science Fiction Screenplay. *Get Shorty* was nominated for both a Golden Globe and a Writers Guild Award for Best Adapted Screenplay and, along with *Dead Again*, was nominated for an Edgar Award for Best Mystery Screenplay.

Mr. Frank is currently in post-production on his six-hour western mini-series, *Godless*, that he wrote and directed with executive producer Steven Soderbergh and Netflix.

Mr. Frank is also writing a TV series for Hulu based on the Walter Tevis novel, *The Man Who Fell to Earth*, and a second series for Netflix, *Dept Q*, based on a series of novels by Jussi Adler Olsen.

Mr. Frank's first novel, *Shaker*, was published by Knopf in 2016. The paperback was just released by Vintage this past January.

MICHAEL GREEN - Writer

Michael Green is a television and film writer and producer who has received numerous accolades for his work, including an Emmy nomination for Outstanding Drama Series in 2007 for *Heroes*.

Green penned 20th Century Fox's adaptation of Agatha Christie's *Murder on the Orient Express*, directed by Kenneth Branagh. His other current feature projects include the upcoming *Blade Runner 2049*, directed by Denis Villeneuve; *Alien: Covenant*, directed by Ridley Scott; and *LOGAN*, directed by James Mangold.

In television, Green currently serves as executive producer and co-showrunner of Starz's *American Gods*, adapted from Neil Gaiman's award-winning novel by Green and Bryan Fuller. Green also created and executive-produced NBC's *Kings* and ABC's *The River*. He has additionally written and produced for numerous shows including *Heroes*, *Everwood*, *Smallville*, *Jack & Bobby* and *Sex and the City*.

HUTCH PARKER - Producer

Hutch Parker is a film and television producer with an overall producing deal at 20th Century Fox. Most recently, he produced *Patriots Day* as well as *LOGAN*, set for release in March 2017. Other recent producing credits include *Fantastic Four*, *X-Men: Days of Future Past*, *The Wolverine* as well as last summer's blockbuster hit *X-Men: Apocalypse*.

Hutch spent the bulk of his career as a film executive at 20th Century Fox (1995-2008). Hutch served as President, and subsequently Vice Chairman of the Film Group (1999-2008), where he oversaw all of 20th Century Fox film operations including the animation division. During Hutch's tenure at Fox, the studio enjoyed six record breaking years with films such as *Avatar*, the X Men franchise, *Master and Commander: The Far Side of the World*, *Die Hard: Live Free or Die Hard*, *Taken*, *Minority Report*, *Borat*, *Kingdom of Heaven*, *The Day After Tomorrow*, *Ice Age*, *Cheaper by the Dozen*, *I, Robot*, *Night at the Museum*, and *There's Something About Mary*, among others.

In 2008, Hutch was appointed co-chairman of New Regency Entertainment (co-owned by 20th Century Fox) overseeing both film and television operations (*Mr. & Mrs Smith*, *Marley & Me*, *Alvin and the Chipmunks*, *Love and Other Drugs*, among others).

Prior to Fox, Hutch held the positions of Senior Vice President of Production at HBO and Senior Vice President of Orion Pictures. He was born in New York and graduated from Princeton University.

SIMON KINBERG - Producer

Simon Kinberg has established himself as one of Hollywood's most prolific filmmakers, having written and produced projects for some of the most successful franchises in the modern era. His films have earned more than five billion dollars worldwide.

Kinberg graduated from Brown University, and received his MFA from Columbia University Film School, where his thesis project was the original script, *Mr. & Mrs. Smith*. The film was released in 2005, starring Brad Pitt and Angelina Jolie.

In 2006, he wrote *X-Men: The Last Stand*, which opened on Memorial Day to box office records, and began his ongoing relationship with the franchise. In 2008, Kinberg wrote and produced Doug Liman's film *Jumper* for 20th Century Fox. In 2009, Kinberg co-wrote the film *Sherlock Holmes* starring Robert Downey Jr, directed by Guy Ritchie. The film received a Golden Globe for Best Actor, and was nominated for two Academy Awards.

In 2010, Kinberg established his production company Genre Films, with a first look deal at 20th Century Fox. Under this banner, he produced *X-Men: First Class*, executive produced *Abraham Lincoln: Vampire Hunter*, and wrote and produced *This Means War*. In 2013, Kinberg produced *Elysium*, which starred Matt Damon and Jodie Foster, directed by Neill Blomkamp.

On Memorial Day of 2014, Fox released *X-Men: Days of Future Past*, which Kinberg wrote and produced. The film opened number one at the box office, received critical acclaim, and went on to gross more than \$740 million worldwide.

In 2015, Kinberg had four films in release. He re-teamed with Neill Blomkamp to produce *Chappie*, starring Hugh Jackman and Sharlto Copley. Kinberg produced Disney's Academy Award nominated *Cinderella*, starring Cate Blanchett and directed by Kenneth Branagh. In addition, Kinberg was the co-writer and producer of *The Fantastic Four*. His final film of the year was *The Martian*, which he produced. The film, directed by Ridley Scott and starring Matt Damon, grossed more than \$630 million worldwide, won two Golden Globes (including Best Picture), and was nominated for seven Academy Awards (including Best Picture for Kinberg).

In 2016, Kinberg produced *Deadpool*, starring Ryan Reynolds. The film was released in February and broke international and domestic records for box office, including being the highest-grossing R-rated film of all time globally. *Deadpool* was Kinberg's eleventh film to open number one at the box office.

Kinberg is also attached to produce the X-Men spinoff movies *Gambit*, starring Channing Tatum. In addition, he produced *Murder on the Orient Express*, for which he reteamed with Kenneth Branagh directing, and Ridley Scott producing, along with last summer's blockbuster *X-Men: Apocalypse*. On the television side, Kinberg is the executive producer of *Legion*, a Marvel TV/FX Network production. He also paired up with the Mark Gordon Company and ABC to produce *Designated Survivor*, starring Kiefer Sutherland.

Kinberg is also writing and producing one of the upcoming *Star Wars* films. He served as consultant on *Star Wars: Episode VII* and *Rogue One*, and he is the creator and executive producer of the animated show *Star Wars: Rebels* on Disney networks.

LAUREN SHULER DONNER - Producer

Lauren Shuler Donner has, in the past three and a half decades, established herself as one of the most successful and versatile producers in Hollywood. To date, her films have grossed \$5 billion worldwide.

Shuler Donner was bound for success from the beginning, as the first feature film she produced was the smash hit comedy, *Mr. Mom*, one of the top ten grossing films the year. She then went on to produce *Ladyhawke* starring Matthew Broderick, Michelle Pfeiffer and Rutger Hauer, and *St. Elmo's Fire* and *Pretty in Pink*, both of which created a new phrase in teen lexicon, "Brat Pack."

In the early '90s, Shuler Donner produced the box office smash hits *Dave* and *Free Willy*, two of the top ten films of 1993. The critically acclaimed *Dave* was nominated for both an Academy Award® (Best Original Screenplay) and a Golden Globe (Best Picture-Comedy). She went on to produce *You've Got Mail*, with Meg Ryan and Tom Hanks, *Any Given Sunday*, *Radio Flyer*, *3 Fugitives*, the sequel to *Free Willy* and *Constantine* with Keanu Reeves and Rachel Weisz. As head of The Donners' Company, she has executive-produced *Volcano*, *Bulworth*, and *Just Married*. Shuler Donner's other productions include *Timeline* with Paul Walker and Gerard Butler, *She's The Man* with Amanda Bynes, and *Hotel For Dogs* starring Emma Roberts.

In 2000, Shuler Donner began a new franchise with *X Men* and followed up in 2003 with *X2*. Not only did the film gross \$406 million dollars internationally, it is also the only sequel of 2003 to receive critical acclaim as well. *X Men: The Last Stand* was released in May 2006, and a month later it was on its way to the half-billion dollar mark worldwide.

Shuler Donner also produced *The Secret Life of Bees* for Fox Searchlight, which was written and directed by Gina Prince-Bythewood and stars Queen Latifah, Dakota Fanning, Jennifer Hudson, Alicia Keys, Sophie Okonedo and Paul Bettany. This film won multiple People's Choice awards - "Favorite film" and "Best Dramatic Film" among them. It also won Best Picture from the NAACP Image Awards.

Shuler Donner's next film was *X-Men First Class*, which received critical raves; *The Wolverine*, released July 26, 2013, and *X-Men: Days of Future Past*, which received both critical acclaim and grossed \$748 million worldwide.

It took six years to get made, but in 2016 *Deadpool*, produced by Shuler Donner and Simon Kinberg, was released and grossed a whopping \$782,612,155! *X-Men: Age of Apocalypse* was another hit in 2016 with a worldwide gross of \$542,721,987. Shuler Donner took a more managerial role on that film as she had already produced a total of 9 X-men and Wolverine movies.

Currently Shuler Donner is an Executive Producer on *Legion*, created by Noah Hawley and is developing a TV series with Matt Nix for FBS which will be on air in 2017.

Lauren has many projects in development for TV and feature films, including a big-screen adaptation of Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian*. Next up: Broadway musicals based on her films *Dave* and *Secret Life of Bees*.

In October 2008, both Shuler Donner and her husband Richard Donner were awarded Stars next to each other on Hollywood Blvd Walk of Fame. She and Richard were also honored by The American Cancer Society in June of 2006, by Lupus L.A. in 2008. They were also awarded Lifetime Achievement Awards at the Ojai film Festival in November of 2008, and honored by the Women's Guild of Cedar's Sinai Hospital in 2013.

She has been recognized for her body of work in 2001 by Premiere magazine with the Producer Icon Award, and was recognized by Daily Variety with a 'Billion Dollar Producer' special issue. In June 2006, she received the prestigious Crystal Award from Women in Film, and received another Crystal Award in 2016.

Shuler Donner is a dedicated philanthropist who thrives on giving back to the community. She was on the board of directors for Hollygrove Children's Home until it merged with EMQ in 2006. She has been on the advisory board of Women in Film, was a long-time member of the advisory board of TreePeople, and is a past Board member of Planned Parenthood Los Angeles. She is serving currently on the advisory board of Lupus LA, has served as the Treasurer for the Producers Guild of America, and is on the executive committee of the Producer's Branch of the Academy of Motion Picture Arts and Sciences.

JOSEPH CARACCIOLO JR. – Executive Producer

Joseph Caracciolo Jr. has amassed an impressive list of film credits over the last two decades including *The Wolverine*, directed by James Mangold and starring Hugh Jackman.

Most recently Caracciolo served as Executive Producer on the highly anticipated *Pirates of the Caribbean: Dead Men Tell No Tales* as well as on the hit films *Dracula Untold*, *Date Night*, *Marley & Me*, *What Happens in Vegas* and *The Devil Wears Prada*. Some of Caracciolo's additional credits include *Just My Luck*, *Hide and Seek*, *Uptown Girls*, *Swimfan*, *Cecil B. Demented*, *The Man Who Knew Too Little*, *Copycat*, *I Love You*, *I Love You Not*, *Glengarry Glen Ross*, *FreeJack*, *Mortal Thoughts* and *Tune in Tomorrow*.

A native of New York, Caracciolo got his start as prop master and worked his way through the ranks as a 2nd assistant director and a unit production manager.

JOSH MCLAGLEN – Executive Producer

Josh McLaglen is best known for his work with director James Cameron on the blockbusters *Avatar* and *Titanic*, as well as collaborations with director Shawn Levy, including the *Night at the Museum* series. Other credits include *Cast Away* and *Beowulf* with director Robert Zemeckis. Most recently, Josh has worked on several films in the X-Men series (*X-Men: First Class*, X-

Men: Days of Future Past, X-Men: Apocalypse). He recently completed work on James Mangold's LOGAN and is currently working on the next X-Men film.

STAN LEE – Executive Producer

Stan Lee, the chairman emeritus of Marvel Comics, is known to millions as the man whose superhero characters propelled Marvel to its preeminent position in the comic-book industry. Hundreds of legendary characters, including Spider-Man, The Incredible Hulk, The X-Men, The Fantastic Four, Iron Man, Daredevil, The Avengers, The Silver Surfer, Thor and Dr. Strange, all grew out of his fertile imagination.

Lee served as executive producer for *Avengers: Age of Ultron, The Wolverine, Thor: The Dark World, Captain America: The Winter Soldier, The Amazing Spider-Man 2, Iron Man 2, The Avengers, Thor, X-Men: First Class, X-Men: Days of Future Past, Captain America: The First Avenger, The Amazing Spider-Man, and Iron Man 3*, and many other hit films based on Marvel Comics titles.

It was in the early 1960s that Lee ushered in what has come to be known as The Marvel Age of Comics, creating major new Super Heroes while breathing life and style into such old favorites as Captain America, The Human Torch and The Sub Mariner.

During his first 25 years at Marvel, as editor, art director and head writer, Lee scripted no fewer than two and as many as five complete comic books per week. His prodigious output may comprise the largest body of published work by any single writer. Additionally, he wrote newspaper features, radio and television scripts and screenplays.

By the time he was named publisher of Marvel Comics in 1972, Lee's comics were the nation's biggest sellers. In 1977, he brought the Spider-Man character to newspapers in the form of a syndicated strip. This seven-days-a-week feature, which he has written and edited since its inception, is the most successful of all syndicated adventure strips, appearing in more than 500 newspapers worldwide.

In 1981, Marvel launched an animation studio on the West Coast and Lee moved to Los Angeles to become creative head of Marvel's cinematic adventures. He began to transform his Spider-Man and Hulk creations into Saturday morning television and paved the way for Marvel's entry into live-action feature films.

Under the umbrella of his new company POW! (Purveyors of Wonder!) Entertainment, Inc., Lee created and executive produced an animated “Stan Lee Presents” DVD series. Lee’s television credits with POW! include serving as executive producer and star on the hit reality series *Who Wants To Be a Superhero?*, and as co-producer and creator of *Stripperella* on the Spike cable channel. Previously, he executive produced *Nick Fury: Agent of S.H.I.E.L.D.*, *The Incredible Hulk*, *Spider-Man* and *X-Men*.

Lee has written more than a dozen best-selling books, including *Stan Lee’s Superhero Christmas*, *The Origins of Marvel Comics*, *The Best of the Worst*, *The Silver Surfer*, *How to Draw Comics the Marvel Way*, *The Alien Factor*, *Bring on the Bad Guys*, *Riftworld*, *The Superhero Women* and his autobiography *Excelsior! The Amazing Life of Stan Lee*.

JOHN MATHIESON – Director of Photography

John Mathieson has collected two Academy Award nominations for his work on Ridley Scott’s 2000 drama *Gladiator* and Joel Shumacher’s 2004 big screen adaptation of *The Phantom of the Opera*.

In addition to the Oscar nominations, Mathieson won the BAFTA Awards for Best Cinematography for *Gladiator* along with a British Society of Cinematographers for Best Cinematography for his work on *The Phantom of the Opera* as well as a nomination for *Great Expectations*.

The native of Dorset, UK, began his career shooting music videos and soon garnered recognition for the ground breaking video “Peek-a-Boo” for Siouxsie and the Banshees. The video was chosen by the British music video program *The Chart Show* to be their “Best Video of the Year” for 1988. He continued shooting music videos collaborating with artists like Sinéad O’Connor on the video “Nothing Compares 2 U” as well as Madonna, Prince, and Massive Attack along with numerous television commercials.

Mathieson soon after began shooting shorts and TV Movies, ultimately breaking into the feature world. It was his work on Jake Scott’s 1999-action adventure *Plunkett & Macleane*, that attracted the attention of Ridley Scott (Jake’s father) who invited Mathieson to work on his next project, *Gladiator*. Since, Mathieson and Ridley Scott have collaborated on four other films including *Hannibal*, *Matchstick Men*, *Kingdom of Heaven*, and *Robin Hood*.

In addition to his work with Scott, Mathieson’s almost four dozen credits as director of photography include Kristen Sheridan’s *August Rush*, Stephen Woolley’s *Stoned*, Baillie Walsh’s *Flashbacks of a Fool*, Matthew Vaughn’s *X-Men: First Class*, Carl Rinsch’s *47 Ronin*, Guy Ritchie’s *The Man from U.N.C.L.E.* and Mike Newell’s *Great Expectations*. The latter earning Mathieson the nomination for British Society of Cinematographers award for Best cinematography in 2012 and 2013.

Mathieson reteamed with Guy Ritchie on his upcoming action adventure *King Arthur: Legend of the Sword* based on the classic King Arthur story to be released spring 2017.

FRANCOIS AUDOUY – Production Designer

Francois Audouy re-teams with James Mangold after their successful collaboration on *The Wolverine*, where he steered the production to exotic locations in Australia and Japan. Audouy started his career path as a Concept Illustrator and Graphic Designer on dozens of films including *Men in Black*, *Men in Black 2*, *Wild Wild West*, *Minority Report*, and *Zodiac*. He gradually transitioned to art direction on tentpole films such as *Green Lantern*, *Watchmen*, *Transformers*, *Charlie and the Chocolate Factory*, *The Terminal*, and *Spider-Man*. More recently, Audouy served as the Production Designer of the period fantasy films *Abraham Lincoln: Vampire Hunter*, directed by Timur Bekmambetov, and *Dracula Untold*, directed by Gary Shore.

DANIEL ORLANDI – Costume Designer

Daniel Orlandi comes to LOGAN after working with John Lee Hancock on *Saving Mr. Banks* for which he was nominated for the BAFTA and Costume Designers Guild awards and again on *The Founder*, starring Michael Keaton. They also collaborated on *The Blindside* with Sandra Bullock in her Oscar winning role and Disney's epic production of *The Alamo*, starring Dennis Quaid and Billy Bob Thornton. His designs can also be seen in *Jurassic World*.

He worked with Jay Roach on *Trumbo* starring Bryan Cranston, the Emmy winning *Game Change*, *The Campaign*, *The Brink* and *Meet the Parents*. Orlandi also designed Ryan Murphy's Emmy winning HBO production of the acclaimed Larry Kramer play *The Normal Heart* starring Mark Ruffalo, Julia Roberts and Taylor Kitsch, for which he was nominated for an Emmy.

Daniel has also worked with Ron Howard for his film versions of the bestselling novels *Angels and Demons* and *The Da Vinci Code* as well as the 1930s-era boxing drama *Cinderella Man*, starring Russell Crowe and Renee Zellweger and his Oscar nominated film *Frost/Nixon*.

He costumed Renee Zellweger and Ewan McGregor in the 1960s-style *Down with Love*, and Joel Schumacher's films *The Number 23*, *Flawless* and *Phone Booth*, and designed the principal costumes for Jerry Bruckheimer's *Kangaroo Jack* and *Last Holiday*, starring Queen Latifah. Television work includes the first season of the NBC comedy *ED* and Maureen O'Hara costumes in *Cab to Canada*. Orlandi won the Emmy Award for his work on *The Magic of David Copperfield XI: The Explosive Encounter* in 1989. Graduating from Carnegie-Mellon University, he got his start working with Bob Mackie on the film *Pennies from Heaven*, numerous television specials and Mackie's successful couture collection.