

DRIVEN

PRODUCTION NOTES

INTRODUCTION

Inspired by true events, DRIVEN is a wickedly comedic look at a bromance gone bad. Set in the opulence of early 1980s California, the story follows the meteoric rise of John DeLorean, and his iconic DeLorean Motor Company, through his friendship with charming ex-con turned FBI informant, Jim Hoffman.

Directed by **Nick Hamm** (THE JOURNEY, KILLING BONO), from an original screenplay by **Colin Bateman** (THE JOURNEY, WILD ABOUT HARRY), DRIVEN is produced by **Piers Tempest** of Tempo Productions (THE WIFE, CHURCHILL), **Luillo Ruiz** of The Pimienta Film Company (MAD DOGS, ANA), **Brad Feinstein** (FENCES, BEATRIZ AT DINNER, THE BIRTH OF A NATION) and **René Besson** (ICEMAN, STOLEN, THE EXPENDABLES).

The cast of DRIVEN is led by **Lee Pace** (GUARDIANS OF THE GALAXY, THE HOBBIT) as motoring engineer and designer John DeLorean, **Jason Sudeikis** (DOWNSIZING, HORRIBLE BOSSES) as Jim Hoffman, DeLorean's friend and con-man turned FBI informant, **Judy Greer** (ANT-MAN, A HAPPENING OF MONUMENTAL PROPORTIONS) as Hoffman's strong-willed wife Ellen and **Corey Stoll** (HOUSE OF CARDS, MIDNIGHT IN PARIS) as ambitious FBI agent Benedict Tissa.

Rounding out the key cast are **Michael Cudlitz** (THE WALKING DEAD, SOUTHLAND) as notorious drug dealer Morgan Hetrick, **Erin Moriarty** (CAPTAIN FANTASTIC, TRUE DETECTIVE) as his young girlfriend Katy Connors and newcomer **Isabel Arraiza** (THE OATH, ALL THE ANIMALS COME OUT AT NIGHT) as John's glamorous wife, Cristina DeLorean.

Behind the camera, the creative talent includes director of photography **Karl Walter Lindenlaub** (INDEPENDENCE DAY, CHRONICLES OF NARNIA), costume designer **Julia Michelle Santiago** (YELLOW, DIOS LOS CRÍA 2), production designer **Fernando Carrion** (22 JUMP STREET, SPEED KILLS) make-up & hair designer **Dannelle Satherely** (BOY, HUNT FOR THE WILDERPEOPLE), editor **Brett M. Reed** (GEORGETOWN, ARGO), Music Producer **Lorne Balfe** and composer **Gerónimo Mercado** (MIENTE, 200 LETTERS) along with additional music by **Kim and Kathryn Kluge** (SILENCE).

FULL SYNOPSIS

It's 1974 and Jim Hoffman (Jason Sudeikis) is your average family man—father of two, hard-working pilot, doting husband to Ellen (Judy Greer). Oh, he's also an occasional drug smuggler. And when Jim is caught using his family vacation to smuggle cocaine into the US, ambitious FBI agent Benedict J. Tisa (Corey Stoll) sees an opportunity to earn a major victory for the Bureau by using Jim to entrap his elusive supplier.

Starting over in an affluent San Diego neighbourhood on the government's payroll, Jim's duties as a confidential informant get side-tracked when he befriends his famous neighbour, motoring engineer and designer John DeLorean (Lee Pace). Bedazzled by DeLorean's charm and vision, Jim soon finds himself in DeLorean's inner circle at the launch of a new enterprise that promises to revolutionize the American motor industry.

However, when DeLorean's dream hits the buffers with his company set to go belly-up, and Tisa's nowhere near getting his guy, Jim suddenly finds himself caught between two desperate men who are willing to do anything to succeed.

DIRECTOR'S NOTE

I like stories that are ambiguous, that ask questions and defy genre.

Stories that teeter on the edge of truth. This is the story of a man who embodies this. A man so desperate to succeed, he gambled everything and lost.

And I'm not talking about John DeLorean.

I'm actually talking about his neighbour. Jim Hoffman.

But first let's talk about DeLorean: eccentric and debonair, the Prince Charming of GM, car designer and friend to the rich and famous. He dared to oppose the American auto oligarchy by striking out on his own, inventing himself as one of America's earliest Celebrity-CEOs. He branded his lifestyle with his car. He was the car. Slick. Cool. Outwardly attractive. You could have his life, if you bought into the dream.

This, in itself is a great story. But a conventional biopic was uninteresting to me.

Enter, Jim Hoffman: a low-life and convicted criminal turned FBI informant who just so happened to be DeLorean's neighbour. He joined DeLorean's gilded, sun-kissed social scene by befriending the family and passing himself off as something else.

I was fascinated by this toxic relationship and the cinematic possibilities it created. Here were two guys who needed to win so badly that it drove their friendship to a farcical and heart-breaking conclusion. The writer and I built on this real premise and imagined a relationship that became the beating heart of the film, creating a twisted buddy-comedy set against the backdrop of the frivolous 70's. At first glance, it's a universal story of betrayal, but it's really about dishonesty and trust. And asks with a wink: how well do we really know our friends?

So - was John DeLorean a con man with shiny hair or a creative genius? Was Jim Hoffman a depraved scumbag or a friend whose past damaged those around him?

To be honest, I don't know.

The fun of the film is not knowing. I want the audience to enjoy a cinematic rock-n-roll adventure and make that decision themselves.

Q&A WITH THE DIRECTOR

Other than the DeLorean being featured in the *Back to the Future* films, were you familiar with John DeLorean and his sports cars before becoming involved in the project?

DeLorean was clever enough to secure over 100 million pounds from the UK government to help him build his dream car. The condition was that he had to build it in Northern Ireland. I come from Northern Ireland and was always aware of DeLorean as a carmaker. The idea that an American sports car tycoon would build a factory in the middle of The Troubles was in itself an absurd plan. So, I'd been aware of DeLorean and the story for a few years, but had never before found a way into it until now.

How did your collaboration on the script with writer Colin Bateman evolve – in terms of the story you were looking to tell?

I like the way Colin Bateman brings a comedic and sometimes farcical eye to historical events. We worked together before on *THE JOURNEY* and we enjoy deconstructing history, mixing the real and the fiction--inventing our own cinematic language of "what happened." We knew we had an interesting, comic character in Hoffman. He was a chameleon. There was very limited information on him, so there was a certain latitude to how we interpreted him. He was a liar and a cheat. We felt dramatically free to explore his character and play with that potential humour.

What was the appeal of focusing on a particular period in John DeLorean's life?

It's a big story that stretches over a long time. So, focusing on a particular moment in his life, in a perverse way, helped us to go deeper.

How was it working with Lee Pace, Jason Sudeikis, Corey Stoll and Judy Greer?

I like to rehearse before and during production. It helps me understand the characters, but also provides the cast with a safe environment in which they can explore ideas without the pressure of being on set with a tight schedule and limited number of takes. They test out ideas and play with the character, this then frees them to make great decisions on set. Every actor came prepared.

LEE's challenge was that he was playing a much older man. But Lee is naturally charismatic. He used that part of himself to shape his interpretation and found his own way to embody him. Lee had studied DeLorean but never once did an imitation; he was always focused on the complex emotions at the center of John's journey. When he first walked onto set in full costume, the whole crew got the chills. It was quite a moment.

JASON had a very nuanced take on Jim. He had an instinctual understanding of the story's structure and the way the character should be approached. He was very intelligent about his choices. He would play a funny beat in one take, and an emotional beat in another, all with this great sense of humanity. There's a wonderful every-man quality about Jason, he is very engaging. He understands that there is tragic in the comic and his performance reflects that in a very entertaining way.

COREY, simply put, is just a powerhouse. He is detailed and focused on set. He liked to rehearse and enjoyed experimenting with humour. There's a level at which serious actors aren't trusted to

play comedy. But I've never accepted that rule. One of the great comedic threads of the film is watching him struggle to manage Jim's bumbling attempts at espionage. And it's hilarious.

JUDY is original. She's idiosyncratic and off-beat, and always authentic. She can make you laugh out loud and break your heart in the same moment. She's warm and real, and captured Ellen's fire and wit. Her take on Ellen became the moral compass of the film.

How would you describe the relationship between John DeLorean and Jim Hoffman?

Toxic. Can a conman con a conman? What's always fascinated me was just how someone like Jim Hoffman integrated himself into DeLorean's rarified social circle. DeLorean lived in a country-club estate in San Diego. It just so happened that Hoffman lived there too, and eventually their kids played together. Initially it's entirely social, eventually professional, becoming poisonous for both.

How did you find the balance between showcasing the flawed sides of these characters, while also ensuring they remained likeable?

I don't judge characters. I'm more interested in flawed characters because they're real. I never sat down and said, "I'm going to make these characters likeable." Jason portrayed Jim as a conman who cons with a wink and a dashing smile. He's real but he's never evil, his judgment just isn't what we'd call sound. Lee too was aware of DeLorean's hubris and never shied away from his moments of ego.

Can you tell us about the women in the film played by Judy Greer, Erin Moriarty and Isabel Arraiza – who are strong in their own right?

We wanted a strong feminine presence in the film. Jim's saving grace was that he was a family man whose sole motivation is to support and protect his wife and kids. Ellen had to not only be a moral anchor for Jim, but our truth-teller too.

Isabel played Cristina, John DeLorean's wife. She was a strong businesswoman who survived John's legal mess and came through it as one of the earliest and most successful life-style tycoons. In a way, Isabel brings us through that journey.

Erin's character, Katy, was based somewhat on a historical person. But more importantly, she embodied a bold freedom that was emblematic of the time, and she approached that role with complete fearlessness and fun.

Can you tell us about filming in Puerto Rico during the aftermath of the hurricanes, how that affected production and how the community came together?

We filmed this on location in Puerto Rico. We were interrupted by two hurricanes. The first hurricane damaged production but not significantly. The second was *Maria*.

Imagine living in a country with no electricity, no running water, no gasoline, and a shortage of food and money. Now imagine shooting a film there.

The filmmaking process normally comes with some inherent frustrations. But this was like nothing else I'd ever dealt with. The normal comforts of filmmaking had been stripped away. Petty problems were insignificant when faced with the real tragedy taking place all around me. I had

to be specific. Careful. Thoughtful. Above all, conscious about what we filmed, how we filmed it and where. There was no room for error. Making the film this way became a testament of faith. Faith in cinema and in the people who make it. Here's what happened:

The day before *Maria* hit, I, along with the cast and non-local crew were evacuated. I then watched, stunned, as *Maria* ravaged Puerto Rico. I honestly thought the film and everything we'd hoped to create was over. We had shot five days, and I knew what we had was special. But I saw no hope of return and was devastated by what was happening on the island.

Maria had destroyed the island's entire power grid and cell towers. Production struggled to contact the local crew but slowly phone calls were made and we confirmed that everyone was safe. We then had a decision to make. But how could we possibly return? I spoke to the actors and producers, and the decision was made that if it was at all possible, we should continue making the film. Not only because it was the right creative choice. But it was the humanitarian choice.

We were employing over 200 people locally who needed a pay check now more than ever. To their great credit, not a single actor, producer or non-local crewmember refused to return to the island. In fact, they were determined not only to finish but to help in any way possible with reconstruction.

We were fully cognizant of what our local crew was going through. Our 1st AD had watched the roof of her house get peeled back like the top of a sardine can, while her family huddled in a corner. Our make-up artist waded through floodwaters with her son. Our picture car coordinator sat up through the night with a shotgun for fear of looting. These are just a few of the stories of Hurricane *Maria*, and there are countless others. But our crew adamantly believed in the story we were telling and at a time when the entire economy of Puerto Rico came to a standstill, this film was a way to recover their homes and lives.

Using whatever resources we had, working without power, gasoline, rationed water, eight-hour ATM lines, police curfews, even basic communication - we came together to make our film a reality. We worked six and seven consecutive days. There was a collective desire to create a great movie that we could all be proud of.

I believe, more than anything, that their faith, dedication and determination made the film what it is.

ABOUT THE PRODUCTION

The story of John DeLorean seems tailor-made for the big screen. The creator of the famous gull-winged sports car that bore his name, and which then rocketed to renown on the back of its star turn in the BACK TO THE FUTURE trilogy, DeLorean is regarded by many as a brilliant conman, a genius car designer who through fraud, embezzlement, tax evasion and unpaid loans fleeced Hollywood stars, business partners, inventors and, astonishingly, the governments of Britain, America and Switzerland. Millions of pounds are said to have disappeared after the 1982 collapse of his DeLorean Motor Company venture in Belfast, Northern Ireland.

It is the history of this venture, and DeLorean's involvement in a colossal cocaine deal that he launched in a bid to save his failing company, which forms the narrative framework for DRIVEN. Put together by the team behind the 2016 film THE JOURNEY — producer Piers Tempest, writer Colin Bateman and director Nick Hamm — DRIVEN recounts this segment of the DeLorean story through the eyes of his friend and neighbour Jim Hoffman, who worked as an FBI informant and who set up the drug deal between the car-maker and Colombia's infamous Cali cartel.

Joining the team behind THE JOURNEY, was producer and financier, Brad Feinstein of Romulus Entertainment. With his history of producing prestige dramas such as FENCES (2016) and BEATRIZ AT DINNER (2017), Feinstein was able to help elevate this entertaining and comedic narrative.

The story unfolds in the late '70s and early '80s, charting Hoffman's arrest for cocaine smuggling and his subsequent recruitment as an FBI informant. When he moves to an exclusive suburb in California he befriends a neighbour, John DeLorean, who is just setting out on his own after leaving General Motors and founding the DeLorean Motor Company. His goal is to produce a state-of-the-art yet affordable sports car, to be manufactured from stainless steel.

He would build the cars in Belfast, where he squeezed US\$97 million from a British government eager to stimulate the Northern Irish economy. The story cuts back and forth between this period and the 1984 court case, where DeLorean stands trial for drug trafficking.

"The story is just bonkers," begins producer Piers Tempest. "It was such a big vision that John DeLorean had, to leave his job as a very senior executive and to have the ego to design his own car and to name it after himself, and then to bring it to Belfast during the Troubles when no one was working. And to extract millions upon millions from the British Government to fund it! And then to do a drug deal with the Cali cartel, it was insane."

"This film is a testament to the American Dream," says producer, Brad Feinstein. "It demonstrates how far an individual will go to achieve success. John DeLorean is such an interesting and complex character. Interestingly, his charismatic and powerful qualities also simultaneously make him a deplorable character. While DeLorean might exemplify a true rags-to-riches story, his corrupt tendencies are also evident."

There have been several attempts to bring the John DeLorean story to the big screen but most have failed after stumbling into a legal minefield. The filmmakers on DRIVEN, however, have taken a story inspired by real events and then worked creatively within the confines of events that are a matter of public record.

"I think the main thing that we wanted to do, which is what I had done previously on *THE JOURNEY* and *CHURCHILL*, is to focus on quite a specific aspect of the person's life, or a certain time period," continues Tempest. "Then you can really go much deeper than a biopic of the whole life, which is often quite unsatisfying as a narrative."

"I much prefer to focus deeply on something specific in their life and by doing that you get a real sense of what happened and what the person is really like. With *DeLorean*, this story is definitely the most interesting aspect."

Feinstein continued, "While older audiences might recall who John DeLorean is, most people cannot recall the details. Younger audiences presumably only know about the DeLorean from *BACK TO THE FUTURE*. With this film, we have an opportunity to tell this story across multiple generations."

"Additionally, it is typically uncommon for individuals to know the story of DeLorean's accomplice, Jim Hoffman. As an FBI informant, Hoffman was an essential element in the downfall of John DeLorean, and by zeroing in on their relationship and Hoffman's character, we were confident that we could make the best possible version of this story."

Indeed, the film strikes an interesting tone, matching real-life drama and tension with a humorous edge provided, in no little part, by the mercurial figure of Jim Hoffman, brought to life on screen by an effervescent Jason Sudeikis.

"We were delighted to get Jason," says Tempest. "We needed a really smart actor to convey the quality of the Hoffman character because he goes on to betray his friend. They start a friendship and then Hoffman, who is already on the FBI payroll, sees DeLorean as his ticket out of there. The actor had got to be someone likeable in order to pull that off."

"Then there is humour in the script and there is also emotion when it gets quite tense towards the end, so it had got to be an actor who could handle something funny and handle the comedy but who also had got the acting chops to deliver on the emotional beats. Jason is absolutely brilliant."

"Having worked with Jason before and knowing what he is capable of as an actor, I knew he would be perfect. I felt as though the role of Jim Hoffman was written for him. The audience is along for the ride with Jim, so it was important that we had someone as charming and funny as Jason," adds Feinstein.

The actor already had experience of playing a real-life character that stood next to greatness, courtesy of his role in *THE RACE*, where he played Larry Snyder, the man who coached Olympic legend Jesse Owens. In *DRIVEN*, the DeLorean story is viewed through the prism of Hoffman's vision.

"It was an interesting take because it was through the eyes of a secondary personality in the construct of this whole true-life event," says Sudeikis. "I've always really enjoyed stories where the duet is one genius or icon, and someone next to them who knows them beyond that."

"In the world of fiction, you have Sherlock Holmes and Watson; I like the interaction between Jesus and Judas in *JESUS CHRIST SUPERSTAR*; *AMADEUS* and *SALIERI*; or more recently on stage we've

seen Alexander Hamilton and Aaron Burr. Being the less talented member of the duo was an interesting pairing for me. I was drawn to that."

Sudeikis says the story follows something akin to a romantic narrative. "It's two fellas and it's platonic but at the same time they have a 'meet cute', they have squabbles along the way. It's an interesting way into a story that feels timely. The film is like a series of two-person scenes about relationships, and each one brings out a different side in Jim."

"Even though it has this intrigue of crime and thriller and a fragment of biopic, it's mostly about the relationships," he says. "You need to get invested in these characters' lives, not just their personas or the characterisation we bring to them. To get to play against all my co-stars was terrific."

Sudeikis' main co-star is Lee Pace, who steps into the expensive shoes of John DeLorean. "Lee, while considerably younger than John DeLorean was at the time of this story, has the same gravitas as a genius," says Sudeikis. "The way my character looks up to John DeLorean, literally and figuratively, it was easy to muster. I didn't have to act too hard working with Lee."

"Lee's transformative performance throughout the entire film is exceptional," states Feinstein. "He embodies everything that John DeLorean was. We were extremely lucky to have him join the cast."

According to Tempest, the decision to cast DeLorean a little younger was based on getting the right actor for the role. "We could have gone for an older DeLorean, which would be more realistic in terms of the age of the film," the producer explains, "but we thought it was more important to get the actor right. And Lee has really got him."

"We screened the movie to a lot of DeLorean's friends and Lee has absolutely nailed it, which is no mean feat. He is really good. And he is the spitting image. They have done a fantastic job make-up wise, and with the prosthetics."

The casting of Pace, who is riding high at the moment on the back of THE HOBBIT films, GUARDIANS OF THE GALAXY and the forthcoming CAPTAIN MARVEL, also helps the movie appeal to a younger audience who might not be aware of the DeLorean story.

"A lot of people thought initially that the film would skew to a slightly older demographic who knew about DeLorean," says Tempest, "but the younger audiences who are seeing it at our test screenings are really responding in a better way than we had anticipated. It is a really fun movie."

Lee Pace, meanwhile, says that DeLorean was a fascinating character to explore. "There are a lot of interesting stories about this character but the general strokes are that he was at the General Motor Company as one of the youngest directors there and he invented the concept of the muscle car. He designed the GTO and the Firebird, and this whole identity of American cars," he says.

"People know a lot of things about him because he was very visible in the press. He enjoyed his public persona but I don't know a lot about *him*. As much as I saw and read during the research I really didn't know *him*. That made him an interesting man to play."

Like Sudeikis, Pace was intrigued by the manner in which the story was told. "This story is not really about John DeLorean," he says. "It's about Jim Hoffman. That's another thing I found interesting. It's the story of his neighbour who is an FBI informant. It's interesting to see John DeLorean through Jim Hoffman's eyes because that's how most of us see DeLorean, through the bushes, so to speak. It was not intimate. You just get glimpses."

Pace also enjoyed the era in which the story is set. "There's a renegade story here that is unexpected," he says. "It's a time in our not too distant past in America, a turning point when globalisation became a real possibility. John DeLorean saw the chance to make his cars in Northern Ireland, and that's when things really started to fall apart for him."

He is offered a lifeline, so it seems, by Hoffman, a man with a number of faces and motives. "Developing the friendship between these two characters was very specific," says Pace, "and working with Jason was just wonderful. He made me laugh a lot. The whole cast was great."

Both Hoffman and DeLorean are married, and DeLorean's wife, Cristina, would go on to become an American media personality in her own right. Her journey after the court case and her subsequent divorce from DeLorean is not part of DRIVEN's narrative, though the film provides glimpses of the woman she will become.

Newcomer Isabel Arraiza brings her to life. DRIVEN is Arraiza's first movie after leaving Julliard (the same school where Pace was trained). "The narrative is told by Jim's character and because it's told from the perspective of one person, that allowed some creativity," the actress begins. "It's like a flashback of those events. The characters in that story are only as truthful as the memory of the person who's telling the story."

Still, Arraiza threw herself into researching the real-life Cristina DeLorean. "I watched a lot of her interviews. She had a TV show and was a born-again Christian. I was watching her after she had left John but I wanted to present a thoughtful representation of this woman, and the narrative of being a trophy wife. She published lots of books, including one she published when she was with John called *Style: How to Have It in Every Part of Your Life*."

The actress believes that DRIVEN is a many-layered tale. "It is funny and sad and complex," she says. "Audiences are in for a really good time. It's so much fun, with laughter and tension, and there's some sadness. I couldn't place it in a specific genre."

Cristina DeLorean, she says, is a fully formed character, as is Hoffman's wife, Ellen, played by Judy Greer. "Ellen is very important because it is quite a male film on the face of it but a lot of the story is driven by the fact that Jim Hoffman wants to protect his family and his wife," says Tempest. "We wanted to focus on those female roles, just to keep it true to life."

Greer says that she was impressed with the screenwriting and praises the depth of characterisation in all the film's female roles. "I was really impressed with the writing and how well-developed Ellen was. She was in love with her husband but also very honest about his flaws," Greer says.

"Ellen is tough and she loves Jim but she doesn't take his crap and that's great," she adds. "Usually, when you're offered a wife role like Ellen it's a typical role where you're home and on the phone, 'When are you going to be home?' And she's just in the background. Not so with Ellen,"

The actress says she has never starred in a movie quite like DRIVEN. "It's a cool, sexy, fun movie, and I've not really done anything like this before. It's got drama and comedy and it's fast and has true, grounded, emotional moments. I hope it's received well."

Adding to the "cool, sexy, fun" elements of the story are the characters of Morgan Hetrick and Katie Connors, a notorious drug dealer and his bubbly young girlfriend. Hetrick comes to the screen courtesy of a dynamic performance from THE WALKING DEAD star Michael Cudlitz.

"Morgan Hetrick was a very prolific drug trafficker throughout the '60s and '70s but there's only one picture of him," explains Cudlitz. "So in this take on what went down with John DeLorean and Jim Hoffman, our Morgan is more of Jim's idea of what Morgan was. There was so little to go on."

"The performance is more what the public perception is of what a drug trafficker might be. When Jim is on the stand talking about Morgan there's this heightened idea of what he is. That's what we're trying to embrace and we had a bit of fun with that. He was a blast to play."

Like so many of his co-stars, Cudlitz was especially impressed with the film's tone. "There's a lightness to the story even though the subject matter is serious at times," he says. "It's a really interesting way to enter into the story of what happened with DeLorean."

"Most people think, 'It's the guy who made the BACK TO THE FUTURE car.' But it's way more than that. He's the father of the muscle car and gets involved through circumstance and his lifestyle in a multi-million dollar cocaine deal. How does that happen?"

The actor believes that there's a Bonnie and Clyde or Robin Hood element to the tale, "where somehow we're excusing him as a society, where it's as though he's the victim. There are so many larger-than-life elements that really happened and they suck you into the story. Hopefully, the audience leaves with an interesting view of friendship. There's a really great relationship with the Jim Hoffman and John DeLorean characters."

There's also a great relationship between Hetrick and Katie Connors, the latter played by Erin Moriarty. "Katie embodies that very hedonistic '70s or '80s personality that just wants to have fun," Moriarty says. "There is depth to her character and she is more savvy than she might come across. She likes to get high and enjoy life a little bit. She is reaping the benefits of being with Morgan."

Moriarty says that Katie's happy-go-lucky demeanour allowed the actress to "live an '80s alter-ego that I always dreamed of being." She laughs, "It's been one of the most fun jobs and there is something so exciting about doing a period piece like this, where you can express yourself, with your clothing and attitude, in the most hyperbolic way possible."

For all the fun, she says, the film also has a complexity at its centre. "Morals don't always sit in black and white," she notes. "There is a lot of grey. John DeLorean wanted to create this car but because things don't go in his favour, he tries to save his company in a shady manner. These other characters live in the grey areas, too, morally, and they try and make the most of any opportunity."

That said, the characters have endearing qualities. "The female characters, like Katie and Cristina, they are totally aware. It's about complicated people doing what they need to do to get by and maybe going a little too far. There are high stakes but also a lot of levity and fun."

The final major character in the piece is FBI agent Benedict Tisa, played by Corey Stoll. "Not much is known about the real Tisa character because his files have been scrubbed, so it gave us as much licence as possible," the actor says of the man he plays. "Lee Pace is doing such incredible work with all the historical video stuff there is on John DeLorean, finding a way to be accurate but not just being an impersonation, but I don't need to deal with any of that. I can just have fun."

Tisa is charged with running Hoffman as an informant once he's been arrested for drug smuggling. Their relationship is amusing to watch with Tisa finding his man thoroughly infuriating.

"Benedict is smart and strong and capable but there is something about this case that brings out the worst in him in the most bumbling and frustrating way," says Stoll. "There is something about Jim Hoffman that is incredibly charming but so incredibly annoying for Benedict. It is fun to be really annoyed with Jason."

Like so many of the cast, Stoll was particularly taken with the story's tone. "It felt unique," he says. "I only knew DeLorean through the car from BACK TO THE FUTURE but it is an incredible story and there is so much they couldn't get into the script. And what drew me was that unique tone. There is an emotional reality to these characters but it doesn't take itself too seriously. It's a period film but it's a lot of fun. People are at their worst in this movie."

He describes DRIVEN as a "Crazy, coke-fuelled, '70s romp. The echoes and the contrasts between then and now, this story of ambition and lies and selling yourself out, couldn't be more timely."

Another character in the film is the DeLorean motorcar itself, one of the most distinctive vehicles of its time, with its stainless steel body and gullwing doors. The production filmed in Puerto Rico and the filmmakers were delighted to discover that the US territory hosts a very active DeLorean owners club.

"There are more than 30 DeLoreans in Puerto Rico," says Tempest, "so we had no problems on the car front. In fact, there are so many great muscle cars in Puerto Rico and that was great."

A lot of these DeLoreans had new engines put in. "So they worked really well and they had been kept in immaculate condition. We also found an absolute period GTO, which DeLorean designed and which Jim drives in the movie."

Puerto Rico was known to Tempest following his 2011 film THE CALLER, which was shot in the territory and was produced with Lullilo Ruiz and the Pimienta Film Company, who came on board early to help develop the project. "We love working with Lullilo and the Pimienta team and I knew Puerto Rico would be an ideal location for the film as there are a lot of period early '80s buildings there, which was brilliant for DRIVEN because this was not a film where we could build significantly," the producer explains.

"We wanted to keep it practical and there's an estate in Dorado Puerto Rico which is full of big houses built in the early 1980s. That was perfect for our story because a lot of it is set where Jim Hoffman and John DeLorean lived in California. That was a big win for us. They have great crews. It is not too far from New York. It felt like the natural place."

The production also gave much to Puerto Rico, especially in the aftermath of two hurricanes that caused extensive damage to the archipelago and resulted in the loss of lives. During the last week of pre-production, Hurricane Irma clipped Puerto Rico, "And we had to evacuate everyone," says

Tempest. "I stayed and Irma veered north just at the last minute; hence we only got hit a little bit. We managed to get everyone back, and to retain all the finance. We started filming and got the first week in the can. But then we got hit by Hurricane Maria, which absolutely devastated the place."

Hurricane Maria is widely regarded as the worst natural disaster ever to hit Dominica and Puerto Rico, standing as the tenth-most intense Atlantic hurricane on record and the fiercest tropical cyclone worldwide during 2017.

"I felt a sense of responsibility to ensure that we continued with production regardless of the extreme devastation that the island endured," says Brad Feinstein. "We all felt an obligation to our crew to make sure that they were safe, as well as their families. Within just over a week, we had production up and running again. We were able to employ the crew during a time when the island was in disarray and the majority of the Puerto Rican community was left unemployed. On top of that, we injected money into an economy that desperately needed it."

At the time that the hurricane hit, Romulus Entertainment had still not closed the financing for the picture. Feinstein says, "We were committed to persevere and fulfil our obligations to the production and our entire team. Leading the production through this disaster was a testament to the producers' dedication to the picture and to the people of Puerto Rico."

"Category four hurricane María left Puerto Rico completely devastated. All main roads were completely blocked, a significant number of houses and buildings suffered structural damage, there was no power, no running water, flooding everywhere, fuel scarcity and a general loss of communications. It was the biggest system to hit our island in history. Also, it was one of the greatest producing challenge we've had. Resilience had us back up and running within eight days of the hit. I'm very proud of our amazing production team, our generous actors and the resilient local crew that continued to work tirelessly despite the difficult circumstances. It's one of our greatest accomplishments in all my working years as producer." says producer Luillo Ruiz.

"We could not have pull this off without the super committed and inventive PR crew, some continued to work even though they had lost their houses and they managed to make everything work with the resources available at the moment." Says Associate Producer Belly Torres.

"Our main job in regard to the production was getting everyone back," Tempest adds. "And our crew really wanted us back. They wanted to earn money to help rebuild. So we made the decision that we were going to get everyone back and finish the film, whatever it took.

"We were supporting hundreds of crew, an extended supply chain, and millions of dollars of investment were at stake. There was no way I would let down our crew and the island and abandon or relocate the film." Nick Hamm completely agreed.

"It was a very intensive but very professionally handled. Not only were we already shooting and in the last stages of closing financing, but we had to pull all of our resources in order to ensure a steady supply of diesel, gas, water and other basic necessities for both the actual filming and the crew. During those first two weeks the estimated waiting time to get gas was approximately 5 to 6 hours. We really had to go out there and make things happen. At one point I was literally directing traffic at a gas station in order to supply our crew and ensure they could make it safely

to set." Says Ruiz. "On the other hand, the government of Puerto Rico gave us their full support in every possible way making the complete comeback to principal photography a viable reality."

"We also decided to try and support the crew where possible, providing people to queue in food lines, sourcing petrol for their families and providing food for crew members' extended families via our caterers. If they were going to support us, we would do what we could to support them."

"Everybody stepped up to help. Producers, talent and financiers from recent productions came together to establish the Puerto Rico Film Friends Relief Fund raising more than \$300,000 to help crew members that had lost their residences to the hurricane." Says Belly Torres. "We were able to raise so much funds that we managed to donate proceeds to the Pediatric Hospital as well."

The filmmakers only had 12 days to get their cast back otherwise the whole production would have collapsed. "But everyone did come back and all the cast were amazing," says Tempest. "They were giving blood at weekends and helping the mayor of San Juan, giving food. It was a very difficult but very positive experience for all of them and good on them for what they did."

Though the archipelago suffered terribly, the film was able to continue and the cameras were rolling 13 days after the hurricane hit. "We had shot our outdoor sequences and all the car chases in the first week," Tempest explains.

Feinstein adds, "One day, we'll make a movie about the making of this film. It's a story of inspiration and the power of unification to reach a common goal."

"If we hadn't done that and we'd shot a week in the houses first we would have been in serious trouble because all the trees came down; it took us two-and-a-half weeks to just clear the houses. Also, all the traffic lights were down. It just wouldn't have worked so we were fortunate that we filmed things in that order. Looking back, the real heroes were the crew and our Puerto Rican team.

The cast all agree. "It was inspiring to see what happened," says Lee Pace. "With unexpected disasters you repair what was broken and get on with it. To see Puerto Rico do it in the way they did was a real privilege, to see how they rebounded. It gives me hope. People survive and bounce back." Much like John DeLorean.

BIOGRAPHIES - CAST

Lee Pace - JOHN DELOREAN

Born in Chickasha, Oklahoma (March 25, 1979), Lee Grinner Pace is an American actor who has been featured in film, stage and television. Most recently, Pace starred as protagonist Joe MacMillan in AMC's HALT AND CATCH FIRE. Pace also played Roy Walker/the Masked Bandit in the 2006 film THE FALL, and has appeared in film series, including THE TWILIGHT SAGA: BREAKING DAWN – PART 2 as Garrett, THE HOBBIT TRILOGY as Thranduil, GUARDIANS OF THE GALAXY as villain

Ronan the Accuser, and starred as Ned in the ABC series PUSHING DAISIES for which he was nominated for the Golden Globe Award and Primetime Emmy Award for Outstanding Lead Actor in a Comedy Series in 2008. Pace has starred in several off-Broadway plays, including THE CREDEAUX CANVAS, THE FOURTH SISTER, AND SMALL TRAGEDY. 2011 marked Pace's Broadway debut with THE NORMAL HEART at the Golden Theatre, playing the character Bruce Niles, and later in GOLDEN AGE written by Terrence McNally as composer Vincenzo Bellini at the Manhattan Theatre Club in 2012.

Pace is currently starring as Joe Pitt in the Broadway transfer of the award-winning National Theatre production OF ANGELS IN AMERICA: A GAY FANTASIA ON NATIONAL THEMES at the Neil Simon Theatre, playing opposite Denise Gough, Nathan Lane and Andrew Garfield.

Jason Sudeikis – JIM HOFFMAN

Jason Sudeikis was born in Fairfax Virginia but grew up in Overland Park, Kansas. After high school, he received a basketball scholarship to a local junior college. As a class clown and a self-admitted "procrastinator," he frequently dribbled himself in and out of trouble while in college. He began his path in show business by driving 40 miles every weekend to take classes at the Comedy Sportz Theater (now Comedy City) in Kansas City. Leaving basketball and college behind, he made his way to Chicago where he performed with The Second City National Touring Company, Improv Olympic, The Annoyance Theater and Boom Chicago in Amsterdam. He then moved to Nevada where he became a founding member of The Second City Las Vegas. In 2003, Jason was encouraged by his uncle George Wendt (CHEERS) to send a tape of his work to the producers of SNL. Jason started on the show as a staff writer, and after two years and many auditions, he found himself in front of the camera and never looked back.

He recently wrapped on DRIVEN, where he played conman-turned-FBI-informant Jim Hoffman as he and his handler take down the mysterious, wealthy, and drug-embroiled millionaire John DeLorean (played by Lee Pace). Nick Hamm directs the feature, filmed in Puerto Rico, which is produced by Tempo Productions' Piers Tempest and Jo Bamford alongside Pimienta Film Company and Blue Rider Pictures.

Jason can be seen opposite Ed Harris and Elizabeth Olsen in KODACHROME, which premiered at the Toronto International Film Festival and was released on Netflix in April of 2018. Directed by Mark Raso and produced by Shawn Levy's 21 Laps, the film follows Jason and Ed as a father and son who team up to try to reach a special Kansas City photo lab before it closes its doors for good.

He can also be seen in Alexander Payne's latest feature, DOWNSIZING, which premiered at the Venice Film Festival and hit theaters Christmas 2017. The Paramount film is a social satire about a man who decides to shrink himself in hopes of having a better life. Produced by Jim Burke, Megan Ellison, and Payne, Jason appears opposite Matt Damon, Kristen Wiig, Laura Dern, and Christoph Waltz.

Other recent films include Nacho Vigolando's sci-fi thriller COLOSSAL starring opposite Anne Hathaway for Voltage Pictures. Prior to that, Jason starred in the indie drama THE BOOK OF LOVE, directed by Bill Purple. He played the leading man in Sean Mewshaw's independent drama

TUMBLEDOWN, opposite Rebecca Hall, which had a limited release February 2016. Also in 2016, Jason took another dramatic turn in his work by playing a lead in RACE for Focus Features. Sudeikis stars opposite Jeremy Irons as Owens' obsessive coach and mentor Larry Synder. He also had turns in Leslye Headland's SLEEPING WITH OTHER PEOPLE, produced by Will Ferrell and Adam McKay, as well as 2016's heist comedy MASTERMINDS with Zach Galifianakis, Owen Wilson and Kristin Wiig.

Taking his talents to the stage in late 2016, Jason led DEAD POETS SOCIETY at the acclaimed Classic Stage Company Off-Broadway, where he played the iconic role of Professor John Keating. Adapted by the original scribe of the Academy Award winning film, John Doyle directed the stage adaptation of this beloved tale of a rigorous all-boys prep school whose students are inspired by Keating to defy conformity and live passionately.

In 2014, Jason reprised his role opposite Charlie Day and Jason Bateman in the highly anticipated sequel HORRIBLE BOSSES 2 for New Line Cinema. Directed by Sean Anders, the film also starred Jennifer Aniston, Kevin Spacey, Jamie Foxx, Chris Pine and Christoph Waltz. In 2013, he starred opposite Jennifer Aniston in New Line Cinema's box office smash WE'RE THE MILLERS which grossed over \$270,000,000 worldwide at the box office.

His other film credits include: Sony's animated feature ANGRY BIRDS, where he voices the hero 'Red,' and Twentieth Century Fox's animated feature EPIC, which also starred Beyonce Knowles and Amanda Seyfried; Warner Brothers' THE CAMPAIGN starring alongside Will Ferrell and Zach Galifianakis and directed by Jay Roach; Garry Marshall's ensemble MOTHER'S DAY alongside Julia Roberts, Kate Hudson and Jennifer Aniston; New Line's HALL PASS in which he starred opposite Owen Wilson in the Farrelly Brothers comedy; THE BOUNTY HUNTER, with Jennifer Aniston and Gerard Butler; New Line's, GOING THE DISTANCE, opposite Drew Barrymore and Justin Long; and WHAT HAPPENS IN VEGAS with Cameron Diaz and Ashton Kutcher. He also made appearances in THE TEN, WATCHING THE DETECTIVES, BILL, SEMI-PRO and THE ROCKY HORROR PICTURE SHOW.

In the summer of 2013, Sudeikis completed his eighth and final season as a cast member on NBC's venerable show SATURDAY NIGHT LIVE. Sudeikis worked for two years as a writer on the show before becoming a series regular in 2005. He won over audiences with his impersonations of Vice President Joe Biden, presidential candidate Mitt Romney, and the hip-hop dancer recurring character in the "What's Up With That" sketch.

Jason still enjoys work on the small screen. He appeared in a multi-episode arc on FOX's hit comedy LAST MAN ON EARTH with his fellow SNL alum Will Forte, and recently reprised the role for the final episodes of the fourth season. He is currently executive producing the workplace buddy comedy DETROITERS on Comedy Central with Lorne Michaels. He also lent his voice to the lead animated character in the FOX comedy SON OF ZORN.

His past television credits include a multiple episodes of the HBO series EAST BOUND & DOWN, and an arc on NBC's Emmy Award-winning show 30 ROCK, where he garnered rave reviews. Jason appeared in 12 episodes as Tina Fey's charmingly funny love interest, Floyd. Jason portrayed the voice of two principle characters on Fox's hit animated comedy series THE CLEVELAND SHOW by creator Seth MacFarlane. Sudeikis also guest starred on IT'S ALWAYS SUNNY IN PHILADELPHIA as the forgotten fourth member of the Paddy's gang, Schmitt.

In March 2014, Jason presented awards for 'Best Live Action Short' and 'Best Documentary Short Subject' at the 86th Academy Awards alongside Kate Hudson. Sudeikis also hosted the 2011 MTV Movie Awards.

Jason is actively involved with The Children's Mercy Hospital in Kansas City as well as other charities. He currently resides in New York City.

Judy Greer – ELLEN HOFFMAN

Judy Greer consistently captivates both critics and audiences with her engaging performances. She is one of the most prolific actors of her time, appearing in more than 125 roles across film and television to date.

2018 will mark Greer's directorial debut with *A HAPPENING OF MONUMENTAL PROPORTIONS*. The film is set to open August 24th and stars, among others, Allison Janney, Common, Bradley Whitford, Jennifer Garner, John Cho, and Katie Holmes. The film centers over the course of Career Day when an unassuming elementary school is thrown into turmoil when a dead body is discovered.

In addition to marking her directorial debut, Greer will star in 6 films releasing throughout 2018. She can next be seen in *ADVENTURES IN PUBLIC SCHOOL* alongside Grace Park and Russel Peters. The film premiered at the 2017 Toronto Film Festival and follows a socially awkward home-school kid who forces his way into public school, getting a crash course from his mother (Greer) in sex, drugs, and social mayhem. Greer will return in *ANT-MAN AND THE WASP*, the follow up to the worldwide hit *ANT-MAN*, opposite Paul Rudd, Evangeline Lilly, and Michael Douglas. In October 2018, Greer can be seen in both the *HALLOWEEN* franchise film as Karen, the daughter of Jamie Lee Curtis's Laurie Strode and opposite Cate Blanchett and Kirsten Wiig in *WHERE'D YOU GO, BERNADETTE*. Greer will also star in *DRIVEN* opposite Lee Pace, Jason Sudeikis, and Justin Bartha and *MEASURE OF A MAN* opposite Donald Sutherland and Luke Wilson.

On television, Greer has begun production on Showtime's new series *KIDDING* opposite Jim Carrey, Frank Langella, and Catherine Keener. Carrey will star as Jeff, aka Mr. Pickles, an icon of children's television and Greer will play his estranged wife, Jill, who has recently hit a rebellious streak. Greer will return for season 9 of FX's animated hit series *ARCHER*, on which she voices the role of Cheryl and in November 2018 she will narrate the PBS animated series *LUNA*.

Greer's most recent film credits include: *THE 15:17 TO PARIS* opposite Jenna Fischer, *ANT MAN* opposite Paul Rudd, *JURASSIC WORLD* opposite Chris Pratt, *WAR FOR THE PLANET OF THE APES* opposite Woody Harrelson, *THE GOOD DINOSAUR*, *GRANDMA* opposite Lily Tomlin, *ADDICTED TO FRESNO* opposite Natasha Lyonne, *TOMORROWLAND* opposite George Clooney, *CARRIE* opposite Julianne Moore, and *LEMON* opposite Brett Gelman.

Her previous television credits include: *RELUCTANTLY HEALTHY* which Greer created for Yahoo!, *MARRIED* opposite Nat Faxon, *MASTERS OF SEX* opposite Michael Sheen, *CASUAL* opposite Michaela Watkins, *TWO AND A HALF MEN* opposite Jon Cryer, *ARRESTED DEVELOPMENT* opposite Jason Bateman, and *CALIFORNICATION* opposite David Duchovny.

Greer's first book, *I DON'T KNOW WHAT YOU KNOW ME FROM: CONFESSIONS OF A CO-STAR*, was released in paperback in 2015. It was originally published in hard cover on April 8, 2014 to high acclaim. The Doubleday publication includes humorous essays with titles like "Celebrities I've Peed Next To," "I'm Not America's Sweetheart, I'm America's Best Friend" and more that chronicle Greer's life.

Corey Stoll – BENEDICT TISSA

A dynamic and versatile actor, Corey Stoll has become a favorite of critics and audiences alike.

Best known for his Golden Globe® nominated turn as "Congressman Peter Russo" in the Netflix series *HOUSE OF CARDS* and for his appearance as "Ernest Hemingway" in Woody Allen's *MIDNIGHT IN PARIS* (Independent Spirit Award nomination) Stoll can be seen this season reprising the role of "Dill Harcourt" in the HBO comedy *GIRLS*. Earlier this year, he appeared in his second Woody Allen film, *CAFE SOCIETY*, and in Stephen Gaghan's *GOLD* opposite Matthew McConaughey.

Other films include Marvel's *ANT-MAN*, *BLACK MASS*, and *THIS IS WHERE I LEAVE YOU*. In addition to *THE STRAIN*, Stoll's television credits include a starring role on NBC's *LAW & ORDER: LOS ANGELES*, as well as roles in HBO's *THE NORMAL HEART* and Showtime's *HOMELAND*.

After graduating from NYU/Tisch with an M.F.A. in 2003, Stoll landed his first professional acting job in Lynn Nottage's *INTIMATE APPAREL* (Drama Desk Award nomination in N.Y. and Drama Critics Circle Award in L.A.). Other memorable theater outings include appearances opposite Rachel Weisz in the recent New York revival of *PLENTY* and opposite Liev Schreiber in Gregory Mosher's Broadway revival of Arthur Miller's *A VIEW FROM THE BRIDGE*. This past June, after he wrapping season four of *THE STRAIN*, Stoll was back on stage, playing "Brutus" in Oskar Eustis' production of *JULIUS CAESAR* at The Public's Delacorte Theater in Central Park. Corey is currently filming Damien Chazelles' upcoming feature *FIRST MAN* as "Buzz Aldrin," opposite Claire Foy and Ryan Gosling.

Isabel Arraiza – CRISTINA DELOREAN

Isabel Arraiza recently graduated from Juilliard. She was most recently seen in the new Crackle series *THE OATH* opposite Sean Bean. She stars in two upcoming features: Nick Hamm's *DRIVEN* opposite Jason Sudeikis, Lee Pace and Judy Greer and Derrick Borte's *ALL THE ANIMALS COME OUT AT NIGHT*. Last summer, she appeared in The Public Theatre's controversial production of *JULIUS CAESAR*. She will be seen in an upcoming episode of the hit CBS series *ELEMENTARY*. Credits at Juilliard include: *MISALLIANCE*, *THE SERPENT WOMAN*, *MIDSUMMER NIGHT'S DREAM*, *LOVE'S LABOURS LOST*, *AS FIVE YEARS HAVE PAST*, *THE TEMPEST*, *A LIE OF THE MIND* and *THINNER THAN WATER*. Additional theatre credits include *MINNETTI* at The Barbican Centre in London and *INTERSECTIONS* at The Guthrie Theatre in Minneapolis.

Michael Cudlitz – MORGAN HETRICK

Michael Cudlitz most recently starred as Abraham on AMC's hit series THE WALKING DEAD. He previously starred on TNT's critically-acclaimed cop drama SOUTHLAND, a raw and authentic look at the lives of Los Angeles police officers. Cudlitz played veteran officer "John Cooper" and received critical praise for his powerful performance on the show. He received a Critics Choice Award for Best Supporting Actor in a Drama Series.

Cudlitz has appeared in more than 20 films, including A RIVER RUNS THROUGH IT, GROSSE POINTE BLANK and THE NEGOTIATOR. Other TV credits include LOST, PRISON BREAK, SIX FEET UNDER, NIP/TUCK, 24 and the Emmy-winning HBO mini-series BAND OF BROTHERS.

He just completed shooting the male lead of the half-hour single camera comedy UNTITLED TIM DOYLE for ABC and can be seen next in the independent film DRIVEN with Lee Pace, Jason Sudeikis and Corey Stoll.

Erin Moriarty – KATY CONNORS

Erin Moriarty, native to New York City, is quickly becoming one of Hollywood's most promising young talents.

Erin gained critical acclaim recurring as Woody Harrelson's troubled teenage daughter on the award-winning HBO drama TRUE DETECTIVE. Prior to that she starred in the Sundance Film Festival indie feature THE KINGS OF SUMMER.

Erin was seen in the hit show JESSICA JONES for Netflix and Marvel Studios. In film, she can be seen starring opposite Mel Gibson in the crime drama BLOOD FATHER and in the Cannes/Sundance hit CAPTAIN FANTASTIC alongside Viggo Mortensen. She has three upcoming films to be released in 2018: MONSTER PARTY, THE EXTRAORDINARY JOURNEY OF THE FAKIR, and DRIVEN, the latter of which she stars in opposite Jason Sudeikis, Lee Pace, and Judy Greer.

Her next film THE MIRACLE SEASON opposite Helen Hunt opened in theaters this past April, and she will play a lead role in the upcoming Amazon drama series THE BOYS.

Iddo Goldberg – ROY

Born in Haifa, Israel and raised in London, England, Iddo Goldberg can be seen in the Netflix acclaimed series PEAKY BLINDERS opposite Cillian Murphy, Amazon's THE LAST TYCOON, and the Epix series GET SHORTY in addition to his recent feature credits such as THE ZOOKEEPERS WIFE opposite Jessica Chastain and a role opposite Clive Owen in ANON directed by Andrew Niccol.

Goldberg also starred in the TNT series MOB CITY created by Frank Darabont, the Spike miniseries TUT opposite Sir Ben Kingsley, and feature films such as: LAST PASSENGER opposite Dougray Scott, AND WHILE WE WERE HERE directed by Kat Coiro opposite Kate Bosworth, Ed Zwick's DEFIANCE, UNMADE BEDS, and THE TOURIST.

BIOGRAPHIES - CREW

Nick Hamm – DIRECTOR

Nick Hamm is a BAFTA award-winning director and producer whose career extends across feature films, television, and theatre.

Hamm began his career as resident director of the Royal Shakespeare Company, focusing on both Shakespeare and contemporary plays before moving into film. After winning a BAFTA for the Chekhov adaptation *THE HARMFULNESS OF TOBACCO*, starring Edward Fox, Hamm went on to direct the BBC hit series *PLAY ON ONE*, starring Catherine Zeta-Jones and Colin Firth; and ITV's highly acclaimed *RIK MAYALL PRESENTS*, starring Helena Bonham Carter.

Hamm's feature films include: *TALK OF ANGELS* for Miramax, starring Vincent Perez and Polly Walker; the romantic comedy *THE VERY THOUGHT OF YOU* for Film Four/ Miramax written by Peter Morgan and starring Joseph Fiennes and Rufus Sewell; the cult movie hit *THE HOLE* starring Thora Birch and Keira Knightley for Pathé; and the psychological horror film, *GODSEND*, starring Robert De Niro for Lionsgate Films.

In 2010, Hamm directed Paramount Pictures' indie hit *KILLING BONO*, starring Ben Barnes, Robert Sheehan, Krysten Ritter and Pete Postlethwaite. Hamm then went on to direct and produce DirecTV and EOne's US crime thriller *ROGUE*, starring Thandie Newton, and AT&T's highly acclaimed half-hour ensemble drama series, *FULL CIRCLE*, created by Neil LaBute.

Returning to film in 2016, Hamm directed *THE JOURNEY*, an official selection for the 73rd Venice Film Festival and Toronto International Film Festival. IM Global's dramatization of Northern Ireland's Peace process premiered in 2017, earning acclaim for Timothy Spall's take on Ian Paisley, and an IFTA award for Colm Meaney's lead performance as Martin McGuinness.

In fall of 2017, Hamm directed *DRIVEN*—the story of FBI informant, Jim Hoffman, and celebrity CEO John DeLorean's friendship during the rise and fall of his auto empire, resulting in the most infamous scandal of its time. *DRIVEN* stars Jason Sudeikis, Lee Pace, Judy Greer and Corey Stoll.

Piers Tempest – PRODUCED by

After leaving the University of Bristol with a first class degree, Piers started his career in film at Working Title Films and then left to pursue freelance work for Director's such as Philip Kaufman on Fox Searchlight's *QUILLS*.

Tempest has produced several short films including the multi award winning *SUBTERFUGUE*. He co-produced the James Toback New York set feature film *WHEN WILL I BE LOVED* starring Neve Campbell which IFC Films released domestically and First Look bought for the rest of the world.

In 2004 he produced the feature film OYSTER FARMER directed by Anna Reeves, which was nominated for 'Best Picture' in the 2005 AFI Awards. He produced LIKE MINDS starring Academy Award winner Eddie Redmayne and Toni Collette which filmed in Australia and Yorkshire and was released by The Weinstein Company in the USA, Lionsgate in the UK and MGM in Asia.

Tempest went on to executive produce COFFIN ROCK for WOLF CREEK producer David Lightfoot which was filmed in the Autumn of 2008 and produced THE CALLER starring Rachelle Lefevre, Stephen Moyer and Luis Guzman which completed photography in December 2009 and was acquired by Sony for distribution in North America and Universal in the UK.

In 2010 he produced the comedy KILLING BONO starring Ben Barnes, Robert Sheehan and Pete Postlethwaite, released by Paramount in the UK in April 2011. In 2012 he produced the Sony released comedy GRABBERS which premiered at Sundance and was the recipient of five film festival audience awards.

In 2014 Piers produced the Sci - Fi family adventure ROBOT OVERLORDS starring Sir Ben Kingsley and Gillian Anderson. He then produced Nick Hamm's THE JOURNEY starring Tim Spall, Colm Meaney, Toby Stephens, Freddie Highmore and John Hurt which was selected for the Venice and Toronto Film festivals in 2016.

In 2016 Piers also produced CHURCHILL starring Brian Cox, Miranda Richardson, John Slattery and Ella Purnell which was directed by Jonathan Teplitzky and released by Lionsgate in the UK. In 2017 Piers produced THE WIFE starring Glenn Close, Jonathan Pryce and Christian Slater. THE WIFE screened at the Toronto, San Sebastien and Zurich Film Festivals and will be released by Sony Classics in America in the summer of 2018.

In 2017 Piers produced DRIVEN starring Jason Sudeikis, Lee Pace and Corey Stoll which is currently in post production and PENDERGRASS, a feature documentary with BBC films on the singer Teddy Pendergrass. As of May 2018, he is currently in pre production on the Northern Ireland set NORMAL PEOPLE starring Academy Award nominees Liam Neeson and Lesley Manville.

Tempest is an alumni of the film business academy at the Cass Business School and was a board member of the successful Bradford City of Film UNESCO Bid. He lectures on the UK's Triangle training scheme and is a non-executive Director of The Peel Entertainment Group. He is an active member of the Producers Guild of America, BAFTA and the UK's Production Guild.

Luillo Ruiz – PRODUCER

Luillo Ruiz is one of the most accomplished and respected film producers in Puerto Rico. He is the head of production at The Pimienta Film Co. and co-founder and co-chairman of the Puerto Rico Film Industry Custer, a non-profit organization run by industry professionals dedicated to the advancement of the Puerto Rico film industry. Ruiz has also closely collaborated with politicians and government officials in the design of laws and programs aimed at improving the local film industry.

In 2018, Ruiz finished shooting the action thriller PRIMAL starring Nicolas Cage (LEAVING LAS VEGAS), Famke Janssen (X-MEN: THE LAST STAND) and Michael Imperioli (THE SOPRANOS).

In 2017, Ruiz produced various feature films including IMPRISONED starring Laurence Fishburne (THE MATRIX), SPEED KILLS with John Travolta (PULP FICTION), ANA featuring Andy García (THE

GODFATHER) and newcomer Dafne Keen (LOGAN); and DRIVEN starring Jason Sudeikis (HORRIBLE BOSSES).

In 2015, Lullo co-produced the Amazon hit series MAD DOGS starring Michael Imperioli (THE SOPRANOS), Billy Zane (TWIN PEAKS), Steve Zahn (DALLAS BUYERS CLUB), Romany Malco (WEEDS) and Ben Chaplin (THE THIN RED LINE). With a \$50M budget, MAD DOGS was completely shot in Puerto Rico during summer and fall 2015.

Lullo's production credits include the critically acclaimed comedy MALDEAMORES (LOVESICKNESS) starring Luis Guzmán (BOOGIE NIGHTS, TRAFFIC, OUT OF SIGHT); the supernatural thriller THE CALLER starring Stephen Moyer (TRUE BLOOD) and Rachel Lefevre (TWILIGHT), WELCOME TO THE JUNGLE, a broad action comedy starring Jean-Claude Van Damme (EXPENDABLES 2, DOUBLE IMPACT, TIMECOP) and Adam Brody (THE O.C., MR. AND MRS. SMITH) and IN THE BLOOD, an action thriller directed by John Stockwell (CRAZY/BEAUTIFUL, BLUE CRUSH, INTO THE BLUE) and starring Gina Carano (HAYWIRE, THE FAST AND THE FURIOUS SIX), Cam Gigandet (PRIEST, PANDORUM, EASY A, TWILIGHT) Stephen Lang (AVATAR, PUBLIC ENEMIES) and Danny Trejo (MACHETE, FROM DUSK TILL DAWN).

Ruiz has also produced various short films including MI SANTA MIRADA, the first Puerto Rican short to compete for the Palme d'Or in the Cannes Film Festival and ASÍ DE GRANDE SON LAS IDEAS, a Quique Rivera stop motion animation for Calle 13 nominated for a 2015 Latin Grammy.

Lullo has also collaborated with the Puerto Rico Film Society to bring to the Island the Sundance Film Institute's *Film Forward*, an alternative film programming aimed at diversifying film exhibition and broadening audiences.

Brad Feinstein – PRODUCER

Brad Feinstein is a producer and financier of live action films and television. Based in New York and Los Angeles, Mr. Feinstein is an Executive Producer of 4-time Academy Award nominated FENCES, directed by and starring Denzel Washington and also starring Viola Davis, BEATRIZ AT DINNER, which premiered at the 2017 Sundance Film Festival, starring Salma Hayek and John Lithgow, and MONSTER, starring Jennifer Hudson, Jeffrey Wright, and A\$AP Rocky, which premiered at the 2018 Sundance Film Festival. Mr. Feinstein provided production finance services for THE BIRTH OF A NATION. Prior to founding Romulus Entertainment, he served as Senior Vice President, Strategic Finance and Acquisitions at Bron Studios. Over the last 20 years, Mr. Feinstein's experience as an investment banker has allowed him to combine corporate finance with the entertainment industry. As an investment banker and financial advisor, he has worked at the country's leading financial firms including Bank of America, UBS, and Morgan Stanley. Brad graduated from the Hun School of Princeton and the University of Florida.

Mr. Feinstein launched Romulus Entertainment with his partner in 2016. Romulus Entertainment is an independent production company that produces and finances original film and television content. Mr. Feinstein produces each Romulus film on-the-ground during production. Romulus entertainment has financed MONSTER, which premiered at the 2018 Sundance Film Festival, and stars Jennifer Hudson, Jeffrey Wright, and A\$AP Rocky, as well as CITY OF LIES, a film directed by Brad Furman and starring Johnny Depp and Forest Whitaker. Romulus both produced and financed THE BURNING WOMAN, starring Sienna Miller, Christina Hendricks, and Aaron Paul and producing alongside Ridley Scott's company Scott Free. Mr. Feinstein's company has financed

and produced Christoph Waltz's directorial debut, *GEORGETOWN*, starring Christoph Waltz, Annette Bening, and Vanessa Redgrave. Last fall, Romulus Entertainment also financed and produced *DRIVEN*, starring Jason Sudeikis, Lee Pace, and Corey Stoll, as well as *DREAMLAND*, starring Margot Robbie, Finn Cole, and Travis Fimmel. Recently, Romulus wrapped production on Nabil Elderkin's directorial debut, *GULLY*, which stars Terrence Howard, Amber Heard, Kelvin Harrison Jr., Charlie Plummer, Jacob Latimore, Robin Givens, Jonathan Majors and John Corbett.

René Besson – PRODUCER

Originally from Miami, René Besson has served as producer on director Simon West's *THE MECHANIC*, starring Jason Statham as well as *STOLEN*, starring Nicolas Cage. He also was Executive Producer on *ICEMAN* Starring Michael Shannon, Winona Ryder, Chris Evans and James Franco as well as *STONE*, starring Robert De Niro and Edward Norton, *TRESPASS* with Nicole Kidman, *STRAIGHT A'S*, starring Luke Wilson and Anna Paquin, *DRIVE ANGRY* with Nicolas Cage and Amber Heard, *TEXAS CHAINSAW MASSACRE 3D*, *HOMEFRONT* starring Jason Statham, Kate Bosworth, and James Franco, *STONEHEARST ASYLUM* directed by Brad Anderson, starring Kate Beckinsale, Jim Sturgess, Ben Kingsley and Michael Caine, *THE TAKING OF DEBORAH LOGAN* which he produced with Bryan Singer, *THE FREE WORLD*, starring Elisabeth Moss and Octavia Spencer, *GUN SHY* starring Antonio Banderas and Olga Kurylenko, *BEAST OF BURDEN* starring Daniel Radcliffe, along with the upcoming films, *SPEED KILLS* starring John Travolta and *NORMAL PEOPLE* starring Liam Neeson.

Through his association with Millennium Films as Vice President of Physical Production, Besson has overseen production on the box office hits, *THE EXPENDABLES*, starring and directed by Sylvester Stallone, *RIGHTEOUS KILL*, starring Al Pacino and Robert De Niro, as well as *THE BAD LIEUTENANT: PORT OF CALL*, starring Nicolas Cage, *TRUST*, starring Clive Owen and Catherine Keener, *LEAVES OF GRASS*, starring Edward Norton, and *SOLITARY MAN*, starring Michael Douglas.

Additionally, he has worked as a producer and director on national promotion and branding campaigns for clients such as Sony Pictures Television, Telemundo, NBC, Bank of America, Subaru, uni-ball, Coca-Cola, Visa, Best Buy, Subaru, Budweiser, Sprint, Ready Pac, Kraft, TIAA CREF and the 2004 and 2008 Olympic Games.

Rene graduated from Full Sail University with a Bachelor's in Entertainment Business and an Associate's in Digital Media.

Colin Bateman – WRITER

Colin Bateman is a novelist and screenwriter from Northern Ireland. He has written more than thirty novels, including *Divorcing Jack*, which won The Betty Trask Prize, *Mystery Man* and *The Day Of The Jack Russell*. He wrote the screenplay for the film version of *DIVORCING JACK*, and for the films *CROSSMAHEART*, *WILD ABOUT HARRY*, *WATER MELON* and *THE JOURNEY*, which was selected for both the Venice and Toronto International Film Festivals. For television, he created and wrote the long-running BBC series *MURPHY'S LAW* and two series of the newspaper drama series *SCUP* for TG4/BBC. He is also the author of the plays *NATIONAL ANTHEM* and *BAG FOR LIFE*.

Alejandro Carpio – ADDITIONAL WRITER

Alejandro Carpio is a writer from Puerto Rico. He is a founding member of Teatro Breve, a comedy and improvisation theater troupe on the island and has written extensively for them. His novel *El papel de lija*, a detective fiction comedy, won an international award in 2009. Carpio has also published stories and essays throughout his career. He is currently Associate Professor of Spanish Literature at the University of Puerto Rico. His most recent project is the TV series BLOWERS, which he is co-writing.

Karl Walter Lindenlaub - DIRECTOR OF PHOTOGRAPHY

Karl Walter Lindenlaub, ASC, BVK is currently shooting COSMOS with Neil deGrasse Tyson. Before he finished DRIVEN he lensed director Anna Foerster's UNDERWORLD BLOOD WARS for Lakeshore Entertainment, starring Kate Beckinsale, and Theo James. He also recently finished the sci-fi movie REVOLT for Voltage Pictures directed by Joe Miale and starring Lee Pace, and worked as a visual consultant on the animated feature ROCK DOG.

Before that he shot the two-part television movie HOUDINI, directed by Uli Edel, starring Adrien Brody, for which Lindenlaub received an Emmy Nomination. He was also the DOP on Season 6 for the world wide successful TV-series SUITS.

Following early cinematography credits on student films Lindenlaub established ongoing associations with such filmmakers as Michael Caton-Jones (ROB ROY, THE JACKAL and CITY BY THE SEA), Wayne Wang (MAID IN MANHATTAN, BECAUSE OF WINN DIXIE), Garry Marshall (THE PRINCESS DIARIES, GEORGIA RULES), Jon Avnet (UP CLOSE AND PERSONAL, RED CORNER) and fellow German Roland Emmerich, with whom he has collaborated seven times. His work with Roland Emmerich includes the sci-fi epics INDEPENDENCE DAY and STARGATE, as well as UNIVERSAL SOLDIER and MOON 44 (German Camera Award).

Lindenlaub has also worked with such directors as Jan de Bont (THE HAUNTING), Paul Verhoeven (BLACK BOOK) and Bob Dolman THE BANGER SISTERS). Other notable credits are THE CHRONICLES OF NARNIA with Andrew Adamson directing for Disney, and NINJA ASSASSIN produced by the Wachowskis and directed by James McTeigue. A DOLPHIN TALE with Charles Martin Smith directing, was shot in 3D.

Recently, Karl has worked on THE IDENTICAL, directed by Dustin Marcellino as well as, REVOLT by Joe Miale. After completing these projects, he went on to Anna Foerster's UNDERWORLD: Blood Wars.

He also has extensive experience in commercials, often collaborating with the Snorri Brothers.

A native of Germany, Lindenlaub studied his craft at the Academy of Television & Film in Munich (HFF), before earning a scholarship to further his studies at England's renowned National Film and Television School.

Fernando Carrion - PRODUCTION DESIGNER

Fernando Carrion is an art director currently working in Puerto Rico's film industry. He has worked on feature films including DRIVEN, 22 JUMP STREET and the upcoming SPEED KILLS, television series

– START UP, WRECKED, MAD DOGS - and has provided services to the advertisement and entertainment industry in the country.

Tomas Voth - VISUAL CONSULTANT

Tomas Voth was born in Argentina and began his career in the film industry as supervisor art director on studio films such as THE HAUNTING, MEMOIRS OF A GEISHA, DREAMGIRLS, WANTED, AND PIRATES OF THE CARIBBEAN: ON STRANGER TIDES. Producers and directors quickly realized how talented Tomas Voth is and Oliver Stone offered him to design his feature, SAVAGES. Since then, Tomas has designed HANDS OF STONE (Cannes 2016), directed by Jonathan Jakubowicz; HUNTER'S PRAYERS, directed by Jonathan Moscow; the pilot THE LAST SHIP for TNT and the pilot, season 1 & season 2 of SNOWFALL for FX.

Julia Michelle Santiago – COSTUME DESIGNER

Julia Michelle Santiago is a professional costume designer with 20+ years' experience working with the film industry in Puerto Rico and abroad. Growing up as a young fashionista in San Juan, Julia Michelle was always on the lookout for the best outfit for herself not only studying magazines, but also watching films. She knew early on what she wanted to pursue professionally, as her early idols on costume design included Edith Head and Milena Canonero. Her passion led her to the American College for the Applied Arts in Atlanta, GA and the University of Puerto Rico where she completed her studies in Fashion Merchandising and Advertising.

Throughout her career, she's had the opportunity to contribute on projects as a buyer, on-set costumer, costume supervisor and as a lead costume designer or co-designer. She's particularly proud of collaborating alongside costume designers such as Emmy winner Amy Stofsky, Emmy-nominated Kate Healy, and Academy-Award nominated, Patricia Field, from THE DEVIL WEARS PRADA fame.

Julia Michelle has worked on TV series and reality shows to mini-series, short films and major feature films from studios of the stature of Disney, Lifetime, Hallmark, USA, MTV, Showtime and Sony. On the US/international front, she has been involved in film projects collaborating with A-list actors such as Lee Pace, Michael Cudlitz and Keanu Reeves. Her work on the Puerto Rican film industry is highlighted by projects such as DIOS LOS CRÍA 2, from Academy Award-nominated Puerto Rican director Jacobo Morales, considered one of the 25 most significant films of Latin America and YELLOW, from actress/producer, Roselyn Sánchez. Julia Michelle has also consistently collaborated on the local Puerto Rican advertising business as costume designer for production houses Latitude 18, La Tara and Pajaritos Films.

Looking to always challenge herself professionally, Julia Michelle is most excited of her latest projects scheduled to launch in 2018 – the feature film DRIVEN, currently in post-production from British director, Nick Hamm and producers Piers Tempest and Brad Feinstein, from FENCES fame. As well as the feature film, REPLICAS from American director Jeffrey Nachmanhoff and producer Jim Dodson.

She is currently working on the pre-production of THE LAST STORY OF DAVID ALLEN, starring Kellan Lutz, directed by Justin Gullet and produced by Bret Saxon. Other upcoming projects include the

debut film A BLIND EYE, by renowned commercial director Luis Gerard, scheduled to start shooting later this year.

Julia Michelle is a colon cancer survivor and her experience was certainly a life lesson, leading her to create the Juliastrong Colon Cancer Awareness Foundation, whose mission is to educate and create awareness on how preventable colon cancer and other malignancies are. She also serves as spokesperson for the Coalición de Cáncer Colorectal de Puerto Rico.

Dannelle Satherley – HAIR & MAKE-UP DESIGNER

Dannelle Satherley is a well-established New Zealand based make-up and hair designer. Her feature design credits include Taika Waititi's BOY, WHAT WE DO IN THE SHADOWS and HUNT FOR THE WILDERPEOPLE. Sundance World Cinema Grand Jury prize winner SLOW WEST and of course DRIVEN. Working in both the independent and studio worlds of film making and covering a diverse range of genres and periods, she is an adaptable, creative and assured designer and collaborator. She is currently designing Waititi's JOJO RABBIT in Prague.

Brett M. Reed – EDITOR

Brett M. Reed recently edited Nick Hamm's DRIVEN, which will be released this year in theaters worldwide. He also recently edited GEORGETOWN, directed by Christoph Waltz, which is currently in post-production. Reed is best known for his work as an Additional Editor on Ben Affleck's ARGO, which won an Academy Award for Best Achievement in Editing in 2013. Reed also collaborated with Affleck as an Additional Editor on LIVE BY NIGHT and GONE BABY GONE. He was an Additional Editor on Kathryn Bigelow's DETROIT and a First Assistant Editor on her film ZERO DARK THIRTY, the latter of which received an Academy Award Nomination for Best Achievement in Editing. Some of his other accomplishments include working as first assistant editor on NATIONAL TREASURE, PIRATES OF THE CARIBBEAN: ON STRANGER TIDES, and THE AMAZING SPIDERMAN 2.

Gerónimo Mercado – COMPOSER

Musician and Sound Artist born in Spain to Puerto Rican parents. Graduated from the prestigious Berklee College of Music in Boston with the first Dual Major in Film Scoring and Music Business & Management.

During his musical career, Geronimo has ventured into different musical and art genres, he was the leader and front man of the Latin rock band La Mosca with three records and first Puerto Rican rock band to have rotation on MTV Latino. As a producer, performer and musical director, he worked with several Latin Pop acts like Janina and Gustavo Laureano for Universal Music label and has embarked on electronic music with an experimental proposal centered around the interactive instrument the Reactable. This practice led him to diverse artistic collaborations from Caribbean Jazz giant William Cepeda to performances on live stages like the Electric Daisy Carnival.

His film career began with the film 12 HOURS which won an award at the Tribeca Film Festival in NYC. His works continued with films like MIENTE, the official Puerto Rican selection to the Oscars; 200 LETTERS starring Broadway star, Lin-Manuel Miranda (HAMILTON) which brought him a nomination for best music in the Iberoamerican Premios Platino (Latin American Oscars). His continued collaboration with director Raul Marchand gave him a top grossing film in Puerto Rico

BROCHE DE ORO lasting 8 months on local theatres.

In 2014, within his Sound Arts practice, he received an AICA Award (International Association of Art Critics) for the depiction of the rainforest sound relationships with his installation "Sound Circles/Immersion" as part of a group exhibition "Poetic Science" presented by the Puerto Rico Museum of Contemporary Art and is currently exhibited at the National Museum of PR Heritage in Chicago. He also exhibited other Sound Arts pieces at the Rubin Museum in NYC and galleries in China and Japan. He was invited to do a Residence in the Luis A. Ferré Performing Arts Center for which he created an interactive musical installation and happening under the title "Quantum: Electronic Polymath Experience" in June, 2015.

In 2015 Mercado received a scholarship award to the prestigious Columbia University exclusive Sound Arts program. Only three students are accepted per year and it combines Master level Film, Visual Arts, Composition, and Computer Music. In 2017 he received his MFA under the direction of Brad Garton and Miya Masaoka.

In 2018 he arrived in LA and is currently working the music score of the new features ANA starring Andy Garcia and Dafne Keen, SPEED KILLS starring John Travolta and DRIVEN starring Lee Pace and Jason Sudeikis to be released by the end of 2018. He plans to pursue a doctorate in sound interactive composition and technology as he continues to evolve his artistic practice and film music works. He continues to create and exhibit his "Sound Art" works and is exploring new ways to sound interaction and composition.

TEMPO PRODUCTIONS

Piers Tempest and Jo Bamford's Tempo Productions, produces independent films for audiences worldwide, past productions include: OYSTER FARMER directed by Anna Reeves, which was nominated for 'Best Picture' at the AFI Awards; LIKE MINDS starring Academy Award® winner Eddie Redmayne and Toni Collette; THE CALLER starring Rachelle Lefevre, Stephen Moyer and Luis Guzman; KILLING BONO starring Ben Barnes, Robert Sheehan and Pete Postlethwaite; Grabbers, which premiered at Sundance and was the recipient of five film festival audience awards, and the children's Sci - Fi adventure ROBOT OVERLORDS starring Sir Ben Kingsley and Gillian Anderson.

In 2017 Tempo credits include CHURCHILL starring Brian Cox, Miranda Richardson, John Slattery and Ella Purnell released by Lionsgate on the UK. Venice and Toronto premiering THE JOURNEY starring Tim Spall, Colm Meaney, Toby Stephens, Freddie Highmore and John Hurt, and THE WIFE starring Glenn Close, Jonathan Pryce and Christian Slater which world premiered at the Toronto Film Festival, with Sony Pictures Classics releasing in 2018. In 2018 completed DRIVEN starring Jason Sudeikis, Lee Pace and Corey Stoll and the feature documentary PENDERGRASS in partnership with BBC Films. The Company currently has NORMAL PEOPLE starring Liam Neeson and Lesley Manville in production.

THE PIMIENTA FILM COMPANY

The Pimienta Film Co. is a Puerto Rican production company dedicated to the development, production and promotion of local and international film projects. Pimienta provides all type of consulting and production services from development and financing to physical production and delivery. Pimienta's team specializes in maximizing Puerto Rico's resources from diverse locations to aggressive tax incentives. Pimienta is run by a remarkable team of professionals dedicated to make films happen in Puerto Rico, with the skills and passion to handle effectively every step of the

process. The team is headed by Lullio Ruiz, one of the leading producers in Puerto Rico, with over twenty years of experience in the film and advertising industry.

Pimienta's credits include: MALDEAMORES (Luis Guzmán), THE MEN WHO STARE AT GOATS (George Clooney), THE CALLER (Rachelle Lefevre), WELCOME TO THE JUNGLE (Jean-Claude Van Damme), IN THE BLOOD (Gina Carano), Amazon Studio's MAD DOGS (Ben Chaplin, Michael Imperioli, Romany Malco, Steve Zahn), IMPRISONED (Laurence Fishburne), SPEED KILLS (John Travolta), ANA (Andy García) DRIVEN (Jason Sudeikis), PRIMAL (Nicolas Cage) and MI SANTA MIRADA (Official Selection Short Film Competition Cannes Film Festival 2012).

ROMULUS ENTERTAINMENT

Romulus Entertainment ("Romulus") was co-founded in 2016 by Brad Feinstein and Joseph F. Ingrassia. The New York based independent production company produces and finances original live-action film and television content. In just their first year of business, Romulus Entertainment has financed and produced a total of seven films: MONSTER (premiered at the 2018 Sundance Film Festival), CITY OF LIES, THE BURNING WOMAN, GEORGETOWN, DRIVEN, DREAMLAND, and GULLY. Romulus is next set to produce and fully finance JUNGLELAND alongside Ridley Scott's Scott Free Productions.