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I N T E R N A T I O N A L

Hanna

A Joe Wright Film

Production Notes

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Hanna

Synopsis

A teenage girl goes out into the world for the first time - and has to battle for her life. Director Joe Wright weaves elements of dark fairy tales into the adventure thriller *Hanna*, filmed on location in Europe and Morocco.

Hanna (played by Academy Award nominee Saoirse Ronan of *Atonement*, also directed by Joe Wright) is 16 years old. She is bright, inquisitive, and a devoted daughter. Uniquely, she has the strength, the stamina, and the smarts of a soldier; these come from being raised by her widowed father Erik (Eric Bana), an ex-CIA man, in the wilds of North Finland. Erik has taught Hanna to hunt, put her through extreme self-defense workouts, and home-schooled her with only an encyclopedia and a book of fairy tales. Hanna has been living a life unlike any other teenager; her upbringing and training have been one and the same, all geared to making her the perfect assassin. But out in the world there is unfinished business for Hanna's family, and it is with a combination of pride and apprehension that Erik realizes his daughter can no longer be held back.

This turning point in Hanna's adolescence is a sharp one; she is separated from Erik and embarks on the mission that she was always destined for. Before she and her father can reunite as planned in Berlin, Hanna is captured by agents dispatched by ruthless intelligence operative Marissa Wiegler (Academy Award winner Cate Blanchett). Marissa, a career agent, has long been harboring secrets that tie her to Hanna and Erik.

Detained for observation and held beneath the Moroccan desert, Hanna soon turns the tables on her captors. Her daring escape to above-ground thrusts her into an unfamiliar landscape and world which she must quickly learn to comprehend and navigate. Marissa secretly sends a team of agents after Hanna, and joins the deadly pursuit herself. As Hanna journeys across Europe and nears her ultimate target, she faces startling revelations about her existence and unexpected questions about her humanity.

A Focus Features presentation of a Holleran Company production. A Sechzehnte Babelsberg Film GmbH/Neunte Babelsberg Film GmbH co-production. A Joe Wright Film. *Hanna*. Saoirse Ronan, Eric Bana, Tom Hollander, Olivia Williams, Jason Flemyng, and Cate Blanchett. Casting by Jina Jay. Costume Designer, Lucie Bates. Associate Producer, Josephine Davies. Co-Producers, Carl Woebcken, Christoph Fisser, Henning Molfenter. Music by The Chemical Brothers. Film Editor, Paul Tothill, ACE. Production Designer, Sarah Greenwood. Director of Photography, Alwin Küchler, BSC. Executive Producer, Barbara A. Hall. Produced by Leslie Holleran, Marty Adelstein, Scott Nemes. Story by Seth Lochhead. Screenplay by Seth Lochhead and David Farr. Directed by Joe Wright. A Focus Features Release.

Hanna

About the Production

Not yet out of her teenage years, Saoirse Ronan is already an Academy Award nominee whose performances continue to impress. But when asked what method she utilizes to get into character, the actress replies, "I don't know whether I have one. I'm not the type of actor who lives through the character."

Even so, as she explains, "I want all the roles that I play to hold challenges. With lots of action and a layered character, *Hanna* had them for me. It's unlike any other drama that I've done. Here is a teenager who has been raised in a forest and has gotten all her education from her father; she's never even met anyone else before. We meet her as she goes out on her own, and when she does she is fascinated by everyone and everything she comes across. My favourite quality of hers is that she is non-judgmental; she shows an open mind to, and a fascination with, everything. She's a bit of a freak. But, I like that; I like freaks.

"Hanna discovers life for the first time, so the movie is not just about a girl who kicks butt - though she certainly does!"

Ronan embraced the concept. She remarks, "[Director] Joe Wright talked with me about how - as in a fairy tale - someone goes out into the world and it is overwhelming and scary and beautiful. Like any teenager, I can empathize with Hanna's desire to see the world, but for her it happens at 100 miles an hour."

The actress - who would turn 16 during filming of *Hanna* - had boarded the project even before her once and future director, Wright. It was he who had cast Ronan in *Atonement* nearly four years prior, with their resulting collaboration earning awards and accolades all over the world.

She reflects, "I always thought that if we were going to work together again, it would have to be something different from what we did before.

"Joe and I didn't need to find our way; we are very in sync, even more so than before because we can tell if either of us is not completely happy, and we trust each other to try different things. Both Joe and I sympathize with Hanna because she does what she does to protect the people she loves."

Seth Lochhead had written the original screenplay for *Hanna* in 2006. The script then continued on through development. Academy Award-nominated producer Leslie Holleran, who has successfully brought to the screen a number of literary adaptations, remarks that "it's extremely freeing - and even more terrifying! - to work on an original story. Hanna goes on a journey, and developing the script for a couple of years was a journey in its own right.

"With Hanna, Seth had written a character of mythic quality. She is a stranger in a strange land - namely, our world. I was intrigued by the human connections she would make."

Holleran adds, "I wanted to find a director for whom this movie would be a departure. Joe's strong take was exploring the story through the prism of a fairy tale. What was also exciting was his thinking in terms of the action, the character elements, and even social commentary; this is a female empowerment story."

"I believe that his deep familiarity with Saoirse and what she is capable of as an actor gave him a confidence to be ambitious with the material."

Once Wright was confirmed as the film's director, Lochhead reports, "Joe invited me back to work on many scenes - ones that had been in the script since 2006, as well as ones that had come into it in the years since."

"I felt like Joe understood what I was trying to do, and I could see where he was coming from, with the story. We saw the characters the same way, so it was very exciting to go back into Hanna's world."

At the start of the film, the only person Hanna has in her world is Erik, her widowed father. Actor Eric Bana remembers, "The script reminded me of...nothing; I thought, 'I haven't seen *this* film before.' I loved that this movie has a teenaged girl as the main character; what an exciting opportunity for Saoirse at this age. Joe's take on the story fascinated me, so I quickly jumped on board."

"Hanna has to grow up and take on responsibilities, as her parent relinquishes control. I'm a parent myself, and I saw *Hanna* as a heightened version of every parent's nightmare of their child going off for the first time."

Bana was also drawn to his character's complexities. He notes, "There are very traditional fatherly qualities to Erik; he's a protector and a teacher. He's forever been preparing Hanna to survive battles both mental and physical, so he's also like a cruel drill sergeant with her."

"Yet, when a parent has done a great job of protecting their child from the world, the harsh realities out there are that much more shocking for the child, and Hanna is in real danger."

The threat to Hanna is incarnated by Academy Award winner Cate Blanchett; she portrays the film's third major character of Marissa Wiegler, the cold-steel magnolia CIA agent who once upon a time worked in the field with Erik. Now based in Langley, VA, Wiegler's life has been "built around the telling of lies and the holding of secrets, and she has given her all to her job," notes the actress.

As part of researching the role, Blanchett spoke with a CIA agent who illuminated for her “the tension that exists between those in the field and those who are at headquarters, in Langley.”

She elaborates, “Marissa worked undercover in Germany in the 1990s, and relished the cut-and-thrust of covert operations. The one she was involved with Erik in failed and was closed down, so she harbors incredible resentment towards the agency about the whole thing as well as self-loathing. When Erik and Hanna reappear, she goes back into the field to close them down. Finding Hanna starts out as a professional necessity, but becomes pathological, for her. She wants to possess this child; it’s a bit like the Wicked Witch from the Hansel and Gretel story. The fairy tale elements add a heightened quality to the scenes.”

Like Ronan, Blanchett had a previous professional tie to Wright. She reveals, “Joe and I were preparing another project together, and that fell through. Then he sent me this script, which terrified me; my partner noted that I’d never had a reaction like that to a screenplay.”

“So Joe and I got to work; it was important to him that Marissa be from Texas, and I tried to get the accent subtly so that it wasn’t overpowering.”

Already at work was Wright’s longtime production designer, three-time Academy Award nominee Sarah Greenwood. The director’s frequent collaborator discussed adding “a fairy tale element through design, costume, and performances, and bring that quality to the fore.”

“Lots of fairy tales originated as stories of warnings to children. As soon as Hanna steps into the world that Marissa inhabits, she learns fast lessons.”

Costume designer Lucie Bates adds, “Sometimes the dark fairy tale aspect was to be almost subliminal; Joe’s vision of Marissa as the Wicked Witch of the story meant that her colors would be red and green. Sometimes it was to be more open, as with Hanna and Erik’s cabin.”

Greenwood’s team, which per usual included set decorator Katie Spencer, worked with local craftsmen and “really built our characters’ log cabin out in the woods to look like it had been there for years,” marvels Bana.

The production designer reports, “Snow was the starting point in our design. The story begins, and the audience arrives in a place, and you don’t know where it is, what century it is, or who the characters are. Hans Christian Andersen was our inspiration, but we expanded on tradition to introduce our interpretations - including the book that Hanna has had at home.”

Blanchett adds, “Joe’s introducing a fairy tale aesthetic into the film draws on his own background in puppet theatre.”

“As a director, he creates a safe environment where you can make a few mistakes, and then hopefully you make better decisions. Joe’s attention to

detail is such that one minute he would be fixing my hem, the next helping to paint a set, and the next calling for the lens numbers. He is involved in every aspect of filmmaking."

On *Hanna*, there was a new aspect for Wright to explore; putting the actors through a detailed regimen for rigorous action scenes. This provided an ideal opportunity to bond the actors playing father and daughter. Bana recalls, "Saoirse and I did some of our training together, and she was well-prepared, with great coordination. She was better than some of the men I've worked with over the years. It's often harder to fight with an actor than a stunt person, but Saoirse was committed and engaged. Our fight scenes were unique, with a father teaching a daughter and not just two people going after each other and one winning."

"Turns out that her arm's length reach is very long, and almost the same as mine. I had to be careful in our fight-training scenes together because those fists come at a great rate and with real force. I had to be very cautious not to hurt her - and not get knocked out by her. I've worked with a lot of guys who are not as tough as Saoirse is."

"I know I hurt Eric a few times," admits Ronan. "But Joe did tell me to go for it."

"Saoirse and I also had a good time ripping into each other because, she being Irish and me being Australian, we were kind of kindred spirits in our senses of humor; hers is wicked," reveals Bana.

Bana had experience in the physical arena from his other movies, but on *Hanna* stunt coordinator and fight choreographer Jeff Imada (fight stunt coordinator on both *The Bourne Ultimatum* and *The Bourne Supremacy*) had to "teach Eric some things to fit his character - and Hanna's, since the father is training the daughter."

Bana points out, "This was a little different for me because of the hand-to-hand combat - which I actually hadn't done a lot of in earlier movies. There are physically demanding scenes between Hanna and Erik that have emotional punch as well."

Given that Hanna is someone who has been in training for as long as she can remember, Imada began work with Ronan well ahead of production, while the actress was still publicizing her film *The Lovely Bones* in Los Angeles. He reports, "I put her through a few tests to get a feel for her body mechanics, and to ascertain how much work we needed to do to make her look convincing as a teenager trained to a high level of skill by her father, who himself was trained by a government agency."

Wright wanted the fight scenes to look as naturalistic as possible. Given the setting that was being established for Hanna's upbringing, Imada introduced an element of the wild into the fighting style. He explains, "Hanna is surrounded by wildlife; she has learned a keen awareness from animals, how

to survive and how to fit into and live in the landscape.”

“When she kills, to her it’s like killing in the wild, from her upbringing,” offers Ronan.

Imada comments, “Saoirse has a slight build, so she could be agile, moving quickly and with stealth. I incorporated martial-arts kicks, aerobic exercises, and basic boxing and grappling moves into our training. We adjusted Saoirse’s diet to help build muscle. We also worked with weapons, using sticks so that they would become extensions of her arm.”

The idea was to “mold all this into her, so that when it came to the fight scenes Saoirse would be able to summon all of this, immediately convincing the audience - and that she wouldn’t tire easily!”

Life began to imitate art; Imada trained with Ronan for six weeks, with the teenager working “five, six hours a day - and she never complained,” he notes. “I sometimes had to tell her when to quit. She was determined to come across as Hanna. I was really impressed with her.”

Ronan proudly notes that she ended up doing “quite a few of the stunts myself,” yet admits that the first days of training were punishing; “Joe warned me, but I thought, ‘I’ll be fine, I swim and run [regularly].’ I’ve always been quite athletic.

“Well, there was a lot more involved than I thought there would be. I got into the gym and had to start lifting weights and pushing bars over my head and running on treadmills every single day. It all paid off. I loved learning all the physical stuff; doing martial arts centers you.”

One martial arts discipline that Ronan particularly appreciated was “*wing chun*, which we used a lot because Hanna would be fighting people bigger and stronger than she is, and would have to use their strength against them. But Jeff would also put Hanna’s own spin on the styles.”

Imada says that he followed Wright’s mandate to eschew an over-the-top fighting style in favor of “everyday, real moves that can be used in self-defense. So although she enjoyed knife work, we also taught Saoirse to work with no weapons.”

“It’s easier if you’ve got weapons,” comments Ronan. “But to me it was more like dancing than anything else; it’s still choreography, after all.”

Bana remarks, “Joe had made it clear early on that he hates seeing a lot of editing cuts in fights - as do I - and that there would be sequences where he wasn’t going to cut away. So the fight scenes in long takes, as we were doing, had to be accurate and planned out with Jeff and Joe.”

Following up on the memorable uninterrupted sequences Wright conceived and executed in *Atonement*, *The Soloist*, and the miniseries *The Last King*,

in one key sequence in *Hanna* the camera tracks Bana through a long steadicam take. In-character as Erik, he goes below ground into a train station to evade a special ops agent, only to have to fight off four at once. That sequence alone - with its elements of martial arts and street fighting - made the movie "the most physical picture I've ever done," states Bana.

Blanchett also took her action scenes seriously. She reports, "I told Jeff that I didn't want to look like 'a girl' holding a gun. He reassured me that women holding a gun often look more natural than men doing so, since the women are not trying to emulate Clint Eastwood or a cowboy."

Bana praises his fellow Australian, stating that "Cate's interpretation of this villain is great. She is a fantastic actor to have hunting you down!"

Ronan adds, "Cate is someone I look up to. I admire her work ethic and her professionalism. Sharing a scene with her, she gives you so much - yet manages to be so contained and not give away too much when she doesn't need to.

"Eric is a terrific actor and is lovely to be around. He is like a ray of light on the set. He's hilarious, and would keep me smiling on the coldest days in Finland."

With financial incentives and considerable logistical support from the North Finland Film Commission, Wright and the locations team selected for Hanna and Erik's "neighborhood" a landscape of breathtaking natural beauty around Kuusamo, just on the south border of Lapland.

"It gave us such scale and scope, and it was magical," says Greenwood. "We were 25 miles south of the Arctic Circle, and 25 miles from Russia. There were trees that Dr. Seuss could have sculpted."

Some of the shooting sites were accessible only by snowmobiles. The vastness of the snowy wilderness also served to establish the physical reality of the characters' existence and capabilities. Director of photography Alwin Küchler consulted with Finnish peers and crew beforehand to be prepared for camera complications in certain temperatures.

Sure enough, the temperature went as low as 33 below zero during the Finland shoot. "I prefer Irish weather, at least when it doesn't rain," muses Ronan.

Holleran recalls, "In the morning, the steam from the river covered people's eyelashes and mustaches - among other things - in frost."

Ronan notes, "Finland did bring out the fairy tale aspects of the story. We were shooting on a frozen lake, surrounded by pine trees covered in snow.

"But that kind of cold affects everything you do, especially in fight scenes which require muscle memory. In that first week of shooting, the cast and crew all pulled together fast."

When not acting and/or fighting on-camera, Ronan and Bana were covered up in blankets and long capes; they had also been schooled beforehand about hypothermia risks, as part of local production company Helsinki Film's careful prep work with cast and crew.

Shrugging off the cold were animals on call for this leg of the shoot, ranging from wolf puppies to snow foxes to reindeer.

Imada's fight choreography was shored up to allow for the difficulties of the ground terrain. Bana remembers, "In sequences where Saoirse and I were stick-fighting, when the bamboo hits your knuckles in below-zero temperatures you really feel it..."

"Truly, Finland and the other locations added so much to the film and enhanced this story's qualities."

From Finland the *Hanna* unit traveled to Bavaria, in southeast Germany, near the border with Austria. Filming took place around Bad Tölz, in the shadow of the Alps. The weeklong stint there was for interior and exterior scenes of Erik and Hanna's log cabin. Temperatures were higher than those in Finland - enough so that a portion of the snow had to be artificially generated.

Lochhead marvels, "Walking onto the cabin set was surreal. I was surprised at how much of a physical approximation it was of what was in my mind when I wrote about it. The feeling was, I knew this place well and somehow this whole crew was aware of it."

The screenwriter reflects that for him the story took shape beginning "with an image in my mind, of a girl running among the trees and hunting a reindeer. Then I tried to explain it as best I could. When I saw Saoirse in-character, I thought, 'Wow. She saw into my head, too.'"

Elsewhere in Germany, filming took place at Berlin's storied Studio Babelsberg, while Berlin locations stood in for CIA headquarters in Langley. Bana enthuses, "For me, there were no days in the studio, and it was exciting to film on real locations - including my swimming sequences!"

Continuing across Germany - a feat made possible for the production by local and regional subsidies through the German state feature film fund DFFF - the main location in Berlin was Spree Park, an abandoned amusement park in the East of the city. "An amusement park, after the lights are turned off and the glitter has faded, has a sinister air," cinematographer Küchler notes appreciatively.

A boon to Greenwood and Spencer and their team, the now-derelict Spree is littered with disused rides, rusting structures, elaborately crafted animals, and vacant control booths. Within the grounds of the park, they constructed Grimm's House, where Hanna encounters Knepfler (played by Martin Wuttke, who was seen as Hitler in *Inglourious Basterds*). The structure of the house intentionally mirrors that of the cabin in the woods, but the garish plastic figures and colorful décor are a long way from the naturalistic home that Hanna has journeyed from.

Hamburg's infamous red-light district was the site of another location that would seem to have been ready-made for the film; Isaacs' nightclub, which Marissa visits expressly to bring him into the hunt for Hanna, is portrayed by the Safari Club. The latter is the only remaining live sex club in Germany; it retains its vintage 1960s interior, which the production was not allowed to alter in any way since the décor is legally protected. Additionally, filming had to be completed by 10:00 PM so that the Safari could open for business.

Isaacs is played by Tom Hollander, whom audiences will recognize from numerous films including two prior for Joe Wright - that is, if they recognize him at all. Ronan muses, "Tom plays Isaacs in a way that I'd never have imagined from the script; it's unique. I can't say I admire the character's dress sense, but I admire him for wearing those clothes - most of which Tom suggested to Lucie and Joe!"

On a higher aesthetic plane, the "observation area" that Hanna is sequestered in early on was designed as "an homage to Ken Adam's brilliant 'War Room' set in *Dr. Strangelove*," says Greenwood.

Filming next took place in Morocco, "where the thermostat twice reached 122 degrees," says Holleran. "We quickly learned to wrap scarves around our heads to keep cool."

The first stop in Morocco was in the deserts around Ouarzazate, a town known as the "door to the desert." Moving into the center of town, cast and crew found themselves at work along the road of the Kasbahs, which runs towards Zagora and is the last stop for camel trains before Timbuktu.

"We could actually order 200 camels, and they would appear promptly," remarks Greenwood. In addition to fashioning a camel marketplace, her team transformed an existing structure into a rundown hotel.

Audiences will get a good sense of the area, what with sequences where Wright again orchestrated sustained tracking shots with Küchler and the camera department.

Actor Jason Flemyng remarks, "When you're part of a shot like that, the pressure is on - especially if you're coming in at the end of it! We did well, because the one take that got messed up was because a camel smashed into the camera. It's so exciting to be a part of that; there's one reason I wanted to do a Joe Wright movie."

Ronan reports, "There's this beautiful shot of Hanna in the marketplace in Morocco that we hold the whole way through. Morocco has very intense heat and light; it was the greatest contrast to where we had started out weeks earlier, in Finland."

The unit went across the Atlas mountains to the Atlantic coastal port of Essaouira, for another contrasting landscape; buffeted by winds from the ocean, Essaouira is a popular surfing destination and was one of the last places visited by music icon Jimi Hendrix.

"We brought Spain to Morocco," adds Greenwood. "To film the [family's] Spanish campsite there meant bringing over 50-odd tents. Pitching them and keeping them standing was a challenge."

Morocco was the final location destination for the *Hanna* troupe, if not for Hanna herself; after Hanna makes her action-packed escape from confinement, she finds herself in the desert of Morocco, and is given a lift by a holidaying English family as she plans the journey north to Berlin to reunite with her father. Ronan notes, "It's here where she first begins to see the real world, hears music, perceives television and much more."

"I loved filming with the family; I call them that because I could see how all of them - Olivia Williams, Jason Flemyng, Jessica Barden, Aldo Maland - were already close. Also, in contrast to the intense scenes with everyone else, Hanna's ones with them are mainly comedic."

Ronan plays many of them opposite fellow teenage actress Barden, fresh from stealing all of her scenes in *Tamara Drewe*. Barden "loved the relationship between Sophie and Hanna. They're like two little flowers, and are intrigued by each other because they're complete opposites."

"We all know someone like Sophie; she's the popular girl at school, and it must be exhausting being her because she's obsessed with how she looks. But she's about to have the holiday where you grow up and then go back to school a different person."

Barden notes that "working with someone so close to our own age, Saoirse and I got friendly; we'd sing Lady Gaga songs together all the time."

"Sophie and Hanna's friendship in the movie is built around getting to know and understand why the other person is the way they are; their differences bring them together, and at the end of the day they're both teenage girls trying to find their way in the world."

Barden confirms Ronan's intuition that the on-screen family had bonded off-screen. "When that volcano went off in Iceland, we ended up spending about 18 hours in a car together [traveling]," she reveals. "We got comfortable with each other."

Her on-screen parents Flemyng and Williams couldn't help but set that tone, for, as Flemyng quips, "I've killed Olivia, and I've divorced Olivia! You see, she and I have worked together so many times now and the dynamic of 'our marriage' is always the same; she's in charge, and slightly disgusted about how I behave..."

Barden offers, "Jason is so funny that it was purely his fault when we would detour from the script. But Joe Wright liked how natural we were with each other, and encouraged that. He supervised the organized chaos of us."

Williams felt that she knew her "character of Rachel very well; I've met this woman. There are several strong women in *Hanna*, and mine stands for motherhood - of a particular 21st-century kind, where you've read a lot of parenting manuals. Every member of her family thinks that Hanna is like them - and Rachel is no exception - and wants to write their own version onto the blank page that is Hanna.

"Joe lets actors have creative input. The more I talked with him, the more I had the slightly alarming feeling that anything you say in an unguarded moment - especially about your character - might end up in the script. And when you work with Jason, there is always room for improvisation..."

Flemyng clarifies that "Joe did let us improvise - or, as we actors call it, 'nick bits.' I said, 'I'm going to be nagging at you and asking you questions,' and Joe told me that it was fine and that actors who have no imagination are what drive him mad. As a director of actors, he's very precise."

Bana praises Wright as having "a great sense of humanity, as a person and in his work. He is able to communicate what the scene is about and what he sees in his head, but I know I will still be surprised along with audiences when I see the finished film."

"Through Joe, this script comes to life in different and unexpected ways," remarks Blanchett, who also feels that audiences will once again be impressed by the young woman playing Hanna. She states, "Saoirse is an extraordinary actor and an incredible presence, self-possessed and unaffected. She connects with things by drawing on her own experiences. She has a rare spirit.

"I had worked with her [actor] father on [the 2003 movie] *Veronica Guerin*. When I bumped into him at the Oscars ceremony in 2008, it was then that I realized that the little child who used to visit the set was one of the year's nominees - Saoirse."

No matter which challenging roles she takes on in the future, Ronan is now that much better prepared. "I've still got a few of the moves that I learned on *Hanna*," she smiles.

Hanna

Q&A with director Joe Wright

Q: What drew you to make *Hanna*?

Joe Wright: The script was full of particular elements of interest to me, with an atmosphere that I was intrigued by. But there was lots of space left in it, and I mean that as a compliment - there was space left for me to invest my own feelings and concerns.

First and foremost, what interested me was the character of Hanna; we don't see enough films with a teenaged female protagonist. Thematically, I've always been intrigued by characters who are holy fools - like *E.T.*, Chauncey Gardiner in *Being There*, and Kaspar Hauser in Werner Herzog's movie - and who are not really of this world. Those last two, especially, have grown up in a world that doesn't have the pressures of outside society and so-called civilization. They come into our world with an adult consciousness but with the naïveté of a child. I find it fascinating how someone like that experiences the world, because it offers us a subjective opportunity to see things afresh.

Q: So you wanted to put a character like that through their paces -

JW: Well, it's about looking through their eyes. My work is generally quite subjective, from one character's point of view; *Atonement* appears to be a three-stranded narrative, but actually the whole thing is seen through the prism of Briony's guilt. I like fairly extreme "realities;" the schizophrenic's in *The Soloist* would be another example.

Q: Perhaps you couldn't have made *Hanna* until after you'd done *The Soloist*, because there's a great deal of externalized activity to the character's reality in that, which may have been good preparation for the action *Hanna* is central to in this...?

JW: Maybe. When one finishes a film, one never really knows what one has learned from it until one puts it into practice for the next movie.

For my craft, the action elements of the story did attract me. I've always thought of action as being pure cinema, because the same effect can't be achieved in any other medium; dialogue can be played out onstage or on radio, and beautiful pictures can be photographed or painted. Apart from sports coverage, there isn't anywhere else that you can find anything like it.

I wanted to experiment with the visceral impact, delivering it but perhaps in a slightly different way. I was thinking back to the French New Wave, and Robert Bresson's *Pickpocket*. Those sequences where the pickpockets are at work are extraordinarily beautifully choreographed action sequences. By which, I don't mean with fighting and punching and kicking; you're telling the story through the actions of a body, of a character.

For a far more personal reason, what drew me to *Hanna* was its female protagonist. A very dear friend of mine was raped around the time that I was reading the script, and I was so angry; I had been thinking about how women are placed within society, and about what it means to be a young woman in today's cultural climate. I look around, and I wonder whatever happened to feminism; it wasn't meant to be a passing fashion, it was meant to change the world forever. I'm appalled by the sexualization of teenagers, and by Hello! Magazine culture. These things scare me. There was an impulse to create, as a response to what happened to my friend, a strong female character who had grown up outside of gender sexual politics, who had never met another woman, never seen advertising nor had a clue what lip gloss was.

I was interested in juxtaposing Hanna with the [vacationing] family - especially Sophie and [mother] Rachel. As a creature of today, Sophie is a contrast to Hanna. I wanted to explore these two different images of teenage girls. Sophie is ridiculously infatuated with the whole prevalent teenage girl culture, and I saw in Rachel a lot of women I know - of my generation and a bit older - who have lost their way in terms of their feminist socio-political ideals. I worry for them, and for their children too. A bit heavy, but that's what I was thinking about...

Q: Hanna's most extensive scenes with another female character are those with Sophie. Both of the actresses, Saoirse Ronan and Jessica Barden, perform at a high caliber.

JW: I would let Saoirse and Jessica take the lead; the kiss between them was suggested by Saoirse. She said she thought it was what Hanna would do. Saoirse and I also talked about how Hanna has no preconception of what is beautiful and what is ugly. Everything just is what it is; one of the core aspects for us, which Saoirse portrays beautifully, was that Hanna judges no one. That's anathema to most of us, as we are brought up and taught to constantly judge people, places, and things against ourselves, our aspirations, and our fears.

Q: Around the time of *Atonement*, you said that Saoirse has the empathy to feel and express the emotions of another human being. But how did you both prepare her to play this unique character?

JW: Going back again to what drew me to make this movie, the real deal-breaker was Saoirse; if she hadn't been involved, I'm not sure that I would have felt confident in going ahead with the film. Once I knew that she was on board - and had wanted me to direct - then I felt, "We can do this." Because my safety net was, you can just put the camera on Saoirse in close-up - what she's thinking - and that will see you through a scene.

But Saoirse and I talked lots, including about emotions. On *Atonement*, she and I started with just how Briony might walk. The character grew from the short, precise, controlling steps that she made. On *Hanna*, we worked with

[stunt coordinator and fight choreographer] Jeff Imada to create a very centered being, someone who stood grounded and balanced with a relaxed yet good posture. Hanna doesn't have the nervous twitches or slanted shoulders that come from years of social interaction. *[Laughs]*

Her movements as Hanna are quite aerodynamic, though I was forever telling Saoirse to hold her elbows in when she ran; she has that natural tendency to flail them about.

Hanna doesn't move unless, or until, she has to. Her eyes don't "find" something; they go straight to it. She also doesn't really make any outward facial expressions, apart from when she's fighting and becomes almost animalistic - with snarling.

The voice was quite important as well; once Saoirse had the centered physicality of Hanna, she found something of an ethereal voice for the character. At the same time, I got her to lower her voice about an octave or two. That made Saoirse feel slightly more of the earth; therefore, she was simultaneously capturing the earth and the air that characterize Hanna. At 16, Saoirse now has even more of a handle on her craft than she did at 12.

Q: With Marissa, we're seeing a very different Cate Blanchett portrayal...

JW: Marissa is kind of based on a primary school teacher I had! Her name was Priscilla, and she was sexy and well-kept. She wore thick make-up and stockings that had a sheen and made noise when she walked. At story time, the girls used to sit and stroke her legs as they sat around her. She had this vibe, and she came to mind when I was thinking about Marissa; since *Hanna* is also a fairy tale, I was conceiving of the characters as archetypes and then layering them with character specifics. So Marissa was a combination of Priscilla, President George W. Bush, and a wicked witch; in my parents' puppet shows, the witches had red hair and wore green, so I asked [costume designer] Lucie Bates to always have Marissa wearing green, and the red hair suits Cate very well I think.

Cate is not a vain actor at all, and was up for wearing too much make-up; I wanted to see the pores through it. The teeth thing -

Q: The obsessive flossing and brushing -

JW: That comes from what I see as the American obsession with teeth, really. From an English person's point of view, it's extraordinary how uniform American teeth are. So I thought Marissa would take it almost to the point of harming herself. I spoke about that with Cate. Later, in the middle of one shot she sucked her teeth and made this strange little noise. I watched it thinking, "This is fantastic; Marissa is tasting the blood of this moment." It gives her a thrill.

Q: Why or how did the fairy tale take come to you?

JW: Because it could work on a number of levels throughout. The theme park at the end is one of the most literal fairy tale references, while the tune that Isaacs whistles is one of the more atmospheric ones.

Then there's the idea that Hanna flicks a switch and changes her destiny, for instance - that's like, will she drink from the chalice? We made the box and the switch big and red.

The story as a whole has a lot in common with fairy tales like the Little Mermaid or Hansel and Gretel. There's a family - of sorts - living in a wood cabin in a forest, and rites of passage unfold in the story; the child has to leave the house and go into the world, and experiences and meets evil - which has to be overcome. Fairy tales to me are never happy, sweet stories; they're moral stories about overcoming the dark side, the bad.

In terms of characterization, Erik is the archetypal fairy tale father. He's an earthy woodcutter - like Rapunzel's father - and they live in the forest. Erik has the spirit of the trees in him, and Eric Bana was able to play that. My dad was a wood carver as well as a puppeteer, and he used to say that people of the wood have that spirit.

David Lynch is a hero of mine; I first saw *Eraserhead* and *Blue Velvet* as a teenager, and they blew my mind. So his twisted fairy tales were a big influence. In *Hanna*, I finally had the opportunity to play around; there was no room in my other movies for more surreal storytelling.

Q: Did you feel you could do so when reading the script for the first time - or were those elements already in there?

JW: It had that beginning setting, but it wasn't until later that I read an earlier draft by Seth Lochhead - which was far more Lynchian than the draft that I first read, which had been reined into a more conventional thriller with more about the CIA. I couldn't care less about how-did-so-and-so-find-out-that-piece-of-information-about-such-and-such.

Q: Given that you were going to impart a fairy tale aesthetic into an adventure thriller, did you map out everything on storyboards?

JW: Only most of the action sequences; I would have liked to have storyboarded more, but there wasn't time in our fraught pre-production period. I was less prepared with this movie than I had been with any other previously. Because of the distances between locations, it was difficult to fully prepare. [Production designer] Sarah Greenwood and I would have discussions with photographs as references, but things had to be improvised.

So I decided to use that to my advantage, to try and have a looser creative response to what was happening rather than worry that I was losing control. I had to think more on my feet and tap into my subconscious.

Q: You've always had such logistically complex shots in your movies - Skid Row in *The Soloist*, Dunkirk Beach in *Atonement*...Which were the most difficult on *Hanna*? Was it the tracking shot from above-ground to below-ground fighting with Erik?

JW: That one - the orange-tile one - was pretty tough, but I think the container park action sequence is probably the hardest thing I've ever done. In part because so many people were involved in the action elements, and not all of them were stunt people. I like setting myself those challenges.

But it's often out of necessity, not as a stylistic choice, that I do those steadicam shots; if I were to have done the orange-tile fight with coverage and action cuts, that would have taken two days to shoot - and we only had one day, for everything including the above-ground exteriors. What I find is that if you devote enough time to rehearsal, then the actual shooting time becomes much quicker. Also, with all due respect to Paul Greengrass - who I think is a genius - I wanted to avoid the style that he developed for the *Bourne* films, because it has been copied innumerable times since.

Q: Paul Tothill has edited all your movies. Did *Hanna* pose any new challenges for you two in post-production?

JW: It was a joy for Paul and I to edit action with very little dialogue. If - as I mentioned before - action is pure cinema, then cinema is montage and editing; action is created in the edit. I love sound-editing as well.

Q: What do you hope audiences get out of this movie?

JW: A lot of fun from a piece of pure entertainment. And I hope it freaks 'em out just a little bit, too.

Hanna

About the Cast

SAOIRSE RONAN (Hanna)

Saoirse (pronounced "sear-sha") Ronan began her acting career at the age of 9. In 2007, she received worldwide acclaim for her portrayal of the 13-year-old Briony Tallis in Focus Features' *Atonement*, which was her first film with *Hanna* director Joe Wright. The performance earned her Academy Award, BAFTA Award, Golden Globe Award, and Critics' Choice Award nominations, among others. She was honored with Irish Film and Television (IFTA) Awards for both Best Supporting Actress and Rising Star.

She subsequently won the IFTA Award for Best Actress, honoring her performance as Susie Salmon in Peter Jackson's *The Lovely Bones*. The portrayal also earned Ms. Ronan a Critics' Choice Award; an award from the Santa Barbara International Film Festival; and a BAFTA Award nomination for Best Actress, among other honors.

Among her previous screen credits are Gil Kenan's *City of Ember*, with Bill Murray, Tim Robbins, Toby Jones, and Harry Treadaway; Amy Heckerling's *I Could Never Be Your Woman*, opposite Michelle Pfeiffer and Paul Rudd; Bill Clark's *The Christmas Miracle of Jonathan Toomey*; and Gillian Armstrong's *Death Defying Acts*, in which she starred alongside Catherine Zeta-Jones and Guy Pearce.

Ms. Ronan was most recently seen in Peter Weir's *The Way Back*, starring alongside Ed Harris, Jim Sturgess, and Colin Farrell. She has wrapped production on *Violet & Daisy*, from Academy Award-winning writer/director Geoffrey Fletcher, with Alexis Bledel and James Gandolfini.

ERIC BANA (Erik)

Already well-known to audiences in his native Australia, Eric Bana was first introduced to the worldwide film community with his portrayal of real-life (and larger-than-life) crime figure Mark "Chopper" Read in Andrew Dominik's *Chopper*, which had its U.S. premiere at the 2001 Sundance Film Festival. His performance in the title role earned him Film Critics Circle of Australia and Australian Film Institute (AFI) Awards for Best Actor.

He subsequently starred in Academy Award-nominated director Ridley Scott's *Black Hawk Down* and Australian writer/director Bill Bennett's comedy *The Nugget*.

Mr. Bana next played Bruce Banner in Ang Lee's *The Hulk*; portrayed Hector, Prince of Troy, in Wolfgang Petersen's *Troy*; performed in voiceover for Andrew Stanton and Lee Unkrich's Academy Award-winning animated

blockbuster *Finding Nemo*; and starred for director Steven Spielberg in the acclaimed *Munich*.

He has also starred opposite Drew Barrymore and Robert Downey Jr. in Curtis Hanson's *Lucky You*; alongside Natalie Portman and Scarlett Johansson, as King Henry VIII, in Justin Chadwick's *The Other Boleyn Girl*; and with Rachel McAdams in Robert Schwentke's *The Time Traveler's Wife*.

Mr. Bana's other films include the Australian feature *Romulus, My Father*, directed by Richard Roxburgh, for which his performance in the title role earned him a second AFI Award for Best Actor; Judd Apatow's *Funny People*, with Adam Sandler, Seth Rogen, and Leslie Mann; and J.J. Abrams' smash *Star Trek*, as the villainous Nero.

His first film as director, the dramatic documentary feature *Love the Beast*, had its U.S. premiere at the 2009 Tribeca Film Festival. He appears in the film with - among others - Jay Leno, Dr. Phil, and Jeremy Clarkson. *Love the Beast* explores the meaning of Mr. Bana's 25-year-long (and counting) relationship with his first car, and the importance of the bonds that form through a common passion.

TOM HOLLANDER (Isaacs)

Tom Hollander previously starred for *Hanna* director Joe Wright in *The Soloist* and (also for Focus Features) *Pride & Prejudice*. The latter performance earned him a London Critics' Circle Film Award as well as the Evening Standard British Film Awards' Peter Sellers Award for Comedy.

While at Cambridge, Mr. Hollander was in the university's Cambridge Footlights revue and played a much-celebrated *Cyrano de Bergerac*, directed by Sam Mendes. His honors include a Best Actor nod from Time Out; and four Ian Charleson Awards from the London Critics' Circle. In late 2010, he starred in Richard Eyre's staging of Feydeau's *A Flea in Her Ear*, at London's Old Vic.

His radio and other stage credits include productions of *Landscape with Weapon*, directed by Roger Michell at the National Theatre; *Hotel in Amsterdam*, directed by Robin Lefevre; *Don Juan*, directed by Michael Grandage; *The Judas Kiss*, directed by Richard Eyre; *The Government Inspector* and *Tartuffe*, at the Almeida Theatre; *Mojo*, directed by Ian Rickson; *The Threepenny Opera*, directed by Phyllida Lloyd; and *Kean*, *The Cherry Orchard*, *Love Labour's Lost* and *Summerfolk*, all directed by Sam Mendes.

On television, he guest-starred on *Absolutely Fabulous* and in the miniseries *Wives and Daughters* (directed by Nicholas Renton) and *John Adams* (directed by Tom Hooper); and starred in the telefilms *The Lost Prince* (directed by Stephen Poliakoff) and *Cambridge Spies* (as Guy Burgess, directed by Tim Fywell). More recently he was in *Desperate Romantics*, *Freezing*, and the telefilm *Gracie!* (as Monty Banks, opposite Jane Horrocks

as Gracie Fields, directed by Brian Percival), all for BBC. Mr. Hollander co-created and starred in the highly rated BBC2 series *Rev*, the second season of which will air in 2011.

His other film credits include Robert Altman's Academy Award-winning *Gosford Park*; Tom Hunsinger and Neil Hunter's *The Lawless Heart*; Neil LaBute's *Possession* (also for Focus Features); Michael Apted's *Enigma*; Ben Elton's *Maybe Baby*; Rose Troche's *Bedrooms and Hallways*; Terry George's *Some Mother's Son*; Richard Eyre's *Stage Beauty*; John McKay's *Piccadilly Jim*; Laurence Dunmore's *The Libertine*; Robert Edwards' *Land of the Blind*; Gore Verbinski's second and third *Pirates of the Caribbean* movies; Ridley Scott's *A Good Year*; Shekhar Kapur's *Elizabeth: The Golden Age*, with Cate Blanchett of *Hanna*; Bryan Singer's *Valkyrie*; and Armando Iannucci's *In the Loop*, for which Mr. Hollander received a British Independent Film Award (BIFA) nomination.

OLIVIA WILLIAMS (Rachel)

From March to June of 2011, Olivia Williams will be starring opposite Matthew Fox in the world premiere of the play *In a Forest, Dark and Deep*, written and directed by Neil LaBute, at the Vaudeville Theatre in London's West End.

She has played notable roles in a number of memorable movies. The most recent of these were Roman Polanski's *The Ghost Writer*, opposite Ewan McGregor and Pierce Brosnan, for which she was named Best Supporting Actress by the National Society of Film Critics and the London Critics' Circle Film Awards; and Lone Scherfig's *An Education*, opposite Carey Mulligan. The latter film earned Ms. Williams a London Critics' Circle Film Award nomination as well as a shared Screen Actors Guild Award nomination with her fellow actors from the ensemble.

After completing her university studies, she spent two years at the Bristol Old Vic Theatre School before joining the Royal Shakespeare Company for three years. In 1997, Ms. Williams was chosen by director Kevin Costner to star opposite him in the drama *The Postman*. Subsequently, she played opposite Bill Murray and Jason Schwartzman in Wes Anderson's acclaimed *Rushmore*; and appeared as Bruce Willis' wife in M. Night Shyamalan's blockbuster *The Sixth Sense*.

She has since appeared in a number of U.K. independent films, including Thaddeus O'Sullivan's *The Heart of Me*, for which she was honored with the British Independent Film Award (BIFA) for Best Actress; Peter Cattaneo's *Lucky Break*, for which she was an Empire Award nominee; and Mat Whitecross' *Sex & Drugs & Rock & Roll*, opposite Andy Serkis.

Among her other movies are George Hickenlooper's *The Man from Elysian Fields*; P.J. Hogan's *Peter Pan*; and the upcoming *Longfellow*, starring opposite writer/director Martin Donovan.

On television, Ms. Williams has portrayed celebrated authors Jane Austen and Agatha Christie, respectively, in the telefilms *Miss Austen Regrets* (directed by Jeremy Lovering) and *Agatha Christie: A Life in Pictures* (directed by Richard Curson Smith); starred on the cult favorite series *Dollhouse*; and guest-starred on such shows as *Friends*, *Terriers*, and *Beck*. The latter marked the first of her multiple on-screen teamings with fellow *Hanna* actor Jason Flemyng.

JASON FLEMYNG (Sebastian)

Jason Flemyng is reunited in *Hanna* with Olivia Williams, his frequent on-screen leading lady of over a decade.

After training at London Academy of Music and Dramatic Art, he joined the Royal Shakespeare Company.

Mr. Flemyng has since become one of the film industry's most popular character actors. Audiences have seen him in such movies as David Fincher's multi-Oscar-winning *The Curious Case of Benjamin Button*, as the title character's father; Guy Ritchie's *Lock, Stock and Two Smoking Barrels* and *Snatch*; Stephen Sommers' *The Jungle Book* and *Deep Rising*; Michael Caton-Jones' *Rob Roy*; Bernardo Bertolucci's *Stealing Beauty*; Angela Pope's *Hollow Reed*; Nancy Meckler's *Alive and Kicking*; François Girard's *The Red Violin*; George A. Romero's *Bruiser*; Stephen Herek's *Rock Star*; Albert and Allen Hughes' *From Hell*; Stephen Norrington's *The League of Extraordinary Gentlemen*; David Twohy's *Below*; Louis Leterrier's *Transporter 2* and *Clash of the Titans*; Jonathan English's soon-to-be-released *Ironclad*; and Matthew Vaughn's *Layer Cake*, *Stardust*, *Kick-Ass*, and upcoming *X-Men: First Class*.

His television credits include the drama series *Primeval*; Maurice Phillips' miniseries *Losing Gemma*; and Sam Miller's telefilm *The Quatermass Experiment*, which marked Mr. Flemyng as the seventh actor to play the iconic sci-fi character of Professor Bernard Quatermass on-screen.

JESSICA BARDEN (Sophie)

18-year-old Jessica Barden recently received a London Critics' Circle Film Award nomination for her breakout performance in Stephen Frears' *Tamara Drewe*. Ms. Barden starred in the film alongside Gemma Arterton, Dominic Cooper, and Charlotte Christie.

She also recently starred in Ian Rickson's award-winning West End staging of Jez Butterworth's *Jerusalem*, with Mark Rylance and Mackenzie Crook.

On U.K. television Ms. Barden was a regular for a year on the popular series *Coronation Street*; and has made guest appearances on such programs as *No Angels*.

Her other feature film credits include Bille Eltringham's *Mrs. Ratcliffe's Revolution*, opposite Catherine Tate, Iain Glen, and Brittany Ashworth; and Alastair Siddons' upcoming *The Dark Half*, starring in the lead role.

CATE BLANCHETT (Marissa)

A graduate of Australia's National Institute of Dramatic Art (NIDA), Cate Blanchett won the Academy Award, the BAFTA Award, and the Screen Actors Guild Award, among other honors, for her portrayal of legendary actress Katharine Hepburn in Martin Scorsese's *The Aviator*.

She has also been Academy Award-nominated for playing Queen Elizabeth I in Shekhar Kapur's *Elizabeth*, for which she won Golden Globe and BAFTA Awards, and *Elizabeth: The Golden Age*; for Richard Eyre's *Notes on a Scandal*; and for Todd Haynes' *I'm Not There*, winning an Independent Spirit Award and a second Golden Globe Award for her performance as Bob Dylan.

Ms. Blanchett's other films include Peter Jackson's epic *The Lord of the Rings* trilogy, for which she shared a Screen Actors Guild Award with her fellow actors; Jim Jarmusch's *Coffee and Cigarettes*, for which she received an Independent Spirit Award nomination; Cherie Nowlan's *Thank God He Met Lizzie*, for which she won an Australian Film Institute (AFI) Award and a Sydney Film Critics Circle Award; Rowan Woods' *Little Fish*, for which she won a second AFI Award; Bruce Beresford's *Paradise Road*; Gillian Armstrong's *Oscar and Lucinda* and *Charlotte Gray*; Mike Newell's *Pushing Tin*; Oliver Parker's *An Ideal Husband*; Anthony Minghella's *The Talented Mr. Ripley*; Sam Raimi's *The Gift*; Sally Potter's *The Man Who Cried*; Barry Levinson's *Bandits*; Lasse Hallström's *The Shipping News*; Tom Tykwer's *Heaven*; Joel Schumacher's *Veronica Guerin*; Ron Howard's *The Missing*; Wes Anderson's *The Life Aquatic with Steve Zissou*; Alejandro González Iñárritu's *Babel*; Steven Soderbergh's *The Good German*; Steven Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull*; David Fincher's *The Curious Case of Benjamin Button*; Ridley Scott's *Robin Hood*; and Peter Jackson's upcoming and globally anticipated two-feature *The Hobbit*, in which she will reprise her role of Galadriel from *The Lord of the Rings*.

Ms. Blanchett began her career in the theatre with Company B, a loose ensemble of actors that also included Geoffrey Rush, Gillian Jones, and Richard Roxburgh. Her roles with Company B have included Miranda in *The Tempest*; Ophelia in *Hamlet*, for which she was nominated for a Green Room Award; Nina in *The Seagull*; and Rose in *The Blind Giant is Dancing*. Her other notable stage work has included starring at London's Almeida Theatre in 1999, playing Susan Traherne in David Hare's *Plenty*.

For the Sydney Theater Company (STC), she has appeared in Caryl Churchill's *Top Girls*; David Mamet's *Oleanna*, for which she received the Sydney Theater Critics Award for Best Actress; Michael Gow's *Sweet Phoebe*, which she also starred in at Croydon's Warehouse Theatre in London; Timothy Daly's *Kafka Dances*, also for the Griffin Theatre Company and for which she received the Critics Circle Award for Best Newcomer; and Andrew

Upton's adaptation of Henrik Ibsen's *Hedda Gabler*, which earned her the prestigious Helpmann Award for Best Female Actor in a Play. She also performed *Hedda Gabler* at the Brooklyn Academy of Music. In 2006, Ms. Blanchett and Mr. Upton were named Co-Artistic Directors of the STC. She portrayed Blanche DuBois in the STC production of Tennessee Williams' *A Streetcar Named Desire*, directed by Liv Ullmann. The revival was first staged in Sydney before playing to sold-out audiences in the United States at the Kennedy Center in Washington, DC and, again, at the Brooklyn Academy of Music. Ms. Blanchett most recently performed in the STC production of *Uncle Vanya*, where she starred alongside Jacki Weaver.

About the Filmmakers

JOE WRIGHT (Director)

Joe Wright's most recent film as director was *The Soloist*, starring Jamie Foxx and Robert Downey Jr.

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

His second feature as director, also for Focus Features and Working Title Films, was *Atonement*. The film received 13 BAFTA Award nominations, including for his direction, winning BAFTA Awards for Best Film and Best Production Design (Sarah Greenwood and Katie Spencer). *Atonement* received 7 Academy Award nominations, including for Best Picture and Best Supporting Actress (Saoirse Ronan), winning the Oscar for Best Original Score (Dario Marianelli); and also received 7 Golden Globe Award nominations, winning Globes for Best Picture [Drama] and Best Original Score. Among the picture's other honors were 4 Richard Attenborough Film Awards, including Film of the Year and Film Maker of the Year (Mr. Wright).

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

His prior credits as director include another highly acclaimed miniseries, the epic drama *Nature Boy* (for which he was a BAFTA Award nominee), starring Lee Ingleby; the miniseries *Bodily Harm*, starring Timothy Spall; and episodes of the television series *Bob & Rose* (which won several international awards).

SETH LOCHHEAD (Screenplay; Story)

Seth Lochhead is a writer. He lives in Vancouver with the woman of his dreams. He is currently in his 11th year of a 4-year University degree.

He wrote *Hanna* in film school when he was 24. It was his first screenplay. He has written many screenplays since. One, *Cadar*, found its home at Spitfire Pictures. Another, *Governess*, found its home at Warner Bros. with Michael Bay producing.

Mr. Lochhead has traveled to many places, but particularly enjoyed living in Berlin for three-and-one-half months while working on the production of *Hanna*.

DAVID FARR (Screenplay)

David Farr is a playwright, screenwriter, and stage director. In 2009, he became Associate Director of the Royal Shakespeare Company. His inaugural productions were *The Winter's Tale* and *King Lear*, in which he directed Greg Hicks in the lead roles, and which received rave reviews.

His theatre career began when he became Artistic Director of the Gate Theatre, London, in 1995. His work at The Gate earned him a reputation as one of the most exciting new talents in British theatre, and he left The Gate to become Artistic Director of the Bristol Old Vic in 2002. He earned a TMA Award for Best Director, for his Bristol staging of Shakespeare's *A Midsummer Night's Dream*.

In 2005, Mr. Farr took up the post of Artistic Director of London's Lyric Hammersmith. In establishing the venue as one of high-quality visually oriented theatre, he adapted and directed the Lyric's hugely successful production of Kafka's *Metamorphosis*, which has been performed all over the world including in New York and Sydney; and directed the acclaimed devised piece *Water* in conjunction with Filter Theatre, as well as the 50th anniversary production of Harold Pinter's *The Birthday Party*.

Among Mr. Farr's plays - the majority of which he has directed - are *The Nativity*, *Elton John's Glasses*, *Ruckus in the Garden*, *The UN Inspector* (starring Michael Sheen at The National Theatre), and *Max Klapper: A Life in Pictures*. For his staging of the latter, he integrated film components into the material and the production.

He has scripted multiple episodes of the long-running television series *Spooks* (a.k.a. *MI-5*) and the new television series *Outcasts*. His current movie projects include an updated remake of *The Fallen Idol*, for which he is writing the screenplay; and an original screenplay, *Paani*.

LESLIE HOLLERAN (Producer)

Leslie Holleran was an Academy Award nominee for producing *Chocolat*. In addition to the Best Picture nomination, *Chocolat* received 4 other Oscar nominations, including for lead actress Juliette Binoche; 4 Golden Globe Award nominations; 8 BAFTA Award nominations; and 3 Screen Actors Guild Award nominations, winning for Best Supporting Actress (Judi Dench), among other honors worldwide.

Her longtime collaboration with *Chocolat* director Lasse Hallström began years prior, having co-produced *The Cider House Rules*. That movie was nominated for 7 Academy Awards, including Best Picture and Best Director, winning for Best Supporting Actor (Michael Caine) and Best Adapted

Screenplay (John Irving). Among the picture's other accolades were 2 Screen Actors Guild Award nominations, with a win for Best Supporting Actor.

Ms. Holleran subsequently made the award-winning *Chocolat*; *The Shipping News*, the cast of which included Cate Blanchett of *Hanna*, and which received 2 BAFTA Award and 2 Golden Globe Award nominations; *An Unfinished Life*, starring Robert Redford, Morgan Freeman, and Jennifer Lopez; *Casanova*, starring Heath Ledger; *The Hoax*, starring Richard Gere and Alfred Molina; and the pilot episode of the television show *New Amsterdam*, which was picked up to series and aired in 2008.

She is currently developing *Diwali*, a Bollywood drama and political thriller to be directed by Irena Salina, the director of the award-winning *Flow: For Love of Water*.

MARTY ADELSTEIN (Producer)

Marty Adelstein is Co-Chief Executive Officer, with Shawn Levy, of 21 Laps/Adelstein, a Los Angeles-based television production company with a two-year overall deal at 20th Century Fox.

In its first development season, 21 Laps/Adelstein has sold seven projects, including *Man Up*, a comedy from writer Jack Burditt, which is set up at ABC; a drama at FBC being adapted by Cynthia Cidre from Neil McMahon's series of novels about sleuthing physician Carroll Monks; and an FBC comedy starring J.B. Smoove and written by Aaron Shure. Mr. Adelstein is also currently producing the new series *Teen Wolf*, the first season of which is airing MTV through the winter of 2011. The show stars Tyler Posey, Tyler Hoechlin, and Dylan O'Brien.

His career in Hollywood began some 25 years ago, and has spanned the vocations of not only producer but also manager and agent. In 1996, he helped launch Endeavor, which would eventually become one of the entertainment industry's leading talent agencies. While helping to guide the agency, he worked closely with such clients as David E. Kelley, Bonnie and Terry Turner, Dwayne (The Rock) Johnson, and World Wrestling Entertainment. In 2002, he left the agency and joined producer Neil Moritz' Original Film, focusing on building Original's television business while continuing to manage his longtime friend and client David E. Kelley. He was executive producer of the Emmy and Golden Globe Award-nominated series *Prison Break*; and produced the series *Tru Calling*.

In his earlier projects with *Hanna* producer Scott Nemes, Mr. Adelstein produced Glen Morgan's *Black Christmas*, starring Michelle Trachtenberg, and Paul Scheuring's *The Experiment*, starring Adrien Brody and Forest Whitaker.

SCOTT NEMES (Producer)

Scott Nemes began his career as a child actor, and was a regular on the

celebrated television series *It's Garry Shandling's Show* and *The Wonder Years*. His films as a child actor included Joel Schumacher's *St. Elmo's Fire* and *D.C. Cab*; and Steven Spielberg's "Kick the Can" segment of *Twilight Zone - The Movie*.

As an adult, he moved behind the camera. While working with director Penny Marshall, he helped developed such films as *Cinderella Man* (ultimately directed by Ron Howard) and *Live from Baghdad* (later helmed as a telefilm by Mick Jackson).

As an executive at the production company Immortal Entertainment, Mr. Nemes co-produced *My Baby's Daddy*, directed by Cheryl Dunye; and was active in the development of such features as *Kiss of the Dragon*, directed by Chris Nahon, and Rosanna Arquette's unique documentary *Searching For Debra Winger*. He then segued to working with director/producer on James Mangold, through the development and production of the filmmaker's award-winning *Walk the Line* and *3:10 to Yuma*.

In his earlier projects with *Hanna* producer Marty Adelstein, he executive-produced Glen Morgan's *Black Christmas*, starring Michelle Trachtenberg; and produced Paul Scheuring's *The Experiment*, starring Adrien Brody and Forest Whitaker.

Mr. Nemes is currently Senior Vice President of Production and Development for The Film Department, the film financing/production company whose movies have included F. Gary Gray's *Law Abiding Citizen*, starring Jamie Foxx and Gerard Butler; Bart Freundlich's soon-to-be-released *The Rebound*, starring Catherine Zeta-Jones and Justin Bartha; and Nicole Kassell's upcoming *A Little Bit of Heaven*, starring Kate Hudson and Gael García Bernal.

BARBARA A. HALL (Executive Producer)

Barbara A. Hall was executive producer on Focus Features' *Milk*, which received awards around the world; its 8 Academy Award nominations included ones for Best Picture and Best Director (Gus Van Sant), with Oscar wins for Best Actor (Sean Penn) and Best Original Screenplay (Dustin Lance Black).

Ms. Hall has also been executive producer on Terry Zwigoff's *Art School Confidential*; George Clooney's *Leatherheads*; Grant Heslov's *The Men Who Stare at Goats*; Andrew Jarecki's *All Good Things*; and John Wells' *The Company Men*. She recently reteamed with the latter film's star Tommy Lee Jones as producer of the telefilm *The Sunset Limited*, airing in February 2011, which Mr. Jones directs and stars in opposite Samuel L. Jackson.

She previously co-produced George Clooney's award-winning *Good Night, and Good Luck.*, as well as Jessie Nelson's *i am sam* and Zach Helm's *Mr. Magorium's Wonder Emporium*.

For nearly two decades, Ms. Hall has worked in features in all production capacities. She was line producer on such films as Terry Zwigoff's *Ghost World*, Robert Downey Sr.'s *Hugo Pool*, Kevin Spacey's *Albino Alligator*, and Taylor Hackford's Academy Award-winning *Ray*.

Prior to producing, she was a unit production manager, and worked on Robert Altman's *Cookie's Fortune*, Don Roos' *Bounce*, and the Oscar-winning *The Cider House Rules* (directed by Lasse Hallström and co-produced by *Hanna* producer Leslie Holleran) and *What Dreams May Come* (directed by Vincent Ward).

Ms. Hall began her career as a production manager and associate producer for PBS projects (at Philadelphia affiliate WHYY-TV) as well as commercials and industrial films. She also had a stint at HBO Pictures as a production consultant for the physical production department.

ALWIN KÜCHLER, BSC (Director of Photography)

Alwin Küchler earned a British Independent Film Award (BIFA) for his first feature as cinematographer, Lynne Ramsay's award-winning debut feature *Ratcatcher*. He had previously been cinematographer on a number of documentaries and short films, including Ms. Ramsay's *Gasman*, *Small Deaths*, and *Kill the Day*. The duo had both attended Beaconsfield Film and Television School in the U.K., where he was pursuing his training as a cinematographer.

Following *Ratcatcher*, Mr. Küchler's features as director of photography have included Kevin Macdonald's *One Day in September*, which won the Academy Award for Best Documentary Feature; Michael Winterbottom's *The Claim*, for which he won Best Cinematography at the Valladolid International Film Festival, and *Code 46*; Roger Michell's *The Mother* and *Morning Glory*; Stephen Frears' telefilm *The Deal*; John Madden's *Proof*; Danny Boyle's *Sunshine*; Peter Cattaneo's *Lucky Break*; Damien O'Donnell's *Heartlands*; Brian Koppelman and David Levien's *Solitary Man*; and Ms. Ramsay's *Morvern Callar*, for which his cinematography earned him a BIFA Award for Best Technical Achievement, a European Film Award nomination, and awards from the Stockholm and Dinard Film Festivals.

His work on commercials worldwide has brought him awards, including the 2008 Creative Circle Silver Award for Best Cinematography, for shooting Carling's "Rescue" ad (directed by Fredrik Bond).

SARAH GREENWOOD (Production Designer)

Hanna marks Sarah Greenwood's seventh collaboration with director Joe Wright; these have included Focus Features' *Pride & Prejudice* and *Atonement*, both of which earned her Academy Award nominations. She won a BAFTA Award for her work on the latter, and shared an Evening Standard British Film Award for Technical Achievement. Their other projects together include *The Soloist*; and the miniseries *Nature Boy*, *Bodily Harm*, and

Charles II: The Power & the Passion (a.k.a. *The Last King*). She earned a BAFTA Award nomination for her work on the latter.

Her first BAFTA Award nomination was as production designer of Mike Barker's miniseries *The Tenant of Wildfell Hall*, for which she won a Royal Television Society Award.

Ms. Greenwood's other credits as production designer include Focus Features' *Miss Pettigrew Lives for a Day*, directed by Bharat Nalluri, for which was honored with a Hollywood Award; Robert Bierman's *Keep the Aspidistra Flying* (a.k.a. *A Merry War*); Patrick Marber's *After Miss Julie*, for the BBC; Sandra Goldbacher's *The Governess*; David Kane's *This Year's Love* and *Born Romantic*; Tom Vaughan's *Starter for Ten*, starring James McAvoy, Alice Eve, and Rebecca Hall; and Guy Ritchie's *Sherlock Holmes*. The latter earned her an Art Directors Guild Award as well as a third Academy Award nomination; she is currently at work on the sequel, which reteams the director with Golden Globe Award winner Robert Downey Jr. and Jude Law

After graduating with a BA from the Wimbledon School of Art, she designed extensively for stage productions and later joined the BBC as a designer. She has also designed for television commercials.

PAUL TOTHILL, ACE (Film Editor)

Paul Tothill first worked with director Joe Wright on the miniseries *Charles II: The Power & The Passion* (a.k.a. *The Last King*). Their collaboration has continued ever since, on the features *Pride & Prejudice*, *Atonement*, *The Soloist*, and now *Hanna*.

His work editing *Pride & Prejudice* earned Mr. Tothill an American Cinema Editors (A.C.E.) Eddie Award nomination in the Best-Edited Feature Film [Comedy or Musical] category; for his work on *Atonement*, he received a BAFTA Award nomination and was named Best Editor by the San Diego Film Critics Society.

He started his editing career at the BBC. In addition to several Royal Television Society Award nominations, he has received five BAFTA Award nominations, for his work on the following television miniseries: Bille Eltringham's *The Long Firm*; Stephen Poliakoff's *Perfect Strangers*; Andy Wilson's *Gormenghast*; Metin Hüseyin's *The History of Tom Jones, a Foundling*; and Anthony Page's *Middlemarch*.

Mr. Tothill's other film credits include Paul Weiland's *Sixty Six* and Shane Meadows' *A Room for Romeo Brass*. His other television credits include Stephen Poliakoff's miniseries *Shooting the Past*; Beeban Kidron's miniseries *Murder*; and Simon Cellan-Jones' segments of the epic miniseries *Our Friends in the North*.

THE CHEMICAL BROTHERS (Music)

The Chemical Brothers are, respectively, Tom Rowlands and Ed Simons. They perform their own music compositions, with electronic components, synthesizers, occasional vocals, and/or analogue equipment melding into a melodic psychedelic soundscape that has reverberated across dance floors around the world.

They released their first single, "Song to the Siren," in 1993. Seven studio albums have followed, with five of those topping the charts in their native U.K. and selling millions of copies worldwide. They have been honored with multiple Grammy Awards.

The Chemicals, as they are known, are at their most free-form in live arenas, where their sound truly envelops. They played to the biggest crowd ever seen at the Glastonbury festival - back in 2000, before the fence went up. They were the first band in over a decade to play at London's Olympia, which was also the location for the cover shot on the band's *Surrender* album.

Vocal collaborators with the band have ranged from Noel Gallagher to Beth Orton, from The Flaming Lips to Midlake, and from Q-Tip to Hope Sandoval.

The Chemicals' most recent album is 2010's *Further*, the first single of which was the 12-minute "Escape Velocity." The eight-track album was accompanied by corresponding visuals made exclusively for the release and the summer 2010 live shows in partnership with the band's longtime visuals collaborators Adam Smith and Marcus Lyall, who have created the visual backdrop for every Chemical Brothers gig since their live debut in 1994.

LUCIE BATES (Costume Designer)

Lucie Bates is a member of the German Film Academy and the European Film Academy.

She won the German Film Award for her costume design on Dani Levy's hit comedy *Alles auf Zucker!* [*Go For Zucker!*] and has since received two more German Film Award nominations, for her work on Hermine Huntgeburth's *Effi Briest*, starring Julia Jentsch and Sebastian Koch; and Kai Wessel's *Hilde*, which starred Heike Makatsch as celebrated German actress Hildegard Knef. Ms. Bates previously had the opportunity to work with the latter as costume designer on Sigi Rothemund's telefilm *Tödliches Erbe*, in which Ms. Knef starred.

Among her many other features as costume designer are Dani Levy's *Das Leben ist zu lang* [*Life is too Long*]; Maria Schrader's *Love Life*; and Joseph Vilsmaier's *Bergkristall*.

Ms. Bates won a German Television Award for her work on Rainer Kaufmann's period miniseries *Die Kirschenkönigin*, and has also costume-

designed several of the director's telefilms, including *Der Job seines Lebens*, *Und die Braut wusste von nichts*, *In aller Stille*, *Vier Töchter*, and *Marias letzte Reise*; and his feature *Ein fliehendes Pferd*.

Furthermore, Ms. Bates worked with Peter Zadek on several theatre productions, such as *Die nacht des Leguan* [*The Night of the Iguana*] and *Hamlet*.

In-between her projects, she passes on her knowledge as a teacher in costume design to students at the Film and Television University Konrad Wolff (HFF).

IVANA PRIMORAC (Hair & Make-up Designer)

Ivana Primorac has been BAFTA Award-nominated for Best Make-up and Hair five times, for her work on Tim Burton's *Charlie and the Chocolate Factory* and *Sweeney Todd*, both starring Johnny Depp and Helena Bonham Carter; Anthony Minghella's *Cold Mountain*, starring Jude Law, Nicole Kidman, Academy Award winner Renée Zellweger; Stephen Daldry's *The Hours*, starring Academy Award winner Nicole Kidman; and *Atonement*, also for Focus Features, which marked her first collaboration with *Hanna* director Joe Wright and star Saoirse Ronan.

Other films for which Ms. Primorac has been the hair and make-up designer include, also for Focus Features, Lone Scherfig's upcoming *One Day*, starring Anne Hathaway opposite Jim Sturgess; Rowan Joffe's soon-to-be-released *Brighton Rock*; Stephen Daldry's *The Reader*, starring Academy Award winner Kate Winslet; Justin Chadwick's *The Other Boleyn Girl*, starring Eric Bana of *Hanna*; Anthony Minghella's *Breaking and Entering*; M. Night Shyamalan's *The Last Airbender*; and Milos Forman's *Goya's Ghosts*, starring Natalie Portman and Javier Bardem. The latter earned her a Goya Award nomination.

She has also worked on such films as Peter Jackson's Academy Award-winning *The Lord of the Rings: The Return of the King*; Laurence Dunmore's *The Libertine*, starring Johnny Depp; M. Night Shyamalan's *The Village*; Patrice Chéreau's *Intimacy*; Stephen Daldry's *Billy Elliot*; Ridley Scott's Academy Award-winning *Gladiator*; Tim Roth's *The War Zone*; Shekhar Kapur's *Elizabeth*; Kenneth Branagh's *In the Bleak Midwinter* (a.k.a. *A Midwinter's Tale*); Nancy Meckler's *Sister My Sister*; Chris Menges' *Second Best*; and Tom Stoppard's *Rosencrantz & Guildenstern Are Dead*.

Hanna

Credits

Produced in Association with Twins Financing LLC

CAST

(in order of appearance)

Hanna	Saoirse Ronan
Erik	Eric Bana
Johanna Zadeck	Vicky Kreips
Marissa	Cate Blanchett
CIA Tech 1	Paris Arrowsmith
Lewis	John MacMillan
Walt	Tim Beckmann
Bob	Paul Birchard
Head of Ops	Christian Malcolm
Burton	Jamie Beamish
Monitor	Tom Hodgkins
Camp G Doctor 1	Vincent Montuel
Camp G Doctor 2	Nathan Nolan
False Marissa	Michelle Dockery
Sophie	Jessica Barden
Miles	Aldo Maland
Rachel	Olivia Williams
Sebastian	Jason Flemyng
Moroccan Hotel Owner	Mohamed Majd
Isaacs	Tom Hollander
Titch	Sebastian Hülk
Razor	Joel Basman
Danish Policeman	Mathias Harrebye Brandt
Feliciano	Alvaro Cervantes
Feliciano's Brother	Marc Soto
Katrin Zadeck	Gudrun Ritter
Knepfler	Martin Wuttke
Stunt Coordinator/ Action Design and Fight Choreographer	Jeff Imada
Stunts	
Stunt Co-coordinator/Trainer	John Koyama
Stunt Co-coordinator	Hiro Koda
German Stunt Liaison	Alister Mazzotti

Stunt Performers	Stephani Burkhardt Alessija Lause Wolfgang Stegemann Maré Zänker
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CREW

Directed by	Joe Wright
Screenplay by	Seth Lochhead and David Farr
Story by	Seth Lochhead
Produced by	Leslie Holleran Marty Adelstein Scott Nemes
Executive Producer	Barbara A. Hall
Director of Photography	Alwin Küchler, BSC
Production Designer	Sarah Greenwood
Film Editor	Paul Tothill, ACE
Music by	The Chemical Brothers
Co-Producers	Carl Wuebcken Christoph Fisser Henning Molfenter
Associate Producer	Josephine Davies
Costume Designer	Lucie Bates
Casting by	Jina Jay
Unit Production Managers	Arno Neubauer Barbara Hall
First Assistant Director	Guy T. Heeley
Production Supervisor	Gabrielle Mahon
Second Unit Director of Photography	Martin Kenzie
Post-Production Supervisor	Tim Grover
Visual Effects Supervisor	Brendan Taylor
Hair & Make-up Designer	Ivana Primorac
Supervising Set Decorator	Katie Spencer
Supervising Art Director	Niall Moroney
A-Camera/Steadicam Operators	Jörg Widmer Tilman Büttner
Steadicam Operator	Peter Robertson
First Assistant A-Camera	Oliver Tellett
Second Assistant A-Camera	Won-Suk Park
B-Camera Operator	Leah Striker
First Assistant B-Camera	Lars Richter

Second Assistant B-Camera	Jan Grunwald
Clapper Loader	Kaja Styczynska
Camera Trainee	Jan Proppe
Script Supervisor	Lori Wyant
Sound Mixer	Roland Winke
Boom Operator	Thomas Wallis
Assistant Costume Designer	Nora Kühnel Bates
Costume Supervisor	Annette Bätz
Supervising Tailor	Margarethe Przywara
Set Costumers	Olaf Richard Zintel
	Anna Scholich
	Monika Gebauer
	Kirstin Luhmer
Breakdown	Sabine Steinort
Costume Trainees	Ariane Trümper
	Christine Böhler
	Tanya Sonderegger
	Julia Classen
Make-up & Hair Artists	Anna von Gwinner
	Annett Schulze
	Nana Fischer
	Katja Melches
	Fay Hatzius
Make-up Artist to Cate Blanchett	Heba Thorisdottir
Prosthetic Make-up Designer	Matthew Smith
First Assistant Editor	Bridgette Williams
Visual Effects Editors	Gabrielle Smith
	Tony Tromp
Second Assistant Editor - Germany	Daniel Scheimberg
Post-Production Coordinator	Sara Janasz
Production/Editorial Liaison	Karsten Matern
Gaffers	Christoph Nickel
	Reuben Garrett
Best Boy Electric	Jörg Meinart
Rigging Gaffer	Janosch Voss
Rigging Best Boy	Thorsten Kosellek
Electricians	Jost Engelmeyer
	Dan Jung
	Sonny Christian Fels
	Götz Schmidt zur Nedden
	Vanta Vahl

	Thijs Wagelaar Philipp Lange Philip Fleischer
Rigging Electricians	Christian Goerges Stefan Graf Stephan Grosse Wolfgang Kluge Max Dreusch Marco Quandt Christoph Grunz
Key Grip	Adrian McCarthy
Best Boy Grip	Klaus Witt
Company Grip A-Camera	Tom Witt
Assistant Grip A-Camera	Yves Hoffmann
Assistant Grip B-Camera	Adriano Baldelli
Additional Grip	Tina Lea Künnemann
Property Master	Marcus Händgen
Assistant Property Master	Michael Bortz
Props Buyer	René Zeunert
Standby Props	Till Sennhenn
Standby Props Assistants	Carolin Görner Saga Fermin
Special Effects Supervisor	Gerd Feuchter, Die Nefzers
Special Effects Coordinator	Klaus Mielich
Special Effects Project Manager	Rolf Hanke
SFX Set Foreman & Weapons	Bernd Rautenberg
SFX Technician	Michael Rudnick
Special Effects Snow Supervisor	Lucien Stephenson, Snow Business
Second Assistant Director	Carlos Fidel
Second Second Assistant Directors	Katharina Hofmann Richard von Groeling
Third Assistant Director	Miguel Angelo Pate
Key Production Coordinator	Jo Walleit
Production Coordinators - Germany	Silvia Lindner Regine Otto-Rodriguez
Assistant Production Coordinators	Lena Kopsch Christina Syring Sarah Tommaselli
Assistant Director Trainee	Aylin Kilic
Key Set Production Assistant	Philipp Kramer
Base Camp Set Production Assistant	Caroline Kämpfer

Set Production Assistants	Lina Baumann Jessica Hercik
Visual Effects Assistant	Heidrun Schlossmacher
Production Secretary	Anja Schakowetz
Office Production Assistant	Angela Mages
Assistant to Producers	Sabrina Donati
Assistant to Joe Wright	Brady Hood
Assistants to Cate Blanchett	Jemma Kearney Georgina Pym
Assistants to Eric Bana	Julia Gruen Bianca Curwood
Supervising Dialogue Coach	Sandra Frieze
Dialogue Coach to Cate Blanchett	Tim Monich
German Dialogue Coach	Lena Lessing
Additional Dialogue Coach	Jill McCullough
Tutor to Saoirse Ronan	Paul Huggard
Tutor to Aldo Maland	Zoë Barrows
Art Directors	Sarah Horton Ralf Schreck Nick Gottschalk
Standby Art Director	Netty Chapman
Assistant Art Director	Tobias Frank
Storyboard Artists	David Allcock Simon Duric
Set Designer	Iris Paschedag
Set Design Consultant	Stephen Bream
Graphic Designer	Jan Hülpmusch
Assistant Graphic Designer	Liliana Lambriev
Art Department Coordinator	Sonja Kirch
Concept Artist	Eva Kuntz
Draughtsman	Carly Reddin
Art Department Assistant	Yvonne Von Krockow
Art Department Trainee	Katharina Weberberger
Set Decorator - Germany	Katharina Birkenfeld
Assistant Set Decorator - Germany	Tonja Schürmann
Lead Dressers	Christoph Heinecke Bettina Saul
Set Dressers	Manuel Hess Jens Gaube Daniel Ben Sorge Christel Geisemeyer Andreas Lucassen

	Anne Zentgraf Bülent Akgün Jan Zegenhagen Grit Kronacher
Buyers	Joey Weber Eckart Friz
Buyer - Bavaria	Alex Recht
Coordinator	Sabine Händgen
Store Manager	Anne Grumbrecht
Support Store Manager	Baasanjav Tserendorj
Supervising Sound Editor	Chris Scarabosio
Sound Designers	Craig Berkey Chris Scarabosio
Supervising ADR & Dialogue Editor	Becki Ponting
Foley Supervisor & Dialogue Editor	Danny Sheehan
Effects Editors	Paul Carter Timothy Nielsen
First Assistant Sound Editor	Gavin Rose
Assistant Sound Editor	Coya Elliot
Music Editor	Mike Higham
Foley Mixers	Ed Colyer Glen Gathard
Foley Walkers	Peter Burgess Andrea King
ADR Mixers	Mark Appleby Nick Foley Erik Foreman Martin Oswin Dave Murrricane
ADR Voice Casting	Louis Elman, <small>AMPS MPSE</small> Abigail Barbier
Sound Editorial Services	Phaze UK
Sound Re-recorded at	Pinewood Studios
Re-recording Mixers	Chris Scarabosio Craig Berkey
Supervising Location Manager - Germany	Matthias M. Braun
Location Supervisor - Finland & Morocco	Adam Richards
Location Manager - Berlin	Michaela Haupt
Assistant Location Managers - Berlin	Bastian Rabe Mathias Frenzel
Location Manager - Bavaria	Sylvia Binder
Assistant Location Manager - Bavaria	Oliver Cohn
Location Manager - Hamburg	Jan Zigulla

Assistant Location Manager - Hamburg	Benny Ackermann
Location Coordinator	Volker Zobelt
Assistant Location Coordinator	Rene Wuttke
Unit Move Coordinator	Benjamin Weidner
Set Manager	Sven Jenuwein
Key Location Assistant	Erik Damm
Location Assistants	Gregor Stephani Jonas Brachmann Rocco Weber Stephanie Konopka
Location Assistant - Bavaria	Volkmar Croyé
Location Scout - Hamburg	Maja Hachmann
Location Scouts - Berlin	Bashaar Wahab Katja Fouquet
Studio Babelsberg Art Department	
Department Head	Michael Düwel
Project Manager	Uwe Schär
Assistant Construction Manager	Robert Samtleben
Berlin Movie Construction	Lothar Heinert Remo Stecher
Standby Painter	Dominik Reindl
Standby Carpenter	Paul Philipp Hübner
Construction Manager - Bavaria	Toni Gerg
Construction Supervisor - Bavaria	Jens Löckmann
Head Carpenter - Bavaria	Peter Hofberger
Head Plasterer - Bavaria	Michael Schorr
Carpenters - Bavaria	Hans Rieger Daniel Repert Stefan Pelz Sebastian Unterholzner Georg Kappelsberger Patrick Ladstätter Gerhard Adelwart
Head Painter - Bavaria	Edgar Knoll
Painters - Bavaria	Siguna Wiehr Malena Modeer
Plasterer - Bavaria	Robert Wiesner
Stagehand - Bavaria	Florian Singer
Casting Assistant - U.K.	Alexandra Duxbury
Extras Casting	Johanna Ragwitz, Agentur Filmgesichter
Extras Casting Assistant	Dennis Becker

CIA Consultant	Melissa Boyle Mahle
Magic Consultant	Michael Schuller
Spanish Gypsy Coordinator	Pedro Ricardo Miño
Special Ops Coordinators - Bavaria	Bernd Weikert Andreas Heinzl
Insurance	AON/Albert G. Ruben Insurance Services Inc.
Legal Services	Wiggin LLP
Clearance Services	Ashley Kravitz
Music Legal and Clearances	Christine Bergren
Financial Controller	John Eccleston
Production Accountant	Isaac Sananes
Accountant - Germany	Klaus Flesch
Assistant Accountant	Sabbir Ahmed
Assistant Accountants -Germany	Clemens Ehses Uta Freitag Mun-Ju Kim Lena Schmigalla
Cashier	Piotr Odemski
Payroll Services	Sargent-Disc Ltd., London
Post-Production Accountant	Lara Sargent
Post Assistant Accountants	Louise Green Kirstie White
Asset Representative	Carola Richter
Video Operator	Christian Wehrle
Assistant Video Operator	Christof Assing
Video Playback	Peter Tabbert
Scorpio Remote Head Technician	Thomas Hübener
Libra Head Technician	Tim Dean
Technology Supervisor for CCTV Sequence	Thomas Stührk
Video Technicians - Camp G	Mario Krohnfuss Steffen Gerald Scheid
Camp G Video Equipment	Camelot Broadcast Services GmbH
Still Photographer	Alex Bailey
Unit Publicist	Linda Gamble
Set Medic	Medical Movie Services
Transportation Coordinator	Jan Enderlein

Transportation Captain Steffen Haronitis

Drivers

Rene Bender	Hans-Georg Meierotto
Robert Ehlert	Peter Mett
Mark Gleisberg	Mathias Moeske
Sebastian Gottschalk	Mike Paul Müller
Axel Haagen	Georg Nagel Norbert Polak
Dirk Hannemann	Mirko Reichwald
Gerd Hofmann	Benjamin Reil
Andreas Holert	Andreas Rose
Gregor Hoppe	Steffen Sahr
Daniel Huhn	Leonard Schilcher
Wolfgang Hütter	Enrico Schleser
Viktor Jakovleski	Steffen Schuchhardt
Axel Kirst	Björn Schultheiss
Michael Klotzsch	Klaus Splinter
Enrico Koblinski	Christoph Stangier
Gabriele Laufer	Wolfgang Paul Stübner
Cain Lee	Carsten Uhlig
Jens Marschallek	Altay Ünsal
Alexander Wunderling	

Picture Vehicles Coordinator	Tom Ehrhardt
Assistant Picture Vehicles Coordinator	Jan Kubkowski
Translux Department Head	Thomas Süss
Transportation Captain	Florian Dieckmann
Drivers	Tom Kirsten Daniel Steiner Mehmet Atmaca
Stand-Ins	Anna Krieps Laurence Weitzig Sintje Rosema Susann Bosslau Christopher Krähnert Kevin McCallum

Second Unit

Unit Manager	Philipp Klausing
First Assistant Director	Frank Kusche
Second Assistant Director	Caroline Veyssière
Third Assistant Director	Ana Catalá
B-Camera Operator	Nicolay Gutscher
First Assistant Camera	Moritz Kaethner
Second Assistant Camera	Alexander Scholten
Clapper Loader	Florian Schwarz

Camera Trainee	Markus Koch
Key Grip	Glenn König
Grip	Philipp Rath
Gaffer	Helmut Prein
Best Boy	Oliver Haas
Senior Electrician	Juan Jose Alcaide Perez
Electricians	Axel Scholz
	Sasha Görlich
	Till Sadlowski
Rigging Gaffer	Ron Rakowski
Rigging Best Boy	Michael Watts
Rigging Electricians	Sebastian Beutler
	Patrick Kubat
	Andre Morgen
	Oleg Prohl
	Erik Wenndorf
Script Supervisor	Ayuko Koresawa
Standby Props	Franziska Bolze
Set Manager	Benedikt Bothe
Set Production Assistant	Michael Reglin
Sound Mixer	Hunor Schauschitz
Video Operator	Jan-Paul Gaulty
Video Assistant	Thomas Rotsching

Morocco Unit

Line Producer	Zakaria Alaoui
First Assistant Director	Ahmed Eric Hatimi
First Assistant Director/ Second Unit	Tarik Ait Ben Ali
Second Assistant Director	Yann Mari Faget
Second Assistant Director/ Second Unit	Mohammed Hamza Regragui
Third Assistant Director	Mohamed Essaghir Aabach
Third Assistant Director/ Second Unit	Khalid Zghayou
Production Coordinator	Jinane Benzaida
Assistant Production Coordinators	Alice Syed
	Bouchra Bentayeb
Camera Assistant	Mostafa Badreddine
Costume Designer	Jacqueline Durran
Assistant Costume Designer	Andrea Cripps
Key Costume Supervisor	Gordon Harmer
Costume Supervisor	Karim Akellach
Key Set Costumer	Josef Kowalewski

Set Costumers	Otmane El Khammari Lahcen Abbana
Set Costumers/Second Unit	Abdellah Bidani Najat Ait Baddi
Costume Assistant	Chafika El Khannous
Make-up Assistants	El Alami Sidi Khalid Sonia Akouz
Make-up Assistant/Second Unit	Salima Ouled Dahhou
Hair Assistant	Zaineb Bendoula
Hair Assistant/Second Unit	Brahim Naaim
Assistant Art Director	Abdellah Baadil
Assistant Set Decorator	Abdenabi Izlaguen
Set Dressers	Lee Wiseman Abdellah Bougtifa Lahcen Yahya Mrabit Mabrouk El Hafiani Moulay Lahcen El Yazidi
Art Department Coordinator	El Houssaine Baouzine
Art Department Runner	Khalid Guouram
Leadman	Dennis Wiseman
Buyer	Alison Harvey
Script Supervisor/Second Unit	Julia Gruen
Best Boy Electrics	Matthew Butler My Ismail El Mouloua
Electricians	Adrian Mackay Anthony Goulding Eugene Grobler Mohamed Alami Sahoul Abderrahim Bissar
Electricians/Second Unit	Mohamed El Alami Sahoul Nourdine Yaquobi
Best Boy Grip	Abdelghani Rifki
Company Grips	My Mustapha El Idrissi El Amrani Ahmed
Assistant Property Master	Rachid Quiat
Props/Second Unit	Mohamed Zabar
Standby Props	El Hassan Oubbane
Special Effects Assistant	Hanin Ouidder
Sound Assistant	Nourdine Zaoui
Location Manager	Mohamed Benhmamane
Assistant Location Managers	Faical Hajji Youssef Abagouram Mohamed Amine Rharda
Head Painter	Abdelhak Ben Amar
Sign Writer	Aomar Belkaziz
Standby Painter	Simon Hutchings

Head Carpenter	Abdellah El Kabous
Carpenter	Youssef Amzil
Standby Carpenter	Mohamed Ammar
Location Accountant	Jackie Gilbey
Production Accountant	Abde Sallam Ait Abdellah
Assistant Accountant	Yahia Qaci
Production Video Assist	El Mokhtar Aboukal
Still Photographer	Jasin Boland
Clearances	Ahmed Al-Ibrahim
Transportation Coordinator	Ali Bakkioui El Otmani
Transportation Captain	Ridouan Fihi
Transportation Assistant	Radouane Ezzidani
Action Vehicle Coordinator	Mounir Badia
Action Vehicle Assistants	Hassane Boukhari
	Ismail Kajji
Production Assistants	El Hassan Ait Moudoud
	Hicham Mokliss
	Khalid Haberraih
	Mounir Akkaoui
	Noureddine Belfadla
	Ridouane Inzig
	Mustapha Bentayeb
	Saad Ajedigue
Shipping Coordinator	Widad Taha
Dailies Courier	Aziz Fatene
Crowd Marshal	Samir Saidi
Catering	Rafael Garcia
Chef	Jose Lozano Arenes
Unit Doctor	Radouane Hajji
Set Nurse	Hakima Hammoudi
Craft Service	Gloria Velchez Fernandez
Extras Casting/Second Unit	Zineddine Ibnoujabal
Extras Casting Assistants/ Second Unit	Aomar Tisli
	Abdelkrim Kahkahni
	Abderrahim Kadech
	Jonathan McConnell

Finland Unit

Line Producer	Jane Frazer
Helsinki-Filmi Oy	Alexi Bardy
Executive Producers	Annika Sucksdorff
Helsinki-Filmi Oy Line Producer	Heidi Laitinen
North Finland Film Commission	Maija Laine
Location Manager/Set Manager	Hessu Tönkyrä

Assistant Location Managers	Panu-Petteri Jyrä Vesa Valtanen
Location Assistants	Lari Ojalehto Risto Pitkänen Teemu Torvinen
Costume Assistant	Kata Launonen
Make-up & Hair Runner	Lotta Sandvik
Gaffer	Ville Penttilä
Best Boy	Manu Haapala
Electrician	Jupee Louhelainen
Electrician/ Generator Operator	Juha Virtala
Grip A-Camera	Karri Takala
Grip B-Camera	Kosti Lehikoinen
Crane Grips	Torsti Hyvonen Sami Toro
Grip	Tommi Tikanoja
First Assistant Director	Antti Lahtinen
Production Coordinator	Jannika Öberg
Camera Trainee	Jani Hakli
Camera Runner	Olli Luoma-Aho
Special Effects Coordinator	Konsta Mannerheim
Snow Effects Technicians	Ville Tervonen Amin Kassam
Standby Snow	Sakari Sora Väinö Raunio Markku Lindgren Jouko Raunio
Smoke Effects Technicians	Jakke Huovinen Raine Toikkanen Arskä Päiväniemi Timo Jyllinkoski
Animal Wrangler - Reindeer	Jaakko Orjasniemi
Animal Wrangler - Snow Fox	Reijo Jääskeläinen
Veterinarian	Anna-Maria Perttuli
Chef	Joonas Immonen
Caterer	Sini Siimes
Craft Service Assistant	Noora Heikkilä
Catering Runner	Sari Mustonen
Video Assistant	Joni Juutilainen
Medic Group Oy	Ali Omar
On-Set Paramedic	Paivi Ylitervo
Standby Props	Tytti Tiri
On-Set Runner	Timo Suomi
Art Department Runner	Antti Ahokoivu

Accountant	Maria Routa
Transportation Coordinator	Kaisa Roover

Drivers

Mikko Luukkala	Miia Mursu
Riitta Ryhtä	Pauli Mursu
Katja Koivuranta	Mauri Mänttari
Matti Ruottinen	Markku Pirttimaa
Juha Säkkinen	Jouni Kortesato
Jukka Vidgren	Harri Rytioja
Jussi Tupasela	Tommi Kilpiö
Henri Suopanki	Kaj Tähtinen

Tatu Masilkin

Second Unit - Finland

Director of Photography	Tuomo Hutri
Second Assistant Director	Joonas Mielonen
First Assistant Camera	Raimo Paananen
Clapper Loader	Alexi Rytönen
Electricians	Miska Rämö Timo Oravankangas
Grip Assistant	Mika Hietala
Video Assistant	Jarkko Virtanen
Security	Kaisa Kurtti
Catering	Sari Juumajarvi

New York Unit

Director of Photography - Marine	Dave Knox
Art Director	Dan Davis
First Assistant Director	Sam Hoffman
Second Assistant Director	Kara Doherty
Production Coordinator	Lindsay Feldman
Assistant Production Coordinator	Jodi Arneson
Production Accountant	Paul Manilla
Payroll Accountant	Darren Dolcetti
Script Supervisor	Sheila Paige
Wardrobe Supervisor	Monica Ruiz Ziegler
Set Costumer	Careen Fowles
Gaffer	Robert Sciretta
Best Boy	Evin Lowe
Extras Casting	Barbara McNamara
Lead Greens	Mark Selemon
Second Greens	Alexander Burnham
Key Grip	Kevin Smyth

Best Boy Grip	Bob Izzo
Location Supervisor	Amanda Foley
Location Assistant	Spencer Mondschein
Marine Coordinator	Chris Barnes
Medic	Rich Fellegara
Props Master	Courtney Schmidt
Props Assistant	Tara Kelly
EFX Supervisor	Mike Bird
Sound Recordist	Noah Timan
Boom Operator	Jeanne Gilliland
Transportation Captain	Pete Tavis
Video Assist	Devin Donegan

Visual Effects by MR. X INC.

Supervising VFX Producer	Dennis Berardi
Visual Effects Producer	Sarah McMurdo
Visual Effects Coordinator	Michael DiCarlo
Digital Compositing Supervisor	Robert Greb
Lead Compositor	Barb Benoit
Digital Compositors	Greg Astles
	Wayne Brinton
	Kris Carson
	Ovidiu Cinazan
	James Cooper
	Ashish Dewan
	Elizabeth Holmes
	Anna Joukova
	Mike Kwan
	Jaideep Mohan
	Avi Salem
	Mag Sarnowska
	Jerry Seguin
3D Artists	Chris MacLean
	Dan Carnegie
	Jason Edwardh
	Can Etiskol
	Ollie Hearsey
Matte Painters	Mathew Borrett
	Milan Schere
Production Assistants	Matt Pellar
	Nick Colangelo
Operations	Sarah Barber
	Wilson Cameron
	Craig Calvert
	Isabelle Langlois
	Kelly Nordermeer

	Eric Robinson Linda Rose Tamara Stone Aaron Weintraub
Digital Intermediate	Technicolor Creative Services
Digital Intermediate Colorist	Paul Ensby
Digital Intermediate Producer	Todd Kleparski
Digital Intermediate Editor	Dom Thomson
Main and End Titles	Tom Hingston
DNA Scene Designer	Marcus Lyall
Lab Contact	Keith Bryant
Color Timer	Steve Pickett
Dolby Sound Consultant	James Shannon
Music Score Produced by	The Chemical Brothers
Music Scoring Mixing	Andrew Dudman, British Grove Studios
Music Mastering	Mike Marsh, The Exchange

“Divagando”

Written by Pedro Ricardo Miño

Performers

Pepa Montes	Salvador Antonio Bellido Vizcaino
Ricardo Miño	Jose Fernando Rios Bastos
Fabiola Perez	Ana Maria Garcia Garcia
David Rodriguez	Soledad Salazar Carrillo
Jallal Chekara	Maria del Carmen Garcia Salazar
Alexis Lefevre	David Crespo Gabarri
Rafael “El Electrico”	Ricardo Heredia Salazar
Jesús Ortega	Maria Esther Salazar Carrillo
Abel Harana	Beatriz Amaya Trigo
Manuel Bellido	Antonia Rodríguez Saborido
El “Lebri”	Catalina García Ventura
Silvia Rios Bastos	Inmaculada Bejar Ruiz
Juan Carlos Muñoz Guajardo	

Songs

“Atasa Doul Kayalan”

Written by Fatima Tihihit

“Tiddi Nettat Ayane”

Written by El Houcine Ettaousy

Performed by Houcine Ettaousy, Abdelkrim Anddam, and Houcine Fadel

“Kooks”

Written and performed by David Bowie
Courtesy of RZO Music

“Certified Murderer”

Written by Hyman Wright, Marlon Plunkett, and Clement Dodd
Performed by Kiprich
Courtesy of Jahlife Music

“Give It To Me”

Written by Cordel Burrell and Cecile Charlton
Performed by Ce'Cile
Courtesy of Greensleeves Records, Ltd.

“Peer Gynt Suite #1, Op. 46 - 4, In The Hall Of The Mountain King”

Written by Edvard Grieg
Performed by The Czech Philharmonic
Courtesy of Cleopatra Records Inc.
By arrangement with The Orchard

“Hanna’s Theme (Vocal Version)”

Produced by The Chemical Brothers
Written by The Chemical Brothers and Stephanie Dosen
Performed by The Chemical Brothers feat. Stephanie Dosen

Footage courtesy of:
Discovery FootageSource
ITN Source
Getty Images

CBM's *Cash Taxi* courtesy of MBC

Photographs courtesy of Corbis

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For Studio Babelsberg

Production Executive	Sonja Zimmer
Production Executive - Locations	Markus Bensch
Assistant to the Co-producer	Mirjam Weber
Funding Coordinator	Katja Hörstmann
Accountant	Wolfgang Schwedler
Assistant Accountant	Margit Jütz
Legal Counsel	Dr. Andreas Pense
	Unverzagt von Have

A Sechzehnte Babelsberg Film GmbH/Neunte Babelsberg Film GmbH
Co-Production

Portions filmed at Studio Babelsberg



Produced with the support of

medienboard
Berlin-Brandenburg GmbH


Filmförderung Hamburg
Schleswig-Holstein


DEUTSCHER
FILMFÖRDERFONDS

FFA
Filmförderungsanstalt German Federal Film Board

Finland Production Services by Helsinki-Filmi Oy

Special Thanks

Select wardrobe for Cate Blanchett designed by Giorgio Armani

Cate Blanchett's watch courtesy of IWC

Max Mara

Prada

Wempe

FLIR

Michael Gola, Thermo Camera Consultant

Anoushka Shankar-Wright

Lyndie Wright

Sarah Wright

Adam Smith

This motion picture used sustainability strategies to reduce its carbon emissions and environmental impact.



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Aspect Ratio: 2:35/1 [Scope]

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