

IM Global presents

A Shoebox Films production

HUMMINGBIRD

Jason Statham

Agata Buzek Vicky McClure Benedict Wong Ger Ryan Dai Bradley

Written and directed by
Steven Knight

Produced by
Paul Webster Guy Heeley

Executive producers
Stuart Ford Brian Kavanaugh-Jones Joe Wright

Casting by
Leo Davis Lissy Holm

Director of photography
Chris Menges

Production designer
Michael Carlin

Costume designer
Louise Stjernsward

Make-up and hair designer
Paul Pattison

Composer
Dario Marianelli

Editor
Valerio Bonelli

HUMMINGBIRD

Hummingbird marks the directorial debut of Oscar® nominated screenwriter Steven Knight (*Eastern Promises*, *Dirty Pretty Things*) from his own original screenplay, and is produced by Oscar® nominated producer Paul Webster (*Anna Karenina*, *Salmon Fishing in The Yemen*, *Eastern Promises*, *Atonement*) and Guy Heeley through their company Shoebox Films, which is a partnership between them and director Joe Wright.

Hummingbird is financed and distributed by IM Global. Stuart Ford, Brian Kavanaugh-Jones and Joe Wright serve as executive producers.

Jason Statham (*Parker*, *Safe*, *Killer Elite*, *The Expendables*, *Crank*, *Bank Job*, *Transporter*) plays Joey, a damaged ex-special forces soldier trapped in London's criminal underworld who is transformed into an avenging angel when opportunity enables him to assume another man's identity. ***Hummingbird*** is a brutal, and yet surprisingly tender, thriller in which a man who believes himself beyond redemption seeks out his own version of justice and is rewarded, if only fleetingly, with love.

The talented Polish actress Agata Buzek, selected as a Berlinale Shooting Star of 2010, stars opposite him as Sister Cristina, a Nun. Her feature film credits include Borys Lankosz's *Reverse* and Peter Greenaway's *Nightwatching*.

The cast is rounded out by Vicky McClure, the BAFTA award-winning Best Actress for *This is England '86* (TV series), Benedict Wong (*Prometheus*), Ger Ryan and Dai Bradley (*Kes*).

The creative team include the two-time Academy Award-winning® director of photography Chris Menges (*Extremely Loud & Incredibly Close*, *The Reader*, *The Killing Fields*, *The Mission*), Academy Award-nominated® production designer Michael Carlin, the Academy Award-winning® hair and make-up designer Paul Pattison, the BAFTA Award-nominated costume designer Louise Stjernsward, the BAFTA-nominated sound mixer John Casali and editor Valerio Bonelli, with a score by Academy Award winner® Dario Marianelli.

Hummingbird was filmed on location in London and at Three Mills Studios.

LIONSGATE® will release the film in the U.S. and U.K.

SYNOPSIS

Hummingbird is the story of an ex-Special Forces soldier, Joey Jones (Jason Statham), who has found himself homeless on the streets after going on the run from a military court-martial.

One night he breaks into an apartment in Covent Garden and finds that the luxury penthouse will be empty for three months. He finds a credit card, car keys and a full bank account for him to plunder but, instead, he decides to use the opportunity to get clean and get a job. He gives up booze and drugs and finds work as a dish washer in a Chinese restaurant. Soon he is promoted to porter and then unofficial bouncer. Such is his efficiency that he is spotted by a Chinese gangster boss who recruits him as a driver and enforcer.

Joey rises through the ranks of the Chinese underworld in Soho. However, he doesn't forget his old friends on the streets.

When he was homeless, he had a girlfriend called Isabel. Joey wants to rescue her and calls on the nun who runs the homeless shelter where he used to be fed and clothed. Her name is Sister Cristina (Agata Buzek) and, when Joey and Cristina's paths cross, sparks begin to fly.

As Joey earns more and more money, he sends pizzas and takeaways and fancy cakes to the homeless shelter. Cristina accepts the gifts until Joey leaves her a roll of cash and buys her a beautiful silk dress to wear. Cristina confronts Joey but soon they discover that they have more in common than they could ever have imagined.

Cristina agrees to track down Joey's pregnant girlfriend and finds out she has been murdered. Joey sets out on a mission of vengeance to find out who killed her.

Joey's ascent through the world of organised crime ends when he is involved in a shooting in the kitchen of an Italian restaurant. With the police in pursuit, he goes back to the homeless shelter and meets up with Cristina. Dark confessions about the past follow and the two are brought closer together.

After a brush with an illegal people smuggling business, Joey manages to find the name of Isabel's killer. Cristina tells Joey she is leaving to go to a mission in Africa so they have just one more day

together. Joey tracks down Isabel's killer to a cocktail party on a rooftop in the city and kills him by throwing him from the roof.

Joey and Cristina part the next day, never to meet again. Joey realises that when he is sober and fit, he is dangerous and so he attempts to slip quietly back into the anonymous world of the streets, but the Police have him in their sights.

FROM PAGE TO SCREEN

Steven Knight, the writer and director of ***Hummingbird***, is best known for his award-winning screenplays, *Dirty Pretty Things* and *Eastern Promises*. These films, alongside ***Hummingbird***, form a trilogy of films that explore the lives of people in London who are in some way displaced and living on the fringes of society. Knight had wanted to direct a feature film for a long time and he wrote ***Hummingbird*** with the intention it would be his directorial debut.

Veteran, and much respected, film producer, Paul Webster, had built up a close working relationship with Knight on *Eastern Promises* and he was aware of his directing aspirations. Subsequently, when Knight gave Webster the ***Hummingbird*** script to read, Webster immediately supported him in his desire to direct it and offered to produce.

As Webster elaborates, "As a writer you're telling the story in your own head. You're making pictures that you attempt to convey via the page and Steve is cutting out the middleman with ***Hummingbird***, which meant he brought a very clear vision. A lot of criticisms that are levelled against writer/directors, particularly directors who are initially writers and then pick up the directing later, is that they are too bound by the story they've written, and they don't acknowledge the serendipity of what happens on the day, things that can happen that enrich and change a story. And Steve seems by and large to not be that person. He seems to be able to ride with the punches and take advantage of strokes of good luck, and it's impressive. He's incredibly calm, which makes for a very calm set, very calm actors and a very supportive set, and I think he's a bit of a natural."

When it came to writing the script for ***Hummingbird***, Knight explored the background of the homeless population of London. The homeless are often invisible to the people living their busy daily lives around them. They are frequently ignored, their voices often not heard or acknowledged.

During his research, to his surprise, Knight discovered a significant number of people living on the streets are ex-soldiers.

As Knight explains, “If you do a little bit of research into who people are, and how they have found themselves homeless, ten-percent are ex-soldiers. It was just remarkable to me that people who are disciplined in the way that soldiers are in terms of cleanliness, and how they pack their kit and all of that stuff, would end up being homeless. But I discovered that actually there is a direct route between coming out of the army and becoming homeless, so it just made me think, that ten-percent of homeless people who are soldiers, they’ve got stories, there’s bound to be a past. So I did some more research and talked to a lot of homeless ex-forces people, and I started to put the bones of the story together.”

Hummingbird is the story of how Joey, an ex-Special Forces soldier living rough on the streets, rehabilitates himself and creates a new life, in order to try to make amends for his past. He is suffering from post-traumatic stress following all he has been a part of, and witnessed, during the war in Afghanistan. He has turned to drink and drugs to escape from his conscience and the nightmares that haunt him, and to add to his troubles, along with the other homeless people he seeks comfort and shelter with, he is subjected to a system of taxation from people a little more empowered than them, who steal their money and drugs. Until one night, he decides to fight back and is badly beaten up in the process.

Knight describes the character he has created thus, “He is called Joey Jones because he’s sort of an everyman. He’s not extraordinary in the sense of any gifts that he has. He is an ordinary working class Englishman who joined up and fought in a war as men have been doing for hundreds of years, and he’s come home and found himself unable to adjust, as has happened throughout history. He’s sacrificed himself for his country. And when he comes back, he finds himself completely adrift.”

JOEY AND CRISTINA

When it came to casting Joey, the filmmakers knew they needed a certain kind of actor who could convincingly play this tough and dangerous character. They found the perfect casting in the form of the British actor Jason Statham, the worldwide box-office star who is known for his leading roles in films such as *Safe*, *Killer Elite*, *The Expendables*, *Crank*, *Bank Job* and *Transporter*. Statham has a wealth of experience of on-set choreographed stunts and fights, which were to be a huge benefit

when it came to bringing Joey to life. Statham has the skills to transform a complicated fight sequence and make it look completely real, which was particularly important with five choreographed action sequences.

As producer, Guy Heeley, explains, “Jason is the most incredible athlete, which means we were able to shoot the big action scenes very easily with him, in a way that in my experience of working with other actors, where you try and get them to film parts of fight scenes and parts of chase scenes, contrasts greatly with Jason who comes in and does it all himself. He is the most proficient person on the set. He just comes in and through his experience picks it up and learns the action very, very quickly and improves it with each take.”

Hummingbird also presented an opportunity for Statham to take a character beyond a tough-guy exterior and broaden his range, with dramatic scenes alongside the action sequences he is most widely recognised for. As Knight says, “Jason has got a particular presence about him that makes it absolutely believable that he is this character. I went to see him in Miami because he was filming down there, and it was fantastic because he loved the script, he was so hungry to do something like this, and I was so keen that we work together, and it was wonderful. He was so committed to doing the research, to meeting homeless people, meeting ex-forces people, and really getting the character right that it pays dividends on the screen.”

Joey, in his desperation to escape from a beating, and fearing for his life, escapes across the rooftops of Covent Garden and breaks into an apartment to hide. This is the trigger that leads him into a completely different world, enabling him to get clean and to begin to try to piece his life back together.

As Knight explains, “This thing he has done, the deeds that he’s done are done, and he is on the street because he thinks he deserves to be on the street, and he’s not asking for anyone to hear his story and say, “It’s okay, it wasn’t your fault.” It is his fault. So what do you do next? What is Joey’s motivation to do anything? He just drinks and he sleeps on the street. So that’s where we find him and what we’re trying to do with the character is, is find out does he find a reason to change, to do something else, to carry on?”

Joey cleans up his appearance, cuts his hair, and stops drinking and taking drugs. He explores the wardrobe at the apartment and smartens up, and gradually begins to buy his own clothes, which he meticulously takes care of; highly polished shoes; properly ironed shirts; a smart coat and hat.

Joey saves as much cash as he can through his work in Chinatown, initially as a porter and later through using his combat skills as an enforcer, which often requires violent behaviour. He uses the money he makes to buy food for the homeless community and to give to his ex-partner and his young daughter. In some small way he wants to be a good man, even if fleetingly. He is not looking for redemption or forgiveness for all of the terrible things he has been a part of. He feels he cannot, and does not, deserve to be forgiven.

Vicky McClure, who plays Dawn, Joey's ex-partner, observes his motivation thus, "Joey's trying to do right because of all the stuff that's gone wrong, and everything that he's gone through, and he goes out and gets all this money for his daughter. And there's a lot to be said for that, what your kids mean to you and how people can change, and how you're affected by the experiences you've been through."

The other person Joey wants to find and help is Isabel, the girl he was involved with when he was homeless. This leads him to the homeless shelter he used to visit as he believes Sister Cristina, the Eastern European nun who runs the soup kitchen, can help him find her. Though on the surface Joey and Cristina appear to have nothing in common they are more alike than they realise. They are both outsiders, living on the fringes of everyday society for their own private reasons, and despite their very different lifestyles they form an allegiance. These two disparate characters try to find answers in each other but there can be no redemption for them.

In a sense, Joey's avenging angel qualities make him a heroically tragic character, as Webster says, "I think Joey Jones is, and particularly how Jason Statham portrays him, is an archetype. I mean he's a mythic character in a way, and I think what you have, and the kind of trick that Steven pulls off, is to portray Joey as a deeply unpleasant man who does very violent things but always with positive consequences. So there's an ambiguity and a kind of humanness too to Joey that we see peeking through the tough-guy exterior, and we realise he's a deeply sensitive and deeply damaged man. And I think he's kind of a mirror to us all really. He's there to act as a reflection of our own behaviour – good and bad."

It is these aspects of the human condition that the audience can recognise and relate to in their own way; betrayal, pain, fear, love and perhaps most importantly, hope.

Sister Cristina, much like Joey, is somebody who is passing through London on her own personal journey. She too is troubled by her past, which she tries hard to hide beneath the calm exterior of being a nun and helping others. When it came to casting her it was essential to find an actress who would be able to bring some authenticity to the role, a sense of honesty and truthfulness, in both her manner and her actions.

As Knight explains, "I wanted someone who from the moment you saw this person, you felt that's exactly who they were, and I wanted that person to genuinely be Eastern European rather than doing an Eastern European accent, so we took a lot of time looking at a lot of actresses from Russia, the Ukraine and Poland. And I came across Agata Buzek and just felt that she was absolutely remarkable. So we flew her over to London and she did a test of a couple of the scenes and from then on I had no doubt, absolutely no doubt, that this was the person to play Cristina."

Agata Buzek describes her character thus, "At the beginning we might think Cristina is a very strong and self assured person who knows what she is doing and why, but through the story we discover that it is not all so easy for her. There is a certain fight present in her and we meet her in the moment where everything is changing for her. Probably for the last fifteen or twenty years, she has just been running and trying to keep busy in order not to think. And I think when we meet her it's a moment where she stops, where for the first time in her life she has the opportunity to think about the past, to realise what really happened and that it was not her fault."

Though on the surface the two characters should have nothing in common, in some ways they are in a parallel situation and they connect because something awful has happened to both of them in their pasts. The irrevocable damage this caused changed the course of their lives forever, leaving them with no chance of conventional happiness. The hopes and dreams of the man Joey was before he went to war and the ballet dancer Cristina wanted to be as a child are now hidden deeply beneath the controlled exteriors they present to the world.

Statham and Buzek had never met before they were cast in *Hummingbird*, but the mutual respect and trust they quickly developed enabled them to believably portray the strong connection the characters share on-screen. As Heeley comments, "I've enjoyed watching the Jason/Agata and the

Cristina/Joey relationship forming. In the film, the characters discover that they've got much more in common than they thought they had, and Jason and Agata come from completely different spheres of the world of acting and film experience, yet they've discovered they have got things in common, like the characters themselves."

HUMMINGBIRD

A Hummingbird appears during Joey's waking nightmare in the apartment. The relevance of this is that a hummingbird is a generic term for a type of drone used in Afghanistan. As Knight elaborates, "I put a hummingbird in the film to represent the all-seeing-eye that witnesses our actions, just like a surveillance drone. I like the idea that it represents a kind of consciousness of the city and the idea that a lot of this is about Joey calling himself to account for things that he's done in the past. He's done some pretty terrible things and it's his conscience, and in a way, the reason that he's in the predicament he's in, because he was observed doing what he did. There is a popular myth amongst soldiers that there are tiny drones the size of insects that can see everything, and you can imagine those things get built up and I liked the concept of in someone's mind that whatever they do is observed, but in reality the only observer of whatever you do is inside your own head. So it is Joey coming to terms with what he's done. The Hummingbird in my mind represents the observation of one's self and one's past deeds and how you respond to that."

LONDON: NIGHT, DAY AND THE CAMERA

Hummingbird is largely set at night in London within Covent Garden, Chinatown and Soho. The majority of the film was shot in the actual locations rather than recreated elsewhere, which greatly helps to inform the scenes and assisted the actors performances.

Joey and Cristina meet at the soup kitchen at the end of the winter, just after Chinese New Year, and go their separate ways as summer ends. They spend much of their time together at night, often parting before dawn breaks. The majority of the story takes place under the cover of darkness, a world populated by sinister characters living their lives within the shadows. This creates a contrast between the look and the atmosphere of the scenes set during daylight hours, when London is alive and vibrant, and a world Joey is less comfortable within. London is a character that exists alongside them, the city that never truly sleeps.

As Heeley elaborates, "Our characters live and hide at night, and we've therefore shot the film largely at night. I've never shot four straight weeks of night shoots and it has instructed how the film looks and how it feels, and the atmosphere of it. We've shot a very uninhabited London and it's not something that you often see, and I think we've managed to capture that".

The River Thames is also a part of this dark presence, as Knight says, "The river is referred to in the script as being there to wash away the bodies of girls like Isabel. I like the idea that it is a sinister, dark remover-of-secrets running between the lights of the city. It should have a malevolent influence within the film, for example, on Waterloo Bridge, Joey decides to beat up Taxman as he stares into the river. St. Paul's and the Houses of Parliament, church and state on either side."

Themes which run throughout Knight's script - visibility and invisibility, day and night, darkness and light - impacted on decisions as to the look of the film. The night-time opening sequence, which includes Joey's rooftop escape, was brought to life by Knight and his team of experienced collaborators. As Webster explains, "The opening sequence was very demanding and required a lot of shooting time. There's a complicated fight, it's all at night, and it's across the rooftops and so on, and it was shot in many different locations across many days in the schedule and I think it paid off. It's a pretty dynamic piece. Steve is a first timer so a lot of things were new to him, but we surrounded him with a world-class crew and people who really know what they're doing. Including Chris Menges, our director of photography; Michael Carlin, production designer; and Louise Stjernsward, costume designer. You are as good as your team around you. That's one of the things as a producer you have to do. You cast the crew as well as you cast the actors to create the right kind of supportive dynamic."

Joey's transition from living in a cardboard box on the streets to the Covent Garden apartment, are two contrasting worlds. As production designer, Michael Carlin, says, "This guy ends up in this pristine gay man's apartment with it's clean straight lines, pictures of naked men everywhere, amazing fixtures and fittings, and clothes that he can wear, and he just assumes this guy's identity. And that's what's really attractive about the film the contrast between those two worlds. And so I suppose we pushed each world as far apart from each other as it can get, the soup and the backstreets, Chinatown, all very dark and lots of little coloured lights contrasted with this cool grey tone of an immaculate flat."

Working at night in real London locations meant the crew had to be as agile and as light on their feet as possible. This included the camera, a prototype Alexa which has the ability to shoot in very low light levels and breaks down into two halves, enabling it to be put on a shoulder and into quite small spaces, and is small enough to run around with in confined spaces, such as the fire escape Joey climbs as he tries to escape Bouzanis, who has beaten him up.

Knight worked closely with his two-time Academy-award winning® director of photography, Chris Menges, to make the camerawork as arresting as possible, rather than the jerky technique that is often employed on films shot at night in a city. They spent time walking around Central London taking a close look at their surroundings and finding the beauty within, as they wanted to work with what London had to offer, from the reflections on the water, to the architecture, through to the red lanterns of Chinese New Year.

As Knight explains, “What I set out to do was to say, ok we’re gonna be shooting in for example, an alleyway where homeless people are sleeping, or some of the seedier sides of Soho, and the easy thing to do would have been to make it gritty and all of that stuff, but what I wanted to do was to make it beautiful, and for the camera to have a dignity about it and for the whole thing to be done almost as if it were pastoral look at it in that way, because when you have all those different sources of light and different coloured lights it, rather than making it look garish and ugly, make it look really settled and beautiful, and I think that’s exactly what Chris wanted to do as well.”

ABOUT THE LOCATIONS

Filming for *Hummingbird* took place during the spring of 2012, with the majority of the 8-week shoot taking place on location in central London, as well as at 3 Mills Studios in East London.

Covent Garden locations included scenes filmed in, and around, the world-famous Covent Garden piazza; The Royal Opera House, where ballerina Maria Zielinska’s Farewell performance takes place, which Cristina attends; St.Paul’s Church, where the soup kitchen was based, as well as scenes being filmed in the interior of church; and in addition, a huge poster was hung within the colonnade on the piazza to announce the ballet.

For research purposes, Knight, Statham and Buzek met with the homeless charity, Connection at St.Martin-in-the Fields.

Chinatown locations included: Wardour Street; Gerrard Street; Dansey Place; as well as The Feng Shui Inn and Dumplings Legend restaurants.

Soho locations: Old Compton Street; Tisbury Court; as well as Shaftesbury Avenue and Cambridge Circus.

East London locations: Canary Wharf, for the cocktail party Joey finds Forrester at; the Limehouse area, for scenes with Dawn and Ruby.

Other London locations: The Gallery in Cork Street, which was the setting for the exhibition Joey invites Cristina to; Joey and Cristina's meeting at the night-time meat market was filmed at historic Borough Market; rooftop scenes were filmed on top of The Charing Cross Hotel on The Strand; scenes were filmed on Waterloo Bridge and Queen Elizabeth Bridge; Regents Park provided the setting for a rare daytime rendezvous for Joey and Cristina and the Chinese factory scenes was filmed at The Ram Brewery in Wandsworth, South London.

Interior sets, which were built at 3 Mills Studios, included the Covent Garden apartment Joey breaks into and the rooftop party elements at Canary Wharf.

ABOUT THE CAST

JASON STATHAM (Joey Jones)

Born in Sydenham, England, Jason Statham was one of the top divers on the British team, eventually placing 12th in the world. While training at the famed Crystal Palace National Sport Centre in London, film crews and photographers pursued him as new talent and he eventually met the executive producer of the film *Lock Stock and Two Smoking Barrels* (1998). Statham then met with director, Guy Ritchie, who gave him his first role.

He went on to work with Ritchie again in *Snatch* (2000), starring opposite Brad Pitt and Benicio Del Toro. Statham was cast by Luc Besson in the title role of Frank Martin in *The Transporter* (2002). He starred as handsome Rob in the summer blockbuster remake of *The Italian Job* (2003), and as the adrenaline-compromised action-hero of *Crank* (2006).

Statham returned as Frank Martin in *Transporter 2* (2006) and *Transporter 3* (2008), and also starred

in Roger Donaldson's *The Bank Job* (2008), the critically acclaimed true story of the 1971 Baker Street bank robbery, and in Universal Pictures remake of *Death Race* (2008).

He next reprised the role of Chev Chelios in *Crank 2: High Voltage* (2009) and then teamed up with some of the world's biggest fellow action stars for Sylvester Stallone's *The Expendables* (2010), followed by the remake of *The Mechanic* (2011), which originally starred Charles Bronson as the profession hit man Arthur Bishop. Statham filled the shoes of Ken Bruen's creation of British Detective Brant in the adaptation of the UK crime thriller *Blitz* (2011) and starred in *Killer Elite* (2011) based on the true story written by Ranulph Fiennes.

In 2012, Statham was seen in *Safe*, directed by Boaz Yakin and produced by Lawrence Bender; *The Expendables 2*; and Taylor Hackford's *Parker* with Jennifer Lopez.

AGATA BUZEK (Sister Cristina)

Agata Buzek was born in Gliwice, Poland in 1976 and trained at the Theatre Academy in Warsaw. Since her film debut in Peter del Monte *La Ballata Dei Lavavetri*, she has appeared in many international co-productions including Jean-Marc Moutout's *Libre Circulation*, Birgit Moller's *Valerie*, as well films with renowned directors including: Krysztof Zanussi's *The Hidden Treasure*; Andrzej Wajda's *The Revenge*, for which she was nominated as Best Supporting Actress at the Polish Film Awards; Peter Greenaway's *Nightwatching*; and Marleen Gorris' *Within the Whirlwind*.

For her performance in Borys Lankosz's *Reverse*, Poland's national submission for the 2010 Academy Award® for Best Foreign Language Film, she received the Polish Film Award Eagle for Best Performance in a leading role, a Best Actress award at the 34th Polish Film Festival in Gdynia and was named as a Berlinale Shooting Star for Poland 2010.

Buzek is also involved in classic, modern, alternative and off theatre productions on various stages and is a co-founder of Arteria Foundation combining art, social and education projects.

VICKY McCLURE (Dawn)

Vicky McClure is one of the UK's most promising newcomers. Her performance in Shane Meadow's television series, *This Is England '86*, led to her being awarded a Best Leading Actress BAFTA for her performance as Lol.

This Is England '88, the next chapter in the gritty northern drama, received a fanfare of rave reviews. The cast once again delivered powerhouse performances and it was awarded Best Mini-Series at the BAFTAs in 2012. McClure also received a nomination for Best Leading Actress for the second year running.

McClure recently took a lead role in the intense BBC2 drama, *Line of Duty*, as well as *True Love* for Working Title Television and the BBC, which was directed by Dominic Savage and produced by Guy Heeley, starring, amongst others, David Tennant and Billie Piper, proving she is an equally versatile actress, as well as gifted.

She recently finished filming the feature film *Svengali*, which was a successful web series produced by Jonny Owen. The short films gained a cult following and Root Films invested in the full feature which also stars BAFTA winner Martin Freeman and cameo appearances from many well-known faces including Maxine Peake, Boy George, Bradley Wiggins and The Libertines' Carl Barat.

In 2013, as well as her role in *Hummingbird*, McClure will be seen in the feature film *Convenience*, plus the primetime dramas *Broadchurch* for ITV1, *Line of Duty* for BBC2 and *This Is England '90*.

BENEDICT WONG (Mr. Choy)

In 2003, Benedict Wong received a British Independent Film Award nomination for Best Supporting Actor for his role in Stephen Frears', *Dirty Pretty Things*, from the original screenplay by Steven Knight.

Amongst Wong's feature film credits are many films that have garnered awards, including: Ridley Scott's *Prometheus*; Luc Besson's *The Lady*; Duncan Jones' *Moon*; Danny Boyle's *Sunshine*; Michael Winterbottom's *Tristram Shandy: A Cock and Bull Story*; and Tony Scott's *Spy Game*.

He most recently reunited with Ridley Scott on *The Counselor*, which was written for the big screen by Cormac McCarthy, as well as filming a role in Jeff Wadlow's *Kick-Ass 2*.

His television credits include the cult BBC comedy *15 Storeys High*, as well as *Top Boy*, *The IT Crowd* and *State of Play*. He will next be seen in the Channel 4 drama *Run* and has been cast in James Corden and Matthew Baynton's original six-part comedy thriller *The Wrong Mans*, which the *Gavin and Stacey* co-stars penned.

He was nominated for an off West End award for Best Actor in *Hungry Ghosts* at the Orange Tree Theatre and in 2011 played Laertes to Michael Sheen's *Hamlet* at the Young Vic.

DAI BRADLEY (Billy)

Hummingbird marks a return to the acting profession for Dai Bradley. Best known for his BAFTA-award winning portrayal of Billy Casper in Ken Loach's much lauded film *Kes*, within a year of its release 17-year old Dai found himself at The National Theatre for the first of three separate seasons, working with such luminaries as Sir Anthony Hopkins, Derek Jacobi, Joan Plowright, Sir John Gielgud and many more.

During a career that spans almost 40 years, his screen credits include *Zulu Dawn*, *All Quiet on The Western Front*, *Absolution*, *The Refuge*, *For King and Country*, *The Flame Trees of Thika*, *Two People* and *The World Cup (A Captain's Tale)*.

Amongst his many featured and leading theatre credits, which include *Billy Liar*, *Spring Awakening*, *Night Must Fall* and *The Lion in Winter*, his portrayal of Alan Strang in a world tour of *Equus* remains the high point, for which he received Best Actor nominations in Los Angeles and South Africa; also for *The Wound*.

ABOUT THE FILMMAKERS AND CREATIVE TEAM

STEVEN KNIGHT (Writer and Director)

In 1988, Steven Knight and Mike Whitehill started a freelance writing partnership providing material for television. *Who Wants To Be A Millionaire?*, which was co-created by Steve and produced by Celador, won awards around the globe including a BAFTA, National Television Awards, Indie Awards, Broadcast Awards, New York Festival, Silver Rose of Montreux and the Queen's Award for Enterprise.

His first screenplay, *Dirty Pretty Things*, directed by Stephen Frears, premiered at the 2002 Venice Film Festival to outstanding reviews and was selected to open the prestigious London Film Festival in the same year. The film was released in the UK and the US to universal critical acclaim. It won a host of awards including four BIFA's (British Independent Film Awards), Evening Standard British Film Awards for Best Film & Best Actor, the Humanitas Award, the Edgar Award for Best Motion Picture Screenplay, London Film Critics' Circle Award for Best British Screenwriter, as well as an Academy

Award nomination® for Best Original Screenplay.

In 2007, two more of Knight's screenplays were made into feature films; *Amazing Grace*, directed by Michael Apted, about the life of the British anti-slavery politician William Wilberforce; and *Eastern Promises*, directed by David Cronenberg, starring Viggo Mortensen and Naomi Watts, which centred on London's Russian crime community.

His first stage play, *The President of an Empty Room*, directed by Howard Davies, opened at the National Theatre in London in 2005.

In addition, he has had four novels published; *The Movie House*; *Alphabet City*; *Out of the Blue*; and in 2011, his first children's novel, *The Last Words of Will Wolfkin*.

Knight has a number of screenwriting projects in development as well as the feature film *Closed Circuit*, which has been directed by John Crowley and will be brought to the big screen in 2013. Knight is also an executive producer on *Peaky Blinders* for the BBC, which he created and wrote, and is currently in production.

PAUL WEBSTER (Producer)

Paul Webster has been in the film business for over thirty years. Starting quite literally at the bottom he began his career in a basement office beneath the Gate Cinema in London working as a despatch clerk. He then spent ten years in exhibition and distribution before moving into production in the mid-eighties. His first feature, *Dream Demon*, for Palace Pictures, was followed by a five-year association with Working Title Films where he produced five features and set up and ran their Los Angeles office. He then went independent, producing four films in America including the critically acclaimed *Little Odessa*, *The Pallbearer* and *The Yards*.

Between 1995-1997 he was Head of Production for Miramax Films, where he supervised many films, starting with the 1996 Best Picture Oscar winner® *The English Patient* and concluding with Oscar winners® *Good Will Hunting* and *Shakespeare in Love*. In 1998 he joined Channel 4 television and created FilmFour Ltd, which was involved in the production of over 50 films and numerous shorts in its five years of existence, garnering over 100 international awards and six Oscar nominations®. Highlights included *The Motorcycle Diaries*, *East is East*, *Sexy Beast* and *Touching the Void*.

He has produced or executive produced many films and has been associated with pictures that have won over 100 awards including three winners of the BAFTA for Best British Film and eight Oscar nominated pictures®. In 2004 he produced the hit film *Pride & Prejudice* for Working Title Films, directed by Joe Wright and starring Keira Knightley and Matthew MacFadyen. This was followed by Wright's Golden Globe and BAFTA best picture winning *Atonement* in 2007, which he also produced with Working Title Films, and starred James McAvoy and Keira Knightley.

The many honours for *Pride & Prejudice* included four Academy Award nominations®, among them a Best Actress nod for Keira Knightley. For *Atonement* as producer, he was an Academy Award nominee® (with the film Oscar-nominated® as Best Picture).

Webster joined Stephen Garrett and Jane Featherstone in 2004 to form Kudos Pictures, a new film division within Kudos Film and TV. The first film from Kudos Pictures was David Cronenberg's *Eastern Promises* written by Steven Knight. A London-set sex trafficking thriller, starring Viggo Mortensen and Naomi Watts, it received widespread critical acclaim and won the People's Choice Award at the Toronto Film Festival and an Oscar nomination® for Viggo Mortenson. In 2007 he also executive produced for Focus Features *Miss Pettigrew Lives for a Day* produced by Stephen Garrett and starring Frances MacDormand and Amy Adams. 2008 saw a foray into feature documentary with the wildlife film *The Crimson Wing* for Disney Nature. Directed by Matthew Aeberhard and Leander Ward this stunning film has already won many awards around the world.

2009 saw the production of Rowan Joffe's updated and audacious version of Graham Greene's *Brighton Rock* with Helen Mirren and Sam Riley. This was followed swiftly with Lasse Hallstrom's *Salmon Fishing in the Yemen* starring Ewan Macgregor and Emily Blunt and Kristin Scott-Thomas. *Salmon Fishing in the Yemen* has been nominated for three Golden Globes for Best Picture, Best Actor and Best Actress.

He most recently reteamed with Working Title Films to produce Joe Wright's *Anna Karenina* an adaption of Leo Tolstoy's epic novel by Tom Stoppard, starring Keira Knightley, Jude Law and Aaron Taylor-Johnson.

In 2011 he formed Shoebox Films with director Joe Wright and producer Guy Heeley. *Hummingbird* is Shoebox Films first production.

GUY HEELEY (Producer)

Guy Heeley formed Shoebox Films in 2011 alongside Joe Wright and Paul Webster.

Heeley recently produced *True Love*, a contemporary five-part drama for Working Title Television and the BBC starring David Tennant, David Morrissey, Jane Horrocks, Ashley Walters, Billie Piper and Vicky McClure, amongst others.

His career in the film industry spans over fifteen years, and he was much sought after and highly respected for his work as a first assistant director. His credits include the multi award-winning *Pride & Prejudice* with Joe Wright, Paul Webster and Working Title Films; *The Iron Lady* starring Meryl Streep as Margaret Thatcher; *My Week With Marilyn* with Michelle Williams; Joe Wright's *Hanna*; and Rowan Joffe's *Brighton Rock*.

Amongst his other extensive credits are *Cemetery Junction*, *It's A Wonderful Afterlife*, *Miss Pettigrew Lives For A Day*, *Sleuth*, *Miss Potter*, *Love + Hate*, *Bend It Like Beckham*, *The Warrior* and *Hilary and Jackie*.

STUART FORD (Executive producer)

Stuart Ford founded IM Global, a major international sales and distribution company with offices in Los Angeles, London, and Mumbai in March 2007. The company is one of the leading film financing, sales and distribution companies in the world, championing a wide variety of cinema, including mainstream commercial, art house, foreign language and genre fare, and is a prominent presence at the major international film festivals and markets. In May 2010 Ford sold a significant shareholding to Reliance Entertainment, part of Indian conglomerate Reliance ADA Group.

Prior to founding IM Global, in August 2006 Ford joined resurgent First Look Studios as President of First Look International, and prior to First Look Studios, Ford was at Miramax Films for seven years, where he was both Co-Head of the Miramax Acquisitions division, and later became Co-Head of Miramax International, the studio's powerful international distribution and sales arm where he oversaw the company's offices in New York, Los Angeles, Paris, Beijing and Sydney and all of Miramax's international distribution activities including strategy, marketing, publicity, physical distribution, legal and finance. Ford was just 32 when he took the reins at Miramax International and was profiled by the Hollywood Reporter in 2004 as one of Hollywood's top executives under the age of 40. Miramax International was a major player in the international film sales arena and Ford

oversaw a prolific sales team that at the time was recognized as one of the major suppliers to the independent marketplace in much of Europe, Asia and Latin America. Overall Ford and his team handled the sale and/or distribution of almost 30 titles a year in more than 42 countries.

While he was Co-Head of the Miramax Acquisitions division, which was responsible for acquiring the best foreign language and independent product for distribution in the US and internationally, Ford's 18-strong acquisitions team acquired box office and critical hits such as *Amelie*, *City of God*, *Hero*, *Dirty Pretty Things*, *Fahrenheit 911* and *The Station Agent*. Shortly after leaving Miramax, Ford executive produced FIFA's 2006 Official World Cup documentary feature and Disney's trilogy of *Goal!* soccer movies.

Ford was born in Liverpool, England and educated at the Bluecoat School at St Edmund, Oxford where he gained both a BA and MA (Hons) in Law. After graduation, Ford was for 6 years a successful attorney at U.K. entertainment law firm, Olswang, specializing in film production, financing and distribution.

Ford is a regular speaker and panelist around the world on the subject of international film sales and distribution and independent film financing, and was recently named one of the Film Power 100 in The Guardian, a ranking of the most influential people in the British film industry. He currently resides in Los Angeles with his wife, former model and actress Molly Russell, and sons Oliver and Charles.

BRIAN KAVANAUGH-JONES (Executive producer)

Brian Kavanaugh-Jones is the president of Automatik, a Los Angeles based production and financing company. Automatik is a joint venture between IM Global and Alliance Films.

Kavanaugh-Jones executive produced *Insidious* alongside Jason Blum, as well as Jeff Nichols' *Take Shelter*, the Strause Brothers' *Skyline* and *Safe* directed by Boaz Yakin. Some of Automatik's upcoming films to be released in 2013 include: *A Bullet To The Head*, starring Sylvester Stallone, directed by Walter Hill; *Welcome To The Punch*, starring James McAvoy and Mark Strong, directed by Eran Creevy; *The Bay*, directed by Barry Levinson and *Lords of Salem*, directed by Rob Zombie.

Currently, Automatik is in post-production on *Dead Man Down*, starring Colin Farrell and Noomi Rapace, directed by Niels Arden Oplev.

JOE WRIGHT (Executive producer)

For his feature film directorial debut on Working Title Films' *Pride & Prejudice*, Joe Wright won BAFTA's Carl Foreman Award for Special Achievement by a British Director, Writer or Producer in Their First Feature Film. He was also honored with the London Critics' Circle Film Award for British Director of the Year and the Boston Society of Film Critics' award for Best New Filmmaker. *Pride & Prejudice* was nominated for five additional BAFTA Awards, four Academy Awards® (including Best Actress (Keira Knightley), and two Golden Globe Awards; and won a second London Critics' Circle Film Award, for Best British Supporting Actor (Tom Hollander).

His second feature as director, also for Working Title, was *Atonement*. The film received 13 BAFTA Award nominations®, including for his direction, winning BAFTA Awards for Best Film and Best Production Design (Sarah Greenwood and Katie Spencer). *Atonement* received seven Academy Award nominations®, including for Best Picture and Best Supporting Actress (Saoirse Ronan), winning the Oscar for Best Original Score (Dario Marianelli); and also received seven Golden Globe Award nominations, winning Globes for Best Picture (Drama) and Best Original Score. Among the other honors were four Richard Attenborough Film Awards, including Film of the Year and Film Maker of the Year.

He most recently helmed *Anna Karenina*, an adaption of Leo Tolstoy's epic novel by Tom Stoppard, starring Keira Knightley, Jude Law and Aaron Taylor-Johnson, which reunited him with Working Title Films and Paul Webster.

He also directed *The Soloist*, starring Jamie Foxx and Robert Downey Jr.; and the sleeper hit *Hanna*. The latter reteamed him with actress Saoirse Ronan, who won the IFTA Award as Best Actress for her performance and also received London Critics' Circle Film Award and Critics' Choice Movie Award nominations. The Chemical Brothers' original score for *Hanna* was nominated for an MTV Movie Award, and won the Los Angeles Film Critics Association's award for Best Score.

He won his first BAFTA Award for the miniseries *Charles II: The Power & The Passion* (which aired in the U.S. as *The Last King*), which he directed and which starred Rufus Sewell. The project won two additional BAFTA Awards, and was nominated for three more.

His prior credits as director include another highly acclaimed miniseries, the epic drama *Nature*

Boy (for which he was a BAFTA Award nominee), starring Lee Ingleby; the miniseries *Bodily Harm*, starring Timothy Spall; and episodes of the television series *Bob & Rose* (which won several international awards).

In 2011 he formed Shoebox Films with producers Paul Webster and Guy Heeley.

CHRIS MENGES (Director of photography)

Chris Menges was born in Herefordshire with music in his blood. His grandfather was a violinist; his father was a composer, conductor and long-time music director of The Old Vic. Very early on, however, the youngest Menges developed a fascination with photography and documentary films. In his teens he began working as a production assistant to U.S documentary filmmaker Allan Forbes Jr., and in the process gained practical experience with sound recording and film editing.

In 1963 Menges joined Granada Television as a cameraman on the ground-breaking current affairs series *World in Action*. It was here he first met Michael Apted, who was a researcher on one of the series' most memorable instalments *Seven Up!*, along with Michael Parkinson, Alex Valentine and Stephen Peet. Menges developed his technical and observational skills on the assignment in Africa, Europe, the Middle East, and the Far East. In the late '60s he successfully segued into feature films, serving as camera operator on *Poor Cow* (1967), Ken Loach's feature directorial debut, and *If....* (1968), directed by Lindsay Anderson. Menges was elevated to cinematographer on Loach's second film, *Kes* (1970).

To date, Menges has shot 35 features and has collaborated with such notable directors as Roland Joffe, Alan Clarke, Neil Jordan, Jim Sheridan, Stephen Frears, Sean Penn, Tommy Lee Jones and Stephen Daldry. His credits as director of photography include *Local Hero* (1983), *The Boxer* (1997), *The Pledge* (2001), *Dirty Pretty Things* (2002), *The Three Burials of Melquiades Estrada* (2005), *The Reader* and *Extremely Loud & Incredibly Close* (2011). He has earned two Oscars®, for *The Killing Fields* (1984) and *The Mission* (1986), and two additional Oscar nominations® for *Michael Collins* (1996) and *The Reader* (2008).

Menges is also an accomplished director. He made his first feature directorial debut in 1988 with the drama *A World Apart*. The film garnered three awards at the Cannes Film Festival that year, including the Grand Prix Special du Jury. Menges went on to direct three more features, collaborating with a different cinematographer on each film.

MICHAEL CARLIN (Production designer)

Michael Carlin studied sculpture in Perth and Sydney and practiced as a fine artist before moving to London in the late 1980s to pursue a career in film.

He worked in various capacities on independent films such as Peter Greenaway's *The Cook, The Thief, His Wife and Her Lover*; Richard Stanley's *Dust Devil*; and Iain Softley's *Backbeat*, as well as designing music videos and commercials.

His first film as production designer was David Evans' *Fever Pitch*, adapted by Nick Hornby starring Colin Firth. He has worked on many films since then including Kevin Macdonald's *The Last King of Scotland*; *In Bruges* for Focus Features and director Martin McDonagh starring Colin Farrell and Ralph Fiennes; Saul Dibb's *The Duchess*, starring Keira Knightley and Ralph Fiennes, for which he received an Oscar Nomination® for *Best Achievement in Art Direction* and *The Eagle*, his second collaboration with director Kevin Macdonald.

More recently, Carlin has collaborated with Academy Award nominated® director Lasse Hallstrom on *Salmon Fishing In The Yemen* starring Ewan McGregor and Emily Blunt, Mira Nair's *The Reluctant Fundamentalist* and Hossein Amini's *The Two Faces of January*.

LOUISE STJERNSWARD (Costume designer)

Costume designer Louise Stjernsward's prolific feature film credits include John Madden's box office hit *The Best Exotic Marigold Hotel*, Nigel Coles' *Made in Dagenham* for which she received a BAFTA nomination for Best Costume Design, Bernardo Bertolucci's *Stealing Beauty* and *The Dreamers*, Jeremy Thomas's *All The Little Animals*, Jonathan Glazer's multi-award winning *Sexy Beast*, Asif Kapadia's BAFTA award winning feature film debut *The Warrior*, Richard Loncraine's *Wimbledon*, and Oliver Parker's *I Really Hate My Job* and *Fade to Black*, as well as *Nutcracker: The Untold Story* with Frances De La Tour, John Turturro and Nathan Lane.

Amongst Stjernsward's other credits are a number of short films and commercials.

PAUL PATTISON (Hair and make-up designer)

Veteran hair, make-up and prosthetics designer, Paul Pattison received an Academy award® for his work on Mel Gibson's critically acclaimed, and multi-award winning box office hit, *Braveheart*, as

well as a BAFTA nomination. Amongst his extensive credits are films such as *Hemingway and Gellhorn*, for which he received an Emmy nomination, as well *Parker*, *Expendables 2*, *The Killer Elite*, *Tomorrow When The War Began*, *Waiting City*, *Solomon Kane*, *Dying Breed*, *Silent Hill*, *The Cave*, *Mission Impossible II*, *Mr Nice Guy* and *Beyond Borders*.

His television credits include *Hawke*, *Dirt Game*, *The Company* and *Ike Thunder in June*, for which he received an Emmy nomination.

Pattison's work will next be seen in George Miller's eagerly anticipated *Mad Max: Fury Road* and Rowan Joffe's *Singularity*.

DARIO MARIANELLI (Composer)

Dario Marianelli's original score for Joe Wright's *Anna Karenina* is garnering attention across the globe, as did his original score for Wright's *Atonement* (also for Working Title Films, Focus Features and Universal Pictures), for which he won the Academy Award®, the Sammy [Cahn] Award, and the Golden Globe Award; and was a BAFTA Award, Critics' Choice Award, European Film Award and double World Soundtrack Award nominee. He had previously scored the director's *Pride & Prejudice* for which he was an Academy Award®, Ivor Novello Award, European Film Award, and double World Soundtrack Award nominee; and was honored with the 2006 Classical Brit Award for Best Score. Their third collaboration was on *The Soloist*.

Marianelli's film credits as music composer include two BAFTA Award winners, Michael Winterbottom's *In This World* (which also won the top prize at the Berlin International Film Festival) and Asif Kapadia's *The Warrior*. He has since reteamed with the latter director in scoring *The Return* and *Far North*.

His other film scores include Cary Fukunaga's *Jane Eyre*; Lasse Hallström's *Salmon Fishing in the Yemen*; Ryan Murphy's *Eat Pray Love*; Alejandro Amenábar's *Agora*; Neil Jordan's *The Brave One*; Kirk Jones' *Everybody's Fine*; Bille August's *Goodbye Bafana*, starring Dennis Haysbert as Nelson Mandela; Terry Gilliam's *The Brothers Grimm*; James McTeigue's *V for Vendetta*; Michael Caton-Jones' *Shooting Dogs* (a.k.a. *Beyond the Gates*); Peter Cattaneo's *Opal Dream*; Tim Fywell's *I Capture the Castle*; David Thewlis' *Cheeky*; Julien Temple's *Pandaemonium*; Philippa Collie-Cousins' *Happy Now*; and Paddy Breathnach's *Ailsa*, *Shrooms*, and *I Went Down*.

His latest film score is for *Quartet*, directed by Dustin Hoffman and written by Ronald Harwood, starring Maggie Smith, Tom Courtenay, Pauline Collins, and Billy Connolly.

VALERIO BONELLI (Editor)

Valerio Bonelli is a film editor based in London who has worked on feature films and television productions all over the world, including the UK, US, France, Italy and Spain.

His feature film-editing debut was in 2007 with *Hannibal Rising* directed by Peter Webber, and produced by the legendary Italian producer Dino De Laurentiis. Since then he has continued to edit features, including *Incendary* (dir: Sharon Maguire with Michelle Williams and Ewan McGregor) which premiered at the 2007 Sundance Film Festival; *Cracks* (dir: Jordan Scott for Scott Free Productions with Eva Green) which premiered at the 2009 Toronto Film Festival, *Cemetery Junction* for Sony Pictures (dir: Ricky Gervais and Stephen Merchant with Ralph Fiennes) and *The Cold Light of Day* for Summit Entertainment (dir: Mabrouk El Mechri with Bruce Willis, Henry Cavill and Sigourney Weaver). His next project will be Stephen Frears' *Philomena* with Judi Dench and Steve Coogan for Pathe.

Bonelli graduated from the National Film and Television School in 2001, and cut his teeth editing several award-winning short fiction and documentary films. In 1999 he started a long-term collaboration with the Oscar winning film editor Pietro Scalia working closely as his assistant on several Ridley Scott films, including *Gladiator*, *Hannibal* and *Black Hawk Down*, and as an associate editor on Rob Marshall's *Memoirs of a Geisha*, as well as an assistant editor on Bernardo Bertolucci's *The Dreamers*.

He has also edited several award-winning theatrical and television documentary films, such as *Odessa...Odessa!* for director Michale Boganim, which was screened at the Sundance Film Festival in 2005 and received the Special Jury Prize at Berlin Film Festival in the same year. Other important documentary credits include *The Importance of Being Elegant* for BBC Storyville.

In 2011, he produced and edited the feature documentary *Without Gorky* directed by Cosima Spender. The film was selected for the Sheffield Doc/Fest, The Museum of Modern Art Moma, NY and at the LA Film Festival. The film was acquired by BBC Storyville.

SHOEBOX FILMS

Hummingbird is Shoebox Films first production. Set up in 2011, Shoebox Films is a partnership between and director Joe Wright, Paul Webster and Guy Heeley.

Shoebox will develop and produce for Wright as well as nurture the visions of other imaginative and innovative writers and directors. Webster most recently produced Wright's *Anna Karenina* with Working Title Films co-chairmen Tim Bevan and Eric Fellner, which stars Keira Knightley as the eponymous protagonist of Leo Tolstoy's classic novel alongside Aaron Taylor-Johnson as Count Vronsky and Jude Law as Karenin. This follows on from their successful collaboration on Wright's first two feature films, *Pride & Prejudice* and *Atonement*, both of which received numerous awards and accolades across the globe, including Academy Award® and BAFTA awards. Heeley worked closely with Wright, Webster and Working Title Films on *Pride & Prejudice*, as well as with Wright on *Hanna*.

IM GLOBAL

IM Global was founded in March 2007 by CEO Stuart Ford. The company is one of the leading film financing, production, sales and distribution companies in the world, championing a wide variety of cinema, including mainstream commercial, art house, foreign language and genre fare.

The company is comprised of six divisions: IM GLOBAL OPUS: Mainstream, commercial cinema targeted at the multiplex audience; IM GLOBAL ACCLAIM: Critically acclaimed arthouse and specialty cinema; IM GLOBAL ANTHEM: The best of non-English language cinema from around the world; IM GLOBAL OCTANE: Branded genre fare; IM GLOBAL APSARA: A rights acquisition and distribution vehicle that includes a multi-territory output deal with BVI and serves the rapidly evolving Asian markets across growing theatrical, digital and VOD distribution platforms; AUTOMATIK: A production and financing joint venture with Alliance Films focused on films in the \$5 million - \$15 million range.

In May 2010, Reliance Entertainment, part of Indian conglomerate Reliance ADA Group, acquired a majority shareholding in the company. The company has offices in Los Angeles, London, and Mumbai.

LIONSGATE

Lionsgate is a leading global entertainment company with a strong and diversified presence in motion picture production and distribution, television programming and syndication, home

entertainment, family entertainment, digital distribution, new channel platforms and international distribution and sales. The Company has built a strong television presence in production of primetime cable and broadcast network series, distribution and syndication of programming and an array of channel assets. Lionsgate currently has 23 shows on 16 networks spanning its primetime production, distribution and syndication businesses, including such critically-acclaimed hits as the multiple Emmy Award-winning *Mad Men*, *Weeds* and *Nurse Jackie*, the new comedy *Anger Management*, the network series *Nashville*, the syndication successes *Tyler Perry's House of Payne*, its spinoff *Meet the Browns*, *For Better Or Worse*, *The Wendy Williams Show*, *Are We There Yet?* and the upcoming *Orange Is The New Black*, an original series for Netflix.

Its feature film business has been fueled by such recent successes as the blockbuster first installment of *The Hunger Games* franchise, the 13th highest-grossing North American release of all time, *The Twilight Saga Breaking Dawn – Part 2*, which has grossed more than \$800 million at the worldwide box office, *The Expendables 2*, *The Possession*, *Sinister*, *The Cabin in the Woods*, *Tyler Perry's Madea's Witness Protection* and *Arbitrage*. With the January 2012 acquisition of Summit Entertainment, the Company has now added the blockbuster *Twilight Saga*, which has grossed more than \$3.3 billion at the worldwide box office, to its current slate, giving the Company the two premier young adult franchises in the world. Recent Summit hits include *Red*, *Letters to Juliet*, *Knowing*, the *Step Up* franchise and the Academy Award-winning Best Picture®, *The Hurt Locker*.

Lionsgate's home entertainment business is an industry leader in box office-to-DVD and box office-to-VOD revenue conversion rate. Lionsgate handles a prestigious and prolific library of approximately 15,000 motion picture and television titles that is an important source of recurring revenue and serves as the foundation for the growth of the Company's core businesses. The Lionsgate and Summit brands remain synonymous with original, daring, quality entertainment in markets around the world.