

THE INFILTRATOR

PRODUCTION NOTES



THE TRUE STORY OF ONE MAN AGAINST
THE BIGGEST DRUG CARTEL IN HISTORY

BRYAN CRANSTON
THE INFILTRATOR

GOOD FILMS PRESENTS A GOOD FILMS PRODUCTION A FILM BY JOHN DAHLER PRODUCED BY GEORGE CLOONEY AND JOHN DAHLER WRITTEN BY JOHN DAHLER AND JOHN DAHLER DIRECTED BY JOHN DAHLER CASTING BY JANE ROBERTSON COSTUME DESIGNER JANE ROBERTSON HAIR BY JANE ROBERTSON MAKEUP BY JANE ROBERTSON PRODUCTION DESIGNER JANE ROBERTSON EXECUTIVE PRODUCERS GEORGE CLOONEY AND JOHN DAHLER PRODUCED BY GEORGE CLOONEY AND JOHN DAHLER WRITTEN BY JOHN DAHLER AND JOHN DAHLER DIRECTED BY JOHN DAHLER CASTING BY JANE ROBERTSON COSTUME DESIGNER JANE ROBERTSON HAIR BY JANE ROBERTSON MAKEUP BY JANE ROBERTSON PRODUCTION DESIGNER JANE ROBERTSON

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INTRODUCTION

THE INFILTRATOR is the thrilling true-life story of Special Agent Robert ‘Bob’ Mazur, responsible for bringing down the drug cartels and their bankers alike, in one of history’s most audacious stings.

Bryan Cranston (“Argo”, “Drive”, and a Golden Globe and Primetime Emmy® winner for TV’s “Breaking Bad”) and **Diane Kruger** (“Inglourious Basterds”, “National Treasure”, and “Troy”) star as Bob Mazur and Kathy Ertz, alongside **John Leguizamo** (“Kick-Ass 2”, “Moulin Rouge”), **Benjamin Bratt** (“Despicable Me 2”, TV’s “24: Live Another Day”), **Yul Vazquez** (“Captain Phillips”, “American Gangster”), **Juliet Aubrey** (“The Constant Gardener”, TV’s “Middlemarch”), with **Elena Anaya** (“The Skin I Live In”, “Van Helsing”), and **Amy Ryan** (“Birdman”, “Gone Baby Gone”).

Olympia Dukakis (Academy Award®-winner for “Moonstruck”), **Rubén Ochandiano** (“Biutiful”, “Broken Embraces”), **Simón Andreu** (“Die Another Day”), **Joseph Gilgun** (“This Is England”), and **Daniel Mays** (“Atonement”) round out the first-rate supporting cast.

Acclaimed American filmmaker **Brad Furman** (“The Lincoln Lawyer”) directs from a screenplay by **Ellen Brown Furman**, based on Bob Mazur’s autobiography of the same name. Good Films’ **Miriam Segal** produces the project. Also on board, behind the camera, are the likes of Director of Photography **Joshua Reis** (“The Lincoln Lawyer”), Editors **Luis Carballar** (“Sin Nombre”) and **Jeff McEvoy** (“The Lincoln Lawyer”), Production Designer **Crispian Sallis** (“Gladiator”), Costume Designer **Dinah Collin** (“The Bourne Supremacy”), Hair and Make-up Designer **Sharon Martin** (“Blood Diamond”), and Composer **Chris Hajian** (“First Position”).

The film was shot in England over six weeks, in locations across London, Buckinghamshire and Hampshire, before wrapping in its spiritual home of Tampa Bay, Florida.

SHORT SYNOPSIS

Amidst the lavish excess of the 1980s, Robert Musella became a pivotal player for drug lords cleaning their dirty cash. He traded on mob connections, to become the confidant to scores of the international underworld and the bankers who enabled them.

However, Robert Musella was, in fact, the undercover persona of Special Agent Robert Mazur: a US customs official who went further than any before him. Laying his life on the line, he infiltrated the globe's largest cartels and discovered just how deep into society their influence extended. Welcomed into an inner-circle of violence and corruption, Mazur found himself in the tight embrace of those he had promised to take down.

Based on the true story of a fearless undercover agent, **THE INFILTRATOR** is a heart-stopping account of one of history's most elaborate stings. The operation reeled in key players in a chain stretching all the way to Escobar. Their arrests would lead to the collapse of the Bank of Credit and Commerce International and shake the black economy to its core.

LONG SYNOPSIS

Tampa Bay, Florida, 1986. Two men meet in a bowling alley. An exchange is made: cash for cocaine. As they leave, the older doubles over in pain. Moments later, U.S. Customs agents converge and make the arrests. In the back of a van, his work done, the older man, Special Agent Robert Mazur, removes his shirt to reveal a transmitter wire searing through his skin to muscle.

Bob Mazur is **THE INFILTRATOR** – an unassuming, family man who has spent decades undercover, putting his life on the line to remove the scourge of cartel drugs from U.S streets and expose the corruption that allows the dealers to flourish. His wife Evelyn desperately hopes Bob will take the retirement he is due, but he cannot leave without one last career-defining sting.

Enter Emir Abreu, a fast-talking fellow agent, fed up with busting petty crooks. Door-stepping Bob at his home, he shares an informant's tip – a name that might just be their entry point to the Medellín cartels. Bob forces aside his doubts about both the source and Emir himself, and they enter an uneasy alliance, agreeing to follow the money, not the drugs, and see just how far it leads.

A meeting with cartel money brokers Gonzalo Moras Jnr and Snr is set up, with Bob to play the part of a money launderer, facilitating the transfer of funds in and out of Colombia. Bob and Emir take new identities from a grave headstone, becoming Bob Musella and Emilio Dominguez respectively. Backed by Customs, the pair pull out all the stops to turn Musella - Founder of Musella Enterprises Inc. and COO of Sunbird Airlines – into a believable entity.

Going into battle with little more than his wits, borrowed riches, and a Renwick suitcase, loaded with the most sophisticated recording equipment on the market, Bob meets with The Tampa Bank of Credit and Commerce International, and finds the bank more than receptive to the idea of easing the flow of dirty money for his 'special clients'. Bob then begins to build a relationship with the Moras, winning the father and son over with his shows of false wealth, signing off their cheques, clearing the books, and letting their ill-gotten riches flow.

Making Mazur into Musella does not prove an entirely easy process. Evelyn, already exasperated by his refusal to step away, is pushed further away by the heavy time demands of his work, his grossly extravagant new clothes that fly in the face of the bills that land through their letter box

each month, and the way her husband moves further and further from the man she married. But Bob has a role to play and people to convince, and his commitment to Evelyn has already led to one potentially costly slip-up, as he turns down the advances of a stripper in Mora Jnr's company, protesting that he is engaged.

Nonetheless, his laundering expertise and winning of the Moras' trust pushes him onto the next rung of the ladder, one step closer to Escobar, as he is introduced to the eccentric, unreadable Javier Ospina, and given a shot at some serious money. His success convinces Customs to put their full weight behind what is now codenamed Operation C-Chase. Now answering to the brash, blue-mouthed Bonni Tischler, he is told to go all the way to the cartels and the international banks that aid them: 'Get them to talk. Get it on tape.' Though he is given a frank warning that his work won't go unnoticed, and that there are powerful players, the CIA included, who would rather he didn't go poking the hornet's nest. To help, he is partnered with the 'fiancée' he promised Mora Jnr. he possessed: the gorgeous Kathy Ertz.

At a revealing meeting with the BCCI, Bob almost overplays his hand, pressing for incriminating evidence from the circumspect Amjad Awan. He learns that the BCCI has genuine political clout, and an international profile extending across the Atlantic, but his heavy-handedness arouses real suspicion for the first time, and the bank begins digging into Musella's backstory. Bob begins to realize how serious a game he is playing. Threats tumble in from all angles: with a faceless CIA man hot on their tail; Emir's informant turning against them and executed with Bob's name lingering on his bloody lips; and a contact of Ospina's shot in cold blood, as he chats with Bob in a car.

But with danger comes rapid progress too. Granted access to drug baron Roberto Alcaino and his wife Gloria, the charming Kathy proves an invaluable asset, winning the couple over, as Bob finds in Roberto something of a kindred spirit, albeit one he must eventually put behind bars. Increasingly embraced by the cartel, welcomed into their inner circle, 'Mr. Bob' is introduced to Escobar's right hand, Rudy Armbricht. Then, finally, given a fleeting glimpse of the top of the pyramid, as he shakes the right hand of Pablo Escobar himself.

When Bob convinces Tischler to release millions of dollars of cartel money, as one last show of Musella's power and reach, he is given a caveat: they have just six more weeks to wrap Operation C-Chase up. Kathy creates the endgame: a firm date for their wedding – a glitzy ceremony, to be attended by the couple's new friends from cartel and commerce.

The final days are a whirlwind of business trips and wedding plans, as Bob follows the money to Paris and London, discovering criminal complicity that stretches further than he could ever have imagined. His loyalties, too, are being stretched. Can he remain faithful to his job, in the face of the cartel's friendship; to his wife, as he and Kathy find a connection, in a way of life only they can understand; and to Bob Mazur, as Bob Musella takes over every last facet of his being?

The big day arrives. The seats of the country club's vast hall are populated with cartel leaders, financial heavyweights, and federal agents, on the brink of the biggest bust in their history. Hundreds of miles away, the BCCI make a breakthrough. Bob Musella is not all he seems. As the bankers make frantic phone calls to their bosses, the violins begin to sound and Bob and Kathy take their first steps up the aisle...

ABOUT THE PRODUCTION

Putting the pieces together

Appearances can be deceptive. Behind the unassuming gaze of Robert 'Bob' Mazur, lies a story almost too good to be true. This quietly methodical ex-U.S. Customs Agent and stable family man, seemingly as strait-laced as they come, is responsible for the convictions of over eighty individuals, having conducted one of the most successful undercover operations in U.S. law enforcement history. Over two long years, he would risk all he had to transform himself day after day into fabled international money launderer, Bob Musella. Armed with little more than a fake name and a recording briefcase, he infiltrated the heart of the infamous Medellín Cartel and the global financial institutions that enabled it, incriminating dozens in the process. THE INFILTRATOR is his story: a heart-stopping account of an ordinary man doing extraordinary things, set amidst the lavish excesses of the 1980s.

Bob had "heard for years, people telling [him] this was a special story and one [he] ought to seriously think about writing up as a book." But it wasn't until he found work as an advisor on a Hollywood film project, that he began putting the idea into motion. "The director on the project said 'I'd really like to do a movie about your life. But you need a book first. Once you do a book, then we have a palette to work from and to potentially do a movie.' As a result, I started the book and ultimately did pull it all together." The final product consisted of two dramatic years condensed into the 350 nerve-shredding pages of the 2009 best-seller *The Infiltrator: Undercover in the World of Drug Barons and Dirty Banks*. And, as predicted, his story soon caught the attention of the film industry.

British producer Miriam Segal, on the hunt for intelligent, universally relevant projects for Good Films, was handed a copy of the book by the agent of director Brad Furman, and given the simple instruction to "just read it". Furman had recently served mainstream notice of his talent with *The Lincoln Lawyer*, based on the novel of another Tampa author, Michael Connelly, and had acquired a shopping deal on the Mazur project. After reading the book, and enjoying Furman's critically-acclaimed film on a transatlantic flight, Segal immediately sensed its potential. She arranged a call with the young director, and emerged four hours later fully convinced. "I talked it through with Brad, and really liked what he had to say about what he wanted to do with it."

With the wheels now in motion, the pair worked alongside casting director Gail Stevens on assembling their cast, calling on the services of old Furman favourites and new names. "Brad has a fantastic eye for casting," says Segal, "I've worked with a lot of directors in my time, and I've never known any who can cast quite as well as he does. He doesn't stop - he courted his actors out in Spain, Germany, and found Colombians living here in London. It's all about authenticity." The main priority was finding the right Bob, and Furman knew from his experiences on *The Lincoln Lawyer*, that Bryan Cranston was the man for the job. Hot on the heels of his Emmy® and Golden Globe-winning turn in *Breaking Bad*, Cranston was in the midst of picking up a Tony for his performance as Lyndon B. Johnson on Broadway and on the lookout for his next major leading role when he was approached. "He was top of everyone's list. It was perfect timing" says Segal.

Cranston was only too happy to reignite the partnership: "Brad is an incredibly passionate director. And an incredibly honest one... I trust him. And that, I think, is the biggest thing. You have to go into a relationship like that, trusting your director - that he or she won't move on to

the next scene until they feel they have it, and it works, and that they were able to get the best performance out of you. That's a good thing for an actor."

John Leguizamo had starred in Furman's feature film debut *The Take* and jumped at the chance to reunite with director in the plum role of Bob's fast-talking partner-in-crime Emir Abreu: "He's after the same thing I am, and kind of the same thing Bob and Emir are: adrenaline chasing. Let's create an experience on film that can't be had in life." *The Take* and *Runner Runner* alumnus Yul Vazquez was also recruited, a fan of Furman for years. "I've known Brad since before he even made a film. He was working behind the scenes when he told me, 'I'm a filmmaker. We'll make a film one day.' True to his word, two years later, I'm away with my wife on a trip in the Caribbean and my phone rings... 'It's Brad...I'm doing a movie and I want you to be in it!' I didn't even know what it was about, I didn't even care. People love that dude, people will do anything for him."

Benjamin Bratt tells a similar story of his director's ambition: "I've known Brad for a long, long time, really since he was a kid. Nineteen years old. And I remember when he told me he wanted to be a filmmaker, and I thought, 'yeah, that would be nice'. But here he is now, some 20 years later. And I'm not only proud of him, I'm incredibly impressed by him. He's intelligent, he has a true understanding of the story".

New converts were brought on board too. *Inglourious Basterds* star Diane Kruger signed on for the key role of Kathy Ertz, having already been impressed by *The Lincoln Lawyer*. She remembers: "I wanted to meet Brad. We had a really lovely lunch and he kind of gave me *carte blanche*. It was just a really fun, creative process." Rising English actor Joseph Gilgun had to fight hard for the part of towering heavy Dominic, winning Furman over, despite his comparatively slight frame. He recounts a moment in the audition process, when Furman stared him dead in the eye and asked "Are you hungry?" I said 'I'm starving. Give me the job.' And he did. He trusted me with it."

The final major piece of the puzzle was Academy Award®-nominee Amy Ryan, a late addition to the cast, fresh off *Birdman*. Segal admits that Bonni Tischler, one of the script's most enigmatic figures, was vital to cast correctly, and was hugely excited to secure Ryan to take on "the strong ballsy character". Ryan was quick to add her praise for Furman: "Brad is a very passionate, loving director. He never loses sight of the fact that everyone is fighting to achieve the same thing. He wanted to make it a family affair".

This desire even stretched to his choice of screenwriter, Ellen Brown Furman, Brad's mother. She carefully sculpted the screenplay, working alongside her son and the production team over a number of years, to help bring the project to life. The potentially combustible nature of the mother-son duo secured the admiration of the cast and crew. Cranston admits: "I haven't met anyone on our crew, who's said 'Yeah I could do that. That could work out!'" Amy Ryan took it as a good sign, laughing: "He must be a good boy!" But it's production designer, the three-time Academy Award®-nominee Crispian Sallis who perhaps sums up the general mood best: "When he told me that his mum had written the script, I actually leapt off the sofa, I was so happy. I thought it was one of the most delightful things I've ever heard of in screenwriting..."

The script won Mazur's seal of approval too. "She and everyone involved in this process have been respectful of the story, and interested in the story. And I think that the fact that they – yes I know that they have to fictionalize things – but the fact they stayed fairly well within the guts of the story makes me feel really good about it." For Bob, the film is an incredible chance to spread the word about the financial corruption, drug cartels, and transnational criminal organizations that

he dedicated so many of his years to tackling. But it isn't a lecture, it's two years of painstaking, life-threatening undercover work, distilled into two breathless hours. "This is a film based on a true story, and not an attempt to make a film of the true story. It needs to be very entertaining and there are a lot of very wonderfully talented people involved in this movie, who are making it very entertaining." Though he concedes, with typical understatement: "But they would not have been on my advisory board for what to do on an undercover situation!"

Finding Their Characters

The Infiltrator gives us three different versions of the same man: our protagonist walking the tightrope between breathless days undercover as Bobs Mangione and Musella, and the quiet, everyday reality of Mazur family life. Given the years of mimicry, character-creation, and the spinning of the tallest of tales, it's no surprise that the film's cast were in awe of the demands placed on the real Bob, and found a certain parallel with their own profession. Benjamin Bratt admits, "I marvelled at what really amounts to the ultimate acting job...because the consequence of blowing a take, if you will, would result in death", while Amy Ryan concurred: "If I'm bad in a scene, they say 'cut' and we go again, or I get a bad review. But Bob would get shot, if he was bad." The fact that he's here to tell his story is testament to the skill of his deception, and with the original 'performance' proving so strong, the pressure was certainly on for lead Bryan Cranston, giving his own take on a man he said went "method for two years."

The in-demand Cranston found himself instantly attracted to both the script and the role of Bob Mazur. "When I read the script of *The Infiltrator*, it felt like one of those old classics – it could be *The Conversation* or *The French Connection* or *All The President's Men* – it has that sensibility to it. There's a thriller aspect to this, there's a danger aspect, there's discovery... and the character is phenomenal. He's a heroic guy. And I just like the idea that there was a man who was committed to trying to do the right thing. Trying to improve his country, his society. And in order to do that, he had to become very good friends with some very bad people."

Unravelling the motivations of a quiet, diligent man, willing to place his neck on the line for years on end, proved a thrill for the equally meticulous actor. Says co-star Joseph Gilgun of Cranston's research: "He's always got his head in the script... He's got really lovely handwriting. It's almost like he's stolen his handwriting from someone from the 1300s – some duke somewhere – he's just had his quill pen off him." Cranston latched on to the dichotomy of his double life: "He's spending the government's money to board private jets, and go to strip clubs, and the best restaurants and drink the best wines – playing the big shot, in order to play that character. And then he puts that aside and goes home to his middle-class life. And, while he loves his wife and his children and he absolutely wants to maintain that, there is something about the excitement of this work world that draws him back each time."

And, as Benjamin Bratt adds, this contrast provides the thrill for the protagonist: he is "addicted to the adrenaline. It's the action. It's all about the action. And when you're away from it, sitting on your porch drinking your fourth mint julep, that's not gonna do it. You wanna get back into the action. It takes a special, special personality to not only survive in this line of work, but to thrive. And Bob Mazur is that kind of person." Cranston spent many hours with Bob, talking through those years undercover, and gained a crucial insight into the man. "You get a lot out of Bob in certain ways, but a man who was able to very carefully navigate the choppy waters of undercover,

cannot be a person who is loose-lipped and free in thought and feeling. He has to be very methodical and thoughtful before he speaks and that is Bob. Bob is careful before he speaks. So I gleaned a lot from his book and got a lot out of that. And more so, just being with him and spending time with him, getting a sense of his persona, and what it takes for a person to be able to live that dichotomous sort of lifestyle.”

Bringing Bob – this “glorious, superhero money launderer” (costume designer Dinah Collin) – to the screen is no easy feat. However, the cast are confident that Cranston has pulled it off. Bratt describes his co-star’s “special talent for bringing humanity to a person who may at times be morally compromised”, while Leguizamo says simply that “the guy is a great freaking talent”. But, despite the pressures of performing the role of a living breathing, American hero. Cranston wasn’t fazed, desiring only to “get a sense, and an essence of the character, and what works for the movie.” His job was “not to do an impersonation or impression of Bob Mazur, but to get his sensibility and nuance and general point of view and then fill in the blanks with imagination and with research.”

He is joined in this mission by a crack team of on-screen talent. German star Diane Kruger drives one of the film’s most emotive arcs, as Kathy Ertz’s burgeoning relationship with the wife of a drug lord highlights the intense pressures of undercover life and the inner turmoil that comes of spending too much time in the company of those you are meant to take down. Sharing the burden of this guilt – however justified their actions may be – only strengthens the relationship between Bob and Kathy, and the challenge of tracing this emotional journey and the ambiguities of bad guys being good people and vice-versa, was one of the creative appeals of the job. “It must be so difficult to know where to draw the line, in terms of being affected by someone, when you spend two long years with them. I actually say it in the film: ‘You get close to people, and you can’t help but have feelings for them.’”

As Bob’s other major partner-against-crime Emir Abreu, John Leguizamo brings his trademark energy to the role. The real Mazur was delighted to see the star land the role – revealing that the casting also received the blessing of the man who mattered the most: “I think that the acting and the talent involved in the movie is just astonishingly perfectly cast. After the movie rights were sold, the real Emir Abreu actually said to me; ‘Do you think that John Leguizamo would ever play me?’ And this was probably a year before Brad had ever talked to John Leguizamo about getting him in there!” For Leguizamo, he knew he was in for an interesting ride, from the moment he was introduced to the man he was set to portray. He met the real Emir in an airport, just as he was being put into cuffs by the local Customs agents for carrying certain substances over the border. Leguizamo watched the arrest in shock – a first-hand look at a drugs bust - before Emir and the arresting officer burst out laughing. Another of Abreu’s practical jokes. He could not be further from Mazur’s methodical, cool customer: “It’s the biggest bank heist in the world and these two guys are polar opposites!”

Many of the film’s most electric exchanges take place as Leguizamo trades vicious barbs and banter with the pair’s Supervising Officer Bonni Tischler, played with relish by Amy Ryan. Cranston admits his co-star may have been stung by some of the bruising ad-libs Ryan threw his way. He laughs, remembering how a low-blow “assclown” jibe left Leguizamo reeling. “He was really taken aback! ‘That’s how she sees me.’” Quick-fire insults weren’t the only thing that Ryan mastered, however, with Cranston hugely impressed with her work: “She latched on to the Bonni

Tischler character, who was in life a real piece of work. She was a loose cannon, aggressive, angry, bitter, tough, crude...but she was a good officer and she was able to get what the team needed and defend her team against people outside. It's kind of like that family member who you have, who is just awful, but when someone from outside the family attacks, they're the first one on the front line, to protect their brood. That's the Amy Ryan take on Bonni Tischler."

This trio of Ertz, Abreu, and Tischler are the aces in Bob Mazur's pack, his support network, as he takes on the might of the cartels. But they're faced with some imposing characters on the other side of the law. Benjamin Bratt filled the role of Roberto Alcaino, Mazur's gateway to the big money. The real Bob spent years getting close to the man he was tasked with betraying, and was full of praise for Bratt's portrayal. "He has that same charisma about him. He really comes across as a highly polished character, and Ben has studied that side to him quite a bit." Bratt himself enjoyed getting to grips with the moral ambiguity of a complex, three-dimensional figure, a world away from the typical sneering villain. "I really appreciated how Brad and Ellen drew up the humanity of the person. He's not a snidely whiplashed kind of bad guy; he's not an obvious villain. What was it about this guy that made him bad? What was it about this guy that made him good? I found a lot of admirable qualities in the guy, and, in fact, I think Bob Mazur finds the same qualities admirable. He's loyal, he's a man of faith, he's a man of love, he respects women, and he's a smart businessman. He just happens to be on the wrong side of the law."

If Alcaino was a man with whom it was difficult to resist forming a certain kinship, Javier Ospina was one to be avoided at all costs. Cuban actor Yul Vazquez depicts the vicious firecracker – whose unpredictability leaves Mazur in little doubt of the danger he is neck-deep in. Dressed in stark, full white, Vazquez embraced the chance to step into the skin of an "unhinged" individual: "There's no edit button on this guy," he says, and this volatility "gives the actor playing the part a tremendous amount of freedom." He embodies all the brazen opulence and casual violence of the cartels and, appropriately, Vazquez found himself in the midst of some rather full-on scenes. He remembers a nightclub scene, in which his "polysexual" character turns his attentions on a reluctant Kathy Ertz, as "an orgy of senses... that night felt a little bit like we were in *Scarface*, but *Scarface* meets *A Most Violent Year*. Something wild." His Ospina is a wild animal, with unlimited wealth, free to pursue every last dark desire, a walking reminder of the worst of the age, and a man Mazur will have to watch, if he wants to walk out alive.

Bringing the '80s to Life

The 1980s allowed men like Ospina to exist. The ultimate age of excess: a decade in which big hair, big money, and big characters ruled – and Mazur's targets, driven by greed, could thrive. Countless movies have seared the look of the time into our collective consciousness, and *The Infiltrator* adds to a long line. Costume designer Dinah Collin was brought on board to give the cast the iconic look of the age, without descending into parody. She recounts that Furman was adamant he wanted "something that was timeless. And so he also didn't want it to be *Miami Vice* – big shoulders, loose Armani cut... That is an aspect of the '80s – but it's not everybody." This meant that "over ground shoulders" and "big loud prints" were immediately struck from the look book. Though, that's not to say that the final product was understated – look at Ospina's suit for evidence... Instead, Collin took her inspiration from elsewhere, drawing on the wealth, luxury and glamour of those who made their underhanded fortune.

Pablo Escobar's women became her muse: "They're quite luscious, actually. More like the '50s film star. Lots of beautiful hair," and she drew on Bob Mazur's own memories of New York Mafia boss John Gotti, who "used to come to court every single day in a different suit." These were people who were "wearing their money", each time they left the house. Collin had to match the attention to detail that these men and women paid to their own dress, in an era when accessories ruled: "Everything is very particular. It's almost like a throwback to the '50s where you've got a matching handbag... It's all the bits." And finding these 'bits' proved their own challenge. While the internet took care of the matching hankies and ties, Collin and her team had to scour the streets of London to complete the wardrobe, with suits from Savile Row and Cranston's bold snakeskin boots picked up from Brixton market. "They've got it absolutely right," says Segal. "It feels '80s, but it doesn't *scream* '80s."

Production designer Crispian Sallis, famous for his work on the likes of *Gladiator* and *Driving Miss Daisy*, was also tasked with grounding his sets deep in the '80s palette. To evoke the era, Sallis stole from his own memories of those days, Mazur's notes, and "great dollops of imagination too." Working alongside Furman, he set out to "do something that's utterly real, and raise the volume by 30%... It was time to remember *All The President's Men*, *Dog Day Afternoon*, and *Three Days of The Condor*. I didn't want to show off. I brought my team on board and told them not to put stuff on the set that's going to scream. I don't want that. It was a way of finding the '80s in locations... We wanted it to be glamorous, and, to a certain extent ostentatious, but I don't think either of us wanted it to spin off into some unreality... Much as we worshiped *Scarface*, I think we nonetheless knew we weren't being quite as full-on, and that Bob Mazur's character actually grounds us."

His task was complicated by the formidable challenge of bringing a splash of international colour to the substantial London portion of the shoot. A spring shoot, that even steadfast Northerner Joe Gilgun described as "bloody freezing". Miriam Segal remembers broaching the idea of basing the production around London early during her discussions with Furman. "He didn't even blink. He just went 'yeah sure'. And so we then went ahead and planned the whole thing around that and the film got greenlit. I'm not sure Brad ever really thought it through," she laughs, "he'd only been here once when he was a kid, he had no idea what he was talking about!" It required some creative thinking from all parties. "Brad's got a very good eye. He would look at a location and say, 'let's move the narrative to New Jersey', or he'd find a great interior that he wanted to use and greenscreen the windows, then drop in Buenos Aires. He was very inventive in that way."

Sallis admits it was daunting: "I probably should have said 'wow, that's a tall order'...I remember thinking it was bold. But do I think it's come off? Absolutely. I really do. We hid a hell of a lot of radiators. We didn't turn up at any locations with a palm tree outside. Then there's the light, there's the colour, there's structure, shape, size, everything...The fact that we did it makes me very proud... It's been fun having Brad here in London and constantly surprising him. And when he turns to me and says 'what do you really think? Can we do it?' Being able to say, 'yeah. We'll turn this into what you want.'...It's been a fun ride. I'm not sure I'd recommend it! It was exasperating at times trying to hide modern day London. Kind of silly, but *bold*."

Finding Florida within Greater London and southern England was the job of location manager Steven Mortimore. He identified an American bowling alley, minutes from Heathrow Airport, with just the required amount of seediness for the film's opening scene. On the opposite end of the scale, the Copthorne Hotel near Gatwick was transformed into a country club, fit for a mob wedding. Dunsfold Aerodrome, home of the BBC's Top Gear track, became the headquarters of Sunbird Airlines, while the former RAF base at Aldermaston was utilized as the U.S. Customs

Offices, a drug processing plant, and – in a daring leap of imagination – New York City’s world-famous Central Park. The art deco Hornsey Town Hall particularly evoked Florida’s famous architecture: The Grade II*-listed Crouch End landmark found itself filling in for the BCCI Offices, the Tampa Federal Courthouse, a private plane and, with incredible versatility, both a strip club and an elementary school. Sallis happily bills the locations as the “stars of the film”.

The jewel in the locations crown was undoubtedly Dominic’s beautiful modernist villa. A mobster’s paradise complete with indoor pool, yacht landing and panoramic views, the mansion was an incredible find: a true tribute to larger-than-life excess ensconced deep in the picturesque forests of southern England. “Steve did the most extraordinary job of cajoling the couple into allowing us to use their home,” says Sallis. “It gives the film an ostentatiousness that wouldn’t have been so well captured on screen at other locations, however glamorous and pretty. That house has scale. It’s flamboyant... It was a pleasure to be able to film it and to turn it into as close to *Scarface*-land as we could get, without quite literally tripping up on Mr. De Palma, Mr. Stone and Mr. Pacino’s coattails.”

But despite the successes, the team had always planned to bring the shoot back to its spiritual home of Tampa, for a busy final week. As Sallis notes: “It’s the place the real story started and it’s right to get it on film.” A whirlwind tour of the city allowed Sallis and the team to work with “the wonderful shapes and textures and the iconography of some of the buildings, to have the opportunity to put the Derby Lanes Dog Racing Track on camera... There’s a texture to Tampa. It has the most extraordinary hotel: the Don CeSar - quite the most phenomenal building, salmon pink, pretty and by the water. It looks a treat when Josh lights it beautifully.” He’s confident that they’ve pulled off the trick of bringing ‘80s Tampa to life: “I think that when the scenes are interspersed with what we’ve shot in the UK, I would hope it will look like we shot the whole thing in Tampa, and then went off to Paris, and Nicaragua, and Panama, and D.C, and New Jersey, and everywhere else that’s portrayed in this film.”

The Final Sting

The phrase ‘too good to be true’ is overused, yes, but it’s apt when describing Bob Mazur’s experiences. Benjamin Bratt calls the story “pure cinema. If you wrote it, and tried to say that it actually happened, no one would believe you. But it did happen. And when people understand that it happened, and that all of the surrounding elements within our story are, for the most part, accurate, they’re gonna be blown away.” Bryan Cranston concurs: “It will take audiences on a journey. It’s a thrill; it’s a personal journey; a family drama; a study of a man’s character and his drive to achieve something of great benefit. There’s intrigue and danger - It’s a fun ride.”

But just as Bob Mazur’s mission had a devastating sting in the tale, the man himself hopes that the film will leave a lasting impact on audiences, once they emerge from the auditorium. “Obviously, I hope they’re going to be entertained. But beyond that fact, I hope it rings a bell for them to realize the tremendous destruction that occurs as a result of the active involvement of the financial communities supporting these criminal enterprises. Piles of cash are a very difficult thing for a criminal enterprise to do much with. But when they can convert that into legitimate-appearing businesses, with the help of money launderers, then they can convert that into corruption; because that is a major by-product of these organizations, corrupting police, military, judicial systems and legislators. We need to wake up to these problems that we are facing.”

Segal agrees. And this twin desire to entertain and expose the truth ran through the entire production, with discussions about the crumbling economy a constant in her early conversations with Furman. “A film that’s entertaining will always make its audience think deeper about what it’s seen.” The project is further evidence of her company’s commitment to creating films that have something vital to say about the world today. “My favourite line in the film is when Alcaino chops open an onion and talks about America being rotten on the inside. He came to America and wanted to become a chef but couldn’t get a job. He found it quite easy importing and exporting drugs instead! The black economy has and continues to shore up large parts of market and that’s toxic debt - one reason why the market has collapsed. There are huge swathes of black money, dirty money, being pumped into terrorism. The BCCI was a bank not just aiding the ability of people to put white powder up their noses, but also building the cash stores that funded September 11th, Al Qaeda, etc., etc.” The team behind *The Infiltrator* are certainly hopeful the film’s message will linger. “It was probably one of the bigger films on our slate, and certainly one of the more complicated ones. You have to just go with the momentum, and I’m glad we did, because it’s set a high bench mark for the company.” And brought the story of an unsung American hero to life in the process.

THE CAST AND THEIR CHARACTERS

BRYAN CRANSTON ON BOB MAZUR

Bob Mazur is a man most people don't know. If they know the man by his face, they probably know him by a different last name. Bob Mazur's the family man, he's the man who is married and has two kids, who from all points of view has a normal life, normal-looking at least, and little do people know that he's got a completely different life going for him. His kids tell stories of being in the car with their dad, and if he thought he saw someone he was dealing with who was dirty, he would just yell 'duck', and the kids would automatically drop to the floorboards of the car like a Pavlovian response. And at home, the brother and sister could be in deep argument, but if they heard dad's phone ring: Zip. They stopped talking instantly – because they knew the consequences. In order for Bob Mazur to become Bob Musella, he actually has to do the money laundering for the Medellin cartel, in order to develop trust within that organization, so that he can grow his enterprise, and make a case against them. So, for a period of time, he actually is a money-launderer for the bad guys (laughs). It's fascinating when you look at it from that standpoint. In some ways, Bob Mazur was able to justify what he was doing, because the end justifies the means, but in another, you're still human, and your job is to get someone's trust, hold onto that, and then break that trust, and that's a tough thing emotionally to be able to carry...

BOB MAZUR ON BRYAN CRANSTON

Bryan's a genius. I never guessed that it would be Bryan Cranston, but from the first time that I spoke with him it's very clear that he thinks on so many different levels. He doesn't just think as an actor. He's working the whole story out. He's a combination of actor, screenwriter, director, and is a hugely charismatic figure for everybody who's involved in this process. I admit I was a little concerned because I was 36 to 38 years old when I did this operation and Bryan's not 36 to 38 years old! But his talent is so huge, that age became a complete non-issue. I think he's really embraced the story, and I wonder if he hasn't been undercover too much himself, because I'm beginning to see him act and carry himself a little bit differently, he's gotten so much into the role! He has become his own Bob Musella. He can't be my Bob Musella. We're challenged with a situation where we have a movie, and this movie will be shown to an audience over two hours. I had years to be Bob Musella. So I could be much more the coy and reserved one. But some of those relationships would probably have put an audience to sleep pretty quickly... I had months to build up a rapport with a particular bad guy. Bryan's got two takes. So he's got to be a different Bob Musella. But I have seen some of the things in him that he's borrowed from what he thinks my character was like. He has transformed. I just hope he is able to recover when this is over, and come back to being Bryan Cranston!

DIANE KRUGER ON KATHY ERTZ

I play Kathy Ertz, who is a young, first-time, undercover police officer who gets brought into the affair, when Bob Mazur slips and makes a mistake: he has admitted that he wasn't going to sleep with prostitutes and any of the girls that would hang around, because he had a fiancée and he

didn't want to cheat on her. And so I get called in, to pretend to be his fiancée. I thought it was an interesting part for a woman. She has this double life where she's a police officer and she's driven and she's definitely – especially in the '80s – in a man's world. She's trying to make her own way and finds this incredible partner in Bryan Cranston's character, with whom she forms this incredible team and it's very exciting. I think – I know, actually – that they lived two very exciting, exhilarating years.

JOHN LEGUIZAMO ON EMIR ABREU

He's a great guy, lives in Tampa still, but he's retired now. He's just a crazy guy. When we first met him, he set up something with the Customs agents' office right there in the airport and he pretended to be arrested for something that he was carrying. It was all a joke, but we were like "What happened?!" He's always playing pranks on people. Bob and Emir are a pretty pair. Bob's an ex-accountant and Emir's this crazy, cut-up, unpredictable guy, who likes to punt people all the time. But you put these two together and it becomes an incredible partnership. Like Batman and Robin. They are able to infiltrate the drug world *and* infiltrate the banking system and bring them both down. It's the biggest bank heist in the world and these two guys are an odd couple – like Felix and Oscar in 'The Odd Couple' – just so opposite, polar opposites. Emir is buoyant, always gushing and full of life, and Bob is very tight and meticulous.

BENJAMIN BRATT ON ROBERTO ALCAINO

He is a jeweller by trade and profession, but of course we later discover that he is in fact one of the major links to the Colombian drug cartel and someone Bryan Cranston's character needs to get close to. So he's slightly a man of mystery. He is someone who is very cagey but as we come to know him, he's actually someone that Bob Mazur begins to relate to on a personal level. Yes, he's a criminal, but he actually has qualities of personality that create a kind of emotional conflict for Bob Mazur. The way we've drawn him here, in this story, is that he's a businessman. He's a family man. He loves his wife, he loves his children, he loves to make money, and he loves God. But he's in the wrong business. So what we explore in the film is how Bob Mazur allows himself to become close to a person like this: establishing a kind of brotherhood, really... And yet it's one that cannot last. It simply cannot last, because Mazur is required to take Alcaino down. And on some level, I think those are part of the qualities or set of qualities that Bob Mazur's drawn to. Mazur sees those things – faith, love of family, the need for loyalty – he admires those qualities, but he also sees them as the very things he can exploit. The things that would allow him to get close to this criminal, so that he in fact can bring him down.

YUL VAZQUEZ ON JAVIER OSPINA

I play a character called Javier Ospina Beraya. His grandfather was president of Colombia. He's a rich kid, probably Ivy League-educated, a child of privilege. A guy who probably never heard 'no' very often in his life and crosses boundaries. He's quite deft at obliterating boundaries, actually... He is the top money launderer for Escobar. He is the gateway to Alcaino, which is Benjamin's character. He is loved by the cartel, which gave him an unbelievable amount of latitude in his life

and the access to many, many things. So for the purposes of our story, Bob, Bryan's character, needs to go through me, for me to arrange a meeting with Benjamin's character. And he encounters me, and that presents a couple of challenges... He's dangerous. He's this sociopath. The guy's completely unpredictable.

AMY RYAN ON BONNI TISCHLER

Bonni's a Special Agent in charge of Customs, out of the Tampa office. She oversees this entire operation and pretty much takes credit for a lot of key pieces that might not have been her doing, but couldn't have been done without her. She started her career as a sky marshal – she was one of the first female sky marshals – and she was quite successful. Our script really shows a woman who has her eye on the prize – who really wants results and sees this operation as a stepping stone to the bigger promotions in her life. The character of Bonni and Bryan Cranston's character Bob are really, from the get-go, just at each other. They can't stand each other, yet they need each other. And that probably fuels most of the animosity. This is a very strong, determined woman in a very male-dominated world, in 1988. I mean, even today, it's tricky. I don't want people to wash Bonni away as like, 'oh, she's just a bitch. She's a pain in the ass.' I think women in this time, and probably still today, have to come out swinging. It's a pre-emptive strike in many ways, to be aggressive, otherwise they'll get eaten alive. One thing Bob told us was that Bonni was incredibly smart. She knew what she was doing. So there's that responsibility – to make it look like I know what I'm doing. That's the hat trick! I thought she was just such a firecracker.

CAST BIOGRAPHIES

BRYAN CRANSTON (Robert Mazur) has won four Emmy® Awards, a Golden Globe Award and three Screen Actors Guild Awards for his portrayal of Walter White on AMC's "Breaking Bad". Cranston holds the honor of being the first actor in a cable series and the second lead actor in the history of the Emmy® Awards to receive three consecutive wins. His performance has also earned him two additional Emmy® nominations, three Golden Globe nominations and a Television Critics Association award. Cranston recently won a Tony® Award for his Broadway debut as President Lyndon B. Johnson in *All the Way* by Pulitzer Prize-winning playwright Robert Schenkkan. He also received a Drama Desk Award, Outer Critics Circle Award, and Theater World Award for "Outstanding Actor in a Play." Additionally, the show won a Tony® Award for "Best Play" and set the record for the highest dollar amount ever generated by a straight play in one eight performance week. HBO is planning a film adaptation of the play, which will be produced by Cranston's production company, Moon Shot Entertainment, along with Steven Spielberg's Amblin Television and Tale Told Productions. On the big screen, Cranston won a Screen Actors Guild award for his co-starring role in the 2012 Oscar-winning Best Picture, "Argo", playing the role of CIA operative Jack O'Donnell opposite star-director Ben Affleck. He will next star as the titular role in Jay Roach's "Trumbo", which will be released by Broad Street Pictures on November 6, 2015. He also voices the character of Po's father in DreamWorks' "Kung Fu Panda 3", which will be released on January 29, 2016. Cranston recently wrapped production on Brad Furman's "The Infiltrator" opposite Diane Kruger and was last seen in Legendary Pictures' remake of "Godzilla" opposite Aaron Taylor-Johnson and Elizabeth Olsen. The film was a box office hit and grossed over \$520 million worldwide. In 2012, he was heard as the voice of "Vitality" in "Madagascar 3: Europe's Most Wanted", which grossed over \$730 million worldwide. He also starred in Len Wiseman's remake of "Total Recall", Adam Shankman's "Rock of Ages" and Nicolas Winding Refn's critically acclaimed film, "Drive", opposite Ryan Gosling and Carey Mulligan. Cranston's additional feature film credits include: "Contagion", "John Carter of Mars", "Larry Crowne", "The Lincoln Lawyer", "Little Miss Sunshine", "Seeing Other People", "Saving Private Ryan", and "That Thing You Do!" His career began with a role on the television movie "Love Without End", which led to his being signed as an original cast member of ABC's "Loving". He went on to appear in numerous television series, his roles including Hal on FOX's "Malcolm in the Middle", which ran for seven series and for which Cranston was nominated for a Golden Globe and three Emmy® awards; the recurring role of Dentist, Tim Whatley, on "Seinfeld"; Buzz Aldrin on HBO's acclaimed miniseries "From the Earth to the Moon"; and Officer Dickenson in the made-for-television movie "I Know My First Name is Steven". Before Cranston got his start in film and television, he starred in numerous shows including "The God of Hell", "Chapter Two", "The Taming of the Shrew", "A Doll's House", "Eastern Standard", "Wrestlers", "Barefoot in the Park" and "The Steven Weed Show", for which he won a Drama-Logue Award. Cranston is also finding success behind the camera as a director, writer, and producer. He has earned three Directors Guild of America (DGA) Award nominations, the first for an episode of "Modern Family" followed by two nominations in 2014 for episodes of "Modern Family" and "Breaking Bad". As a producer on "Breaking Bad", he has won Emmy® Awards and a Producers Guild of America Award for "Outstanding Drama Series." He previously wrote, directed, and starred in the original romantic drama "Last Chance" as a birthday gift for his wife, Robin Dearden, and also directed several episodes of "Malcolm in the Middle" and the Comedy Central pilot "Special Unit". In 2011, Cranston served as executive

producer of an exclusive online series called “The Handlers” for Atom.com, in which he also starred as Jack Powers, a politician campaigning for a seat in the State Senate. His production company, Moon Shot Entertainment, has developed several projects this year including the animated series “Supermansion for Crackle”, which Cranston also voices the lead character, “Sneaky Pete” for Amazon, and “The Dangerous Book For Boys” for NBC. Cranston also produced an instructional DVD called KidSmartz, which is designed to educate families on how to stay safe from child abduction and Internet predators. KidSmartz raises money for the National Center for Missing & Exploited Children.

DIANE KRUGER (Kathy Ertz) Born and raised in Germany, Diane Kruger is one of film’s most recognizable global faces. She first served notice of her rich acting potential with the Chopard Trophy for the Female Revelation of the Year at the Cannes International Film Festival in 2003, before she was catapulted to international fame the following year as the infamous Helen in Wolfgang Petersen’s “Troy”, opposite Brad Pitt and Orlando Bloom. She has since built a prolific resumé, starring in both the US and Europe in such films as Paul McGuigan’s “Wicker Park” with Josh Hartnett; the Oscar®-nominated French film “Joyeux Noël”; “Copying Beethoven” with Ed Harris; “Goodbye Bafana”, Bille August’s ode to Nelson Mandela, also starring Joseph Fiennes; and “Anything for Her (Pour elle)” from director Fred Cavayé. Not content with simply sharing the screen with cinema’s leading stars, she has also taken the opportunity to work with some of world’s most respected auteurs, including Quentin Tarantino. In 2011, Kruger starred in the director’s critically-acclaimed hit “Inglourious Basterds”, opposite Brad Pitt, Christoph Waltz, and Michael Fassbender. Premiering at the Cannes Film Festival, the film would top the box office, grossing over \$300 million worldwide, and earning Kruger a Screen Actors Guild Award® nomination for Outstanding Performance by a Female Actor in a Supporting Role, in addition to taking home the SAG Award® as part of the ensemble cast. She returned to the festival circuit, taking the lead as Marie *Antoinette* in Benoît Jacquot’s film “Farewell, My Queen”, which opened the 62nd Berlin International Film Festival to rave reviews; and two years later starred alongside Jason Clarke in the Terence Malick-produced Abraham Lincoln drama “The Better Angels”, premiering at the Sundance Film Festival and Berlin Film Festival. She can most recently be seen in both “Disorder” alongside Matthias Schoenaerts, which screened in competition at the 2015 Cannes Film Festival and then at the Toronto International Film Festival; and “Sky” with Lena Dunham and Norman Reedus, which also premiered in Toronto. Other major credits include roles in sci-fi thriller “The Host” alongside Saoirse Ronan; “Mr. Nobody” with Jared Leto, Sarah Polley and Rhys Ifans; Baltasar Kormakur’s harrowing indie feature about organ trafficking “Inhale”, also starring Sam Shepherd, Dermot Mulroney and Patricia Arquette; French-filmed action adventure “Special Forces” from director Stephanie Rybojad; and Jerry Bruckheimer’s high-grossing “National Treasure” films opposite Nicholas Cage. She has also recently made her television debut in the Peabody Award-winning drama “The Bridge”, as Detective Sonya Cross, working to hunt down a serial killer working on both sides of the American-Mexican border. Upcoming projects include the highly-anticipated “Fathers And Daughters” opposite Russell Crowe, Aaron Paul, and Amanda Seyfried. Kruger is a strong supporter of amfAR (The Foundation for AIDS Research), UNICEF and Stand Up To Cancer. She currently resides in Los Angeles.

JOHN LEGUIZAMO (Emir Abreu). A multi-faceted performer and Emmy Award winner, John Leguizamo has established a career that defies categorization. With boundless creativity, his work in film, theatre, television, and literature covers a variety of genres, continually threatening

to create a few of its own. Alongside “The Infiltrator”, he has recently completed work on “A Conspiracy on Jekyll Island”, “Sisters”, and is currently filming “Ice Age: Collision Course”, “Get Squirrely”, “Bloodline”, and “Godmother”. Leguizamo most recently starred in “American Ultra”, with Jesse Eisenberg and Kristen Stewart; “Meadowland”, alongside Olivia Wilde; and “Fugly”, opposite Rosie Perez and Rhada Mitchell, which he also wrote and produced. Leguizamo has also appeared alongside Jon Favreau in “Chef”; comedy hit “Ride Along”, opposite Ice Cube and Kevin Hart; and in “John Wick”, with Keanu Reeves. His performance as a sensitive drag queen in “Too Wong Foo: Thanks For Everything, Julie Newmar”, saw Leguizamo garner a Golden Globe nomination for Best Supporting Actor. Leguizamo also picked up ALMA Award nominations for his roles in “Moulin Rouge” (Best Supporting Actor) and “King of the Jungle” (Best Lead Actor). He was the recipient of the 2002 ALMA Award for Entertainer of the Year. Leguizamo has also enjoyed much success as an on-stage writer and performer and three-time Tony nominee. He recently debuted his 5th HBO solo special, *Ghetto Klown*, an adaptation of his Drama Desk Award-winning one-man stage show. It follows previous off-Broadway sensation *Mambo Mouth*, for which he received Obie, Outer Critics Circle and Vanguardia awards for his performance. Leguizamo is also an accomplished author, with an autobiography in bookstores, and *Ghetto Klown*, the graphic novel adaptation one-man Broadway show, due this November. Leguizamo currently resides in New York City with his wife and two children.

BENJAMIN BRATT (Roberto Alcaino). Benjamin Bratt’s distinguished career includes the critically acclaimed films “Piñero”, for which he was lauded for his striking, haunting, and “career defining” performance as poet-playwright-actor Miguel Piñero; Steven Soderbergh’s “Traffic”, which received five Academy Award nominations and a Screen Actors Guild Award for Ensemble Cast; and Nicole Kassell’s “The Woodsman” opposite Kevin Bacon. A veteran of more than 25 films, Bratt’s other work of note includes Curtis Hansen’s “The River Wild” opposite Meryl Streep; Taylor Hackford’s “Blood In, Blood Out”; Phillip Noyce’s “Clear and Present Danger” opposite Harrison Ford; Donald Petrie’s beloved blockbuster comedy “Miss Congeniality” opposite Sandra Bullock; Mike Mills’ theatrical adaptation of the acclaimed novel “Love in the Time of Cholera”, co-starring Javier Bardem; Anita Doron’s “The Lesser Blessed”, which premiered at the Toronto International Film Festival last fall; and Ric Roman Waugh’s “Snitch” alongside Dwayne Johnson. He will next be seen in “Ride Along 2” opposite Ice Cube and Kevin Hart, “The Infiltrator” opposite Bryan Cranston, “Special Correspondents” for director Ricky Gervais, and Shot Caller — another collaboration with director Ric Roman Waugh. Bratt voiced the villain ‘Eduardo’ in the worldwide blockbuster “Despicable Me 2”. He also played the voice of ‘Manny’ in the animated film “Cloudy with a Chance of Meatballs” and later reprised his role in “Cloudy with a Chance of Meatballs 2”. In 2010, Bratt won Cinequest’s Maverick Spirit Award for his work as producer and star of the acclaimed independent hit “La Mission”. Written and directed by his brother Peter Bratt, the locally-produced San Francisco film garnered much critical praise, winning a Best Indie Film nomination from the NAACP, a GLAAD award nomination, and multiple Imagen Awards, including two wins for Best Picture and Best Actor. Television audiences perhaps best recognize Bratt from his Emmy-nominated role as ‘Detective Rey Curtis’ on NBC’s long-running drama “Law & Order”. He recently starred in the A&E drama series “The Cleaner,” for which he also served as producer. His portrayal of real-life extreme interventionist ‘William Banks’ garnered him the 2009 Alma Award for Best Actor in a Drama Series. Bratt also starred in the ABC drama “Private Practice” and recurs as Sofia Vergara’s ne’er-do-well ex-husband ‘Javier’ on “Modern Family”. Most recently, he starred in the limited event series “24: Live Another Day” on Fox. A San Francisco native and

proud alumnus of American Conservatory Theater's ATP – he received an honorary M.F.A. in 2008 – Bratt is married to actress Talisa Soto Bratt and resides in Los Angeles with her and their two children.

YUL VAZQUEZ (Javier Ospina) is currently shooting Season Two of Netflix's hit series "Bloodline". He can next be seen in "The Infiltrator" directed by Brad Furman and opposite Bryan Cranston and Diane Kruger and the Dreamworks animated feature "B.O.O: Bureau of Otherworldly Operations" with Bill Murray and Seth Rogan. His recent feature films include: "Kill The Messenger" (Focus Features) directed by Michael Cuesta opposite Jeremy Renner; "Captain Phillips" (Columbia Pictures) directed by Paul Greengrass and opposite Tom Hanks; "Anaesthesia" directed by Tim Blake Nelson; "The Cobbler" directed by Tom McCarthy opposite Adam Sandler, Dustin Hoffman, and Steve Buscemi; and "Glass Chin" directed by Noah Buschel and opposite Billy Crudup. Yul starred as 'Victor Lazaro' on the Starz drama "Magic City" opposite Jeffrey Dean Morgan. Other recent TV roles include 'Pedro' in FX's "Louis", 'Christian' in CBS' "The Good Wife", 'Detective Anthony Nikolich' on HBO's "Treme", and 'President Navaro' on "The Lottery" (A&E/Lifetime). Over the years, he has had memorable roles on some of television's most popular shows, from his recurring character 'Bob' (the "angry gay Puerto Rican") on "Seinfeld", to one of Samantha's love interests on HBO's "Sex And The City", to 'Rueben the Cuban' on HBO's "The Sopranos". Vázquez has an extensive film resume, working with directors such as Ridley Scott, Steven Soderbergh, and Steven Spielberg. His credits include "Runner, Runner" (Fox) directed by Brad Furman and opposite Ben Affleck and Justin Timberlake; "The A-Team" (Fox) opposite Bradley Cooper and Liam Neeson; John Sayles' "Amigo" opposite Chris Cooper; "Salvation Boulevard" (Mandalay) opposite Jennifer Connolly, Pierce Brosnan, Marisa Tomei and Greg Kinnear; "Little Fockers" (Universal) with Robert De Niro and Ben Stiller; Ridley Scott's "American Gangster" (Universal) alongside Russell Crowe and Denzel Washington (a 2008 SAG nominee for Outstanding Performance by a Cast in a Motion Picture); Steven Spielberg's "War of The Worlds" (Dreamworks) opposite Tom Cruise; "Bad Boys II" (Columbia) opposite Martin Lawrence and Will Smith; "Runaway Bride" (Paramount) opposite Julia Roberts; and "Nick of Time" (Paramount) opposite Johnny Depp. He reunited with director Steven Soderbergh to star opposite Benicio Del Toro in "Che" (IFC). Soderbergh first cast him in "Traffic", for which he and his fellow cast members won the SAG Award for Outstanding Performance by a Cast in a Motion Picture. Seamlessly moving between film, television and stage, Vázquez was nominated for a Tony, Drama Desk and Outer Critics Circle Award for his portrayal of 'Cousin Julio' in the Broadway production of "The Mother F**cker with the Hat" opposite Chris Rock, Bobby Cannavale, and Annabella Sciorra. He recently reprised the role at The National Theatre in the London premiere. He is a founding member of the LAByrinth Theatre Company. Other theater credits include "The Last Days of Judas Iscariot" (The Public Theater) opposite Sam Rockwell and directed by Phillip Seymour Hoffman; "The Stendhal Syndrome" (Primary Stages) with Isabella Rossellini and Richard Thomas; and "The Floating Island Plays" (Mark Taper Forum).

JULIET AUBREY (Evelyn Mazur). The Hampshire-born British actress, trained at London's Central School of Speech and Drama, has enjoyed a varied career across film, television, and stage. The fluent Italian speaker has left a considerable mark on European cinema, having taken home the Davide Di Donatello Prize as Best Actress for her big-screen debut in "Jonah Who Lived with the Whale" and being named Best Actress at the La Baule European Film Festival, for Stephen

Poliakoff's "Food Of Love". She has worked with British film's leading lights, twice collaborating with Michael Winterbottom in "Go Now" and "Welcome To Sarejevo", performing alongside Ralph Fiennes in "The Constant Gardener" and starring in the Golden Globe-nominated "Still Crazy", with Bill Nighy and Timothy Spall. She has appeared in a number of television roles, drawing international acclaim and awards recognition, including the BAFTA and Broadcasting Press Guild Award for Best Actress, following her breakthrough role in the BBC's "Middlemarch". Other roles include Miss Forsyth in the BBC adaptation of Arthur Miller's "Death of A Salesman" and in the highly popular "Primeval". Recently she has been seen in the likes of "The White Queen", "Lilyhammer", and "The Village". Stage credits to date include her debut role as Miranda in the Oxford Stage Company's production of Shakespeare's "The Tempest" and leads in Chekhov's "Ivanov" and Gorky's "Summerfolk" at The National. She is a passionate supporter of the campaign to highlight global violence against women, and is an Ambassador for Women for Women International.

ELENA ANAYA (Gloria Alcaino) is one of Spanish cinema's most recognizable faces and the winner of the 2011 Goya award as Best Actress, for her lead role in Pedro Almodóvar's crossover hit "The Skin I Live In". Born in Palencia, and trained first under the tutelage of Manuel Moron, and then at both Madrid's Royal Academy of Dramatic Art and the Juan Carlos Corazza School of Acting, Anaya found early success in films including "Africa". "Familia", and "El Invierno de las Anjanas". Her breakout performance in Julio Medem's 2001 erotic drama "Lucia Y El Sexo" saw her nominated for her first Goya in the Best Supporting Actress category and won her the Spanish Actors Union Award. Soon, she could be found starring alongside Penélope Cruz in "Sin Noticias de Dios", working with Almodóvar on "Talk to Her", and coming to international attention in Stephen Sommers' action horror "Van Helsing". Other film credits include "Dead Fish" opposite Gary Oldman, "Savage Grace" with Julianne Moore, "L'Instinct De Mort" alongside Vincent Cassel and Gérard Depardieu, and another Goya-nominated turn in "Room In Rome". Recently, she picked up her fourth Goya nomination with an acclaimed lead in Beatriz Sanchis' "Todos Están Muertas".

AMY RYAN (Bonni Tischler) This past year, Amy Ryan received the SAG Award for Outstanding Performance by a Cast in A Motion Picture for her work in Alejandro González Iñárritu's Oscar®-winning "Birdman" opposite Michael Keaton. This fall Amy can be seen in Steven Spielberg's "Bridge of Spies", starring opposite Tom Hanks; Rob Letterman's "Goosebumps" co-starring with Jack Black; and Joachim Trier's "Louder Than Bombs", co-starring with Jesse Eisenberg, Gabriel Byrne and Isabelle Huppert. Additional upcoming feature releases include Jared Hess's "Don Verdean", in which she stars with Sam Rockwell, Will Forte and Danny McBride, and premiered at the 2015 Sundance Film Festival; Rawson Marshall Thurber's "Central Intelligence", in which she stars with Dwayne Johnson and Kevin Hart; and Chris Wedge's "Monster Trucks" a live-action/CGI hybrid, in which she co-stars with Barry Pepper. Amy is perhaps best known for her acclaimed performance in Ben Affleck's "Gone Baby Gone", for which she was recognized with Academy Award, Golden Globe and SAG Award nominations for Best Supporting Actress. Additionally, she won numerous Best Supporting Actress awards including those from the National Board of Review, the Broadcast Film Critics Association, the New York Film Critics Circle and the L.A. Film Critics. Her other film credits include: "Breathe In" with Guy Pearce and Felicity Jones; "Clear History" directed by Greg Mottola for HBO co-starring with Larry David; "Devil's

Knot” directed by Atom Egoyan, co-starring with Colin Firth; Tom McCarthy’s “Win Win”; “Green Zone”; “Jack Goes Boating”; “Changeling”; “Before The Devil Knows You’re Dead”; “Capote”; “Dan In Real Life”; “War of The Worlds”; and “Keane”. Amy made her Broadway debut in Wendy Wasserstein’s *The Sisters Rosensweig*. For her work in the 2000 production of *Uncle Vanya*, she was nominated for a Tony Award for Best Featured Actress in a Play. In 2005, she appeared as Stella in *A Streetcar Named Desire*, earning her second Tony nomination. She also starred in Neil LaBute’s *The Distance From Here* in London’s West End, and Lisa D’Amour’s critically-acclaimed play *Detroit*, directed by Anne Kauffman at Playwrights Horizons. Amy’s television work includes her memorable portrayals as Holly Flax on “The Office,” Adele on “In Treatment” and Officer Beatrice ‘Beadie’ Russell on “The Wire.”

OLYMPIA DUKAKIS (Aunt Vicky). Long a respected character actor of the classic and contemporary stage, this Massachusetts-born epitome of Mediterranean-styled weariness did not become a household name until her Oscar®-winning performance as Cher’s sardonic mother in the romantic comedy “Moonstruck”, at the age of 56. Notable film credits include “John and Mary”, “Made For Each Other”, “Steel Magnolias”, “Dad”, “Look Who’s Talking”, “The Cemetery Club”, “Mr. Holland’s Opus”, and “Mother”. Recent comedy “Cloudburst” proved a critical and audience darling, landing Dukakis several Best Actress awards at film festivals across the world. The acting treasure has earned high praise and recognition for her television work, gathering a BAFTA nomination in “Tales of the City”, a Primetime Emmy® nomination for “More Tales of the City”, a Golden Globe nod for “Sinatra”, yet another Primetime Emmy® nomination for “Joan of Arc”, and appearing in the likes of “Last of the Blonde Bombshells” and “Bored to Death”. Boasting numerous theatrical credits, since her early days performing with Shakespearean companies across the United States, Dukakis made her Broadway debut in “The Apsern Papers” and has since been seen in the likes of “Who’s Who In Hell”, “Social Security”, the award-winning one-woman play “Rose”, garnering Obies for “A Man’s Man” and “The Marriage of Bette and Boo”. She has a number of prolific stage directing credits, and successfully co-founded and ran the Whole Theatre Company, alongside her husband Louis Zorich. She is a forceful advocate of women’s rights and environmental causes, and a figure on the lecture circuit. Her huge legacy has been solidified with a star on the Hollywood Walk of Fame.

RUBÉN OCHANDIANO (Gonzalo Mora Jr). Spanish actor Ochandiano is a multi-talented and award-winning performer. He is trained in acting, singing and contemporary dance and speaks English, French, Italian and Catalan. Beginning his career in television, he has since become a familiar face in Spanish cinemas and is best known for his Goya nomination as Best New Actor in “Broken Silence”, his Spanish Actors Union nod for “The Weakness of the Bolshevik” and his role in Pedro Almodóvar’s Golden Globe-nominated “Broken Embraces”. Prominent film credits include the award-winning “Flowers from Another World”, “Shacky Carmine”, “Heart of the Warrior”, “Asfalto”, “Saint Bernard”, “Amnésia”, “My Prison Yard”, “Don’t Be Afraid”, and the Academy Award®-nominated “Biutiful” opposite Javier Bardem. Television highlights include roles in series “Médico de familia”, “A las once en casa”, “Periodistas”, “Ellas son así”, “Al salir de clase”, and “Paco’s Men”. He has also directed a short film, “Paradise” and starred in theatre productions of “The Green Fields of Eden”, “Así es (si así os parece)”, and “Don Carlos”.

SIMÓN ANDREU (Gonzalo Mora Snr). The veteran Balearic Islands-born actor has enjoyed a long career in film, featuring in more than 130 films over the past five decades. He has left a significant mark on the Spanish film and television landscape, notably winning a National Syndicate of Spectacle award for Best Actor in sci-fi “Trasplante de un cerebro” and being recognized with the Nosferatu Award at Sitges – Catalanian Film Festival, in celebration of his considerable achievements in film. Highlights have included “Forbidden Photos of a Lady Above Suspicion”, “The Blood Spattered Bride”, “Death Walks at Midnight”, “Hidden Pleasures” and multi-award-winning “To Love is Forever”. He has also appeared in several successful American and British productions, including Bond film “Die Another Day”, comedy “Bridget Jones: The Edge of Reason”, “Savage Grace” with Julianne Moore, “The Way” alongside Martin Sheen, and worked with Academy Award®-winning director Milos Forman in “Goya’s Ghosts”. More recently, he boasts notable credits in “The Chronicles of Narnia: Prince Caspian”, “Little Ashes”, and “The Cold Light of Day”.

JOSEPH GILGUN (Dominic). The Lancashire-born actor is a well-known face in British film and television. He is perhaps best-known for his debut film role as Woody in Shane Meadows’ acclaimed BAFTA-winner “This Is England”, for which Gilgun earned a British Independent Film nomination for Best Supporting Actor. He would later reprise the role for TV’s “This Is England ‘86”, this time securing a BAFTA nomination in the Best Leading Actor (Television) category. Film credits include “Harry Brown” alongside Michael Caine, “Lockout” with Guy Pearce, and the Golden Globe-nominated and BAFTA-winning “Pride”. Acting since a young age, Gilgun has appeared regularly on many of British television’s leading shows, since his debut at the age of ten as Jamie Armstrong, in the long-running “Coronation Street”. Other television credits include “Shameless”, “Ripper Street” and the influential and award-winning contemporary sci-fi “Misfits”. His regular role in the hugely popular “Emmerdale” was also rewarded with several nominations for best newcomer from the likes of the British Soap Awards and the National Television Awards.

DANIEL MAYS (Frankie). Trained at the Italia Conti Academy of Theatre Arts and The Royal Academy of Dramatic Art, Mays has gone on to work with a number of contemporary cinema’s leading filmmakers. He has collaborated with the likes of Michael Bay in “Pearl Harbour”, Ridley Scott in “A Good Year”, Joe Wright with the Golden Globe-winning “Atonement”, and twice alongside Mike Leigh in films “All or Nothing” and the Academy Award®-nominated, BAFTA-winner “Vera Drake”. Further film highlights include “The Bank Job”, a British Independent Film nod for “Shifty”, “The Firm”, BAFTA-nominated “Made in Dagenham”, “Welcome To The Punch”, and “Byzantium”. He also lent his voice to Steven Spielberg’s “The Adventures of Tintin”. Other recent film projects include the comedy “Hippie Hippie Shake” and the big screen remake of classic sitcom “Dad’s Army”. Mays is also a familiar face on television, with credits that include “EastEnders”, “The Bill”, “Tipping The Velvet”, “Plus One”, “The Street”, “Hustle”, “Doctor Who”, and key roles in the likes of “Ashes To Ashes”, “Outcasts”, “Public Enemies” and a National Television Award-nominated turn in the acclaimed “Mrs Biggs”.

THE PRODUCTION TEAM

BRAD FURMAN (Director) is a director, writer and producer, best known for his gritty, thought-provoking, ethereal style. After leaving his mark with his debut feature, the heist-thriller “The Take”, which world premiered at the Toronto Film Festival, Furman rose to prominence with “The Lincoln Lawyer”, based on Michael Connelly’s best-selling novel and starring Matthew McConaughey. The 2011 crime drama was nominated for a Saturn Award in the Best Action or Adventure Film category. It was swiftly followed by poker based thriller “Runner Runner”, bringing together a first-rate cast. Before venturing into features, his directorial debut short “Fast Forward” achieved great success on the festival circuit, and was followed by “The Stranger” and haunting PSA “Unbroken” with Rachel Bilson, a hard-hitting short that led to his inclusion in Universal Studios/MVPA’s Top Directors of 2004. In addition to his strong film slate, Furman has left a considerable impression on the music industry, having directed the documentary “Buried Alive in the Blues”, worked with rap greats 50 Cent and G-Unit ahead of The Brits® and helmed a series of successful music videos for artists including Parachute. “The Infiltrator” sees him work with previous collaborators Bryan Cranston, John Leguizamo, and Yul Vazquez.

ELLEN BROWN FURMAN (Screenwriter) is an award-winning screen and fiction writer, having graduated with an MFA in creative writing from the prestigious New York University. She is a Pushcart Prize nominee, a two-time Glimmer Train finalist, and the winner of the Katherine Anne Porter Prize for Fiction. Her work has appeared in numerous literary journals, including CALYX, Nimrod International Journal, Karamu, Happy, Byline, and the Palo Alto Review. She has written a number of screenplays, and is attached to the upcoming “No Comment” on GOOD FILMS’ development slate. Away from her writing, Furman is also a respected attorney who practiced trial law in Philadelphia.

MIRIAM SEGAL (Producer) is the Founder and Managing Director of film production company GOOD FILMS, which she established in 2005, after gathering 20 years of experience in the theatre, film, television and radio industries. In 2011, Miriam set up her second entity, GEORGE FILMS, as a development counterpart and a ‘little brother’ to GOOD FILMS. She has raised over £2 million from the City of London and is now in full development on 6 feature films, with budgets ranging from \$10 million to \$55 million. With Miriam at the helm, the company has sought an alternative to traditional blouse and bonnet British projects in favour of pursuing bold, culturally-necessary films from across genres, united by a desire to capture the zeitgeist, each made to be viewed and debated in the modern day. “The Infiltrator” is the first of the projects out the stable. She has previously produced the adaptation of C.P. Taylor’s “Good” starring Viggo Mortenson and Jason Isaacs and the “The Great Ghost Rescue”, directed by the highly acclaimed French filmmaker Yann Samuëll. With a background in theatre and radio drama, Segal joined BBC FILMS in the mid ‘90s, working closely with filmmaker John Maybury on the award-winning film “Love Is The Devil”, and Pawel Pawlikowski on “The Stranger” and she brought “The Passion” and “Fish” to the BBC, as an independent producer. Segal has also enjoyed great success in serial drama, working on TV’s “Silent Witness II”, before producing the highly successful serial drama “EastEnders”, which won its first BAFTA under her tenure.

JOSHUA REIS (Director of Photography) has served as a cinematographer for over a decade, employing a deeply versatile, always arresting style, to great effect whilst working alongside directors including McG and Kyle Newman. Film audiences can see his work on award-winning comedy-horror “Lo”, the documentary “Buried Alive in the Blues” and in a number of popular shorts. Reis is perhaps best-known for his strong track record within the music industry, working with some of the US and Britain’s leading lights, helming music videos for artists including Kanye West, Rita Ora, Imagine Dragons, Kelly Rowland and Eminem. He is also known for his work shooting commercials for the likes of Adidas, Coke, and McDonalds. In addition to collaborating together on “Buried Alive in the Blues”, Reis previously teamed up with director Brad Furman as 2nd Unit DoP on “The Take” and the acclaimed “The Lincoln Lawyer”.

LUIS CARBALLAR (Editor). Born in Mexico City, Carballar has established himself as one of his country’s leading film editors, having worked on hundreds of high-profile commercials, and a number of features and short films since the turn of the millennium. He is best known as the winner of the Best Editing Ariel Award in 2001 for his debut feature “Amores Perros”, a collaboration with future Academy Award®-winner Alejandro González Iñárritu. Notable film credits since then include: “Cronicas”, “Unknown”, “Máncora”, Cary Jôji Fukunaga’s Sundance winner “Sin Nombre”, Shrink, and The Devil’s Double. This is his second time working with director Brad Furman following their collaboration on “The Take”. Carballar has also recently turned his hand to directing, and helmed a trio of shorts in 2014

JEFF MCEVOY (Editor) brings almost twenty years of industry experience to the table, having worked in post-production since 1996 crime drama “The Long Kiss Goodnight” starring Samuel L. Jackson. McEvoy has since become one of film’s hardest working and most consistent editors, particularly within the action genre. He is best known for his two collaborations with “The Infiltrator” director Brad Furman, having previously worked together on “The Lincoln Lawyer” and “Runner Runner”, and for his work on the fantasy-horror “Underworld: Awakening”. Other notable film credits include: action-comedy “Cat Run”, “Swing Vote”, Zach Braff’s “The Ex”, “Paradise Lost”, “Neverwas” (the first of two collaborations with Joshua Michael Stern), “The Cookout”, “Wonderland”, and “Bookies”. Television credits include: Josh Schwartz’s “Rockville CA” and “Dead Last”.

CRISPIAN SALLIS (Production Designer) brings a wealth of experience following over three decades in the industry. He is a hugely respected exponent of his craft, and the recipient of three Academy Award® nominations in the Best Art Direction category for James Cameron’s “Aliens”, the Best Picture-winning “Driving Miss Daisy” and most recently the swords and sandals epic “Gladiator”. He is also the winner of a Primetime Emmy® for Outstanding Art Direction for a Single Camera Series for his work on TV’s “The Tudors” in 2010, a show for which he also received an Art Directors Guild nod the following year. Since his early days working on the likes of “The Return Of The Soldier” and the highly-stylized Roger Moore-era James Bond hits “Octopussy” and “A View To A Kill”, Sallis has practiced his craft alongside many of the world’s finest directors, including the likes of Oliver Stone in “JFK”, Terry Gilliam in head-scratcher “Twelve Monkeys” and

Ridley Scott's chilling "Hannibal", imposing his visionary style on each. Sallis' recent work includes "Byzantium", "Welcome To The Punch", Kray twins drama "Legends" and TV's "Camelot".

DINAH COLLIN (Costume Designer) is best known for her iconic work on TV's "Pride and Prejudice", the classic 1995 adaptation of Jane Austen's novel, starring Colin Firth, for which she took home a Primetime Emmy® and a BAFTA nomination. She had previously added the BAFTA for Best Costume Design to her shelf for her telling contributions to Stephen Whittaker's "Portrait of a Marriage". Throughout her career she has collaborated with a number of leading directors and stars, including Roman Polanski's "The Ghost Writer", the Bill Murray-starring "Hyde Park on Hudson" and, notably teaming up with Paul Greengrass on six separate occasions, including the hits "The Bourne Supremacy" and "United 93". Her TV credits include the long-running "Last of the Summer Wine", comedy "Only Fools and Horses", cult favourite "Doctor Who" and "In a Land of Plenty" – her work in the latter recognized with a Royal Television Society nod. Her costumes have also been seen on stage in National Theatre productions.

SHARON MARTIN (Hair and Make-up Designer). A skilled and versatile make-up and hair designer for film and television, Sharon Martin boasts 20 years of experience in the industry and has worked on some of Hollywood's most acclaimed modern movies. Credits include "In Bruges", "Blood Diamond", multi-award-winning "The Last King of Scotland", "Pride and Prejudice" and box-office hits "Pirates of the Caribbean: On Stranger Tides" and "Snow White and the Huntsman". She has also collaborated with Woody Allen on three separate occasions, on "You Will Meet a Tall Dark Stranger", "Cassandra's Dream", and "Match Point". Martin has carved out a strong television resumé, having worked on the likes of Stephen Poliakoff's "Joe's Palace"; Robert Altman's Julian Fellowes-penned "Gosford Park", Shane Meadows' "Once Upon A Time In The Midlands" and the mini-series "White Teeth", for which she garnered a BAFTA nomination in the Best Make Up and Hair Design category. The Royal Television Society has also recognized Martin's craft, nominating her for "Mysterious Creatures". Martin's recent highlights include "Trespass Against Us" and the Tom Hardy-starrer "Child 44".

CHRIS HAJIAN (Composer). Educated at New York's High School of the Performing Arts and later at the Manhattan School of Music, this Queens native first burst onto the composition scene during the celebrated indie film movement of the late-1990s, scoring Sundance hits "Ted Benny" and "Mr. Vincent". Feature film highlights include "Inspector Gadget 2", recorded with an 80-piece orchestra, "Yonkers Joe", and award-winning documentary "First Position". Other credits include: "Nursery University", "Ex-Terminators", "Beverly Hills Chihuahua 2", "The Greatest Movie Ever Made", "Unravalled", and the acclaimed "Men of Cloth". He also has extensive experience composing for television on shows such as "The Knights of Prosperity" and "Kathy Griffin: My Life on the D-List", in addition to HBO's "Naked States" and sequel "Naked World". "The Infiltrator" marks Hajian's second collaboration with Brad Furman, having previously worked together on "The Take".