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From Walt Disney Pictures comes “TRON: Legacy,” a high-tech adventure set in a digital world that is unlike anything ever captured on the big screen. Directed by Joseph Kosinski, “TRON: Legacy” stars Jeff Bridges, Garrett Hedlund, Olivia Wilde, Bruce Boxleitner, James Frain, Beau Garrett and Michael Sheen and is produced by Sean Bailey, Jeffrey Silver and Steven Lisberger, with Donald Kushner serving as executive producer, and Justin Springer and Steve Gaub co-producing. The “TRON: Legacy” screenplay was written by Edward Kitsis and Adam Horowitz; story by Edward Kitsis & Adam Horowitz and Brian Klugman & Lee Sternthal; based on characters created by Steven Lisberger and Bonnie MacBird.

Presented in Disney Digital 3D™, Real D 3D and IMAX® 3D and scored by Grammy® Award–winning electronic music duo Daft Punk, “TRON: Legacy” features cutting-edge, state-of-the-art technology, effects and set design that bring to life an epic adventure coursing across a digital grid that is as fascinating and wondrous as it is beyond imagination.

At the epicenter of the adventure is a father-son story that resonates as much on the Grid as it does in the real world: Sam Flynn (Garrett Hedlund), a rebellious 27-year-old, is haunted by the mysterious disappearance of his father, Kevin Flynn (Oscar® and Golden Globe® winner Jeff Bridges), a man once known as the world’s leading tech visionary.

When Sam investigates a strange signal sent from the old Flynn’s Arcade—a signal that could only come from his father—he finds himself pulled into a digital grid where Kevin has been trapped for 20 years. With the help of the fearless warrior Quorra (Olivia Wilde), father and son embark on a life-or-death journey across a visually stunning digital landscape created by Kevin himself that has become far more advanced, with

never-before-imagined vehicles, weapons, landscapes and a ruthless villain who will stop at nothing to prevent their escape.

THE VISIONARIES

First released in 1982, the original “TRON” was Walt Disney Studios’ groundbreaking high-tech film from visionary writer/director Steven Lisberger, who went on to become a producer on “TRON: Legacy.” “TRON” pioneered the use of computer graphics, virtual sets and backlit effects. Its unique blend of 70mm live action, CG, and hand-drawn animation was a major motion-picture studio first. As a result, “TRON” became a cult classic that has remained firmly in the currents of popular culture for more than 25 years and is now cherished as a defining moment for effects movies.

Today’s exciting technological advances led to some exhilarating possibilities in visualizing a “TRON” stand-alone follow-up film that would play to present-day audiences. With Generation XBOX hooked into the Internet, phones that are tiny computers and everyone playing games wirelessly, the world we live in was only dreamt of when “TRON” was made.

Steven Lisberger was instrumental in trying to get “TRON: Legacy” off the ground. “We started discussions at Disney about ten years ago...I’ve seen numerous Disney executives go from black hair to grey in those years, and the film itself has changed over the years and gone through many different phases. When it emerged more recently, I think there was a sense that the right group of people somehow had now all arrived at the right spots. We explored some roads before this, but after a while we realized they really didn’t resonate with the times. But this storyline did.”

Producer Sean Bailey, who was then president of Idealogy, Inc., takes up the story, revealing that he and his team were brought on board to speed up development around four years ago. “Disney had played around with a couple of drafts written in the ’90s and couldn’t find something they were satisfied with, so they brought us on to see what we could do. We were honestly just developing, coming up with ideas and meeting with writers.”

“‘TRON: LEGACY’ is technically a stand-alone film, so you can come to this movie clean and enjoy it, and the story will hold up for what it is.” —Sean Bailey, producer

As the movie was bubbling along in early development, a lucky break saw co-producer Justin Springer discovering director Joseph Kosinski’s test reel almost by accident. Despite Kosinski’s lack of movie experience, his talent was clearly proven in his unique visionary approach as a commercial director on campaigns such as “Halo,” “Gears of War” and Nike.

Armed with a degree in architecture from Columbia University, Kosinski has a flair for design and aesthetics as well as a comfort level with digital technology that comes through in his work. “The whole way we make movies is changing, and I’m convinced Joe [Kosinski] is one of the leaders of that revolution,” says Bailey.

Sean Bailey recalls the early days with first-time director Joseph Kosinski. “I met Joe and was immediately struck by his vision, his story sense and his confidence. We then went into the studio and talked about how we wanted to advance the process. The confidence Joe inspired is what got us to that first VFX test.”

Kosinski, Bailey and the rest of the team convinced the Disney executives to authorize a proof-of-concept test, which was a short film showing what today’s technology could do with the iconic elements of the “TRON” digital world, such as Lightcycles and disc battles. The result was an amazing piece of footage that wowed the crowd at the 2008 San Diego Comic Con and the filmmakers got approval to start work on the film itself.

The electronically produced music also was re-imagined, thanks to Daft Punk, the visionary pioneers of the art form. From their first single release in 1993, the combined talents of DJs Guy-Manuel de Homem-Christo and Thomas Bangalter were hailed as a new breed of house innovators. Daft Punk’s sound is a brazen, dance floor-oriented blend of progressive house, funk, electro and techno. Following their brilliant debut in 1997 (*Homework*), the duo went on to release two more studio albums (*Discovery*—2001, *Human after All*—2005) and two live albums (*Alive 1997*, *Alive 2007*).

When Joseph Kosinski came on board to helm “TRON: Legacy,” he heard that Daft Punk, whose art form and style were influenced by the original “TRON,” were interested in the project. A pancake breakfast in Hollywood soon followed, where the three talked about Kosinski’s vision for the film.

The three artists found themselves on the same creative page and began working on the score very early on in the filmmaking process. The score took shape over the course of three years and is a unique combination of orchestra, electronic and granular sounds.

The duo worked closely with the filmmakers not only on the score, but on the sound design too, especially the moments where sound design and room tones bleed into cues. It was a very sophisticated musical approach—a layering blend that occasionally blurs the line between music and sound design in a very interesting way. “We’ve got over 100 minutes of music in this movie. And it’s so tied to the visuals because we had it so early, I just can’t imagine this film without it,” says Kosinski.

All the newest technology gives “TRON: Legacy” its cutting-edge look and feel, since the filmmakers had far fewer limitations for what computers can achieve. But even with the obvious visual advantages, the filmmakers have striven to keep the spirit of Lisberger’s dream intact.

To pull that off, the movie gathers together some of the most sophisticated filmmaking technology available today, including even more advanced cameras than those used on “Avatar,” a blend of computer graphics and practical sets.

With that technology put in the hands of talented, creative designers and visionary filmmakers, above and below the line, “TRON: Legacy” showcases cutting-edge design and astounding visual effects enhanced by the latest stereoscopic (3D) technology. The film blends live action and photorealistic computer animation in ways only dreamed of in the past. As producer Jeffrey Silver says, “It seemed obvious that ‘TRON,’ being the groundbreaking film that it was in the ‘80s, had to be followed with a film equally as groundbreaking in the 21st century. If we were going to do ‘TRON: Legacy’ right, we would have to push the envelope. And we did.”

THE EVOLUTION OF THE STORY

In 1982, when Kevin Flynn (Jeff Bridges) made it out of the Grid alive and back in control of Encom, the company he founded with his longtime friend and associate, Alan Bradley (Bruce Boxleitner), everyone assumed Kevin would be content with developing and producing popular games.

On the surface of things, that appeared so: Kevin married, had a son, Sam, and settled into fatherhood while he and Alan grew Encom into a video game powerhouse. But unbeknownst to outsiders, Kevin was still experimenting with teleportation, making frequent visits back to the Grid from the privacy of his secret lab hidden beneath Flynn’s Arcade. Then one day Kevin simply vanished, and Sam was left alone with no father and no answers.

And twenty years later, “TRON: Legacy” begins.

When a pager signal draws the now-adult Sam (Garrett Hedlund) to Flynn’s Arcade and he is transported to the Grid where his father has been trapped for 20 years, he begins a journey that will change his life—and the life of his long-absent father.

“From the very beginning, Sean [Bailey] and I told the studio that this movie was going to be a father-son story. And that’s really what the heart of ‘TRON: Legacy’ is.”

—Joseph Kosinski, director

“It was very important to us, amidst all this visual spectacle, to focus on a father/son story; this is about a boy who’s lost his dad, who’s now grown up and, as a man, he has scarring from that. Then, he learns that his father’s disappearance may not have been all that he thought, and there’s a chance for them to rebuild their relationship,” says producer Sean Bailey. “Our goal is to make sure we’re serving our story the best way we

can. And the visuals, the effects, the music, the performances and the style all support that,” he adds.

The estrangement and rediscovery between father and son is the story’s emotional entry point. “You’re coming into this spectacular domain and you need someone to experience it through. That’s how we approached developing Sam’s character. You’re discovering the Grid through Sam’s eyes, and you’ll also discover Flynn through Sam,” says Adam Horowitz, who co-wrote the screenplay with Edward Kitsis (story by Edward Kitsis & Adam Horowitz and Brian Klugman & Lee Sternthal, based on characters by Steven Lisberger and Bonnie MacBird).

Steven Lisberger feels that it is important to have a story that is as significant as all the technical aspects that go into the film. “I care about story and characters as much as I do the visuals. The story aspect of Flynn still being alive and the father-son story is really compelling in ‘TRON: Legacy.’ It will resonate with the fan base, but if someone hasn’t seen the first film, it doesn’t matter—the story will work for him or her too,” he says.

Jeff Bridges, who reprises his role of Kevin Flynn from the original “TRON,” comments, “One of the underlying elements of the story is technology. It’s so exciting to realize all the things that you can do. But what’s happening with technology is that it is developing so fast that we haven’t really developed any ethics to go along with it, or knowledge of what some of the ramifications of this technology will be. So that’s also a theme that ‘TRON: Legacy’ deals with.”

THE MAKING OF “TRON: LEGACY”

Joseph Kosinski is very clear in defining his approach to the making of “TRON: Legacy”: “My goal was to really make it feel real. I wanted it to feel like we took motion picture cameras into the world of TRON and shot it. So I wanted to build as many sets as possible. I wanted the materials to be real materials: glass, concrete, steel, so it had this kind of visceral quality to it.”

To achieve the exciting, iconic look for “TRON: Legacy,” Kosinski gathered around him artists from diverse disciplines. “We pulled people from the world of architecture, from automotive design, people who have never worked in movies before. We flew people in from all over the world,” says Kosinski.

Kosinski and his team knew they would be pushing the boundaries of what current effects technology can achieve to make “Legacy” in the spirit of “TRON.” The result is a complicated blend of techniques, from blue screen to 3D cameras, that Kosinski and his team have melded together for the film. Kosinski explains, “I’m going more on instinct rather than experience, but a lot of the technology we’re using is stuff I’ve used bits and pieces of in commercials. However, this is the first time we’re using it simultaneously at this scale.”

According to Bailey, though, the driving force is still the plot. “We took every technology at its most cutting edge at the moment in time, but I always think it’s not just technology for technology’s sake, but as we do some twists in the movie, it enables us to write in a whole new way. I think we will be the first movie that has an actor squaring off against himself in two very different generations. I hope we will surprise the audience not just in an, ‘oh that’s a cool, glorious effect’ way, but also in an, ‘oh I never saw that coming’ way.”

In addition to the technological complexities of “TRON: Legacy,” it is also produced in 3D. As Bailey comments, “3D is definitely a challenge technically; the cameras are bigger and heavier and there are a lot of extra variables that you have to take into account, so it definitely slows the process down. But I think it’s a great reason to go to the movies because it’s an experience that you just can’t recreate on an iPhone or your laptop or at home.”

“It was important for me that this be a true 3D movie,” says Kosinski. “There are a lot of movies out there right now that are being converted from 2D after the fact. But with the environments we’ve created—the fact that we’re trying to get atmosphere and these long, distant vistas—we just can’t do it any other way than shoot it with real 3D cameras.”

Kosinski continues, “It is a lot more work to shoot in 3D; the VFX are being finished in 3D, which is also a challenge. Having to create separate imagery for both eyes makes it that much more work.”

For shooting “TRON: Legacy” in 3D, the filmmakers employed the newest generation of camera, built specifically for them, and used a 3D technique that is a combination of technologies—completely digital motion-capture of a character and the live-action camera system.

THE CAST OF “TRON: LEGACY”

Jeff Bridges re-creates the role he originated in 1982’s “TRON,” 28 years ago; possibly the longest ever span for an actor between creating and revisiting a film role.

The filmmakers searched for actors who could bring the vision of “TRON: Legacy” to life—whether

they played “users” or “programs.” The first task was to draw Jeff Bridges in to reprise his role of Kevin Flynn, the genius game developer—and to play opposite his younger self as Clu. Bridges, who won an Oscar® for his leading role in “Crazy Heart,” was not hard to convince. “I got a pitch from the director, Joe Kosinski,” says the iconic actor. “You’ve got to give Disney credit for

seeing his potential. They were smart because he's such a calm, can-do guy. Joe made a wonderful pitch on the story, where it was going, and that was intriguing to me. Then he showed me his reel, and I saw some of the technology that he had available to him. So then, it was basically the same reason that I did the first one—it was cutting-edge technology at that time, and this one certainly is for this time. Plus, it's a whole different way of making movies that I haven't experienced."

Hedlund has always been a fan of Jeff Bridges and always had a feeling that he would work with him one day. The opportunity to play Bridges' on-screen son was "a very surreal experience for me," says Hedlund.

Finding the right actor to play Kevin Flynn's son Sam, opposite Jeff Bridges, was next up. Hundreds of hopefuls auditioned for the

part but in the end it went to newcomer Garrett Hedlund ("Friday Night Lights," "Four Brothers").

Hedlund had to train in motorcycle riding, hand-to-hand combat, wirework, capoeira and parkour to prepare for the role of the extreme sportsman Sam. But Bridges took Hedlund under his wing, and helped prepare the young actor for the demands of such effects-heavy film work. Hedlund comments, "I've always looked at him like the kind of father any kid would love to have, because he's got that playful side, while he's also incredibly wise."

Olivia Wilde and her co-star Garrett Hedlund have wanted to work together ever since they met while working on their separate debut projects seven years ago.

Olivia Wilde ("House," "Turistas") joined the cast as Quorra, a skilled warrior who is Kevin Flynn's

confidante. Wilde had never played such a physically demanding role but was up for the training she and Hedlund had to undertake in preparation for their roles. "I had never done anything as physical as this film, and it required more than I ever expected, which is great. Luckily, we had such an incredible team of trainers," says Wilde.

Wilde loved playing the strong, spunky character Quorra. "It's fantastic to be able to play a very strong, capable woman," says Wilde, "in what could be considered a very male-centric film. She's a very important part of the story, and a female role unlike anything I've ever seen before."

Wilde adds, "I really think that this film will appeal to women as well—and young girls. And I want young girls to want to be Quorra for Halloween. I want them to feel like she's a character they can relate to, but who also inspires them to be powerful."

Michael Sheen cites many "showmen" as inspirational to his creating Castor—from Mae West to Ziggy Stardust.

Michael Sheen needed less of an introduction to the world of effects projects, following his role as Lucian

in the “Underworld” films. In “TRON: Legacy,” Sheen plays Castor, a dandified club owner.

Treading the line between darkness and light, Castor presented an interesting possibility for Sheen. “I’m a program. I’m not actually a person. But because, in the digital world of the Grid, the programs are all personified, then it’s quite interesting to ask, ‘What sort of program is he?’ My character’s been around since the earliest days, or so he says, so I had to work out his place in terms of the history of the TRON world.”

Rounding out the cast are Bruce Boxleitner (“Heroes,” “Babylon 5”), again in his role as Alan Bradley from “TRON”; James Frain (“True Blood,” “The Tudors”) as Clu’s henchman; and Beau Garrett (“Criminal Minds,” “Entourage”), the leader of the Sirens.

THE CHARACTERS OF “TRON: LEGACY”

KEVIN FLYNN (Jeff Bridges)

One of the original computer geniuses, this game-developer broke new ground by pioneering the digital world of the Grid—he turned ENCOM into an information superpower and then left without a trace in 1989

Brilliant game designer Kevin Flynn always wanted the best of both worlds—digital and real. After he became the first human being to enter the astonishing digital world of the Grid, he decided that the best way to achieve that was to combine the two. So, he created the sophisticated Clu 2.0 program and used it in secret to help him design a Utopian existence that combined the highest ideals of the human and digital worlds. The daytime corporate wunderkind became the nighttime builder of the Grid. Then, one day in 1989, Kevin Flynn mysteriously disappeared. Now, he has discovered first-hand how true the warning “be careful what you wish for” is—trapped in the world of his own creation, all he can do is wait and hope that something will change and he will once again have a chance to return to his home and son.

SAM FLYNN (Garrett Hedlund)

The only son of Kevin Flynn—an adventurous and rebellious 27-year-old who has turned away from the ENCOM money and is haunted by his father’s disappearance

Kevin Flynn’s only son Sam was born in 1983 and, until Kevin’s disappearance in 1989, father and son shared a strong and close bond. Kevin was everything to Sam, who seemed destined to follow in his iconoclastic father’s footsteps. When Kevin disappeared, his friend and ENCOM partner Alan Bradley served as Sam’s surrogate father. Now it’s 20 years later and Sam is an angry loner who would much rather jump

off a building or push a motorcycle to its limit than put on a suit and jump into the corporate intrigue at ENCOM. When Bradley informs Sam that he's received a message he's sure came from the elder Flynn, Sam reluctantly starts poking around his dad's old arcade, and soon finds himself zapped into the cyber world that has kept his father prisoner for the past two decades. There, instead of facing corporate executives, he is confronted with a digital universe beyond imagining, and he's given a chance to find and rescue the parent he thought abandoned him years before.

QUORRA (Olivia Wilde)

A unique program that acts as Kevin Flynn's confidante and sometimes warrior, helping him survive his life in exile

The unique program Quorra is like a surrogate daughter to Flynn—a confidante with intelligence, inquisitiveness and the fighting ability to blow just about anyone away. He teaches her of the outside world and in return, she offers him undying loyalty. As a result of her education, however, Quorra adopts Flynn's yearning for knowledge and now longs to experience the 'user' world that lies far beyond the realm of possibility. So, when she crosses paths with Sam Flynn, he seems to be the person both she, and Kevin Flynn, were waiting for. And when the surrogate family's peaceful home life explodes, they find themselves battling their way across the treacherous cyber landscape of the elder Flynn's own making.

CLU (Jeff Bridges)

A master program created in Kevin Flynn's image to help oversee the expansion of the digital domain but who has gone rogue and seized control of the Grid and its inhabitants

When Kevin Flynn created the first Clu program, it was intended to help him find proof that the genius's best ideas were being claimed by his corporate employer. While Kevin made it back from the Grid to the real world, the first Clu didn't survive. So, the new improved Clu 2.0 was again created (in his own image) by Flynn to oversee the construction of a planned Utopia where human and digital coexist. But as with so many other well-intended creations, things didn't go as planned. Now, Clu is no longer content to help Flynn create...he wants Flynn gone and this new world all to himself.

CASTOR (Michael Sheen)

An adaptable, flamboyant program who runs the Grid's End of Line Club

The program Castor is designed to contain a wealth of information and to be able to adapt and survive in an ever-changing landscape. This special combination of qualities makes him the perfect program to own a bar, so he naturally operates the End of Line

Club, the watering hole atop the highest tower overlooking the Grid. He's showy, shameless and more than a little bit shady—Castor wants to be all things to all people, which gives him the opportunity to profit from just about any transaction. Is he friend or foe? That may just depend on how much he wants what you can offer.

ALAN BRADLEY (Bruce Boxleitner)

Kevin Flynn's partner during the firm's golden years and now a "shelved" ENCOM exec who acted as guardian to Sam after Kevin's disappearance

In business, it's best to be careful when looking to the future, because yesterday's genius may become today's corporate has-been. Nearly 30 years ago, Alan Bradley grew from a promising computer programmer to co-head of ENCOM. But after Kevin Flynn disappeared, Alan began to lose his control over the board, which now pretty much treats him as a necessary irritant. Similarly, in his personal life, whatever say he once had in young Sam Flynn's life is now regarded by the adult Sam as unwarranted advice. So for his own sake (as much as Sam's), Bradley hopes that the signal he intercepted from Flynn's Arcade just might lead to Kevin Flynn's return.

JARVIS (James Frain)

Clu's main henchman—a program proficient in intelligence-gathering

In the new order of the Grid—as perhaps in every world order—knowledge is power, and in Clu's kingdom, that knowledge is usually served up by his right-hand program and chief intelligence officer, Jarvis. Designed to surreptitiously swipe information and report back to Clu, Jarvis appears to be all about bowing and scraping—without a personal agenda. But in this dark new universe, a program's encoding isn't always evident, so best to double-check all of what may be written on that program disc before passing judgment on anyone's motives.

SIRENS / GEM (Beau Garrett)

Gem is the most important of several Siren programs—as beautiful as the Sirens of Greek mythology—who prepare programs heading to fight in the gladiatorial games on the Grid

The program Gem belongs to a group known as Sirens—their purpose is to prepare other programs heading for gladiatorial challenges on the Grid, giving them armor and (as in Sam's case) a disc. They also just may be the last kind face the programs ever see, if they come to an unfortunate end in the games. Since beautiful programs are always a welcome sight, Gem and her sisters are also frequent guests of Castor's at the End of Line Club. Women of few words, it's unclear if the Sirens' beauty is more than skin deep.

Are they up to anything else?

THE LOOK OF “TRON: LEGACY”

The filmmakers and designers of “TRON: Legacy” let their creativity soar to develop an exciting aesthetic for the film that would immerse audiences in a stunning visual landscape never before seen—or imagined.

With director Joseph Kosinski at the helm to steer the film’s look and Darren Gilford tapped as production designer, it was clear to both of them that keeping the first film’s spirit alive was key. “The first film established a look that was so iconic,” Gilford explains, “and a lot of that was because of the limitations of the computer, what they really could do back in the ’80s. It was very geometric, very simplistic. With the computer technology we have now, it’s limitless what we can do. But we made a conscious decision that we would not go totally organic. We’d soften shapes and forms where we could, but we would definitely try and maintain those basic ‘TRON’ geometric shapes.”

To accomplish this, heavyweight talents were required, including concept artist David Levy. It was his job to convert Kosinski’s ideas to drawings and designs and establish the new film as its own world. “Joe’s vision evolved the visuals from the first film. He wanted the Grid to feel exactly like our reality, but with a twist,” Levy says.

Kosinski’s aim was to blend the real and the unreal without anyone noticing. “I don’t want the audience to know where the line rests, so sometimes I’m going to shoot everything completely practical, and then sometimes, it will be one practical set piece surrounded by blue screen. And if we do it right, it should be unnoticeable; it should be seamless,” says Kosinski.

In this respect, “TRON: Legacy” strays far away from the original. “The marriage of photorealistic computer-generated images and actual practical sets really gives you a sense of the world that you’re in,” says Jeff Bridges. “In the original ‘TRON’ we didn’t have that because it was basically black duvetyn with white adhesive tape marking things; we never got the feeling of where we actually were. There’s nothing like walking onto the set for the first time and seeing it all dressed.”

Thus, with Kosinski’s set-creation mantra in place and his control of the production design, “TRON: Legacy” does not become an entirely CGI movie. Vancouver’s spectacular new Shangri-La Hotel doubled as Encom, and Sam’s shipping container

apartment was built on a wharf across the inlet from Vancouver to make best use of a stunning view of the city's skyline. Other sets, including Flynn's Arcade, Kevin's safe house, and the End of Line Club were built on one of six sound stages.

Whole streets on the grid were built here, too, on a scale greater than that of most real city streets. "When Sam first walks out of the arcade onto the Grid," says production designer Darren Gilford, "a Recognizer comes down and plucks him off the street. So the Recognizer defines the size of the city street, and a Recognizer is about seventy feet wide. From that proportion alone we knew the minimal amount of city we needed, which was about two city blocks. It was a huge, huge build."

Twenty to 25 designers in various art departments churned out concepts and from those Kosinski and his team created the sets—from real-world locations, mixtures of real architecture with blue screen, to fully digital sets. Gilford estimates that there are between 60 and 70 unique settings in the film, split between 15 impressive fully-constructed sets and varying levels of computer-created landscapes.

The special challenge was creating the look of the Grid. Kosinski explains: "Every film requires location scouting and sets. With my background in design I realized that especially for a film like this where everything has to be designed, I needed to be paying attention to the design of the spaces. Because there is no location we can go and shoot a scene for this movie. Every single shot in the TRON digital world had to be built from scratch."

While a lot of production took place on soundstages in Vancouver, the filmmakers decided to ease into shooting with some shots on location in the city itself—a goal easier said than done. Bailey says, "We knew moving into the TRON grid, we would be tackling three to five unprecedented technologies in concert, which we knew would be really hard. So, for the crew to get their feet, we thought, 'Let's knock out a couple of weeks in the real world.' The real-world shooting turned out to be anything but small—it was shooting guys on top of the tallest building and involved shutting down the biggest street in the city."

Finally, since "TRON: Legacy" will be released in 3D, filmmakers were confronted with a unilateral challenge, one which would influence every decision made on the visual aspects of the film. Production designer Gilford says, "There are certain aspects that we had to design around and certain rules we had to obey. For example, when moving the 3D camera rig, one camera could reveal a light source a split second before the other. It can be a nightmare."

Much care and foresight was also taken in the production design to incorporate iconic images from the mythology of "TRON." For example, the art department incorporated many of the original film's images and props into Flynn's secret lab beneath the arcade. Those with a sharp eye will recognize the Master Control Program desk caddy from the original film, the tabletop computer interface and a condensed version of the Shiva

laser, which takes Sam into the Grid. Others will make out a map of the Grid embedded in the code of the background image and Sam’s drawings from childhood on the wall.

While creating the look wasn’t always easy, Gilford admits that it proved to be immensely gratifying: “For a designer, this was a dream, and for my team as well. I really felt that we were able to assemble one of the most unbelievable art departments for ‘TRON: Legacy.’ It was incredibly challenging—but we had a blast doing it.”

Costume Facts

Programs loyal to Clu wear black suits lighted with oranges and reds—the colors of Clu’s domain. Clu is the only one lighted with yellow—a sign of his supremacy. The colors of the Grid-dwellers are the cool whites, blues and silver.

Because donning the suits was a time-consuming and labor-intensive process, special inversion boards were provided to allow actors to get off of their feet and recline without endangering the costume.

It took a team of hair and makeup artists—along with two dressers for each “suited”—about three hours to transform the actresses into the mysterious Sirens.

The helmets worn by the actors were especially designed by the costume designers to coordinate with the characters and the look of “TRON: Legacy”—no stock helmets were used.

“It is an amazing landscape. It’s expanded, it’s grown; it’s darker, more sophisticated. But also it has developed free of the Internet. This is not a movie about the Web. This is a world that has grown almost like the Galapagos Islands on a server, and become something very potent and unique.” —

Sean Bailey, producer

GRID LIFESTYLE

The most important unifying element in the Grid is light. “In our film light links everything together. There are ribbons of light that form beneath the street then crawl up sidewalks and buildings, continuing for miles up into the city,” comments production designer Gilford. “Streetlights arise out of and wrap over the street to give the illusion they’re cradling the street.”

At the End of Line Club at the top of the Grid’s mile-high skyscraper, light is embedded in almost every surface: ribbons of light wrap around the floor and ceiling and around the booths. Even the drinks are illuminated. And the club’s roof and walls are glass, offering a view of the city lights and the beacon of the distant portal.

But the element of light is perhaps best identified in the lit suits, which were a challenge to construct. Lead concept artist Neville Page and director Kosinski believed the suits they conceived could be made and shot “practical,” that is, without the use of CGI—so the designers went to work to make them a reality.

In the end the lighted suits were created by using electroluminescent lamps made from a flexible polymer film. Most of the form-fitting suits were made out of foam latex, but the Sirens’ suits were made by spraying

balloon rubber over spandex, giving an incredible, super-sleek shape. The actors wearing those suits had to be severely compressed within the suits to compensate for the bulk of the electronics.

“In addition to the main cast costumes,” adds Christine Bieselin Clark, who worked with the film’s costume designer Michael Wilkinson, “we also built all of our background costumes. Once you go into the Grid, everybody has some element of light. We ended up making over 140 foam suits, which there is no precedent for.”

The body-molded suits with their distinct lighting patterns are influencing clothes and shoe designers, with “TRON: Legacy” fashion elements showing up on runways and in fashion magazines. The distinctive hairstyles, such as upswept hair, and the bold eye-makeup treatments are setting new style trends around the world.

The architecture of “TRON: Legacy” features minimalist interiors and modern, light-enhancing building angles with extensive use of architectural under-lighting and lighted floor track lines. In Kevin Flynn’s safe house, neo-Victorian furniture is featured in the minimalist interior, creating a look that blends the old with the new.

Given his architectural background, it’s no surprise that director Joseph Kosinski admits Flynn’s safe house is his favorite set on the movie. “It’s just a gorgeous set. It was one that I actually just sketched on a scrap of paper as a look when we were doing the VFX test before the movie even started. The idea is that Kevin Flynn is trapped in the world of computers, so he’s tried to create a space that has hints of the real world. The furniture, the food, just the feel is like something only a human being in a digital grid would try to create in order to make themselves feel as comfortable as possible.”

Grid-dwellers entertain themselves with gladiator-like games, where combatants square off against each other with light discs and batons, and enjoy watching deadly Lightcycle races in huge stadiums with multilevel tracks. The games are an important part of the Grid-dwellers’ lives and their principal form of entertainment in the boundary-defined digital grid.

Kosinski and his design teams worked to bring the games and races to a whole new dimension...literally. “We wanted to evolve these games by taking them off a two-dimensional plane and moving them into three dimensions, so you end up with a three-dimensional chess game in terms of choreography. For instance, in the Lightcycle match we’ve got ten Lightcycles going simultaneously on a multilevel grid,” explains Kosinski.

As long as they are on the Grid the programs are enhanced and surrounded by light, whether they are walking on the city streets, viewing the games, or relaxing at the End of Line Club—but off the Grid in the Outlands only darkness and treacherous terrain await.

VEHICLES & GADGETS

Lightcycles are an important and vital part of the TRON mythology. One of the designers who worked on the sleek, reconfigured Lightcycles in “TRON: Legacy” is Daniel Simon, a former car designer for Bugatti, who used, as a basis, the original sketches by Syd Mead, the designer of the Lightcycles for “TRON.”

Simon explains the challenges: “A Lightcycle forms a visual unit with its rider. His helmet and body become part of the bike design and stance—but you still need to give him freedom to move. That’s not in your catalogue; you have to start from scratch.”

Moreover, adds Simon, “The Lightcycles are created out of a baton, so I had to design the entire inside of the bike, every screw and gear, so Digital Domain could transform it in animation. That was interesting, developing the look of how a vehicle might grow.”

Other vehicles in “TRON: Legacy” include the Light Runner, on the Grid a powerful racing car but in the Outlands a tough off-roader; the Recognizer, a huge, U-shaped vehicle that roams the streets looking for wayward programs; Solar Sailer that are flying cargo ships; and Clu’s Rectifier battleship, which is three times larger than any aircraft carrier in the real world, holding Clu’s entire army.

And while one would expect these amazing vehicles to be entirely computer-generated creations, many were also practically built for certain scenes, in keeping with Kosinski’s desire to constantly blur the line between CGI and reality. The filmmakers contracted a company called Wild Factory, who builds prototypes for Volkswagen, to take on the task of bringing some of the vehicles to reality.

On the back of every illuminated suit is a light disc and as in “TRON,” the discs play very significantly in “TRON: Legacy.” The light disc represents the power source, essence and memory bank of every program.

Used as a weapon, it will return to its user like a boomerang. The light discs that were created for the film consist of 134 LED lights, are radio-controlled and attached to the light suits with a magnet. They also house the batteries and electronics that power the light suits.

“The disc is your identity and your main weapon. It’s your passport in this world, and the place where all your data is stored. And if you’re a ‘User,’ which is a person from the outside world going in, the disc is also a key that allows you to go in and out.”

—Joseph Kosinski, director

For Grid-dwellers the baton is an important piece of equipment that can be used as a weapon or to store huge amounts of data and utility programs, and by keying in codes, it can create a Lightcycle or other vehicle around the user. As director Kosinski explains,

“The baton is the Swiss army knife of this world. It can form any number of vehicles and it can also form different weapons depending upon your specialty.”

EFFECTS & TECHNOLOGY

“TRON: Legacy” is a showcase for today’s technology and features some firsts in cinematic history: It is the first 3D movie to integrate a fully digital head and body to create the younger version of Jeff Bridges’ character; the first to make extensive use of self-illuminated costumes; the first to create molded costumes using digital sculpture exclusively, creating molds directly from computer files using CNC (Computer Numerical Cutting) technology; and the first 3D movie shot with 35mm lenses and full-35mm chip cameras.

“TRON: Legacy” took the technology known as facial capture to an extraordinary new level. Using a 3D scan of Jeff Bridges, a mold of his face was built and from that a mask was made with 52 holes in it, acting as a template for the facial marker dots tracked by four lipstick cameras attached to a carbon-fiber custom helmet. Meanwhile, a three-dimensional digital version of Bridges was created by Digital Domain using dozens of photographs of Bridges in his early 30s, its movements correlated with the 52 facial markers on the performance mask.

It was the filmmakers’ biggest technical hurdle. As director Kosinski says, “I don’t think there is anything more difficult than creating a digital human that’s going to be in the same scene with other real human beings. And to top that off, it’s a digital human that people know...and we must capture all the charisma and personality of Jeff Bridges.”

When playing Clu, Bridges had the 52 markers drawn on his face and wore the Helmet Mounted Camera (HMC); his facial movements fed into the computer and were used to control the expressions and movements of the digital head. Thus, the digital performance of a younger Bridges was controlled by the real Bridges’ performance, as if the younger Bridges were actually on screen. The information sent to the computer made it possible to instruct the digital head to speak and emote in the exact same way Jeff Bridges would on set.

“Clu had to look, feel, breathe and act exactly like the young Jeff,” comments Academy Award® winner Eric Barba, the film’s visual effects supervisor. “Jeff gave us some really great performances to do that with, but it had to be a believable, realistic human—and in this case a perfect early-1980s Jeff Bridges. We took our E-motion Capture technology and pushed it far beyond anything we’ve done. It raised the bar higher than we’ve seen before.”

Jeff Bridges is the first actor in cinematic history to play opposite his younger self.

“TRON: Legacy” is the first film to use the Helmet Mounted Camera in live action, allowing the actor to

interact with others in the scene. The technique, as producer Sean Bailey points out, “enabled us to come up with scenes that weren’t possible. And we had a different challenge than ‘Benjamin Button’: what Brad Pitt looks like at eighty years old is speculative, but most people know what Jeff Bridges looked like when he was in ‘Against All Odds,’ so we had to match that. It wasn’t just technology for technology’s sake; it enabled us to write in a whole new way.”

Jeff Bridges embraced the new technology on a personal level. “I love going to movies and whenever I see a big epic film where the character has aged from being a young boy to an old man, traditionally there are different actors playing him in those stages. That’s always a little bump for me as I’m sitting there, when they change from one actor to the next. But now as an actor it’s very gratifying to know that I can play myself or the character that I’m playing at any age, from an infant to an old man. That’s really exciting, especially to be part of this groundbreaking technology.”

As technology strives to create ever more realistic immersive experiences, the question arises as to how far the integration of humans and computers can really go. Does the premise of “TRON: Legacy” bear any relation to reality? The filmmakers wanted the movie to be grounded in a sense of reality and have a sense of scientific truth. They felt if the audiences feel there is some underlying scientific premise that has been broken, then the story won’t feel real.

So through producer Jeffrey Silver the filmmakers reached out to the National Academy of Sciences’ Science and Entertainment Exchange to advise them, asking questions like: Could you inject a digital version of a human being into a computer? And, could a digital personality be reconstituted into human form? They brought scientists in for a roundtable discussion just to talk about some of the fundamental concepts of “TRON: Legacy.”

The answers surprised them. It seems that if one had enough computing power and employed the principles of quantum physics in a theoretical process known as quantum teleportation, then it could happen. “We were delighted; it set off our imaginations. Science fiction is not supposed to be reality; it’s an extrapolation of what is possible, intended to ignite the imagination,” says Silver.

Director Kosinski adds, “It was amazing how many of these scientists said that movies like ‘TRON’ can inspire them in their research to think about things in a different way. So it was a really cool experience.”

THE “TRON: LEGACY” EXPERIENCE

The 3D experience of “TRON: Legacy” will bring viewers into the Grid, and along for the ride, more than any other film in cinematic history. Using the next generation of 3D

technology developed after “Avatar,” “TRON: Legacy” will allow the audience to experience the digital grid and be part of the action in the highly stylized landscape.

Shooting in 3D achieves an immersive experience for the audience that mimics the immersive experience Sam has inside the computer; the audience does not simply witness Sam’s journey inside the Grid, they travel alongside him. The effect is enhanced by opening in 2D for the real-world scenes then switching to 3D when Sam enters the digital grid.

As Joseph Kosinski explains, “Ours is sort of a ‘Wizard of Oz’ approach. Ninety-eight percent of the 3D is in the digital TRON grid. The 3D really starts once we get into the Grid.”

“TRON: Legacy” will also be presented in IMAX theaters, so the filmmakers are making preparations to enhance the audience’s enjoyment by providing a unique experience. Specifically, they are finishing several sections of the film in a tall format—not letterbox—and in an IMAX theater, that means black bars at the top and bottom of the frame will disappear and it will become a full-screen sequence.

Director Kosinski elaborates: “In IMAX theaters there are several sequences, amounting to about 35 minutes in the film, that will open up to an expanded aspect ratio. We’ll be switching from 2.35 to 1.78, which will provide more image at the top and bottom of the screen. This will create an even more immersive 3D experience.”

The “TRON: Legacy” audiences will discover an exciting, evolved grid that pulsates with the latest technology, stunning visual effects and leading-edge design. With an insightful father-son story that’s grounded in cultural reality, a strong, relatable female lead and a unique, one-of-a kind style, “TRON: Legacy” blends what’s real with super-imaginative, eye-popping visuals and 3D action.

“Beyond the original ‘TRON’ fans, there’s a whole new generation that will just be blown away by ‘TRON: Legacy’ because it’s using technology they’ve never seen before, and it’s a great story. You don’t have to have seen the first one to appreciate this one... which is fantastic.”—**Olivia Wilde**

ABOUT THE CAST

One of Hollywood’s most successful actors and a five-time Academy Award® nominee, **JEFF BRIDGES’ (Kevin Flynn)** most recent performance in “Crazy Heart”—as Bad Blake, the down-on-his-luck, alcoholic country music singer at the center of the drama—deservedly garnered the iconic performer his first Oscar® for Best Performance by an Actor in a Leading Role.

The film follows Blake, who, through his experiences with a female reporter (Maggie Gyllenhaal), is able to get his career back on track while playing mentor to a hotshot contemporary country star and simultaneously struggling in his shadow. The movie, directed by Scott Cooper, is based on the debut novel by Thomas Cobb and also stars Robert Duvall and Colin Farrell. Bridges' moving and multi-layered performance is one of many in a career that spans decades in film and television.

Bridges earned his first Oscar® nod in 1971 for Best Supporting Actor in Peter Bogdanovich's "The Last Picture Show," co-starring Cybill Shepherd. Three years later, he received his second Best Supporting Actor nomination for his role in Michael Cimino's "Thunderbolt and Lightfoot." By 1984 he landed top kudos with a Best Actor nomination for "Starman"; that performance also earned him a Golden Globe® nomination. In 2001, he was honored with another Golden Globe nomination and his fourth Oscar® nomination for his role in "The Contender," Rod Lurie's political thriller, co-starring Gary Oldman and Joan Allen, in which Bridges played the President of the United States.

In the highly anticipated 3D action-adventure "TRON: Legacy," opening in theatres December 17, Jeff Bridges reprises his role of video-game developer Kevin Flynn from the classic 1982 film "TRON." Now Kevin Flynn is stranded in the digital universe he created, and when his grown son in the real world is accidentally pulled into the digital grid, he must survive and find his father. With state-of-the-art technology, "TRON: Legacy" features Bridges as the first actor in cinematic history to play opposite a younger version of himself.

This Christmas brings the reunion of the Coen brothers and Jeff Bridges in "True Grit." Fourteen-year-old Mattie Ross' (Hailee Steinfeld) father has been shot in cold blood by the coward Tom Chaney (Josh Brolin), and she is determined to bring him to justice. Enlisting the help of a trigger-happy, drunken U.S. Marshal, Rooster Cogburn (Bridges), she sets out with him—over his objections—to hunt down Chaney. Her father's blood demands that she pursue the criminal into Indian territory and find him before a Texas Ranger named LeBoeuf (Matt Damon) catches him and brings him back to Texas for the murder of another man.

Prior to "Crazy Heart," Bridges was seen in the war comedy "The Men Who Stare at Goats," playing Bill Django, a free-spirited military intelligence officer, who is the leader of a secret group of warriors in the army. The Peter Straughan screenplay (based on the Jon Ronson book and directed by Grant Heslov) is based on a true story about a reporter in Iraq, who meets a former member of the US Army's First Earth Battalion, a unit that employs paranormal powers in their missions. He stars opposite George Clooney (also a producer), Ewan McGregor and Kevin Spacey.

Additionally, Bridges starred in "A Dog Year" for HBO Films/Picturehouse, based on the memoir by Jon Katz and directed by George LaVoo (who also wrote the screenplay) and garnered an Emmy® nomination; as well as opposite Robert Downey, Jr. in the

Paramount Pictures/Marvel Studios blockbuster “Iron Man,” playing the character of Obadiah Stane.

Recently he starred opposite Shia LaBeouf as Geek, a cantankerous and washed-up surfer penguin, in the Academy Award®-nominated “Surf’s Up,” from Sony Pictures Animation. The same year he appeared in “The Amateurs,” a comedy written and directed by Michael Traeger, in which citizens of a small town, under the influence of a man in the midst of a mid-life crisis (Bridges), come together to make an adult film.

Prior to that, he was in his second film for director Terry Gilliam, entitled “Tideland,” where he played Noah, a drug-addicted has-been rock guitarist; as well as in “Stick It” for Touchstone Pictures, playing the coach of a team of rule-abiding gymnasts.

The actor’s multifaceted career has cut a wide swath across all genres. He has starred in numerous box office hits, including Gary Ross’ “Seabiscuit,” Terry Gilliam’s offbeat comedic drama “The Fisher King” (co-starring Robin Williams), the multi-award-nominated “The Fabulous Baker Boys” (co-starring his brother Beau Bridges and Michelle Pfeiffer), “The Jagged Edge” (opposite Glenn Close), Francis Ford Coppola’s “Tucker: The Man and His Dream,” “Blown Away” (co-starring his late father Lloyd Bridges and Tommy Lee Jones), Peter Weir’s “Fearless” (with Isabella Rossellini and Rosie Perez), and Martin Bell’s “American Heart” (with Edward Furlong, produced by Bridges’ company, AsIs Productions). That film earned Bridges an IFP/Spirit Award in 1993 for Best Actor.

In the summer of 2004, he appeared opposite Kim Basinger in the critically acclaimed “The Door in the Floor” for director Todd Williams and Focus Features, which earned him an IFP/Spirit Award nomination for Best Actor.

He played a major featured role in “The Muse” (an Albert Brooks comedy starring Brooks, Sharon Stone and Andie MacDowell); appeared in the suspense thriller “Arlington Road” (co-starring Tim Robbins and Joan Cusack, directed by Mark Pellington); and starred in “Simpatico,” the screen version of Sam Shepard’s play (with Nick Nolte, Sharon Stone and Albert Finney). In 1998, he starred in the Coen brothers’ cult comedy “The Big Lebowski.” Before that, he starred in Ridley Scott’s “White Squall,” Walter Hill’s “Wild Bill,” John Huston’s “Fat City” and Barbra Streisand’s romantic comedy “The Mirror Has Two Faces.”

Some of Bridges’ other acting credits include “How to Lose Friends and Alienate People,” “K-PAX,” “Masked and Anonymous,” “Stay Hungry,” “Fat City,” “Bad Company,” “Against All Odds,” “Cutter’s Way,” “The Vanishing,” “Texasville,” “The Morning After,” “Nadine,” “Rancho Deluxe,” “See You in the Morning,” “Eight Million Ways to Die,” “TRON,” “The Last American Hero” and “Heart of the West.”

In 1983, Bridges founded the End Hunger Network, a nonprofit organization dedicated to feeding children around the world. He produced the End Hunger televent, a three-

hour live television broadcast focusing on world hunger. The televent featured Gregory Peck, Jack Lemmon, Burt Lancaster, Bob Newhart, Kenny Loggins and other leading film, television and music stars in an innovative production to educate and inspire action.

Through his company, AsIs Productions, he produced "Hidden in America," which starred his brother Beau. That television movie, produced for Showtime, received a Golden Globe® nomination in 1996 for Best TV/Cable Film and garnered a Screen Actors Guild® nod for Best Actor for Beau Bridges. The film was also nominated for two Emmy® Awards.

One of Bridges' true passions is photography. While on the set of his movies, Bridges takes behind-the-scenes pictures of the actors, crew and locations. After completion of each motion picture, he edits the images into a book and gives copies to everyone involved. Bridges' photos have been featured in several magazines, including Premiere and Aperture, as well as in other publications worldwide. He has also had gallery exhibits of his work in New York (at the George Eastman House), Los Angeles, London and San Diego.

The books, which have become valued by collectors, were never intended for public sale, but in the fall of 2003, powerHouse Books released "Pictures: Photographs by Jeff Bridges," a hardcover book containing a compilation of photos taken on numerous film locations over the years, to much critical acclaim. Proceeds from the book are donated to the Motion Picture & Television Fund, a nonprofit organization that offers charitable care and support to film-industry workers.

Several years ago, Bridges fulfilled a life-long dream by releasing his first album, "Be Here Soon," on Ramp Records, the Santa Barbara, California label he co-founded with Michael McDonald and producer/singer/songwriter Chris Pelonis. The CD features guest appearances by vocalist/keyboardist Michael McDonald, Grammy®-nominated Amy Holland and country-rock legend David Crosby. Ramp Records also released Michael McDonald's album, "Blue Obsession."

Bridges, his wife Susan and their three children divide their time between their home in Santa Barbara, California, and their ranch in Montana.

GARRETT HEDLUND (Sam Flynn) made an auspicious motion picture debut as part of the all-star cast in Wolfgang Petersen's "Troy," the big-budget movie based on "The Iliad," Homer's epic account of the Trojan War and the bloody battle between the Achaeans (Greece) and Trojans. Hedlund, who portrayed Patroclus, Achilles' teenage cousin who aspires to become a warrior, co-starred opposite Brad Pitt (as Achilles), Eric Bana, Orlando Bloom and Diane Kruger.

Hedlund is currently in production in "On the Road," opposite Sam Riley and Kristen Stewart. The film, based on the novel by Jack Kerouac, will be directed by Walter Salles and is scheduled for release in 2011.

This December, Hedlund will star in two films: "TRON: Legacy" for Walt Disney Studios, also starring Olivia Wilde and Jeff Bridges; and "Country Strong," starring opposite Gwyneth Paltrow, Leighton Meester and Tim McGraw.

Hedlund was most recently seen in Twentieth Century Fox's "Death Sentence," opposite Kevin Bacon, Kelly Preston and John Goodman; Universal Pictures' "Georgia Rule" for director Garry Marshall, where he starred opposite Lindsay Lohan and Jane Fonda, and the film "Eragon," co-starring with Djimon Hounsou, Jeremy Irons and John Malkovich. Hedlund also starred in Paramount Pictures' "Four Brothers," for director John Singleton, co-starring with Mark Wahlberg, Andre 3000 and Tyrese Gibson, and Universal's "Friday Night Lights," directed by Peter Berg and produced by Brian Grazer and Imagine Entertainment. Hedlund starred as tailback Don Billingsley, co-starring with Billy Bob Thornton, Derek Luke, Jay Hernandez, Lucas Black and Tim McGraw.

Just 18 when he debuted in Petersen's epic film, Hedlund was born in northern Minnesota and spent his high school years in Scottsdale, Arizona. He began taking private acting classes while in high school and took a unique approach to his pursuit of the craft by reading screenplays of older films, watching those films on video and then pretending he was auditioning for one of the roles in the film. He also spent countless hours reading the Hollywood trade papers at his local bookstore and calling agents in Los Angeles. He graduated from high school a semester early and immediately packed his bags and headed for Hollywood.

Equally successful in film and television, **OLIVIA WILDE (Quorra)** has starred in a wide array of roles. Wilde can be seen on FOX's Emmy®-nominated drama "House M.D." and appears in Paul Haggis' drama "The Next Three Days," due out in November. Showing off her comedic chops, Wilde will appear in the quirky political satire "Butter" opposite Jennifer Garner and Hugh Jackman, set to be released in 2011. Most recently, Wilde wrapped production as the female lead in the DreamWorks fantasy action film "Cowboys and Aliens." The film is directed by Jon Favreau and Wilde stars opposite Daniel Craig. "Cowboys and Aliens" is slated for a 2011 summer release. Currently, Wilde is in production on the comedy "The Change Up," opposite Ryan Reynolds, as well as Andrew Niccol's futuristic thriller, currently titled "I'm Mortal," opposite Justin Timberlake.

Wilde was seen opposite Jack Black in Columbia Pictures' Biblical-era comedy "Year One," which Judd Apatow, Harold Ramis and Owen Wilson produced and Ramis directed. Additionally, Wilde starred in and produced "Fix," the story of documentary filmmakers who race all over California to get help for a relative. "Fix" opened at the 2008 Slamdance Film Festival and was released in New York in November 2009.

Wilde previously co-starred opposite Bruce Willis, Emile Hirsch and Justin Timberlake in the Universal Pictures' film "Alpha Dog," based on the true story of Jesse James Hollywood. She has completed the independent features "Bickford Schmeckler's Cool Ideas," for which she won Best Actress at the Aspen Film Festival, as well as "Conversations with Other Women," opposite Helena Bonham Carter and Aaron Eckhart, which received glowing reviews at the Telluride Film Festival.

On stage, Wilde starred in Epic Theatre Ensemble's off-Broadway production of "Beauty on the Vine" in 2007. On television, she co-starred in the drama "The Black Donnellys," created by Paul Haggis. Wilde's television breakout role was in FOX's Jerry Bruckheimer-produced series "Skin," but she is perhaps better known for her recurring role on the critically acclaimed FOX series "The O.C."

Wilde is a longtime advocate of Power Up Gambia, a nonprofit organization that seeks to create medical clinics in rural Africa using solar panels to supplement electricity. Additionally, she is a board member of Artists for Peace and Justice and the A.C.L.U.

One of Hollywood's enduring leading men, **BRUCE BOXLEITNER (Alan Bradley)** has most recently starred in the Hallmark Channel movie, "Love's Resounding Courage." He also recently starred on CBS' long-running hit, "NCIS." NBC's "Heroes" utilized Bruce as the recurring character Senator Robert Malden. In addition, he guest starred on the hit NBC show "Chuck." He also then starred in another Hallmark Channel movie of the week, "Falling in Love with the Girl Next Door."

A multitalented actor, Boxleitner is known to sci-fi fans worldwide as John Sheridan, from the hit TV series "Babylon 5." Bruce's character was President of the Interstellar Alliance, and war hero turned diplomat, at the helm of Earth Alliance Space Station. Boxleitner starred for five seasons in the nationally syndicated TV series, which debuted in October 1994.

Bruce's four-year run starring opposite Kate Jackson in "Scarecrow and Mrs. King" endeared him to fans everywhere and made him a name to remember. Bruce also starred as the endearing Billy Montana in the "Gambler" series. He reprised his role as the Gambler's compadre in four of the five "Gamblers." The miniseries was based on the best-selling song performed by Kenny Rogers.

In addition to his extensive body of television work, Boxleitner has co-starred in many motion pictures including: "Gods and Generals," "The Babe," co-starring John Goodman and Kelly McGillis (Universal), "Kuffs," co-starring Christian Slater (Universal) and "Breakaway," an indie action-adventure filmed entirely on location in Melbourne, Australia. His acclaimed science-fiction fantasy "TRON," co-starring Jeff Bridges, is celebrating its twenty-eighth anniversary as a cult classic and Boxleitner is currently

reprising his role of Alan Bradley in "TRON: Legacy," opening in theaters on December 17, 2010.

Boxleitner also co-starred in "The Baltimore Bullet" with the late famed actor James Coburn. "Gods And Generals," the Warner Bros. motion picture, was the screen adaptation of Jeff Shaara's heralded best-selling novel and prequel to the acclaimed drama "Gettysburg." It is an epic and sweeping portrayal of a nation divided at the start of the Civil War with a stellar cast that includes Robert Duvall, Jeff Daniels, Stephan Lang and Mira Sorvino.

Bruce is married to actress and former Screen Actors Guild president, Melissa Gilbert and they live in the San Fernando Valley with their children.

JAMES FRAIN (Jarvis) is one of Hollywood's most versatile actors, starring in both blockbuster movies and critically acclaimed television series.

Most recently, he starred in Season 4 of HBO's "True Blood." He portrayed the much-talked about character of Franklin Mott. Prior to that role he played Thomas Cromwell for three seasons in Showtime's critically acclaimed series "The Tudors."

Audiences will next see him in Walt Disney Pictures' "TRON: Legacy" opposite Jeff Bridges. The film is set for release December 17, 2010. In 2011 he co-stars in Fox's "Water for Elephants" opposite Reese Witherspoon and Robert Pattinson, and he recently completed filming "Transit" with James Caviezel.

In October Frain will begin shooting a starring role in the highly anticipated NBC series "The Cape" which will premiere in 2011.

Frain's past film credits include "The Count of Monte Cristo" with Jim Caviezel and Guy Pearce, "Where the Heart Is" opposite Natalie Portman, "Reindeer Games" with Ben Affleck and Charlize Theron, "Into the Blue" with Paul Walker, "Elizabeth" with Cate Blanchett and "Hilary and Jackie." His television credits include arcs on "Californication" and "24."

Frain has an extensive theatre background having performed with The Royal Shakespeare Company, Almeida, and Royal Court. In 2007 he co-starred with Ian McShane on Broadway in "The Homecoming," for which the cast won The Drama Critics Circle Best Ensemble Award.

Born in the north of England, Frain earned his degree in drama and film at the University of East Anglia and studied acting at London's Central School of Speech and Drama.

While studying in London, Frain was spotted by Sir Richard Attenborough who immediately cast him in his first feature, "Shadowlands," opposite Sir Anthony Hopkins and Debra Winger.

BEAU GARRETT (Gem) is currently shooting CBS' drama "Criminal Minds: Suspect Behavior," opposite Forrest Whitaker. She will portray Gina LaSalle, a tough girl from the streets who is extremely loyal to her fellow team members. The show will premiere early 2011 on CBS.

Garrett made her TV debut in the first season of "Entourage" playing Fiona, the sexy yoga instructor girlfriend of Adrian Grenier's character, Vincent Chase. Other television credits include guest-starring roles on "The Glades," "House," "Warren the Ape," "Wildfire," "Head Cases" and "North Shore." She has also appeared in several television movies and Web series, including "Celebrities Anonymous" and "Empire State."

Her film credits include "Kalamity," "Fantastic Four: Rise of the Silver Surfer," "Made of Honor," "Ivory," "Unearthed," "Live!" and "Turistas."

In 2007, Garrett was named one of the new faces of Revlon, representing the brand for various beauty products alongside Halle Berry and Jessica Alba. Garrett also received the "Exciting New Face" Award from Hollywood Life Magazine on April 22, 2007.

Born and raised in California, Garrett currently resides in Los Angeles.

Recognized as one of the most talented of the new generation of British actors, **MICHAEL SHEEN (Castor)** is equally accomplished on stage and screen.

Sheen was most recently seen—and heard—in a wide range of performances: as Aro, the leader of the vampire royalty Volturi, in the blockbuster second chapter of the "Twilight" saga, "New Moon"; as Brian Clough in "The Damned United," the darkly humorous story of the confrontational former Leeds United boss's doomed 44-day tenure as manager of the reigning champions of English football in 1974, with Sheen's performance receiving accolades both in the United States and the United Kingdom; as the voice of the White Rabbit in Tim Burton's box-office hit "Alice in Wonderland"; in his starring role in the last of the Tony Blair trilogy, "The Special Relationship," for which he has received an Emmy® nomination; and a recurring role on the hit comedy series "30 Rock."

Among Sheen's upcoming projects are: opening next year, "Beautiful Boy," in which Sheen stars with Maria Bello, playing a married couple on the verge of separation when they must deal with the news that their son committed a mass shooting at his college before taking his own life.

Sheen recently completed work on the comedy “Jesus Henry Christ,” opposite Toni Collette. The film is based on writer/director Dennis Lee’s Student Academy Award®-winning short film of the same name. Sheen plays Dr. Slavkin O’Hara, a professor and best-selling author who seems to have it all, albeit at the expense of his only daughter. The film is produced by Red Om’s Julia Roberts, Philip Rose and Lisa Gillan, along with Sukee Chew of Hopscotch Pictures.

Sheen has also completed Woody Allen’s “Midnight in Paris.” Set in the City of Light, the romantic comedy centers around a family traveling to the French capital for business.

Sheen’s other recent starring film credits include two hits—the Academy Award® Best Picture nominee “Frost/Nixon,” directed by Ron Howard from Peter Morgan’s screen adaptation of his play, in which he starred as David Frost; and “Underworld: Rise of the Lycans,” the prequel to the popular franchise.

Another notable recent film role came in “Music Within,” the story of Richard Pimentel, an early champion of the rights of the disabled and a primary activist behind the Americans with Disabilities Act. Sheen played Pimentel’s best friend Art, a wheelchair-bound genius, who uses his wit to deflect the prejudice associated with his twisted form.

Prior to “Music Within,” he was featured in Ed Zwick’s “Blood Diamond,” opposite Leonardo DiCaprio and Djimon Hounsou, and as Prime Minister Tony Blair in Stephen Frears’ acclaimed drama “The Queen.” Sheen received many accolades for his performance, including the Los Angeles Film Critics Award for Best Supporting Actor and a B.A.F.T.A. nomination for Best Supporting Actor. He previously portrayed the British Prime Minister, also under Frears’ direction, in the television movie “The Deal.” “The Queen” marked Sheen’s third collaboration with Frears. Sheen made his feature film debut in the director’s “Mary Reilly” as Dr. Jekyll’s footman, along with a cast that included Julia Roberts, John Malkovich and Glenn Close.

Sheen’s other film credits include Ridley Scott’s “Kingdom of Heaven,” opposite Julianne Moore in “Laws of Attraction,” Richard Donner’s “Timeline,” Stephen Fry’s “Bright Young Things,” Shekhar Kapur’s “The Four Feathers,” alongside Stephen Fry and Jude Law in “Wilde” and opposite Samuel L. Jackson and Carrie-Anne Moss in Gregor Jordan’s “Unthinkable.”

Sheen trained at the Royal Academy of Dramatic Art in London, and in only his second year there, won the coveted Laurence Olivier Bursary for his consistently outstanding performances. While still a student at R.A.D.A., Sheen landed a starring role opposite Vanessa Redgrave in 1991’s “When She Danced,” which marked his West End debut.

Sheen has since earned an Olivier Award nomination for his performance as Mozart in the West End production of Peter Hall’s revival of “Amadeus,” which transferred to Broadway in 1999 with Sheen reprising his role, this serving as his Broadway debut.

He received Olivier Award nominations for his performances in “Look Back in Anger” and “Caligula,” for which he won a London Critics Circle Award and the London Evening Standard Award for Best Actor in 2003. He also received acclaim for his performances in “Romeo and Juliet,” “Peer Gynt” and “Henry V.”

On television, Sheen’s credits include his heartbreaking portrayal of comic performer Kenneth Williams in the BBC’s “Kenneth Williams: Fantabulosa!”—Sheen received a B.A.F.T.A. nomination and the 2006 Royal Television Society Best Actor Award. He also received a 2005 B.A.F.T.A. nomination for his performance in the drama “Dirty Filthy Love.”

During the summer of 2007, Sheen starred on Broadway in the hit “Frost/Nixon,” in which he played Frost to Frank Langella’s Nixon. Sheen received a Distinguished Performance Award nomination from the Drama League for his work, among other accolades. This followed the sold-out run in London, where Sheen received nominations for Best Actor from the Olivier Awards and Evening Standard Awards.

Sheen returns to the stage next year starring in “Hamlet,” which will premiere at the Young Vic in London. He is spearheading the production with director Ian Rickson, who directed Jez Butterworth’s hit “Jerusalem” and whom Sheen approached to direct the play.

In January 2009, Sheen was announced on The Queen’s annual honors list as being appointed an Officer of the Order of the British Empire (O.B.E.) for his contributions to the arts.

Born in Wales, Sheen grew up in Port Talbot, the industrial town renowned for producing Richard Burton and Sir Anthony Hopkins.

ABOUT THE FILMMAKERS

JOSEPH KOSINSKI (Director) is a multidimensional talent whose uncompromising visual style and dynamic approach to the filmmaking craft has quickly made a mark in the filmmaking zeitgeist. His anxiously awaited feature film debut, “TRON: Legacy” via Walt Disney Studios is slated for a December 2010 release. Kosinski has directed high-end commercials, including award-winning campaigns for XBOX “Gears of War” and “Halo,” Sony PlayStation, as well as Lincoln, Hummer and Chevrolet. His work represents a fusion of skills stemming from a background in architecture, product design, engineering, and music.

Kosinski received his undergraduate degree in mechanical engineering at Stanford University before graduating from Columbia University with a master's degree in architecture.

EDWARD KITSIS & ADAM HOROWITZ (Story by and Screenplay by) are Emmy®-nominated and Writers Guild Award-winning executive producers/writers of the ABC television series “Lost.” Prior to joining “Lost” in its first season, they produced such shows as “Felicity” and “Popular.”

Since then, they’ve written the screenplay for “TRON: Legacy” and are writing “Ouija” for Universal, Hasbro, Bay Films and Platinum Dunes.

BRIAN KLUGMAN & LEE STERNTHAL (Story by) were born and raised in Philadelphia, Pennsylvania. Friends since age 11, they have been working together for over a decade. Both are graduates of the Sundance Screenwriters Lab and as an actor, Brian has appeared in over 40 films and television series.

Klugman & Sternthal's current projects include “Torero,” based upon the internationally renowned novel “Or I'll Dress You in Mourning” by Larry Collins and Dominique LaPierre, and an adaptation of the epic cyber-punk novel “When Gravity Falls” by George Alec Effinger. They are currently adapting the Dark Horse comic “REX MUNDI” for Warner Bros. and Johnny Depp, as well as an original project with Blacklight Transmedia and Imagine Entertainment.

Moving forward, Klugman & Sternthal are prepping for their directorial debut off of their original screenplay, “The Words,” starring Bradley Cooper.

STEVEN LISBERGER and BONNIE MacBIRD (Based on characters created by):

While a graduate film student at the School of the Boston Museum of Fine Arts, **Steven Lisberger** made his first project of note, an animated short called “Cosmic Cartoon,” which earned him a Student Academy Award®-nomination in 1973 and led to the formation of Lisberger Studios. Lisberger and his fellow Boston artists and filmmakers went on to produce and direct numerous award-winning commercials and documentaries, and many hours of Saturday morning “Make a Wish” animation for the ABC network. For the 1980 Olympic Games, Lisberger Studios also created an animated AFI short titled “Animalympics,” which grew into a one-hour animated musical special that ran on NBC.

With an animation studio on both coasts, Lisberger wrote the screenplay for and visually developed “TRON,” which was then produced and released by the Walt Disney Company with Lisberger as director, and starred Jeff Bridges. Lisberger next wrote and directed “Hot Pursuit,” starring John Cusack, for Paramount and RKO, and then the indie airborne-adventure “Slipstream,” starring Bill Paxton.

Bonnie MacBird is a screenwriter whose first script, “TRON,” was the basis for the cult Disney classic. She left Universal’s feature film department in 1979 to work with Lisberger on their idea for a movie taking place inside of a computer, and worked on “TRON” as the writer and line producer for live action for close to two years.

No stranger to computers, MacBird’s master’s thesis at Stanford was a film, “Teaching Children to Read Using a Talking Computer.” She hired computer legend Alan Kay, whom she later married, as the technical consultant on “TRON.” Of interest to tech fans, Bonnie fed her early drafts of “TRON” through the precursor of the Internet from Los Angeles up to Xerox PARC in Palo Alto. There she edited the script on site—marking the first use of a computer by a screenwriter to write and edit a screenplay.

Since “TRON,” MacBird has worked steadily as a writer for film, TV and stage, winning three Emmys® and numerous other awards, and is currently developing a high-tech thriller television pilot.

As president, Walt Disney Studios Motion Picture Production, **SEAN BAILEY (Producer)** oversees all aspects of live-action development, film production and physical production for Walt Disney Pictures and Touchstone Pictures.

His feature film producing credits include: Disney’s “TRON: Legacy,” directed by Joseph Kosinski, starring Jeff Bridges, Garrett Hedlund and Olivia Wilde; and Miramax’s “Gone, Baby, Gone,” based on the book by Dennis Lehane, adapted and directed by Ben Affleck, and starring Casey Affleck, Michelle Monaghan, Ed Harris and Morgan Freeman. Bailey also produced “Matchstick Men,” directed by Ridley Scott and starring Nicolas Cage; “The Emperor’s Club” (Executive Producer); “The Core”; and “Best Laid Plans.”

Before joining The Walt Disney Studios, Bailey was founder and president of Idealogy, Inc., which opened in 2008. Bailey has written multiple screenplays including “Liberty” for The Walt Disney Company and “Solace” for New Line Cinema, which he co-wrote with Ted Griffin.

Prior to forming Idealogy, Bailey co-founded LivePlanet with Ben Affleck, Matt Damon and Chris Moore in 2000. As chairman/co-founder and board member, Bailey guided the direction of LivePlanet and its properties. Bailey was an executive producer of the three-time Emmy®-nominated series “Project Greenlight” from LivePlanet/HBO/Miramax, and was co-creator (with Ben Affleck) and executive producer of the LivePlanet/ABC series “Push, Nevada.”

In addition to his LivePlanet duties, Bailey also worked as a writer/producer under an exclusive deal with ABC Studios from 2004 to 2008.

JEFFREY SILVER (Producer) has produced over 30 feature films—through his production company Biscayne Pictures and his partnership with Outlaw Productions. In August 2010 he began an overall deal at Walt Disney Studios, targeted toward producing their major productions, such as “TRON: Legacy.” His movies have grossed over \$1 billion in domestic theatrical box office and over \$2 billion internationally.

Silver’s most recent picture is “TRON: Legacy,” directed by Joseph Kosinski and starring Jeff Bridges. “TRON: Legacy” was shot in Stereoscopic 3D and will be released in December 2010. Most recently released, in 2009, was “Terminator: Salvation” (Warner Bros./Sony), directed by McG, and starring Christian Bale and Sam Worthington. The epic war drama “300” (Warner Bros.), adapted from the graphic novel by Frank Miller, directed by Zack Snyder, was released in 2007. Outlaw’s recent releases include “Leatherheads” and “Breach.” In development at Outlaw is the Sudanese refugee saga, “The Lost Boys,” based upon the David Eggers novel, “What is the What.”

Biscayne Pictures projects include the John Carpenter remake “Assault on Precinct 13.” Currently in development at Biscayne are the cold-war romance “April 23” and, in partnership with The Hollywood Gang, the classic Frank Miller graphic novel, “Ronin.”

In the course of his career, Silver has produced both studio and independent pictures, including the cop drama “Training Day” (Warner Bros.) with Denzel Washington and Ethan Hawke; the Christmas classics “The Santa Clause” (Disney) and its two sequels with Tim Allen, as well as many others. Silver also produced the pilot and first two seasons of the hit television series “The Wonder Years” (ABC) for which he received an Emmy® for Best Comedy Series.

In 1999, Silver co-founded FilmAid, a nonprofit organization dedicated to bringing movies to refugee camps around the world. Currently, Silver serves on the Advisory Board of the Science and Entertainment Exchange, a program of the National Academy of Sciences. SEE is focused on educating filmmakers and the public about science through movies.

While a graduate film student at the School of the Boston Museum of Fine Arts, **STEVEN LISBERGER (Producer)** made his first project of note, an animated short called “Cosmic Cartoon,” which earned him a Student Academy Award®-nomination in 1973 and led to the formation of Lisberger Studios. Lisberger and his fellow Boston artists and filmmakers went on to produce and direct numerous award-winning commercials and documentaries, and many hours of Saturday morning “Make a Wish” animation for the ABC network. For the 1980 Olympic Games, Lisberger Studios also created an animated AFI short titled “Animalympics,” which grew into a one-hour animated musical special that ran on NBC.

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Company with Lisberger as director, and starred Jeff Bridges. Lisberger next wrote and directed "Hot Pursuit," starring John Cusack, for Paramount and RKO, and then the indie airborne-adventure "Slipstream," starring Bill Paxton.

DONALD KUSHNER (Executive Producer) is the chairman of Junction Films, Inc. The company produced and developed the film, "Monster," starring Charlize Theron, who garnered both the Academy Award® and the Golden Globe® for Best Actress in 2003. Kushner also produced the film "TRON," which was nominated for two Academy Awards® and is executive-producing its sequel, "TRON: Legacy," which will be released in 3D by Walt Disney Pictures in December 2010. Other recent credits include "Conviction," starring Hilary Swank; "Blitz," starring Jason Statham; "Six Wives," starring Tim Allen; "Second in Command," starring Jean-Claude Van Damme; and three films starring Wesley Snipes: "Hard Luck," "Seven Seconds" and "The Marksman."

Prior to founding Junction Films, Kushner was co-founder and co-chairman of Kushner-Locke Company from 1980 to 2002. Kushner-Locke was a leading publicly traded (NASDAQ) entertainment company, whose products included television programs and films. From 1999 to 2001, Kushner was also co-chairman of USSearch.com, a publicly traded (NASDAQ) Internet and security company, specializing in background checks and locating missing people.

Kushner has produced more than 100 feature motion pictures. Major studio releases to his credit include "The Adventures of Pinocchio," starring Martin Landau, and "Andre." Other films include "Harvardman," starring Sarah Michelle Gellar; "Picking Up the Pieces," starring Woody Allen and Sharon Stone; "Freeway," starring Reese Witherspoon; "The Whole Wide World," starring Renee Zellweger; and "Last Time I Committed Suicide," starring Keanu Reeves. Kushner's animated films and series include "Brave Little Toaster I, II, and III"; and "Animalympics."

Kushner's television producer credits include more than 40 TV movies and miniseries and several network series. Network series include 80 episodes of "1st & Ten" for HBO; and 60 episodes of "Sweating Bullets" for CBS. Miniseries include "JFK: Reckless Youth" for ABC; and the NBC miniseries "World War II: When Lions Roared." Kushner's TV movies include "Wolf Girl," "Jack Reed," "Sweet Bird of Youth," starring Elizabeth Taylor, "Sherlock" and "Dark Prince: The True Story of Dracula."

DARREN GILFORD (Production Designer) graduated from Art Center College of Design in Pasadena, California, in 1992 with distinction. While studying at Art Center, he interned with Kodak doing product design, General Motors Advanced Concept Center, designing show vehicles, and Walt Disney Imagineering, working on theme park designs for Euro Disneyland.

After college Gilford started working in traditional art departments as a concept illustrator and storyboard artist. During this period he also began working as a freelance

artist for visual effects studios such as Boss Films, Dreamquest and ILM. Some of Gilford's early credits include "Fire in the Sky," "The Crow," "Judge Dredd" and "Inspector Gadget."

In the late '90s when Digital Domain started up, Gilford was hired as the senior managing art director. While at Digital Domain he worked on dozens of commercials and feature films. It was at Digital Domain where Gilford production- designed his first commercial for director David Fincher and worked closely with James Cameron on "Titanic," "Terminator 2—3D" for Universal Studios and the very early stages of "Avatar." Other feature credits at Digital Domain include "Interview with the Vampire" and "The Fifth Element."

In 1998, Gilford left Digital Domain to pursue a career in commercial production design. Since then he has production-designed hundreds of commercials on many continents and production-designed his first feature film, "Idiocracy," in 2005 for director Mike Judge.

During 2006-07, Gilford production-designed a live studio audience Internet broadcast show for Yahoo called Yahoo Live Sets, which showcased some of the music industry's best talent in 48 concerts over the two-year period.

Gilford also worked consistently as a concept illustrator on films such as "Pearl Harbor," "Transformers," "Aeon Flux," "Ocean's 13," "Watchmen" and "GI Joe."

Cinematographer and inventive lighting guru **CLAUDIO MIRANDA (Director of Photography)** has known director David Fincher since 1985 from Miranda's first jobs as a stage manager, electrician and best boy. He then moved on to gaff Fincher's "The Game," followed by the watershed feature "Fight Club" in 1999. At the production wrap party for "The Curious Case of Benjamin Button," Miranda earned the (tongue-in-cheek) Longevity Award for his enduring relationship with the director. Miranda also gaffed Tony Scott's "Crimson Tide," "The Fan" and "Enemy of the State."

Faultless practicality and technical know-how have propelled Miranda into his current status as an in-demand cinematographer. The 2005 Sundance Film Festival hit "A Thousand Roads," directed by Chris Eyre, provided Miranda's first feature cinematography credit and cemented his reputation as a DP to watch.

After honing his lighting chops on tentpole action flicks, Miranda began picking up Best Cinematography awards left and right for his commercial and music video work—images from commercials he has shot stay in the mind long after they have completed their run. He won AICP and Clio awards for the Pocari "Tennis" spot in 2002, a Clio for Xelebri in 2004, an AICP for Heineken in 2005, as well as an MVPA for a Beyoncé clip (featuring Sean Paul) in 2004.

The son of a Chilean architect and an interior designer, Miranda began studying at a Los Angeles community college but quickly realized this variety of education wasn't for him: he didn't want to end up in a desk job and, besides, his work as a stage manager was far more interesting. His big break came in 1994 when Dariusz Wolski hired him to work as chief lighting technician on Alex Proyas' "The Crow."

Miranda has developed a look influenced more by the natural world than conventionally cinematic stylizations. He is influenced by the imperfections appearing within a composition, often choosing to light less obvious focal points within the frame.

Miranda lives in Los Angeles with his wife Kelli and his two greatest accomplishments, daughters Sofia and Lily.

ERIC BARBA (Visual Effects Supervisor) is the Academy Award®-winning Visual Effects Supervisor of "The Curious Case of Benjamin Button." He has been at Digital Domain for 14 years, and like many of the top directors with whom he collaborates, Eric is equally comfortable working in film or advertising.

Eric started at Digital Domain as a digital artist on "The Fifth Element" and CG Supervisor on "Supernova" before rising to Visual Effects Supervisor for David Fincher's "Zodiac" He has also supervised visual effects for dozens of award-winning commercials and directed several commercials himself. Prior to joining Digital Domain, Eric contributed his visual effects talents to a number of prime-time television shows. He is a graduate of the Art Center College of Design and is currently in production as the Visual Effects Supervisor on Disney's "TRON: Legacy" for director Joseph Kosinski.

MICHAEL WILKINSON (Costume Designer) most recently designed the costumes for Zack Snyder's widely praised action thriller "Watchmen," for which he earned a Saturn Award, and the post-apocalyptic "Terminator: Salvation." He was previously nominated for a Costume Designers Guild Award and a Saturn Award for his work on Snyder's 2007 worldwide hit "300." He had received his first CDG Award nomination for his contemporary designs seen in the international ensemble drama "Babel."

Wilkinson's work will next be seen in Zack Snyder's highly anticipated new project "Sucker Punch" and the final two films of the Twilight series, "Breaking Dawn: Parts I and II."

His additional film credits include "Rendition," "Jonah Hex," "The Nanny Diaries," "Friends with Money," "Sky High," "Dark Water," "Imaginary Heroes," "Party Monster," "American Splendor" and "Garden State." For TV, he designed the HBO project "Luck," directed by Michael Mann.

Earlier in his career, Wilkinson worked as a design assistant for such films as The Wachowski Brothers' "The Matrix," Baz Luhrmann's "Moulin Rouge!" and "Romeo + Juliet."

Beyond film, Wilkinson's theater work includes award-winning costume designs for the Sydney Theater Company, Opera Australia, the Australian Dance Theater, Radio City Hall and the Ensemble Theatre. He also works in special events, having created hundreds of designs for the Opening and Closing Ceremonies of the 2000 Olympic Games in Sydney.

Wilkinson has a degree in Dramatic Arts (Design) from the National Institute of the Dramatic Arts in his hometown of Sydney, Australia.

From their first single release in 1993, **DAFT PUNK (Original Music by)**, featuring the combined talents of DJs Guy-Manuel de Homem-Christo and Thomas Bangalter, was hailed as a new breed of house innovators. Daft Punk's sound is a brazen, dancefloor-oriented blend of progressive house, funk, electro and techno, with sprinklings of hip-hop-styled breakbeats and excessive, crowd-firing samples.

Following their brilliant debut in 1997 (*Homework*), the duo went on to release two more studio albums (*Discovery*—2001, *Human after All*—2005) and two live albums (*Alive 1997*, *Alive 2007*). Daft Punk recontextualized the scope of their career in 2007 through an awe-inspiring live show that toured internationally and their directorial film debut, "Daft Punk's Electroma."

Daft Punk's collaboration with Kanye West on his hit single "Stronger" was hailed as "The Song of the Year" by SPIN Magazine (January 2008 issue). They performed with West on the Grammy Awards in 2008, marking their first and only U.S. television appearance.