

MISSION: IMPOSSIBLE - GHOST PROTOCOL

Production Notes



Release Date: December 16, 2011

Studio: Paramount Pictures

Director: Brad Bird

Screenwriter: Josh Applebaum, Andre Nemece

Starring: Tom Cruise, Jeremy Renner, Simon Pegg, Paula Patton, Josh Holloway, Michael Nyqvist, Vladimir Mashkov, Lea Seydoux, Anil Kapoor

Genre: Action, Adventure, Thriller

MPAA Rating: PG-13 (for sequences of intense action and violence)

Official Website: MissionImpossible.com

STUDIO SYNOPSIS: This is not just another mission. The IMF is shut down when it's implicated in a global terrorist bombing plot. Ghost Protocol is initiated and Ethan Hunt and his rogue new team must go undercover to clear their organization's name. No help, no contact, off the grid. You have never seen a mission grittier and more intense than this.

Synopsis

Blamed for the terrorist bombing of the Kremlin, IMF operative Ethan Hunt is disavowed along with the rest of the agency when the President initiates "Ghost Protocol." Left without any resources or backup, Ethan must find a way to clear his agency's name and prevent another attack. To complicate matters further, Ethan is forced to embark on this mission with a team of fellow IMF fugitives whose personal motives he does not fully know.

Tom Cruise returns in the starring role as Ethan Hunt and is joined by an international cast that includes Jeremy Renner, Simon Pegg, Paula Patton, Michael Nyqvist, Vladimir Mashkov, Josh Holloway, Anil Kapoor and Lea Seydoux.

Paramount Pictures and Skydance Productions present a Tom Cruise / Bad Robot Production: MISSION: IMPOSSIBLE -- GHOST PROTOCOL. The film is directed by Brad Bird and the executive producers are Jeffrey Chernov, David Ellison, Paul Schwake and Dana Goldberg. The film is produced by Tom Cruise, J.J. Abrams and Bryan Burk and is based on the television series created by Bruce Geller. The screenplay is written by Josh Appelbaum & Andre Nemece. The incredible crew includes director of photography Robert Elswit, production designer Jim Bissell, editor Paul Hirsch and visual effects supervisor John Knoll. The costume designer is Michael Kaplan, the sound is designed by Gary Rydstrom and the music is by Michael Giacchino.

About the Production

Team Ghost Protocol

ETHAN HUNT (Tom Cruise) must evolve as an agent, going from lone wolf to a true team leader. "Ethan has really relied on himself in the previous three movies, but in this movie he has to rely on others. It's a great challenge for him because he's been betrayed so many times by team members and his organization and now he has no choice but to trust these three people whom he hardly knows."

For this film, Appelbaum and Nemec also liked the idea of having a strong female agent. As Brad Bird describes her, AGENT JANE CARTER (Paula Patton) "is a badass." Though she has yet had a lot of experience as a field agent, she is driven by something besides her desire to complete the mission: revenge. "She's enormously talented, very charismatic and really took the physicality the role required head-on," Cruise notes. Jane, Patton says, "is as fierce as the boys, if not fiercer -- she's someone to contend with."

Returning from MISSION: IMPOSSIBLE III is the team's technical wizard, BENJI DUNN (Simon Pegg), who has graduated to field agent. Pegg describes the character as "the ultimate I.T. guy. He's the computer guy who just knows everything about everything." Josh Appelbaum recalls, "J.J. said, 'I would love to see Benji come out from behind the desk and be in the field.' So we just had some fun with the idea because we were so used to seeing those hardened agents that have been on mission after mission and, instead, having Ethan with this guy who hasn't been in the field that long. This is all sort of new to him." Pegg also brings a great amount of wit and humor to his character, which is unique to this film in a franchise that is known for its intense, action packed sequences.

For AGENT WILLIAM BRANDT (Jeremy Renner), "We liked the idea of meeting this character as more of a desk jockey -- a suit," explains Appelbaum. "We only later realize that he has these great capabilities. Brandt gives Ethan another agent to be squaring off with through the course of the movie and that's something that hadn't been done before."

The character had immediate appeal to Renner. "Brandt is an analyst, a seemingly tight-wound desk guy who is smart as a whip, and that's his job. He's not very emotional about things. Then, you slowly start to see the revealing of who he really is -- particularly through seeing this physical skill set you would not expect out of a tight, blue shirt-wearing analyst. He doesn't really want to be part of the team, but circumstances force him to join the group," says Renner.

Renner came to the project almost by chance, after a quick meeting with Abrams regarding another project, on a day when Cruise happened to be visiting for a production meeting. "Then, literally, from that meeting, I just came over to Paramount and sat down with Brad Bird, Bryan Burk and Tom, and they pitched me the story -- there wasn't even a script yet. They described the character and it seemed pretty interesting. I couldn't say no."

Bird couldn't have been happier with the team and its casting. "All of these people are terrific screen presences, and together they were like four different rhythms and voices and tempos that

synchronized really well onscreen," he says. Cruise agrees. "I'm a fan of their work and you see the characters they create. Each member is a unique piece creating a wonderful dynamic for the team."

This fourth installment also features an international cast with actors and characters from Russia, India, Sweden and France.

"KURT HENDRICKS (Michael Nyqvist) hearkens back to that Cold War-era kind of bad guy -- he's got a wildly destructive plan and he's bent on executing," says Andre Nemece. "He's very old school," agrees Swedish-born actor Michael Nyqvist. The idea for a sociopathic bad guy with a plan bent on world destruction came out of discussions between Bird, Cruise and Abrams.

"There was a real desire to not make his plan too complicated or too abstract," explains Appelbaum. "It's a big, old school bad guy plan. What's new school is the modern manner in which we go after him, and the manner in which he's trying to avoid us. "What's really weird, though, is that he believes he's morally correct, and that's always a very dangerous enemy to face because they believe they're justified in what they're doing. As far as he's concerned, he's fighting for good," says Simon Pegg.

SABINE MOREAU, played by Lea Seydoux, is straight out of the classic spy films. "She's an assassin -- she kills for money -- or, in the case of GHOST PROTOCOL, diamonds will do just fine," says the French actress of her character. "She's brutal, but with a little tenderness, which makes it even more evil," marks Josh Holloway who plays TREVOR HANAWAY, an IMF Agent who has a very significant encounter with Moreau.

Rounding out the cast are Indian star ANIL KAPOOR, widely known for his performance in the Academy Award®-winning "Slumdog Millionaire," as an Indian communications magnate and Russian actor VLADIMIR MASHKOV as Russian intelligence operative ANATOLY SIDIROV. This incredible team of international characters celebrates the worldwide audiences that have long supported the MISSION: IMPOSSIBLE Franchise.

MISSION: IMPOSSIBLE -- DISAVOWED, DISCONNECTED

IMPOSSIBLE MISSIONS FORCE (IMF) agents JANE CARTER (Paula Patton) and TREVOR HANAWAY (Josh Holloway) and brilliant tech whiz, BENJI DUNN (Simon Pegg) are tasked with finding a courier carrying nuclear launch codes. Very unfortunately, their mission goes awry and the codes fall into the hands of a sultry assassin, SABINE MOREAU (Lea Seydoux).

Meanwhile, team leader ETHAN HUNT (Tom Cruise) must be extracted from a Moscow prison and the group is assigned the task of breaking into the Kremlin to retrieve information about the intended recipient of the codes; a man code-named Cobalt. Shortly thereafter, Cobalt blows their cover and, before Ethan and Benji can escape, a tremendous explosion rocks Red Square. Ethan finds himself and the entire IMF being blamed to the point that the President invokes "Ghost Protocol" -- a complete dissemination of the agency.

Having inherited a new team member, WILLIAM BRANDT (Jeremy Renner), Hunt finds himself, for the first time, working with a team he did not choose. On the surface, Brandt is a

desk-bound analyst, but he carries a more complicated past. Begrudgingly, Ethan and this new team must work together as one -- all without any support or backup from the now-defunct IMF - if they are to clear their names, complete their mission and prevent nuclear annihilation.

In developing this plot, Appelbaum recalls, "J.J. called us and asked if we could come up with a story with a way to show Ethan in a different light from the previous films. Ethan Hunt is the heart of the franchise, but they were looking for a way to tell a story that's really about him trying to lead a team, and keep the team intact, against great odds." Thus was born the concept of the Ghost Protocol, in which the entire IMF agency was being disavowed. "We thought that without having resources, it would be a great way to instantly bond Ethan to his team and to help us fall in love with these other characters. We wanted to challenge Ethan as both player and coach -- a guy who's not only in it, but is in it with a team that isn't fully gelling. So, he's got to try and pull the team together, all while working on the fly."

Another caveat unique to this film is they are also stripped of their usual support -- no resources, no extractions, no backup. "In the world of technology and information that we live in, we wanted to strip the agents of their ability to rely on immediate intel and access. We wanted the gadgets that they use to not always be working properly. To not necessarily make their jobs easier," says Nemec. Ethan's Gecko Gloves, which he uses to climb the outside of a building, and the otherwise-indispensible mask making machine both fail the team when most needed. Adds Appelbaum, "It's the idea that everything in life doesn't go off exactly like planned and we wanted that to be true for our agents, as well. They couldn't rely on their agency, they couldn't always rely on the tools and gadgets and tricks that they had. They really had to rely on themselves. This movie isn't about unlimited firepower. These people are smart in their intuition and their training, in really clever and inventive ways."

The producers even encouraged Bird to incorporate his own ideas about what makes a spy movie cool. "When I first got involved, they said, 'Well, we have this story line but, other than that, are there any cool things you've always wanted to see in a spy movie?' It was like looking at it from a moviegoer level, in terms of what kinds of things you'd want to see if you were sitting in the audience watching this." Things such as Brandt's Eyecam lens (a contact lens which functions as a video display), throwing off a meet-and-swap meeting with Moreau, a sandstorm chase and, after Ethan retrieves his mission assignment from a payphone, which "will self-destruct in five seconds" -- but doesn't, at least not without a swift kick from Mr. Hunt, all came from Bird. "He really brought that constant sense that the mission plan is not 100% working." says Nemec. "Brad was able to look at things with a little bit of a 'fun' lens, which we loved."

Complicating matters is the team members' knowledge of Ethan's reputation within the agency. "Part of starting off with finding him imprisoned is wanting to play into a character that isn't necessarily coming into this with a bunch of medals on his chest. The team isn't going, 'Of course I'll follow that guy into battle!' It's more like, 'Well, that guy did something that earned him being imprisoned.' So, they're always wondering if he's making the right calls along the way."

The producers also wished to create a film that, though part of a series franchise, could stand alone, story-wise, so that audiences didn't have to be familiar with what had gone on in the previous MISSION: IMPOSSIBLE movies to enjoy or follow GHOST PROTOCOL. "We made

a conscious effort to make it so if you had never seen the other films, it didn't matter," Burk explains. "You could watch this film and easily follow the story and understand Ethan's backstory and where he is because the movie is completely self-contained. And, if you have seen the previous films, then you'll be able to draw more from it."

Building THE TEAM

"I loved the show when I was a kid," says Cruise. "I felt that, as a film, it could take us to different locations, have pulse-racing action sequences and smart, innovative tech. It was the first film I ever produced. As a filmmaker and as an actor, I'm always thinking about the audience. I want to entertain them and give them a new adventure every time."

The last film, MISSION: IMPOSSIBLE III, was directed by J.J. Abrams who returns as a producer on MISSION: IMPOSSIBLE -- GHOST PROTOCOL. "I like to work with people who I admire, like J.J., who are really smart and talented. I really loved the television work he had done, particularly with 'Alias,' and I wanted him to make his first movie with me. We had an amazing time on M:I 3 and I love J.J., so to work with him again on this would mean we'd get to have some fun together and create another amazing movie."

To write the new film, Abrams brought in two of his collaborators from his popular television show, "Alias," Josh Appelbaum and Andre Nemec, who had worked on that series for three years. "When Tom approached us about doing this film, they immediately came to mind," says Abrams' producing partner Bryan Burk. "We know their ability to work in this genre, to craft interesting and unique stories in the espionage world and to create really big set pieces. They know how to bring the characters to life and make them rich."

"These are the hardest movies to make," says Cruise. "It's always about coming up with a fresh story -- how do we make it interesting and keep up the suspense?" The first three films were mammoth hits, collectively grossing more than \$2 billion worldwide. Each helmed by a different director, it gives each Mission film a unique look and feel.

Animation director Brad Bird may not have been the most obvious choice for a huge action film, but he did end up being the easiest. Having only made three movies to date -- and all of them animated -- he won Academy Awards® for Best Animated Feature Film for two of them: "The Incredibles" and "Ratatouille" so he certainly had an incredible track record.

The fact that the director came from an animation background didn't affect the producers' choice, but his skill as a filmmaker did. "Brad was someone we'd been a longtime fan of. It was only a matter of time before he jumped over to live action. Thankfully, it was with us." says Bryan Burk.

Cruise had also admired Brad's work ever since he first saw his animated films. Recalls Bird, "Tom had seen 'Incredibles' and liked it a lot and just wanted to meet with me. So, I went over to his house and we just talked about movies. We were immediately very comfortable with each other and about our attitudes towards the medium of film."

Cruise adds, "I called him up and said, 'Look, you wanna come by? I've got to meet you.' And it was like an old friend talking about our favorite movies. When we were talking, I said, 'If you ever want to direct live action, please direct me.' Even in his animated work, he shoots like a live action director. His sequences are amazing, as are his characters. He has great wit and sense of composition and he knows how to keep the tension and suspense in his stories."

Recalls Bird, "I had known J.J. for years and we'd been trying to find something that we could collaborate on, but the timing never seemed to work out. I came to J.J. and told him, 'I've got this project that I've put aside -- is there anything cool?' And he goes, 'Mission: Impossible?' He told me the idea and I was immediately intrigued, and it just suddenly went into hyperspace from there." Echoing Tom's approach to giving each director their own voice, Bird says "They don't try to get the directors to conform to the style of the franchise, which would mean just plugging yourself in and being a robot," he explains. "All of the films contain similar elements, with Ethan Hunt addressing unsolvable problems, but each one has its own distinct flavor and style." It was an opportunity Bird couldn't pass up. "It was a chance to work with J.J. and Tom, all in one fell swoop."

Traveling the INTERNATIONAL GLOBE

MISSION: IMPOSSIBLE -- GHOST PROTOCOL is an action-packed thrill ride, filled with mind-boggling stunts, rich characters, the coolest gadgets and stunning locations. Filmed over a five month period from October 2010 to March 2011, production took the film from Los Angeles to Moscow, Prague, Dubai, Mumbai, and Vancouver.

"These are globe-trotting movies," says Brad Bird of the MISSION: IMPOSSIBLE series. "That's part of their appeal." Adds executive producer Jeffrey Chernov, "Looking for locations for GHOST PROTOCOL was always about finding the most exotic places. That was something that was really important for Tom. What we're out to do is really deliver entertainment in the most exotic locales."

Production began in Prague in October 2010. "I think Prague is one of the most beautiful cities in the world," says Bird. The prison where they filmed was actually the long-closed Mlada Boleslav Prison, northeast of Prague. "It was super creepy to walk through on our initial scout -- thinking it was a real prison where people, albeit criminals, had been interned," recalls Andre Nemecek. The facility was spruced up by production designer Jim Bissell for the three-day shoot. "It was a very old building, but we needed to go in and make it look hi-tech, something Jim melded together very well," notes Bird.

The spectacular explosion of Red Square in Moscow and a portion of The Kremlin was actually created using background plate photography of the actual Red Square, shot by Oscar® --winning visual effects supervisor John Knoll ("Star Wars," "Avatar"). "We planned out the geography of where everybody is and when, and then shot these hi-resolution panoramas and running shots of the square," Knoll explains. Those shots were then combined with combined with footage of Cruise and other cast members being hurled through the air, filmed in Vancouver at Canadian Motion Picture Park, where the production shot on as many as six stages and served as the film's North American production base.

One of the most magnificent locations used in the film is the city of Dubai, located in the United Arab Emirates -- not only used for its striking beauty, but also as the backdrop for one of MISSION: IMPOSSIBLE -- GHOST PROTOCOL's most memorable and impressive stunts.

"When you arrive in Dubai, it's just striking. It's this incredible 21st century city that literally just rises out of the desert," says producer Bryan Burk. "The city had never truly been photographed for a motion picture portraying itself," Brad Bird notes. Filmmakers had not yet taken advantage of the vertical scale of Dubai. "It's cinematic from the get-go," notes Bird. "A lot of the architecture is very imaginative and seems so futuristic. The fact that it's surrounded by desert is such a surreal sight, because it's just dunes and flatness, and there's this city rising up like Oz. It's understandable why other filmmakers were attracted to Dubai as a visual playground."

In 2009, while Burk and Abrams were traveling the world to promote "Star Trek," they stopped one night in Dubai, on their way to show their new film to the troops in Kuwait. "We got a tour of the city, and J.J. turned to me and said, 'We HAVE to come back here and shoot a movie.'" A year later, when conversations about a new MISSION: IMPOSSIBLE movie were taking place, Burk says, "We started asking ourselves, 'Well, where would be a great place to set it?' And J.J. just said, 'Well, what about Dubai? We could set a scene at the Burj Khalifa.'"

THE BURJ KHALIFA

Located in the United Arab Emirates, Dubai is visually striking. "It's cinematic from the get-go," notes Bird. "A lot of the architecture is very imaginative and seems so futuristic. The fact that it's surrounded by desert is such a surreal sight because it's just dunes and flatness, and then there's this city rising up like Oz." The city had never truly been photographed for a motion picture portraying itself before. Filmmakers had not yet taken advantage of the vertical scale of the Dubai until GHOST PROTOCOL.

The producers had suggested using the Burj Khalifa for something to the writers, Josh Appelbaum and Andre Nemecek. "It's one of the first things you look at," says Bird. "It's this gleaming, really quite beautiful building that sticks up like a needle touching space." The Burj had also been on Tom Cruise's radar who had seen the structure under construction. "I'm always looking at different structures, thinking, 'How can I climb that? How can I jump out of that?'" he says.

Recalls Nemecek, "We were talking about the building sequence and we thought, 'What's the scariest, most bad-ass thing we could imagine?' Well, the answer was, 'Let's make him climb the outside of that building, in the interest of keeping the mission alive.' Tom loved the idea." In the film, Ethan must climb the exterior of the Burj -- the tallest building in the world, topping out at 2,716.5 feet (828 meters) to reach an upper floor security control area without being detected.

The building, which has three uses -- a hotel, corporate suites and condominium residences -- was scouted several times by stunt coordinator Gregg Smerz and his team who bravely examined the structure's exterior themselves to figure out how to safely get Cruise out on the outside of the building for the various stunts called for in the script. The production team began planning the

obvious way to implement the scene: build a set on a soundstage representing a piece of the building, and have Cruise climb that, under controlled conditions. "We were going to build this set, have Ethan climb it, and then digitally extend all the shots to show the rest of the building," explains Visual Effects Producer Tom C. Peitzman. "We sat around in meetings, went through previz and storyboards and spent lots of time designing all these shots. Then we sat down with Tom and, of course, he wanted to climb the real building. That put a whole new spin on things."

The rehearsals and training took months, with Cruise practicing his moves enough times that, by the time he would reach the actual building surface, they would be routine. Scaffolding was constructed around the practice set on which lights were placed to heat up its surface to temperatures Cruise would encounter on the real Burj in Dubai. "We had taken measurements of the temperature of the building," Smrz says. "Tom was very adamant about that. We heated the glass until it was 100 degrees."

The crew was given access to the 123rd floor, which was still unfinished, to bring in camera rigs, cranes and other gear necessary to film Cruise's moves outside the building. To gain access to the outside of the building, between 15 and 20 windows were removed from the facade on a number of floors, through which camera jib arms and other gear could be extended outwards. It was determined that, during the day, the glass exterior of the building became so hot that it wasn't possible to work in direct sunlight. "You couldn't even touch the glass," Smrz says. The team found one area -- fortuitously just above one of the building's several public observation decks -- out of direct sunlight that allowed Smrz to set stunt rigging and still allowed director of photography, Robert Elswit, adequate lighting for principal photography. "When we arrived on set, we had rehearsed it so much, it felt like we had been there 100 times," Smrz explains. "We just walked in, and climbed the building. It felt like a military operation."

Cruise himself was rigged with a form-fitting -- and somewhat painful -- harness attached to a cable system, which was attached at their "pick points." A special cable the size of a piano wire ran along the face of the building that whole length, attached to Cruise's harness through a miniature pulley (called a "belly sheave") to control how tightly he was held against the building facade. That cable was attached to the building structure at various points along its length, where small windows had been removed just for that purpose. "That's what held him against the building," Smrz explains. "Our pull had to be choreographed with Tom's action. We tried marionetting him, but the best thing turned out to be a combination of his energy and us assisting him." To make sure things went smoothly, Smrz brought in veteran rock climber Dave Schultz, known for his work on other climb-related films, such as "Cliffhanger" and "Vertical Limit." "Dave worked with Tom to make sure that the climbing was all accurate to how a climber would climb the building," Brad Bird explains.

For Cruise's "drop shot" -- where, after losing a tool, he also loses his grip and drops 30 feet before catching himself -- even seasoned veterans were blown away. "We dropped him several stories and he was willing to do that several times," Bird recalls. "When he did his four-story free fall," recalls production designer Jim Bissell, "it was pretty astonishing watching him do it."

Another shot Cruise accomplished with finesse involved a move called an Australian Rappel (or just "Aussie Rappel"), as Ethan, unable to return to the floor where his fellow agents are the way

he originally came, is forced to essentially run across the face of the building to launch himself back into an open window. "You're basically running face down the building, running towards the ground," Smrz explains. "It's quite unique and terrifying."

What was originally planned as a two-day shoot on the surface of the building, followed by eight days on a mock-up set, turned into four days on the outside of the building. Recalls Jeffrey Chernov, "As we got more comfortable in the building and started rehearsing, Bob Elwsit, Gregg Smrz and Tom came up to me and said, 'Jeffrey, we can get more done here, we want to shoot more days here.' "We ended up taking 13 shots that were going to be done on our set and moved them to the actual Burj. So we were able to get all the really intricate storytelling and closeups on our building."

The shoot also left a great impression on Paula Patton. "We were shooting a scene where Brandt catches Ethan's leg, and then I catch Brandt, and we're pulling him back in through the window. I saw Tom hanging there, outside the Burj Khalifa, and he just looked at me and said calmly, 'Hey, Paula,' and I'm, like, 'Hi.' I looked down and realized I had inched my way outside the window somehow. It was astounding to be looking out that building. In many ways, you are overcome by the beauty of the city. I couldn't believe I was doing it."

Proving yet again his lack of fear of heights, sometime during the shoot, Cruise, Smrz and a photographer took a trip up to the very top of the Burj Khalifa for a photo shoot. "You have to take multiple elevators and even more flights of stairs before you reach the top," Bryan Burk describes. "Then you go inside this tube, where the spire is, and climb a single ladder. It took Tom 20 minutes to climb that, which means it would have taken me 45 minutes."

At the very top is a submarine-style hatch, to keep wind from entering the building. Once at the top, Cruise was unable to resist, and asked Smrz to lower him down by a rope 15 feet over the edge -- to autograph the building. "The only person who will ever see that is the guy that paints the building years down the road," Smrz says.

Stunting for ACTION

In another action packed scene, Ethan slips out of a fourth-story window and, while Russian operatives wait for him to give up, grabs his belt, leaps from the building ledge, slides down a nearby power line to the roof of a moving van and rolls off safely onto the street. "That was actually one of the most challenging stunts of the whole movie, as far as difficulty goes," says stunt coordinator Gregg Smrz. "We rehearsed that on stage over and over and over, until it was just old hat, and then went and put it into place. Tom nailed it in just a few takes."

The key word here is: "Tom." That stunt -- only a sign of things to come for the audience as they watch the rest of the film -- was performed by Cruise himself as was the case throughout the movie. "Tom wants to do everything," says Smrz, "even when he doesn't have to. There are shots where the producers were really getting nervous, and he wanted to take it further and further. I told him, 'Tom, nobody is going to know it's not you. There's no reason for you to do this -- your double could do it and you can watch.' He just looked at me and said, 'But I'm having fun.'"

Bird concurs: "I agree with Tom that when the real guy is there, you get something extra, and the audience can feel it. It's not just that you're seeing the actor's face, but somebody like Tom adds intensity to it because he's an actor. When he falls, he shows you the fear of somebody who's suddenly being dropped. It's a performance and I think people can tell the difference." Cruise is intimately involved with every step of the stunt process. "He loves action films, and he takes them very seriously and does his homework," says Bird. "He's a stunt coordinator's dream because he invests himself completely. He wants to understand every aspect of how you execute a stunt, how it's planned. By the time the day arrives to do the stunt, he's completely prepared. He's made to order for this kind of movie." Adds Paula Patton, "It's why he's the perfect Ethan Hunt. He's fearless. He lives for danger and excitement and doing the impossible, which he's done his whole career."

The rest of the cast followed Cruise's example, both in work ethic and in the desire for a realistic experience for the audience, performing many of their own stunts as well, particularly in the fight arena.

Cast members trained for four months, every day, with trainer and fight coordinator Rob Alonzo. Alonzo's approach focused mainly on making certain the actors knew all the moves, so they could drop in and create a realistic-looking fight. "He trained us to learn all the moves that would be helpful to you in a fight, not an actual choreographed fight," explains Paula Patton. "Then, as you get close to shooting the fight, you start to create some choreography, so when you go in to shoot the scene, you're not thinking about it, you're just making it look as real as possible."

The training came to the proof for both Patton and actress Lea Seydoux in a fight when Jane finally confronts Moreau. "We wanted to do a fight that had a fast, vicious, slightly out-of-control feel to it," says director Bird. "Lea originally was only supposed to do a few close-ups and then we would have a stunt woman do the rest, but she got into the spirit and said she wanted to do this stuff." The two worked together with Smrz and Alonzo for months to perfect the scene.

Another intensely complicated stunt sequence in the film, involving one of the most complex sets ever built for an action movie, appears as Ethan fights with Kurt Hendricks (Michael Nyqvist) to recover the cheget, the Russian nuclear launch briefcase, to prevent the start of a nuclear holocaust. The two battle it out in an old-fashioned fistfight in a 3D automated parking garage with machinery and automobiles constantly on the move.

"That went along with our desire for this movie to not fire a lot of guns and unleash a ton of ordinance," Andre Nemeč explains. "Josh and I talked about setting an old school fistfight in a crazy environment. I recalled a conversation I had with an architect friend, who told me about these automated parking garages. So, Josh and I went online and found one that VW had. We were looking at pictures of it and thought 'This literally could be the most insane environment for a brawl,' then pepper in playing hot potato with a nuclear briefcase - wild."

Special Effects Supervisor Mike Meinardus and his crew then spent the next six months building the set, which was fully operable. The structure held the 35,000 pound, 78 foot tall center column, supporting two 23 feet paddles, each of which weighed over three tons. The completed set held about 70 cars, 18 on each level, which were best set in place using the machinery

Meinardus had built to use shooting the scenes -- the paddles themselves.

The action for the incredibly complex sequence was mapped out by Brad Bird in an animatic; a simplified animation used to plan each step of the sequence. "It's an extraordinary exercise in three-dimensional thought," says Bissell. "It's a tremendous testament to Brad's ability to introduce the geography of the set," co-producer Tom Peitzman adds. That trait, no doubt, comes from the director's keen ability to visualize the way he would in animation, producing the kind of fantastical shots Bird is known for. But for MISSION: IMPOSSIBLE, the director took the kind of approach necessary for live action stunts. "He didn't want things just to be magical," says Burk. "He wanted everything to feel authentic and real."

For that, Bird wisely turned to his visual effects supervisor and stunt coordinator for advice, both of whom were eager to pull off what Bird envisioned, while still helping him stay in the realm of reality. The two would negotiate with Bird to hit the mark. The shots were rehearsed with Cruise's stunt double, to plan out camera moves and program the operation of the paddles, but filmed, of course, with Cruise and Nyqvist doing their own work in every shot. An immense amount of care was taken to protect the actors in the dangerous maneuvers with the operating paddles and the minimal deck surface to stand on between cars. "Each paddle weighs 6700 pounds and there's only about 1/2 inch clearance between the paddle and the decks, so it's like a giant sheer," says Meinardus. "When it was running, we'd have sirens and safety meetings, to make sure that nobody was rappelling between there." Adds Bird, "It was a great tribute to the whole team to pull that off because it takes incredibly precise coordination."

The pair of actors were suspended from cables, picked to the ceiling of the warehouse, as well as to the ends of the paddles to prevent accidental falls between vehicle platforms and to guide planned jumps. Cruise, at one point, makes a three-story leap from a deck level into a car on a moving paddle, slowed at the end of his fall by a decelerator. "It was very challenging work, coordinating their moves and finding safe places to set the cameras," says 2nd unit director Dan Bradley, who shot the sequence.

About THE GADGETS

"These movies are a prop master's dream come true," says property master Kristopher E. Peck, who held the same position on MISSION: IMPOSSIBLE II.

One of the biggest gadgets, the IMF train, is one of Bird's favorite sets. Designed by Jim Bissell and built on a soundstage in Vancouver, the set appears bombproof inside. "It's oval-shaped and designed to look like it's prepared to take a huge concussive shock, and be a good command center for any situation. It's just loaded with all the special gadgets they could need," says Bird. "It was full of all sorts of gimmicks," Bissell explains. "Sliding trays for weapons, televisions that you pulled out of the wall and then slid down with hydraulic stands that pop up and allow you to swivel them anywhere you wanted to."

Among the most important pieces of equipment is, of course, the indispensable MISSION: IMPOSSIBLE mask making machine, designed in part with the makeup effects department. "That's one of the really great props from the TV series," notes Peck. "Benji's quite obsessed

with the mask machine," says Simon Pegg. "I think he harbors a secret desire to wear one. It's so funny, because when you go through makeup, you know how long it takes to put on a prosthetic and how much work it takes to make someone look like someone else. I love that idea that they have this machine where you just push a button and you're someone else."

Peck also came up with the design for the Gecko Gloves, which Ethan uses to climb the outside of the Burj Khalifa. "Kris really came up with the technology and the backstory behind those gloves," says Tom Peitzman. "They're one of the most amazing props in the movie. Those were something Tom Cruise had ideas and concepts for at my very first meeting. He actually recognized what the issues would be, about the gloves slipping or of not sticking, not fitting properly as well as for lights that come on to determine proper adhesion to the surface."

Peck and his team also created the cool communications device Ethan wears while he's climbing the Burj. "It's supposed to appear as if he's using it to communicate with the IMF team, but we realized we were actually going to need a way to communicate with him while he was going to be on the outside of the building. So, we collaborated with the sound department to make it truly functional -- he's actually online with the director and stunt coordinator while he's doing his climb."

Another interesting prop was the cheget -- a briefcase meant to look like a slightly older version of a nuclear football. "It's got all this solid state analog technology that looks like it's fail-safe," Peck says. There was little research the designer could do to replicate one -- there aren't a lot of them around. "The first thing we did was reach out to people that are in the know in that world. We contacted Sandia Labs, who have a really great museum with nuclear briefcases dating back to the 1960s. We took that concept and built on it for modern day."

The IMF Rolling Safe House, a secret hideout located in what appears to be a decrepit railroad car stored in a Russian rail yard, protected the team's gadgets. "On the outside, it looks like something a blues musician would live in," laughs Simon Pegg. The inside, however, is a veritable one-stop shopping experience for IMF agents who need a change of identity, to refresh their weapons cache or make repairs.

MISSION: IMPOSSIBLE -- GHOST PROTOCOL offers up the kind of entertainment experience action fans crave, as MISSION: IMPOSSIBLE films have from the very first in 1996. "It's the epitome of what a popcorn movie is," says Tom Cruise.

About the Cast

Tom Cruise (Ethan Hunt/Producer) has achieved extraordinary success as an actor, producer, and philanthropist in a career spanning over two decades. He is a three-time Academy Award® nominee and three-time Golden Globe Award winner whose films have earned in excess of eight billion dollars worldwide—an incomparable accomplishment. Fifteen of Cruise’s films have grossed over one hundred million dollars in the United States alone and twenty-two have hit that milestone internationally.

In the 28 years since becoming an actor, Cruise’s versatility is evidenced by the varied films, and roles he chooses. He has appeared in, starring in the majority, of 37 films and produced or executive produced 17 films and worked with a remarkable list of acclaimed film directors, including Francis Ford Coppola, Paul Brickman, Ridley Scott, Tony Scott, Martin Scorsese, Barry Levinson, Oliver Stone, Ron Howard, Rob Reiner, Sydney Pollack, Neil Jordan, Brian de Palma, Cameron Crowe, Stanley Kubrick, Paul Thomas Anderson, John Woo, Steven Spielberg, Michael Mann, J.J. Abrams, Robert Redford, Ben Stiller, Bryan Singer and most recently James Mangold.

Cruise recently starred with Cameron Diaz in the romantic-action-comedy “Knight & Day” which opened on June 25, 2010 and has grossed over two hundred fifty million dollars worldwide thus far. He is currently filming the fourth Mission:Impossible; a franchise that has grossed over two billion dollars worldwide since Cruise conceived the idea for the films and began producing them at Paramount while starring as the legendary spy Ethan Hunt. “Mission Impossible” was Paramount’s highest grossing film when it was released 1996. Cruise is producing this latest installment with J.J. Abrams and Brad Bird will direct.

In 2008, Cruise played German officer Colonel Claus von Stauffenberg in the critically acclaimed and world wide hit “Valkyrie”, the historical thriller about the attempted assassination of Adolf Hitler during World War II. Directed by Bryan Singer, the film grossed \$200 million world-wide making it the 5th highest grossing WWII film, of all time. Cruise also appeared in Ben Stiller’s comedy smash “Tropic Thunder” as the hip hopping foul-mouthed Hollywood movie mogul Les Grossman. This performance, based on a character he created earned him critical acclaim and his seventh Golden Globe Award nomination.

Cruise received Academy Award® nominations for Best Actor for “Born on the Fourth of July” and “Jerry Maguire”, in addition a Best Support Actor nomination for “Magnolia”. He also garnered two Golden Globe Awards for Best Actor for “Born on the Fourth of July” and “Jerry Maguire”, as well as Best Supporting Actor for “Magnolia”, and nominations for his roles in “Risky Business”, “A Few Good Men”, “The Last Samurai” and “Tropic Thunder.” Cruise has also earned acting nominations and awards from BAFTA, the Screen Actors Guild, the Chicago Film Critics Association, and the National Board of Review.

Cruise has been honored with tributes ranging from Harvard's Hasty Pudding Man of the Year Award to the John Huston Award from the Artists Rights Foundation, The American Cinematheque Award for Distinguished Achievement in Film, and has been memorialized as being the only Hollywood star to have his own day in Japan - Tom Cruise Day, annually on

October 6.

While continuing to explore new artistic challenges, Cruise has used his professional success as a vehicle for positive change to become an international advocate, activist and philanthropist in the fields of health and education. He has been honored by the Mentor-LA organization for his work on behalf of the children of Los Angeles and around the world and in May, 2011 he will receive the Simon Wiesenthal Humanitarian Award in 2011.

Jeremy Renner (William Brandt) Academy award nominee, starred in the 2010 Best Picture winner “The Hurt Locker.” Directed by Kathryn Bigelow, the film received six academy awards and was inspired by true events about a team in present-day Baghdad that regularly deals with bomb disposal under the constant danger of sniper fire. In his role as the self-assured Sgt. James, Renner was awarded the Breakthrough Actor Award at the Hollywood Film Festival, the Spotlight Award at the Savannah Film Festival and was nominated as Best Actor at the 2008 Independent Spirit Awards, as well as garnering a nomination for Breakthrough Actor at the Gotham Awards in addition to his nomination for Best Ensemble Performance and, of course a nomination as Best Actor by the Academy of Motion Picture Arts and Sciences.

Renner recently starred in “The Town” a film directed by Ben Affleck for Warner Bros. The film is an adaptation of the Chuck Hogan novel “Prince of Thieves” and centers on a thief (Affleck) and his best friend and member of his gang (Renner), which was released in the fall of 2010. He is currently filming the new “Mission: Impossible.”

In 2007, Renner was seen in three different features, “The Assassination of Jesse James by the Coward Robert Ford” for Warner Bros. directed by Andrew Dominik. Renner starred alongside Brad Pitt and Casey Affleck playing a key member of James’ gang, Wood Hide; “28 Weeks Later,” the highly anticipated sequel to “28 Days Later,” and, “Take” opposite Minnie Driver.

In 2006, he also starred in the acclaimed independent film “12 and Holding” (Independent Spirit Award Nominee – John Cassavetes Award) demonstrating his dramatic range playing ‘Gus,’ a firefighter who moves to a new town after the haunting loss of a young girl in a fire and who finds a way to heal himself by helping a young girl in his new town cope with her own loss and grief.

Other recent film credits include the independent film “Neo Ned” in which he starred opposite Gabrielle Union. “Neo Ned” was screened at the 2005 Tribeca Film Festival and swept the feature film category at the 11th Annual Palm Beach International Film Festival in 2006. “Neo Ned” was awarded Best Feature Film, Best Director and Best Actor went to Jeremy. The film was also awarded the Outstanding Achievement in Filmmaking Best Feature Film Award at the Newport Beach Film Festival in April 2006. These awards come after winning the Audience Award at the Slamdance, Sarasota and Ashland film festivals.

In Warner Bros.’ “North Country” Renner starred opposite Academy Award® winner Charlize Theron. A fictionalized account of the first major successful sexual harassment case in the U.S., Renner is at the center of the unfolding drama as ‘Bobby Sharp.’ Working with ‘Josie Aimes’ (Theron) at the mine in their hometown, ‘Bobby’ often clashes with the single mother over his

view that women shouldn't work in such a demanding environment. Their disagreements drive the drama, leading 'Josie' to file a class action lawsuit against the company.

Renner has been on a fast-paced production schedule the past few years. He has been seen in "A Little Trip to Heaven," where he again refined his skill for dark troubled characters. Starring opposite Julia Stiles, Renner's diabolical con man 'Kelvin' breaks out of prison to find his partner-in-crime/lover 'Isold' (Stiles), murdering her current lover, faking his own death and convincing her to join him in a new scheme. "The Heart is Deceitful Above All Things," directed by Asia Argento as adapted from the critically acclaimed novel by J.T. Leroy. Columbia Pictures' "Lords of Dogtown" for helmer Catherine Hardwicke and Aura Entertainment's independent film "Love Comes to the Executioner," written and directed by Kyle Bergersen.

He was seen in the summer 2003 hit "S.W.A.T." opposite Colin Farrell and Samuel L. Jackson. The one role that put Renner on the map and that earned the actor an Independent Spirit Award nomination, was his role as 'Jeffrey Dahmer' in the indie hit "Dahmer." With a background in theater, Renner starred in but also co-directed, "Search and Destroy," which was produced by Barry Levinson and received stellar reviews. Daily Variety said, "Renner is excellent as a low keyed sociopath," while L.A. Weekly boasted "...dapper, would be wise guy, Renner is terrific in finding eccentric comedy...expertly executed."

Between film and theater, he finds the time to write, record, and perform his own music brand of contemporary rock. Renner has written songs for Warner Chapel Publishing and Universal Publishing.

Simon Pegg (Benji Dunn) co-wrote and co-starred (as Tim Bisley) in the worldwide acclaimed, cult television show Spaced. After two groundbreaking seasons, he moved on to develop and co-write, with Edgar Wright, the critically praised Shaun of the Dead, starring as the eponymous hero, Shaun. The film has since been voted one of the Best British Comedies ever made by many, including Empire magazine and Channel 4.

After conquering zombies, award ceremonies and the USA, Pegg and Wright reprised their debut movie success with the smash-hit follow-up feature, Hot Fuzz, in which Pegg starred as über cop Nicholas Angel. Pegg then went on to star in the David Schwimmer-directed feature film, Run Fatboy Run, and as the anti-hero, Sidney Young, in How to Lose Friends and Alienate People, alongside Kirsten Dunst and Jeff Bridges.

Simon Pegg and Nick Frost returned to the screen together in their co-written feature film "Paul", with a cast including Seth Rogan, Kristin Wiig and Sigourney Weaver and other recent notable credits include starring in John Landis' Burke & Hare, voicing 'Reepicheep' in The Chronicles of Narnia: Voyage of the Dawn Treader, and 'Buck' in Ice Age: Dawn of the Dinosaurs. He was also seen boldly going in to the J.J. Abrams-directed Star Trek, playing the iconic role of Montgomery Scott ("Scotty").

Forthcoming projects include Mission: Impossible – Ghost Protocol, in which he reprises his Mission: Impossible III character Benji Dunn, and Steven Spielberg's The Adventures of Tintin.

Paula Patton (Jane Carter) emerged as an unforgettable talent with her leading roles in the Tony

Scott film “Déjà Vu” and the original musical “Idlewild.” In “Déjà Vu,” Paula starred opposite Denzel Washington and Jim Caviezel.

Most recently, Patton wrapped production of the wedding-themed comedy "Jumping the Broom." Paula also recently appeared in the 20th Century Fox film “Just Wright” in which she starred opposite of Queen Latifah and Common. Currently, she is filming the new “Mission: Impossible” alongside Tom Cruise and Jeremy Renner.

Patton can also be seen in the critically-acclaimed and award winning film “Precious,” directed by Lee Daniels. The film premiered at the 2009 Sundance Film where it won both the Grand Jury Prize and the Audience Award. Additionally it was shown at the Cannes Film Festival in Un Certain Regard. “Precious” is the story of Clareece Precious Jones, a young African-American girl who has endured unimaginable hardships in her life. Paula plays the challenging role of Ms. Rain, a teacher who tries to make a difference in Clareece’s life and reveals to her the opportunity that still awaits her. “Precious” has garnered numerous award nominations this year including a 2010 Golden Globe Award nomination for “ Best Motion Picture – Drama,” a 2010 Screen Actors Guild Award nomination for “Outstanding Performance by a Cast in a Motion Picture” and a 2010 British Academy of Film Television Arts Award nomination for “Best Film.” Patton is also nominated for an NAACP Award for “ Outstanding Supporting Actress in a Motion Picture” for her role in “Precious.”

In 2008, Paula appeared in the thriller, “Mirrors” opposite Kiefer Sutherland. The film tells the story of a mall security guard (Sutherland) who becomes wrapped up in a mystery involving a particular department store's mirrors which seem to bring out the worst in people. Paula plays the wife of Sutherland’s character. Paula also appeared in “Swing Vote,” a light-hearted political satire alongside industry veterans Kevin Costner, Dennis Hopper and Kelsey Grammer. “Swing Vote” was released by Disney Pictures.

In August 2006, Patton was seen in the original musical “Idlewild,” in which she stars among an impressive cast including: Outkast’s Andre Benjamin and Antwan Patton, Terrence Howard, Ving Rhames and Patti LaBelle. The musical, set in the Prohibition-era American South, is directed by Bryan Barber and produced by Charles Roven. Paula plays a diva from St. Louis who travels to Idlewild and with the help of Andre Benjamin’s character as her piano man, the two develop a stage act as well as a love affair. The film was released by Universal. Paula was previously seen in Columbia Pictures’ romantic comedy, “ Hitch,” in which she co-starred opposite Will Smith, Eva Mendes and Kevin James.

Paula grew up in Los Angeles, attending the Hamilton School for the Performing Arts. Paula always had a passion for acting as well as film making; upon graduating from high school she was chosen as one of four young filmmakers for a documentary series for PBS titled: “The Ride,” which followed the four filmmakers as they directed their own documentary films about young people across America. After spending her freshman year of college at UC Berkeley, with an increasing passion for film making, Paula transferred to the prestigious USC Film School, where she graduated Magna Cum Laude. Upon graduation, she began doing various production assistant work, and eventually worked her way up to shooting and producing a show titled: “Medical Diaries” for The Discovery Channel. When the show was completed, Paula realized

her love of acting and immediately enrolled in acting classes, and after a year of studying she decided to pursue a career in professional acting. Paula resides in Los Angeles.

Michael Nyqvist (Kurt Hendricks) Michael Nyqvist's first big breakthrough came in 2000 with the film *Together* directed by Lukas Moodysson. The movie was set in the 1970's and followed the antics of life in a suburban commune in Stockholm. The movie reached great international success and earned Nyqvist his first Guldbagge Best Actor nomination for his role as a misguided husband with anger issues. He later played the leading man in the Swedish romantic comedy, *The Guy in the Grave Next Door* directed by Kjell Sundvall. The film is based on the novel of the same name written by Catherine Mazetti. The film explored the difficulties that arise between a farmer living in the country and a city girl librarian highlighting working class and upper-middle class differences. Nyqvist won a Guldbagge Best Actor award for his role as the farmer, Benny.

In 2004, he played the lead role as Daniel Daréus, a conductor and musician, in the Academy Award nominated Best Foreign Film *As It Is in Heaven*, directed by Kay Pollak. *As It Is in Heaven* is one of the most watched Swedish films and the role highlighted Nyqvist's ability to display tenderness and vulnerability at the same time as rage and angst. In 2006, he starred in *Suddenly* directed by Johan Brisinger. In *Suddenly*, Nyqvist plays Lasse – a man who must come to terms with the sudden loss of his wife and son. In 2007, Nyqvist portrayed Swedish ambassador Harald Edelstam, in *The Black Pimpernel*, a hero who saved several lives from execution in Chile during and after the military coupe in September 1973.

Michael has garnered recent international attention starring as Mikael Blomkvist in *The Girl With the Dragon Tattoo* (Swedish title: *Män som hatar kvinnor*), *The Girl Who Played With Fire* (Swedish title: *Flickan som lekte med elden*) and *The Girl Who Kicked the Hornets' Nest* (Swedish title: *Luftslottet som sprängdes*) of Stieg Larsson's Millennium Trilogy. Although Nyqvist always was high on the list of potential actors to portray Blomkvist, it was his charisma that got him the role. Director of *The Girl With the Dragon Tattoo*, Neils Arden Oplev found what he was looking for in Nyqvist – someone with the right looks, charm and likeability.

Michael can be next seen in *Abduction* directed by John Singleton, an adaptation of Henning Mankell's novel *The Man from Beijing* and *Mission: Impossible – Ghost Protocol*. He is also part of the permanent ensemble at the Royal Dramatic Theatre in Stockholm, Sweden.

Vladimir Mashkov (Anatoly Sidirov) is one of the most celebrated Russian film and stage actors. For his artistic merits he has been awarded the elite title of Honored Artist of the Russian Federation.

Mashkov most recently starred in *THE EDGE (KRAY)* a post WWII drama that was Russia's 2011 submission for Best Foreign Language Film at the Oscar Awards. For his role, Mashkov received Russia's prestigious "Best Actor" Golden Eagle Award. US audiences will be able to see Mashkov in the highly anticipated fourth installment in the *MISSION IMPOSSIBLE* franchise opposite Tom Cruise and Jeremy Renner; the film is due for release in December, 2011.

Mashkov received great acclaim in the Academy Award and Golden Globe nominated film *THE THIEF*, for which he received the Best Actor Award at the Nika Awards (Russia's equivalent of the Oscars). *Variety* described Mashkov as a "handsome thief who dominates the film with his self-assured charm."

Mashkov is best known to US audiences for playing an assassin in *BEHIND ENEMY LINES* opposite Gene Hackman and Owen Wilson. He also starred opposite Jennifer Jason Leigh in Sergey Bodrov's crime drama *THE QUICKIE* and *DANCING AT THE BLUE IGUANA* directed by Michael Radford (*IL POSTINO*).

Josh Holloway (Trevor Hanaway) Consistently delivering memorable performances, Josh Holloway has used his unassuming style and southern charm to become one of Hollywood's most sought-after talents.

Holloway is best known for his role as James "Sawyer" Ford in the hit ABC drama "Lost." Created by Jeffrey Lieber, J.J. Abrams and Damien Lindelof, "Lost" ran for 6 successful seasons and was critically acclaimed as one of the top series of all times. The show was the recipient of numerous awards and nominations including the 2006 Golden Globe Award for "Outstanding Drama Series," 2005 Emmy Award for "Outstanding Drama Series," and the 2005 Screen Actors Guild Award for "Outstanding Ensemble in a Drama Series."

On the big screen, Holloway will next be seen in the fourth film in the Mission Impossible series, *Mission: Impossible – Ghost Protocol* alongside Tom Cruise and Jeremy Renner. The film is set to be released by Paramount in December, 2011. Additional feature film credits include roles in *Stay Cool*, *Whisper*, *Mi Amigo*, *Moving August*, and *Cold Heart*.

Holloway's additional television credits include "NCIS," "CSI," "Walker, Texas Ranger," and "The Lyon's Den."

Josh was born in California but spent his childhood in the Blue Ridge Mountains of Georgia. He studied at the University of Georgia but after one year, moved to New York City. There, he found success in modeling and traveled all over North America and Europe before pursuing a career in acting. He currently resides in California with his wife and daughter.

Anil Kapoor (Brji Nath) is one of India's biggest movie stars and one of international cinema's most prolific and versatile actors. Through his off-screen role as a humanitarian and his stature as a prominent cultural ambassador to Hollywood and the world, he has exceeded his already distinct reputation to become known, quite simply, as an admirable man.

Born in the suburbs of Mumbai, India, on December 24, 1959, to agent-turned-film-producer Surinder Kapoor and his wife, Nirmal, Anil grew up surrounded by the burgeoning Mumbai film industry. Against his father's wishes, Anil decided as a teen-ager to pursue the 'unstable' field of acting as a profession, and at age 19 he landed his first role — sparking a career that would span 30 years (and counting), with appearances in more than 150 films.

By the mid-eighties, Kapoor had become one of his country's most prolific, versatile and

celebrated actors — renowned for continually reinventing himself in roles, from unusual characters to handsome leading men, while simultaneously delivering hit after hit.

Kapoor had amassed four Filmfare Awards (India's Oscars), a prestigious National Film Award for his role in the film *Pukar*, and an immeasurably widespread and loyal Indian fan base — all by the time he first burst into the American consciousness in 2008, playing the pivotal role of the quiz-show host in Danny Boyle's Oscar-sweeping hit, *Slumdog Millionaire*.

While Kapoor was recognized by his Hollywood peers with a Screen Actors Guild award for that role, his actions behind the scenes quietly brought him an entirely different wave of respect: Without fanfare, when he first signed on to the film, he donated his *Slumdog* salary to the production's otherwise destitute Mumbai-based child actors — paying for their education, for life, and giving them a shot at escaping the real-life slums from which Kapoor himself, thanks to the film industry, had risen many years ago.

For a man who hosted the first-ever fundraiser for Children's Right to Education in 2007; a man who had worked toward the reconstruction of schools in Uri, Jammu and Kashmir after India's devastating earthquakes that same year, it was a simple gesture. Kapoor had long established himself as a humanitarian, serving as an ambassador for Plan India and participating in numerous world concert tours for Indian settlers abroad. He also led the "Learn Without Fear" campaign to prevent violence against children in schools in 2008, and initiated a signature campaign (with his *Slumdog* peers) to prevent the exploitation and abuse of children in 2009.

As Kapoor continued to find critical success and achieve even greater American and international fame through a major arc on the final season of the TV series *24*, he continued to work to improve the lives of others — not only through his ongoing dedication to Plan India, but by standing alongside Bill Gates and Desmond Tutu to support the International Rotary's campaign to end polio.

Recently, Kapoor began serving as an ambassador for CNN's Freedom Project, joining a host of other well-known celebrity humanitarians, including Demi Moore, Peter Gabriel and Ricky Martin, to draw awareness to modern-day slavery.

With an upcoming role opposite Tom Cruise in 2012's *Mission Impossible: Ghost Protocol*, followed by a turn in *Cities* (with Clive Owen), Kapoor's ability to successfully bridge Hollywood and Indian cinema will only grow.

Meanwhile, Kapoor expects to continue his behind-the-scenes work in a long and successful career as a producer. Coming from a filmmaking family that has been producing films for the last 50 years, he has produced over 30 films through his various family-owned production houses.

One of his more recent ventures, *Gandhi, My Father*, explored the strained relationship between Mahatma Gandhi and his eldest son Harilal, and won three Special Jury National Awards in 2007. In 2010 he produced *Aisha* (based on Jane Austen's *Emma*); and the more recent *No Problem* (an out and out comedy).

Kapoor is especially proud to see his legacy carried on by his family: Actress Sonam Kapoor (Anil's daughter with jewelry designer Sunita Kapoor, his wife since 1984) made her debut in *Saawariya* in 2007 and starred in the aforementioned *Aisha*. Together, Sonam and her father jointly served as brand ambassadors for Mont Blanc, and today she is the face of L'Oreal India. Kapoor's second daughter, Rhea, is a film producer in Mumbai; and his youngest, Harshvardhan, is busy studying screenwriting in California.

Léa Seydoux (Sabine Moreau) Léa was born in Paris on July 1, 1985. She grew up between the cities of Paris and Dakar in Senegal, her mother lives in the latter to this day.

Wishing to overcome her natural shyness, she enrolled in a theatre course at "The Enfants Terribles" where she studied for a year and then at a theatre similar to the Actors Studio run by Corine Blue.

In 2006, she scored a role in the movie *Vielle Maîtresse* by Catherine Breillat. Immediately after this film, she won a role in Jean Pierre Mocky's movie, *13 French Street*. She next appeared in a short movie for Nicolas Klotz, *La Consolation*, which was presented at the Festival de Cannes in 2007.

In 2008, she starred with Samy Naceri in the film *Des Poupées et des Anges*, and then with Guillaume Depardieu in *De la guerre* by Bertrand Bonello. For her role in *La belle Personne* directed by Christophe Honoré, she won the 2009 Chopard Award for Best upcoming Actress and was nominated for the Cesars Award for Most Promising Actress.

In 2009, she shared the screen with Brad Pitt in Quentin Tarentino's *Inglorious Bastards*.

At the end that same year, she was featured in *Plein Sud* by Sébastien Lifshitz and *Lourdes* by Jessica Hausner

This year, she played the character of Isabelle d'Aquitaine in Ridley Scott's adaptation *Robin Hood* which opened the 2010 Cannes film Festival. She had two other movies in selection at the Cannes Film Festival - the short film section of Louis Garrel, *Le Petit Tailleur* and *Belle Epine* directed by Rebecca Zlotowski to be released in France in November 10, 2010. At the end of this year, she will appear in *Le Roman de ma Femme* directed by Djamshed Usmonov and *Roses a Credit* directed by Amos Gitai.

This last summer, she appeared in the last Woody Allen film, *Midnight in Paris* and started in November shooting *Mission: Impossible – Ghost Protocol* with Tom Cruise.

She just finished to play in two upcoming movies one directed by Ursula Meier and the other one by Benoit Jacquot in which she will have the first rule.

Tom Wilkinson (IMF Secretary) is a multi award-winning actor who's worldwide career includes theatre, film and television.

The actor was honored with both an Emmy and a Golden Globe for his portrayal of Ben Franklin in the HBO mini-series “John Adams,” a supporting role that also garnered him a SAG nomination. He also received a SAG nomination for A Number opposite Rhys Ifans for HBO/BBC. Wilkinson also received an Academy Award® nomination for Best Supporting Actor in Tony Gilroy’s *Michael Clayton*, and an Academy Award® nomination for Best Actor for his unforgettable performance in Todd Field’s drama *In the Bedroom*. Wilkinson also received a BAFTA nomination, won the Independent Spirit Award, a Sundance Film Festival Special Jury Prize and a New York Film Critics Film Circle Award for the role. Mr. Wilkinson recently received an Emmy nomination for the mini-series *The Kennedy’s* playing Joe, Sr. opposite Greg Kinnear and Barry Peppar.

Previously, Wilkinson won a BAFTA for his role in the 1997 international box-office sensation *The Full Monty* and garnered another BAFTA nomination the following year for his performance in the Oscar®-winner for Best Picture *Shakespeare in Love*. In addition, he received Emmy and Golden Globe nominations for his performance in HBO’s film *Normal*, opposite Jessica Lange, and another Emmy nomination for his role in *Recount*.

Next up is Paramount’s *Mission Impossible: Ghost Protocol* starring Tom Cruise; the Fox Searchlight film *The Best Exotic Marigold Hotel* starring opposite Judi Dench, Maggie Smith and Bill Nighy; the voice of Joseph Goebbels in the animated film *Jackboots on Whitehall*, which offers a satirical alternative history of WWII, in which the Nazis seize London; Little Boy, Alejandro Monteverde’s independent film with Kevin James and Emily Watson; and *The Samaritan* opposite Sam Jackson.

Mr. Wilkinson recently appeared in Michel Gondry’s *The Green Hornet* opposite Seth Rogen; *The Conspirator*, Robert Redford’s story of Mary Surratt (Robin Wright-Penn); *The Debt* opposite Helen Mirren, directed by John Madden; *Burke and Hare*, John Landis’ black comedy starring Simon Pegg, Andy Serkis and Isla Fisher. Wilkinson has also been seen in Tony Gilroy’s *Duplicity* opposite with Julia Roberts and Clive Owen; *Valkyrie*, directed by Bryan Singer and starring Tom Cruise and Kenneth Branagh; and in Guy Ritchie’s *RocknRolla* with Gerard Butler.

Other film credits include roles in Woody Allen’s *Cassandra’s Dream*; Christopher Nolan’s *Batman Begins*; Michel Gondry’s *Eternal Sunshine of the Spotless Mind*; *The Last Kiss*; *Stage Beauty*; *Wilde: The Governess*; Ang Lee’s *Sense and Sensibility*; *Smilla’s Sense of Snow*; Gillian Armstrong’s *Oscar and Lucinda*; *Ride with the Devil*; *The Importance of Being Earnest*; *Girl with a Pearl Earring*; Roland Emmerich’s *The Patriot*; *A Good Woman*; *Ripley Under Ground*; *The Exorcism of Emily Rose*; and *Separate Lies*.

An accomplished stage actor, Wilkinson has played the role of John Proctor in “The Crucible” at the Royal National Theatre; the title role in “King Lear” at the Royal Court; the role of Dr. Stockmann in the award-winning West End production of “Enemy of the People”; a London Critics Circle Awards-winning performance in “Ghosts”; and David Hare’s production of “My Zinc Bed.”

On the British small screen, Wilkinson received BAFTA TV Award nominations for his roles in

“Cold Enough for Snow” and the award-winning BBC miniseries “Martin Chuzzlewit.”

About the Filmmakers

Brad Bird (Director) is the director of the Academy® Award-winning films “Ratatouille” and “The Incredibles,” and of the critically acclaimed 1999 animated feature, “The Iron Giant,” which won the International Animated Film Society’s Annie Award for Outstanding Achievement in an Animated Theatrical Feature.

Bird began his first animated film at the age of 11, and finished it nearly three years later. The film brought him to the attention of Walt Disney Studios where, at age 14, he was mentored by Milt Kahl, one of a distinguished group of Disney’s legendary animators known as the “Nine Old Men.” Bird eventually worked as an animator at Disney and other studios.

Bird’s credits include acting as executive consultant on *The Simpsons* and *King of the Hill*, the two longest running and most celebrated animated series on television. He also created, wrote, directed and co-produced the *Family Dog* episode of Steven Spielberg’s *Amazing Stories*, and co-wrote the screenplay for the live-action feature “*Batteries Not Included.”

He is currently directing the new “Mission: Impossible,” which will be released in 2011.

J.J. Abrams (Producer) J.J. Abrams is the founder of Bad Robot Productions, which he runs with his producing partner, Bryan Burk. Formed in 2001, Bad Robot is partnered with Paramount Pictures and Warner Bros. Studios and has since produced films and television series such as “Cloverfield,” “Star Trek,” “Morning Glory,” ABC’s “Alias” and “Lost,” and FOX’s “Fringe.”

In 2006, Abrams directed his first feature film, “Mission: Impossible 3.” His second feature directorial effort, “Star Trek,” was released in May 2009.

Born in New York and raised in Los Angeles, Abrams attended Sarah Lawrence College where he co-wrote a treatment that became the basis for Disney’s “Taking Care Of Business.” In years following, he wrote or co-wrote such films as “Regarding Henry,” “Forever Young,” “Armageddon,” and “Joy Ride.”

In 1998, Abrams co-created his first television series, “Felicity,” with collaborator and long-time friend Matt Reeves. Abrams served as Executive Producer for the series’ four-season run on The WB. Additionally, Abrams created and executive produced “Alias” for ABC, and co-created (with Damon Lindelof) and executive produced ABC’s “Lost.”

In 2005, Abrams received Emmy Awards for Outstanding Directing in a Drama Series for the “Lost” pilot as well as Outstanding Drama Series for “Lost.” He also received Emmy nominations for his “Alias” and “Lost” pilot scripts. In addition, Abrams composed the theme music for “Alias,” “Fringe,” and “Lost,” and co-wrote the theme song for “Felicity.”

Abrams presently serves as Executive Producer of “Fringe,” which he co-created with Roberto Orci and Alex Kurtzman in 2008. Currently, Abrams is producing sequels for both “Mission: Impossible” and “Star Trek,” and he recently completed production on his latest film, “Super 8.”

Abrams and his wife have three young children.

Bryan Burk (Producer) A graduate of USC's School of Cinema-Television, Bryan Burk began his career working with producers Brad Weston at Columbia Pictures, Ned Tanen at Sony Pictures and John Davis at Fox. In 1995, Burk joined Gerber Pictures, where he helped develop TNT's Emmy®-nominated *James Dean*.

In 2001, Burk joined J.J. Abrams on ABC's Emmy®-winning *Alias*, where he served as a co-producer for its entire five-season run. In 2004, Burk and Abrams formed Bad Robot Productions at Touchstone Television, where he executive produced ABC's *Six Degrees*, *What About Brian* and the Golden Globe and Emmy Award winning "Best Drama" *Lost*. Now at Warner Bros. TV, Burk serves as executive Producer on FOX's *Fringe* and NBC's *Undercovers*.

Burk and Abrams continue their partnership with Paramount Pictures in the feature film arena, where they have produced the New York monster box office smash "Cloverfield," "Star Trek," (winner of 1 Academy Award) as well as the upcoming romantic comedy "Morning Glory" and another installment in the classic spy series "Mission: Impossible." Bryan lives in Los Angeles.

André Nemeč & Josh Appelbaum (Writers) Josh Appelbaum and André Nemeč are childhood friends, both hailing from the New York City area. Their first collaboration was a tenth-grade production of Thornton Wilder's "Our Town." Mr. Nemeč played the lead. Mr. Appelbaum played an incidental role. And such is the nature of their collaboration to this day.

After graduating High School, Mr. Nemeč attended New York University's Tisch School of the Arts. Mr. Appelbaum attended The University of Southern California. Though he failed to gain entry into their prestigious Cinema Studies Program, Josh studied Creative Writing (which is what aspiring screenwriters do when they can't get into film school).

Post-College, these old friends reunited and were fortunate enough to swiftly find television writing jobs. Mr. Appelbaum spent ten years riding Mr. Nemeč's coattails through the television landscape before they had the honor of meeting J.J. Abrams in 2002.

J.J. was immediately charmed by Mr. Nemeč and taken with his talents as a writer. He offered him a job on the Emmy Award-winning ABC Drama "Alias." Mr. Nemeč accepted the offer, on the condition he could bring Mr. Appelbaum along with him and J.J., always of a charitable heart, complied.

Mr. Appelbaum and Mr. Nemeč spent three years on "Alias," rising to the rank of Co-Executive Producers. Following that, they co-created and executive produced ABC's "October Road", "Life on Mars" and "Happy Town" and currently have a producing deal with FOX 21 to develop hour long dramas for the cable market.

"MISSION: IMPOSSIBLE – GHOST PROTOCOL" is their first produced feature film. They have several un-produced screenplays sitting in their drawers, which would have gotten made if

Mr. Appelbaum had just addressed Mr. Nemeč's notes.

Jeffrey Chernov (Executive Producer) has enjoyed a distinguished film career, from his start as a production assistant on Dino De Laurentiis' 1976 hit "King Kong," through several arduous years as an assistant director on such classics as "Body Heat," "Cutter's Way," "The Thing," "Escape from New York" and "Starman," among others. Working his way up the ladder, Chernov subsequently became a production manager, learning an entirely new set of skills on "Ruthless People," "Halloween II" and "Halloween III." Next up came "Clue," "The Dead Zone" and "Richard Pryor: Live in Concert," on which he earned the title of associate producer. From there, he acted as co-producer on "Eddie Murphy Raw" and executive producer of "10 Things I Hate About You," "Sleeping with the Enemy" and "The Replacements." He also produced "A Line in the Sand," "Place of Darkness," "Bad Company" and "Homeward Bound: The Incredible Journey." Currently, Chernov is producing the new "Mission: Impossible."

Chernov spent two years as a senior vice president of production at Disney/Touchstone, overseeing such hit films as "Honey, I Shrunk the Kids," "Pretty Woman" and "Dead Poets Society," to name a few. In 2001, he moved to Spyglass Entertainment, where he was intimately involved in the making of "Shanghai Knights," "The Recruit," "The Lookout," "The Hitchhiker's Guide to the Galaxy," "The Pacifier," and many other successful films.

David Ellison (Executive Producer) formed Skydance Productions to create and produce elevated event-level commercial entertainment. The company focuses on tent-pole action, adventure, science fiction and fantasy films along with modestly budgeted comedy and genre films. Skydance strives to be filmmaker friendly in a town where it is increasingly difficult to get films made. In 2010, Skydance entered into a four-year production, distribution and finance deal with Paramount Pictures. The first film to be released under the deal was "True Grit," Joel and Ethan Coen's take on the Charles Portis novel, produced by the Coens, Scott Rudin and Steven Spielberg, and starring Matt Damon, Josh Brolin and Jeff Bridges. The film was nominated for ten Academy Awards®, including Best Picture.

Skydance is producing the Paramount feature "Mission: Impossible – Ghost Protocol," produced by J.J. Abrams and directed by Brad Bird. The film is set to be released on December 16, 2011, with Tom Cruise reprising his iconic role. Skydance is also producing "G.I. Joe 2: Retaliation," starring Bruce Willis, Channing Tatum and Dwayne Johnson, set for release on June 29 th. Other films to be produced by Skydance include the comedy "My Mother's Curse," starring Barbra Streisand and Seth Rogen, which is currently filming, and the untitled Jack Ryan project, directed by Jack Bender, starring Chris Pine and produced by Lorenzo Di Bonaventura and Mace Neufeld. The company will also be co-producing "Without Remorse," written by Shawn Ryan. Skydance recently moved their offices to the Paramount Pictures lot in June, 2011.

Additional films in the works include the Marc Forster thriller "World War Z," starring Brad Pitt, which is currently filming and the Christopher McQuarrie film "One Shot," with Tom Cruise. Currently in development is "The Hitman's Bodyguard," written by Tom O'Connor.

Ever the film enthusiast, Ellison grew up in Northern California and attended the University of Southern California's prestigious School of Cinematic Arts. While in school, Ellison produced

and starred in the World War I drama “Flyboys,” which combined his love of film and aviation. He is an accomplished pilot with over 2000 flying hours, a commercial multi-engine instrument rating and a helicopter rating. In 2003, at 20 years old, Ellison was the youngest airshow pilot performer at the Experimental Aircraft Association’s Airventure Show in Oshkosh, WI, where he was one of six pilots performing as the “Stars of Tomorrow.” Ellison is actively involved with Conservation International, where he is a member of the Board of Directors and sits on several committees.

Paul Schwake (Executive Producer) Paul is the Chief Operating Officer & Chief Financial Officer for Skydance. Paul joined the company in 2009 and was instrumental in securing the co-finance, co-production agreement with Paramount Pictures. Paul secured Skydance’s \$200 million syndicated credit facility led by JP Morgan and six other banks.

Prior to joining Skydance, Paul partnered with producer Bill Todman, Jr. and real estate banking billionaire Edward Milstein and formed Level 1 Entertainment, where he served as COO. At Level 1, Paul produced the comedies *Grandma’s Boy* and *Strange Wilderness* with Adam Sandler. He also produced *Rendition* with Oscar winners Reese Witherspoon, Meryl Streep, and director Gavin Hood. Additionally, Paul led Level 1’s television production activities.

Prior to joining Level 1, Paul helped form Spyglass Entertainment Group with producers Gary Barber and Roger Birnbaum where he served as CFO for seven years. During his tenure, Spyglass released over 20 films including *The Sixth Sense*, *Bruce Almighty* and *Seabiscuit*.

Previously, Paul served as VP of Finance at Morgan Creek for seven years. During Paul’s tenure, Morgan Creek produced and released over 30 films including *Robin Hood: Prince of Thieves*, *Ace Ventura*, *Last of the Mohicans*, *True Romance*.

Paul also served as an auditor at Price Waterhouse for five years auditing clients in the entertainment industry and worked at Walt Disney Studios in the accounting department for four years.

Dana Goldberg (Executive Producer) Dana Goldberg joined Skydance Productions in 2010 as president of production. She was formerly president of production at Village Roadshow Pictures, where she was involved with the company’s entire slate of films including the “Ocean’s Eleven” franchise, the “Matrix” trilogy, “Training Day,” “Get Smart” and “Charlie and the Chocolate Factory.” She also served as executive producer on many of the company’s films, including “I Am Legend,” “The Brave One” and the Academy Award©-winning animated feature “Happy Feet.” Prior to joining Village Roadshow in 1998, Goldberg spent three years with Barry Levinson and Paula Weinstein at Baltimore/Spring Creek Pictures, where she was vice president of production. She began her career in entertainment as an assistant at Hollywood Pictures. Goldberg has been a member of the Academy of Motion Picture Arts and Sciences since 2007.

Robert Elswit (Director of Photography) Won an Academy Award ® for his work on Paul Thomas Anderson’s *There Will Be Blood* and was honored in 2006 with an Academy Award ® nomination for his work on George Clooney’s *Good Night, and Good Luck*. For the film, he won an Independent Spirit Award, a Boston Society of Film Critics Award and a Los Angeles Film

Critics Association Award for Best Cinematography. He also received a nomination for Best Achievement in Cinematography from the American Society of Cinematographers.

Elswit has worked with numerous acclaimed directors, including Stephen Gaghan on *Syriana*; Paul Thomas Anderson on *Punch-Drunk Love*, *Magnolia*, *Boogie Nights* and *Hard Eight*; David Mamet on *Heist*; Don Roos on *Bounce*; Curtis Hanson on *The River Wild*, *The Hand That Rocks the Cradle* and *Bad Influence*; and Stephen Gyllenhaal on *A Dangerous Woman*, *Waterland*, *Paris Trout* and *A Killing in a Small Town*.

His other film credits include Paul Weitz's *American Dreamz*; Gary Fleder's *Runaway Jury* and *Impostor*; Roger Spottiswoode's *Tomorrow Never Dies*; *Boys*; *The Pallbearer*; Mike Newell's *Amazing Grace and Chuck*; *Desert Hearts*; and Rob Reiner's *The Sure Thing*.

Tommy Harper (Co-Producer, Unit Production Manager) is a veteran of the motion picture business who has worked on such blockbuster films as *Star Trek*, *Mission: Impossible III*, *Alice In Wonderland*, and *Battle: Los Angeles*.

A native of Arroyo Grande, California, Mr. Harper began his career in 1995 as a production assistant, and rose through the ranks of the Director's Guild of America as an Assistant Director. During his sixteen-year career, Mr. Harper has had the fortune to work with directors such as J.J. Abrams, Tim Burton, Lee Tamahori, Jonathan Liebesman, and Garry Marshall. The numerous films Mr. Harper has been involved with have also included the talents of Nicolas Cage, Johnny Depp, Julia Roberts, Eddie Murphy, Robert DeNiro, and Tom Cruise.

Tom Peitzman (Co-Producer/Visual Effects Producer) has an impressive list of film credits. Most recently, he was the Co-Producer & Visual Effects Producer on Brad Bird's "Mission Impossible: Ghost Protocol" starring Tom Cruise, Tim Burton's "Alice and Wonderland", "Watchmen", J.J. Abrams' "Mission: Impossible III," starring Tom Cruise, "The Spiderwick Chronicles", "Lemony Snicket's A Series of Unfortunate Events," starring Jim Carey and Meryl Streep, and "Planet of the Apes," starring Mark Wahlberg and directed by Tim Burton. Peitzman was also the visual effects producer on "Hulk," starring Eric Bana and Jennifer Connelly, in which he worked closely with Academy Award®-winning director Ang Lee and was a critical part of the creative process to ensure a seamless blend of live action photography and computer generated animation.

He began his career in film 25 years ago, fresh out of film school. Starting as a production assistant, Peitzman quickly worked his way up through the ranks on such films as "Dead Poets Society," "The Great Outdoors," "Three Fugitives," "Taking Care of Business" and "Harlem Nights." His first introduction to the world of visual effects was as a staff production coordinator on "Honey, I Blew Up the Kids" for the Walt Disney Company.

Following that, he worked as an assistant director on "Forever Young," "Major League II" and "Terminal Velocity," where he gained vast experience enhancing his invaluable knowledge of filmmaking. Peitzman went on to produce the visual effects on such films as "Bedazzled," "Inspector Gadget," "Spawn," "The Relic" and "Congo."

A native of Southern California, Peitzman graduated from San Diego State University with a Bachelor of Science in Telecommunications and Film.