



Summit Entertainment Presents
A Red Wagon Entertainment Production
A Neil Burger Film

DIVERGENT

Directed by **Neil Burger**

Screenplay by **Evan Daugherty and Vanessa Taylor**

Based on the book by **Veronica Roth**

Produced by **Douglas Wick, p.g.a., Lucy Fisher, p.g.a, Pouya Shahbazian**

Executive Producers **John J. Kelly, Rachel Shane**

Starring

**Shailene Woodley, Theo James, Ashley Judd, Jai Courtney, Ray Stevenson, Zoë Kravitz,
Miles Teller, Tony Goldwyn, Ansel Elgort, Maggie Q, Mehki Phifer and Kate Winslet**

Running Time: 139 Minutes

Rated PG-13 for intense violence and action, thematic elements and some sensuality
In Theaters March 21, 2014

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SYNOPSIS

DIVERGENT is a thrilling action-adventure film set in a world where people are divided into distinct factions based on human virtues. Tris Prior (Shailene Woodley) is warned she is Divergent and will never fit into any one group. When she discovers a conspiracy by a faction leader (Kate Winslet) to destroy all Divergents, Tris must learn to trust in the mysterious Four (Theo James) and together they must find out what makes being Divergent so dangerous before it's too late. Based on the best-selling novel by Veronica Roth.

The extremely popular young adult novel Divergent was written by first time author Veronica Roth and has topped the *New York Times* Bestsellers list since being published in May of 2011 by Katherine Tegen Books/HarperCollins Publishers. Divergent was named to NPR and Barnes & Nobles' "Best Books of 2011," and voted by readers of Goodreads as "Favorite Book of the Year." The book was written by Roth while she was earning her undergraduate degree at Northwestern University. The studio acquired the film rights to the novel in early 2011 several months before Divergent was published.

Filmed on location in Chicago, the futuristic action adventure *Divergent* is directed by Neil Burger, from a screenplay by Evan Daugherty and Vanessa Taylor, based on the novel by Veronica Roth. Douglas Wick and Lucy Fisher produce the project via their Red Wagon Entertainment banner, along with Pouya Shahbazian. John J. Kelly and Rachel Shane serve as executive producers. Rothe also serves as co-producer.

The highly anticipated feature film adaptation of Divergent stars Golden Globe[®] nominated Shailene Woodley, Theo James, Ashley Judd, Jai Courtney, Ray Stevenson, Zoë Kravitz, Miles Teller, Tony Goldwyn, Ansel Elgort, Maggie Q, Mekhi Phifer, Ben Lloyd-Hughes, Christian Madsen, Amy Newbold, and Academy Award[®] winner Kate Winslet.

The accomplished behind-the-scenes talent includes: director of photography Alwin H. Küchler, BSC (*Proof*); Oscar[®] nominated production designer Andy Nicholson (*Gravity*); costume designer Carlo Poggioli (*Abraham Lincoln Vampire Hunter*, *Cold Mountain*); Oscar[®] nominated visual effects supervisor Jim Berney (*Green Lantern*, *The Lord of the Rings: The Two Towers*, *Harry Potter and the Sorcerer's Stone*); Oscar[®] nominated editor Richard Francis-Bruce (*Harry Potter and the Sorcerer's Stone*, *The Shawshank Redemption*, *Se7en*); editor Nancy Richardson (*Warm Bodies*, *Twilight*, *The Twilight Saga: Eclipse*); executive music producer Hans Zimmer (*12 Years a Slave*, *Man of Steel*); composer Junkie XL (*Max Mad: Fury Road*, *300: Rise of an Empire*); and music supervisor Randall Poster (*Skyfall*, *The Hangover*).

Roth followed Divergent with the novel Insurgent, which has also made its way to the #1 position on specific *New York Times* Bestsellers lists; and most recently Allegiant, the final book in the series, which achieved #1 at Target, #1 in Australia, and #1 US indies (children's series list) for week 1 sales. Total book sales for the three-book series have surpassed over 11 million

copies. Pre-orders for Allegiant exceeded pre-orders of any HarperCollins book (adult or children's) in the history of HarperCollins.

After the successful debut of Allegiant, the Divergent book series premiered at #1 on the *New York Times* Bestsellers List for 11 weeks straight. The novels have spent a combined 183 weeks on the *New York Times* Bestseller lists; and in January of 2014 Roth achieved a hat trick; Divergent, Insurgent, and Allegiant were featured as No. 1, 2 and 3 on *USA Today's* Bestselling Books list. The Divergent series has been awarded numerous accolades, including those from Entertainment Weekly, Rolling Stone Magazine, the American Library Association, and Publishers Weekly.

Director Robert Schwentke (*RED*, *Flightplan*) is currently in pre-production on the adaptation of the second installment of the series *Insurgent*. Written for the screen by Brian Duffield and Oscar® winner Akiva Goldsman, from the novel by Veronica Roth, filming begins in May 2014. *Insurgent* is set for release on March 20, 2015. The final novel in author Veronica Roth's trilogy, Allegiant hit bookstores on October 22, 2013 and Summit plans a March 18, 2016 release for the third film.

Summit Entertainment, a LIONSGATE® (NYSE: LGF) company, will release the film **DIVERGENT** in theaters on Friday, March 21, 2014.

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DIVERGENT ZIPLINES FROM PAGE TO SCREEN

In 2006 during her freshman year in college, author Veronica Roth first came up the seeds of an idea that would grow into the action packed book Divergent. "I had this inkling about a subculture of people who wanted to eradicate fear in normal individuals, to create people without phobias," explains Roth. "I didn't actually write it until four years after that, and the first draft took six months. Then everything happened really quickly after that."

Katherine Tegan Books/HarperCollins bought the manuscript - featuring a society divided into five factions set in a futuristic Chicago - in March 2010 and the novel was on bookshelves the following spring. "The editors likened it to *The Hunger Games* meets *The Matrix* and the ball started rolling very quickly," remembers producer Pouya Shahbazian, who is head of the film division at the author's literary agency. "There was a lot of excitement from day one with Divergent. Twitter was abuzz. The New York Times Bestseller list recognized it right away. It hit number six the first week."

Several months before the book was published in May 2011, Summit Entertainment closed a deal in February to acquire film rights, with Red Wagon toppers Douglas Wick and Lucy Fisher attached to shepherd the story to the big screen. Wick and Fisher are Oscar[®] winning producers with over 25 years experience creating diverse, complete worlds in acclaimed and diverse motion pictures such as *Working Girl*, *Girl Interrupted*, *Memoirs of a Geisha*, *Stuart Little*, and recently *The Great Gatsby*, whose movies have combined box office over \$2 billion.

"We've made a lot of movies from books, and as a producer you're always looking for stories that you might want to tell," comments Wick. "The first thing you bump into when you read Divergent is that you are experiencing a real storyteller in Veronica. From the very beginning, you are in this really well observed future world, with a character that you instantly connect to, who was about to make the great choice of her life. We got caught up right away and wanted to make the manuscript into a movie. It had everything we look for in a project."

"Doug and Lucy are incredible people...they feel like your aunt and uncle immediately," comments Roth. "They have a warm and welcoming quality. When I first met Doug, shortly after the rights sold, I wasn't sure what to expect. He was so nice and really concerned about me as a human being, which went a long way in making me feel more comfortable with handing over my work to be interpreted by someone else. If he cares that much about me, then he'll probably care that much about the book. Plus, Doug and Lucy get involved only in projects that they feel very strongly about, because it's not like they're starved for work. They can pretty much do what they want. That also made me feel really good, that they got involved because they really loved it and they thought there was something that could be done with it that was really great. What more can you ask for as an author?"

“Veronica’s perspective has been very refreshing,” comments Shahbazian. “She loved the cast and crew. Although there has been certain changes along the way, Veronica has felt very comfortable because of the level of care and consideration that the filmmakers, the actors, the writers, have put into developing her world into an enhanced version of the book.”

Wick continues, “As we began to think about the development process, we saw more opportunities than problems. In terms of all the stuff that works well on the big screen and is cool to do in a movie: it had world creation, using great production and costume design. Then you throw in an epic story, and with a character you want to spend the movie with while they go into battle and test their mettle. All that was there from the very beginning, so we were very aware of what a large tool kit was required from a director. He had to have the visual sensibility to create a coherent Chicago of the future, as well as be able to guide the performances in a well-observed, love story between two people. The director also had to have real instincts about storytelling because it’s a difficult story that includes an outer dystopian story, but also the inner personal story of going into the fear landscapes and learning about your interior life...a lot to juggle for any filmmaker.”

After being acquired by Lionsgate in January of 2012, Summit Entertainment signed helmer Neil Burger to direct the project several months later. “A lot of directors came in to meet with us,” adds Wick. “They brought visual samples of what they wanted to do, but just listening to Neil was so exciting for both Lucy and I, because he had the full tool kit that the project needed. He immediately had a visual way to make it coherent. He had a sense of the characters and how to make all the strands of the story be full at the same time.”

Burger had an early reader’s copy of *Divergent* on his desk while he was finishing his hit film *Limitless*. “The book sat in a pile of manuscripts, but at the top for a really long time. I was looking at it and it was looking back at me, but I never got to it. Then somebody from Summit called and said we have this script coming in and I want you take a look at it. It’s called *Divergent*. I have the book right here, so I read the book and I was in. I was hooked. I really liked the story.”

“The material allowed me to create a future world, which is always interesting for a filmmaker,” admits Burger. “But more than that, the story is about human nature and what this young woman is going through, which is universal. These issues of where do I belong? Who am I loyal to? Am I loyal to my group or my family or myself? What would I really go out on a limb for? I liked that those intense ideas were tightly tied into this epic adventure with great scope and emotion, and I had been looking to do a movie that was a big epic adventure.”

The project would require Burger to guide a large cast that includes up and coming young talent, critically-acclaimed veteran actors, and complete unknowns... top-lined by a 21 year-old actress who appears in every scene of the film. “We knew we’d have to have somebody who could direct a lot of actors, some who have never even been in a movie before. We have a cast

of fifteen major parts, which is a lot of parts,” laughs Fisher. “We knew we wanted to have someone who could also attract one of the best actresses working. We had to have somebody that would be able to deliver performances. That’s a lot of bills to fill and Neil can do them all, and he can do them all very graciously and with kindness. He always has a point of view and brings out the best in everybody.”

“Having watched a lot of generals helm a set, Neil is world-class,” adds Wick. “He’s unbelievably steady. It’s such a hard job because you have fifty people coming at you every second, and you’re constantly making choices, yet he can get the best out of each of them. Neil does it all with calmness and clarity. He always has the freshness to fight for that extra quarter inch. He’s a world-class filmmaker.”

Fisher adds, “Neil turned out to be a little bit of a secret weapon. Anytime we were talking to an actor or a possible department head who wasn’t quite sure whether they were available or wanted to do the movie, we would always say, ‘Well why don’t you talk to Neil?’ We knew that as soon as they spoke to Neil, they would say yes. Everyone who had a discussion with Neil was really excited and wanted to do the movie.”

Divergent features a society that has willingly divided itself. “The premise is that human nature has failed, and if left to our own devices we will kill each other,” explains Fisher. “The best way to remedy that would be to psychologically get people to embrace the side of themselves that will then make the society, as a whole, cooperate with each other rather than fighting all your human attributes that might be in conflict. The course our story proves that that is not so easily accomplished.”

Burger states, “*Divergent* takes place in a future society where a person is permitted to be one thing, and one thing only. Tris is a young woman who is more than one thing, knows she is more than one thing, and wants to be more than one thing. She’s Divergent. It means she doesn’t fit in. In this particular society, if you’re different, you’re dangerous.”

The five factions of this future society are: Dauntless, Abnegation, Erudite, Amity, and Candor. “Dauntless are brave, courageous, adrenaline hounds, who like to test themselves. They are not only brave, but brave to the max,” explains Fisher. “Some might say they have a little bit of a predilection for self-destruction, some might say they are very disciplined. Of course, every faction has its negative flipside.”

Roth’s college studies inspired the Dauntless faction, and their fear landscape simulations. “I was an English major, but I took a lot of psychology classes and learned about exposure therapy,” comments Roth. “It’s a way of treating people with anxiety and phobia in which they are repeatedly exposed to the stimulus that frightens them, but in a safe environment. For example, someone who is afraid of heights will go into an elevator again and again until their brain rewires and they’re not as afraid of that thing anymore. The idea for the Dauntless faction came from these simulated environments in which a person can encounter their fear safely. The

theory of the Dauntless is that over time, the fear will be gone, and you'll create fearless people. But, as pointed out in the book, it is impossible. But, that's the goal."

The Dauntless and Abnegation worlds are featured heavily in the first installment of the saga. "Our story starts with the Abnegation faction, who are about selflessness," states Fisher. "In some ways we had the biggest trouble understanding Abnegation as a contemporary society because why would anybody be like that? Choose to have less material things and to have less luxury. But when we went into the Abnegation house set for the first time, it was so cozy and so Zen and so peaceful, we actually could see why someone would want to not have the distractions of daily life and why Abnegation would be a very appealing faction."

One of the main threats in the story comes from the Erudite faction. "Erudite are smart, intellectual, a little bit cold, a little bit sterile, and value knowledge above everything else," continues Fisher. "Above emotion, they prize science and believe in a religion of facts. One of their big precepts is you can control human nature through science."

Each group provides something essential to the whole society. "Amity is all about love and kindness," smiles Fisher. "They are happy farmers, and they view the world through the lens of people are good, and spread the love."

Fisher concludes, "The last faction is Candor, which values honesty. They do not filter their thoughts to please other people. Just say what you think, the truth always wills out. They think to accept the truth will be the best way to go about anything, as opposed to sugar coating it. So each faction has virtues and down sides."

"Tris is born in the Abnegation faction," explains Burger. "They are against vanity, or any showy clothing, or anything that puts the individual first. They're always putting the other person first. But Tris feels like she doesn't fit in there, because she's not always thinking of the other person. She looks at the Dauntless students in her school, the warrior faction, and they're fun. They're fearless. They're wild. They're slightly out of control. They're free, and that's what Tris really craves...freedom. But it's an agonizing choice for her, because she loves her family."

Every citizen takes an aptitude test, which induces a mental simulation, to indicate for which faction he or she is best suited. However, at The Choosing Ceremony, each individual can exercise free will and pick any one of the five. "For Tris, staying in Abnegation would be the path of least resistance," explains Shahbazian. "She could remain with her mother and father. To transfer factions is a big deal, especially choosing Dauntless, whose members jump off the train to get to her school. She has seen their bizarre haircuts, piercings, and tattoos... things she could not relate to on a personal level. So leaving Abnegation for Dauntless is as big a life transformation as you can have in this society."

"What happens at the choosing ceremony usually follows what your aptitude test has already determined - what your personality is and where really you're going live the rest of your life. But Tris's aptitude test was inconclusive," states Burger. "All it told her was that she was

different, so she has to make a choice on her own. It's a dangerous choice. Tris doesn't fit into any of those factions. Even though she chooses Dauntless, she really is Divergent. But she has to hide that fact, even though she doesn't yet understand exactly why. She doesn't really belong anywhere. Her mind works in 100 different ways rather than the one way that it's supposed to work, if you are in a faction. Being a Divergent poses a threat to the society, because the society is based on everybody conforming and staying in their box."

Roth adds, "The choosing ceremony is the classic coming of age moment, but exaggerated. At some point in everybody's life, you have to decide if you're going to stick with the way you were raised entirely and fully commit to what your parents want you to do... or you have to decide to listen to your own internal compass. Discovering that you are an autonomous being who is different from your family who maybe is inclined to make choices that are not their choices, is one of the stepping stones to becoming an adult. Tris engages this idea in a super dramatic way. Either stay and be completely stifled, or leave and never see them again. So many people have connected to this because it's something you can identify with even if you're not living in dystopian Chicago."

"One of the things that really drew us to this world was it was a utopian dystopia, it wasn't just futile hopelessness," comments Wick. "A lot of dystopian worlds are hopeless, but this was a place that had a dream. There was a sense that people had at least reached for a better way of life. They had higher aspirations that are now that in decline. The dream is juxtaposed with everything that is failing. We love stories about empowerment. From the very beginning you take a character, Tris, and you create unbelievable obstacles for her and you show her finding the inner resources to overcome them. That's a story that works great on the big screen."

"There's a very wonderful moment after Tris chooses, where you can see the terror on her face of what she might be doing to her family and hoping that she's making the right decision," adds Fisher. "But as she walks towards Dauntless, who are applauding her choice, you can see her start to feel happy, yet still wistful. That's a great metaphor."

"Tris' choice in defining her identity is similar to the choices that we all make in our lives, whether we make it at a given moment, or gradually," comments Fisher. "To dramatize it, and more the idea that you're making it very consciously and sometimes at the expense of your relationship with your family, is something that felt very resonant. What choice would you make? Who are you? You almost can't read the book without thinking, which faction am I? Of course, everybody says they're Divergent, but you can't choose Divergent."

The worst thing that can happen in this future society is belonging nowhere. "If you're not in a faction, you're factionless, which is like being ten times worse than homeless," comments Burger. "You're excluded from everything. If Tris doesn't make it in Dauntless, she doesn't just go home to her parents. The system can't work if you can switch between different factions. If she's cut from Dauntless at the end of training, she's factionless. As she and the other initiates

go through this training period, this boot camp, they are scored on everything they do. Tris finds herself at the bottom of the scoreboard, in the red, right from the beginning. She works hard and she gets better, but it's frustrating and it is incredibly frightening. She knows the consequences."

Burger adds, "Veronica really has her finger on something in this book. She was incredibly young when she wrote it, but she had some kind of laser beam in on the essential emotion of this young woman. But this is not just a young adult story. All the issues in it apply to anybody, whether they're in their teens, twenties, thirties, or forties. Veronica really, really understands that and that's what appealed to me about the book. It was about something much larger -- these personal ideas about where do I belong and who am I? But also about these larger ideas about how do we all get along in society, and how does a society ever live in peace with itself."

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CHOOSING THE CAST

Golden Globe® nominated Shailene Woodley and Theo James lead the cast of *Divergent*, while Academy Award® winner Kate Winslet plays the villain. A stellar young cast includes Miles Teller, Zoë Kravitz, Ben Lloyd-Hughes, Christian Madsen, Amy Newbold, and Ansel Elgort. Playing Woodley's on screen family are Ansel Elgort, Ashley Judd, and Tony Goldwyn. In other adult roles, the film also features Ray Stevenson, Jai Courtney, Maggie Q, and Mekhi Phifer.

Finding the right actress to play the heroine who is a mix of selflessness and bravery was task number one for the filmmakers.

Producer Douglas Wick comments, "Tris was unlike any character we had ever read. She had been raised in a selfless home, but she had grit and wanted to know more about the world. She has extraordinary inner resources as the story progress. She'll be tested in huge ways, but she's not someone who's physically superior. She wasn't just a conventional beauty in the story. Tris is a really complicated, interesting, new hero and casting that character was daunting, because what actress could possibly play all that? Plus we had to find an actress who could carry a movie that is an epic story, but told in a very personal way. Every inch had to be true."

"Tris begins as this very mild-mannered, shy, and self-contained person who feels terrible that she's not able to live up to the ideals of her parents," adds author Veronica Roth. "When she chooses Dauntless, it's almost giving up, I'm not good enough, selfless enough, to be Abnegation. Then she discovers this world in which she's actually extraordinarily competent. That's arc of taking ownership of these qualities for which she's felt shame, and then ultimately recapturing the person that her parents would want her to be. It's a very strange transition... bouncing back and forth, but with different information each time you return to each: selfless, brave, selfless, brave. In the end, she's must reconcile those two qualities together."

"She is in almost every frame of the movie," adds director Neil Burger. "Tris goes from being this ordinary young woman, through this rigorous physical and mental training, and ends up being this badass warrior. We needed an actress who could encompass all of that: who could be meek and unassuming and then really pull it out and kick ass in the end, and do it all in a very believable way. Tris isn't a superhero. She's a real person who works hard at her training yet has failings and weaknesses. At first you think she has no business doing any of the things that she's going to do, but she really develops these skills that she puts to use helping others and saving herself in the end. To find an actress who could play all of that and really hold the screen for the entire two hours of the movie, had to be somebody who was really special."

"We thought we were going to have to go search the world and meet every cool young actress around to find Tris. Doug had done *Girl, Interrupted* and met every girl of a certain age at that time, and obviously that ended up with Angelina Jolie winning an Academy Award®. We

thought 'this will be fun, we'll meet everybody.' It ended up being the easiest piece of casting that we ever did... we met Shailene Woodley almost right away and it was game over," laughs producer Lucy Fisher.

"Shailene emerged pretty quickly as our favorite choice," agrees Wick. "Her work in *The Descendants* spoke to a screen presence. If you can hold the screen against a star like George Clooney, you're something really formidable."

"I'd been blown away by her in that movie because I thought she had this incredible combination of vulnerability and rebelliousness, plus arrogance," agrees Burger. "That was the perfect combination for Tris. Shailene was one of the first people that I met in the casting process and she's an incredible likeable person. She's very real and she's honest. She's a hugger and she means it. She has a real sweetness and a real young quality about her. That was perfect for the Abnegation Beatrice. But could she do the fighting? Would you really believe her as a warrior?"

"We were so ecstatic when we met Shai. She came in to our office and told us about what she was going to do that weekend, which was to be kidnapped by 'a terrorist' in an urban survivalist course. She likes to be dropped off for two weeks in Maine, and then live on her own with a gun and a hatchet," enthuses Fisher. "Can we be so lucky? This is what she's actually doing for real. The Dauntless side was definitely there."

"Shai has hunted and she's lived off the grid. She has these interests in being a survivalist, making due, finding what food you can eat in the forest, and living outside for days. She has it. She's got this quality. She's used guns before. I was really intrigued," admits Burger. "But, she also has the girl-next-door, everyday quality to her. She can come off as not that special and at the beginning, when she's still called Beatrice, she is the most unassuming person. But then Shai also had these athletic skills, these fighting skills, these weapons skills... she already had it and she was game for more."

Fisher adds, "She is riveting to watch and so honest and pure and when we found out that she was in real life a survivalist and could tote a gun, she was perfect," says Fisher. "We thought we were going to have to meet a lot of actresses, but nobody could ever be better, so we decided very quickly that's our girl. When her deal was done, she brought homemade cookies for every single person at Red Wagon and Lionsgate who was involved with her deal. Here comes the selfless girl and the Amity girl too. Plus she has a little Candor in her, because she'll tell you exactly what she thinks."

"When they cast Shailene, I was really excited because she's a really talented actress and that delicate face is Tris," comments Roth. "But I was also thinking, now Tris is hers. She gets to interpret this character. What I have seen from her is just amazing... Shai is the most authentic Tris I could've asked for because she's a complicated character. She's not always very nice. She's sometimes an impetuous teenager. She's not always so mature in her thinking, but

she is at her heart a very good and compelling character. Shai has hit all the shades of Tris, and it feels very real every time that she says or does something, like a fully developed character.”

Woodley comments, “Ultimately what drew me to this movie is that it's very metaphorical to things that are happening today that I'm very excited to bring to light. Reading Divergent, I became very passionate about Tris and the story.”

“Shailene has such an honesty in the way that she approaches her work, there's never a false beat, so Tris could never feel like an artificial role if Shai were in the center of it, because everything she does is so accessible, from a true place” comments Fisher. “We've come to completely adore her. There is not one moment of this that she is not in. She literally carries the entire movie. A 21-year-old girl sets the tone for all the other actors, on and off screen. She never complains and does it all with a smile... comes in and hugs everybody everyday... when she isn't punching them.”

Woodley identified with the central choice in the story that all young people must make. “Tris has basically chosen to become her own person, rather than stay with her family. All adolescents can relate to that as people have to eventually leave the nest, but it's a really hard choice for many to make. The idea of deciding the rest of your life at such a young age is very daunting, because once you leave the nest in the Divergent world, there is no going back. That's incredibly frightening.”

Following The Choosing Ceremony, Tris and the other Dauntless initiates are immediately tested en route to the Dauntless compound by riding the El Train, with a twist. “Why ultimately she chooses Dauntless is because it's also an adventure,” adds Woodley. “In this brave culture, she right away does things that she's never done before... like jumping on and off moving trains. Living with this freedom is something she couldn't even picture in her previous life, so everything is very exciting and empowering to her.”

Dauntless enter their compound by jumping seven stories off the roof of a building into a black hole...the first time without knowing what is at the bottom. “On her first day there, it's incredibly challenging and dangerous, but she actually really feels she's finally found where she belongs. In a way, she's happy for the first time in her life,” comments Burger.

Initiate training in Dauntless is composed of two phases: physical and mental. On her first morning, physical training begins. “Tris learns that everybody doesn't make it into Dauntless. You must go through this intense boot camp that involves shooting firearms and knife throwing and really intense hand-to-hand fighting. She's never done anything like that,” says Burger. “She's completely out of her depth in Dauntless and she's terrified, certain that she's going to be out on the street.”

“The combat, the handling weapons; Tris has no prior experience in these departments,” admits Woodley. “The fact that she could become factionless and alone, after having left her family, that really drives her fear, her vitality, her sense of life, and her will to survive.”

Burger adds, "At first she seems like she's found her home in this warrior society. But then it quickly becomes apparent that this society is just about conforming in a different way. Worse than that, she finds Dauntless is the most dangerous place to be a Divergent, because they're actively looking for people that are Divergent. If they find you, they're going to get rid of you."

"One of the real pleasures of the book is in the middle of this epic story, there's a very well observed love story. Tris comes to Dauntless and she's greeted by this mysterious warrior called Four. The evolution of their story is very much the heart of the movie," comments Wick.

"Once we hired Shailene, we knew we had the right person for Tris, but we also knew that we had a fierce actress. She's really powerful opposite other actors, so you have to be really good to keep up with her. To play Four, we needed somebody who was a real man who could really go toe-to-toe with her, because she was not going to be a pushover," says Burger.

"Who's Four? The search for Four was like one of those old fashioned movie searches in the 1940s where you go to every country and you look at everybody," describes Fisher. "We knew this part is complicated because he has to be manly and rugged, yet he has to be soulful. Honestly, we were getting near the end of our rope."

"Four had to be somebody that if he took a step toward you, you would take a step back. Not because he stepped with menace; but because he had that power and force of his personality and his presence, that you stepped back," Burger adds. "We read a large number of really good actors, but sometimes they just didn't fit with Shai or sometimes she would roll right over them. It was hard to find an actor who was strong enough to contend with her as an actress. We looked and looked and we were starting to get nervous that we weren't going to find the guy."

"We were very anxious," remembers Wick. "We had a movie that was pretty much green lit with a story that really hinges on a charismatic, mysterious guy, who has to have the screen presence to make you understand his power in her life. It was going to be such a disappointing movie if the guy didn't have the same power she did."

"The name Theo James came up late in the process. Any woman who has seen his episode of *Downton Abbey* instantly remembers him. People think he was in a whole season because he was so powerful in that one moment, in one episode" laughs Wick. "Audiences across the world said he was so appealing that they forgave Lady Mary for sleeping with him. Right away we got that happy jackpot feeling. Eureka!"

"Theo is very handsome and a really good actor, so we put him in a room with Shailene to find out, does he have it?" asks Burger. "With the other guys that we'd been auditioning, she was the one that was pushing them back. When Theo was opposite her, she knew that he was Four. They had this incredible reading together and we knew right away that he was the guy."

“It was like ‘oh my, he’s here!’” laughs Fisher. “Everybody was knocked out. Some people still didn’t know who he was, until we asked ‘Have you ever watched *Downton Abbey*?’ Every single person had the same reaction, ‘Mr. Pamuk! I love him, I love him.’”

James was attracted to the themes in the story and the well-drawn character. “I love that Four is a person who thinks before he speaks. He’s a watchful person and he’s listening all the time, but he doesn’t feel like he needs to speak necessarily or make a point of throwing his weight around. He’s also very efficient and strong, but he’s not someone who would show off. Secondly, I connected to Four because he felt like an older style of movie character, he had that element of a Steve McQueen or a Paul Newman, they don’t need to push anything. They’re just themselves, with their own sense of masculinity.”

“When Veronica was writing the book, I’m sure she had an image of Tris and Four in her head. When we cast Shailene, Veronica was right on board immediately because Shai has that unassuming everyday quality that could then turn fiercer. Then, we went through this long process to cast Four and we finally found Theo James and wanted to show his audition to Veronica. She buried her head, and we thought oh no, have we gone in completely the wrong direction? When Veronica came up, she was just vibrating. She stated ‘he’s perfect.’ She had been overcome emotionally, which as a filmmaker, is incredibly gratifying to know that you have the author onboard with your casting.”

“They had incredibly good chemistry,” states Roth. “Four is interesting because he has to be a leader and someone that you are afraid of, but he also has to have this soft underbelly. Theo really got that, and after I saw the screen test, I told them ‘Please get him. Please.’ He’s amazing.”

“We were very nervous about if Veronica would like Theo because he is a little bit older than the character was written,” adds Fisher. “As she watched more, there was one point where Theo was improvising and said ‘Come over here’ to Shai. Veronica jumped out of her chair and said ‘Go, go!’ That was a really fun moment for all of us. Four was really the only part that was very hard to fill, but as soon as we saw the chemistry between Shailene and Theo, we knew bingo,” states Fisher.

Roth adds, “These actors have done so much more with the characters than I could’ve hoped. They have taken control and interpret things a little differently than I would sometimes, but every time they do, it’s like a revelation... a new way of seeing this person that I created.”

In November of 2013, People Magazine named Theo James as one of Hollywood’s Sexiest Men, in their Sexiest Man Alive issue. “It’s really fun to watch a really strong girl fall hard for a mysterious guy, to start having that pitter-patter. Also to have the one thing that she’s afraid of be another human being, who happens to be one of the most handsome guys you could ever imagine,” says Fisher. “Watching a guy who is so strong and so capable, but has so many secrets, open up to someone else is always a recipe for a very interesting romance. The girl that

can get this guy to open up, and the guy that can make this hard girl softer... it's all about trust. That's part of the game and the growing tension between them. They get to act out on a bigger and bigger scale, what that means to trust another person. To finally reveal your biggest fears to another human being is pretty big."

"I love the Tris and Four dynamic because it's so different than most young adult romances on screen," says Woodley. "It's very realistic. I love that it's not necessarily a love at first sight dynamic. There's obviously mutual attraction but respect, compassion, and trust... those things are completely separate from attraction. Throughout the film, Tris is trying to figure him out, because in one scene he'll be vulnerable with her, and complimentary towards her, then in the next scene, he's harsh, very strict, and very truthful to the point it induces pain in Tris. The challenge of him is very intriguing to her."

"When Tris and Four finally do share a very vulnerable experience together when Tris goes into Four's fear landscape, she learns that he comes from a very broken place," Woodley reveals. "Four is complex. Their budding relationship ultimately stems from them both realizing that they have pure hearts. These aren't two lovebirds running around with weapons saving the world. These are two partners who came together, from very similar lifestyles but very different stories, and found mutual recognition and strength in each other."

"They meet as strangers and their relationship develops," comments James. "The nice thing is that as Shai and I became closer as friends, the scenes were developing in that way anyway. You could feed off that. In the beginning scenes, you can use that you don't know each other, and in the later scenes, you have an ease in each other's company and in each other's body language. Luckily we are friends, and we have that natural chemistry, so it's easy. "

"Four normally works in intelligence, but he is also instructing this new class of initiates," explains Burger. "In that capacity, Four is like a drill sergeant in the marines, his job is to harden them into this fighting force. He is incredibly harsh on them, and expects nothing but the best. If they can't make it, they're out."

Burger adds, "Four is the best at fighting. He seems like the perfect Dauntless soldier, but he has his own secrets that he has to hide. He's incredibly guarded and weary of anybody trying to get close to him. So he's also incredibly tough on Tris to start with, unfairly tough on her, and it's not clear why at the beginning. But as the story goes on, we start to see that perhaps they have a similar secret. Four doesn't know how much Tris knows about him. Initially, all he wants to do is he keeps her at a distance, but he begins to be attracted to her. He knows that actually that could be his downfall. Four already has his own secrets, and those secrets could ultimately be the death of him."

"Silence is almost more powerful than dialogue," Woodley comments. "There are so many characteristics of a person that you can dial into when they don't say anything. Theo's

reactions are amazing and his capability of listening is incredible. The mutual communication that we have between our eyes adds a lot to Tris and Four.”

“At the beginning, you don't really know where he's coming from, whose side he's on exactly, or where he fits in the world, but as the story progresses, you begin to understand him, his demons, and his objectives,” comments James. “He's very solid and masculine, but in a way that is quite controlled and honest. He has this relationship with Tris where they're not instantly in love. It's not a Prince Charming, fairytale thing. But, they are drawn to each other inexplicably. They have this attraction, but they're unsure of the other. He's trying to figure out if she's Divergent, but he doesn't want to give up that information about himself. He wants to help her, but then he feels frustrated by her stubbornness and her lack of willingness to communicate with him. He's also trying to navigate a world, which is falling apart around him. You warm to him, even though he really only gives things away in very small morsels.”

James was intrigued by the Dauntless take on bravery. “Four says, ‘There's no such thing as being fearless. It's about how you deal with the fear and how you act within the face of it.’ That is an interesting concept... it's not necessarily the fear itself, it's your reaction to it,” comments James. “To make the story credible, Four has to believe in that concept of Dauntless. When the movie starts, things are changing in the power hierarchy of the whole system, so his motivations are changing, but he begins believing in the concept of bravery using that to help people who can't help themselves. When this war happens, he's becoming disenfranchised with the system. The allegiance - between Jeanine, the head of Erudite, and Max and Eric, the leaders of Dauntless - changes things.”

The Dauntless leadership are involved in a conspiracy to take over the government led by the Erudite leader. “Kate Winslet was a really critical piece of casting,” states Wick. “Hitchcock said a movie is as only as strong as its villain. As we cast these powerful young people, we were so aware of how they were going to set up the antagonist, an adult character in the story who would have all this power. Who would be our formidable Bill Gates-type figure? Kate Winslet's name came up, and everyone said ‘you will never get her.’ Lucy said ‘Kate doesn't have a pretentious bone in her body and she's drawn to talent.’ Lucy felt if Kate reads this young woman's book, she's going to be interested. Lucy got Kate to read the book.”

“Jeanine Matthews is the leader of Erudite, and she's a genius,” explains Burger. “She's the Steve Jobs of that world, and she has invented and fine-tuned all the serums and technology that that determine what personality you are and what faction you're going to be in. She's very aware of the problem of Divergents and the threat they pose to the peacefulness and also her control of the society. There's a plan afoot and she wants to make sure that the Divergent don't emerge into any force. So they're hunting Divergents, who would never go along with her plan to overthrow the governing faction.”

“For the role of Jeanine, we needed somebody that was incredibly powerful and somebody that you felt you would believe is a genius. Only a few actresses have that personal power and that personal authority,” adds Burger. “Luckily Kate Winslet wanted to be a part of it. She hasn’t really done anything like this before, so it was really exciting because she’s a great actress, perhaps the greatest actress of her generation.”

“The role is larger than life and Jeanine is the motor of the plot, yet she wasn’t expansively written in the book. Kate Winslet is probably one of the finest actresses ever, so we were beyond ecstatic when she said yes,” shares Fisher. “She’s a powerhouse. She’s a thoroughbred. I’ve never actually seen an actor work as hard as she does just in terms of actually owning every line and being as prepared as she is, she’s utterly professional. She was a great role model for the younger ones. She can convey so much with her face, with her walk, with everything about her... she’s such an innate actor, and she commands the screen completely.”

“The book is so good,” enthuses Winslet. “I’ve done a lot of films that have been adaptations and I love doing it because for any actor it’s just so great to have something to always refer to because there’s always something more than you can find when you’ve actually got those pages to flick through. It makes it much more interesting and fun ultimately. This is true to the book and often that doesn’t happen. The thing for me that was the most fascinating about this story is that human beings want to count for something, come from somewhere, and belong... whether it’s to a family, a cult, a religion, a group of friends. Whatever it is, we all want to belong somewhere. That is what this film is about.”

“If you’re cut from your faction, you are nobody,” she adds. “As human beings we do naturally fear being left out, and also we fear other people’s judgment. It’s hard in the world that we live today, with so much media exposure available to young kids, just being an individual... even more challenging for kids now than it was for me when I was 16 years old. To me, this film is really striking because it’s very much about making the choice to belong somewhere. This story has a very strong, fundamental moral message at its core. For me, that was the most interesting thing.”

“Jeanine has a very scientific, intelligent mind, and it’s her desire that Erudite take power. She’s a very clever, but not necessarily nice, piece of work. She’s a master manipulator. It’s been fascinating for me playing someone who is quite blatantly cunning and manipulative, because it’s not really in my nature at all,” chuckles Winslet. “I’ve never really played an evil person before now. It’s been fascinating to try and get inside the mind of that type of person; she’s almost like a Nazi actually. She’s a female Hitler. She wants to keep the factions pure, so that means making sure that young people are absolutely making the right choice for them, that they believe in, that is their true and higher self. But she’s also realized that there is such a thing as a Divergent.”

“To Jeanine, Divergents are not pure. They are really ruining the system. The only way for the system to survive is to exterminate the Divergents,” explains Winslet. “That is her master plan: find and kill. It’s quite uncomfortable playing somebody who harbors such horrible, evil thoughts. She’s extremely observant of people, and she’s fairly intuitive as well. She’s struck by how strident Tris appears to be for a child from Abnegation. She can see that there is something in her that is quite unusual. There’s a certain degree of intrigue on the part of Jeanine when it comes to Tris. Jeanine almost admires Tris and her willfulness and stoicism.”

Winslet arrived in Chicago during the last month of filming. “There was a mythic buildup to the arrival of Kate who is admired and respected by everyone and a little bit feared... just because there would be a grownup on set full time. The other adult actors were here for a day or two and then gone. Wait ‘til Kate gets here,” says Fisher. “Everybody was a little scared of her at first. Of course everybody loves her. It was fun seeing Kate in full regalia – wearing six inch heels - marching in and taking charge. What she can do with a glance or a toss of her head, before she even speaks, knocks everybody around and raises everybody’s game. It’s fabulous to have her in the movie.”

“The thing about Kate is as well as being a powerful actress, she’s a really powerful person, so it was fantastic when she came to the set and see her interacting with all these younger actors,” comments Burger. “We’ve got a dozen or so actors who are between 19 and 23 years old, and for me as a director, it was fantastic because the energy was great, but it was also like herding cats sometimes. What was fantastic about Kate being here is she’s a real leader. They gravitated to her and saw the way that she worked. She has a really disciplined way of working, and she talks about when she comes into the sacred circle of acting that everything else falls away. When you’re younger, there are a lot of distractions. They saw that that wasn’t the way she did it. There’s something very impressive about the way she does her work and they all took something from that.”

“I was whisked to set for a very intense three-week period, whereas these guys have all been at it for three months,” comments Winslet. “It’s been wonderful to get this concentrated chunk of time, but it’s also been quite sad because I’ve been slow to get involved with the fantastic rapport on set. This great camaraderie, which is very much Neil Burger’s doing because he really crafted those relationships very early on. It’s been lovely to see how close they all are and how they all look out for each other. It’s very sweet.”

Young actors Miles Teller, Zoë Kravitz, Ben Lloyd-Hughes, Christian Madsen, and Amy Newbold play transfer initiates who come into Dauntless with Shailene Woodley’s Tris. They must endure physical and mental training, and eventually go to war... some will live and some will die.

“As we marched on trying to find the perfect Four, we met every young actor and actress for the other parts and it was really a feast for us,” says Fisher. “Casting this movie was really

one of the most fun experiences we've ever had. I was lucky enough to work on *The Outsiders*, so I saw a group assembled who weren't exactly stars yet, but would all become stars. That's how we feel with this group. It was really fun to see them become a clan with each other."

"Doug, Neil, and I, along with our casting director Mary Vernieu knew very quickly almost with every single person that we cast, that this was the person that we wanted," adds Fisher. "Sometimes we had to convince them that they weren't Four, and that they should play a different part... that came up with a few people. The talent pool that we were able to access at this age group is so profoundly talented. Each one is so unique in their abilities, and each felt like the part could have been written for them."

"Peter, who's played by Miles Teller, is sadistic," Burger states. "He is really competitive and has a cruel streak. It's like a game of "Survivor." He's going to do everything in his power to make sure that he ends up on top. He's going to mess with his fellow initiates physically and psychologically."

"A lot of people that read the book say he's the bad guy, and he does some things that are maybe on the evil side," admits Teller. "But I look at Peter as this roaming politician. Peter comes from Candor, which values honesty. But he's very manipulative, and good at getting people on his side, like he does with Al, Christian Madsen's character. I agree with the honesty thing. I don't avoid conflict in my everyday life."

"Peter's a little bit like a broken tortured soul, who puts forth so much energy to make sure that others are intimidated by him," comments Woodley. "There's a deep insecurity layered within his own heart. As much as Tris wants to hate Peter, she sees that he's not just one layer. She tries to not let them get to her. At the end of the film, she ends up saving Peter's life and taking him with them. Specifically she has the opportunity to kill him and she doesn't. That comes from a place of selflessness, her Abnegation roots. She sees this broken person in this very vulnerable state and spares him, because she recognizes that he's a soul."

"What Miles Teller brings to Peter is so human and so funny. You can't take your eyes off of him and the way that he spars with Shailene is very daring," comments Fisher. "It's very bold to have a realistic fight. Not a fight that seems like a movie fight with a million different cutaways to stunt people. But a fight that is the real characters getting slammed. It's unusual and was one of the ways that we enticed Miles Teller to do the movie, was to tell him that he would get to beat up Shai, who his character hates, because they had just done *The Spectacular Now* together as lovebirds."

"The training fight with Peter and Tris was intense," states Woodley. "Learning it was really fun because neither of us had other done stunt fights before. They're all very mechanical and cut together it looks really intense. Tris gets a few hits in, but Peter takes her down and he doesn't stop. He's relentless. It's going to be a very powerful, hard scene to watch."

Wick agrees, "It was startling when we first saw it cut together. Neil shot it very much from Tris' point of view with the idea of going into the ring with a guy who's bigger and wants to hurt you. Seeing her go up against him in a real way and get punched in the face and then recover from that experience...that was extreme."

Two weeks after the phone call from Doug and Lucy offering him the role, Teller was in Chicago training. "I was really excited to do this movie because I'd never done anything physically demanding, and I'd never really had to get in shape," admits Teller. "The boot camp was not easy actor training, this was legitimate physical training. Our fight coordinator was in the service and our stunt coordinator is a world champion Muay Thai fighter."

Teller's best friend from high school is a Navy Seal, so the actor was excited to get a taste of the training. "The fight stuff was really fun for me and apparently I'm really, really good at throwing knives," laughs Teller, "which I would never have known unless they made us do that. It's real. For an actor, it's awesome whenever you can do stuff to get out of your head. We were actually throwing knives and learning to clear a house with guns, like in the Army. You actually get into a warrior mindset."

"I grew up playing sports and I love the physicality of it. That is what got me to do the movie. Also I've never played anybody who's evil. Peter's the villain and most of the roles I've played have been pretty likeable. It's nice messing with your own image. As an actor you should always be doing that," says Teller. "Another big part of it was working with Doug and Lucy and Neil, as I was impressed with his movies... and working with Shailene again, and Kate."

Teller adds, "Shailene Woodley is a gem. She is a doll. We worked together right before this film playing love interests, which is great, so we formed a really special bond. Then to do this project less than a year later, where our characters are at odds, is great. This shoot has long days. Literally one line, you can say for four or five hours and Shailene does something different every take. She's very gracious. I've never heard Shailene complain about anything. We're all in this thing together, and this movie's bigger than any of us. We've all really bonded over trying to tell this story and give moviegoers what they want."

"When Tris starts in Dauntless, she's part of a group of initiates who have transferred from other factions. There's not that many of them as most people stay in their own faction," explains Burger. "She immediately develops this great bond with Christina, played by Zoë Kravitz, who comes from Candor. Christina has this openness and this honesty that Tris has never really experienced before... somebody that speaks their mind immediately and has no filter. It's fun and there's a truth that is really refreshing for Tris. Christina turns into a confidant for Tris because she recognizes her trustworthiness, and her ability to not tell a lie."

"Christina is a feisty little girl, who's truthful and says whatever she wants, whenever she wants," agrees Kravitz "She's a loudmouth, she doesn't hold back at all, and she's brave. Christina also believes in joining Dauntless, she's becoming a part of something great. She

wants to help protect the city actively. Christina and Will have their little connection, and they with Tris and Al, form their own little clique within the Dauntless initiates.”

“Zoë is a perfect Christina... tough and funny and lovable and will bite you if you don't watch your back... a great combination,” comments Fisher. “We knew she was a really good actress and we knew that she and Shai would be really interesting together. They became very good friends and that part was very fulfilling to watch.”

“Christina is Tris’ first real friend,” Woodley comments. “Christina is honest, she’s confident, she’s beautiful, she’s everything that Tris hadn’t been exposed to in her previous life. She’s this new creature coming into her life and teaching her things that she had never been taught, who is open about things. That’s exciting for Tris. To have a confidante is incredibly important for the evolution of young females. Zoë has been amazing, and we have a lot in common. We have mutual friends, so before we connected face-to-face we already had a respect for each other. We have ten brothers on this movie, so it’s nice to have a sister on your arm.”

Kravitz comments, “Christina’s relationship to Tris is like me and Shai in real life. They have this immediate connection, like you do at school when you meet someone on the first day and you think oh my God, you’re my best friend. They’re both really honest and brave and a little scared at the same time, and they find comfort in each other.”

“Shai is an absolutely phenomenal human being and actress. She’s one of the reasons I was so excited to do this film,” she adds. “I love what she’s doing with her character. Tris is not a superhero. She’s a regular young woman who’s rising to the occasion. That’s a really interesting thing for all young women to see. She’s a girl who’s been put in this crazy scenario and she handles it. Tris is a powerful, real woman and that’s really great for young women to see in cinema.”

“There are some really wonderful messages in this story. Young women really need to see strong, intelligent, beautiful, fearless, fiery women, taking over the screen and that’s huge reason to see the film. Women who are driven, who have been put in situations where they need to take responsibility... not only young women, but young people in the world now need to take action in their lives. That’s why it was so great to meet the author Veronica,” shares Kravitz. “I was really nervous to meet her and really shocked to see how young she is. She’s a beautiful young person doing really intelligent things.”

Ben Lloyd-Hughes, Christian Madsen, and Amy Newbold play the other featured Dauntless transfer initiates. “We saw Ben Lloyd-Hughes in a British miniseries and loved him right away,” remembers Fisher. “He came in the office and we practically told him right away he had the part. As Will, he will break your heart.”

“Will chooses Dauntless partly for the same reason I would choose them, he’s drawn to their bravery,” comments Lloyd-Hughes. “Anyone who changes factions in this world is a rebel.”

He is drawn to this idea that you can be brave, that you can make the noble and honorable choice to stand out from the crowd in the best possible way. He's such an intelligent guy... this is not something that he does on the spur of the moment. He will have thought about it. He has a burning passion and a desire inside himself to go to where the action is."

Lloyd-Hughes adds, "Will, Tris, and Christina -- we form a bit of a trio of friends. There is a protective side of Will; he has a huge fondness for Tris because he recognizes in her that same rebellious nature. They're all drawn to each other because they've all got a twinkle in their eye of fun. There's fun to be had. Will is also a fountain of knowledge. He has so much information that they almost use him as their Google. He's like a walking encyclopedia."

"Christina talks about him having swallowed a textbook, because he seems to know everything about Dauntless already," chuckles Burger. "He speaks his own truth, and is a know-it-all, but they're things that need to be known."

"Zoë brings energy and detail to Christina. She's got a cool sense of humor. As a young British guy, there's a certain New York cool, which we're not necessarily used to, and she has it," laughs Lloyd-Hughes. "I like working with Zoë because she's very specific. Both she and Shai always have great ideas. Zoë has attention to detail to everything including her costume, which is always so customized. It's amazing. Zoë, how come you look so much cooler than the rest of us?"

Lloyd-Hughes was thrilled to work on a high profile American film with top-notch filmmakers. "Doug and Lucy are the real deal... so lovely to work with and so approachable. They have made some incredible films, amazing films that I've loved. They both come from a background of storytelling. They love telling a good story. They are all about getting it right for the right reasons."

Kravitz agrees, "Doug and Lucy are like mamma and papa on set, literally handing me vitamin C, they care about their actors and they are so hands-on. The work that they do is amazing. They do really strong films, really smart films that have really touched my heart. Because they're so hands-on, they make sure that everything they do has depth to it and I feel very safe knowing that they're producing this film."

"We were looking for Al, who is the most touching part in some ways as the character who thinks he can't make it. Christian Madsen walked into our office and, as a producer, you're never supposed to say right then and there, 'Oh I love you and you're perfect.' But we couldn't help ourselves, so we did," laughs Fisher. "Christian was in a state of shock. When he 'officially' found out later, he went up to his rooftop and shed a few tears of joy."

"Al also is from Candor. He's big and strong and should be able to knock anybody out in a fight, but he just doesn't have the will to hurt anybody," comments Burger. "He's this gentle giant, and he's also ranked at the bottom because of that. He feels this kinship for Tris: they're

both outsiders and they' both realize they may not make it in Dauntless. He really cares for her, and she for him. They are in the same boat."

"He's a loner," says Madsen. "Al is very shy, a searcher whose trying to find who he is when he takes this leap of faith and joins Dauntless. He meets his friends Christina, Will, and Tris, who help him become a better person. He's very quiet and I'm the same way, and I would also choose to be Dauntless."

Madsen adds, "Al signed up to go to Dauntless, but he wasn't necessarily ready for it. Tris acknowledges that and brings him in - hey come hang out with us. But Peter also sees the sensitivity in Al, and knows he can mold him. Al is a follower and Peter manipulates him to try and help to take down Tris. Al is naïve and sensitive, and doesn't really understand the consequences."

"It's been very interesting to see our little group evolve. When Christian first arrived in Chicago, there was a driver with a little sign with his name on it, and Christian made someone take a picture because it was his first time having that happen. Near the end of filming, he threw the first ball out at a Cubs game," laughs Fisher. "So watching these kids hit their stride and begin to come into their own abilities as actors, and watching the world beginning to notice who they are, has been fun. Also knowing that their lives are perched for more recognition, there's a little bit of wonder at this crossroads. They are innocent in that they haven't had big movie star lives yet, but their lives may change."

"Rounding out the Dauntless team playing Molly is Amy Newbold, who was not a professional actress," says Fisher. "It was really interesting to find somebody who actually had not been in a movie before, and discover her. Finding the girl who would be the formidable fighter, who would take on Tris and smack her to the ground, was an interesting search. Much to our delight Amy, who is from Chicago, was working in the casting office as a day job. Put her in a Dauntless uniform and she could out act and out smack anybody. She's really someone to watch out for and it's really fun to have somebody who has not worked before, turn out to be such a star."

"I moved to Chicago to go to school for theatre because I thought I wanted to be an actor. After two years, I realized I didn't have a thick enough skin for acting," laughs Newbold. "But, I really loved actors. I loved the idea of getting them work. At the time, I had a professor who was a casting director. She was very kind and mentored me. Eventually I got an internship with a different casting director here in Chicago, where I worked for four years."

"About a year and a half ago, I decided to totally switch it up and become a nurse. In the meantime, my old boss was calling me in for little one liner jobs on TV shows. She thought of me for this script because I'm tall and could maybe be scary. I thought it would be the same as the other roles, one day of filming. I did not know what *Divergent* was. I had no idea the scope of the

project. Now I'm going in a different direction for a little bit, microbiology will be there when I'm done with the film," chuckles Newbold. "It's been a crazy ride."

Burger says, "Unlike Al and Tris, there are other people in this initiate class that do belong in Dauntless, who are already mean and intensely competitive; initiates who are already willing to be cutthroat to make sure that they make it above the red line. Peter is one of those people, as is Molly. She is a big, tough fighter, who Tris has to face in the ring."

"Dauntless celebrate ordinary acts of bravery, so it's a faction that centers entirely around what it takes to cultivate that courage to lay down your life for another person. Molly's not afraid of other people. She marches to the beat of her own drums. She doesn't answer to anybody else. Physically she's super strong. I don't think there's anything she fears in the physical world, it's not until she comes up against some really serious emotional fears that she really starts to unravel," says Newbold. "It's really interesting to see the difference between what she expected and what the reality is, once she does get to that mental part of the initiation in the fear landscapes."

"The process of putting these kids together has been so great. Doug and I have never seen a group of actors that are more talented," shares Fisher. "They love each other and they tease each other. In Chicago, they all lived in the same apartment building. They were like a bunch of puppies, wrestling each other, verbal jousting each other, pranking each other, torturing each other, and befriending each other. They became the Dauntless crew. They're tough, but their joy and their exuberance as their characters and the way that they protect each other and the way that they torture each other all at the same time... all of it is in the movie too."

Roth adds, "I've been confident in the cast from the beginning, but seeing them in action and really inhabiting these characters was really amazing because they're so good! They were each perfectly chosen."

"They all came to Chicago a couple of weeks before shooting started to train for the fight sequences, except Ansel Elgort and he has a special place in everybody's heart because he's a little bit younger and he is not Dauntless. He plays Caleb, who was Abnegation and becomes Erudite. Ansel arrived a little bit later because he didn't have to learn how to fight. He became everybody's little brother. It's a great crowd. They all go out together almost every night. Sometimes we go out with them and we feel it the next morning," admits Fisher. "It's been fun to be with them and see their joy as Dauntless."

Fisher adds, "Doug and I both think Ansel has enormous star quality. That's something that God gave you. You can't teach anybody that. They just have it or they don't."

Caleb chooses the Erudite faction. "The decision to transfer is not too difficult for Caleb, because he feels the whole time growing up in Abnegation, he's been wronged because he wasn't really told anything. Any time that grown-ups were talking, you don't ask questions. But Caleb always wanted to know more," shared Elgort. "Caleb cares more about the greater good of

society than he does individual people. He needs to know how he can make society better, and that is why he needs information. The Erudite know everything, and you're free to talk and discuss and argue about things, and he thinks that's more how a society should be run."

Elgort was in awe of the size and detail of the production. "I didn't think I'd walk into a house that looked this beautiful, or walk into a set like the pit, or walk into a studio with green screens that are more than 50 feet high. Just seeing all that was pretty mind blowing. A year ago, I was in high school doing little scenes in a black box theater."

Veteran actors Ashley Judd and Tony Goldwyn join Shailene Woodley and Ansel Elgort to make up the Prior Family. "They kept telling me who they were approaching for the adult's roles, we're going to talk to Kate Winslet, and I said good luck," admits Roth. "I'm a defensive pessimist. I don't believe that anything is going to work out until it does. But when Ashley Judd and Tony Goldwyn and Kate Winslet were cast, I didn't even know what to do with myself anymore! I was posting out the casting news on my Twitter, and I did not know what to say. I was so thrilled, I just wrote a series of exclamation points."

The people involved and the universal themes in the story attracted Judd and Goldwyn to the project. "Doug and Lucy are really special producers. Anything they touch is golden," comments Judd. "The story is so strong, it is very fundamentally about our human need to belong. It is about choice, and it's also about the equally powerful need to be highly individualistic within a family context, and it's a lot about acceptance, which is really powerful unspoken theme."

She adds, "I love the way Veronica wrote the book, all of the action is paced incredibly well and the book starts with an emotional array: there's woman versus nature, woman versus other, and woman versus self. Beatrice Prior has all three from page one. I've actually been reading the novel to my now seven-year-old niece."

"One of the things that really interested me was the idea of living in a Utopian society, where the lines are very clearly drawn of who you are, and what your code of behavior is, which is a inorganic construct," reveals Goldwyn. "None of us are one thing. We all are multiple things and we all have darkness and light. That's one of the themes that Veronica Roth really takes on in such an interesting way in her books."

"I was really glad to be a part of that Abnegation faction because Andrew is aware of the fact this is an ideal and not something that is self-sustaining. To me, Abnegation is the most lofty choice," shares Goldwyn. "It's almost like being a Buddhist Monk. You live this selfless life with a full awareness that that's not a natural thing. It's a struggle every day. When lines are drawn so cleanly, ultimately they're going to come apart, and that's what happens in these stories."

Goldwyn adds, "However, I was concerned that the filmmakers might interpret Abnegation as this harsh, cold, austere, very restricted, and strict environment that you would want Tris to get away from, so I was really relieved when I saw what Neil and the designers were doing. I also felt strongly that it should be related to a Zen Buddhist approach to the world that

has an austere and beautiful aesthetic. Our house, the Prior home, is very simple and meditative, and aspiring to something of our higher selves.”

“Our need to belong is the number one human need,” says Judd. “All humans just have that ache of loneliness which is why we seek company and comfort in others. All cultures have rights of passage, but The Choosing Ceremony really amplifies that in a way that is so extreme. It’s a tribal thing. It’s a community thing.”

“I can identify with Beatrice’s journey and that struggle for self-identification. Our greatest fear is to be thrown out of the tribe, so to be courageous enough to choose to leave the tribe and risk death, both literally and symbolically, is a fascinating human story,” reveals Judd. “I also wanted to do *Divergent* because Natalie Prior’s a wonderful role. I love the twist and the reveal. It’s so inherently dramatic. *Divergent* is a fantastic journey. I didn’t really know anything about Shai before filming, but I rightly had a feeling that she’s someone that I wanted not just to work with, but to have in my life.”

Goldwyn adds, “Veronica Roth has really hit on something so classic in terms of rites of passage in life. We come out of our teenage years needing to claim an identity for ourselves. Figuring out who we are creates tremendous anxiety and uncertainty and oftentimes, trauma. But you have to break away from your mother and father. It’s a scary rite of passage for every one of us, and it’s also absolutely necessary. We can’t stay in the womb. Those that do, suffer for it. I read the books as an adult and loved them because Veronica was really tapping into something primal.”

“Tris’ defection from Abnegation to Dauntless is traumatic on a few levels. Number one, as parents, losing your child is your worst nightmare. But beyond that for Andrew, at this point our society is bursting at the seams. There are tremendous strains on this century-old post-apocalyptic social structure,” comments Goldwyn. “So both Tris and ultimately our son Caleb’s defections are not only terrible for our family, but provides fodder for those who want to destroy the whole society.”

Both Prior parents have never revealed to their children that they too switched factions. “From a parental point of view, we talk with our kids about appropriate things at appropriate times at appropriate ages,” comments Judd. “For whatever reason, Natalie hasn’t found a compelling reason yet to share with both children the fact that she was actually born into a different faction and that during her choosing ceremony chose to defect.”

The four actors met for the first time shooting inside the Prior house set. “We have a wonderful family put together with Ashley and Tony playing the parents. Not only do they look like Shailene and Ansel, but they also bonded as a family,” shares Fisher.

“Tony is a kind, pure person and he had such deep respect for Ashley, and Ashley had such deep respect for Tony. It was so beautiful, they both had really phenomenal things to say about each other,” remembers Woodley. “It was really amazing to witness their deep reverence

for each other. Ashley is such a strong woman, who I respect so deeply. I'm in awe of what she's able to accomplish with such ease and such beauty and such raw strong humanity."

The feeling was mutual between mother and daughter. "I absolutely admire Shai. She is carrying herself with such grace and poise. She has an infectious sense of humor and an appreciation for what she's doing that's also contagious," says Judd. "She has a great brain, and she has a beautiful heart. Not to mention the fact that as an actor she is completely the real deal."

"I semi-retired in 2006 and to have the opportunity to be on a movie this big, that has so much potential to have such extraordinary impact with a young woman who is coming of age as a star, and she will culminate as a star in this movie, it's so joyful for me," adds Judd. "It's a bit like visiting with myself when I was 25 years old and number one on the call sheet. It's really, really special."

Winslet agrees, "I keep saying to Shai that she does remind me a lot of myself when I was 21. *Titanic* does feel years away, and it was 16 years ago. When you're carrying a film, you have to have a determination and a focus to be able to pull something off like she is. You really have to absolutely stay with it. I remember feeling as though I had to be the one leading the troops on. She very much has that spirit too, which is absolutely the way it should be. It's really impressive to see her doing that. But it's completely relentless. It's like preparing for a marathon, both mentally and physically. She's had a lot of physical challenges as well as on this, and she's a good person, and that's going to see her through everything."

Judd and Goldwyn have worked together several times, including Goldwyn directing Judd. "I'm so comfortable with Tony, both as a person and as an artist. We have a good time and we tease each other. We're pals from back when we made *Someone Like You* together. We've kept in touch and he's such a lovely, lovely human being and it's wonderful to be with him."

"It's been so great being a part of this with Ashley. We're old friends, so we have a shorthand. She has extraordinary beauty and a very powerful spirit to her and a keen intelligence that she brings to everything she does. So Natalie has an unspoken strength and power that I thought really contributed to the family dynamic with the four of us. We really do look like a family," laughs Goldwyn. "There was an instant family chemistry."

His action-oriented scenes also appealed to Goldwyn. "It's been a fun to have this weird trio of Ansel Elgort and Ray Stevenson and myself as the anti-action heroes from *Abnegation*, running at the end joining Tris storming Dauntless. Ansel and Ray are really extraordinary people. I'd admired Ray's work so much and he's a great guy. Ansel Elgort is really exciting, to see someone who is going to be a big movie star, who's so smart and talented and lovely. He's an old soul in a handsome, 19-year-old body," laughs Goldwyn.

Goldwyn appreciated his character's arc. "I really loved Andrew's self-sacrifice. Near the end, he realizes that the entire world that he grew up in has changed in a day," comments

Goldwyn. "It's now a different set of rules. All bets are off. He has to adapt. Tris says that 'Every moment we waste, another Abnegation person dies and another dauntless becomes a murderer.' He realizes that action must be taken. He can no longer lay back and not engage. That was beautiful. He's able to walk that line of being true to himself and his spirit, and throw himself on the sword. That was really a cool choice."

Filmmakers needed to find a formidable actor to play the Abnegation leader and secretive father of Four. "Ray Stevenson plays the powerful - can be vicious and can be kind – Marcus Eaton. He is Theo's nemesis and watching those two together spar off screen and on is fun," shares Fisher.

"I wanted to work with Neil. I really loved his work. You want to work with like-minded driven people," Stevenson shares. "This is a project that will whet your appetite and increasingly excite and draw you into it. This character is quite the onion—he's multi-layered—not what you first think he is. Then you peel another layer off, and then there's yet another layer. There's always going to be this constant reveal with Marcus throughout the series and I'm excited about that. He's perceived in such a strong and vehement way by others, rightly or wrongly."

Marcus has a troubled relationship with his son Tobias, who defects to Dauntless and takes the name Four. "Some people are born to rule, but then they can't run their own family. It's a very interesting point because if you look at males in power, they are essentially father figure to a far larger group of people. Invariably the relationships they have with their own children are far from ideal," comments Stevenson. "Their needs of their father are completely overridden for the greater good. There are a lot of nuances within Marcus' relationships."

Three Dauntless characters will also continue into the next installment of the saga. "The only person who veered away from the book's description a little bit was Jai Courtney as Eric, who works with Four training the transfer initiates," admits Fisher. "We wanted a charming, powerful, and seductive villain. Veronica loves the direction that we went. We also have Maggie Q playing a very exotic tattoo artist. Plus the leader Max is played by Mekhi Phifer, who is a wonderful actor and lends a gravitas to the whole experience," says Fisher.

Australian actor Jai Courtney very quickly proved his on screen metal when he burst onto the scene last year with major roles opposite Tom Cruise and Bruce Willis. "Eric is one of the younger leaders of the Dauntless faction, he's not exactly a nice guy," admits Courtney. "He plays the drill sergeant role in the training process, but he's also tied up with this super objective of taking over things. He's got an ulterior motive."

Burger adds, "Eric introduces the idea that there are new rules in Dauntless. Why there are new rules is a mystery, but there's a new harshness in the training process. It's going to become much more brutal. Four is skeptical. What's brewing that suddenly causes everything to get considerably more harsh and cruel? Clearly there's something in the air. Four is actively

trying to figure out what's going on without exposing himself and putting himself at risk until he really knows what is happening."

"Eric has a giant ego and many insecurities," says Woodley. "He sees strength in Tris, he sees confidence in Tris, and he sees natural bravery within Tris. Eric is a strong person, but without necessarily the confidence to back him up, so he takes it out on Tris and pushes her and pushes her and pushes her, because he sees her as a threat."

"He's pretty hard on the new candidates," adds Courtney. "There's no room for coddling. It's tough love. Eric wants these guys to succeed, but they only want the strongest, the fittest, and the toughest. They're the only ones that are going to make it through. Also Eric has an interesting dynamic with Four, because Four finished first in their class, the best of that grade. Eric fancies himself as being tougher and stronger and more Dauntless, so there's an interesting, energy between them, a rivalry."

James elaborates, "Four has been asked three or four times to be a leader, but he has always turned it down. Although Eric is more senior in rank, he has this inferiority complex because Four beat Eric initially."

Eric sports short hair, facial spikes, and a distinctive tattoo. "Developing the look for Eric, I wanted to shoot for something fairly extreme with his esthetic," says Courtney. "We tried stuff that was really close to how he's described in the novel... he's supposed to have long dark greasy hair and a face full of piercings. But it didn't really translate that well. We tried many things. When you're trying to create something in the future that's supposed to give off a certain vibe, you have to find a balance between what seems intimidating or edgy now, and cast that forward in a sense. It was fun to be part of that process."

"I know who Eric is and what I'm trying to do with him. He comes alive when we get all this stuff put on. It is quite a process that takes about an hour and a half every day. But once the ink's on and the piercings are on, you can see him and feel him," comments Courtney. "I was speaking with Neil very early on about what we wanted to achieve with Eric. There was an obvious choice off the page that I wanted to steer clear of... I didn't want him to be this villain in the background who's twisting his moustache and plotting these evil acts. It needed to be about more than that for me. As an actor, no matter how nasty your character is or what they're capable of, you have to find compassion for them and not judge them. The second you do that, you start making the wrong choices."

Tori is the first to tell Tris that she is Divergent and must keep that fact secret. Later Tris encounters her at the Dauntless tattoo parlor. "Tori is not one of the new kids, she's a vet," comments Maggie Q. "She has been in Dauntless a while and becomes this guide for Tris. You see her for the first time at the aptitude test and the thing that's cool about Tori is that she's very Dauntless, but she still has her own look. She has her own specific style. You're looking at someone who is very comfortable in her own skin, juxtaposed against these kids who want to be

something. Tori knows who she is, what hurts her, what motivates her, what she hides, what she doesn't, and it's apparent right away. It's also apparent that you don't mess with this person. She may know more than you think she does and she may have something to tell you."

"I knew what Tori was going to bring in this first movie. She's not covered head to toe in tattoos. She's not pierced everywhere. The tattoo on the back means something to her. The hairstyle means something to her. Everything for her is real and that's what I liked about her," adds Maggie Q. "You have to find the humanity in these characters because it is a heightened world."

"I'm at that age where I'm a mentor now, which is awesome," laughs Maggie Q. "But I liked that idea of Tori being almost the unwilling mentor. The person who has knowledge that she doesn't necessarily want to share. The other thing was that there's more than one book. There is a build to this character and that was very interesting to me."

The continuation of the story also intrigued Phifer, whose character is at the top of the Dauntless leadership. "One of the things that resonated with me is that it felt limitless," comments Phifer. "It felt like it could go on. It felt like there wasn't just one story to be told. There are multi-faceted issues and characters that could be brought to light. That was very interesting to me. It didn't feel like a one off, it felt like a journey. I love doing character journeys. That's what really attracted me. Plus I have a 13 year-old son who is thrilled that I'm doing *Divergent*, and I rarely get to feel his excitement on any project."

Cast members were impressed with the array of skills the director displayed on the project. "Neil Burger is a great director, a great visionary. The Dauntless Pit set is really elaborate and confident. The story comes with a great following already, and he's not just living up to it, but beyond what readers expect," comments Phifer. "I'm very impressed with the way the director is able to visualize the world."

Maggie Q agrees, "Neil's responsibility on this film is big. It's a lot in scale, design, character depth, interpersonal relationships—in every aspect—I don't envy the size of his job. We do talk a lot about the characters, and when I first met with him it was really all about that - how they were interconnected. When Shai and I first read, it was really all about whether or not that relationship worked. That connection had to happen. That's what Neil was also concerned about, which made me really happy."

"I've never worked with a director who shoots from such a strong visual point of view. Neil sees this film in a visual way, versus I'm used to doing movies where it's more character driven, from a heart based point of view," comments Woodley. "This movie is going to be so beautiful to watch. Neil's capability to create a world that doesn't exist is unbelievable. I'm so in awe. But as actors, we couldn't be luckier to have a director who's so open to collaboration, who doesn't really seem to have an ego."

“I was here at the beginning of the shooting schedule when all that excitement was being un-bottled, and then again toward the end. Neil is the same. Totally unflappable,” adds Judd. “He’s working at least three cameras. He’s working huge crowds, hundreds of background artists. He’s directing this extraordinary young cast. Yet he’s really smooth and he smiles all the time.”

Elgort agrees, “Neil is a great combination of someone who is a good captain of a really big ship, and someone who is also very personal with the actors.”

“Neil is very specific and he gives great notes. But, he’s also so laid back. He is ironically the most chilled out guy on set and he’s the director,” laughs Ben Lloyd-Hughes. “He’s permanently in a Zen-beach-state and that’s such an amazing trait for a director. He has his vision but he’s also so open to collaboration.”

Kravitz says, “I love Neil. He continues to surprise me because he’s so interesting as a person. He’s quiet and focused, then he’ll tell the funniest joke that you would never expect him to say, and then he’ll keep on working. He’s hired an amazing cast of actors that he trusts with their characters.”

“Neil is so focused that I’ll have a conversation with him and there’ll be a car accident next to us, and he’ll still be looking at me,” shares Madsen. “He is making a giant puzzle with a thousand pieces. He’s so particular and precise in everything, the littlest things, which is so cool as an actor, because he’s makes sure everybody has something to be conscious of in the scene.”

Madsen was also inspired by the author of the book. “Doug was showing Veronica around on set, and all of a sudden he introduced me as I was walking by them. Oh my God, it felt like there was this light around her. She’s a character herself; she could literally play a part in her book. Everything is interesting about her, like her knitted coat. She’s the coolest person to hang around. When they brought her on set for the first time, she saw her director’s chair with her name on it and was thrilled. That’s similar to what I’m going through, since I haven’t done many movies yet. To sit in my chair that says AI, and that’s specifically for you, is exciting. Seeing someone else that excited about those little things too is amazing. She’s excited about the movie, like everybody else.”

The excitement of the readers also impressed Stevenson. “There is an investment made by these fans which is not to be diminished. We’ll be realizing the essence of the novel and hopefully enhancing the world that they’ve experienced,” says Stevenson. “Their individual journey, that personal enchantment is the beauty and the power of literature.”

* * *

ABOUT THE PRODUCTION

Chicago is still Chicago

Principal photography began on location in Chicago, Illinois on April 8, 2013. Multiple large-scale builds and dozens of locations throughout Chicago were prepped, while actors and stunt performers spent the weeks before filming in “boot camp” to become Dauntless. Meanwhile, thousands of costumes were being constructed in four countries, all to bring Veronica Roth’s future world of *Divergent* to the streets of Chicago and eventually the big screen.

“In the story, there’s been a war around a hundred-fifty years ago, and it ravaged the entire country. Chicago built a wall around itself to separate itself from the outside world. A hundred years ago, they reformed the society in the city into the five factions,” explains director Neil Burger.

Watching *Divergent*, moviegoers will get to go inside the home compounds of the Abnegation, Dauntless, and Erudite, plus see a glimpse of those who live factionless. The other factions—Amity and Candor—are represented through costumes and audiences will get to see more of their home bases in the next film.

“In the future, Chicago is still Chicago and I wanted to see characters on the street with sun, wind, and shadows from the buildings on their faces with real concrete under their feet, like they are put on a street in a hundred-fifty years,” explains Burger.

The director chose not to place emphasis on visual effects. “The tough thing is when you make a movie that’s set in the future is that there’s a lot of precedent. How do I make it something you haven’t seen before? Many movies that we’ve seen recently that are set in the future have a very computer generated feel to them. I decided to actually go in the completely the opposite way,” states Burger.

Though epic in scale, the director wants the audience to experience the story through the eyes of the main character Tris. “To me the book is very much about real human emotion, whether it’s in the future or not, so I wanted the look of the movie to be completely real,” shares Burger. “Also, the story is very intimate... this is one person’s journey. I wanted the camera to be very personal with Tris, but I wanted her to be on this big societal stage. What better place to do it than in Chicago, amongst these vast canyons of skyscrapers?”

“In the rough draft of the book, it wasn’t actually set in a real place,” admits author Veronica Roth. “The world of *Divergent* was a nameless urban environment. When I revised it, I realized I wanted a greater sense of place to make the story feel more real. I looked at what I already had—big lake, these trains that were on all the time like a mysterious creature living in the city—and I realized that I had already set it to Chicago without really meaning to, probably because it’s the city that I know and love best, but also because there’s something really special about this place. Chicago became more of a character as the story grew and developed in my

mind. The greatest character really is the trains, because you have no idea who is running them or why they're running or where they're running to or what happens when they stop. That was definitely inspired the El Trains here in Chicago."

"Veronica Roth is a very cinematic, visual writer," comments producer Pouya Shahbazian. "In her dystopian future with *Divergent*, she was able to take elements of this city that people love today and transpose those into a war-torn future where it was somewhat improved, but also kept its nostalgic feel."

Producer Lucy Fisher agrees, "The main thing we wanted to avoid was a certain sci-fi futuristic feeling that you can't relate to that feels like a special effect. That's partly why shooting in Chicago was such an important thing for us. Chicago is a grounded place, a place you could recognize. Veronica had very carefully embedded into the story so many identifiable elements of the city: the Hancock Building, the El Trains, the Sears Tower, Lake Michigan, Navy Pier and the Ferris Wheel, that it was very important that you actually recognize it. The Chicago in the movie is different because it will be a version of the future, but it still is very recognizable because all the artifacts that are from the past. We talked about repurposing things that already existed. Instead of creating everything new, a lot of things look like they're from today, because basically they weren't allowed to evolve."

"In the story, Chicago survived the war, some parts unscathed, so the Chicago of today would mostly still be standing, with a few extra flourishes," further describes Burger. "We shot on the streets of Chicago with our actors out in the sunlight, and it was a very cool way to see the future. I tried to do it like street photography, but the street is in a 150 years."

"Also, Chicago is a walled city," adds Burger. "The wall is either keeping something bad out or keeping something in. We don't quite know. But what it is doing is limiting communications with the outside world. There's no commerce with the outside world. There are hardly any cars or trucks, and what's cool about that is you see these vast groups of people just walking down the middle of the streets. The streets are now pedestrian walkways."

Producer Douglas Wick sums up, "What we were looking for was a world that would both be distinctly futuristic and absolutely recognizable."

To help him build this world, producers surrounded Burger with a team of world-class filmmakers: director of photography Alwin H. Küchler, BSC, production designer Andy Nicholson, costume designer Carlo Poggioli, Oscar® nominated senior visual effects supervisor Jim Berney, Oscar® nominated editor Richard Francis-Bruce, A.C.E., editor Nancy Richardson, A.C.E., Oscar® winning executive music producer Hans Zimmer, composer JunkieXL, and music supervisor Randall Poster. Other key crew members included: award-winning stunt coordinator/second unit director Garrett Warren, fight coordinator JJ Perry, location manager James McAllister, construction coordinator Anthony Syracuse, special effects supervisor Yves Debono, set decorator Anne Kuljian, and makeup department head Brad Wilder.

Executive producer John J. Kelly comments, “This is a well-bonded group. There are no egos. Everyone's really, really talented and very excited about the show. We work as a team. It's a great ensemble piece in terms of actors and crew. There's a great synergy. The crew feels like a family. Everyone is positive even though we're shooting in pits, in cold warehouses. It's a gritty, real movie set in the future. It's not fake. It feels real. It feels raw. That's what people are going to really like when they see this.”

World creation on the big screen poses a different set of challenges than world creation on the page. “As a filmmaker, I'm inventing a complete world that you're going to see, and Veronica certainly invented an amazing world in her book, but she only had to speak of what she wanted to write about. In a movie you see everything that's going on, so as a filmmaker, you need to know the answers to a million and one things. During the prep, I was on the phone with Veronica all the time. I had a million and one questions for her to create this world. Do they have money? Do they have pets? If there's a car, where are they getting the fuel? Is it an electric car? Is it a solar car? Where are they getting the material to make those solar panels? Maybe they're recycling them. Why is this wall here? What's coming? She got a lot of questions from me,” admits Burger.

“Neil always has a lot of questions, but they're very thoughtful questions. I found myself wishing that he had been around when I was building the world, because there are so many things I didn't consider that he's considering. How does commerce work? How will this mysterious thing be explained through faction folklore? I always find that talking to him expands my understanding of the world as much as it expands his,” laughs Roth. “I have to think things through in a different way than I have before.”

“One of the most fun, but nerve-wracking moments on the movie was deep into preproduction,” reveals Fisher. “We had hundreds of people building all over the city of Chicago, and Veronica came into the production offices. One of our greatest pleasures was showing her the design work, as well as the casting, because in both cases we were very nervous because we wanted her approval. In both cases Veronica gave us a very interesting point of view. When asked ‘Is this how you imagined it?’, she said ‘No, it's so much more. I can't believe that hundreds of people are executing ideas that I sat around in my P.J.'s making up.’ She was in a state of wonderment that so many other brains had been able to apply themselves to her idea, and geometrically increase its scope.”

“When people really love something they work on, you can see it at every level,” shares Roth. “Every lovingly crafted prop, beautifully constructed set, original lighting piece, and nuanced piece of acting...I've talked to the people who are doing these things and they are so passionate and so careful with what they're doing and the decisions that they're making. These people are teaching me about the world that I made! Why this jacket is made the way it is

because this faction believes in this. There's something to be said about the care and thought and incredibly good craftsmanship that has gone into this."

Locations and Sets

"*Divergent* has spread its wings all over Chicago," laughs Fisher. "We go from the Ferris wheel to the Wrigley Building to Lake Michigan and we take a pretty massive group with us. We have armies of Dauntless soldiers, we have a Dauntless Pit that's gigantic, a full sound stage. The Governor came to thank us for all the jobs that we were bringing to the state. Our scale is pretty big."

"Again, our main thing is we didn't want an artificial world," reiterates Fisher. "We wanted a world that felt real, but a little bit heightened. The whole idea of dystopian gave you permission to heighten the action and the whole universe that we inhabited because it wasn't exactly today. The high school situation still felt like today. The rebellion against your parents felt like today. The issues were today, but they were put in a slightly Grimm's Fairytale-type environment."

"How do you make the logic of a five faction world credible? That takes really a great production designer, and a really great costume designer," comments Wick. "The factions were an opportunity, but it was also really tricky because you'd need every detail to make it feel true. A huge part of these kinds of movies is it takes really talented people to make people believe the world. If you believe the world, you can have a lot of fun going through it."

"The production designer, especially on a movie like this where you're creating a new world, is the most essential position, and Andy Nicholson's the guy that we hired first," states Burger. "He had just come off doing *Gravity* for Alfonso Cuarón. He is incredibly talented. When we first met (seven months before cameras rolled), Andy immediately understood the idea of using Chicago as our location, even though the movie is set in the future and how that could be interesting. How we could take these real locations and give them a twist."

"Neil is a stylist and loved Andy right away. We knew that the production designer for *Divergent* had to have done construction, because we were going to have to build Abnegation village and the Pit. We wanted somebody who would have originality. Very early on, Neil and Andy went to Chicago to scout and came back with a book of pictures of Chicago, showing us things we have never seen in a movie. Stuff that actually exists and is now actually in the movie. From the University of Chicago Library, to underground warehouses that have been closed for forty years, to the trains. They showed us right away and made us feel the style of the movie, and was pretty irresistible candy."

Nicholson comments, "I was struck by the script because it was set in one place, and had a vision of the future which was not super clearly defined. There was a lot of space to create a world that was different. Also there was a lot of optimism in the story. It was the chance to be non-dystopic with dystopia—a chance to be more aspirational."

“I got very excited about coming to Chicago for the first time because I couldn’t believe how compact so many things in the book were,” adds Nicholson. “I arrived at the Sears Tower ten minutes after walking out of my front door. Chicago became a very human-scale city for me. You get the architecture and your location very easily. The El Train and the river help to lock you in. They’re great features. Every bridge is the same design across the river, and they all open. That’s an amazing aspect. There were loads of things that were utterly charming about the city that I wanted to show. Our exterior school location is one of the most photographed areas of Chicago, and you can see a whole history of Chicago architecture down the river from the Wrigley building to the Marina Towers. We kept finding amazing locations that were very Chicago for me. There are a lot of huge military complex buildings that naturally incorporated into what we were doing with Dauntless.”

Nicholson oversaw the design and building of all the set elements, including two very large scale sets: Abnegation Village and the Dauntless Pit. Abnegation was constructed in an urban environment in one of the busiest cities in the country, in full view of the Sears Tower, formally known now as the Willis Tower.

“Abnegation was the most public of upwards of 45 locations that were chosen for the film,” says location manager James R. McAllister. “During the process, we probably scouted 100 or more locations as concepts developed. There was a balance that had to be worked out between the Dauntless world, the HUB (played by The Sears Tower), and the Abnegation neighborhood, and how that all interplayed geographically. Chicago gives both new and old looks, you go from the top to the bottom with Erudite being so slick and clean and new, to the older, industrial Dauntless look.”

“I wanted most of the locations to be tucked into downtown Chicago because I thought that was the real production value of being around those skyscrapers,” says Burger. “One of the first times I visited Chicago when I was preparing for the movie, I went up in the Sears Tower and I looked down just to the south and saw this patch of green and I said that’s where Abnegation should be.”

Executive producer John J. Kelly remembers, “In October of 2012, Neil and I went to the very top of the roof on the Sears Tower. They let us out there with security guards and it was the most amazing experience. We stood on the 113th floor. The antennas are above us about 300 feet high. There was no wind down below, but 40 mile an hour winds on top. We’re looking at the city and Neil sees this little piece of ground, maybe a mile away and he goes ‘that’s where we’ll build Abnegation.’ I’m thinking if we can get it. If we can afford it. That’s a prime piece of land in downtown Chicago.”

McAllister adds, “The fact that it is a vacant property right on the edge of downtown, was the big attraction to Neil. We had looked at some other vacant land, six to eight blocks away, but it gave a different perspective to the city. With the location he wanted, the city is right there and it

really fills the frame. As far as securing the location, I've worked with the property before for location support on other films, but we've never used it as a primary location. The tricky thing was the fact that it became a temporary construction site for several months. We worked closely with the neighborhood and the Alderman from the city to make sure that everybody was comfortable with and aware of what we were doing. They've been just as excited because they can sit and watch the daily progress as it becomes this small city. Any time you see a set go up from the inception to the final product, it's always impressive to see."

The empty lot at Harrison and Wells soon became a hotbed of activity. "We built 16 structures that are actually 20 feet high. They're like real condos," describes Kelly. "We are surrounded by huge buildings and we've built this humble Abnegation village in the shadow of one of the world's tallest buildings. It's a wonderful backdrop for a set."

Nicholson adds, "The site was for sale and the two landowners were willing to let us build our town on it. Incredible because I can't think of another movie where someone's had the chance to build something of that scale, in that location where you've got a fifteen-hundred foot building within a quarter of a mile. After you've spent a long time looking at it on computer models, to finally see it on the site is great. The sight lines are there. We've been judged for ages because there's no real way to hide something that's at the bottom of the Sears Tower. Everyone's going to see it, and everybody has. You can practically watch construction on Twitter."

Construction coordinator Anthony Syracuse remembers, "My department was there for several months. To show up there every day and have the Sears Tower as a backdrop, my guys were thrilled. It's very rare that we get to spend such a long time in a specific location. We broke ground there on April 1st and our last day was August 10th. We knew the weather was going to be a problem, so we started pre-fabricating everything in a warehouse, and then shipping each house to the build site individually. We ended up bringing in hundreds of trucks of gravel to make it a level work site, we used the entire 200 feet by 200 feet-plus lot. We were able to work there through the entire rainy months of April and May by taking those precautions."

"I wanted it to look like it had been there for years and years, and I wanted it integrated into the city," says Burger. "People driving by thought there were some new houses going up. Could we buy one of those? There was a lot of that going on because they were so beautifully designed and made."

The interiors of the Abnegation houses were built on stage. "Abnegation was all about natural and unpainted materials," comments Nicholson. "The wood flooring in the Prior house is a real wood floor and the concrete look of the walls were given texture. The Prior house worked really well because it was such a work of detail."

"We had a lot of great Chicago artisans, who normally were building more routine stuff, and they all got the most excited about contributing to the storytelling. On stage one day, we saw this band of construction people in the Prior house, all excited. They were all beaming at the

wood floor. It was made up of a jigsaw puzzle of little various-sized pieces of leftover wood, and they were all fit perfectly together. It was an exquisite floor. What was so great was they understood the logic of this world, that there are no new materials. They understood and that the lock of Tris' hair would be cut and fall to that floor, and it would be seen on camera. I love that they were helping us tell the story," comments Wick.

"I had about eight guys working on it, with about 240 years of combined carpentry experience. No one's ever done a floor like that and these guys had a good time with it. We got reclaimed lumber in various sizes, old window sashes, doorframes; just random material so it would look like it was recycled from a landfill. We cut them all into different sized small blocks, and we basically made a butcher-block floor. You'd never want to put a price on that ever again because of the volume of labor," laughs Syracuse. "But it was spectacular."

The actors felt very Zen working in the space. "The Abnegation house is very almost like a Japanese Tea House," says Ansel Elgort. "It's very simple, but beautiful and very functional. In the Prior family house, there's nothing that we don't need. Even the walls are bare. There is no art on the wall, but it's still beautiful because of its simplicity."

In addition to the interior of the Abnegation house, dozens of other sets ranging from the huge Dauntless Pit to the shrinking tiny room, were built on various stages at Cinespace Film Studios, which served as home base to the massive production in Chicago. *Divergent* is the first major Hollywood movie to film at the studio, which opened in May of 2011. When fully built out at 1.5 million feet, Cinespace is expected to rank as the largest soundstages outside of Hollywood in the United States.

Burger says, "The pit is the center of life at Dauntless, which is in this cavern under Chicago. Andy liked the idea of doing it like it was a real place... we made it look like we found this incredible marble quarry that was then converted into this Dauntless headquarters. Andy's initial designs were wonderful for me, because it was what I had in my head. To work with somebody who is exactly on the same page is fantastic. We had to do everything with a sense of economy in mind, but we still wanted it to look intense and impressive."

The size of a basketball arena, the pit has limestone inspired white walls that reach over 30 feet high to the rafters of the soundstage. "Design-wise, the pit was a great challenge," says Nicholson. "My construction coordinator Anthony has been a Godsend on this movie. He's done a great job of employing a lot of people from a city that has had a limited film background. Large volume sets are also difficult challenges technically for the craftsmen, who've done an amazing job. My head painter Adrian Valdes and head plasterer Jason Soles especially are fantastic craftsmen and have really pulled off some demanding finishes and fantastic interiors really successfully. I know that I've pushed them all, but without them I couldn't have done it. This set you have to be able to see it from six feet away and from a hundred feet away. Creating those are very different skills. Plus you have a whole series of spaces that really have to work together

for many different scenes so the corridors need very specific structures. It's very important for an audience to know where a character's come from or going to. The upper pit corridors, for instance, have got quite dramatic angles on them, they go to a specific space and tie in with the dorm set that we built in another part of town."

The pit set took up almost the entire North Plant at Cinespace, a former steel factory. "Between Abnegation and the Pit, this is probably the biggest build that they've ever done in Chicago," says Syracuse. "We hired a huge local team and many of them told us they'd never seen a set this big. They were proud of it. Cinespace was one of the few places in the country where we could build a set that big. Construction on the pit set alone lasted about twelve weeks, mostly through the winter, which was great because the weather was freezing outside and we couldn't work on any of the outside locations. We had everybody working on that Pit through the snowy months."

"We used 30 or 40 truckloads of materials: plaster, steel I-beams, and 1700 bags of Structo-Lite and around 500 bags of other concrete like items," shares Syracuse. "We built a superstructure to support the upper deck and brought in five sea containers just to support the second floor. There are metal bridges and staircases. We had construction welders, laborers, painters and plasterers all collaborating. You have so many good craftsmen from Chicago that are carpenters. There's an amazing dynamic between my paint supervisor and my plasterer, who've worked together for 25 plus years."

"When I read it, I thought of the Dauntless caverns as a dark place with very dark stone. Wet. Cold. I couldn't understand what drew the Dauntless to this place. Why were they really living in this pit? It felt like a very inhospitable place to live. Are they doing it just because they're really tough?" asks Theo James. "Then Neil told me he chose to use white marble in the pit, to create a sense of warmth and, although it's cool and underground. You want to buy into this world, so walking into a set like this is great, because you're right here."

"The work everyone's putting into this movie is really great," agrees Elgort. "The Dauntless Pit looks like an ancient, Roman or Spartan war training rink. It's crazy and amazing. I can't imagine how they made the stone. All the rocks are carved. It's spectacular. There are not many opportunities to be able to make a piece of art and have so many people care about it, so we're all excited."

Miles Teller adds, "The sets on this movie are pretty incredible. *Divergent* is the first movie that I've done to where the sets are big enough where you feel like you can actually live in them. Like when you're a kid and you walk through the Indiana Jones Show. It's very big and awesome."

"For an actor, when you're in this Dauntless pit and you see people walking around doing their jobs, it's very believable. It feels industrial real. Many of the Dauntless locations are not very

glamorous. The buildings that we're shooting in most of the time are legitimately abandoned. They are not nice, they're cold, so that feels very real to me," laughs Teller.

"The whole Dauntless environment was tricky because in real life, Dauntless was cut up into several locations," explains Nicholson. "We really worked out how to piece that together so that it meshed, and wasn't too jarring or too monotonous. Going from the dorm to the dining hall to a tunnel, there had to be enough to make it interesting and show the vastness of it, so it didn't seem like we were always in the same place, which we weren't."

The Dauntless sparring and training areas where initiates learned to fight and throw knives was also located at Cinespace in the South Plant, but other Dauntless sets were spread around the Chicago area, mostly in old, previously industrial buildings. The basement of the historic Defender Building served as the Dauntless dining hall, and Four's Apartment was dressed in a recording studio space on Kildare Avenue. The Midland Building, located near Cinespace, housed the bottom of the hole, tunnels, stairs, server room, and Jeanine's office. The basement of the City Building held the transfer dorm, tunnels, clothing store, tattoo parlor, and infirmary; while outside, filmmakers built 70 feet of train tracks. The neighboring Pershing Building was home to the rooftop entrance to Dauntless and the shooting range.

"Neil preferred to get the real texture of a real location as much as possible. Because of the position of Chicago in the Industrial Revolution, we had many big old brick factories to choose from," says McAllister. "But also because of the forward motion of the city, there are also new and glossy structures. You can get both."

"For the dining hall set, we settled on the Defender Building because the basement had a fantastic ceiling light and it was in a really interesting room that had two levels," explains Nicholson. "The space was enough to contain 200 people without being enormous and without cramming them in too much. But it was really all about that ceiling and the fantastic top light, which was very reminiscent of what we were going for in the Dauntless pit. There were areas you could come out of complete darkness, and every time we went to scout the building because of the way we had to get in, it was like coming out of the cave and into this light area. That was what inspired us, but it turned out to be a logistical nightmare."

"The location was pretty spectacular. The Defender Building is a former athletic club from just after the turn of the century, it had an indoor swimming pool with a track, but had long since been abandoned. The building, while structurally sound, has been empty for probably 15 years. As a result, the weather elements get into it. Water gets in through the skylight, so we had to do some repairs. But then as we were prepping, we discovered that water was getting in from other areas of the building and it didn't get any better. Everybody was in agreement, we'll be okay as long as it doesn't rain. Of course the week that we shot that location, Chicago had probably the worst rainstorm in three years. It became an around-the-clock job getting enough water out to make it filmable. Anybody who has ever had to deal with water knows, it's never-

ending,” laughs McAllister. “That was a big challenge but everybody agreed that the look of that location was worth the effort because it looks spectacular in the film.”

“The dining hall was one of my favorite locations with loads of tables and a huge amount of extras,” states Ben Lloyd-Hughes. “The space used to have an old swimming pool and it still had a balcony around the top, where all the faction leaders stood and looked over us. Mekhi used to talk to us from up there. We also got to film a crowd surfing bit where Tris, Christina and I get picked up on people’s shoulders. That was a lot of fun to do.”

Another popular location from the book is Four’s Apartment. “My set dresser Anne Kuljian interviewed some fans of the book very early on and they were all about Four’s apartment,” laughs Nicholson. “We had to get something that was special. It had to be comfortable and romantic, but not out of context with the rest of Dauntless. Four would have a place that was uniquely his own, since he is from other Dauntless. I wanted to have something semi-industrial with natural light. We found a fantastic mezzanine over a recording studio, which had a hundred-foot window down one side.”

Training the Dauntless

The first week of filming was spent in the sparring and training set that was about 380,000 square feet. “One of the amazing things about coming to Cinespace was walking around on the first day scouting and seeing there were three approximately 600-foot by 600-foot industrial warehouses, one of which was being converted into stages around us. We used one of them, the South Plant, to film the training fight scenes, when it was completely empty. It’s very interesting to be in a place that has nothing in it at all. With that scale, people really do disappear at the other side of the building. Neil and I were very keen to use it as the fighting arena and take advantage of the perspective of such a large space,” says Nicholson.

“The boxing arena and the lighting system that director of photography Alwin Kuchler and set decorator Anne Kuljian came up with to surround and highlight the rings within that space was really great and a huge challenge,” Nicholson adds. “It was great to have the squares of light disappearing off into the distance of that scale.”

The space made an impression on the actors on Day One of principal photography. “We walked into this giant warehouse and it was the coolest look. It’s so minimal and raw and kind of dirty and gritty and dark. The Dauntless world became totally alive for me in that moment,” says Amy Newbold who plays Molly. “These people are living in this completely utilitarian world. Everything was so detailed. We filmed there for a week on those mats that were set up on platforms. It was a giant, dirty, super cold warehouse so we were dying, but it was also nice to have the extra help of the discomfort factor. Everything’s been so consistent. There’s such a clear vision for this Dauntless world, that’s shown up in every set.”

Kuchler and the art department used LED and plasma lights as both working lights and set dressing in the Dauntless sets, which also served as a unifying element. “The most surprising thing for me on this film is how many warehouse and underground locations we have used,” says set decorator Anne Kuljian. “The challenging part is to make these environments all seem interesting and different, but also to bring them all together, and the LED lights really helped with that.”

“Alwin is a real artist. The movie looks beautiful because of him. He brings real artistry and intimacy to the look of the film,” says Burger. “We didn’t want it to be grim. We didn’t want it to be bleak. We actually wanted it initially to have a sense of optimism and hope and luminosity, to have it almost be glowing. Alwin came up with amazing ways to do that. He questioned the nature of lighting in the future, and how do they use lighting. The LED lights that decorate most of Dauntless are almost like ribbons of light, like luminous paper. Alwin came up with incredibly beautiful ways to use that to light the corridors and the dorm and the dining hall, just to have these strips of LED lights around. It also goes to the story point the city doesn’t have as many people as Chicago does now, and they are all conserving power.”

“The LEDs have been a great collaboration between the lighting department and the art department, specifically set dressing as we have made quite a few lights specifically for the tattoo parlor, the pit, and the dining hall. We’re actually making light fixtures that will be part of the set,” says Kuljian.

“The inspiration for the LED neon came largely through Alwin and his collaboration with Anne, our set decorator,” Nicholson adds. “We could order it in any width and in very long lengths. It puts out enough light that it’ll register on camera and it doesn’t look too traditional. Most lighting in the future would be LED anyway, and we’re either using LEDs by concealing them or using in a way that was going to be unusual. Traditionally, LED lights don’t give out enough light, but with the products that Anne found in the UK, we were able to use them as part of the lighting on people’s faces. The LED lights became another element of identifying the Dauntless faction, as you will only see them in Dauntless.”

Before setting foot on the sparring and training set, the Dauntless initiate actors arrived in Chicago about three weeks before shooting began for “boot camp.” Producers hired renowned stunt coordinator Garrett Warren to oversee the stunt action in the film. Warren brought in his long-time collaborator, fight coordinator JJ Perry to help choreograph the fight sequences and train the actors.

“The two reasons why I took this movie are, number one, Neil Burger. I can’t tell you how good of a director he is. He’s truly a genius,” says Warren. “The other reason is my 14-year-old daughter, who told me ‘Dad, I am Tris. I don’t fit in anywhere. I’m Divergent.’ When I heard that, I knew that was something that I had to take an interest in. I thought I could put a spin on the action and make it a little bit bigger and a little bit badder, than just a tween movie.”

“JJ Perry is my fight choreographer and he’s a fantastic fight guy,” states Warren. “Taekwondo champion, ex-airborne...so when we did the boot camp, he brought that Fort Bragg flavor. Even though this is not a military movie, we still wanted them to have that soldier mentality. We had 300 people that we had to teach to move like they know what they’re doing, JJ cordoned them off into platoons and had them all doing drills. It was great. One of things that I liked the most was the fact that we had Theo James head up the training process in boot camp. That way, no one would ever see him as his or her equal. Four would always be their leader.”

“I wanted all the *Dauntless* actors—main cast and background—to go through a boot camp,” says Burger. “There’s a fearlessness to *Dauntless* and a wildness to it and a freedom to it. I wanted to make sure that they had the military side down. Garrett and JJ created this whole regime where they learned to fight, to shoot, to walk, to hold themselves, and to run like *Dauntless*.”

Warren adds, “I had worked with Neil before on *Limitless*, and he asked me to come up with another inventive and ingenious fight style. We used a couple of ways to make this different. First, stance. Everyone usually has a regular fighting stance with hands up. I used to be a professional fighter and one of the things that I used to do was drop my front hand and keep my back hand up. That isn’t something special but we adjusted it to more of a futuristic look where we have the two hands, in a folded capacity, in front. I stole that from George Foreman. He was always able to block and cover himself so we derived that *Dauntless* fighting style from his. Secondly, instead of a regular punch, *Dauntless* use the hammer fist, because it generates a little more velocity, a little more force, a little more torque, and it also saves the boney prominences on your hand.”

“Neil really is that old school Hollywood director, who wants the actors to do as much as humanly possible,” comments Warren. “We really did take a painstaking amount of prep, especially Shailene. We had her training for about a month and a half before the movie started filming on how to do this interesting fighting style. It wasn’t easy. Not just for her, but for everyone else.”

Before Shailene Woodley was even officially hired, fight coordinator JJ Perry was asked to evaluate her skills and took her to a Los Angeles gym and the LA S.W.A.T. gun range. “We needed to know how far she needed to progress, because we didn’t have a lot of time. Shai had never been in a fight before. The way she turned herself over to the training was impressive. All the sit-ups and pull-ups are on screen as you watch her transformation from Beatrice to Tris,” says Perry.

“As much as we choreograph the fights, we also want it to be very organic,” says Warren. “When we film the fight, we might adapt it on the set with Neil. Because we’ve drilled that choreography into them and made it second nature, they can adapt in the moment.”

“The fight training was tough but invaluable,” says Ben Lloyd-Hughes. “Boot camp was an exciting couple of weeks. We were in some pain, but we survived. It was a good team bonding. I used to play rugby and it’s always good to have a coach pushing you further. These guys can make you achieve more physically than you would do on your own.”

“I came to Chicago thinking I was in shape,” laughs Zoë Kravitz. “The fight training was hard and it definitely shocked me. I wasn’t really mentally or physically prepared. I saw all these punching bags when we first walked in. We ran a mile and did fifty pushups, even before we started learning our choreographed fight—swipe, block, hit. We had to do a lot of Muay Thai, using your elbows and knees. We had to learn it from the ground up. We got to throw knives. JJ Perry is the coolest guy, ex- military—this guy is the real deal, so I knew I had to listen to him. The training was intense everyday, definitely a wakeup call. JJ made us do it with our eyes closed, so by the time we ended up filming it, we did it so fast. I had a fight with Amy, who plays Molly, who is a much bigger girl than I am. I’m very short and had to figure out how I would get a punch in.”

Kravitz also had to prepare to hang over the chasm in the Dauntless pit when Christina is dangled by Eric. “We made her do pull-ups and chin-ups to try and get in shape to hang there for several minutes,” says Warren. “She was tough, and she did a great job. At one point, Zoë was holding on to the side of the metal bridge, and Neil was adamant, ‘I want to see you hang by yourself.’ And she did. Big props to my girl Zoë. She was definitely hanging and all that struggle is real.”

Amy Newbold, who plays Molly, laughs, “I found that I really like fighting. I didn’t have a lot of experience but I really dig it. It comes really naturally to me. It was fun to learn something that was different from if I went to a normal martial arts gym. All the workouts were really hard, but I had a great time. I had fights with both Shailene and Zoë – they are so fun and so feisty. It was nice to really take ownership of those fights and make them ours. I loved it. I am so much bigger than both of them. I’m six foot one, so I was hyper aware of that the whole time you’re fighting. I don’t want to break anybody. But, we never come anywhere close to really hurting each other. A couple of times, in the heat of the moment when you get worked up, a punch gets thrown. I got hit in the nose once. It’s awesome with so much adrenaline going, but it’s very different than real fighting. I have never actually been in a real fight.”

Perry had worked with Theo James on *Underworld: Awakening* and knew the actor had the physical skills to play Four. “I came onto this project already knowing Theo has the mentality of a professional stunt man.”

Warren agrees, “Theo’s great. Theo did all the fights with no stunt double. Theo truly embodies the whole Four character. He’s a gentleman. He is very quiet spoken and strong natured. He is born to be a leader. One of the fights that you see him do is at the very beginning of the training sequences, and he’s fighting this fellow Dauntless teacher. We wanted to establish

the fighting style then and there. Theo came to me and wanted to do it all himself. He came in every day, and he would stay even after the actors would leave and work on it by himself, even if no one else was there. Working on the hitting bag and so forth, and he also went out and got his own personal trainer to do Muay Thai with after hours. I give Theo an awful lot of credit. He's a real strong character and a real strong guy. He's one of us. He's not just in to do a little bit. He wants to learn and live that lifestyle of a stunt performer."

"I wanted Four to be stronger and faster than everyone else," shares James. "Four is some kind of ninja legend, so I wanted to be in a place where I physically seemed older and mature. Four needs to seem superior because he's an officer, above these kids who are coming in. Although they are similar in age, he's teaching them, so he has to have that sense of authority. I incorporated some of my own boxing background, and that style of movement into the way that he moves, so it felt as natural and real as possible. JJ and Garrett are excellent. Consummate professionals."

Chasing Trains

"One of the biggest challenges on the film was how to deal with all of the train work," comments McAllister. "We had lengthy meetings with the Transit Authority, going through the script and talking about what is possible and what isn't possible on their property. We were able to start some of the climbing up on the actual EI structures at Wells and Monroe, under very strict parameters. Everything got dissected into, literally, what are the shots that we need, and how can we achieve them?"

Filmmakers built their own train car from the ground up at Cinespace. "Because the train car worked in multiple locations, it was easier to build the train car and make it mobile, so that we could take it with us around Chicago to set pieces that we have on the ground," explains McAllister.

The train ride from the just after the Choosing Ceremony to entering the Dauntless compound is a composite of work filmed at six different locations. "I wanted people to really be jumping on the trains, to really be running and struggling to get on," says Burger. "I wanted them to be jumping off a real train, so we actually built our own train and laid out hundreds of feet of track. Shai and Theo are really running alongside and jumping on. It was really hard and trains are big and they're dangerous and they're going fast, but the whole idea was to do it real and to have it be messy."

"Neil also wanted to find places where we could do some of our set work in an active environment that's true," says McAllister. "We built a small section of the EI structure at Federal Street and Printers Row for when they climb up on to the EI platform to wait for the train. We were able to get a section of our track in a Skyscraper canyon and get some of the real city environment around the actors."

“When it came time to jump off across a wall onto the Dauntless rooftop, we first set the distance from the train to the wall at six feet with the train driving at eight miles an hour. We hired about twelve stunt people that could do it. However, on the day Neil asked to go even bigger and more scary. So we moved the train out to seven feet and two people weren’t able to make it. Then we went even another foot further. A lot of the performers said they could do eight feet, and some of them are actually world champion Parkour people. So we moved it out to eight feet, and drove the train at twelve miles per hour. Only about eight of the twelve stunt performers made it. Those four people are factionless now,” laughs Warren.

“We had all these different pieces of the train footage and the incredible work putting the sequences together begins with visual effects supervisor Jim Berney and his team, and with the editors Richard Francis-Bruce and Nancy Richardson. They make it make sense and look completely real, so you can’t even put your finger on what’s really there and what isn’t,” says Burger.

In the film, stars Shailene Woodley and Theo James are clearly jumping on and off the train. “I’m not surprised that she’s able to do as much as she has. I’m surprised with how fast she recovers because to run and catch a train at twelve miles an hour is exhausting, and to do that all day long is twice as exhausting,” comments Warren. “I guarantee your body is sore the next day. Shai comes back in and she’s ready to go. She’s tough as nails.”

“Shailene is number one on our call sheet and she is in every scene. It’s a challenge because you can’t give her a break. Shai is wonderful, but the workload is a lot of work for one person. But, she’s always happy. She’s working with stunts. She’s working with trains. Shai is in great shape physically, but when we’re doing the train work, she ran back and forth probably 40 times. It’s exhausting just watching her.”

Leap into Dauntless

To enter Dauntless, initiates must make a leap off a rooftop, 70 feet into a hole. “Shai was standing there on the ledge by herself unassisted, even though she had a safety wire. Just standing there is scary at 70 feet with those winds blowing back and forth,” comments Warren. “My biggest reason for giving her credit though, is the fact Shai is afraid of heights. When we started this movie, she wanted to beat that fear doing this movie. I think that she did. Shailene is the perfect person to play Tris, who also wants to overcome her fears.”

Stunt woman Alicia Vela-Bailey, double for Shailene Woodley, actually performed the 70 foot leap into an airbag. “Alicia is an incredible stunt girl, but she had never done 70 feet before. She’d only jumped 30 feet, so we needed to rehearse a lot to slowly build up her personal best to that height. That air bag is nine feet tall and eighteen feet wide, but it looks like a little cell phone when you’re jumping off of a 70 foot building, and to miss that airbag is the end of the world,” explains Warren. “That’s why we do so much practice. We took the time over several weeks,

setting her up another five or ten feet each day. Also, Alicia has to be able to act while she's doing it. Audiences want to see Tris jump into a hole and act the way she would if she was jumping into a hole, not a stunt person falling. To take that step off that ledge is a very big deal, even for us."

Around Chicago Streets

Production shot extensively on city streets in and around "The Loop" in Chicago taking advantage of the iconic vistas and world-class architecture, that would be slightly altered in post-production with additions like wind turbines on the sides of skyscrapers. "The visual effects in *Divergent* are subtle. We're taking the real city of Chicago a little bit into the future, but not so far out that your brain can't really wrap around it, but enough to where it makes it a little eerie," says senior visual effects supervisor Jim Berney. "Right away you're drawn into this world where you're not sure exactly what happened. Some buildings have some damage to them, so we know some event happened, but we don't know what it is. There are subtleties, something is just a little weird, but you can't put your finger on it."

In many cases, the art department and construction would only have a few hours overnight to transform the surface of the downtown blocks to future streets used primarily as pedestrian walkways. Multiple truckloads of gravel, dirt and moss would be brought in, and then removed in quick manner before and after filming.

Ashley Judd was impressed, "They've done a wonderful job of using existing recognizable Chicago cityscape but putting twists on it, adding coatings in films and tints to storefront windows or covering things with gravel. Just one little piece of grass shooting through, shabby-ing things up."

Location manager James R. McAllister comments, "Filming in the city can be difficult just by the nature of Chicago being such a large city and you're dealing with traffic and a lot of elements. But on this film we were able to shoot some locations that never been shot before, because of it being a Chicago author and an interesting project. We worked in areas that are very congested, but it's gone really smoothly because of enough planning."

"We're shutting down streets in Chicago. We're controlling traffic on some of the busiest places in downtown and the most wonderfully built buildings in the Midwest. We're giving people larger-than-life scope. Making the best parts of the book become extraordinary moments in the movie," adds Kelly.

"Neil selected many places that you would still see 150 years from now, and used them in an interesting way," says McAllister. "We shot the exterior of the high school at Pioneer Court near the Michigan Avenue Bridge at Point du Sable, which is where Chicago really started and it has always been a center point of the city. You've got to believe that 150 years from now it will still be a center of the city, so it seemed like a logical place for the high school. Outside of New

York or maybe San Francisco, this is probably the busiest spot in the country, in terms of number of people on a weekend. We shot on a Sunday and I would gather there were between half a million to three-quarters of a million people that passed through. When we revealed the faction insignias above the doors of the high school, you could see all the cell phones coming out and taking pictures.”

Other downtown filming locations included Lake and Milwaukee, West Marble Place, and the LaSalle Bridge. “We were also on Wacker Drive for some of establishing shots. We used many parts of Clark Street a lot, because it was very much about looking for canyons of cityscapes,” says McAllister.

“We had to deal with many present-day elements like removing traffic signals, because there really is no traffic in this future version of the world. Also a lot of what I call street furniture: trashcans, bike racks, city street signs – the clutter had to be removed to give it a cleaner look,” says McAllister. “When the Dauntless climbed the EI structure, we removed about a dozen traffic signals, which meant we had to close the road to do it. A city crew of about twelve people at night ready to go with trucks to pull all of that down, and then put it right back up so that we could open the road again after filming.”

The landing of the iconic zipline scene was shot at Clark and Monroe near Franklin. “I’m a very big fan of this zipline sequence through the city,” states Warren. “Ziplining is normally not a big deal, we see it all the time in forests, but you don’t see it through the streets and the buildings of downtown Chicago. That’s beautiful. We actually had someone about 80 feet up in the air flying through the buildings. There’s an awful lot of effort that goes towards shooting this sequence to make it work.”

The Navy Pier Ferris Wheel

One of the most iconic moments in the book is Tris and Four’s climb up the Ferris Wheel at Chicago’s Navy Pier. “The scene that really sums up Four’s attitude is on the Ferris wheel,” says James. “Four is supposed to be quite a masculine tough guy. When they are climbing up, Tris asks him if he’s scared, and he says ‘Yeah, of course, I’m scared.’ He’s straight about it, knowing everyone’s afraid of something. The fact that he’s so comfortable in himself that he can admit his fears and his weaknesses makes him even stronger somehow.”

“I don’t have a fear of heights, I have a fear of falling,” laughs Woodley. “The Ferris wheel was so simple. It looks way more complicated and way more intense than it was. We were actually on a ladder at about a forty-five degree angle and attached to safety lines. It was fun and beautiful. That night there was a full moon and it was the first lunar eclipse of the year. Theo and I got to experience that magical moment climbing up, which I’m not sure he cared about, but I thought it was pretty great.”

James adds, "It felt quite real. It was perfect, because he was supposed to be in a position of discomfort. Shai was jumping up and down on it like a monkey. Climbing up this wheel, and it was pretty damn high, there was a sense of realism to it. I'm glad whenever we are allowed to do our stunts, which is pretty much everything we can do, because they're the fun parts and you feed off of that energy to create something good."

The Ferris Wheel scene was inspired by a family childhood outing by the author. "When I was like six or seven, my dad took all of my siblings and I to Navy Pier to ride the Ferris wheel. That's probably when I realized that I was terrified of heights. Also, the pitch forward, I didn't like that very much as a child," laughs Roth.

Before shooting on the film even began, Warren took Woodley and James up the Ferris wheel early one cold March morning to rehearse. "You want to find out just how comfortable they'll be at that height," says Warren. "If you get there on the day of filming and you find out the actors don't want to go all that way up, then we're pretty much out of luck. We have to do that before the movie starts, so we can prepare. Fortunately for us, Shailene and Theo were good."

The Capture the Flag scene was also shot at Navy Pier. "First of all, without us even being there, Navy Pier is awesome and cool, right there on the water," says Miles Teller. "The fact that they can shut this whole amusement park down, just for us to film a movie, was pretty special. It was great breaking off into teams and fighting up on that roof."

"I love physical activities and there's been a lot of physical training involved, which is all very exciting. Our stunt coordinators are very well versed in everything from hand-to-hand combat training, to physical fitness, to learning how to run and jump off of moving trains," says Woodley. "Theo and I got to climb seventy-five feet up on a Ferris Wheel. My stunt double Alicia is such a bad ass. She jumped over sixty-five feet freefalling—no ropes attached, no nothing. I look up to her in so many ways, she's so great, so brave."

Simulations

Navy Pier was also the location of the Fear Landscape Room, the pinnacle of all the simulation sequences showing the characters' inner lives. Burger and his director of photography used different camera lenses for the serum induced scenes: the Aptitude Tests, the Fear Simulations, and the Fear Landscapes were all shot with anamorphic lenses to give a slightly different look from the rest of the film.

"One of the greatest things about the book is the aptitude tests and fear landscapes, which are intense, controlled nightmares," says Burger. "As a filmmaker, that was one of the most attractive things: to be able to create that inner world of mostly Tris, but also we go into Four's head as well. How do you show that inner life? How do you show somebody's fears in a way that's completely believable and also, horrifying to the audience?"

The simulations provide some exciting moments in the film involving fears such as dizzying heights, flames, water, and birds. “These are dangerous situations in these nightmares, requiring cooperation between the camera, production design, and visual effects. Everybody working together to try to make it as seamless possible, so it looks as real as possible, and you feel it’s happening to Tris and it’s happening to you.”

Nicholson comments, “The simulations don’t have to obey the laws of Physics, or analogue storytelling. It can jump all over the place, so it can be quite confusing and terrifying.”

There was a size progression to the spaces where characters enter the simulations. The film starts at the Aptitude Test which takes place in a small white room with a mirror; during training the Fear Simulations are induced in the slightly less plain Fear Sim Room; and finally the Fear Landscape is induced in the cavernous Navy Pier Ballroom. “I was very keen to have the dramatic, shocking moment when you open up into that big room at the end,” say Nicholson.

Maggie Q appreciated the simple design of the Aptitude Testing Room, where her character first determines that Tris is Divergent. “I like the stark difference between the nothingness of this very complicated world and then the everything of what’s happening in the psyche of these kids.”

Roth appreciated going inside these portals to the characters’ fears. “The coolest day that I had visiting set was seeing the simulation room, which is funny because that’s basically just a room with a chair, a computer, and a syringe in it. That’s all there is. But the chair was this gross orange color with interesting details, and it had this ominous looking headpiece. The syringe was a scary looking torture device, and there’s something about it that was terrifying. Every little detail of this is working together to make this situation seem just as frightening as it actually is to the person who is sitting in that chair. When you look at it, you feel the paranoia that Tris feels when she walks in there. That was one of the best days because it was so clear that every little thing, even the lighting, which is orange-y and creepy looking, had been specifically arranged to create this whole atmosphere.”

Other Sets

Other key locations included the fence that surrounds Chicago located at US Steel; the site of The Choosing Ceremony at the Seventeenth Church of Christ Scientist; and the principal Erudite locations of the Mansueto Library and the Spertus Institute. Filming also took place at: Basic Cable and Wire, IIT Student Center, and Goose Lake Prairie.

“In the book, the fence is described as a much smaller structure, but we went for something on a grander scale,” admits Nicholson. “We were inspired by a photograph of a large radar installation in Russia, which sparked a lot of conversation because it was so big that you didn’t know what it was.”

“James McAllister found a 40 foot tall, 15 foot wide concrete wall that runs about a quarter of a mile long located at an old steel factory. Neil thought it was the perfect base for our fence. On the first day filming there, we get out there in the middle of the field in front of the wall and next to us is the Lake Michigan, which is like a small ocean,” remembers Kelly. “We're getting winds of 40 plus miles an hour. Things are just going everywhere. Carts are rolling. All the actors' hair is crazy. You're trying to make sure everybody safe. The lake has got 15 foot white caps rolling over the brick barrier. But we shot through this little mini hurricane. All done safely, but we didn't shoot on top of the wall that day because of the wind. It was probably one of the hardest days I've had. It wasn't pleasant. It was cold. Just misery, but all the actors were troopers.”

The crucial Choosing Ceremony was shot at the Seventeenth Church of Christ Scientist, located in the center of Chicago on Wacker Drive. “The Hall of Choosing location stands out architecturally, a very '60s style church in the semi-round. This is a location that's never been filmed before,” says Nicholson. “We loved the color inside the auditorium and the way that the chairs were arranged in five banks. We decided to take out the first two or three rows of seating and have a dais. It's a very interesting space because it's two-thirds of a circle and quite steeply banked. It's got a lot of limestone and marble in it.”

Filmmakers utilized two primary locations for *Erudite*: The University of Chicago's Mansueto Library, and the Spertus Institute on Michigan Avenue, across from Grant Park.

The Mansueto Library features a 35 feet high, 240 feet long, 120 feet wide elliptical glass dome, with 691 glass panels. The Grand Reading Room beneath it is 8000 square foot and holds 180 people. “The library stands out just because it's another architectural gem,” states Nicholson. “Spertus is another notable architectural building and what's important about these two locations, plus the Choosing Ceremony location, was how the shapes work with each other. Shapes are a big part of the design of this film and the library has a domed glass ceiling. Spertus has very linear lines, but again clean.”

The light-filled Spertus provided the location for *Erudite* Library and Tower where Tris meets Jeanine for a verbal square off. The building features a one of a kind, ten-story faceted window wall composed of 726 individual pieces of glass in 556 different shapes and sizes. Spertus opened 2007 and won numerous architectural awards for forward-looking design and use of materials.

Costumes Define the Factions

“Carlo Poggioli is an amazing costume designer,” states Burger. “What we were trying to do with the costumes is to simply be able to understand that people are in different factions, but we wanted it to feel very real. We didn't want it to feel like it was a uniform. Carlo came up with a really individual style for almost every person, whether they be a main character or a background

extra. For example, all Abnegation wear their fundamental gray, but everybody is wearing it in a different way. Carlo made it a group of individuals, even as they are part of a larger faction of people. We had hundreds and hundreds of extras in some scenes, and every single one was costumed as an individual. Nothing ever looked like a broad stroke of costumes.”

Poggioli arrived in Chicago in January of 2013 with just sketches, and the first batch of Dauntless costumes were filmed the second week in April. Multiple workshops in Rome, Budapest, Bucharest, Chicago, and Los Angeles manufactured thousands of costumes, using over 50,000 yards of fabric.

“We had to produce thousands and thousands of individual pieces. These costumes were not like a uniform with the same cut and fabric. The problem of this was that we had five different factions and for each faction, we had to make a thousand pieces minimum,” explains Poggioli. “In addition, they are completely different colors and shapes and therefore different construction.”

“I had to divide things. We started to make the prototypes in Rome and I’d bring those prototypes to Hungary and Romania. In each county, I had three or four different workshops, each taking care of a different faction,” says Poggioli. “We started making costumes on the 13th of February, and the first shipment arrived in Chicago on the 13th of March. In one month, they did all the Dauntless and the Abnegation.”

“I was crazy flying from Chicago to Budapest to Romania to Rome. It was a big deal,” laughs Poggioli. “But we made everything for the principal cast in the Chicago workshop. For Shailene and Theo, for example, it was impossible to make those costumes abroad because you have to control and be able to alter things quickly. I found a wonderful crew here in Chicago and I brought a cutter from Italy.”

The costume department logged over 1300 fittings. “It was a big challenge because we had to invent everything. It’s my first movie where I made everything from the shoes, to the pants, to the jackets, to the accessories. Each outfit is completely new. This project was an opportunity to invent a completely different world.”

“The Dauntless costumes are great and I would wear all of them in real life. The Abnegation costumes are intentionally made to look like they could’ve been created by a layman, and the Erudite costumes are perfectly tailored and so beautiful. I would wear all of them, to be honest,” laughs Veronica Roth.

Abnegation: The modest civil servants known as the Abnegation faction put other peoples needs in front of their own with no hesitation. With deep-rooted selflessness, there is no need to inject color into their clothing, grey tones and natural fabrics is all that is needed to perform their function in society.

“The Abnegation costumes are the simplest in shape and color,” states Poggioli. “We do not see many hems, everything is cut roughly. The color is different shades of the gray. We have

the light gray; we have the more beige gray. For Shailene and Ashley, I combined wool and linen... a heavy fabric with the light fabric on top, a long jacket. Each faction has a different length of the costume and the jacket. The shape of the Abnegation is like little bit of sack. They are very straight. No vanity."

"I loved working with the costumes," states Ashley Judd. "It's wonderful to sit down with such a gifted costume designer and be shown this massive portfolio. It was like sitting with Mr. Armani when he was making my wedding dress. There was espresso and there were snacks. To be in a costume department where they're building everything from scratch, when there are rows of sewing machines and people who are so nimble with those fingers and, making sweaters is really hard and then fitting them, there aren't a lot of people who can do that craftsperson-ship anymore, so it was really neat. When we were filming the choosing ceremony, to see the totality of the factions and hundreds of people dressed within their style was really quite dazzling."

Dauntless: The faction of fearless protectors that face challenges head on are known as the Dauntless. To display their mental toughness and readiness, technical and 3D fabrics in the darker shades of black, burgundy, rust and plum show off attention to detail and functionality of their wardrobe.

"The Dauntless need something stronger than the other factions because they defend the city," explains Poggioli. "We didn't want to do a soldier uniform, Neil asked me to go completely away from the idea of a military society. We went with the dark colors, with accent colors that define their place in Dauntless. When our guys arrive to the Dauntless world, they're wearing orange to distinguish that there are new people arriving. The orange will help the audience to understand they're transfer people. Red details means Dauntless born. Four has some details in purple, meaning he is of a higher rank."

Shailene Woodley's costumes emphasize the big change her character goes through. "The most important thing for the Abnegation is they do not show too much skin. So, Beatrice is covered at the beginning. The Dauntless are completely the opposite of the Abnegation. Dauntless show a lot of skin. When Tris arrives in Dauntless, she has a completely different body. She starts the training and the fighting and her body transforms. The costumes will help her a lot. We start to discover her body, to see her shape. There's a big transformation."

"We had many, many fittings with all our actors, but especially with Tris and Four. We made many different patterns for Tris because of the fact that she had to move so much. We had to respect what she had to do. We made 80% of the fabric for Dauntless. We used a special fabric with some elastic in it. We used a combination of the 3D fabric, with the fabric that we made. We changed the fabric many, many times. At one point I had to ask the people in Florence that were making the fabric for us, to make a special fabric just for Tris because it was impossible to find something that was nice on her, but at the same time functional. We also needed a lot of fabric."

“The audience will want to wear these pieces because we didn’t go far,” says Poggioli. “The actors all said during the fittings that they loved the stuff that we made and would wear these pants and this jacket now. The 3D fabric they started to make only two years ago. In *Dauntless*, we have this new technical fabric. The challenge was to make something futuristic but something that you could believe and to wear today”.

Members of the *Dauntless* faction wear tattoos. “Of course the tattoos have to combine with the costumes. We knew that Tris had to show Jeanine the tattoo of the three ravens on her collarbone, so we made her shirts accordingly,” says Poggioli. “For most of the film, Four’s back tattoo teases at the neckline of his t-shirt. The proportion of Eric’s shirt had to show his forearm tattoo. For Tori, her costumes had to show the tattoo on the back of her neck.”

Makeup department head Brad Wilder oversaw the application of several thousands of tattoos used on actors throughout production. “The hero tattoos were designed by the art department, overseen by Andy Nicholson and approved by Neil. Once set, the designs were sent to a man named Rick Stratton in Los Angeles, who made the applications that my team applied to the actors on set. Rick also designed some of the hundreds of tattoos used on the background artists,” says Wilder.

Some *Dauntless* tattoos are rust color, some black, like Four’s. “The *Dauntless* tattoos are referred to in the film as blood tattoos - in the movie a patch is placed over the skin as if it’s drawing blood to the surface,” explains Wilder.

The elaborate tattoo representing all of the factions on Four’s back takes three makeup artists three to four hours to apply to Theo James. “There are 40 separate pieces that are applied like a giant jigsaw puzzle, each piece numbered on a map,” explains Wilder. “The pieces are not real durable and can rub off, especially with all the action, so sometimes we have to touch them up or re-apply pieces altogether.”

“What I liked about the tattoo was its aggressiveness and masculinity, but also its meaning. It wasn’t just arbitrary symbols on someone’s back. It felt like a tree and there were various influences, which I found quite interesting,” says Theo James. “The tattoo is a big part of Four’s identity, and mirrored in his mysterious nature. Through most of the movie, you just see this thing poking out the top of his neck, and wonder what it is and what it means. Also, Four doesn’t dress like the others. He’s not adorned with big neck tattoos and piercings, so that also adds to his level of mystery.”

Erudite: Science, intellect and curiosity form the basis and foundation for the faction of Erudite. Shades of blues, stimulate the mind, sharp tailoring reminiscent of lab coats and long lines complete the look for this faction.

Poggioli says, “The color of *Erudite* costumes is suggested in the book, but the idea came from Neil to use a shape that looks like a scientist lab coat. That was a very difficult concept for me at the beginning because I thought they would look like too much uniform. But Neil was

insistent and he was right and we made a variation of the lab coat. The lab coat was the key of the Erudite. There were variations - outside the school they're wearing a lab coat that could be a college coat. Also, we were not using all the same blue. All cold colors in accent. That means the blue. That means the green. That means the purple."

"Kate Winslet plays Jeanine, the head of Erudite. Her costumes are a little bit different from the others because she's allowed to wear some more green accent underneath. Kate really has really three or four different things, but they look similar," adds Poggioli. "When you look at her she looks that she's wearing the same thing, but it is not. She has little details, like the inside of the collar of one coat is completely different from the other one. Also a subtle change of the color, smart and sharp tailoring."

Amity: With a faction filled with people who live the "joie de vivre," the costumes selected for Amity have an organic feel. Earth tones and natural fabrics with a sun kissed pallet show off these sexy hippy farmers.

"The book suggests red and yellow, but we preferred to go earth colors with an organic feel," comments Poggioli. "Amity was a big process. With only a few weeks before shooting, we were changing the colors. In fact, when the Amity costumes arrived in Chicago from Europe, we decided to re-dye everything. The Amity work in the fields, so let's try to find some earth colors that are more natural. They also have a different fabric from all the others, they're wearing all natural fabric."

Candor: These truth tellers see the world in black and white and are not afraid to be honest and open when speaking their mind. Candor's clothing in black and white directly reflects their outlook.

"The Candor were the most difficult faction to design, because I started in the beginning in a completely wrong direction," admits Poggioli. "I was thinking about transparency and the different shades of the glass. But it didn't work. In the movie, the interesting thing about the Candor costumes is their cut. If the base of the jacket is in black, the cut underneath would be in the opposite color white. Everything is in contrast. If they have the white jacket, they have the black pants. If they have the white vest, they have a black jacket. Only three or four weeks before shooting that we found the right way."

Factionless: Rejected from the rest of society, these deserters are surviving the best they can and wherever they can. Wearing garb from their former factions, the tattered faded rags of colorless fabrics display their new identities.

"The idea for the factionless is the colors come from their old faction, where they were born or where they were refused," explains Poggioli. "Our factionless have completely different colors, and those colors are completely faded."

All of the costumes reflect the larger ideas of the *Divergent* world. "Chicago is this walled city and they don't have any resources from outside the city. They've recycled everything whether

it be raw materials or old clothing. Whatever it is, they've made it anew. The movie's set in the future, but it's not about futurism. It isn't about the latest technology. It's very much about human nature and I didn't want the costumes to take us away from that, by being so exotic or sci-fi. The clothing has a different feel, but you can still understand what it is, why they'd be wearing it, and it still looked good on them," comments Burger.

Music

"*Divergent* is an epic adventure movie, and Hans Zimmer and Tom Holkenborg [JunkieXL] are creating the music, which doesn't mean that it's big or bombastic. In fact, it's the opposite," says Burger. "Those guys are great at getting into Tris's head and making the music feel very intimate and very personal so you feel her dilemma and what's at stake for her in this world. Also, our music supervisor Randy Poster, has been finding songs to put in the movie. He got Ellie Goulding involved and she's a great singer with a voice that gets you right into Tris's head. All the music is working in one direction to really make the movie from her point of view, as well as to drive it forward in an incredibly energetic way."

The official movie soundtrack has been produced by Interscope Records, and contains tracks from Ellie Goulding, Zedd featuring Miriam Bryant and M83, among others.

Beyond DIVERGENT

"The challenge of this movie is that in a way it's act one of a trilogy," says director Neil Burger. "Some of the things that we're setting up in *Divergent*, don't get paid off until the next movie. That was challenging, to give enough information so people understood what was happening, without giving away what was going to be the resolution of another book or movie."

"In addition, when we were filming this movie, Veronica hadn't even finished writing the third book *Allegiant*, which didn't even have a title at the time," reveals Burger. "I was talking to her all the time about what was going to be happening in the third book to make sure that whatever choices we were making, we were going down the right path. We were very aware of the larger story line of all three books."

"The fantastic thing about the launch of *Allegiant* was to see it shoot to the top of all these bestseller lists," says Burger. "You realize what a huge fan base the books have and that it's just growing. The intensity of the reaction and the passion of those readers is fantastic."

"When making *Divergent*, you do know that there's a fan base. But if you feel the story doesn't work well enough to stay faithful to book, then it's not the right film project," says Burger. "Obviously, you can't fit every character and every subplot and every element in the movie, and it's agonizing to make those choices. But, I wouldn't have done the film if I didn't think that most, if not everything, could fit into the movie to bring out the real spirit of the story. I am confident that the readers of the book will be happy."

“Even though we condensed some things and had to create a particular through line, the relationship of Tris and Four, the experience of the world, and the life in Dauntless with the training, and the fear landscapes, they are all there. These are all very cool powerful, experiences that come from the book. I hope film audiences have an intense experience and go on a wild ride, whether it be on the zipline or jumping off trains. I also hope that they put themselves in Tris’ shoes and come out of the movie thinking what would I do? What’s important to me?”

“*Divergent* is a movie about empowerment,” adds producer Douglas Wick. “It’s a world that doesn’t quite work and it basically says if you can dig in deep inside yourself and power through, you’re going to be okay. If we get that right on screen, it’s going to resonate with a lot of people.”

Roth was able to observe filming regularly in Chicago. “Veronica came to set once and really enjoyed it, so she kept coming back,” says Burger. “It was a big film production with a huge cast and crew, all in the service of her ideas. She seemed to be enjoying it so much. It was interesting, because she was a spectator, but at the same time she’s the main player, so it was a unique position. She’s the ultimate insider in *Divergent*, but also looking at it from the outside.”

“Watching it come to life has been particularly rewarding because Veronica has been able to share and watch it with us,” says producer Lucy Fisher. “We thank her very much for imagining this world that we could then hire the best craftsmen and artists to put together...to make each faction be its own individual place, with its own costumes, with its own scale, with its own universe. She’s so delighted every time she visits. We thought she would be bored when she came to visit the set, because of the hurry-up-and-wait that’s involved with making movies, but she wasn’t. She really enjoyed seeing the actors work and the behind-the-scenes of it all.”

“What makes *Divergent* unique is that Tris goes through this incredible change as a person. She goes from being this meek, unassuming person and becomes this badass warrior,” comments Burger. “The other thing that makes this movie unique is the romance between Tris and Four. Even as she gets close to him, neither of them are sure where the other one stands. After they break through that, it becomes this incredibly powerful romance. They stand side-by-side and fight, even as they’ve just forged this connection with each other.”

“In addition to the challenges of this epic landscape, we also had another opportunity, which is *Divergent* also tells the story of an inner life. Inside the simulations, we create that inner world and make you understand the rules of it,” says Wick. “In one of the most romantic scenes in the movie, Tris actually is invited into Four’s inner world. It’s the most intimate thing you can imagine in a love story, someone unzips themselves and says, ‘Come in and have a look around, see who I really am.’ One of the extraordinary things about Veronica’s book is that despite the extent of her world creation, it’s always about real characters. In the middle of this epic story,

there's a very well observed love story. Tris comes to Dauntless and she's greeted by this mysterious warrior, Four. The evolution of their story is very much the heart of the movie."

Roth comments, "*Divergent* is about exploring this new world and getting excited about new experiences; and *Insurgent* is about dealing with the consequences of what happens in *Divergent*. For Tris, this will be an incredibly difficult road."

Principal photography wrapped in Chicago on July 15, 2013. Additional shooting, including El Train and aerial units, took place in the following months in both Chicago and Los Angeles.

* * *

ABOUT THE CAST

SHAILENE WOODLEY (Beatrice “Tris” Prior) is best known for her award winning performance opposite George Clooney in Academy Award® nominated film *The Descendants* from writer/director Alexander Payne. Among the many accolades she received for her work in the film were a 2012 Independent Spirit Award® for Best Supporting Actress, the National Board of Review Award for Best Supporting Actress, a Golden Globe® nomination and a Critics Choice award nomination. Variety said of her performance, “Woodley is a revelation in the role of Alex, displaying both the edge and the depth that the role demands.” A.O. Scott of the New York Times agreed saying Woodley gives, “one of the toughest, smartest, most credible adolescent performances in recent memory.”

Woodley was recently seen in the critically acclaimed film *The Spectacular Now* starring opposite Miles Teller. The co-stars shared the Special Jury Prize for Dramatic Acting at the Sundance Film Festival in January 2013; and Woodley was nominated for a Gotham Award, and an Independent Spirit Award® for Best Actress.

Upcoming films include: *White Bird in a Blizzard* for director Gregg Araki, which premiered at Sundance in January 2014; and she recently finished filming the lead in *The Fault in Our Stars*, the big screen adaption of John Green’s hugely popular novel. The film will hit theatres June 6, 2014 and co-stars Ansel Elgort.

Woodley began her career at the age of 5 when an agent recognized her potential and signed her on the spot. She has been working ever since. She started in commercials and then got her first TV role in the 1999 MOW "Replacing Dad," which starred two time Oscar® nominee Mary McDonnell.

Other roles include playing the lead character in the hit ABC Family series “The Secret Life of the American Teenager” for five years; the lead in the popular WB movie “Felicity: An American Girl Adventure,” which was produced by Elaine Goldsmith-Thomas and Julia Roberts; and recurring roles on “Crossing Jordan” (as a young Jill Hennessy), “The O.C.,” and “Jack & Bobby.” She also had a lead role opposite Ann Margaret and Matthew Settle in the TV movie “A Place Called Home.”

When she is not on set, Woodley spends as much time outdoors as possible thinking of ways she can help keep the environment beautiful and healthy for future generations. She has started a charitable organization called All It Takes, which is dedicated to all things that help the environment and people's lives in general.

THEO JAMES (Four) recently completed production on two feature films: the crime mystery *London Fields* with Johnny Depp and Billy Bob Thornton in England; followed by the independent feature film *Franny*, starring opposite Richard Gere and Dakota Fanning in

Philadelphia.

He was the male lead opposite Kate Beckinsale in *Underworld: Awakening*, the latest installment of Lakeshore/Sony's hit franchise. James also starred as the lead villain in the British blockbuster comedy *The InBetweeners Movie*, and worked with Woody Allen in the film *You Will Meet a Tall Dark Stranger*.

Memorably, James played the pivotal role of Mr. Kemal Pamuk in the first season of the acclaimed series "Downton Abbey;" and also appeared in the British series "Bedlam."

James most recently starred as the title character Detective Walter Clark in the CBS series "Golden Boy," opposite Chi McBride.

The 29-year-old British actor trained at the prestigious Bristol Old Vic Theatre School in the UK.

An eighth generation Eastern Kentuckian, **ASHLEY JUDD (Natalie Prior)** first proved her acting abilities in her debut feature film role as Ruby Lee Gissing in Victor Nunez's internationally acclaimed *Ruby In Paradise*. Having won major acting awards worldwide, Judd has demonstrated her range in a variety of genres and is a proven box office draw.

Judd recently completed *Dolphin Tale 2*, the sequel to 2011's hit family film *Dolphin Tale*. She is reprising her role as Lorriane Nelson alongside returning cast members Morgan Freeman, Harry Connick Jr., and Kris Kristofferson. The film is set to be released by Warner Bros. on September 19, 2014.

She will next appear in *Big Stone Gap*, directed by Adriana Trigiani, starring as Ava Maria Mulligan, with Jane Krakowski, Patrick Wilson, Jenna Elfman and Whoopi Goldberg. *Big Stone Gap* will be released in Summer 2014.

Judd was most recently cast as the matriarch in Liz Heldens' NBC Pilot "Salvation," with the anticipation of a fall launch. The drama follows a family that rallies together after the death of their father, the leader of a Texas megachurch.

In 2012, Judd starred in ABC's miniseries "Missing" as Becca Winstone, an ex-CIA agent who would do anything to get her son back after discovering his disappeared while studying abroad. Sean Bean, Cliff Curtis and Adriano Giannini co-starred. In 2012, Judd was nominated for a Primetime Emmy for Outstanding Lead Actress in a Miniseries or Movie for her performance in "Missing."

In 2011, Judd co-starred with Patrick Dempsey and Tim Blake Nelson in the independent film *Flypaper* written by Jon Lucas and Scott Moore and directed by Rob Minkoff. Judd portrayed a bank teller caught in the middle of two simultaneous robberies, while Dempsey attempted to save her from danger.

In January 2010, Judd co-starred with Dwayne Johnson in the 20th Century Fox comedy and fantasy film *Tooth Fairy* as the wife of a hard-hitting minor-league hockey player who is sentenced to one week's tooth fairy duty after telling his daughter tooth fairies aren't real.

In 2009, Judd starred in the independent film *Helen*, written and directed by Sandra Nettlebeck. This dramatic story revolved around a music professor named Helen (Judd) who suffered from a deep, debilitating depression and the only one who could relate to her pain was a young female student. *Helen* premiered at the 2009 Sundance Film Festival and was released in theatres on July 30, 2010.

Returning to her indie roots in 2006, Judd starred in the feature film *Come Early Morning*, written and directed by actress Joey Lauren Adams; and in the Lionsgate film *Bug*, as a lonely, paranoid, and traumatized recluse. *Bug* was written by Tracy Letts, and based on his play of the same name and directed by William Friedkin. The film won the International Press Award in Cannes in 2006 and Judd's performance generated a considerable amount of critical acclaim. The film was embraced by critics and audiences at the Sundance Film Festival as well, which was Judd's first time at the Festival since her debut in *Ruby in Paradise*.

On the small screen, Judd appeared as the focus of the National Geographic documentary featuring her travels to India in early 2007 on behalf of her ongoing commitment as Global Ambassador for YouthAids. The documentary aired on December 1st, World Aids Day. In 2006, a similar documentary aired on The Learning Channel that featured Judd's travels to Central America with her friend, colleague, actor, feminist, and human rights activist Salma Hayek.

In 2004, Judd delivered a heartfelt, emotional performance as socialite Linda Lee Porter in the MGM Studios, Cole Porter bio-pic, *De Lovely*, for which she earned a Golden Globe® nomination. The film chronicled their marriage, which inspired such famous Cole Porter tunes as "Anything Goes." *De Lovely* premiered at the Cannes Film Festival.

In early 2004, Judd starred in *Twisted* for director Philip Kauffman; as well as starred on Broadway for six months in the leading role of Maggie in Tennessee Williams' "Cat on a Hot Tin Roof." "Cat on a Hot Tin Roof" was produced by Bill Kenwright and directed by Anthony Page and was a success by all standards.

Judd had a very successful and diverse 2002. She had a small, but significant appearance as Tina Modotti in the Julie Taymor directed bio-pic of *Frida Kahlo*. In addition, Judd had a strong supporting role in *The Divine Secrets of the Ya-Ya Sisterhood* starring amongst an impressive cast including Sandra Bullock, Ellen Burstyn, Maggie Smith, and James Garner. The film was directed by Callie Khouri and was based on the best-selling novel of the same name by Rebecca Wells.

She also starred in 20th Century Fox's *High Crimes* which re-teamed her with *Kiss the Girls* co-star, Morgan Freeman. The film was written by Joseph Finder and directed by Carl

Franklin. Also for 20th Century Fox, Judd starred with Greg Kinnear and Hugh Jackman in *Someone Like You* for director Tony Goldwyn. With a turn to the romantic comedy genre, Judd portrayed a producer of a popular day time talk show who had a romance with the show's executive producer.

Judd's other film credits include *Where the Heart Is*, opposite Natalie Portman; Bruce Beresford's box-office success *Double Jeopardy*, opposite Tommy Lee Jones for Paramount; as well as *Eye of the Beholder* with Ewan McGregor. Judd also starred in Walt Disney Pictures' 1998 drama *Simon Birch*, based on the John Irving novel, *A Prayer for Owen Meany*.

In 1997, Judd starred opposite Morgan Freeman in Paramount Pictures' box-office hit *Kiss the Girls*; as well as MGM's *The Locusts*, in which she co-starred opposite Vince Vaughn and Kate Capshaw. Judd was also seen in Michael Mann's *Heat*, for which she won critical acclaim opposite Robert DeNiro, Al Pacino, and Val Kilmer. In the summer of 1996, she appeared in Joel Schumacher's *A Time to Kill*, opposite Samuel L. Jackson, Sandra Bullock, and Matthew McConaughey. In late 1996, she was seen starring opposite Luke Perry in John McNaughton's black comedy *Normal Life*. Also in 1996, Judd received an Emmy nomination and a Golden Globe nomination for her portrayal of Norma Jean Dougherty in HBO's "Norma Jean & Marilyn."

Judd made her debut theatre performance in the Naked Angels' production of "Busted," directed by Timothy Hutton. She then went on to star as Madge on Broadway in William Inge's Pulitzer-prize winning play, "Picnic" at the Roundabout Theatre Company; while simultaneously filming an unforgettable supporting role in the Miramax Film *Smoke*, portraying the daughter of Harvey Keitel and Stockard Channing.

She is also on the board of directors for PSI (Population Services International). Judd joined PSI as board member in 2004 after serving as Global Ambassador for PSI's HIV education and prevention program, YouthAIDS since 2002. Judd has visited PSI programs in Thailand, Cambodia, Madagascar, Kenya, South Africa, Guatemala, Honduras, Nicaragua, El Salvador, India, Rwanda and the Democratic Republic of Congo. In her work, she witnesses the lives of the exploited and poor to help educate the world about the reality of global poverty and bring solutions to the devastating effects of social injustice and gender inequality.

Judd was the subject of three award-winning documentaries aired in more than 150 countries worldwide on VH1, The Discovery Channel, and The National Geographic Channel. In her role as PSI board member, she has graced the covers of countless magazines and been the subject of newspaper and television interviews bringing vital awareness to issues closest to her heart, gender inequality and poverty alleviation. Judd has visited legislators on Capitol Hill, addressed the General Assembly of the UN on the scourge human trafficking, spoke at the National Press Club, testified before the Senate Foreign Relations Committee for the protection of vulnerable women from violence, sexual abuse and HIV, and, most recently, served as an expert

panelist at Clinton Global Initiative to discuss the issue of safe water and the empowerment of girls in the developing world. PSI is a DC based nonprofit organization operating in more than 65 countries. With programs in malaria, reproductive health, child survival and HIV, PSI promotes products, services and healthy behavior that enable low-income and vulnerable people to lead healthier lives.

She is also a spokesperson for the organizations Defenders for Wildlife and The Sierra Club, providing her time and voice to advocate against practices of aerial wolf hunting (Defenders for Wildlife), and mountaintop removal coal mining (The Sierra Club).

A Phi Beta Kappa nominee and Honors Program student of the University of Kentucky with a major in French and four minors, Judd studied the Meisner technique in acting when she first went to Hollywood. In May 2010, Judd received her Mid-Career Masters in Public Administration from Harvard University's John F. Kennedy School of Government.

Judd resides in Tennessee with her 8 beloved pets and enjoy a quiet, rural life.

JAI COURTNEY (Eric) has quickly become one of Hollywood's highly sought after actors. After a sizzling start to 2013 starring opposite Tom Cruise in *Jack Reacher* and Bruce Willis in *A Good Day to Die Hard*, Courtney shows no signs of slowing down.

In early 2014 Courtney will co-star in the films directed by Angelina Jolie and Russell Crowe. First he will shoot *Unbroken*, the film Angelina Jolie is directing for Universal based on the unbreakable spirit of Louis Zamperini, the former Olympic track prodigy who endured unimaginable hardship as a WWII POW at the hands of Japanese prison guards. Courtney will play Cup, a WWII veteran pilot who gets caught in tenacious midair gunfight alongside Zamperini.

Then he will move to *The Water Diviner*, Russell Crowe's feature directorial debut about an Australian man who travels to Turkey to attempt to locate the bodies of his three sons, who were killed there during WWI. Courtney portrays Lt. Col. Cyril Hughes who is tasked with organizing the effort to identify the tens of thousands of soldiers killed at Gallipoli.

Prior to filming *DIVERGENT*, Courtney shot *Felony* on location in Australia. Co-starring with Joel Edgerton and Tom Wilkinson, Courtney plays a young police detective who suspects Edgerton's character is lying about a crime he's committed and gradually builds a criminal case against him. The World Premiere of the film will took place September 10, 2013 at the Toronto Film Festival.

Courtney was born and raised in the northwest region of Sydney where he developed an early interest in acting. He participated in a state sponsored drama program for young people, which led him to audition for the National Institute of Dramatic Art after high school. In 2004 he joined the Western Australian Academy of Performing Arts (WAAPA) a well-respected institution in Perth from where he graduated in 2008.

Following graduation, Courtney quickly landed guest star roles on two hit Australian

shows, "Packed to the Rafters" and "All Saints," and later that year he won a Theatre Critics Award for Best Newcomer for his performance in "The Turning" at the Perth Theatre Company.

In 2009 Courtney landed the sought after role of Varro in the international Starz hit television series "Spartacus: Blood and Sand." The character of Varro became the closest confidante to Spartacus until his death in the tenth episode. Fans of the show created an uproar over Varro's death and to this day continue to lament about it on the many Spartacus fan sites and blogs.

Next Courtney was cast in the Paramount film *Jack Reacher* alongside Tom Cruise and Werner Herzog. The film, which is a thriller directed by Chris McQuarrie, is the story of the investigation of the murder of five people whose deaths seem random, but upon further investigation are not as they appear.

After *Jack Reacher*, Courtney went directly to the Lionsgate film *I, Frankenstein* opposite Aaron Eckart. The film is a modern twist on the classic horror tale, in which he plays the leader of one of two immortal clans raging in endless war, with Frankenstein's soulless monster standing between them. The film, which is directed by Stuart Beattie, is scheduled to be released in January 2014.

After *I, Frankenstein*, Courtney shot *A Good Day to Die Hard* on location in Europe. The fourth installment of the *Die Hard* franchise opened in February 2013. The film made over \$300 million worldwide.

In addition to these roles, Courtney has been working tirelessly to raise awareness and the funds needed to produce the feature-length documentary *Be Here Now* about his friend the late Andy Whitfield, who passed away 18 months after being diagnosed with non-Hodgkin lymphoma. It was Andy's desire to have this documentary produced in order to help and inspire others dealing with cancer or any of life's challenges. The documentary is helmed by Academy Award® nominated documentarian Lilibet Foster.

RAY STEVENSON (Marcus Eaton) portrayed the legionary Titus Pullo to both critical and public acclaim for his starring role in the HBO/BBC television series "Rome." Since the series wrapped, he has been working non-stop in a wide variety of feature films.

Stevenson appeared as Porthos, opposite Christoph Waltz, Logan Lerman, and Orlando Bloom in Paul W. S. Anderson's *The Three Musketeers*. Stevenson also starred as Volstagg opposite Chris Hemsworth and Natalie Portman in Marvel Comics' blockbuster hit *Thor*. Stevenson was reunited with the director Kenneth Branagh, who acted opposite him in *Theory of Flight* for director Paul Greengrass. Additionally, Stevenson starred in Jonathon Hensleigh's *Kill The Irishman*, playing the title character in a true crime story of notorious mobster Danny Greene, with Christopher Walken, Vincent D'Onofrio and Val Kilmer. Hensleigh and Jeremy Walters wrote

the screenplay based on the nonfiction book To Kill the Irishman: The War That Crippled the Mafia by Rick Porello.

He was also seen in the post-apocalyptic Warner Bros. feature *Book of Eli* opposite Denzel Washington and Gary Oldman for directors Albert and Allen Hughes, and was featured in the fantasy thriller *Cirque de Freak: The Vampire's Assistant*. In 2008, he was seen as the lead in *Punisher: War Zone*, about the Marvel comic's anti-hero, Frank Castle, and his quest to rid the world of evil after the death of his wife and daughter.

Prior film work includes the role of Dragonet in Antoine Fuqua's *King Arthur*, for producer Jerry Bruckheimer; the cult favorite *Outpost*, for director Steven Barker; *The Return of the Native*, opposite Catherine Zeta-Jones; and *Some Kind of Life*, opposite Jane Horrocks.

Stevenson was recently seen in Billy Bob Thornton's dramatic comedy *Jayne Mansfield's Car*, starring opposite John Patrick Amedori, Robert Duvall, John Hurt, Kevin Bacon, and Robert Patrick; and as the villain Firefly in *G.I. Joe 2: Retaliation* opposite Channing Tatum and Dwayne Johnson. He is currently recurring on the hit Showtime series "Dexter." Stevenson recently shot *Big Game* starring opposite Samuel L Jackson.

His stage work includes playing Christ in the York Mystery Plays in 2000 at York Minster. In 2001, he played Roger in "Mouth to Mouth" by Kevin Elyot at the Albery Theatre in London, with Lindsay Duncan and Michael Maloney; and in 2003, appeared as Cardinal in "The Duchess of Malfi" by John Webster at the Royal National Theatre, with Janet McTeer.

Born in Northern Ireland, Stevenson grew up in England. He studied acting at the Bristol Old Vic Theatre School.

ZOË KRAVITZ (Christina) was born in Venice, CA. Kravitz love and interest in acting developed from classes she began taking while in school. Wasting little time, Kravitz started working on two films during her senior year in high school: *No Reservations*, where she worked alongside Catherine Zeta Jones and Aaron Eckhart; and *The Brave One*, directed by Neil Jordan, starring Jodie Foster and Terrance Howard.

Kravitz was featured in *X-Men: First Class* co-starring Michael Fassbender, Jennifer Lawrence, James McAvoy and Kevin Bacon, where she played the character of Angel Salvadore. The film was released on June 3, 2011 and debuted as #1 at the box office. She has also appeared in lead roles in the films *It's Kind of a Funny Story*, co-starring Zack Galifianakis, Lauren Graham and Emma Roberts; *Beware of the Gonzo* opposite Amy Sedaris, Campbell Scott and Ezra Miller; the Joel Schumacher film *Twelve*, co-starring Kiefer Sutherland, 50 Cent, Chace Crawford and Emma Roberts; and *Yelling to The Sky* which tells the story of a Sweetness O'Hara who has a sometimes-absent father and a present but mentally unstable mother.

Next up, Kravitz co-stars alongside Charlize Theron and Tom Hardy in the upcoming *Mad Max: Fury Road*. She also recently filmed *The Road Within* in Los Angeles with Robert Patrick,

Kyra Sedgwick and Dev Patel. In the winter of 2014, she is shooting two films: *Good Kill* opposite Ethan Hawke; and acclaimed Mexican filmmaker Gerardo Naranjo's next film about roadie on tour with a punk band, co-starring Dakota Fanning.

Outside of her film endeavors, Kravitz has kept busy with various projects. LOLAWOLF is a band fronted by Kravitz, which also includes two members of Reputante -- James Levy and Jimmy Giannopoulos (who produced the record). Their EP debuted via Innit Recordings in February 2014. She has also served as the face of Vera Wang's *Princess* perfume. Kravitz also starred in Jay-Z's music video of his single "I Know" off his American Gangster album. In addition, she was featured with Jessica Alba, Ryan Phillippe, Tyrese Gibson, George Lopez, John Leguizamo and several other celebrities in Will.I.Am's "We Are the Ones" music video during President Obama's campaign.

Kravitz is the daughter of Lenny Kravitz and Lisa Bonet. She currently resides in New York City.

MILES TELLER (Peter) had the distinct honor and privilege of making his feature screen debut opposite Nicole Kidman in the film based on the Pulitzer Prize winning play *Rabbit Hole*. In this tragic family drama, directed by John Cameron Mitchell, Teller played Jason Willette, a bit of a loner teen who escapes into a world of comic books and science fiction.

Teller was born in Downingtown, Pennsylvania and during those formative years he developed a love of sports and has remained a die-hard Phillies and Eagles fan. The family moved to Citrus County, Florida when Teller was twelve.

During his sophomore year he and his best friend auditioned for "Footloose." His pal got the lead and Teller was cast as Willard, the best friend. As a result he was recruited to attend a six-week performing arts class in New York City at the New York School for Film and TV. Back in Florida he participated in the Florida State Thespian Festival. His monologue was impressive enough to represent his district at the state event. He graduated Summa Cum Laude from high school and auditioned for Julliard and New York University. After what he thought was a disastrous audition, Teller was accepted to NYU.

Ironically, Teller was cast once again as Willard, but this time in the new Paramount film *Footloose*, which was released in October 2011. He was also seen in Todd Phillips *Project X*.

Last spring, Teller starred in Relativity's comedy *21 And Over*, from the writers of *The Hangover*; and in the summer of 2013, Teller co-starred opposite Shailene Woodley in the critically acclaimed film *The Spectacular Now*, which premiered at the Sundance Film Festival, where both were honored with the Special Jury Prize for Dramatic Acting.

In 2014, Teller returned to the Sundance Film Festival with the film *Whiplash* to rave reviews and an immediate sale to Sony Classics, which will release the film later this year. *Whiplash* won the Grand Jury Prize and The Audience Award at Sundance.

His other upcoming projects include: *Get A Job* opposite Bryan Cranston and Anna Kendrick; *Two Night Stand* with Analeigh Tipton and Kid Cudi; and *That Awkward Moment* with Zac Efron and Michael B. Jordan.

Teller now makes his home in Los Angeles.

Actor, director, producer **TONY GOLDWYN (Andrew Prior)** is taking multi-tasking to a new level. Currently starring as President Fitzgerald Grant in Shonda Rhimes' latest hit series "Scandal," Goldwyn has other projects in the works as well. He co-created and will executive produce a new series titled "The Divide" for AMC Studios, which was picked up by the WE network. Goldwyn directed the pilot while partner Richard LaGravenese wrote the script. In addition, while on hiatus from "Scandal," Goldwyn filmed *Divergent*.

During the second season of "Scandal," he directed an episode of the show in which he was also prominently featured. This was not the first time Goldwyn has directed himself; he guided his own death scene in "Dexter." He's also helmed other prestigious small screen shows such as "Justified," "Law & Order," "Damages," "Grey's Anatomy," and "The L Word."

Goldwyn made an auspicious feature directorial debut with *A Walk on the Moon* starring Diane Lane and Viggo Mortensen. The film premiered at the Sundance Film Festival and went on to receive universal praise from critics. Goldwyn first read Pamela Gray's script five years earlier and shepherded it through multiple drafts until Dustin Hoffman came on board as a producer and got the project financed. Coincidentally when Gray originally wrote the screenplay as her Master's Thesis at UCLA Film School, she won the prestigious Samuel Goldwyn Writing Award – an honor established by Goldwyn's paternal grandfather, the legendary film producer.

Additional feature directing credits include: *The Last Kiss*, based on Gabriele Muccino's *L'Ultimo Bacio*, for which Goldwyn received Best Director from the Boston Film Festival; and the romantic comedy *Someone Like You*. His last effort *Conviction*, earned Hilary Swank a SAG Award nomination, won Best Film at the Boston Film Festival, and was awarded a Freedom of Expression honor from the National Board of Review.

As an actor, Goldwyn first caught audiences' attention with his portrayal of the villain in the box office smash *Ghost*. He went on to appear in numerous other films including *The Pelican Brief* with Julia Roberts and Denzel Washington; *Kiss The Girls*; Oliver Stone's *Nixon*; *The Substance of Fire*; *The Last Samurai* opposite Tom Cruise; and the recent remake of Wes Craven's classic *The Last House on the Left*. He is also familiar to children as the title voice in Disney's animated feature *Tarzan*.

His other television acting credits include: "The Good Wife," "Dexter," "Law & Order: Criminal Intent," "Without A Trace," "The L Word," the HBO Mini-Series "From The Earth To The Moon," "Frasier," "Murphy Brown," and "Designing Women," where he touchingly portrayed the first AIDS victim on a prime time series.

Goldwyn began his acting career on the stage, spending seven seasons at the Williamstown Theater Festival. His New York theater credits include “The Water’s Edge” at the 2nd Stage Theater; “The Dying Gaul” at the Vineyard Theater; “Holiday” at The Circle in the Square opposite Laura Linney; “Spike Heels” with Kevin Bacon at 2nd Stage; “The Sum of Us” at the Cherry Lane Theater, for which he earned an Obie Award; and “Digby” at the Manhattan Theater Club. His most recent stage credit was starring in the revival of the hit musical “Promises, Promises” on Broadway.

ANSEL ELGORT (Caleb Prior) is quickly amassing an impressive body of work in a very short amount of time.

A recent graduate of LaGuardia Arts High School, Elgort starred opposite Alexis Bledel in Matt Charman’s new play “Regrets,” directed by Carolyn Cantor for Manhattan Theater Club, while finishing up his senior year of high school. After the closing of the play, Elgort was cast as the role of Tommy Ross in Kimberly Pearce’s feature film remake of *Carrie*, opposite Chloe Moretz and Julianne Moore. The film was released in October 2013.

Next up, Elgort will play the role of Augustus Waters, opposite *Divergent* co-star Shailene Woodley, in the Fox feature *The Fault in Our Stars*. He is currently filming Academy Award® nominee Jason Reitman’s new film *Men, Women, & Children*.

Elgort found his love for performing through dance. He was featured tap-dancing at the CFDA Awards in 2011, and as a child he performed both in “The Nutcracker” and “Swan Lake” at Lincoln Center with the New York City Ballet. As a singer, Elgort has worked with many composers including Jason Robert Brown, Glen Roven, and Louis Andriessen.

He currently resides in New York City.

MAGGIE Q (Tori) began her career as an American athlete who moved overseas to Hong Kong and fell into film and television. She returned to the US in 2005 for J.J Abrams’ and Paramount Pictures’ *Mission: Impossible III*, in which she appeared alongside Tom Cruise and Philip Seymour Hoffman. Subsequently, Maggie then appeared in a string of action films including Twentieth Century Fox’s *Live Free or Die Hard* with Bruce Willis and Justin Long and Robert Ben Garant’s *Balls of Fury*, where she starred alongside Dan Fogler, Christopher Walken, and George Lopez.

She most recently starred in CW’s smash hit “Nikita,” an action series created by Craig Silverstein that chronicles the story of a rogue assassin who returns to take down the secret organization that trained her. The Emmy nominated series wrapped its four year run at the end of 2013.

In addition to starring in action films, Maggie has been seen in a number of comedies and dramas showcasing her versatility across multiple genres. In 2012, she lent her voice as

Princess Diana and Wonder Woman in the animated TV series "Young Justice." In 2011, she starred in the post-apocalyptic sci-fi thriller *Priest* opposite Paul Bettany and Karl Urban. *Priest*, directed by Scott Stewart, chronicles the life of a priest who disobeys church law to track down the vampires who kidnapped his niece. Maggie also appeared in *New York, I Love You* opposite Ethan Hawke; Summit Entertainment's *Deception* with Hugh Jackman and Ewan McGregor; *House Of Harmony*; and a cameo in New Line Cinema's *Rush Hour 2* with Jackie Chan and Chris Tucker.

She captured Chinese audiences in a number of action films from 2000 – 2009 including: *The Warrior And The Wolf*, directed by Zhuangzhuang Tian; director Daniel Lee's *Three Kingdoms: Resurrection Of The Dragon*, and *Dragon Squad; Naked Weapon* directed by Siu-Tun Ching; and director Benny Chan's *Gen-X Cops 2: Metal Mayhem*.

Maggie is a native of Honolulu, Hawaii. She is an animal and human rights activist through her support of programs such as PETA, Best Friends, WildAid, Kageno, and the Washington, D.C. based PCRM (Physicians Committee for Responsible Medicine).

She currently resides in upstate NY.

MEKHI PHIFER (Max) has captured the attention of critics and audiences alike with performances that cross all cinematic genres, from gritty urban dramas to heartwarming romantic comedies.

Born and raised in New York, Phifer's acting career began when he auditioned at an open casting call for director Spike Lee's *Clockers*, and was selected for the leading role. Working alongside Harvey Keitel, John Turturro and Delroy Lindo, Phifer garnered critical acclaim for his compelling performance as Strike, a young New Jersey drug dealer involved in a murder cover-up.

Phifer is recurring on the current season of the Showtime series "House of Lies." He was recently seen in the STARZ series "Torchwood," and previously as FBI Agent Ben Reynolds on the hit FOX series "Lie To Me."

Recent films include *Flypaper*, opposite Ashley Judd; and *Close Quarters*. His film resume includes a starring role in the remake of the top grossing 1978 horror classic *Dawn of the Dead*, opposite Sarah Polley and Ving Rhames. In the fall of 2002, Phifer starred as Future, opposite Eminem, Brittany Murphy and Kim Basinger in Curtis Hanson's critically acclaimed Universal Studios film *8 Mile*; as well as in the Miramax feature *Paid in Full*, directed by Charles Stone. Phifer also appeared in Lionsgate's feature film *O*, where he starred opposite Julia Stiles and Josh Hartnett. Based on Shakespeare's *Othello*, he portrayed Odin, the captain of a champion high school basketball team whose best friend becomes jealous of his relationship with his girlfriend.

In the Columbia/TriStar thriller *I Still Know What You Did Last Summer*, Phifer co-starred

with Jennifer Love Hewitt, Brandy and Freddie Prinze, Jr. He also starred in 20th Century Fox's successful family drama *Soul Food*, opposite Vanessa Williams, Vivica A. Fox and Nia Long. Additional films included *Hell's Kitchen, NYC*, where he played a New York boxer opposite Angelina Jolie; *Tears of a Clown*, a romantic comedy; the mystery thriller *An Invited Guest*, winner of the Audience Award at the 1999 Urbanworld Festival and the Grand Prize at the Acapulco Film Festival; and *The Imposter*, with Gary Sinise, Madeline Stowe and Vincent D'Onofrio.

In June of 2002, the American Black Film Festival honored Phifer when he received the organization's Rising Star award.

In addition to his film career, in 2002 Phifer added to his growing list of television credits a starring role on the Emmy®-award winning series "ER" as Dr. Gregory Pratt for which he has received two NAACP Image Awards (2004 and 2005) for Outstanding Supporting Actor in a drama series.

Phifer's other television credits include leading roles in MTV's highly rated film *Carmen: A Hip-Hopera*, in which he did all his own rap work and starred opposite Beyonce Knowles. He appeared in the Emmy® Award-winning HBO Original Movie *A Lesson Before Dying*, with Don Cheadle and Cicely Tyson, where his subtle performance as a man on death row won rave reviews and also earned him a NAACP Image Award nomination. He tackled the challenging role of portraying NFL Hall Of Famer Gale Sayers in the ABC television special "Brian's Song;" and appeared in the celebrated HBO Original Film "The Tuskegee Airmen." Phifer has also made guest appearances on "White Collar," "Homicide: Life on the Street," and "New York Undercover."

In 2007, Phifer along with writer/producer/actor Ronnie Warner, announced the formation of two production companies: Facilitator Films and Facilitator Music. Based out of the Warner Bros. lot in Burbank, California, the company's first project was 2006's comedy film *Puff, Puff, Pass*. The release was acquired by SONY and released on DVD May 2007. Phifer, who made his directorial debut in the film, also starred alongside Danny Masterson, John C. McGinley, Terry Crews, Ronnie Warner, Darrell Hammond, and Mo Collins.

Phifer and Warner have completed several other film projects under the Facilitator Films banner. They have partnered with Clint Culpepper of Sony Screen Gems to executive produce *This Christmas* starring Delroy Lindo, Regina King, Nia Long, Loretta Devine, Chris Brown, and Idris Elba released in 2007. They also partnered with Jeff Clanagan of Universal/Code Black for distribution of theatrical and DVD releases. Phifer and Warner, along with music producer Todd Mushaw, whose production credits include Kelly Rowland, Dr. Dre, Game, Destiny's Child, also have launched Facilitator Music, and recently signed their first artist Face, a Virginia based rapper.

He most recently made his Broadway debut alongside Dule Hill, Tracie Thoms, Ruben Santiago-Hudson, and Condola Rashad in Lydia R. Diamond's critically acclaimed play "Stick

Fly," produced by Alicia Keys and directed by Kenny Leon.

Phifer is currently recurring on the current season of Showtime's hit show, "House of Lies".

He currently resides in Los Angeles.

BEN LLOYD-HUGHES (Will) was born on April 14, 1988, in Hammersmith, London. He was educated at St. Paul's School in Barnes. He trained at the Guildhall School of Music & Drama, graduating in 2011. He is currently one of the most exciting young British actors in the industry.

Whilst still at St Paul's School, Lloyd-Hughes notched up a series of television roles in established shows such as "Love Soup," "A Touch of Frost," and "Casualty," starring opposite Brenda Fricker, written by Richard Curtis.

At the end of his graduating year, Lloyd-Hughes auditioned for the original series of what would become the hugely popular "Skins" on Channel 4. The creators of the show would go on to write a character specifically for Ben, named Josh Stock - the psychologically unhinged rival of Tony. Lloyd-Hughes played opposite Nicholas Hoult and Kaya Scodelario.

This then led to lead roles in the BBC series "Roman Mysteries;" the BBC series "Personal Affairs;" and the feature film *Tormented* for Pathe, alongside Alex Pettyfer and Olly Alexander.

Lloyd-Hughes then went on to study acting at the Guildhall School of Music & Drama, where he spent three years working with some of the best acting, voice and movement teachers in the country.

Whilst at Guildhall, Lloyd-Hughes still managed to find time in holiday periods to film *The First Days of Spring*, directed by Charlie Fink from the band Noah and the Whale, in which he starred opposite Daisy Lowe; "Miliband of Brothers" for Channel 4, starring as Ed Miliband opposite his real-life brother Henry as David; an online campaign for Hugo Boss, directed by Marco Brambilla; and the BBC series "The Hour", as Ralph Sherwin, opposite Dominic West, Ben Whishaw and Romola Garai.

A monologue Lloyd-Hughes wrote in his final year at Guildhall, entitled "Best Man's Speech," also won the year's 2011 Spotlight Prize.

He then left his third and final year of Guildhall a few months early to take a lead role in "Young James Herriot," the new BBC drama about the university years of James Herriot. Lloyd-Hughes played one of the three leads: Rob McAloon, opposite Iain De Caestecker as James. The three-part drama was released around Christmas 2011.

Lloyd-Hughes then went on to film the new feature film version of *Great Expectations* for Number 9 Films and BBC films. Directed by Mike Newell, Lloyd-Hughes plays the character of Bentley Drummle in a cast that also includes Ralph Fiennes, Helena Bonham Carter, Robbie

Coltrane, and Sally Hawkins. The film closed the BFI London Film Festival and was released in the UK in November 2012.

Before Lloyd-Hughes left Guildhall, he wrote and developed a one-man show entitled, "Nicholas Robert Basil Jones." Telling the tale of one-man's life throughout the twentieth century, Lloyd-Hughes played the character from childhood through to old age. Performed first at Guildhall, Lloyd-Hughes then took it to the Studio Theatre at the Lyric Hammersmith in September 2011. The acclaimed director Charles Sturridge saw Lloyd-Hughes in this and asked him to be a part in his new film for ITV "The Scapegoat." Lloyd-Hughes played the part of Myerson, opposite Matthew Rhys, Andrew Scott, and Sheridan Smith.

Lloyd-Hughes then went on to perform his professional stage debut, playing the lead in William Congreve's famous Restoration Comedy "The Way of the World" at the Sheffield Crucible, opposite Sinead Matthews, Deborah Findlay, and Samuel Barnett. Directed by Lyndsey Turner, his performance as Mirabell received excellent reviews (the Stage describing him as a "charismatic leading man"). Lloyd-Hughes then went on to play the part of Cam in the successful run of the play "Jumpy" in the West End, where he starred opposite Tamsin Greig.

He also shot the short film *Tom and Issy* opposite Ellie Goulding, directed by the award-winning director Roger Michell.

After filming *Divergent* in Chicago, Lloyd-Hughes returned to London's West End to play The Dauphin in "Henry V," starring Jude Law and directed by Michael Grandage. The Dauphin is the French prince, the rival to Jude Law's King Henry, with The Daily Mail writing: "Mr. Law has a worthy opponent in the glamour stakes in Ben Lloyd-Hughes, who must have a big future."

CHRISTIAN MADSEN (AI) is quickly becoming one of the most sought after actors in Hollywood.

Next year he will be seen in the independent film *Jack Squared*, which follows the story about a filmmaker who has set out to make a new project in order to figure out how he's screwed up every relationship he's ever had. Also set to release next year, Madsen will grace the screen in Gia Coppola's *Palo Alto* starring James Franco and Emma Roberts. The story is based off Franco's short story collection of the same name. Madsen recently wrapped production on the independent film *Prism* as Bryan, an aspiring writer who is thrust back into his estranged father's life fifteen years after he mysteriously disappeared.

He began his career at the young age of 11 in his first film *Eyes Front*. When he was just 16, he directed his first short, which starred his father Michael Madsen and Robert Miano, entitled *No Names*. His other film credits include: *Refuge From the Storm*, where he once again starred alongside his father; Andrew Niccol's 2011 hit *In Time*; *Brazen Bull*; and *Now Here*.

Madsen continually develops his talent, and has studied the Meisner technique under Robert Carnegie at Play House West.

Before landing her film debut in *Divergent*, **AMY NEWBOLD (Molly)** attended nursing school in Chicago. She previously worked in the office of a local casting agent after graduating from Roosevelt University.

She has appeared on NBC's hit show *Chicago Fire*, executive produced by Dick Wolf; and in *BOSS* on STARZ Network.

A native of the Pacific Northwest, Newbold grew up in Spokane, WA and currently resides in Chicago, Illinois.

Academy Award® winning actress, **KATE WINSLET (Jeanine Matthews)** has brought to life some of cinema's most captivating and memorable roles. Her resumé consists of critically and commercially acclaimed work as well as a span of awards and honors that illustrate Winslet's talent and solidify her a permanent place in cinema history.

Winslet won her first Academy Award®, after a stunning past 5 nominations, for her role as Hannah Schmitz in Stephen Daldry's 2008 *The Reader* directed by Stephen Daldry. Winslet also won a Golden Globe®, SAG, BAFTA, and Critics' Choice Award, among many others, for the role. She also starred that year in *Revolutionary Road*, directed by Sam Mendes, which reteamed her with *Titanic* co-star Leonardo DiCaprio. Winslet won a Golden Globe® and received many nominations for her portrayal of April Wheeler.

Raised in a family of actors and Winslet began performing for British television when she was thirteen. At the age of seventeen, she made an international name for herself in Peter Jackson's feature film *Heavenly Creatures*. She followed that in 1995 with her role as Marianne Dashwood in Ang Lee's *Sense and Sensibility*. Winslet received her first Academy Award® nomination for this performance and was also nominated for a Golden Globe®. She then went on to win the BAFTA and the Screen Actors Guild Award.

Winslet co-starred with Christopher Eccleston in Michael Winterbottom's *Jude*; and then as Ophelia in Kenneth Branagh's *Hamlet*. She appeared as the iconic survivor, Rose, in James Cameron's *Titanic* opposite Leonardo DiCaprio. At the age of 22, Winslet received her second Academy Award® nomination for this role and the honor of being the youngest actress ever to be nominated for two Academy Awards®.

In 1997 Winslet starred as Julia in *Hideous Kinky*, directed by Gillies McKinnon; and in 1998 co-starred with Harvey Keitel in Jane Campion's comedic drama *Holy Smoke*. She also starred in Philip Kaufman's period drama *Quills* along with Geoffrey Rush, Joaquin Phoenix and Michael Caine.

Winslet starred in the 2001 Richard Eyre production of *Iris*, playing the young Iris Murdoch to Judi Dench's older Iris and received Golden Globe® and Oscar® nominations. She next starred in Michael Apted's *Enigma*, a spy drama about code breakers during WWII, and *The Life of David Gale* with Kevin Spacey. She dyed her hair blue and orange for her portrayal of the quirky Clementine in *Eternal Sunshine of the Spotless Mind*, for which she received Academy Award®, Golden Globe® and BAFTA nominations for Best Actress. She then went on to star opposite Johnny Depp in *Finding Neverland*, which was named the 2004 Best Film by the National Board of Review.

In 2006, Winslet was seen in *All the King's Men*, with Jude Law and Sean Penn, directed by Steven Zaillian. She then extended her voice to the animated feature *Flushed Away*; and finished the year in the romantic comedy *The Holiday* opposite Cameron Diaz, Jude Law, and Jack Black. She starred opposite Patrick Wilson and Jennifer Connelly in Todd Field's *Little Children* for which she received her fifth Academy Award® nomination for Best Actress.

Winslet filmed the title role in HBO's multi award-winning 5-part mini-series "Mildred Pierce" for which she won Emmy®, Golden Globe® and SAG Awards as Best Actress in 2010. She joined the ensemble cast of Steven Soderbergh's *Contagion*; and starred in Roman Polanski's *Carnage*, which premiered in competition at the 2011 Venice Film Festival.

She co-stars with Josh Brolin in director Jason Reitman's *Labor Day* which opened wide on January 31, 2014. The film premiered at the 2013 Toronto Film Festival and earned Winslet a Golden Globe nomination for Best Actress. In 2013, she also filmed her role in Alan Rickman's *A Little Chaos*, in which she plays a landscape gardener involved in the creation of the gardens at Louis XIV's Versailles.

Also in 2013, Winslet was awarded the CBE, which she received from Queen Elizabeth II in a ceremony at Buckingham Palace.

ABOUT THE FILMMAKERS

Filmmaker **NEIL BURGER (Director)** most recently directed the 2011 hit *Limitless*, a paranoia-fueled action thriller that opened number one at the box office. The film starred Bradley Cooper and Robert De Niro, and grossed over \$160 million worldwide.

Previously, Burger wrote and directed the critically acclaimed *The Illusionist*, starring Edward Norton, Paul Giamatti and Jessica Biel, basing his screenplay on the short story "Eisenheim the Illusionist" by Pulitzer Prize-winning author Steven Millhauser. He made his directorial feature debut with *Interview with the Assassin* in 2002, which he also wrote, winning the Best Feature Film category at both the Woodstock Film Festival and Avignon Film Festival, and receiving nominations for three Independent Spirit Awards including Best First Film and Best First Screenplay. Burger also wrote and directed *The Lucky Ones*, starring Rachel McAdams and Tim Robbins.

Before the transition to feature films, Burger directed commercials for companies such as Mastercard, IBM and ESPN. He created a series of television spots for Amnesty International and their campaign for "prisoners of conscience." Burger also created and directed the award-winning campaign "Books: Feed Your Head" for MTV, which promoted language and literature.

A graduate of Yale with a degree in fine arts, Burger currently resides in New York City with his family.

EVAN DAUGHERTY (Screenwriter) wrote the hit film *Snow White and the Huntsman* starring Kristen Stewart, when he was a college student at New York University (NYU). In 2010, his screenplay created a bidding war and became one of the biggest studio spec sales in years.

He recently penned the screenplay for Paramount's *Teenage Mutant Ninja Turtles*, which is currently in post-production and due for release in the summer of 2014. Daugherty is also writing *GI Joe 3* for Paramount, scheduled for release in 2015.

Born in New York, Daugherty grew up in Dallas, Texas, in constant creative pursuit. He attended film school at NYU's Tisch School of the Arts, where he studied all aspects of filmmaking before discovering screenwriting. He won the 2008 Script Pipeline Screenwriting Competition with *Shrapnel*, which garnered him recognition in the industry. *Shrapnel* and *Snow White and the Huntsman* made Franklin Leonard's Black List of the best un-produced screenplays in 2008 and 2010, respectively.

VANESSA TAYLOR's (Screenwriter) first feature film *Hope Springs*, starring Meryl Steep and Tommy Lee Jones, was released in 2012. *Divergent* will be her second. Taylor has written several episodes of the epic HBO series "Game of Thrones." She also served as co-executive producer on the fantasy drama during seasons two and three.

Her other television credits include “Cupid,” “Gideon's Crossing,” “Alias,” “Everwood,” “Jack & Bobby” (which she co-created), and “Tell Me You Love Me.”

VERONICA ROTH (Novel by, Co-Producer) is the #1 New York Times bestselling author of the Divergent book series.

The first installment of the trilogy, Divergent was released in May 2011, followed by Insurgent in May of 2012. The third novel in the trilogy Allegiant, was published in October 2013. To date, book sales are now over 11 million copies for all three novels combined, and ebook sales for all three titles have set records in the publishing industry. The series has also been sold internationally in 44 territories.

A graduate of Northwestern University’s creative writing program, Roth often chose to work on the story that would become Divergent instead of doing her homework. Now a full-time writer, Roth and her husband call the Chicago area home.

You can visit her online at www.veronicarothbooks.com and on Twitter (@veronicaroth).

DOUGLAS WICK, p.g.a. (Producer) is an award-winning motion picture producer whose movies have earned more than \$2 billion at the box office as well as 22 Oscar® nominations and seven Oscar® wins. Along with his partner Lucy Fisher, he is co-head of Red Wagon Entertainment.

Wick and Red Wagon’s most recent production was *The Great Gatsby* directed by Baz Luhrmann and starring Leonardo DiCaprio, Carey Mulligan, Tobey Maguire, and Joel Edgerton.

He produced *Gladiator*, the Ridley Scott directed epic that won five Academy Awards®, including Best Picture, and became a worldwide cinematic phenomenon, winning two Golden Globes®, four BAFTA awards, the Producers Guild of America’s Motion Picture of the Year Award, the MTV Movie Award for Best Movie, and the AFI’s Movie of the Year. Wick also garnered a bevy of Academy Award® nominations and a Golden Globe® Best Comedy win for his first solo producing effort *Working Girl*, directed by Mike Nichols. Wick’s *Girl Interrupted* won Angelina Jolie both an Academy Award® and a Golden Globe® for her breakthrough performance.

Wick’s prior films also include the family hit *Stuart Little* starring the first CGI leading man; *Wolf*, also directed by Nichols, starring Jack Nicholson and Michelle Pfeiffer; *The Craft*; *Spy Game*, which paired Robert Redford and Brad Pitt under director Tony Scott; and Paul Verhoeven’s *Hollow Man*.

In 2001, Wick expanded his Red Wagon Entertainment to bring in Lucy Fisher, former Vice Chairman of Sony’s Columbia Tri-Star Motion Picture Group, as co-head. The first picture in their new partnership was *Stuart Little 2*, the sequel to the Wick produced *Stuart Little*. Wick and Fisher went on to produce a wide range of motion pictures together including *Jarhead*, *Peter Pan*,

Lawless, and *Memoirs of a Geisha*, which was nominated for six Academy Awards® and won three Oscars®.

After graduating cum laude from Yale, Wick began his career as a production assistant for filmmaker Alan Pakula. He earned his first credit as associate producer on *Starting Over*.

Wick is the co-founder of CuresNow, an organization that promotes regenerative medicine and stem cell research. In addition, he has been a co-chair of Prop 71, the successful Stem Cell initiative in California, which now awards \$3 billion for stem cell research in the State of California. He has also served on the Board of Trustees for the Center for Early Education in Los Angeles and the Board of Directors for the Producers Guild of America.

His many awards include the NATO ShoWest Producer of the Year award, the Producers Guild of America's, David O. Selznick Achievement Award in Theatrical Motion Pictures, The Hollywood Film Festival Producer of the Year Award, the Santa Barbara International Film Festival's Producer of the Year, the Motion Picture Club's Producer of the Year, The Saturn Award, the Los Angeles Father of the Year Award, and Friends of Cancer Research Advocacy's Lifetime Achievement Award.

LUCY FISHER, p.g.a. (Producer), former Vice Chairman of the Columbia Tri-Star Motion Picture Group at Sony Studios, is an award-winning motion picture producer. Along with her partner Douglas Wick, she is co-head of Red Wagon Entertainment.

Fisher and Red Wagon's most recent production was *The Great Gatsby*, directed by Baz Luhrmann and starring Leonardo DiCaprio, Carey Mulligan, Tobey Mcguire and Joel Edgerton.

During Fisher's tenure as Vice Chairman at Sony, the studio broke all-time industry records for biggest domestic and worldwide grosses with films she supervised, which included *Men in Black*, *My Best Friend's Wedding*, *Air Force One*, *Jerry Maguire*, *As Good As It Gets*, and *Stuart Little*. After leaving the executive suite, Fisher partnered with Oscar®-winning producer Douglas Wick (*Gladiator*, *Working Girl*), and together they produced a wide range of critically acclaimed and popular movies including *Jarhead*, *Peter Pan*, *Stuart Little 2*, *Lawless*, and *Memoirs of a Geisha*, which was nominated for 6 Academy Awards® and won 3 Oscars®.

Before moving to Sony, Fisher served for 14 years as Executive Vice President of Worldwide Production at Warner Bros., where she developed and supervised a diverse range of films including *The Fugitive*, *The Color Purple*, *Gremlins*, *The Goonies*, *Malcolm X*, *Space Jam*, *Empire of the Sun*, *The Outsiders*, and *The Witches of Eastwick*. Fisher previously served as Vice President of Production at Twentieth Century Fox before being tapped as Head of Worldwide Production for Francis Ford Coppola's Zoetrope Studios.

In addition to her creative achievements, Fisher is widely considered a pioneer for women and working mothers in the entertainment industry. She was the driving force behind the on-site Warner Bros. Studio Children's Center, which has since provided care for over 2000

children and served as a prototype for day care centers at other studios.

Fisher's many awards include the Producer's Guild of America's Award, David O. Selznick Achievement Award in Theatrical Motion Pictures, The Hollywood Film Festival "Producer of the Year" Award, the Hollywood Award for Outstanding Achievement in Producing, the Crystal Award from Women in Film, Premiere Magazine's Icon Award, and Friends of Cancer Research Advocacy's "Lifetime Achievement Award." She has also been listed as one of Fortune magazine's 50 Most Powerful Women in American Business.

After their youngest daughter was diagnosed with juvenile diabetes, Fisher and Wick co-founded CuresNow, an organization which promotes regenerative medicine and stem cell research. Additionally, she has been a co-chair of Prop 71, the successful Stem Cell initiative in California, which now awards 3 billion dollars for stem cell research in the State of California.

A cum laude graduate of Harvard, Fisher has served as the Vice Chair of the Harvard Board of Overseers and is also an advisor to the Harvard Office of the Arts.

POUYA SHAHBAZIAN (Producer) marks his major-motion picture feature debut with *Divergent*. This past year, The Hollywood Reporter named him to its prestigious Next Gen list, profiling 35 executives, 35 and under, who are up-and-coming in the industry.

For the past five years, he has helped to launch some of the hottest literary bestsellers while representing more than 100 international authors as head of the film & television division of Manhattan-based New Leaf Literary & Media. In addition, Shahbazian represents screenwriters and playwrights as they develop and produce film, television and literary projects.

Shahbazian entered the entertainment industry at Warner Bros. and later joined The Broder-Webb-Chervin-Silbermann Agency's motion picture literary department. He co-founded ManDown Pictures & Management in 2007, where he developed and produced the Independent Film Channel (IFC)'s travel series "Young, Broke & Beautiful."

His current film projects include: New York Times bestselling author Patrick Lee's upcoming *Runner* at Warner Bros, with Justin Lin attached to direct and Michael de Luca producing; internationally acclaimed writer/director Andrea Arnold's *Mag Crews* set up at Focus Features, inspired by a news article; Evan Mandery's *Q: A Novel* at Sony Pictures with Matt Tolmach producing and David Gordon Green attached to write and direct; young adult series *Arclight* with Imagine Entertainment and Universal Pictures; Leigh Bardugo's New York Times bestselling *Shadow And Bone* at Dreamworks with *Harry Potter* series producer Heyday Films; Dan Krokos' *Planet Thieves* at Warner Bros also with Heyday Films and Benderspink producing; and recent worldwide pre-publication sensation *Red Queen* at Universal Pictures.

Shahbazian is a graduate of the University of Virginia and lives in Greenwich, Connecticut with his wife and two young sons.

JOHN J. KELLY (Executive Producer) recently produced *Kiss Me* starring Jenna Fischer. His latest executive producer credits include: Tyler Perry's *Madea's Witness Protection*; director Timur Bekmambetov's *Abraham Lincoln: Vampire Hunter*; and writer/director/producer Lawrence Kasdan's *Darling Companion* starring Diane Keaton and Kevin Kline. Kelly is currently producing director Paul Feig's feature film *Susan Cooper* in Budapest.

Kelly executive produced Danny Boyle's Golden Globe® and Oscar® nominated *127 Hours*, starring James Franco and based on Aron Ralston's autobiography, *Between a Rock and a Hard Place*. The film was nominated for numerous Academy Awards® including; Best Actor, Best Adapted Screenplay, Best Film Editing, Best Original Score, Best Original Song, and Best Picture. The film was also nominated in many of the same Golden Globe® categories.

In 2006, Kelly spent the entire year executive producing Sean Penn's *Into the Wild*, an adaptation of the bestselling book written by Jon Krakauer. Numerous accolades for *Into the Wild* included two Academy Awards® nominations, two Golden Globes®, four SAG Awards, and two Teen Choice Awards.

Kelly was born in Liverpool, England and raised in Glendale, Arizona. An early interest in theatre led Kelly to the entertainment industry. Kelly first began at Pepin-Merhi Entertainment Group as production controller. Kelly was quickly promoted through the ranks to unit production manager and line producer. During this time, Kelly produced and supervised over seventy episodes of television, forty feature films, and numerous music videos.

In 2001, Kelly was hired as president of production for American Cinema International. After his fourth film with the company, Kelly broke away to produce freelance projects. During a period of six years, Kelly produced with the Spanish entertainment company Drimtim Entertainment, where Kelly worked on nine films in Barcelona. Since, Kelly has worked with directors such as David Mamet on *Spartan*; Kevin Reynolds on *Tristan and Isolde*; Brian DePalma on *The Black Dahlia*; and Roger Donaldson on *The World's Fastest Indian*, starring Anthony Hopkins.

His other producing credits include: *Gentlemen Broncos*; *The Lost*; *Reflections*; *Fragments*; *Unnatural Causes*; *The Lucky Ones*; *The Deal*; *Hidden Camera*; *Waning Moon*; *One Last Ride*; *Lost*; *Back by Midnight*; *Art Heist*; *Face of Terror*; *Purgatory Flats*; "Windfall"; and *Power Play*.

Kelly currently resides in Los Angeles and Phoenix, when he is not on the road.

RACHEL SHANE (Executive Producer) currently serves as executive vice president of production for Oddlot Entertainment, the Los Angeles-based film and television production company behind *Ender's Game*, *The Way Way Back*, *Drive*, and *Rabbit Hole*. Since joining the company in August of 2013, Shane is overseeing Ivan Reitman's *Draft Day* starring Kevin Costner; *Mortdecai* starring Johnny Depp, Gwyneth Paltrow, Ewan McGregor, Olivia Munn, and

Paul Bettany; and Nichols winner *Queen of Hearts*, with Seth Gordon directing. Among their TV projects, Shane is shepherding Walter Isaacson's "Einstein" biography, and New York Times Bestseller "Sammy's Hill" by Kristin Gore.

Shane started as a creative executive at Red Wagon Entertainment in 2000 and was quickly promoted through the company ranks, running development and production as the shingle's most senior executive. While at Red Wagon, Shane secured the rights and executive produced the acclaimed *Lawless*, Nick Cave's adaptation of the novel *The Wettest County in the World* by Matt Bondurant. Directed by John Hillcoat and Gary Oldman, starring Tom Hardy, Jessica Chastain, Shia LaBeouf, Guy Pearce, and Mia Wasikowska, the film debuted in competition at Cannes in 2012. She also oversaw three extensive visual effects movies, while preserving evergreen titles for Sony franchises, serving as executive producer on *Stuart Little 3* and *Hollow Man 2*, and associate producer on *Stuart Little 2*.

With extensive relationships in the publishing world, Shane served as the executive producer at Red Wagon Entertainment on high profile projects including Paul Rudnick's debut YA novel *Gorgeous*, and New York Times Bestsellers *Language of Flowers* by Vanessa Diffenbaugh.

Prior to joining Red Wagon Entertainment, Shane worked as a story editor/creative assistant at Tall Trees Productions, at the time the company produced *Charlie's Angels*. Before that, she was a development assistant at Imagine Entertainment, and interned at Televisa in Mexico City. Shane is independently producing Lynda Barry's book *Cruddy*, adapted by Matt Nix ("Burn Notice"). She also produced festival favorite *The Diamond Nose*, written and directed by The New Yorker and Harpers published author, David Bezmozgis (*Natasha, A Free World*).

After graduating Dean's Honor List from the University of Manitoba, Canada with an advanced degree in Political Studies and Theatre, Shane completed a year of law school Dean's Honor List at the University of British Columbia. Shane began her entertainment career on the production of *The Mask of Zorro*.

ALWIN H. KÜCHLER, BSC (Director of Photography) earned a British Independent Film Award (BIFA) for his first feature as cinematographer for Lynne Ramsay's award-winning debut feature *Ratcatcher*. The duo began their collaboration at the National Film and Television School in London where they made a number of award-winning shorts including *Gasman*, *Small Deaths*, and *Kill the Day*.

Following *Ratcatcher*, 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; and Michael Winterbottom's *The Claim*, for which he won Best Cinematography at the Valladolid International Film Festival.

Other credits include: *Code 46*; Joe Wright's *Hanna*; 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*; the documentary *Marley* with Kevin Macdonald; 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.

Küchler is also an award-winning director of photography in commercials including high profile "Super Bowl" ads, as well as spots for major Fortune 500 companies such as Audi, Nike and Coca Cola. He won the prestigious Creative Circle Silver Award for Best Cinematography for his work on the commercial "Rescue" for Carling, directed by Fredrik Bond.

Recently Küchler collaborated with Robert Schwenke on the big budget tentpole summer release *R.I.P.D.* for Universal Pictures and producer Neal Moritz, starring Jeff Bridges and Ryan Reynolds, which was in theatres July 19, 2013.

Most recently, **ANDY NICHOLSON (Production Designer)** worked as production designer with director Alfonso Cuarón on *Gravity*, for which Nicholson received Oscar®, BAFTA & ADG nominations. He also served as production designer on Andrew Niccol's *The Host*.

He has worked several times with director Tim Burton, starting in 1999 as an art director on *Sleepy Hollow*, for which Nicholson won an Art Directors Guild (ADG) Award. He earned another ADG Award nomination for his work as an art director on Burton's *Charlie and the Chocolate Factory*; and has since collaborated with the director as a supervising art director on *Alice in Wonderland*, and as a visual development art director on *Frankenweenie*.

Nicholson won another ADG Award for his work on Chris Weitz's *The Golden Compass*, and received ADG Award nominations for Paul Greengrass's *The Bourne Ultimatum*, and Joe Johnston's *Captain America*.

His credits as a supervising art director also include Johnston's *The Wolfman*, Guy Ritchie's *RocknRolla*, Nancy Meyers' *The Holiday*, and Anthony Minghella's *Breaking and Entering*. His additional art direction credits include: Tony Scott's *Spy Game*, Wolfgang Petersen's *Troy*, and Neil Jordan's *The Good Thief*.

Nicholson continually pushes the use of 3D modeling and CAD software within film art departments, actively seeking to assimilate digital technology with traditional work-flows and techniques. Always on the look out for staff with new skills, he is an advocate of immersive design and closely follows the opportunities and developments within the Industry that increasing software interchange can present.

RICHARD FRANCIS-BRUCE, ACE (Editor) was born in Sydney, New South Wales, and is an Australian film editor who has received several Academy Award® nominations for film editing.

Francis-Bruce aspired to be a cinematographer like his father, Jack Bruce, who worked for Hollywood players such as Cecil B. DeMille and the famous Lansky Players. Nonetheless, his aspirations landed him an editing gig at the Australian Broadcasting Corporation in Sydney, where he spent 15 years honing his craft.

Francis-Bruce collaborated with filmmaker George Miller on a plethora of films, including *The Dismissal*, *Mad Max Beyond Thunderdome*, *The Witches of Eastwick* and *Lorenzo's Oil*. Francis-Bruce later earned Academy Award® nominations for his work on Frank Darabont's *The Shawshank Redemption*, David Fincher's *Se7en*, and Wolfgang Petersen's *Air Force One*. Francis-Bruce was nominated for ACE Eddie Awards for *The Shawshank Redemption*, *The Rock*, *Air Force One*, and *Harry Potter and the Sorcerer's Stone*. In 1997, he was invited to become a member of the American Cinema Editors (ACE).

In 1996, Francis-Bruce visited Australia and spoke at a seminar at the Australian Film Television and Radio School titled "Frame by Frame." He explained the importance of understanding internal rhythm and external rhythm as well as the choices he made in and between every shot throughout the film *Se7en*.

His other editorial film credits include: *Dead Calm*, *Cadillac Man*, *Sliver*, *Speechless*, *The Green Mile*, *Instinct*, *The Perfect Storm*, *The Italian Job*, *The Forgotten*, *Ghost Rider*, *Killers*, *Repo Men*, and *For Greater Glory: The True Story of Cristiada*.

NANCY RICHARDSON, A.C.E. (Editor) is a graduate of U.C. Berkeley and received her MFA from UCLA's graduate film department.

She has been an editor since 1986. Her credits include: *Stand and Deliver*, *To Sleep with Anger*, *Mi Familia*, *Selena*, *Thirteen*, *Lords of Dogtown*, *Step Up*, *Twilight*, *The Twilight Saga: Eclipse*, *The Vow*, *Carrie*, and *Warm Bodies* for director Jonathan Levine and Summit/Lionsgate.

Richardson is a member of American Cinema Editors and the Academy of Motion Picture Arts and Sciences. She has served on the Editors Guild Board of Directors for twelve years. She is also a tenured professor at the UCLA School of Film, Television and Digital Media.

CARLO POGGIOLI (Costume Designer) studied stage and costume design at the Istituto D'Arte and The Accademia di Belle Arti in Naples.

After completing his studies, Poggioli worked in Rome as assistant designer for some of the most important Italian costume designers such as Gabriella Pescucci, Piero Tosi, Maurizio Millenotti, for films directed by: J.J. Annaud *The Name of the Rose*; Terry Gilliam *The Adventures of the Baron Munchausen*; Federico Fellini *The Voice of the Moon*; Martin Scorsese *The Age of Innocence*; and Franco Zeffirelli *Sparrow*. He also worked alongside Ann Roth as assistant for *The English Patient*, and as associate designer for *The Talented Mr. Ripley*, directed by Anthony Minghella.

In Opera, Poggioli worked with Liliana Cavani, Mauro Bolognini, Franco Zeffirelli, and designed the costumes for productions directed by Ruggero Cappuccio and orchestra directed by Riccardo Muti for "Falstaff," at the Teatro alla Scala, Milano; "Nina ossia La pazza per amore," at the Teatro alla Scala, Milano; and "Il ritorno di Don Calandrino," at the Salzburg Opera Theatre. The last Operas include "L'Elisir d'Amore," "Il Barbiere di Siviglia," "Don Pasquale," for the Opera House of Rome.

As a costume designer for feature and TV films, Poggioli has designed for *Marquise* directed by Vera Belmont; the mini-series "Jason and the Argonauts;" *The Mists of Avalon* directed by Uli Edel (TV Mini Series Emmy® Awards nomination for Best Costume); *Cold Mountain* directed by Anthony Minghella (BAFTA nomination for Best Costume); *Van Helsing*, directed by Steven Sommers (Saturn Award nomination); *Doom*, directed by Andrzej Bartkowiak; *The Fine Art Of Love: Mine-Haha* directed by John Irvin; *The Inquiry* directed by Giulio Base; and *The Brothers Grimm* directed by Terry Gilliam.

Poggioli's works in the last decade include *Silk* directed by Francois Girard, for which he won the Canadian Academy Award®, Prix Genie Award and the JUTRA Award for best costume design. He was also nominated for the Silver Ribbon for *Lecture 21*, directed by Alessandro Baricco. Poggioli's works also include *Miracle at St. Anna*, directed by Spike Lee; and *Ninja Assassins* directed by James McTeigue. Among his latest movies are: *Season of the Witch* starring Nicolas Cage and Ron Perlman, directed by Dominic Sena; *The Rite* directed by Mikael Hafstrom, starring Anthony Hopkins and Rutger Hauer; *The Raven* directed by James McTeigue, starring John Cusak, Brendan Gleeson and Alice Eve; *Abraham Lincoln Vampire Hunter* directed by Timur Bekmambetov, starring Benjamin Walker, Dominic Cooper and Rufus Sewell for 20th Century Fox.

His most recent movies are the upcoming: *Romeo and Juliet* directed by Carlo Carlei, starring Hailee Steinfeld, Douglas Booth and Paul Giamatti; and *The Zero Theorem* directed by Terry Gilliam, starring Christoph Waltz, Matt Damon and Tilda Swinton.

HANS ZIMMER (Executive Score Producer) has scored more than 100 films, which have, combined, grossed over 22 billion dollars at the worldwide box office. He has been honored with an Academy Award®, two Golden Globes®, three Grammys®, an American Music Award, and a Tony® Award. In 2003, ASCAP presented him with the prestigious Henry Mancini award for Lifetime Achievement for his impressive and influential body of work. He also received his Star on the Hollywood Walk of Fame in December 2010. Some of his most recent works include Steve McQueen's *12 Years a Slave*, Ron Howard's *Rush*, Zack Snyder's *Man of Steel*, History Channel's miniseries *The Bible*; the Christopher Nolan-directed films *Inception*, *The Dark Knight* and *The Dark Knight Rises*; and Guy Ritchie's *Sherlock Holmes: A Game of Shadows*. Upcoming titles include *Son of God*, *The Amazing Spider-Man 2* and Christopher Nolan's *Interstellar*.

TOM HOLKENBORG aka JUNKIEXL (Composer) is a GRAMMY® nominated, multi-platinum producer and composer whose versatility puts him on the cutting edge of contemporary music, as well as at the vanguard of film composition. He is able to draw on his extensive knowledge of classical forms and structures while keeping one finger planted firmly on the pulse of popular music. When this eclectic background is paired with his skill as a multi-instrumentalist (he plays keyboards, guitar, drums, violin, and bass) and a mastery of studio technology, a portrait emerges of an artist for whom anything is possible.

Lately, Holkenborg's top priority has been focusing on film composition. His unrivaled work ethic and ability to combine electronic, pop, and classical influences has made him a highly sought after young Hollywood composer. In 2013, Holkenborg created the music for Relativity's *Paranoia*. Shortly after, he was brought in by Zack Snyder the producer to compose music for *300: Rise of an Empire*, released on March 7th 2014. Upcoming projects include: Oscar® winning director George Miller's *Mad Max: Fury Road*.

The foundation for this new career was laid in his native Holland where he created multiple film scores. Later he continued to grow under mentorships with celebrated composers like Harry Gregson Williams, on *Domino* and *Kingdom of Heaven*; and Klaus Badelt, on *Catwoman*. From there Holkenborg formed a highly collaborative relationship with Oscar® winning composer Hans Zimmer. Their recent work on 2013 blockbuster *Man Of Steel* marked the fifth scoring collaboration between Holkenborg and Zimmer. Previously Holkenborg worked with Zimmer on *The Dark Knight Rises*, *Madagascar 3*, *Megamind*, and *Inception*.

Holkenborg has also provided music for the films *Bandslam*, *Kingdom of Heaven*, *Domino*, *DOA: Dead or Alive*, *Shark Tale*, *The Chronicles of Riddick: Dark Fury*, *The Animatrix*, and *Resident Evil*.

In 1993, Holkenborg started the industrial rock band NERVE, while producing hardcore and metal bands like Sepultura and Fear Factory. Drawn by electronic breakbeats, he started Junkie XL in 1997, debuting with the album *Saturday Teenage Kick*. Holkenborg went on to produce five more albums under the moniker while playing headline shows all over the world. In 2002 the producer remixer scored a number 1 hit in 24 countries with his rework of Elvis Presley's "A Little Less Conversation." Following the success, Holkenborg collaborated with celebrated artists like Dave Gahan, Robert Smith, Chuck D, and remixed many artists such as Coldplay, Depeche Mode, Britney Spears, and Justin Timberlake. In addition, Holkenborg created the music for videogames including *Need For Speed*, *The Sims*, and *SSX*; and commercials for global campaigns like Nike, Heineken, Adidas, Cadillac, and VISA.

RANDALL POSTER (Music Supervisor) is one of the most active music supervisors working in film and television today. Perhaps best known for his long-term collaboration with

director Wes Anderson, Poster works regularly with a renowned group of directors including: Harmony Korine, Todd Haynes, Richard Linklater, Todd Phillips, Martin Scorsese, Sam Mendes, and Jason Reitman, among others.

Recent films include Anderson's *The Grand Budapest Hotel*, Scorsese's *The Wolf Of Wall Street*, and Korine's *Spring Breakers*.

Poster also oversees the music on HBO's award-winning series "Boardwalk Empire," for which he won a GRAMMY® Award.

JIM BERNEY (Visual Effects Supervisor) is an Academy Award®-nominated freelance visual effects supervisor.

In 2013, Berney started his own visual effects company, WormStyle. A small company dedicated to high-level compositing for feature films, WormStyle was responsible for nearly 100 shots for *DIVERGENT*.

Before starting his own company, Berney acted as the Head of Studio for Digital Domain Florida. There he was faced with the challenge of coordinating the efforts of four visual effects related disciplines; Computer Generated Features, Visual Effects for Feature Films, 3D Stereo Conversion, and Military Simulation.

In 2008, Berney relocated to Imageworks New Mexico to provide creative supervision and direction for all artists in the Albuquerque office. In addition to his regular supervisory responsibilities on projects, he served as general manager for the first two years of the facility's infancy, before being dedicated full time to *Green Lantern*, his most recent project. Berney acted as the principle visual effects supervisor for *Green Lantern*, where he oversaw the designs and creation of the Green Lantern Corps, their suits and constructs, plus the stunning environments in and around the alien plant of Oa.

Before *Green Lantern*, Berney was the visual effects supervisor on *Eagle Eye*, where he oversaw 250 visual effects shots including a full 360 degree view of the inside of the supercomputer and a heart stopping chase through a Chicago tunnel with an all CG spy plane. Just prior to *Eagle Eye*, Berney served as the visual effects supervisor on *I Am Legend*, where his team was responsible for over 800 shots including a fully digital replication of New York City and complete digital "infected" humans.

Berney joined Imageworks in 1996 and had served as visual effects and CG supervisor on a number of notable projects. He supervised the creation of over 500 shots for the Academy Award® nominated *The Chronicles of Narnia: The Lion, The Witch, and the Wardrobe*, for which he was nominated for the Oscar® for Outstanding Achievement in Visual Effects. In 2004, Berney was visual effects supervisor on the IMAX version of the state-of-the-art performance capture feature *The Polar Express*. He was responsible for supervising the conversion of over 780 shots from the beautiful traditional 2D version of the film into the large format 3D IMAX version.

Previously, Berney was the visual effects supervisor on *The Matrix Reloaded*, *The Matrix Revolutions*, *The Lord of the Rings: The Two Towers*, and *Harry Potter and the Sorcerer's Stone*. Berney also served as CG supervisor for *Hollow Man* (2000 Academy Award® nominee, Best Visual Effects). In 1998, Berney was an invaluable member of the Imageworks team as CG supervisor on the feature film *Stuart Little* (1999 Academy Award® nominee, Best Visual Effects), having been involved in the development of the costuming technology. The cloth dynamics utilized on the film enabled the design, building, and simulation of 13 costumes for three CG characters.

Berney also supervised the development of the versioning and publishing system and co-supervised the development of the lighting pipeline, which facilitated the seamless integration of the Stuart Little character into live action scenes. Before the groundbreaking *Stuart Little*, Berney served as CG supervisor on the feature film *Godzilla* and was lighting lead on *Contact*, *Starship Troopers* (1997 Academy Award® nominee, Best Visual Effects), and *Anaconda*, during which he developed rendering tools and the pipeline for photorealistic lighting techniques.

Prior to joining Imageworks, Berney worked at MetroLight, where he was a research technical director and part of the software development team, authoring flocking software for *Batman Forever*, and procedural natural phenomenon lighting software for *Under Siege 2*, and *Mortal Kombat*.

Berney began his career working for DARPA as an ADA programmer for a large software engineering consortium. He received his Master's degree in Computer Science from California Polytechnic, San Luis Obispo, specializing in the research and development of a new global illumination paradigm. He majored in Computer Science and Economics at the University of California, Irvine, focusing in AI research. Berney also studied computer architectures at the Royal Institute of Technology, Stockholm, Sweden.

GARRETT WARREN (Stunt Coordinator and Second Unit Director) began his career as a highly regarded martial arts champion and personal trainer, eventually moving into on-screen stunt work that included coordinating and performing stunts on feature films and television projects.

He has been the stunt coordinator on a number of high-profile films, including James Cameron's blockbuster *Avatar*, and Tim Burton's smash hit *Alice In Wonderland*. Warren's recent credits also include: Steven Spielberg's *Lincoln* and *The Adventures of Tintin*; Paul Thomas Anderson's *The Master*; Robert Zemeckis' *A Christmas Carol*, and *Beowulf*, and Shawn Levy's *Night at the Museum: Battle of the Smithsonian*; and *Real Steel*, in which he also played a number of robots, including the lead robot Atom.

Warren regularly pairs his work coordinating stunts with second unit directing duties, and has done so on films like: Sylvain White's *Losers*; Tom Hank's *Larry Crowne*; the family sci-fi

comedy *Mars Needs Moms!*; the *Meet The Parents* sequel *Little Fockers*; and Tarsem Singh's fantasy adventure *Immortals*.

In 2009, Warren won the Hamilton Award for Stunt Choreographer of the Year. The next year, he was nominated for the 2010 Taurus World Stunt Award for Stunt Coordinator/2nd Unit Director of the Year for *Avatar*; as well a Screen Actors Guild Award nomination for his stunt work on *Transformers: Revenge of The Fallen*.

In 2000 Warren survived a fatal attempt on his life, which inspired a return to school at UCLA for cinematography and editing. Since then he has also immersed himself in the design and fabrication of several new camera and stunt apparatus', specifically the flying tools used in the zero gravity environments of *Ender's Game*.

JJ PERRY (Fight Coordinator) began studying martial arts in Houston, Texas at the age of eight. He competed throughout his adolescence and joined the Army at age eighteen. While in the Army, Perry qualified for the elite athlete program for tae kwon do, where he traveled and fought in competitions around the world. Upon completing his military service, Perry began pursuing a stunt career in the motion picture business in the early 1990's.

Perry's career and great reputation quickly took off, and he won numerous awards for his work as a stuntman. He has had the opportunity to work on over 100 feature films in 26 countries. As a result of his visionary eye towards action, his extensive camera knowledge, and his innovative approach to choreography, Perry has become one of the most sought after stunt coordinators and fight choreographers in the business.

His recent work designing stunt and fight action includes films such as *Django Unchained*, *Warrior*, *Argo*, and *Wolverine* to name a few. He previously worked with *Divergent* lead actor Theo James on *Underworld: Awakening*.

Perry is a member of the Directors Guild of America, and has directed action units on numerous films.

ALICIA VELA-BAILEY (Tris Stunt Double) is a highly regarded and sought after stuntwoman, actress, dancer, model, gymnast, and dance teacher who has doubled many A-list actresses such as Shailene Woodley, Kate Beckinsale, Milla Jovovich, Charlize Theron. and Jennifer Lawrence.

Her dozens of film credits include: *Avatar*, *Ender's Game*, *Total Recall*, *Underworld: Awakening* (with *Divergent* star Theo James), *Transformers: Dark of the Moon*, *Transformers: Revenge of the Fallen*, *X-Men First Class*, *Alice in Wonderland*, and the upcoming Christopher Nolan film *Interstellar*. Her television credits include doubling the female lead Tracy Spiridakos in over 20 episodes of the hit show "Revolution."

At age 21, Vela-Bailey auditioned to double for Milla Jovovich in the film *Ultraviolet*, and subsequently spent four months in Hong Kong and two months in Shanghai doing stunts and martial arts for the film. *Ultraviolet* was her very first movie experience, as well as her first time doing stunts and martial arts. Her performance earned Vela-Bailey two nominations for a Taurus World Stunt Award in 2007.

As a dancer, Vela-Bailey booked her very first audition, and she became a Pussycat Doll in Las Vegas at Caesar's Palace, before being called to audition for James Cameron's Oscar® winning feature film *Avatar*. She spent 3 years working on the groundbreaking film as Zoë Saldana's stunt double for the character of Neytiri, as well as playing many different Navi characters.

Vela-Bailey was raised in Kailua, on the beautiful island of Oahu, Hawaii. Her mother Cecelia was a ballerina and an artist. Her father Armando, was a top magician and artist who owned his own landscaping company. Having two artistic parents, Vela-Bailey and her two younger sisters were enrolled in gymnastics and dance at a very young age. Coached by Joe Rapp of the Hawaiian Island Twisters, Vela-Bailey became a competitive Level 9 Gymnast. An elbow injury caused her to refocus from gymnastics to dance and she became a member of Marcelo Pacleb's famous 24-VII Danceforce Company in Kaneohe.

In addition to numerous dance industry awards, she has been nominated twice for a SAG Award for Outstanding Performance by a Stunt Ensemble, and in 2012 won Stuntwoman of the Year from the Action Icon Awards.

JAMES R. McALLISTER (Location Manager) Is a production manager and location manager with over 20 years of experience working with some of Hollywood's top directors.

McAllister is best known for his work as location manager for director Christopher Nolan on the first two installments of the *Batman* trilogy. His work as a member of Nolan's directorial team on *The Dark Knight* earned him a 2008 Director's Guild of America (DGA) Award nomination.

His credits as location manager also include Zach Snyder's *Man of Steel*, Michael Mann's *Public Enemies*, Ron Howard's *The Dilemma*, Gore Verbinski's *The Weather Man*, and David Dobkin's *Fred Claus*. McAllister's credits as an assistant location manager include Sam Mendes' *Road to Perdition*, David Koepp's *Stir of Echoes*, Stuart Baird's *US Marshals*, and Nora Ephron's *Michael*.

McAllister makes his home in Chicago, and continues to work on projects where he can help bring dynamic visuals to the screen, while overcoming the challenges involved with the production of a film.

BRAD WILDER (Makeup Department Head) has over 70 feature films to his credit as a department head, assistant department head, or personal makeup artist to an actor and is

especially known for his artistic work on stylized or period pieces.

Recently he lead the makeup department on both the Oscar® winning feature film *The Help*, and the critically acclaimed *42*, about the life of baseball great Jackie Robinson. Among his numerous credits are the films *The Holiday*, *Thirteen Days*, *What Women Want*, *The Parent Trap*, *Twister*, and *Father of the Bride*. In addition, Wilder has worked with actress Reese Witherspoon on a number of projects including: *Legally Blonde*, *Legally Blonde 2: Red, White & Blonde*, *Sweet Home Alabama*, and Witherspoon's Academy Award winning *Walk The Line*.

His other notable credits include: *Sgt. Pepper's Lonely Hearts Club Band*, *The Best Little Whorehouse in Texas* with Dolly Parton, *The Rocketeer*, and *The Truman Show*. Wilder's feature film work started in the mid-1970's on *Marathon Man* directed by John Schlesinger and starring Dustin Hoffman and Sir Lawrence Olivier.

In the 1960's, Wilder began doing makeup on television variety shows such as "Sonny and Cher," "The Carol Burnett Show," "The Andy Williams Show," "Laugh In," and "The Dean Martin Show." Last year, he served as Makeup Department Head on the critically acclaimed Starz television series "Magic City."

ABOUT LIONSGATE

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#

**Summit Entertainment
Presents**

**A
Red Wagon Entertainment
Production**

**A
Neil Burger
Film**

DIVERGENT

Shailene Woodley

Theo James

Ashley Judd

Jai Courtney

Ray Stevenson

Zoë Kravitz

Miles Teller

Tony Goldwyn

Ansel Elgort

Maggie Q

Mekhi Phifer

**and
Kate Winslet**

**Ben Lloyd-Hughes
Christian Madsen
Amy Newbold**

**Casting by
Mary Vernieu, CSA and
Venus Kanani, CSA
Co-Producer
Veronica Roth**

**Senior Visual Effects Supervisor
Jim Berney**

**Music Supervisor
Randall Poster**

**Music by
Junkie XL**

**Executive Score Producer
Hans Zimmer**

**Costume Designer
Carlo Poggioli**

**Editors
Richard Francis-Bruce, A.C.E.
Nancy Richardson, A.C.E.**

**Production Designer
Andy Nicholson**

**Director of Photography
Alwin Küchler, BSC**

**Executive Producers
John J. Kelly
Rachel Shane**

**Produced by
Douglas Wick, p.g.a.
Lucy Fisher, p.g.a.**

**Produced by
Pouya Shahbazian**

**Based on the novel by
Veronica Roth**

**Screenplay by
Evan Daugherty and Vanessa Taylor**

**Directed by
Neil Burger**

Unit Production Manager

John J. Kelly

First Assistant Directors

Vincent
Lascoumes
Artist Robinson

Second Assistant Director

Christophe Le
Chanu

Supervising Sound Editors

Wylie Stateman
Harry Cohen

Executive in Charge of
Production

Donna Sloan

CAST

Tris	Shailene Woodley
Four	Theo James
Natalie	Ashley Judd
Eric	Jai Courtney
Marcus	Ray Stevenson
Christina	Zoë Kravitz
Peter	Miles Teller
Andrew	Tony Goldwyn
Caleb	Ansel Elgort
Tori	Maggie Q
Max	Mekhi Phifer
Jeanine	Kate Winslet
Will	Ben Lloyd- Hughes
Al	Christian Madsen
Molly	Amy Newbold
Edward	Ben Lamb
Erudite Teacher	Janet Ulrich
Little Abnegation Girl	Brooks
Guard	Clara Burger
Dauntless Man	Anthony Fleming III
Erudite Guard	Ryan Carr
Dauntless Patrol Man	Alex Hashioka
Ezra	Will Blagrove
Lauren	Rotimi
Bullied Abnegation Boy	Justine
Jonathan Ziegler	Wachsberger
Zipline #1	Michael Sherry
Zipline #2	Lukas Burger
Zipline #3	Austin Lyon
Dauntless Instructor	Renee Puente
Factionless Girl	Lucas Ross
Factionless Man #1	Chris Hayes
Factionless Man #2	Ana Corbi
Dauntless Patrol #1	Eric Kaldor
Dauntless Patrol #2	Alice Bowden
Dauntless Patrol #3	Cleo Anthony
Dauntless Patrol #4	Alice Rietveld
Erudite Scientist #1	Brad Greiner
Erudite Scientist #2	Yasmine Aker
	Michael James Bell
	Leigh Bush

Older Abnegation Man
Ten Year Old Tris
Candor Judge
Candor Lawyer
Candor Witness
Abnegation Woman
Abnegation Man
Candor Attorney #2

Stunt Coordinator
Fight Coordinator
Assistant Stunt
Coordinator
Second Unit Stunt
Coordinator
Tris Stunt Double

Jeanine Stunt Double
Utility Stunts

Bob Rumnock
Elyse Cole
Efe McWorter
Christopher Weir
Doyle Brand
Faye Jackson
Scott Roberts
Sophia Marzocchi

Garrett Warren
JJ Perry

Kurt Lott
Colin
Follenweider
Alicia Vela-Bailey
Karin Silvestri-
Coye
Tamara Andrews
Erik Aude
Kristina Baskett
Jessie Bayani
Brandon
Beckman
Randy J Beckman
Cody Beltramo
Shawn Bernal
Dan W. Brown
Jeff Bruno
Ryan "Bumper"
Carr
Brian Christensen
Olivia Curry
Shane Daniels
Ashleigh Dejon
Loren Dennis
Gui DeSilva-
Greene
Rockey Dickey
Patrick Dunham
Tony Fay
Eddie Fernandez
Eddie J.
Fernandez Jr.
Mike Fierro
Scott Fisher
Justin Gant
George Alexander
Gil
Kevin Goeke
Kurt Gowan
Will Greenburg

Jeff Habberstad
Trevor
Habberstad
Mark Harper
Adam Hart
Anita Hart
Alex Hashioka-
Oatfield
Jay Hawkins
Dan Headecker
Craig Henningsen
Nate Hitpas
Natascha Hopkins
Robert Houillion
Brendon Huor
Paul Lacovara
Nito Larioza
Matt LeFavour
Rick LeFavour
Jesse Leflair
Christian Litke
Tara Macken
Tom Maldonado
Emmanuel
Manzanares
Rob Mars
Bryan Marsh II
Dan Mast
Debbi Mazor
Ian McLaughlin
Alexander Meglei
Natalie Meyer
Jordan Miczek
Keith Min
Matt Mullins
Marty Murray III
Chris Nolte
Jessen Noviello
Chase Penny
Matt Philliben
Greg Poljacik
Jim Priz
Stephan Roberts
Luci Romberg
Myke Schwartz
Alicia Skirball
Erik Solky
Briana Sparrey
Spencer Stone
Carl Suchocki
Ronn Surels

Helicopter Pilot

April Sutton
Mallory
Thompson
Cord Walker
Archie Walsh
Amber Whelan
Josh Yadon
Jamie Nichole
Young
Michael Franck

CREW

Production Supervisors

Jeff Valeri
Thane Watkins

Supervising Art Director
Art Directors

Patrick Sullivan
A.Todd Holland
Chris Cleek
Andrew Max
Cahn
Anne Kuljian

Set Decorator

"A" Camera Operator
First Assistant "A" Camera
Second Assistant "A"
Camera
"B" Camera
Operator/Steadicam
First Assistant "B" Camera

Martin Schaer,
SOC
Trevor Loomis

Second Assistant "B"
Camera
Additional Camera
Operators

Chris Wittenborn
Dave Thompson,
SOC
Don Duffield
Peter Kuttner

Additional First Assistant
Camera
Additional Second
Assistant Camera

Patrick Sokley
Joe "Jody"
Williams
Christopher
Rejano

Digital Loader
DIT
Still Photographer

Dave Wightman

First Assistant Editor
(Post)
First Assistant Editor
(Production)
Second Assistant Editor

Keith Hueffmeier
Mitch Koepf
Joshua Ramos
Nate Kalushner
Jaap Buitendijk

Jennifer Spenelli
Toby Francis-
Bruce
Jim

(Production)
Assistant Editor
Visual Effects Editor
Editing Room Assistant
Editorial Production
Assistants

Post Production
Supervisors

Post Production
Coordinator

Script Supervisor

Production Sound Mixer
Boom Operator
Sound Utility
Video Assist
Video Assist Assistant

Key Grip
Best Boy Grip
Dolly Grips

Grips

Rigging Key Grip
Rigging Best Boy Grip
Stage Rigging Best Boy
Grip

Rigging Grip Foreman
Rigging Grip Sub Foreman

Rigging Grip Gang Boss
Rigging Grips

Schermerhorn
Brian Spirnak
Catherine Chase
Dave Labich

Alexis Corrigan
Patrick Goeke
Ella Lacey

Tina Anderson
Steven Kaminsky

Zoë Bower

Valeria Migliassi
Collins

David Obermeyer
Kevin Summers
Adam Mohundro
Kevin V. Boyd
Andrew A. Smith

James R. Shelton
Michael J. Fahey
Rick Carden
Kelly Borisy
Jon Arturi
Joe Cauvel
Aidan C. Fahey
Mark E. Matthys
Paul Ryan
Christy Taddeo
Edward Titus
David Tomita
Joe Graham
Hilary Klym
Joseph P.
Connelly
John S.
Robertson
Chris Duffy
Alan Scott
Jackson
Art Bartels
Patrick Doherty
Kyle Buff
Darin Devonshire
Matthew A.
Jahnke
Mike Pisani

	Colin Robertson
	Silas Tyler
	Marc Schneider
	Jon R. Stevenson
	Tim Jipping
	Fernando Briones
	Timothy Troy
	Darryl Miller
	Jaime Dawkins
	Seth Thomas
	Lance Mayer
	Jason Hibarger
	Mark Woods
	Len Levine
	Justin Holdsworth
	Kevin Wisor
	Michael Lowrance
	Brian Evans
	Matt LaCrone
	David Louie
	Lukasik
	Karina Teismann
	Jerry Tran
	William Lindgren
	Chris Mulsoff
	Christopher R. Hudecek
	Anthony R. Ofria
	Noah Banks
	Joseph Bertone
	Michael Dambra
	Daniel M. Gianneschi
	Steve Gryb
	David J. Kreger
	Joe Lanzarotta
	Joseph Louis
	Sunni Ali Powell
	Frank Dorowsky
	Brian Dennis
	Sam C. Bertone
	Jeffrey Green
	Lawrence Hammer
	Tony Henley
	Eric M. Davis
	Jimmy Ryan
	Bob Gomez
	Paul V. Allen Sr.
Technocrane Operator	
Technocrane Technician	
Libra Head Technicians	
Talon Head Technician	
Gaffers	
Best Boy Electric	
Electricians	
Balloon Technician	
Rigging Gaffer	
Rigging Best Boy Electric	
Rigging Electric Gang	
Boss	
Rigging Electricians	
Stage Rigging Gaffer	
Stage Rigging Best Boy	
Electric	
Stage Rigging Electricians	
Fixtures Gaffer	
Fixtures Best Boy	
Fixtures Technicians	

	Michael V. Nichols James Topel
Lighting Console Programmer	Nic Jones Joshua D. Thatcher
Media Server Programmer Dimmer Operators	Sam Deutsch Jared Moore Carmine Pignataro
Generator Operator	
Assistant Art Director	Tammy S. Lee David Tennenbaum Cosmas A. Demetriou Marco Rubeo Richard Reynolds Raj S. Rihal Christian Lorenz Scheurer Michael Meyers Ravi Bansal Rob Bliss Cindy Mayeko Ichikawa Christopher Mauch John F. Davis Karen TenEyck Lorenzo W. Powell Derek Frederickson
Set Designers	
Illustrators	
Art Department Coordinator	
Storyboard Artists	
Graphic Designers	
VFX Graphic Designer	
Assistant Set Decorator Leadperson Set Decoration Gang Bosses	Alev Yasatan Joseph Conenna
On-Set Dresser Set Dressers	Josh Zylstra Jennifer Lagura John Donahue David Samo Goran Milosavljevic Bam Hughes Peter Kosowsky Arthur Coleman Keith Kolecki Danielle Tomko Bryan M. Rapey
Set Decoration Buyer Set Decoration Coordinator	Allison Isenberg

Greens Foreman
Property Master
Assistant Property Master
Property Assistants

Special Effects Supervisor
Special Effects Foreman
Special Effects Set
Foreman
Pyro Technician
Special Effects Senior
Technicians

Special Effects
Technicians

Special Effects Laborer
Special Effects
Coordinator
Special Effects
Sculptor/Modeler

Special Effects Office

Costume Supervisor
Key Costumer
Costume Shop Supervisor
Chicago Costume
Supervisor
Kate Winslet Dresser
Background Costume
Coordinador
On-Set Costumers

Costumers

Ager / Dyer
Tailor / Cutter
Cutter
Cutter / Stitcher

Stitcher
Costume Coordinator

Phillip Ellman
Brad Einhorn
Brad Good
Holly Todd
Colin Bach

Yves DeBono
Ken Vanorder

Ken Gorrell
Jay Appleberry

Brett Cole
Marc Banich

Scott Dwyer
Joeseoph H.
Gilmartin
Billy B. Kennedy

William Kennedy
Ada R.
Grybauskas
Delphine
Tandonnet-
DeBono

Valerie Zielonka
Elaine Ramires
Giovanni Lipari

Jennifer Jobst
Sandi Figueroa

Stella C. Cottini
Patrick Caufield
Melissa A.
Grzybek
Jamie Rush
Serrita Walker
Katherine Wright
Amanda Mae
Vinopal
Nancy Cavallaro
Gina Panno
Chandra Telfer
Giampietro Grassi
Jane Blank
Maryann Scinto
Jacqueline
Beatka
Tracy Reuter

Assistant Department Head Hair Key Hairstylist Background Supervisor	Casny Jules Holdren Tony Mirante Michael White
Casting Associate (Los Angeles) Casting Assistants (Los Angeles)	Jacson Mann Bryn Everett Aimee L. Schewe Claire Simon, CSA Shelby Cherniet, CSA Becca McCracken, CSA
Chicago Casting by Casting Associates (Chicago)	Catlyne Lasser Jess Gisin Erin E. Stewart Jon Kinnas Amanda Bolger
Casting Assistant (Chicago) Extras Casting by	Billy Surges III
Extras Casting Associate Extras Casting Coordinator	James R. McAllister
Location Manager Key Assistant Location Manager Assistant Location Managers	Adam Boor
Assistant Location Manager (VFX Unit) Location Coordinator Location Representatives	Gretchen Brown Nicholas Jamison Elizabeth Goldsmith Lauren Knox Michael Kenny Rickey Lee Ramon Martinez Joe Skoczylas Stephen Zsamboki David A. Leonard Mike Shimon Todd F. Campbell Peter Gordon Cameron Jalayerian
Location Assistants	Matthew K. Grigsby Krystal Mathiesen Kera Dacy
Production Accountant First Assistant Accountant Second Assistant	

Accountants

Payroll Accountant
Payroll Assistant

Accounting Clerk
Post Production
Accounting by

Production Coordinators

Travel Secretary
Production Secretary
Key Office Production
Assistant
Office Production
Assistants

Second Second Assistant
Directors

Additional Second
Assistant Directors

-
Set Production Assistants

Assistants to Mr. Burger

Assistant to Mr. Wick
Assistant to Ms. Fisher
Assistant to Ms. Shane
Assistants to Mr. Kelly

Kim Ju
Adam Berry
Jeff Gladu
Mark Kurzweil
Jessica
Heemsker

Diana Ascher
Trevanna Post,
Inc

Paula Stier
Jeremy
Beiermann
Beverly Cole
Felicia E. Davis

William Pionke

Carlos A. Salazar
Natalie Higgins
Steve Tapas

Andy Spellman
Julian Brain

Jason Dusenske
Charles Simmers
Bobby Kreiling
Nicole McGovern
Carroll Cullerton
Michelle
Henniges
Jay Ridge
Diana Eliazov
Tim Jacobs
Joeseeph Caplan
Thomas P. O'Neill
Genona Blue
Henry Sandifer
Adam Harris
Andrew Rogers

April Lamb
Julia Enescu
Hannah English
Mahzad Babayan
Melissa Rucker
Lexi Kirsch
David Dilley

Assistant to Ms. Winslet	Zaadi Tessier
Cast Assistants	Jodi Hayes
	Austin Harpole
	Tanera Marshall
Dialect Coach	Susan Hegarty
Dialect Coach for	Lisa Breen
Ms. Winslet	Terrie Quinlan
Studio Teachers	Jill S. Litwin
Construction Coordinator	Anthony Syracuse
	Douglass
General Foremen	Rosenberger
	John Slove
Stage Foreman	Colin Dennis
Location Foreman	Joseph Gray
Mill Foreman	Bert Rodriguez
Welder Foreman	Francis White
Paint Supervisor	Adrian Valdes
	Francesco
Paint Foremen	Ferrara
	John H. Schulz
Paint Gang Boss	Louie Esparza Jr.
Plaster Foremen	Jason M. Soles
	Gary Angelakos
	Joshua Soles
Plasterer Gang Boss	David L. Falconer
Staff Shop Foreman	Jared Trepepi
Capenter Foreman	Bruce Ahlfeld
Propmaker Foreman	Tim E. Vierra
Labor Foreman	Michael T. Hohe
	Raul Rosario
	Randy
Propmaker Gang Bosses	Culberhouse
	Robert DeCourt
	Barry Hardsog
	Travis Huffman
	Todd McKibben
	Henry M.
	Mendoza
	Michael Miller
Welder Gang Boss	Ray L. Wilkerson
Buyer	Damon Green
Toolman	David Barton
Construction Accountant	Lisa M. Kittredge
Transportation Coordinator	James A. Hogan
Transportation Captains	Jon Gustafsson
	Joseph Paoletti
DOT Coordinator	David Morales

Drivers

Gus Dimas
Timothy S.
Sparrey
Michael
Prestigiacomio
Alberto Gonzalez
John J. Lux Sr.
Earl W. Lent Jr.
Jack Kraus
Daniel Vargas
Greg Cagle
Tony Majcher
Robert T. Wallace
Patrick
McGowean
Arthur N. Ozawa
Philip Gutowsky
Brian K. Powell
Michael J.
Hansen Jr.
Harry Gnat
John Lux Jr.
Todd Dickison
Darren Reid
Lawrence Root
Richard J.
Schmidt
Michael R. Cairo
Donovan Johnson
Joseph White
Salvatore English
David Hoffman
James Shelly
Richard Shelly
Anthony Basile
Michael Deal Jr.
David Delaney
Peter Demos
Anthony Fagiano
Scott Gaughan
Paul Hoffman
David S. Lent
David Morataya
Dan Nallon
Brad Reid
Brian A. Ruiz
Ronald Stachurski
Jr.

Caterer
Chefs

Hat Trick Catering
Paul Rathburn
Paul Kuzmich

Assistant Chefs	Gabriel Rivera Rosendo Hernandez David Mendez Ryan D. Steinhouse Patricia Hogan Mary Ann Fatigato
Key Craft Service Craft Service Assistants	
Set Medics	Daniel Coonley Terrance P. Whirity Thomas P. Mulroe Thomas Sullivan III
Construction Medics	
Safety Specialist	Mike Spence Screen International Security Services AunPoint Security
Security -	
Product Placement	Pentmark Christy Adair Cleared By Ashley, Inc. Ashley Kravitz
Clearances	
Head of Production Publicity EPK Producer EPK Director of Photography EPK Coordinator Publicity Production Assistant	Toni Atterbury Jason Groff Jim Mulryan Bryant Stanton Lauren Widor

POST PRODUCTION

Re-Recording Mixers	Mike Prestwood Smith Michael Keller
Sound Effects Designer ADR Supervisor Supervising Assistant Editor Sound Effects Editors	Dror Mohar Anna MacKenzie Branden Spencer Hector Gika Eric Hoehn Michael Hertlein Margit Pfeiffer
Dialogue Editors	

Foley Artists	Frederick Stahly Gary Hecker Gary Marullo
Assistant Re-Recording Mixers	Zack Howard Jeremy B. Davis Nerses Gezalyan Greg Steele Brian Tarlecki Gary Simpson Brian Slack
Foley Mixer ADR Mixer ADR Recordist Dubbing Stage Engineers	Todd- SOUNDELUX
Post Sound Provided by	Bryan Lawson Sam Zeines
Supervising Music Editor Music Editor	Dustin Hudson Ranjani Brow- Prieto
Dolby Sound Consultant	
ADR Voice Casting by	EFILM Tom Reiser
Digital Intermediate/Color by Digital Colorist Digital Intermediate Producer Digital Intermediate Editor Colorist Assistant DI Assistant Producer	Eileen Godoy Amy Pawlowski Andre Rivas Laura Holeman
Dailies Colorist Dailies Operator Dailies Producer	Marc Lulkin Matt Wallach Ken Lebre
Main Titles Designed and Produced by	Prologue Films SCARLET LETTERS
End Titles by Editorial Services Provided by	EPS-Cineworks
Senior Visual Effects Producer Additional Visual Effects Producer Visual Effects Production Manager	Greg Baxter Thomas Elder- Groebe
Visual Effects Coordinator Visual Effects Lead Data Wrangler Visual Effects Data	Kerry Jay Joseph Robert McGlinchey Alistar Jamieson Joe Wehmeyer

Wrangler
Visual Effects Assistant
Coordinator
Visual Effects Production
Assistants

Kris Sundberg

Robert C. Rhodes
Jason
Neisewander
Jonathan Klemke
Brianna Domont

SECOND UNIT

Second Unit Director

First Assistant Directors

Second Assistant Director

Directors of Photography

Underwater Director of
Photography
Aerial Director of
Photography

First Assistant "A" Camera

Second Assistant "A"
Camera

First Assistant "B" Camera
Second Assistant "B"
Camera

Underwater First Assistant
Camera
Aerial Camera Technician
DIT

Utility

Script Supervisor

Production Sound Mixer
Boom Operator
Video Assist

Video Assist Assistant

Garrett Warren

Bryan Goeres
Dieter Busch
Samuel J. Alvelo

Jake Polonsky
Paul Hughen

Peter Zuccarini

John Trapman

Steven Cueva
Jorge Sanchez

Hunter Whalen
Zachary
Gannaway

Matt Rozek
Bing Liu

Robert Settlemyre
Dane Bjerno
Robert Cauble
John Waterman
Filip Dvorak

Sarah Schooley
F. Alexander
Riordan, CAS
J. Byron Smith
Jonah Ravine
"Rogers" W.
Basquette
Eric Anthony

Key Grip	Adam Sudtell
Best Boy Grip	Rick Johnson
Dolly Grip	Edward C. Peters
Grips	Craig Brown
	Joe-Carlos Perez II
	Kyle Pugsley
	Troy Steinmetz
	Nicholas Tredway
Gaffers	Dan Riffel
	Anthony J. Lullo
Best Boy Electrics	Dave Pawela
	Joseph M. Lyons
Electricians	Jorn Vylonis
	Zachary Alex Jones
	Dave Williamson
	Robert Arnold
	Tom P. Burnett
	Josh Cubas
Dimmer Operator	Brian E. Hoehne
Set Dresser	Thomas J. Glynn
Assistant Property Master	Brea N. Murphy
	Helmer A. Claesson
Special Effects Technician	
Costumers	Vanessa King
	Andrew Stein
Key Make Up Artist	Alejandra Ford
Make Up Artists	Christina Carlson
	Pamela E. Turnmire
	Jo Crowley
	Alma Izquierdo
	Holland R. Markis
	Kathleen Fatigato
Second Second Assistant Director	Dawn Terashima
Key Set Production Assistant	Tyler Ventura
Set Production Assistants	Matt Brown
	Lauren Harms
	Torey Lenart
	Ken Adams
Transportation Captain	Victor W. Chin

LOS ANGELES UNIT

Executive Producer	Barry Waldman
Second Unit Director	Alexander Witt
Director of Photography, Aerial Unit	Hans Bjerno
Production Supervisor Second Assistant Director Unit Production Manager, Aerial Unit First Assistant Director, Aerial Unit	Candice Campos Deanna Stadler James McAllister Tim Price
Additional Director of Photography "A" Camera Operator Second Assistant "A" Camera "B" Camera Operator First Assistant "B" Camera Second Assistant "B" Camera	Don Burgess, A.S.C. Matt Moriarty Arturo Rojas Michael Burgess Brad Peterman Doug Price
Script Supervisor Production Sound Mixer Boom Operator Sound Utility Video Assist	Alicia Accardo Jim Stuebe Gregg Frazier Kevin Faber Alfie Ainsworth
Key Grip Best Boy Grip Key Rigging Grip Gaffer Best Boy Electric Rigging Gaffer	Michael Coo Craig Kohtala Mitch Hiniker Chris C. Napolitano Michael Schwartz Kevin Lang
Supervising Art Director Art Directors	Naaman Marshall Nick Cross Dean Wolcott
Storyboard Artist Leadperson Property Master Assistant Property Master	Rick Buoen Bob Santaella Ritchie Kramer Curtis Corbitt
Key Costumer On-Set Costumer	Helen Monaghan Laurel Frushour Mustapha Mimis Susan Roberts

Costumers	Cheryl Reed Tim Wegman Jennifer Young
Makeup Artist for Ms. Winslet Hairstylist for Ms. Winslet	Jerry Popolis Linda Melazzo
Extras Casting by Location Manager Assistant Location Managers	Kristan Berona Julie Hannum
Location Scouts	Justin Duncan Taylor Erickson Galidan Nauber Richard Klotz
Location Production Assistants	Kendra Liedle Julia Renner
Production Accountant Production Consultant First Assistant Accountant Second Assistant Accountant Payroll Accountant Accounting Clerk	Gail Sheridan Bob George Jamie Daddio
Production Coordinators	Josh Mandel Tania Levin Chris Cox
Office Production Assistants	Zoila Gomez Mark Swenson
Assistant to Mr. Waldman	Kim Morris Matt Bradley Erica Callas
Second Second Assistant Director Set Production Assistants	Jai James Walter Myal Marisa Taylor Lewis Rangel Zack Annesty
Construction Coordinator General Foreperson Special Effects Coordinators	Greg Callas Tedd Keith
Transportation Coordinator Transportation Captain	Jeff Wischnack J.D. Schwalm Steve Mann Ryan Herem Tony's Food Service
Caterer Craft Service	Teddy Yonenaka

Visual Effects by
Visual Effects Supervisor
Visual Effects Producer
Digital Effects Supervisor
Digital Production
Manager
Visual Effects
Coordinators

CG Supervisors

Comp Supervisor
Comp/Seq Leads

Compositing

Lighting Leads

Lighting

FX

Method Studios
Matt Dessero
Andy Foster
Blake Sweeney

Carly Wilson

Julia Paskert
Svetlana Tesnes
Kat Greene
Lauren Guerard
Juan Sebastian
Gomez

Marion Spates

Jeff Allen

Brian Delmonico

Dan Cobbett

Brandon Nelson

Alejandro Gomez

Chad Buehler

Christian Wood

Andy Mower

David Sweeney

Eric Weinschenk

Fernando Zorrilla

Grady Campbell

Ivy Depies

Jiyeon Cho

Marc Nanjo

Matthew DuVall

Michael Ralla

Samuel

Jorgensen

Sandro Blattner

Sean Wilson

Sophia Lo

Toma Bowen

Travis Nelson

Behnam

Shafiebeik

Alexander Lee

Nate Shaw

Kevin Sears

David W. Lo

J.T. Lawrence

Matthew Bell

Patrick Finley

Rito Trevino

Shaun Comly

Yong Kim

Dan Bodenstein

	Jack Zaloga
	Jason Lin
	Jonathan Mack
	Peter Claes
	Tim Withers
	Tomas Zaveckas
	Zephyr Mann
Digital Matte Painting	Chris Sanchez
	Mike Wood
	The Hung Quach
	Brian Ripley
	Lersak
Modeling Supervisor	Bunupuradah
Modeling	Alexander Whang
	Chad Roen
	Greg Stuhl
	Scott Brust
	Sung-Churl Kim
Texture Lead	Ben Neall
	Frida Sahono-
Texture	Jozwik
	Jamie Bowers
Animation Supervisor	Keith Roberts
	Matthew
Animation and Massive	Williamson
	Nick St. Clair
	Chris Perkowitz-
	Colvard
	Aaron Schultz
	Katja Federkiel
	Jorden Harris
Rigging Supervisor	Sean Comer
Rigging	Aaron Grey
	Lyndsey K.
	Horton
	Ryan Rogers
	Fabio Zapata
Tracking/Layout	Luis Rodriguez
Supervisor	Eugene Paluso
Tracking/Layout	Tom Stanton
	Rachan
	Chirarattanakornk
	ul
	Charles Searight
	Neha
	Wickramasekaran
	Messrob Torikian
	Jarrold Avalos
	Lauren van
	Houten
	Juan Colon

Paint/Roto Supervisor	James Sweeney
Paint/Roto	Stephanie Sweeney
	Kenneth Lui
	Marvin Jones
	Nick Onstad
	Pam Gonzales
	Crystle Schrecengost
	Sarah Vigil-Bass
	YunMi Ahn
	Rachel McPherson
Visual Effects Editorial	Armand Wade
Visual Effects SVP	
Production / EP	Gabby Gourrier
Visual Effects by	Scanline VFX
Visual Effects Supervisor	Marshall Krasser
Additional Visual Effects Supervisor	Stephan Trojansky
Visual Effects Producer	Paul Kolsanoff
CG Supervisor	Andrew Lesniak
CG Lead	Abhishek Joshi
Compositing Lead	Brian Howald
Roto Paint Supervisor	Alexis Chapman
Matchmove Supervisor	Evan Fraser
Modeling Supervisor	Joel Kittle
Pipeline Supervisor	Laszlo Sebo
Rigging Supervisor	Jim Su
Massive Supervisor	Dan Warom
Munich Visual Effects Supervisor	Roland Langschwert
Munich CG Supervisor	Bjoern Lubitz
Executive Producer	Joel Mendias
	Cameron Sonerson
Layout Lead	Jordan Alaeddine
Visual Effects Crew	Al Bailey
	Fritz Beck
	Alan Boucek
	Shannan Burkley
	Andy Martinez
	Calzadilla
	Robert Crowther
	Gabriel Dedic
	Christina Drahos
	Tyler Esselstrom
	Paul Fedor
	Marco Checa
	Garcia

Jeff Harkness
Eric Huang
Janos Hunyadi
Grigori Jiliba
Mark Julien
Pency Kinnard
Nicolas Koubi
Jooyong Lee
Marco Leone
Jona Maluck
Christopher
McIlveen
Scott Miller
Tim Mulvihill
Martin Ofori
Chris Pember
Adam Petrie
Melvyn Polayah
Tony Rudolph
Jaeil Seo
Ian Sinclair
Nadine Thomas
Gunnar von Voss
Daniel
Wennerholm
Isaac Alexander
Edward Bauman
Frank Belina
Baby Braulio
Claire Burns
Kate Chappell
Jim Cruz
Christian Deiss
Moriba Duncan
Carolina Fabiani
Brian Fortune
Sigurjon
Gardarsson
David Harter
Wendy Hulbert
Lia Ioanniti
Kimberly Julien
Anne Kim
Claudia Knorr
Sebastian
Küchmeister
Maxx Lee
Jacys Cheng-Yu
Lin
Dirk Matzkuhn
Mario Mercado

Jackie Mills
Devan Mussato
Seong Jin Park
Alex Perlstrom
Tananuch Phosri
Shinichi
Rembutsu
Franz Schiller
Sung Hyeob Seu
Sally Slade
Tzung-Da Tsai
Logan B. Watkins
Blair Werschler
Daniel Alvarez
Romain Bayle
Jonathan Bird
Matthew Bullock
Aldo Martinez
Calzadilla
Jessica Clifton
Carlos Patrick De
Leon
Keegen Douglas
Moritz Eiche
Manuel Ferdinand
Roland Friedrich
Neil Ghaznavi
Claas Henke
Hasan Ilhan
Sabine Janetzka
Scott Joseph
Jiwoon Kim
Aaron Kozak
Kelvin Ko
Satbir Singh
Kukreja
Woohyuck Lee
Keywan
Mahintorabi
Brody McIlveen
Michael Miller
Walid Mouwad
Shoban
Narayanan
Anuj Patil
Eric Petey
Christian Pokorny
Luca Rossetti
Ronald Schrems
Marcela A. Silva
Courteney Smith
Johannes Vogl

Visual Effects by
Visual Effects Supervisor
Digital Effects Supervisor
Visual Effects Producers

Production Managers

Production Coordinators

3D Artists

2D Artists

Lighters

Toby Watson

Soho VFX
Berj Bannayan
Jorge Razon
Allan Magled
Sarah Swick
Natasha North
Kelly McCarthy
Scott Smith
Holly Bernier
Daniel Lu
Andrew Winters
Avi Arora
Bryan Howard
Greg Winhall
Rob Hutcheson
Michael Demur
Matthew Almeida
Matt Hansen
Matthew Riche
Philip Trieu
Ryan Jae Wook
Park
Dave David
Vamberto Maduro
Hayley Fromstein
Jeffrey Tong
Joanne Seto
John Murnaghan
Sonny Ong
Dan Power
Corey Mayne
Ruben Salazar
Joseph Soloway
Andres Delia
Rick Smith
Burcu Gorun
Guillermo Ramos
Kai Zhang
Marlis Coto
M. Russell Moore
Karthic Ramesh
Meherzad
Minbattiwala
Mike
Mombourquette
Michelle Yhan
Vasisht
Ramachandran

	Fil Kicev Nathan Englbrecht Paul Wojdylo Christopher Bozzetto Warren Douglas Natalie Conliffe Desislava Dineva Sujesh V. Chitty Marcin Nikiforuk
Texture Artists	
Matte Painters	
Visual Effects by Visual Effects Producer Compositing Supervisor	Wormstyle Shelby Berney Donny Rausch
Visual Effects by	CoSA VFX
Visual Effects by Visual Effects Supervisor Visual Effects Executive Producer Visual Effects Producer Digital Matte Painter Compositors	Iola VFX Edson Williams Thomas Nittmann Max Leonard Robert Olsson William Barkus Nastuko Kasaki David Levine Nicolette Picardo Jeremiah Sweeney Josh Singer
3D Tracking	
Screen Graphic Design	Tony Meister
Previsualization by Previs Supervisor Previs Producer Previs Artists	The Third Floor Pat Gehlen Kerry Shea Jourdan Biziou Shannon Justison Joshua Lange Steven Tom George Longo Eric Walls Gil Hacco Maria Serrano Jason Brown

Previs Creative Supervisor	Michael Cawood
Previs Production Manager	John Fielding
Previs Production Coordinators	Nick Markel
Previs Editor	Natanya Marks
	Lauren Gould
	Liz Montes
	John Caldwell
3-D Scanning and Modeling by	Lidar VFX
Prints by	Deluxe
Lab Color Timer	George Chavez
Lab Account Manager	Hugo Gordillo

FOR SUMMIT ENTERTAINMENT

Co-Chairman, Motion Picture Group	Rob Friedman
Co-Chairman, Motion Picture Group	Patrick Wachsberger
Co-President, Motion Picture Group	Erik Feig
President, Motion Picture Production	Michael Paseornek
EVP, Production & Development	Gillian Bohrer
Executive, Production & Development	Jeyun Choi
	Munford
Assistants to Mr. Friedman	Auri Maruri
	Jennifer Needham
Assistant to Mr. Wachsberger	Deborah Ortega
Assistant to Mr. Feig	Nirokhi Raychaudhuri
Assistant to Mr. Paseornek	Kyle Benn
Assistants to Ms. Bohrer	Matthew J. Bakal
	James Myers
Assistant to Ms. Munford	Hannah Harris
Production Finance	Mark Pedante
Production Accounting	Jeff Dash
Supervisors of Production	Curtis A. Miller
	Bree Bailey

Production Consultant Manager of Production Production Finance Coordinator	Jerry P. Jacobs Ami Cohen Cara Smiczek
Executive Vice President, Business & Legal Affairs Executive Vice President, Business & Legal Affairs Executive Vice President, Business & Legal Affairs Senior Vice President, Business & Legal Affairs Senior Vice President, Business & Legal Affairs Senior Vice President, Business & Legal Affairs Senior Vice President, Business & Legal Affairs Vice President, Business & Legal Affairs Attorney, Business & Legal Affairs Senior Credits Coordinator Credits Assistant Assistant to Ms. Laucella Assistant to Mr. Melnik Assistant to Ms. Chiaramonte & Mr. Strina	Patricia Laucella Robert Melnik John Biondo Deborah Chiaramonte Philip J. Strina Charlyn Adkins Amy Tillman Marc Shapiro Chris Mello Karina Garcia Allyson Kloster Christine Young April Stewart
President, Marketing EVP, Creative Advertising EVP, Worldwide Marketing EVP, Media Worldwide Publicity	Nancy Kirkpatrick Timothy Sommerfeld Jack Pan Gail Heaney Eric Kops
SVP, Head of Feature Post Production Vice President, Feature Post Production VFX Consultant Senior Post Production Coordinator Post Production Coordinator Assistant to Mr. Pedregal	Carl Pedregal Mark W. McCoy Kathy Chasen- Hay Ariana Young Justin Powell Kimi Rosenthal
Executive in Charge of Film Music General Manager & EVP, Music Business Affairs Music Executive Music Budget Supervisor Manager, Contract	Carter Armstrong Lenny Wohl Trevon Kezios Chris Brown Karen Sidlow

Administration	
Music Coordinators	Ryan Svendsen Nikki Triplett Rona Rapadas
Assistant to Mr. Armstrong Music Clearance and Licensing	Christine Bergren
Executive Vice President, Finance	Wescott A. Guarino
Screening Operations Executive	Timothy Ralston
Cameras Provided by	Panavision Keslow Camera
Camera Cranes Provided by	Panavision Remote Systems Essanay Studio & Lighting Co.
Dollies Provided by Lighting & Grip Equipment Provided by Lighting Equipment Provided by	Paskal Lighting PRG Chicago
Payroll Service Provided by	Entertainment Partners Arthur J. Gallagher Insurance Services Bank of America, N.A. Randy Hua
Insurance Provided by Production Financing Provided by	
Completion Guaranty Provided by	Film Finances Inc.
Immigration Law & Work Visas	Ivener & Fullmer LLP David R. Fullmer Bonnie Sisson
Additional Music	Christian Vorländer Dave Fleming
Score Vocalizations by	Ellie Goulding
Ellie Goulding appears courtesy of Polydor Records	
Additional Percussion Music Production Services Music Coordinator Music Editor	Satnam Ramgotra Steven Kofsky Meghan Currier Adam Smalley

Score Recorded and Mixed by	Alan Meyerson Nick Wollage John Witt Chapman
Assistant Engineer Technical Score Assistant Music Conducted by	Steve Perone Gavin Greenaway Air Studios (Lyndhurst) Limited
Music Recorded at Music Recorded at	Abbey Road Remote Control Productions
Music Mixed at Studio Manager at Remote Control	Shalini Singh Isobel Griffiths
Orchestra Contractor Assistant Orchestra Contractor	Jo Changer Perry Montague- Mason
Orchestra Leader Conductor	Gavin Greenaway

Soundtrack Available on Interscope Records

ENDLESS FALLS

Written by Scott Morgan

Performed by Ioscil

Courtesy of Kranky, Ltd.

OUT OF LINE

Written by Mike Lévy and Chloé Raunet

Performed by Gesaffelstein

Courtesy of Parlophone/Warner Music Group France

by arrangement with Warner Music Group Film & TV Licensing

HANGING ON

Written by Patrick James Grossi and Ariel Rechtshaid

Performed by Ellie Goulding

Courtesy of Polydor Records Ltd. / Interscope Records

under license from Universal Music Enterprises

RORSCHACH

Written by Scott Morgan

Performed by Ioscil

Courtesy of Kranky, Ltd.

RUN BOY RUN

Written by Yoann Lemoine and Ambroise Willaume

Performed by Woodkid

Courtesy of Green United Music / Universal Music GmbH /

Interscope Records under license from Universal Music Enterprises

STRANGER

Written by Sonny Moore, Justin Parker, Sam Dew and Graham Muron

Performed by Skrillex with KillaGraham from Milo & Otis and Sam Dew

Courtesy of OWSLA/Big Beat/Atlantic Recording Corp.

by arrangement with Warner Music Group Film & TV Licensing

DREAM MACHINES

Written by KC Underwood and Alice Costelloe

Performed by Big Deal

Courtesy of Mute

by arrangement with Bank Robber Music

BACKWARDS

Written by Kendrick Lamar, Mark Spears and Kevin Parker

Performed by Tame Impala & Kendrick Lamar

Courtesy of Interscope Records

under license from Universal Music Enterprises

MY BLOOD

Written by Ellie Goulding, James Eliot and Jemima Stilwell

Performed by Ellie Goulding

Courtesy of Polydor Records Ltd. / Interscope Records

under license from Universal Music Enterprises

IN DISTRESS

Written by Rakim Mayers and Mike Lévy

Performed by A\$AP Rocky featuring Gesaffelstein

A\$AP Rocky appears courtesy of A\$AP Worldwide/Polo Grounds Music/RCA
Records

by arrangement with Sony Music Entertainment

Gesaffelstein appears courtesy of Parlophone/Warner Music Group France

LOST AND FOUND (ODESZA REMIX)

Written by Derek Vincent Smith

Performed by Pretty Lights

Remixed by ODESZA

Courtesy of 8 Minutes 20 Seconds Records

by arrangement with Zync Music Group LLC

I NEED YOU

Written by Anthony Gonzalez

Performed by M83

Produced by Anthony Gonzalez and Justin Meldal-Johnsen

Courtesy of M83 Recording Inc.

WAITING GAME

Written by Jillian Banks and Christopher Taylor

Performed by Banks

Courtesy of Harvest Records

by arrangement with Zync Music Group LLC

DEAD IN THE WATER

Written by Ellie Goulding and Finlay Dow-Smith

Performed by Ellie Goulding

Courtesy of Polydor Records Ltd. / Interscope Records

under license from Universal Music Enterprises

BEATING HEART

Written by Ellie Goulding and Joe Janiak

Performed by Ellie Goulding

Courtesy of Polydor Records Ltd. / Interscope Records
under license from Universal Music Enterprises

FIND YOU

Written by Zedd, Matthew Koma, Miriam Bryant, and Victor Radstrom

Performed by Zedd featuring Matthew Koma and Miriam Bryant

Courtesy of Interscope Records under license from Universal Music Enterprises

I WON'T LET YOU GO

Written by Gary Lightbody and Jacknife Lee

Performed by Snow Patrol

Produced by Jacknife Lee

Courtesy of Polydor Records

SPECIAL THANKS

Volvo Corporation
Ian Harvey
David Hildenbrand

Cinespace Chicago Film
Studios
Nick Mirkopoulos
Alex Pissios
Nick Pissios
Dean Pissios
Mark Degnen

Suite Home Chicago
Jennifer Breen
Frosch International Travel
Roger Vivier
Hair Weev
Bonnie Taylor-William
Richard Kasufkin M.D.

Lyle Berkowitz M.D., F.A.C.P.
Dr. Alexander Nagle, M.D.,
F.A.C.P.
Justine Fedak
Michael Reinsdorf
The Reinsdorf Family
MASS, LLC
Jillian Jones
Patricia Smith
Steven Mitchell
Twin Excavating and Trucking
Kaylan Armstrong
Dominic Charles Ferris
Ali Hashmi
Adrienne Lewis
Andrew Luckenbill
Jaime Mire
Molly Pan
Dan Sacketos
La Prairie
Urban Decay
Dermalogica
Clarisonic
Jurlique
Mac
Lorac
Tarte
Smashbox
Wen
ProActive
Ocean Portion
Amazing Concealer
Lycogel
Murad
Lancome
Christian Dior
Meche Salon
Tracey Cunningham
Vicki Laris
Diana Kellogg
Katherine Tegen Books/An
Imprint of HarperCollins
Publishers

FILMED ON LOCATION IN CHICAGO, IL

Illinois Department of Natural Resources

Chicago Transit Authority

Oscar Martinez
Bill Reilly

Chicago Film Office

Rich Moskal
Illinois Film Office
Betsy Steinberg

American Humane Association
monitored the animal action.
No animals were harmed®.
(AHAD 04227)

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