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Rating: R for strong and bloody violence throughout, language and brief drug use

Run Time: 96 minutes

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JOHN WICK

When a retired hit man is forced back into action by a brutal Russian mobster, he hunts down his adversaries with the ruthlessness that made him a crime underworld legend in ***John Wick***, a stylish tale of revenge and redemption set in a brilliantly imagined New York City and starring World Stunt Award-winner Keanu Reeves.

After the sudden death of his beloved wife, John Wick (Reeves) receives one last gift from her, a beagle puppy named Daisy, and a note imploring him not to forget how to love. But John's mourning is interrupted when his 1969 Boss Mustang catches the eye of sadistic thug Iosef Tarasov (Alfie Allen). When John refuses to sell the car, Iosef and his henchmen break into his house and steal it, beating John unconscious and leaving Daisy dead. Unwittingly, they have just reawakened one of the most brutal assassins the underworld has ever seen.

John's search for his stolen vehicle takes him to a side of New York City that tourists never see, a hyper-real, super-secret criminal community, where John Wick was once the baddest guy of all. After learning that his attacker is the only son of a former associate, vicious Russian crime boss Viggo Tarasov (Michael Nyqvist), John turns his attention to vengeance. As word spreads that the legendary hit man is after his son, Viggo offers a generous bounty to anyone who can bring John down.

With a veritable army on his trail, John once again becomes the remorseless killing machine the underworld once feared, launching a pitched battle against Viggo and his soldiers that could mean the end of them both.

John Wick stars Keanu Reeves (the *Matrix* trilogy, *Speed*), Michael Nyqvist (*Mission Impossible: Ghost Protocol*, *The Girl with the Dragon Tattoo*), Alfie Allen ("Game of Thrones," *Plastic*), Adrienne Palicki (*G.I. Joe: Retaliation*, *Red Dawn*), Bridget Moynahan ("Blue Bloods," *Coyote Ugly*), Dean Cain ("Rescue Me," "30 Rock"), Lance Reddick (*The Guest*, "Fringe"), Toby Leonard Moore ("Underbelly"), with Ian McShane (*Pirates of the Caribbean: On Stranger Tides*, "Deadwood"), with John Leguizamo (*Ice Age*, *Moulin Rouge*, *Romeo + Juliet*), and Willem Dafoe (*A Most Wanted Man*, *The Grand Budapest Hotel*).

The film is directed by Chad Stahelski and written by Derek Kolstad. Producers are Basil Iwanyk, p.g.a., David Leitch, p.g.a., Eva Longoria, and Michael Witherill. Executive Producers are Peter Lawson, Mike Upton, Joseph Vincenti, Erica Lee, Kevin Frakes, Raj

Singh, Tara Moross, Darren Blumenthal, Jared D. Underwood, Andrew C. Robinson, and Sam X. Eyde. Director of Photography is Jonathan Sela. Production Designer is Dan Leigh. Editor is Elisabet Ronalds. Costume Designer is Luca Mosca. Co-producers are Doug Monticciolo, Jamie Wing, and Noel Lohr. Composers are Tyler Bates and Joel J. Richard with additional music by Le Castle Vania. Music Supervisor is John Houlihan. Visual Effects Supervisor is Jake Braver. Casting is by Suzanne Smith Crowley and Jessica Kelly.

Summit Entertainment presents Thunder Road presents in association with 87Eleven Productions and MJW Films in association with DefyNite Films.

ABOUT THE PRODUCTION

When producer Basil Iwanyk of Thunder Road Pictures first read Derek Kolstad's original screenplay for *John Wick*, he found himself drawn to the contradictions and complications faced by its main character, a seemingly ordinary man who harbors an extraordinary secret.

"The tone of the script was subversive and really fun," says Iwanyk. "It had a very clear emotional throughline and a great premise for an action movie. *John Wick* is the story of a man who loses his wife and has his home invaded, his car stolen and his dog killed. It's a very human premise for a big action movie, something that could happen to anyone. To me, the holy grail of the action genre is to pair a very simple and very accessible premise like this with a hyper-real style, as we've done with this film."

Kolstad found his inspiration in some of his favorite film-noir classics. "When I was a kid, I watched a lot of movies," he explains. "My favorites always had a revenge motif. And I love the antihero. So I wanted to explore what would happen if the worst man in existence found salvation. Would it be true to his core? When the source of his salvation is ripped from him, what happens? Do the gates of Hades open?"

And so began the extraordinary journey of John Wick, the only man to ever walk away from a shadowy world of elite professional killers and survive, only to be sucked back in by fate.

"John's the kind of guy who walks into a room and has everything laid out in his mind like a chess game," says Kolstad. "In the underworld, he's a legend, and he's been away long enough that the young up-and-comers have heard the name, but don't necessarily believe all the stories."

Given the character's fabled career as an assassin, the filmmakers initially imagined an older actor in the role. "Instead, we decided to look for someone who is not literally older, but who has a seasoned history in the film world," says Iwanyk. "Keanu Reeves is someone I've always wanted to work with."

Reeves' impeccable action pedigree, which includes the groundbreaking *Matrix* trilogy, two chapters of the blockbuster *Speed* franchise and the daredevil adventure *Point Break*, has justifiably earned him iconic status in the action world. But for the past five years, Reeves has been devoting most of his time to his directorial debut, *Man of Tai Chi*.

“So audiences haven’t seen much of him,” notes Iwanyk. “We thought that gave him a fresh and interesting edge. I think the audience will believe that this character has been retired for five years, because in some ways Keanu retired as an action star for a while.”

Reeves signed on to headline *John Wick*, working closely with the writer to refine the story. “Basil and Peter Lawson of Thunder Road brought the script to me with the idea that I would be a part of such a great collaboration,” the actor says. “We all agreed on the potential of the project. I love the role, but you want the whole story, the whole ensemble to come to life.”

Kolstad says there was no “star temperament” working with Reeves. “What I really like about Keanu is that he’s a normal, laidback guy,” he says. “He’s incredibly bright and such a hard worker. We spent as much time developing the other characters as we did his. He recognizes that the strength of the storyline lies in even the smallest details.”

Looking to infuse the film with innovative action sequences that would set it apart from the pack, Reeves contacted the filmmaking team of Chad Stahelski and David Leitch, co-founders of 87Eleven, one of Hollywood’s most elite stunt groups. Reeves and Stahelski originally met on the set of *The Matrix* and Stahelski eventually became the actor’s stunt double. Together with longtime friend Leitch, Stahelski has worked on dozens of high-profile action films, and the pair are now two of the most in-demand second-unit directors in Hollywood.

Approached to design and film the blistering action scenes of *John Wick*, Stahelski surprised the producers by asking if he could pitch his ideas as director. After years at the top of his profession, he was ready to transition to the next level, with his longtime collaborator Leitch on hand to produce. When this screenplay landed on his desk, he knew it was time to grab the opportunity.

“It had gun fights, knife work, car chases and lots of hand-to-hand combat,” says Stahelski. “Dave and I talked about the potential to make a great graphic-novel-influenced action movie set in an almost mythical world. We pitched Keanu, Basil and the guys at Thunder Road the idea of John Wick as an urban legend, a thriller assassin movie with a realistic vibe and an otherworldly setting.”

Reeves was already confident the duo had the skill and creativity to stage *John Wick’s* groundbreaking action sequences better than anyone else. “Hearing Chad speak about the material and how he thought he could visually bring it to life was revelatory,”

Reeves says. “He and Dave were interested in making each character unforgettable. They had given thought to the themes of the movie, the double life, the hyper-reality. They’ve been closely following the film since day one and trying to bring out all the emotion that is in this piece.”

As a filmmaking team, Stahelski and Leitch were the ideal choice for *John Wick*, according to Reeves. “Chad and Dave are experts in terms of this genre,” the actor notes. “The dialogue is hard-boiled but it’s also got the humor of graphic novels, the kind of amazingly original imagery and framing that we’ve come to associate with them. It’s a unique vision. I thought it was exciting and really cool to see all of these influences and experience and craft come together.”

Iwanyk was immediately sold on Stahelski and Leitch’s approach to the film. “Their take for the movie and their visual presentation were so in line with what we were thinking the movie should be,” says the producer. “Everything from the color palette to the way in which the action should be staged and shot to the lookbook just felt right.”

One of Stahelski’s strengths as a fight choreographer and second-unit director has always been the ability to tell a story through action, says Reeves. “He always thinks about action in terms of narrative. He knows how to storyboard and pre-visualize the choreography; he has a lot of experience with the camera and with production issues. It’s clear that this is what he and Dave should be doing right now.”

Although Stahelski has worked with Reeves for more than a dozen years, this is their closest collaboration ever. “Keanu was very hands-on,” says the director. “He’s one of the hardest-working men we’ve ever come across. He knows everyone’s job. He can turn on a camera, he can shoot, he can edit, and he knows writing, character, directing and, obviously, performing. He’s always the first on set and the last to leave.”

At the heart of *John Wick* is the age-old question: Can a man truly change? “Can you do bad things for a big part of your life and then become good?” asks Iwanyk. “At what point are you judged? At what point are you forgiven, and how do you forgive yourself? That’s a big part of who John Wick is. Is he a bad man who transformed himself, or is he a good man who has done some bad things?”

Even if he can change, there are always consequences in John’s world. “John Wick has done enough rough stuff in his life,” Iwanyk says. “He wasn’t able to walk away without

paying for that. No one is. Not John or the crime boss trying to go straight. And those two characters are on a collision course. They need to pay the piper before they move on.”

Audiences expecting to see a standard-issue action film will be surprised by the authentic emotional response they have to *John Wick*, says Iwanyk. “Keanu is so urgent and so passionate in his role. His emotion feeds into the velocity of the storytelling. Not a lot of action movies can communicate the kind of journey John goes through as he tries to heal the wounds he has suffered. That’s what I’m most proud of about the movie, and what I think people will really connect with.”

Adding to the excitement and anticipation for the film is the choice to release *John Wick* in immersive IMAX[®], an epic format typically reserved for big-budget studio spectacles.

“When you're standing on the set of an independent movie, your only hope is that the movie will one day be released,” says producer Basil Iwanyk. “The fact that *John Wick* will now have an IMAX release is beyond all of our expectations. We are extremely excited. It’s a testament to the support we have received from Lionsgate.”

For Stahelski and Leitch, the decision is a huge vote of confidence in their first feature as director and producer, respectively. “We are thrilled that IMAX has embraced the film,” says Stahelski. “It should be quite an experience!”

THE MAN THEY SEND TO KILL THE BOOGIE MAN

Intense, charismatic and bound by honor, John Wick is also a ruthless hit man, skilled in dozens of ways of killing, and completely without remorse. How, the filmmakers asked themselves, could a man like that gain the sympathy of the audience?

“The character is extremely hard-edged,” says Stahelski. “Rather than presenting him as a stereotypical badass assassin on a rampage, we wanted to emphasize that he’s a man who has suffered loss after loss. Keanu brings an emotional side to every role he plays. He’s never hard as nails. As John, he goes through a full range of emotions: depression, anger, sorrow and hope and, ultimately, when he goes into rampage mode, he still communicates his humanity.”

After a prolonged absence from Hollywood, Reeves’ return in *John Wick* marks an exciting emotional transition for the actor that the filmmakers underscore with signature visual elements. “We gave Keanu longer hair, a beard, a suit,” says Leitch. “He is not the Keanu of *The Matrix*, he is the Keanu of *John Wick*.”

“He becomes the boogie man personified,” Leitch adds. “But the way Keanu plays him, you never lose that empathy for his mission, no matter how scary or ruthless he is.”

By the time production began, Reeves felt he had the character squarely in his sights. “I think John’s a good man,” the actor says. “He’s not a psychopath. He isn’t out there killing innocent people. Everyone he kills in the film is trying to kill him.”

Kolstad’s spare and economical dialogue gave Reeves the first clues to John’s essence. “There’s sharpness in Derek’s writing, as well as a kind of beauty,” Reeves says. “The script deals with fate and the dark side in all of us in a way that is compelling. It speaks to the life that we hope to lead and the life that we’ve actually led.”

An essential part of John is that he has sought to change his course. “When we first see him, he’s a guy grieving for his lost wife,” Reeves says. “But it turns out he has lived lives in two worlds: one in which he’s a happily married man and one in which he’s an assassin. He has tried to bury his past, but without his wife, he is lost.”

With everything he cares about gone, John reverts to his earlier self. In the workroom where he used to restore classic books, John unearths his abandoned treasure chest, a trove of weaponry, gold coins and an iconic suit. “In a way it’s almost like the

costume and tools of his trade that he's hidden," says Reeves. "He thought it was something he would never go back to. But he kept it, didn't he?"

"John thought he was stronger than he is, when really he'd been drawing that strength from his wife, Helen," continues Reeves. "He thought he was in control, but the switch flips and there's no turning back. I always thought of it as being a kind of Old Testament revenge story. When someone takes the things he cherishes, violence erupts and John can't temper it."

To play Viggo, John's former colleague and current nemesis, the filmmakers were determined to bypass the stereotypical Russian mobster. They cast a wide net, eventually landing on Michael Nyqvist, star of the original Swedish *The Girl with the Dragon Tattoo* series of films. "We went through so many meetings to cast that role," says Stahelski. "But Michael brought something very odd and interesting. He came at it from a really different angle. His quirkiest is a good match for Keanu's stoicism."

The direction Nyqvist was given was simple: Viggo doesn't know he's the villain in this movie. "We wanted an actor who would be believable as this ultra-bad guy, but was still very, very charming," says Iwanyk. "He had to be a little older than Keanu, but still have physical confidence about him. Michael brought the character a kind of humanity. His no-good son screws up, and he's on the spot."

Viggo is, in fact, a vicious sociopath who has mercilessly eliminated his competition to unite the warring crime clans under one umbrella—his. When the film begins, he is attempting to turn his business interests legitimate. "He's finally able to wash his hands of the crooked stuff he's done," says Leitch. "But his son messes with John Wick. Now everyone is finally going to have to do penance for their past."

A street brawler raised in the slums of Kiev, Viggo has worked his way up the underworld food chain. Now, he is in the process of transitioning to respectability. "His mantra is to be civilized," says Nyqvist. "But things happen that send him back to his roots."

Long ago, John Wick asked Viggo to allow him to step out of that world so he could marry Helen. Instead of saying no, Viggo agreed to grant his request under the condition that John complete an impossible task. And John accomplished it.

"I found the relationship between John and Viggo to be interesting," says Nyqvist. "Viggo has always liked John because he was brilliant at his job. They have the kind of love

and respect you might see between a father and son, but it breaks down when John comes for Iosef.”

The director and producer gave Viggo a signature style of fighting, based on a brutal Russian system of combat called Sambo. “I started stunt training in Stockholm, where I live,” says Nyqvist. “When I came to New York, I met the stunt group and what impressed me was that they use the work to help build the character.”

John Wick is packed with familiar faces, including some of the film industry’s most sought-after character actors. “It was really important to surround Keanu with other terrific actors,” says Iwanyk. “Most of the characters have very showy scenes but not many of them. We wanted actors who would steal the few scenes they were in, unforgettable people that represent this hyper-real world. So we got actors with amazing faces, like Willem Dafoe and Ian McShane. And we got the most beautiful women, like Adrienne Palicki and Bridget Moynahan.”

“The casting ensures that each character stands out,” says Stahelski. “Even though you may not know every actor’s name, you will recognize them.”

Having such experienced players also meant that each of the characters is fully fleshed out, even if they have just a few minutes of screen time. “They brought things to their characters that we would never ever have thought to add,” says Leitch. “For example, Willem Dafoe, who plays John’s former colleague, Marcus, suggested that in one scene he be making juice. Why? He figured his character was a little older than most of the other assassins and to keep up, he stays super healthy. It is one of these small character things that adds flavor. Great actors will bring those ideas to you.”

John’s first contact with his old life comes at his wife’s funeral, when Marcus shows up to caution him against coming back. “Marcus is a father figure,” says Kolstad. “But he’s a father in the sense that he’s the king of the pride. When a new lion takes over a pride, he slaughters all the cubs. Marcus is that guy. The big question is, can he pull the trigger on John?”

Dafoe was impressed with the leanness of the screenplay. “The story is expressed mostly in action,” he says. “That seemed to work well with Chad and David’s history. They have worked on some of the biggest action movies ever and participated in some of the most extraordinary stunt work in the last 20 years. They have such enthusiasm, freshness and eagerness that it is seductive. I look for projects that have a particularity that makes them

feel special. This group of people coming together to make a character-driven action film in New York City is something that I haven't really experienced."

Working with Reeves was another plus for Dafoe. "I've always liked Keanu's work," he says. "I'm particularly charmed when he's in an action role, because there's a softness and a reticence about him that's very interesting in that context. When I read the script with him in mind I thought, I'd like to support him playing Marcus."

Marcus may be the closest thing to a friend that John has, but that counts for little in his world. "Marcus is an assassin on a very high level," says Dafoe. "It's clear that he and John Wick have a history and he's something of a mentor to him. They're friends, but it's a friendship that was made in a very dark world – a world John has left. He is there to caution John not to slip back into his former life after his wife dies."

Dafoe hints that the older man may be envious of what John has found. "What Marcus does for a living isn't very nice. He seems pragmatic; he seems fatalistic, which you would have to be in that line of work. He's probably at the end of his career and he's conflicted. He knows he has done a lot of bad things in his life but, hey, that's his job. There's a certain pride to him, and to all the characters, even though it's a very dirty world they live in."

Reigning almost silently over the Continental is Winston, played by Ian McShane. "Winston is one of my favorite characters," says Kolstad. "He doesn't say a lot, but when he does, the earth moves. If John and Viggo are the gods of New York, Winston is the titan."

In a world full of riddles and conundrums, Winston is the ultimate mystery man. "You don't know if he's good or bad—and he doesn't know either, which is fantastic," says Iwanyk. "In his first scene, he is simply sitting at a table in the club with John Wick. The dialogue is pretty straightforward, but Ian McShane delivers it with menace and the utmost cool."

McShane was intrigued by the possibilities of the character. "Winston is mysterious and enigmatic," he says.

The film indulged McShane's admitted fondness for modern noir movies, of which he says *John Wick* is a prime example. "It's got incredible stunts and action," says the actor. "The writing, the acting and the visuals all have a mythical quality. And every character has an important part to play in a puzzle that comes together gradually. You always hope that audiences will have a good time, but this movie will take them someplace very unusual."

Quintessential New Yorker John Leguizamo, who plays Aurelio, agrees. “It is such a beautifully crafted thriller—dark, violent and intriguing,” he says. “It’s definitely a page-turner. I love the sparseness of it. Many things are implied and you have to really pay attention. And it’s packed with bad-ass action, which is the kind of movie I want to see.”

Leguizamo’s character is the owner of a high-end chop shop. “When a Russian mobster’s son shows up with John Wick’s car, I know there’s going to be trouble,” he says. “I’m going to have a problem either with the Russian mobster or with John Wick, but I’m not going to win either way.”

The film’s stylish visuals gave the actor, who had just a short time to make an impression, a big boost. He says it all started in wardrobe for him. “Mine is pretty slick, and that adds a lot of character. I’m walking through the set and all of a sudden I start feeling a little cocky, like I’m somebody. It all helps.”

After things escalate in the wake of Wick’s run-in with Viggo’s son, the staggering bounty Viggo puts on Wick’s head attracts the attention of other high-level assassins, including Ms. Perkins, a femme more fatale than most. The part was originally written for a man, but a last-minute director-and-producer brainstorm reversed that decision. “We didn’t just want to get more women in the movie,” says Leitch. “We also wanted to create an authentic female action character. You believe this woman could come in and give John Wick a run for his money.”

The filmmakers cast Adrienne Palicki in the role. At 5-foot-11 and with a resume that includes *G.I. Joe: Retaliation* and the *Elektra Luxx* franchise, Palicki is both a beauty and a force to be reckoned with.

“Adrienne is tall and sexy and young and dangerous,” says Iwanyk. “At a certain point we realized we had a lot of dudes. We needed some hot women. She was an amazing coup. We had no idea that she was in such good fighting shape. She knew the basic moves and it allowed us to make the showdown between her and Keanu very intense and intimate.”

“Ms. Perkins may be the biggest badass in the movie, so I had to do it,” says Palicki. “She is an assassin, and there’s a contract on John Wick’s head. They know each other and maybe they even worked together at some point, but she’s all in for the kill. That’s how her brain works. She’ll do anything she has to.”

The highlights for the actress included working with Reeves and doing her own stunts. “I was just completely in awe knowing that Keanu was going to play the lead part,”

says Palicki. “It could have been written for him. And I love doing stunts. Chad wanted to make sure I would be willing to do my own stuff in the huge fight sequence that I have with Keanu—and I was all game. I had months of training. I had to learn jiu-jitsu, which she uses to take him down. It was a lot of pain that led to a lot of gain.”

She hopes that moviegoers will sit back and just enjoy the movie. “It’s a lot of fun. They’re going to want to see what happens next. Most importantly, I hope they’re rooting for John Wick the way that I did when I read the script.”

As Helen, John’s ill-fated wife, Bridget Moynahan is able to create an indelible portrait of a loving and kind woman with very few words. “Bridget’s incredible,” says Leitch. “Helen’s the crux of the movie, so to have an actress like Bridget come on board in such an important role was gratifying. She’s got an elegance that is captivating.”

Moynahan chose not to read the entire script, believing that all she needed to know about John is what Helen knows. “There was a large portion of the story that I didn’t want to be informed about,” she explains. “I didn’t want or need to know that side of John. Helen brought love and light and joy into his life. Knowing the other side of it would make it a different story for me. Helen was so devoted to her husband that in the last moments of her life she tried to make sure he was taken care of. And I think that was a really wonderful, sweet, thoughtful thing for her to do.”

Iwanyk agrees. “Helen probably thought John had some skeletons in his closet, but it wasn’t important. All we know as an audience is that the moment he met her, he became a different person. Love changed him.”

The rogue’s gallery of small-time hoodlums and shady characters that lurk in the shadows of *John Wick*’s underworld starts with Iosef, the violent and spoiled son of an underworld boss, played by Alfie Allen. Though he recently became a small-screen star based on his role in HBO’s “Game of Thrones,” Allen’s unself-conscious admiration of his co-stars charmed Kolstad. “When we had the first cast-and-crew dinner, I was talking with Alfie and suddenly he just froze,” remembers the writer. “He just said, ‘Oh my god! It’s Willem Dafoe.’ He’s a great actor, but he’s also a fan like everybody else.”

Kolstad describes the character Allen plays as “a dinner-theater version of his father. Iosef is a rich kid who imagines himself a tough guy; but without his father’s muscle, he’s a punk. In his mind, he has the scars of battle. But the reality is he’s one spoiled kid.”

Dean Winters, well known to television audiences for his roles on “30 Rock,” “Law & Order: SVU” and “Rescue Me,” took a peripheral role as Viggo’s attorney, Avi, and made the character a linchpin in every scene in which he appears. “As the part was written, he was just Viggo’s lawyer,” says Stahelski. “But then Dean came in and made it funny and edgy. The scenes between him and Michael Nyqvist are some of my favorites.”

Like Allen, Winters brought his admiration for his colleagues to the set. “I got to work with Willem Dafoe and Keanu Reeves,” he marvels. “We’ve got John Leguizamo, Michael Nyqvist and Bridget Moynahan. I mean, it’s a really good cast and I got a front-row seat.”

Sharp-eyed viewers will also catch a glimpse of some of Stahelski and Leitch’s favorite supporting actors as they drop in and out of Wick’s life, including David Patrick Kelly as Charlie, the “cleaner”; Randall Duk Kim, playing a doctor with a select clientele; and Lance Reddick, a concierge who always seems to know what the client needs.

Reeves made it his mission to pull everyone in the cast together, according to Stahelski, no matter the size of their role. “He cares about them all, just like the department heads care about their people,” says the director. “Keanu takes the other performers under his wing on the set. Whether he’s in a scene with a cast member or not, whenever someone new arrives, he goes out of his way to make them comfortable. He’ll knock on the person’s door, and say, ‘Hi, I’m Keanu Reeves. Welcome to *John Wick*. Is there anything I can do for you?’”

OUT OF EXILE

Filmed in New York City and nearby Rockland County, *John Wick* captures some of the area's most iconic landmarks and locations, from the idealized pastoral vistas of John's marital home to the cavernous concrete canyons of Manhattan. The settings, say the filmmakers, are meant to be familiar, yet not of this world and, perhaps, not quite like any world audiences have seen before.

"This movie has real style," says producer Basil Iwanyk. "There is an intensity to the visuals that is based on some of the iconic conventions of the graphic novel."

The filmmakers invented two separate and contrasting worlds for John Wick. First, there is the very private, rural world of John's life with Helen. "That is very organic and warm; very *cinéma vérité* real," says Leitch. "Once he crosses back over, he enters the hyper-real world of the assassins, where the situations are heightened and the characters are a little over the top. Everything in that world is pushed a bit."

Production Designer Dan Leigh jokes that there were not two worlds, but two of everything on *John Wick*. "There were always a couple of opinions," he says. "I approached the story as more of a fable, which ties into the graphic-novel idea. The visual manifestation of that is something that transcends reality. The light is a little bit different. There's texture in the air. There are unexpected objects everywhere."

"Derek doesn't provide a lot of details about the world, which is one of the things we liked about it," says Leitch. "He provides plenty of clues, but there's still so much mystery."

The clues include gold coins that serve as currency and the exclusive institutions that shelter the assassins and their assets. "We've constructed a very specific, interesting, well-rounded world," says Iwanyk. "Everyone wears a suit. Everyone looks sharp."

It's a world that takes patience and cunning to gain entry into. "Most of it is never seen by other people," says Nyqvist. "It exists not just in New York but also in Rome or Paris, wherever you go. It has different rules than the regular world. You have to know who is who to get in, and once you are there, it's like a very brutal chess game. This world is very hard and very strict. It's a life-or-death commitment."

The hub of the New York underworld is the aforementioned Continental, an uber-stylish hotel and bar. "The Continental is the meeting place for all the high-end bad guys,"

says Stahelski. “It is the Switzerland of the movie. You go there to make your contacts and your deals. Anything off those sacred grounds is fair game, but when you are at the Continental, you behave.”

The strict formality of the underworld appealed to Reeves. “Everyone is really sophisticated. We deal in gold coins. Ian McShane’s character, Winston, runs the Continental Hotel and speakeasy where the assassins go to relax. It’s a very tasteful safe house. The whole world has romance and civilization.”

The Continental is not a hotel that can be found in tourist guidebooks. Production Designer Leigh had to construct the elegant hostelry from several sources. “We had to put together different elements that added up to what Chad and David envisioned,” he says. “They wanted the exterior to look like the Flatiron Building, the iconic three-sided building on Fifth Avenue. We found a similar façade for the exterior and we didn’t have to do much to it. Inside was a different story. We used a classic early-1920s art-deco lobby and updated it with different kinds of textures and patterns and lighting that are very contemporary. The result is a very stylized idea of a lobby, as opposed to something that’s completely realistic.”

Every visual element was selected with the utmost care, according to Leitch. “We are trying to create an entire world by choosing the right costumes, choosing the right hair—in really making things feel a little off.”

Working with Director of Photography Jonathan Sela, the filmmakers developed a signature style that depends on the scope and depth of anamorphic widescreen to create larger-than-life panoramas. “Using the anamorphic format helped us find the right feeling for both worlds,” explains Leitch. “In the more organic early world, we have beautiful landscapes on these epic frames. In the assassin world, we created great flares and sprawling city views. We didn’t do any of the things we normally do cinematically. There aren’t a lot of fast cuts. We didn’t use a long lens or a shaky cam and there are more long takes. Because Keanu could do the stunt work himself, we didn’t have to try to hide stunt doubles.”

Stahelski and Leitch took an active role in developing a hybrid fighting style for Reeves’ character that involves martial arts and gun work, working with 87eleven’s top stunt coordinators. “It’s something we don’t think people have seen before,” says Iwanyk. “We like to call it ‘gun fu.’”

As skilled as Reeves is, the training for *John Wick* was among the most intensive Stahelski and Leitch have ever implemented. “On a movie this size and shot in this way, we

had to be able to change things as we went along,” explains Stahelski. “It was essential for him to be proficient in a variety of techniques. He spent four solid months getting in shape, learning judo and jujitsu. We wanted to use practical grappling martial arts and mix in guns, so we created a new style of close-quarter combat.”

Playing an assassin opened up an enormous toolbox for Reeves to reach into. “In terms of weapons, I had the chance to work with tactical pistols and long guns,” the actor says. “The action sequences are really ambitious. Chad created longer, *mise-en-scène* scenarios instead of using just quick cuts, which I was really excited about. The choreography became very complicated. It’s bang, bang, bang and then throw someone, stab them—all sorts of fun stuff. I also did some stunt driving with the wonderful and amazing Jeremy Fry. I got to slide a car around and do some drifting.”

The training took place in 87Eleven’s dedicated training facility. “There are weights, wires, weapons, green screens and trampolines for training,” Reeves says. “It’s a dojo of action design.”

The actor’s commitment to training was awe-inspiring, says Iwanyk. “Without question he was more committed to physical training for the movie than any actor on any movie I’ve ever worked on,” the producer adds. “He started months before shooting began, five days a week, eight hours a day. He carved out his entire summer to become John Wick.”

When shooting finally began, New York City provided a dramatic backdrop for the high-style, big-action story. “We always knew this movie had to take place in New York,” says Iwanyk. “Manhattan just naturally feels hyper-real. The buildings, the architecture, the scale of everything and the variety all worked for us.”

“New York is an important element in the underground experience,” adds Reeves. “There’s something gothic about the city, mysterious and beautiful. We found locations that are hyper-New York because of the framing, the lens and the color.”

Similarly, when John transforms back to John Wick, the visuals lead the way. His sharp black suit is the first signifier of his return. “If we speak about John Wick’s suit, we have to speak about our Costume Designer, Luca Mosca,” says Reeves. “He gave the clothing so much subtle meaning. All the different shades of black that Luca used gave it a lot of overtones. It’s funereal and it’s priestly. It’s also very chic, but it doesn’t call attention to itself. When I put the suit on, it definitely affects me.”

Mosca brought an inspired touch to the elegance and sophistication the filmmakers asked him to incorporate in his designs. “People in this movie dress extraordinarily well,” the designer says. “It’s a little bit of a fantasy world, visually speaking, with beautiful homes, extreme money, sophisticated objects and fine art. I had to make a statement with every character.

“For John Wick, we needed to find him a sort of uniform to be worn almost throughout the entire movie,” Mosca continues. “Then we had to tailor it perfectly and make it sleek and timeless enough to fit into this perfect world.”

Looking back on the experience of directing *John Wick*, director Stahelski says, “Making a movie is actually fairly easy. Making a good one is much harder. It was a huge learning experience and I’m very proud of it. We stretched our schedule to the absolute limits. We fought for what we believed in, and chose to make a story-driven, character-driven action movie. That’s why I chose to do it. This was an opportunity to do something that wasn’t just about cars, explosions, fire and fights. Yes, John fights; yes, he shoots guns; and he drives a car very fast, but the focus was always trying to do something cinematically different.”

ABOUT THE CAST

KEANU REEVES (John Wick) is one of Hollywood's most sought-after leading men. His work has run the gamut from blockbusters such as *Speed* and the *Matrix* trilogy to comedies such as the very popular *Bill & Ted's Excellent Adventure* and indies like *My Own Private Idaho*.

Reeves' recent film credits include *47 Ronin*, an 18th-century story centered on a band of samurai who set out to avenge the death of their master; *Henry's Crime*, which he also produced; Rebecca Miller's *The Private Lives of Pippa Lee*, alongside Robin Wright; sci-fi remake *The Day the Earth Stood Still*, opposite Jennifer Connelly; cop thriller *Street Kings*, co-starring Forest Whitaker; romantic drama *The Lake House*, with Sandra Bullock; the highly stylized blend of live action and animation *A Scanner Darkly*, co-starring Woody Harrelson; comic-book adaptation *Constantine*, opposite Rachel Weisz; and romantic comedy *Something's Gotta Give*, alongside Jack Nicholson and Diane Keaton. Last year Reeves recently made his directorial debut with *Man of Tai Chi*, which was shot entirely in China. Reeves not only directed the film, he also starred in it. He most recently completed production on Eli Roth's *Knock, Knock*, and on *The Whole Truth*, starring opposite Renée Zellweger.

The actor's long list of notable credits include an acclaimed performance in *The Gift*, opposite Cate Blanchett; *Devil's Advocate*, alongside Al Pacino and Charlize Theron; and Kathryn Bigelow's *Point Break*, with Patrick Swayze.

Additional film credits include *Hardball*, *Generation Um*, *Thumbsucker*, *Sweet November*, *The Replacements*, *A Walk in the Clouds*, *Little Buddha*, *Much Ado about Nothing*, *Bram Stoker's Dracula*, *Johnny Mnemonic*, *Chain Reaction* and *Feeling Minnesota*.

Raised in Toronto, Reeves performed on television and in various local theater productions before relocating to Los Angeles. His first widely acclaimed role was in Tim Hunter's *River's Edge*. He then starred in Marisa Silver's *Permanent Record* and joined Amy Madigan and Fred Ward in *The Prince of Pennsylvania*. He was then cast as the innocent Danceny in Stephen Frears' highly praised *Dangerous Liaisons*, alongside Glenn Close, John Malkovich and Michelle Pfeiffer. He joined other outstanding casts that year in Ron Howard's ensemble comedy *Parenthood* and Lawrence Kasdan's *I Love You to Death*.

In the fall of 2013, the Reeves-produced documentary *Side by Side* made its theatrical and VOD debut to critical acclaim. The documentary, which explores the history

of filmmaking and the impact of new digital technology, premiered at the Berlin International Film Festival. In the film (directed by Chris Kenneally) Keanu interviewed some of Hollywood's key players, including James Cameron, David Fincher, David Lynch, George Lucas, Danny Boyle, Martin Scorsese, Christopher Nolan, Steven Soderbergh, Lars von Trier and the Wachowski siblings.

MICHAEL NYQVIST (Viggo Tarasov) is currently starring in US/Swedish coproduction series, *100 Code*, opposite Dominic Monaghan and created by Bobby Moresco.

Michael was last seen in theaters starring opposite Jason Bateman, Hope Davis, Andrea Riseborough and Alexander Skarsgård in the independent film, *Disconnect*, directed by Henry-Alex Rubin. Prior to that, he starred with Anthony Edwards in the ABC series *Zero Hour*.

Michael will next be seen starring opposite Sharlto Copley in *Europa Report*, where he plays a disgruntled Russian astronaut, directed by Sebastian Cordero. Michael just completed production on the French film *Folies Bergère* opposite Isabelle Huppert, which centers around a love triangle. Last summer, Michael filmed a starring role opposite William Hurt, Mark Rylance, Katie Holmes, and Dianne Wiest in *For Viola and Piano*, directed by Christian Carmago. Michael also starred opposite Tom Cruise in Paramount's blockbuster *Mission Impossible 4*, directed by Brad Bird.

Michael is most known for starring as renegade journalist "Mikael Blomkvist" in the Millennium Trilogy films *The Girl With The Dragon Tattoo*, *The Girl Who Played With Fire*, and *The Girl Who Kicked The Hornet's Nest*, opposite Noomi Rapace.

ALFIE ALLEN (Iosef Tarasov) came to international attention when he was cast as Theon Greyjoy in the HBO series "Game of Thrones" in 2011. Allen has continued to

work in films, appearing in *SoulBoy*, *The Kid*, *Freestyle* and *Powder*. In 2012 he starred in the British thriller *Confine*.

Allen's first professional appearance was in the 1998 comedy *You Are Here*, co-written by Matt Lucas and David Williams. The same year, Allen and his sister Lily appeared in the 1998 film *Elizabeth*, which was produced by their mother. His early work included small roles in *Agent Cody Banks 2: Destination London* (directed by his uncle Kevin Allen), the film *Atonement* and BBC1's historical hospital drama "Casualty 1907."

In 2008 Allen took over Daniel Radcliffe's role in a revival of "Equus" on a nationwide tour. In April 2009 he co-starred with then-partner Jaime Winstone in the music video for "Dust Devil" by Madness. He also had a role in the BBC2 telefilm "Freefall."

ADRIANNE PALICKI (Ms. Perkins) is best known for her critically acclaimed role on NBC's "Friday Night Lights." Palicki was recently seen in the 2012 remake of *Red Dawn* as Toni, the role originated by Jennifer Grey. With an ensemble cast including Chris Hemsworth, Josh Peck and Connor Cruise, the film follows a group of teenagers trying to save their town from an invasion of North Korean soldiers.

Palicki was recently seen in Jon M. Chu's *G.I. Joe: Retaliation* as Lady Jaye. The film also starred D.J. Cotrona, Ray Stevenson, Channing Tatum, Bruce Willis and Dwayne Johnson. The sequel follows the G.I. Joes, who have been wrongfully terminated, as they face off against the diabolical Zartan and his accomplices. Palicki was also seen in *Coffee Town*, directed by Brad Copeland, which revolves around a website manager who attempts to stop a local café from being turned into a bar.

Palicki recently wrapped production on *Dr. Cabbie*, directed by Jean-François Pouliot. The film follows an unemployed doctor turned cab driver who becomes a local hero when he converts his taxi into a mobile clinic.

In 2010 Palicki starred in the epic horror film *Legion*. Paul Bettany played the archangel Michael, the only one standing between mankind and an apocalypse after God loses faith in humanity. The cast included Dennis Quaid, Kate Walsh and Lucas Black.

Previously, Palicki starred in the 2009 independent comedy *Women in Trouble* opposite Carla Gugino, Josh Brolin, Emmanuelle Chriqui, Connie Britton and Marley Shelton. She also appeared in *Elektra Luxx*, a sequel to *Women in Trouble*.

From 2006 to 2009 Palicki starred as a series regular on the acclaimed NBC drama “Friday Night Lights,” opposite Kyle Chandler and Connie Britton. She received critical acclaim for her role as Tyra Collette.

Palicki was born and raised in Ohio. She made the decision to move to Los Angeles and pursue an acting career. Her first project was director John Woo’s television remake of the classic program “Lost in Space,” where she played Judy Robinson. Among her television credits are “North Shore,” “South Beach” and “CSI.” She had a recurring role as Supergirl on “Smallville” and continues to appear in a recurring role on “Supernatural.”

Palicki loves to paint and collect comic books. She currently resides in Los Angeles.

BRIDGET MOYNAHAN (Helen) has combined her talent and beauty with roles in blockbuster films to establish herself as one of Hollywood’s favorite leading ladies. She can currently be seen on the hit CBS drama “Blue Bloods,” starring opposite Tom Selleck and Donnie Wahlberg. On the big screen she starred in the hit *Battle: Los Angeles*, opposite Aaron Eckhart, and *Small Time*, with Christopher Meloni.

Moynahan has worked with some of Hollywood’s finest leading men. She starred in *Lord of War*, opposite Nicolas Cage and Ethan Hawke, and worked with Will Smith in the futuristic summer hit *I, Robot*. She appeared with Al Pacino and Colin Farrell in *The Recruit* and starred opposite Ben Affleck in *The Sum of All Fears*, based on Tom Clancy’s best-selling novel.

Moynahan first came to the attention of a wide audience with her performance in *Coyote Ugly*, for producer Jerry Bruckheimer.

Additional film credits include *Ramona and Beezus*, opposite Selena Gomez and John Corbett; the independent feature *In the Weeds*, with Joshua Leonard and Ellen Pompeo; *Serendipity*, opposite John Cusack; *Unknown*, alongside Greg Kinnear and Jim Caviezel; *Prey*, with Peter Weller; *Noise*, opposite Tim Robbins; and *Gray Matters*, co-starring Heather Graham and Sissy Spacek.

On television, Moynahan portrayed Natasha, Carrie's rival and Mr. Big's wife, on the highly rated and critically acclaimed HBO series "Sex and the City." She also starred in J.J. Abrams' compelling ABC drama "Six Degrees."

Moynahan is actively involved in the charities Jumpstart, a national early-education organization that works with children in low-income neighborhoods, and Hole in the Wall Gang, a community dedicated to providing "a different kind of healing" to children coping with serious illnesses and their families.

Born in Binghamton, New York, and raised in Longmeadow, Massachusetts, Moynahan currently resides in New York.

DEAN WINTERS (Avi) first gained prominence for his role as Ryan O'Reilly on HBO's award-winning series "Oz." He recurred as Tina Fey's "Beeper King" boyfriend on the Emmy Award® and Golden Globe®-winning comedy "30 Rock." This noteworthy comedic performance was included in *Entertainment Weekly's* "Must List" as well as *Variety's* short list of Emmy®-worthy guest performances.

Winters was a series regular on FX's critically acclaimed series "Rescue Me," in which he played Denis Leary's cop brother. He was also seen on "The Sarah Connor Chronicles" and "Life on Mars." Winters has guest-starred on some of the most highly acclaimed shows on television, including "Sex and the City," "Law & Order: SVU," "CSI: Miami" and "NYPD Blue." His feature credits include *P. S. I Love You*, with Hilary Swank, and *Winter of Frozen Dreams*, opposite Thora Birch.

LANCE REDDICK (Hotel Manager/Charon). Reddick came to prominence in the memorable role of Lt. Cedric Daniels on HBO's critically acclaimed series "The Wire." This series not only brought him a global fan base, it is widely considered one of the best television shows in history, sparking the current "binge watching" trend in its afterlife.

Earlier this year, he recurred on FX's "American Horror Story: Coven" opposite Jessica Lange and Angela Bassett, CBS' "Intelligence" and NBC's "The Blacklist" opposite James Spader. He is currently shooting a lead in the new Amazon Original Series, "Bosch." Based on the best-selling book series by Michael Connelly, "Bosch" premieres in 2015.

Reddick enjoys a busy film career and stars in the upcoming psychological thriller *The Guest*, which premiered at the 2014 Sundance Film Festival. Directed by Adam Wingard and written by Simon Barrett, the film hit theaters on September 17, 2014.

Later this fall, Reddick will appear in a leading role in the comedy feature *Search Party*, opposite T.J. Miller, Adam Pally and Thomas Middleditch, directed by Scot Armstrong. Lance will also appear in the 2015 release of Snoot Films' *Faults*.

Reddick was previously seen in *White House Down*, with Channing Tatum, Jamie Foxx and Maggie Gyllenhaal. He also worked with Gyllenhaal in *Won't Back Down*, opposite Academy Award[®]-nominated Viola Davis. Reddick had a pivotal cameo in Spike Lee's remake of the iconic *Old Boy*, reuniting him with his *Jonah Hex* co-star Josh Brolin.

Other film credits include the Lee Daniels film *Tennessee*, opposite Mariah Carey; *I Dreamed of Africa*, opposite Daniel Craig and Kim Basinger; *The Siege*, for director Ed Zwick, and the indie film *Bad City*.

Reddick considers his "breakout role" to be playing detective John Basil (aka "Mobay") on HBO's "Oz." He also did outstanding work on the award-winning HBO series "The Corner" and ABC's "Lost."

Although audiences have come to know Reddick as the stern and authoritarian Special Agent Phillip Broyles on the hit Fox series "Fringe," he showed off his comedic chops with a very successful guest-star turn on the FX comedy "It's Always Sunny in Philadelphia." He then starred in a highly successful Funny or Die viral video, "Toys R Me," and a spot for CollegeHumor.com. They were so well received that Reddick was then offered an episode of "Wilfred" on FX as well as sketches on IFC's "Comedy Bang Bang," "Key and Peele," and Wanda Sykes' "HERlarious" on OWN. He also guest starred on "NTSF: SD: SUV" for Adult Swim.

A theater actor by training, Reddick is a graduate of the Yale School of Drama. One of his first roles was playing Jeffrey Wright's understudy on Broadway in "Angels in America." His other theater productions include "Henry V," "Afterplay," "On House," "Julius Caesar," and the critically acclaimed 2006 Off-Broadway revival of August Wilson's "Seven Guitars," in which he played the lead character.

TOBY LEONARD MOORE (Victor) has appeared in numerous film and television projects, including “Blue Bloods,” “Dollhouse,” “Banshee,” “White Collar” and *Half the Perfect World*.

After completing his B.A., Moore studied at the National Institute of Dramatic Art (NIDA) in Sydney, where he graduated with a bachelor of dramatic art. He went on to work with the Sydney Theatre Company and appeared in Luke Davies’ “Stag,” The Chaser’s “Dead Caesar” and Tommy Murphy’s “Saturn’s Return.” He also appeared in Neil Armfield’s production of Lope de Vega’s “Peribáñez for Belvoir.”

Moore’s international screen debut came when he landed the role of Sergeant Stone in HBO’s critically acclaimed and Emmy Award®-winning miniseries “The Pacific.”

Moore has also appeared on stage in Roundabout Theatre Company’s production of “Suicide, Incorporated” in New York City.

IAN McSHANE (Winston) is an award-winning actor who has captured the public’s attention playing bad guys, scoundrels and thieves. Classically trained and with a voice like none other, McShane has played a range of rogues and other multifaceted characters on television, the silver screen and the boards. In 2004 McShane exploded onto the small screen as Al Swearengen on HBO’s “Deadwood,” for which he earned the coveted Golden Globe® Award for Best Actor in a Television Drama. His charismatic performance also led to 2005 Emmy® and SAG Award® nominations for Lead Actor. McShane was named “TV’s Sexiest Villain” by *People* magazine and made the *GQ* “Men of the Year” list.

McShane recently played Amphiarus (part priest, part prophet, part warrior) opposite Dwayne Johnson in *Hercules*, for director Brett Ratner. He appears in a cameo role in acclaimed Spanish director Daniel Monzón’s new film, *El Niño*. On the lighter side of the dramatic spectrum, he plays Ron, Nick Frost’s salsa-dance instructor, in the upcoming independent feature *Cuban Fury*, for director James Griffiths.

Previously, McShane starred as the good King Brahmwell in *Jack the Giant Slayer*, for director Bryan Singer; played the lead dwarf Beith opposite Kristen Stewart and Charlize Theron in *Snow White and the Huntsman*, for Rupert Sanders; brought to life the fearsome pirate Blackbeard opposite Johnny Depp in the blockbuster *Pirates of the Caribbean: On Stranger Tides*; and played the menacing gangster Teddy Bass in Jonathan Glazer’s *Sexy Beast*, a cult hit that netted Ben Kingsley an Oscar® nomination.

Other film credits include the darkly perverse *44 Inch Chest*, which McShane starred in as well as produced, and Woody Allen's *Scoop*.

The actor's early parts included Anthony in the 1973 cult favorite *The Last of Sheila*, Wolfe Lissner in *Villain*, Fred C. Dobbs in *Pussycat, Pussycat, I Love You* and Charlie Cartwright in 1970's *If It's Tuesday, This Must Be Belgium*.

In addition to his on-screen work, McShane has also made his mark as a voice-over artist. His dulcet tones narrated *The Sorcerer's Apprentice*, brought life to the eccentric magician Mr. Bobinsky in *Coraline* and embodied the sinister Tai Lung in *Kung Fu Panda*. Additionally, he lent his rich, resonant voice to *The Golden Compass* and *Shrek the Third*.

McShane has also enjoyed a long and diverse career on both British and American television. Most recently, he was the Santa serial killer on the award-winning drama "American Horror Story," for FX. He starred in 2010's Emmy®-nominated "Pillars of the Earth" as the conniving Waleran Bigod, a role for which he received a Golden Globe® nomination for Best Actor in a Miniseries. On NBC's "Kings" he played the ruthless Silas Benjamin.

Earlier in his TV career he formed McShane Productions and produced the lauded "Lovejoy" for the BBC and A&E. McShane starred in the title role of the lovable rogue antiques dealer and directed several episodes. Fans of this beloved series, which first aired in 1986, spanned the continents and successfully demanded that it be brought back. The series aired again from 1991 to 1994. McShane also made memorable appearances on U.S. television with roles on "Dallas" and the miniseries "War and Remembrance."

McShane played Sejanus in the miniseries "A.D.," the eponymous "Disraeli" for Masterpiece Theater and Judas in NBC's "Jesus of Nazareth." He was also featured in the landmark miniseries "Roots" and brought pathos to the disabled Ken Harrison in "Whose Life Is It Anyway?" McShane made for a smoldering Heathcliff in "Wuthering Heights" and also appeared in Harold Pinter's Emmy Award®-winning telefilm "The Caretaker."

McShane is an accomplished and award-winning stage actor. In 2008 he celebrated two anniversaries: the 40th-anniversary revival of Harold Pinter's "The Homecoming" on Broadway and the 40th-anniversary of his Broadway debut. He made his musical debut in the West End production of "The Witches of Eastwick," playing the devilish Darryl Van Horne.

In Los Angeles, he starred in a trio of productions at The Matrix Theatre, including the world premiere of Larry Atlas' "Yield of the Long Bond," for which he received the 1984 Los Angeles Drama Critics Circle Award.

Other on-stage work has included roles in the original cast of Joe Orton's "Loot," "The Admirable Chrichton" at the Chichester Festival, "The Glass Menagerie," "Inadmissible Evidence," "Betrayal" and "The Big Knife." McShane's West End debut in 1967 was co-starring with Dame Judi Dench and Ian McKellen in "The Promise." In 1968 they brought the play to Broadway.

The actor was born in Blackburn, Lancashire, England, to parents Irene and Harry McShane, a soccer player for Manchester United. He originally planned to follow in his father's "footballer" steps until a high-school teacher encouraged him to become an actor. McShane landed a spot at the prestigious Royal Academy of Dramatic Art where, just before graduation, he got his first break—the lead role in "The Wild and the Willing"—in 1962.

JOHN LEGUIZAMO (Aurelio) is a multifaceted performer and Emmy® winner whose career defies categorization. With boundless energy and creativity, his work in film, theater, television and literature covers a variety of genres, while continually threatening to create a few of its own. Leguizamo most recently starred alongside Ice Cube and Kevin Hart in the hit comedy *Ride Along*.

Other recent credits include *Cymbeline*, a modern-day take on William Shakespeare's play; *Stealing Cars*, starring William H. Macy; Ridley Scott's crime drama *The Counselor*, opposite Brad Pitt, Michael Fassbender and Javier Bardem; and the 3-D film *Walking with Dinosaurs*, opposite Justin Long.

Leguizamo starred opposite Rosie Perez, Radha Mitchell and Griffin Dunne in *Fugly!*, which he also wrote and produced. *Fugly!* is a revenge film for every teenage boy who has overcome his own awkwardness to one day marry the quintessential trophy wife.

Previously, he starred in the Spanish-language film *El Paseo 2*. The film was the highest-grossing film in the history of Colombian cinema and will premiere in the United States on HBO Latino.

In March Leguizamo unveiled his fifth HBO solo special, "Ghetto Klown," an adaptation of his Drama Desk Award-winning one-man stage show of the same name. In 2011 Leguizamo returned to Broadway with the play, the next chapter in his hugely popular

personal and professional story. Directed by Academy Award® winner Fisher Stevens, “Ghetto Klown” follows in the unabashed, uncensored and uninhibited tradition of Leguizamo’s previous stage shows “Mambo Mouth,” “Spic-O-Rama,” “Freak” and “Sexaholix...a Love Story.”

For his performance as a sensitive drag queen in *To Wong Foo: Thanks For Everything, Julie Newmar*, Leguizamo garnered a Golden Globe® Award nomination for Best Supporting Actor. He also picked up ALMA Award nominations for his roles in *Moulin Rouge* (Best Supporting Actor) and *King of the Jungle* (Best Lead Actor). He was the recipient of the 2002 ALMA Award for Entertainer of the Year.

Additional film credits include *Kick-Ass 2*, *Vanishing on 7th Street*, *The Lincoln Lawyer*, the *Ice Age* franchise, *Love in the Time of Cholera*, *The Happening*, *Righteous Kill*, *The Babysitters*, *The Take*, *Where God Left His Shoes*, *Miracle at St. Anna*, *Land of the Dead*, *Assault on Precinct 13*, *Sueño*, *Spun*, *Summer of Sam*, *Spawn*, *William Shakespeare’s Romeo + Juliet*, *Dr. Dolittle*, *Carlito’s Way* and *Casualties of War*.

In the summer of 2007, Leguizamo returned to television in Spike TV’s limited series “The Kill Point,” in which he played the leader of a gang of bank robbers who recently returned from serving in Iraq. Previously, Leguizamo appeared as a guest star in 12 episodes of NBC’s cornerstone drama “ER,” and in 2006 had a guest arc on the NBC hit “My Name Is Earl.”

In 1991, Leguizamo created an Off Broadway sensation as the writer and performer of his one-man show “Mambo Mouth,” in which he portrayed seven different characters. He received Obie, Outer Critics Circle and Vanguardia awards for his performance.

Leguizamo’s second one-man show, “Spic-O-Rama,” had an extended sold-out run in Chicago at the Goodman and Briar Street theaters before opening in New York. The play received numerous accolades, including the Dramatists Guild Hull-Warriner Award for Best American Play and the Lucille Lortel Outstanding Achievement Award for Best Broadway Performance. Leguizamo received the Theatre World Award for Outstanding New Talent as well as a Drama Desk Award for Best Solo Performance. “Spic-O-Rama” aired on HBO, receiving four CableACE Awards.

“Freak,” Leguizamo’s third one-man show, ended a successful run on Broadway in 1998. Along with Tony Award® nominations for Best Play and Best Performance by a Leading Actor in a Play, Leguizamo won the Drama Desk and Outer Critics Circle awards

for Outstanding Solo Performance. A special presentation of “Freak” directed by Spike Lee aired on HBO and earned Leguizamo the Emmy® for Outstanding Performance in a Variety or Music Program as well as a nomination for Outstanding Variety, Music or Comedy Special.

In 2001 Leguizamo returned to Broadway with “Sexaholix...a Love Story.” Directed by Peter Askin, the play was based on the sold-out national tour “John Leguizamo Live!” Leguizamo was nominated for an Outer Critics Circle Award for Outstanding Solo Performance and the show received a Tony® nomination for Best Special Theatrical Performance. “Sexaholix” aired as an HBO special in 2002 and also toured the country.

Additional stage credits include “A Midsummer Night’s Dream” and “La Puta Vida” at the New York Shakespeare Festival and “Parting Gestures” at the INTAR Theatre.

Leguizamo is also an accomplished author. His autobiography Pimps, Hos, Playa Hatas, and All the Rest of My Hollywood Friends was released by HarperCollins in October 2006.

Leguizamo currently resides in New York City with his wife and two children.

WILLEM DAFOE (Marcus) is one of his generation’s finest actors and a performer who can fit seamlessly into any type of film. Dafoe has twice been nominated for the Academy Award® (*Platoon* and *Shadow of the Vampire*) and once for the Golden Globe®. Among his other honors are an L.A. Film Critics Award and an Independent Spirit Award.

Most recently, Dafoe was seen in Wes Anderson’s *Grand Budapest Hotel*, Josh Boone’s *The Fault in Our Stars*, Anton Corbijn’s *A Most Wanted Man*, Lars von Trier’s *Nymphomaniac*, Scott Cooper’s *Out of the Furnace* and Chris Brinker’s *Bad Country*.

In 1979 Dafoe was given a small role in Michael Cimino’s *Heaven’s Gate*, but was subsequently fired. His first feature role came shortly thereafter in Kathryn Bigelow’s *The Loveless*. From there, he went on to perform in more than 80 films, including Hollywood releases such as *John Carter of Mars*, *Spider-Man*, *The English Patient*, *Finding Nemo*, *Once Upon a Time in Mexico*, *Clear and Present Danger*, *White Sands*, *Mississippi Burning*, *Streets of Fire* and *American Dreamz*. His work in the independent cinema includes *The Clearing*, *Animal Factory*, *Boondock Saints* and *American Psycho*. Films made abroad include Theo Angelopoulos’ *The Dust of Time*, Yim Ho’s *Pavilion of Women*, Yurek Bogayevicz’s *Edges of the Lord*, Wim Wenders’ *Faraway, So Close*, Nobuhiro Suwa’s segment of *Paris Je t’aime*, Brian Gilbert’s *Tom & Viv*,

Christian Carion's *Farewell*, Steve Bendelack's *Mr. Bean's Holiday*, The Spierig brothers' *Daybreakers* and Daniel Nettheim's *The Hunter*.

Dafoe has chosen projects for their diversity of roles and the opportunity to work with strong directors. He has collaborated with filmmakers such as Wes Anderson (*The Life Aquatic*, *The Fantastic Mr. Fox*), Martin Scorsese (*The Aviator*, *The Last Temptation of Christ*), Spike Lee (*Inside Man*), Julian Schnabel (*Miral*, *Basquiat*), Paul Schrader (*Auto Focus*, *Affliction*, *Light Sleeper*, *The Walker*, *Adam Resurrected*), David Cronenberg (*Existenz*), Abel Ferrara (*4:44 Last Day on Earth*, *Go Go Tales*, *New Rose Hotel*), David Lynch (*Wild at Heart*), William Friedkin (*To Live and Die in L.A.*), Werner Herzog (*My Son, My Son, What Have Ye Done*), Oliver Stone (*Born on the Fourth of July*, *Platoon*), Giada Colagrande (*A Woman* and *Before It Had a Name*) and Lars von Trier (*Antichrist* and *Manderlay*).

Dafoe is one of the founding members of The Wooster Group, the New York-based experimental theater collective. He performed in all of the group's work from 1977 through 2005, both in the U.S. and internationally. Since then he has worked with Richard Foreman in "Idiot Savant" at the Public Theater in New York and performed in two international productions with Robert Wilson: "The Life & Death of Marina Abramovic" and "The Old Woman," opposite Mikhail Baryshnikov.

ABOUT THE FILMMAKERS

87Eleven is a one-stop shop for blockbuster fight scenes. Founded by two stuntman veterans, **CHAD STAHELSKI (Director)**, 46, and **DAVID LEITCH (Producer)**, 42, the company is upending the traditional fight-choreography business model. When it learns of a major action movie in preproduction, they create, shoot, and edit original stunt sequences – and then pitch them straight to the director. After being hired, they whip the film's stars into shape and teach them the preplanned fight choreography. Finally, when filming begins, Stahelski and Leitch are on set as the film's stunt coordinator and fight choreographer, and their crew of stunt performers serve as the stars' stunt doubles and the evil henchmen. The company has been so successful – a few of its recent films include *The Bourne Legacy*, *Expendables 3*, the *Hunger Games* series, *Teenage Mutant Ninja Turtles*, *Jurassic World*, *Anchorman 2*, *Wolverine* and *Dracula Untold* – that Stahelski and Leitch have just **made** their own movie, the Keanu Reeves revenge thriller *John Wick*.

The transition from stuntman to filmmaker, though rare, is natural. As **Leitch** and Stahelski began filming their own scenes and pitching them to directors, they learned how to photograph and edit. "As a stunt guy, you become a mini-director," Leitch says. "You're talking to actors about performance. The way you present a stunt is tied in to the way you photograph it, so you're hanging out with the cinematographer. You learn tricks to make action look more dynamic – having the fight come toward you or shooting on a longer lens to compress the speed."

Before founding 87Eleven, Stahelski and Leitch kicked, punched, and fought their way to the top of the stunt world for more than 20 years. The pair first met in the early Nineties at a karate academy. Leitch then worked with Brad Pitt, executing the star's combat scenes in movies like *Fight Club*, *Mr. and Mrs. Smith*, and *Troy*. Stahelski worked as Brandon Lee's double (and eventual replacement) in *The Crow* and performed Keanu Reeves' fight work in the *Matrix* movies alongside an Asian stunt crew. "While filming *The Matrix*, we studied how a Chinese fight-choreography team trains actors before production starts so that they can participate in action sequences in a more dynamic way," explains Leitch. "We wanted to bring that to Western cinema."

DEREK KOLSTAD (Writer) started writing screenplays after watching *Die Hard* on Beta when he was 13, and never really stopped. However, growing up in the Midwest, screenwriting didn't exactly seem to be a viable career choice even though his family and friends encouraged him to pursue it from a young age.

Upon graduating from Taylor University with a degree in business administration, Kolstad worked a number of jobs in line with his major before realizing that he despised where his life was heading. Knowing full well that he had to give this career a chance, Kolstad bought a '99 Golf TDI, filled it with his most prized possessions (most notably a Dell desktop and CRT monitor that took up the lion's share of the backseat) and drove out to L.A.

Over the past decade or so, Kolstad has moved up the scripting chain from collegiate short films to nonprofit educational projects to direct-to-video pieces to features, which have proven to be an absolute joy and the culmination of a lifetime's worth of seemingly groundless dreams. Currently, Kolstad is polishing up three new spec scripts and finalizing a pitch for an edgy cable drama.

Kolstad lives in Pasadena with his wife, Sonja, and two dogs, Loki and Isis.

BASIL IWANYK, p.g.a. (Producer) is the founder and owner of Thunder Road Pictures. His films have collectively grossed \$1.8 billion worldwide. Titles include the epic action-adventure *Clash of the Titans* and its sequel *Wrath of the Titans*, all three installments of *The Expendables*, *Brooklyn's Finest*, *We Are Marshall* and *Firewall*. Iwanyk also produced the critically acclaimed drama *The Town*, directed by Ben Affleck.

Iwanyk's next release is the fantasy adventure *Seventh Son*, directed by Academy Award® nominee Sergei Bodrov. The film stars Academy Award® winner Jeff Bridges and Academy Award® nominee Julianne Moore. Universal and Legendary Pictures are releasing.

Iwanyk is currently in preproduction on the tent-pole film *Gods of Egypt*, for Summit/Lionsgate. The film is being directed by Alex Proyas, with stars Geoffrey Rush, Gerard Butler and Nikolaj Coster-Waldau. Also in the pipeline are *Alive Alone*, starring Noomi Rapace, Idris Elba and Sam Worthington, and *Splinter Cell*, a feature version of the highly successful video game, starring Tom Hardy.

After graduating from Villanova University, Iwanyk began his film career as an agent trainee at United Talent Agency. He joined Warner Bros. Pictures as a creative executive in 1995, and was promoted to vice president of production two years later. During his tenure at the studio, Iwanyk was involved in the development and production of films such as Antoine Fuqua's crime drama *Training Day*, starring Denzel Washington in an Oscar®-winning performance; Steven Soderbergh's *Ocean's Eleven*; and Christopher Nolan's *Insomnia*.

In 2000 Iwanyk became president of worldwide production at Intermedia Films. There, he would oversee a wide variety of projects, including Kathryn Bigelow's *K-19: The Widowmaker*, Jonathan Mostow's *Terminator 3: Rise of the Machines*, Spike Jonze's Oscar® winner *Adaptation* and Phillip Noyce's Oscar® nominee *The Quiet American*. Following his time at Intermedia, he founded Thunder Road Pictures in 2004.

EVA LONGORIA (Producer) – Golden Globe®-nominated, Screen Actors Guild Award®-winning, ALMA Award-winning actress, and Variety's 2014 "Top 5 Actresses," producer, director, entrepreneur, philanthropist and "Desperate Housewives" alum, Eva Longoria takes her career to a whole new level, as she makes a trusted name for herself both in front and *behind* the camera.

In 2012 Longoria partnered with NBC Universal and signed the biggest first-look development deal between an actor and a network to date that includes a non-writing, executive producer agreement through her production company UnbeliEVable Entertainment. Longoria, alongside producing partner Ben Spector, is actively developing projects as a producer, director and writer. She is Executive Producer of Lifetime's one-hour scripted hit dramedy, "Devious Maids," the first show in history to cast five female Latinas as lead characters on a television series (Judy Reyes, Ana Ortiz, Dania Ramirez, Edy Ganem and Roselyn Sanchez). "Devious Maids," recently picked up for a third season, follows the trials and tribulations of five maids in Beverly Hills. Longoria is also Executive Producer of Hulu's hit animated sitcom series "Mother Up," written and directed by "Family Guy" vet Michael Shipley, which follows the trials and tribulations of Rudi Wilson, a former music business executive forced to downshift her life in middle America, becoming an irresponsible suburban mother, who basically improvises her way through parenting. Through UnbeliEVable Entertainment, Longoria is also set to executive produce

the half-hour NBC musical comedy, “Tuned,” co-producing and starring Zachary Levi (“Chuck”), and recently sold two other projects: the medical drama “Critical” to NBC, and Texas political drama, “Pair of Aces” to ABC.

On the feature film front, Longoria is set to star in *Refugio*, Academy Award® nominee Demian Bichir’s writing and directorial debut feature film. Longoria also has feature film *Any Day* alongside Sean Bean and Kate Walsh, as well as *Visions*, starring opposite Isla Fisher and Jim Parsons. Longoria also recently had a highly acclaimed performance in the film *Frontera* where she starred opposite Ed Harris and Michael Peña as a Mexican woman crossing the US border to meet her husband.

In an unusual situation that underscores how sought after Longoria is as a TV leading lady, two projects are vying for her at two different networks – “Telenovela” at NBC and an untitled comedy at ABC. “Telenovela,” developed by Longoria through UnbeliEVAble Entertainment, centers on an ambitious telenovela star who struggles to stay on top in a world where the drama on-camera is nothing compared to the drama off-camera. Longoria, along with Spector and Crissy Pietrosch and Jessica Goldstein (“Cougar Town”) would executive produce, and could potentially go hand-in-hand with sister network Telemundo to make episodes of the fictional telenovela that would air on the Spanish-language net. The untitled ABC project will be written by the “Trophy Wife” team of Emily Halpern and Sarah Haskins who will executive produce with Lee Eisenberg and Gene Stumpnitsky. Longoria will make her decision of which starring vehicle she wants to be part of once scripts are written and reviewed.

Longoria is also executive producer and host for the NCLR ALMA Awards, executive producer of the documentaries *Harvest* and *Food Chains*-- both of which explore the current and historic exploitation of farm workers -- and is currently producing her third documentary *Our Time* which explores the power of the Latino vote. Longoria is the founder of “*The Eva Longoria Foundation*” dedicated to helping Latinas build better futures for themselves through education and entrepreneurship, co-founder of “*Eva’s Heroes*” which enriches the lives of adolescents with developmental disabilities, and is national spokesperson for “*Padres Contra el Cancer*” a nonprofit that is committed to improving the quality of life for children with cancer. She is a current board member of MALDEF, the Mexican American Legal Defense and Educational Fund. Named “Philanthropist of the Year” by The Hollywood Reporter, honored with a Lifetime Achievement Award at

Variety's annual Power of Women Luncheon, Longoria is also a founder of the Latino Victory Project, and selected as a speaker at the 2012 Democratic National Convention, helping the President secure 73% of the Latino vote. A Brand Ambassador for L'Oreal Paris, Longoria owns BESO Hollywood, her own production company, UnbeliEVABLE Entertainment, two fragrances "EVA, by Eva Longoria" and "EVAmour," and also has a New York Times bestselling cookbook EVA's KITCHEN: COOKING WITH LOVE FOR FAMILY AND FRIENDS.

Longoria recently received her Master's degree in Chicano studies in 2013 with her thesis on "Success STEMS from Diversity: The Value of Latinas in STEM Careers."

MICHAEL WITHERILL (Producer) recently produced the indie hit *Drinking Buddies*, directed by Joe Swanberg and starring Olivia Wilde, Jake Johnson, Anna Kendrick and Ron Livingston and executive-produced the feature *A Little Bit of Heaven*, directed by Nicole Kassell and starring Kate Hudson and Gael García Bernal.

Under his banner of MJW Films, LLC, he is also the producer of three recently finished films: *John Wick* directed by Chad Stahelski and starring Keanu Reeves, Willem Dafoe and Michael Nyqvist with a world wide release date of October 24, 2014. *Frontera*, directed by Michael Berry and starring Ed Harris, Michael Peña, Eva Longoria and Amy Madigan; *Cardboard Boxer*, written and directed by Knate Gwaltney and starring Thomas Haden Church, Terrence Howard and Rhys Wakefield; *Stuck* directed by Michael Berry and starring Giancarlo Esposito, Amy Madigan, Ashanti and Arden Cho and *Radio Caroline*, a documentary directed by Hans Fjellstad. *Stuck* and *Radio Caroline* are in post-production at this time.

ERICA LEE (Executive Producer) is the vice president of features at Thunder Road Pictures, where she oversees the development and production of many films on the company's slate. Most recently she has served as co-producer on Universal Pictures' *Seventh Son*, directed by Sergei Bodrov, with stars Jeff Bridges and Julianne Moore.

Lee will next executive-produce *Alive Alone*, starring Noomi Rapace, Idris Elba and Sam Worthington. She is starting preproduction on *Sicario*, Oscar[®]-nominated director Denis Villeneuve's (*Incendies*, *Prisoners*) next film.

Born in New York City, Lee graduated with honors from Florida State University with a degree in communications and immediately entered the entertainment industry with an internship at NBC Studios in Burbank. Following her internship, she began working at Creative Artists Agency as an assistant in the talent department.

Lee has been at Thunder Road for eight years, initially starting as the assistant to Chairman Basil Iwanyk. She has shepherded the development of such films as *We Are Marshall*, *Brooklyn's Finest*, *The Town*, the *Expendables* franchise, *Clash of the Titans* and its sequel *Wrath of the Titans*.

JONATHAN SELA (Director of Photography) shot *A Good Day to Die Hard*, the latest installment of the classic franchise starring Bruce Willis. He has collaborated previously with director John Moore on *Max Payne* and *The Omen*. His other feature credits as director of photography include *Law Abiding Citizen*, *Powder Blue*, *Midnight Meat Train*, *Grimm Love*, *Randy and the Mob*, and *Dreamland*.

Sela was born in Paris and grew up in Israel, eventually moved to Los Angeles at age of 19, where he attended the American Film Institute. He began his career at a young age as a gaffer and electrician on several shows. Sela served as an assistant to Vilmos Zsigmond on *The Body* and *Life as a House*. Sela shot numerous commercials and music videos, including ones for Beyoncé, Justin Timberlake, Rihanna, and Christina Aguilera.

DAN LEIGH (Production Designer) is considered one of the preeminent production designers in the business. He recently completed *Tracers*, a character-driven action drama starring Taylor Lautner and directed by Daniel Benmayor. Prior to that he worked on Amy Heckerling's *Vamps*, starring Alicia Silverstone, Krysten Ritter and Sigourney Weaver. He also designed Kenneth Lonergan's *Margaret*, starring Anna Paquin and Mark Ruffalo, as well as Gavin O'Connor's mixed martial arts feature *Warrior*, starring Nick Nolte, Joel Edgerton and Tom Hardy. Leigh worked with O'Connor previously on *Pride & Glory*.

Leigh received an Emmy® nomination for his work on the HBO telefilm "Taking Chance," directed by Ross Katz. Among his other credits are the Kate Hudson starrer *Bride Wars*, *Eternal Sunshine of the Spotless Mind* and *Be Kind Rewind* (both for Michel Gondry) and three films for Tony Goldwyn: *The Last Kiss*, *Someone Like You* and *A Walk on the Moon*.

Other credits include Moisés Kaufman's "The Laramie Project" for HBO and Julian Schnabel's *Basquiat*. He designed both Boaz Yakin's *A Price Above Rubies*, starring Renée Zellweger, and *Fresh*, starring Samuel L. Jackson. He collaborated with Joan Micklin Silver on *Loverboy*, with Patrick Dempsey, and *Crossing Delancey*, with Amy Irving and Peter Riegert.

Leigh has also designed for network television, including the pilot episode of ABC's "Dirty Sexy Money."

Leigh began his design career working on and Off Broadway, in regional theater, the Lincoln Center and the Kennedy Center for the Performing Arts.

ELISABET RONALDS (Editor) has, since graduating from the London Film School, progressed from pop groups, dance companies and fashion to becoming an award-winning editor on feature films such as *Jar City*, *Inhale*, *Contraband* and *The Deep*.

Ronalds has sat on the board of the Association of Icelandic Film Producers and served as president of the Icelandic Film and Television Academy. Founder of Women in Film & Television (WIFI) in Iceland, she served as their chairman for two years. She has worked with The National Theatre and the Reykjavik City Theatre and served five years as CEO at Cut N Paste Productions.

LUCA MOSCA (Costume Designer) was born in Italy and educated in the dynamic fashion capital of Milan. At the insistence of his family Mosca became a pharmacist, but after his medical education he pursued his dream: fashion design. He worked for years as a designer in a large couture company in Milan. He then moved to New York where, after designing for well-known American fashion companies, he founded his own fashion collection. It retailed successfully worldwide.

In the mid-'90s Mosca decided to bring his career to the next level and design for film and television. His new profession got off to a significant start with his first independent films. These credits include *Hamlet*, directed by Michael Almereyda and starring Sam Shepard, Liev Schreiber, Bill Murray and Ethan Hawke, and 2000 Sundance winner *Girlfight*, directed by Karyn Kusama and starring Michelle Rodriguez.

After designing a number of small, independent and "artsy" projects, Mosca designed the action-thriller *Vantage Point*. Directed by Pete Travis, with stars William Hurt,

Dennis Quaid, Forest Whitaker, Zoe Saldana and Sigourney Weaver, the film was Mosca's introduction to the world of studio projects.

Other credits include *Paranoia*, directed by Robert Luketic and starring Harrison Ford, Gary Oldman and Richard Dreyfuss; *21*, directed by Luketic and starring Kevin Spacey and Jim Sturgess; *Premium Rush*, directed by David Koepp and starring Joseph Gordon-Levitt and Michael Shannon; *Step Up 2: The Streets*, directed by Jon Chu; "A Muppet's Christmas: Letters to Santa," directed by Kirk Thatcher and starring Whoopi Goldberg, Uma Thurman and Nathan Lane; *After.Life*, directed by Agnieszka Wojtowicz-Vosloo and starring Liam Neeson and Christina Ricci; *The Greatest*, directed by Shana Feste and starring Susan Sarandon and Pierce Brosnan; *Shelter*, directed by Måns Mårilind and Biörn Stein, with Julianne Moore and Jonathan Rhys Meyers; and *Won't Back Down*, directed by Daniel Barnz and starring Viola Davis, Maggie Gyllenhaal and Holly Hunter.

Mosca also designed the CBS series "The Education of Max Bickford," starring Richard Dreyfuss and Marcia Gay Harden.

DARRIN PRESCOTT (Stunt Coordinator/2nd Unit Director) has performed as a stuntman, stunt actor and stunt coordinator. In 2002 he shared a nomination for a Taurus World Stunt Award for Best Specialty Stunt in *Swordfish* and in 2005 he won a Taurus Award for Best Work with a Vehicle in *The Bourne Supremacy*, sharing this award with Chris O'Hara and Scott Rogers. That same year he was Taurus-nominated for Best Fight in *The Bourne Supremacy* and for vehicle work in *Spider-Man 2*.

In 2008 Prescott was part of the stunt team that received a Screen Actors Guild Award[®] for Best Stunt Film Ensemble for an Action Sequel in the blockbuster hit *The Bourne Ultimatum*.

Among his credits as stunt performer, second-unit director, stunt actor and stunt coordinator are films such as *The Signal*, *2 Guns*, *The Last Stand*, *Stand Up Guys*, *The Guilt Trip*, *Killing Them Softly*, *Red Dawn*, *Eraser*, *Independence Day*, *Mars Attacks!*, *Panic Room*, *The Matrix Reloaded*, *The Matrix Revolution* and *Spider-Man 3*. Prescott has doubled for stars such as Hugo Weaving and Jonathan Breck and is the co-owner of Go Stunts, Inc., a company that provides film productions with high-tech stunt equipment.

Prescott has also appeared in several television commercials for products such as Gap jeans and Volkswagen. He has been married to Suzanne Prescott since 1996; the couple has two children.

Unit Production Manager
HOLLY RYMON

Unit Production Manager
MIKE UPTON

First Assistant Director
JOHN R. SAUNDERS

Second Assistant Director
JEREMY MARKS

Stunt Coordinator / 2nd Unit Director
DARRIN PRESCOTT

Post Production Supervisor
MICHAEL TINGER

Cast

John Wick	KEANU REEVES
Viggo Tarasov	MICHAEL NYQVIST
Iosef Tarasov	ALFIE ALLEN
Marcus	WILLEM DAFOE
Avi	DEAN WINTERS
Ms. Perkins	ADRIANNE PALICKI
Gregori	OMER BARNEA
Victor	TOBY LEONARD MOORE
Kirill	DANIEL BERNHARDT
Helen	BRIDGET MOYNAHAN
Aurelio	JOHN LEGUIZAMO
Winston	IAN MCSHANE
Addy	BRIDGET REGAN
Hotel Manager/Charon	LANCE REDDICK
Kuzma	KEITH JARDINE
Nicholai	TAIT FLETCHER

Ivan	KAZIMIERAS TAUGINAS
Alexander	ALEXANDER FREKEY
Jimmy	THOMAS SADOSKI
Continental Doctor	RANDALL DUK KIM
Charlie	DAVID PATRICK KELLEY
Harry	CLARKE PETERS
Francis	KEVIN NASH
Delivery Woman	GAMEELA WRIGHT
Pavel	VLADISLAV KOULIKOV
Priest	MUNRO M. BONNELL
Elderly Woman	PAT SQUIRE
Team Leader	VLADIMIR TROITSKY

Fight Coordinator	JONATHAN EUSEBIO
Additional Stunt Coordinator	CHRIS O'HARA

Stunt Doubles

John Wick Stunt Doubles	JACKSON SPIDELL
	JEREMY FRY
Avi Stunt Double	DAVID SHUMBRIS
Ms. Perkins Stunt Doubles	RENAE MONEYMAKER
	SHAWNNA THIBODEAU
Harry Stunt Double	BOBBY BECKLES

Stunt Players

ERIC BROWN	CARLOS LOPEZ
DANIEL HERNANDEZ	DEAN NEISTAT
JUSTIN YU	PETE KLEIN
AKOS SCHENEK	LUIS MOCO
IAN MCLAUGHLIN	BRYCE BURKE
JARED BURKE	RICHARD RUTHERFORD
CHRISTOPHER PARKER	VANESSA VANDER PLYUM
AJA FRARY	NATALIA KIRIYA
KACHINA DECHERT	MATT MCCOLM
LUKE LESKO	ADAM WOOD
AARON VEXLER	ROBBIE SMITH
DENNIS KEIFFER	CALE SCHULTZ
EVALDAS "EFKA" KVARACIEJUS	ROMAN MITCHYAN
JJ PERRY	TIM CONNOLLY
PAT WALSH	TONY VINCENT
EDSON CARVALHO	AIRON ARMSTRONG
STEVE IZZI	GEORGE COLUCCI
TIM LAJCIK	BRIAN BURIK
BRIAN SMYJ	MICK O'ROURKE
JON VALERA	RANDY HAYNIE
JOSH SEIFERT	OWEN HOLLAND
ROBERT PATRICK NAGLE	DONALD J. HEWITT

JOSIAH NOLAN
JEFFREY SMITH
ROSS RUBEN
ALEXANDER C. MONTALBAN
PETER EPSTEIN
JIM PALMER
MYLES HUMPHUS
AL CERULLO

MICHAEL KUHR
ERIK MARTIN
PHILIPPE VONLANTHEN
TOM ANDREWS
STEPHINE FLORES
JIMMY HAYS
PAUL SHORT

Art Director
Set Decorator
Script Supervisor

CJ SIMPSON
SUSAN BODE TYSON
JESSICA LICHTNER

A Camera Operator
A Camera First Assistant Camera
A Camera Second Assistant Camera
B Camera Operator
B Camera First Assistant Camera
B Camera Second Assistant Camera
Loader / Data Wrangler
DIT

GREG SMITH
CRAIG PRESSGROVE
PEDRO CORCEGA
TIM NORMAN
MICHAEL J. BURKE
EVE STRICKMAN
CAMILIO MENDOZA
GABE KOLODNY

Assistant Costume Designer
Costume Supervisor
Set Costumers

MATTHEW HEMESATH
KENN HAMILTON
ROSE MARIE C. CAPPELLUTI
MAGDALENE "TREENEE"
CLAYTON

Costume Coordinator
Costume Production Assistant

SARA RYER
RACHEL RONDELL

Makeup Department Head
Key Makeup Artist
Makeup Artist

STEPHEN KELLEY
AMY TAGLIAMONTI
STACY ST. ONGE

Hair Department Head
Key Hairstylist
Hair Stylist

KERRIE SMITH
KAT PERCY
BOBBY DIEHL

Gaffer
Best Boy Electric
Lamp Operators

BILL ALMEIDA
PETER RUSSELL
NOAH PRINCE
JOHN CHESHIRE
JOHN O'MALLEY
MARK VAN ROSSEN

Basecamp Generator Operator
Rigging Gaffer
Rigging Best Boy Gaffer

ROBERT MERK
CLAY LIVERSIDGE
JOHN BILLECI

Rigging Electrics	FRIDA MARZOUK SAM FREIDMAN DAVE KISSINGER
Key Grip	CHARLIE MARROQUIN
Best Boy Grip	DAVE BOWERS
A Dolly Grip	ANDY SWEENEY
B Dolly Grip	MARCEL CIUREA
Company Grips	PEDRO DIEZ CHRIS JONES MENO PAYNE
Key Rigging Grip	CRAIG VACCARO
Best Boy Rigging Grip	THOMAS VAUGHAN
Rigging Grips	JIM MILLER FRANK GRASSO JIMMY MILLER MATTHEW MILLER
Production Mixer	DANNY MICHAEL
Boom Operator	KIRA SMITH
Utility Sound	JAMES LAFARGE
Video Assist Operator	DANIEL SALK
Special Effects Coordinators	BRUCE STEINHEIMER DREW JIRATANO
Special Effects Foremen	JOE MONTENEGRO JOHN STIFANICH
Location Manager	NICHOLAS BERNSTEIN
Assistant Location Managers	JUSTIN ROSINI TRACI SPICER
Locations Assistants	TOBY FRIED RYAN HAMMER LEILA NURSE
Location Scout	WING YEONG
Locations Coordinator	VICTORIA SWANSON
Unit Location Production Assistant	KAELAN KELLY-SORDELET
Parking Coordinator	MAURICE CABRERA
Production Coordinator	MARK HAGERMAN
Assistant Production Coordinator	ALEXANDER BARROW
Production Secretary	JIM CREMINS
Office Production Assistants	CARA HALL WILLIAM D. WOODS
Office Intern	JEFF BARRY
Production Accountant	STEVE GUILBAUD

First Assistant Accountant	JAMIE HORWITZ
Second Assistant Accountants	LORI LOPES KUZMANOVIC
	ABBY COON
Payroll Accountant	GAYOUNG KIM
Accounting Clerk	SHELLEY PATEL
Payroll Assistant	KAREN HOLL
Insurance Assistant	ANDREA MITCHELL
Construction Coordinator	RICHARD TENEWITZ
Assistant Art Director	RAUL ABREGO
Key Carpenter	DAVID MCMAHON
Key Construction Grip	VINCENT GUARIELLO
House Electric	PHILIP TESTA
Construction Production Assistant	JANINE CANIN VENEZIA
Art Department Coordinator	KRISTEN FICARA
Graphic Artist	AMY DHOLAKIA-JORAND
Art Department Production Assistant	LEE HURWITZ
Storyboard Artist	TODD HARRIS
Charge Scenic	JEFF GLAVE
Industrial	MIKA JAMES
Camera Scenic	JANET CLEVELAND
Property Master	VINNY MAZZARELLA
Assistant Property Master	JOEY COPPOLA
Assistant Props	KEN GOOSTEIN
	TENERO WILLIAMS
Animal Trainer	ANIMAL ACTORS INTERNATIONAL, INC.
Assistant Set Decorator	VALERIE NOLAN
Leadman	BRUCE GROSS
2nd Set Dresser	JASON BROWN
Shop Foreman	MARK PELTZER
Location Keys	PHIL POZNICK
	PORTER FULMER
Set Dressers	PHIL BUDINGER
	JAMES WHELAN
	THOMAS SCHNEIDER
	JARED GOLDFEDER
Standby Set Dressers	ROBIN KOENIG
	ZACHARY SELTER
Unit Publicist	PETER J. SILBERMANN
Still Photographer	DAVID LEE
2nd Second Assistant Director	WOODROW TRAVERS
Dialect Coaches	ELENA BARANOVA
	OKSANA LADA

Assistants to Mr. Stahelski and Mr. Leitch

Assistant to Mr. Reeves
Assistant to Mr. Iwanyk
Assistant to Ms. Lee
Trainer to Mr. Reeves

CALE SCHULTZ
DIANA HAMMONS
MELISSA ZEIGLER
TAYLOR ZEA
BARNEY SLOBODIN
DENISE SNYDER

Set Production Assistants

RAMONA MURPHY-ADAIR
ANTHONY BECKWITH
MARION BRADFORD

FERNANDO MEDINA
DEREK WILSON
NICOLE EVRANIAN
GEORGE DARATANY

Extras Casting by

Extras Casting Associate
Extras Casting Assistant
Casting Associate

GRANT WILFLEY CASTING,
INC.
STEVE VAGO
ELI CORNELL
KATE GELLER

Transportation Captain
Transportation Co-Captain

JIM BUCKMAN
DAN BUCKMAN

Set Medic
Catering by
Craft Service by

JERUSCHKA WHITE
HOT N' READY
MARTINI CRAFT

Production Consultant
Executive in Charge of Business Affairs
Production Legal Services

BOB GREENHUT
JONATHAN FUHRMAN
WENDY HELLER
JESSE MAUZY

Financial Legal Services
Branded Marketing Integration
Safety

NOEL LOHR
JAFFE ENTERTAINMENT
GERMAN GUTIERREZ

2nd Unit

Unit Production Manager
First Assistant Director
Second Assistant Director

TOM SELLITTI
IVAN FONSECA
SARAH LEMON

Script Supervisor

WENDY ROBERTS

Director of Photography / A Camera Operator
A Camera First Assistant Camera
A Camera Second Assistant Camera
B Camera Operator
B Camera First Assistant Camera
B Camera Second Assistant Camera

DUANE MANWILLER
EJ MISISCO
STEPHEN KOZLOWSKI
DEREK WALKER
GUS LIMBERIS
RODRIGO MILAN

C Camera Operator CHRIS HAYES
C Camera First Assistant Camera EDDIE RODRIGUEZ
C Camera Second Assistant Camera IAN CARMODY
Loader / Data Wrangler CAMERON SIZEMORE
DIT JESSICA TA

Hair Department Head BOBBY DEIHL
Makeup Department Head JOSH TURI

Gaffer ERIC BONCHER
Best Boy Electric CHRISTIAN MAY

Key Grip JOHNNY ERBES
Best Boy Grip ADAM SNIDER

Production Mixer GREG SEXTRO
Boom Operator CARMINE PICARELLO
Video Assist Operator BRIAN CARMICHAEL

Property Master TENERO WILLIAMS
Assistant Property Master BRIAN DURHAM
Property Assistant JEFF MARCHETTI

Transportation Co-Captain CHUCK BENNIS

Pick-Up Unit Producer TODD GROSSMAN
Additional Footage Provided by BLUEROCK CREATIVE

Post Production

1st Assistant Editors MATTHEW ABSHER
 ALEX YALAKIDIS

Editorial Assistant ZACHARY CHAMBERLIN
Post Production Assistant MATTHEW WALSH

Post Production Accounting TREVANNA POST, INC.
Key Post Accountant JERRY LEE
Assistant Post Production Accountant NEDDA AZIZIAN

Sound Editorial Services Provided By
FORMOSA GROUP

Re-Recording Services Provided By
AUDIO HEAD

Supervising Sound Editor MARK STOECKINGER

Re-recording Mixers	JIM BOLT MARTYN ZUB ANDY KOYAMA
Supervising Dialogue & ADR Editor	PAUL CARDEN
Sounds Created and Designed by	ALAN RANKIN
Assistant Sound Editor	MARK COFFEY
Apprentice Sound Editor	LUKE GIBLEON
Sound Editors	ANN SCIBELLI DAN HEGEMAN
Dialogue Editors	CHRIS JARGO JOHN C. STUVER M.P.S.E.
Foley Supervisor	PAUL PIROLA
Foley Artists	DAN JOHNSTON MARIO VACCARRO
Foley Mixers	BLAIR SLATER DUNCAN MCALLISTER
ADR Mixer	CHRIS NAVARRO C.A.S. MARKUS JÄRVINEN
Voice Casting by	JOE CAPPELLETTI
Digital Intermediate by	LIGHT IRON
(Logo)	
DI Supervising Colorist	IAN VERTOVEC
DI Colorist	PAUL SAGE
DI Supervisor	MICHAEL CIONI
DI Producers	EMILY EDDEY MEGAN MILNES CAROLYN CURY
Conform Editors	MONIQUE EISSING MATT BLACKSHEAR RYAN McKEAGUE
DI Assists	PAUL REHDER KEENAN MOCK DEVON MEADOWS PAUL SAGE
Light Iron Management	PETER CIONI MARC VANOCUR DES CAREY PAUL GEFFRE
CTO	CHRIS PEARISO
Systems Administrator	KEVIN LONDON
Administration	JADE TAKAHASHI

DANA BLUMBERG
AMIT DAVÉ
DEREK EBY
CAROLINE MILLS
RACHEL SLOAN

OUTPOST On-Set Dailies
OUTPOST Engineer
OUTPOST Operator
Lilypad Operator

LIGHT IRON
ROB LOUGHLIN
MATTHEW KRANT
GABE KOLODNY

Visual Effects Production Manager CHRISTINE FELMAN-BLUE

Visual Effects by SPIN VFX
(Logo)

Visual Effects Supervisors JEFF CAMPBELL
COLIN DAVIES
Visual Effects Executive Producer NEISHAW ALI
Supervising Visual Effects Producer GEORGE MACRI
Visual Effects Producer JP GIAMOS
Visual Effects Production Manager CARRIE RICHARDSON

Effects Supervisor TIM SIBLEY
Matte Painter TORY MILES
Lighting Supervisor DOUGLAS ADDY

Compositors
JUTIN GORAN LAUREN KEEMA
STEVE RAMONE WINSTON LEE
SARAH YOO MOHAMMAD
GHORBANKARIMI
SIMON HAN KIRK BRILLON
CHRIS ANKLI MIKE TERRIGNO
DENNIS NGARIUKU JERRY HALL

Layout & Tracking Supervisor DERICK LOO
Layout & Tracking RICHARD OWEN
Asset Supervisor MARK NEYSMITH
Asset Producer LAURA SMALL

CG Artists
TERRANCE CHANDLER ANTON VOYTENKOV
ANDRE MIRANDA SUJIN PARK
IAN MACLEOD JEROME HARTMAN
AHMED SHEHATA
Visual Effects Editor NIGEL MENDOZA

Main & End Titles Designed and Produced by
FILMOGRAPH
Title Designer AARON BECKER

Executive Producer SETH KLEINBERG
End Title Crawl by JAY JOHNSON

Score Mixed by WOLFGANG MATTHES
Drum Kit GIL SHARONE
Drums Recorded by ROBERT CARRANZA
Music Preparation JOANNE HIGGINBOTTOM

Music Editor BRIAN RICHARDS
Temp Music Editor NEVIN SEUS
Assistant Music Editor ROGER KOSTECK

Music Services by CUTTING EDGE
(LOGO)

Music Business & Legal Executive CHARLES M. BARSAMIAN
Music Licensing PAUL MCPHERSON

"Get Money"

Written by Jason Paul Thibeau, Roy Whitney Anthony and Benjamin Smith
Performed by T-Bo featuring Bengie B
Courtesy of Firecracker Entertainment & Off The Heezy Entertainment
By special arrangement with Paragon Film Music, LLC

"Hunid One's"

Written by Jason Paul Thibeau and Michael Gniewkowski
Performed by T-Bo
Courtesy of Firecracker Entertainment & Off The Heezy Entertainment
By special arrangement with Paragon Film Music, LLC

"Russian Lullaby"

Written by David Bawiec and Vadim Suslov

"Killing Strangers"

Written, produced and performed by Marilyn Manson and Tyler Bates
Courtesy of Loma Vista Recordings/Concord Music Group, Inc.
under exclusive license from Cooking Vinyl Ltd.

"Evil Man Blues"

Written by Leonard Feather and Lionel Hampton
Performed by The Candy Shop Boys featuring Jesse Elder, Matt Parker, Scott Tixier, Sophia
Urista, Arthur Vint and Kenball Zwerin
By arrangement with Cutting Edge Music (Holdings) Limited

"In My Mind"

Performed by M86 and Susie Q
Written by Ali Theodore, Susan Paroff, Sergio Cabral, Sarai Howard and Bryan Spitzer

Courtesy of DeeTown Entertainment and Ali Dee & The Music Factory

“Think”

Written and performed by Kaleida
Courtesy of Kaleida Music

“Who You Talkin’ To Man?”

Written by Ciscandra Nostalghia and Tyler Bates
Performed by Ciscandra Nostalghia
Courtesy of 110 Records, Inc.
By arrangement with Cutting Edge Music (Holdings) Limited

Soundtrack available on Varese Sarabande
(Varese
LOGO)

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Michael R. Bloomberg Mayor

Katherine L. Oliver, Commissioner

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New York City Transit Authority

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Filmed at York Studios LLC

Bluerock Creative, Inc.

Florsheim

Nautica

Costume National

Stephen F

Peerless

Tallia

Marni

Micah Green

Ben Kramer

Jimmy Darmody

Natalie Iwanyk

Dylan Iwanyk

Charlie Iwanyk

Jacob Garner

Scott Nicolaidis

Alex Kaufman

Charlie Ferraro

Ray Pennet

Kelly McCormick
Marilyn Manson
James Mangold
Bennet Walsh
CCP Games
Tony Ciulla
Houston Yang
Brian Ott
Sunny Nuo
Hybrid

Production Financing Provided by
COMERICA BANK, ADAM J. KORN AND SCOTT C SCRIMAGER
(LOGO)

Production Financing Provided by
BREVET CAPITAL
DOUG MONTICCIOLO and JAMIE WING

Completion Guaranty provided by
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(LOGO)

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NY/FILM
(Logo)

HAWK
Anamorphic Lenses
(Logo)

Dolby Digital
(Logo)

MPAA #
(Logo)

I.A.T.S.E.
(Bug)

American Humane Association monitored some of the animal action. *No animals were harmed in those scenes.*TM (AHAD 04510)

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Rating **(TBD)**