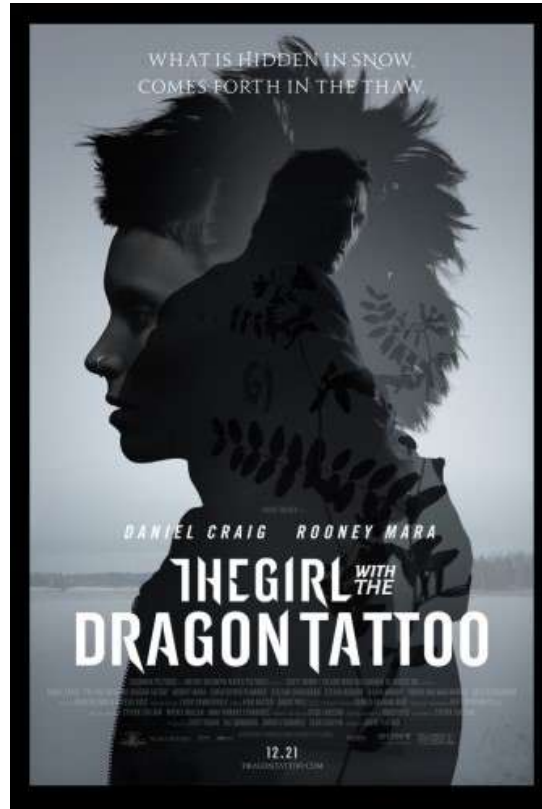


# THE GIRL WITH THE DRAGON TATTOO

## Production Notes



**Release Date:** December 21, 2011

**Studio:** Columbia Pictures (Sony)

**Director:** David Fincher

**Screenwriter:** Steve Zaillian

**Starring:** Daniel Craig, Rooney Mara, Stellan Skarsgard, Robin Wright, Max von Sydow, Christopher Plummer, Joely Richardson, Steven Berkoff, David Dencik, Alexandra Daddario, Goran Visnjic

**Genre:** Crime, Drama, Thriller

**MPAA Rating:** R (for brutal violent content including rape and torture, strong sexuality, graphic nudity, and language)

**Official Website:** [DragonTattoo.com](http://DragonTattoo.com) | [Mouth-Taped-Shut.com](http://Mouth-Taped-Shut.com)

**STUDIO SYNOPSIS:** Based on Stieg Larsson's posthumously published crime thriller trilogy, "The Millennium Series." The book describes the mystery surrounding the long-unsolved disappearance of an heiress. A journalist recently dinged by a libel case and a young female hacker try to resolve it, stirring up bundles of personal and industrial corruption along the way.

## SYNOPSIS

In *THE GIRL WITH THE DRAGON TATTOO*, Academy Award®-nominated director **David Fincher** (*The Social Network*) uncoils the world of **Stieg Larsson's** global blockbuster thriller on the screen.

Within the story's labyrinth lie murder, corruption, family secrets and the inner demons of the two unexpected partners chasing the truth of a 40-year-old mystery. Mikael Blomkvist (**Daniel Craig**) is a financial reporter determined to restore his honor after being convicted of libel. Engaged by one of Sweden's wealthiest industrialists, Henrik Vanger (Academy Award® nominee **Christopher Plummer**), to get to the bottom of the long-ago disappearance of his beloved niece, Harriet – murdered, Vanger believes, by a member of his large family – the journalist heads to a remote island on the frozen Swedish coast, unaware of what awaits him.

At the same time, Lisbeth Salander (Rooney Mara), an unusual but ingenious investigator with Milton Security, is hired to do a background check on Blomkvist, a job that ultimately leads to her joining Mikael in his investigation of who killed Harriet Vanger. Though Lisbeth shields herself from a world that has repeatedly betrayed her, her hacking skills and single-minded focus become invaluable. While Mikael goes face-to-face with the tight-lipped Vangers, Lisbeth plies the wired shadows. They begin to trace a chain of homicides from the past into the present, forging a fragile strand of trust even as they are pulled into the most savage currents of modern crime.

Columbia Pictures and Metro-Goldwyn-Mayer Pictures present a Scott Rudin / Yellow Bird Production of a David Fincher film, *The Girl with the Dragon Tattoo*, starring Daniel Craig, Rooney Mara, Christopher Plummer, Stellan Skarsgård, Steven Berkoff, Robin Wright, Yorick van Wageningen and Joely Richardson. The film is directed by David Fincher and produced by Scott Rudin, Ole Søndberg, Søren Stærmosse and Ceán Chaffin, from a screenplay by Steven Zaillian based on the book by Stieg Larsson originally published by Norstedts. The executive producers are Steven Zaillian, Mikael Wallen, and Anni Faurbye Fernandez; the co-producers are Berna Levin and Eli Bush. The film's crew includes director of photography Jeff Cronenweth, ASC, production designer Donald Graham Burt, editors Kirk Baxter, A.C.E. and Angus Wall, A.C.E., costume designer Trish Summerville and composers Trent Reznor & Atticus Ross.

*The Girl with the Dragon Tattoo* has been rated R by the Motion Picture Association of America for Brutal Violent Content including Rape and Torture, Strong Sexuality, Graphic Nudity and Language. The film will be released in theaters nationwide on December 21, 2011.

## ABOUT THE PRODUCTION

The Girl With The Dragon Tattoo kicks off the screen adaptation of Stieg Larsson's blockbuster Millennium Trilogy, the epic series of thrillers that have sold 65,000,000 copies in 46 countries. First published in 2005, shortly after Larsson's own death, the first novel in the series, The Girl With The Dragon Tattoo introduced readers to financial journalist Mikael Blomkvist and avenging hacker Lisbeth Salander.

With Salander, Larsson forged a heroine unlike any who had come before in the wide-ranging world of crime thrillers – a punk prodigy whose appearance warns people to stay away, who doesn't interact "normally" with others, yet whose personal link to those who have been violated lures her into helping Mikael solve the disappearance of Harriet Vanger. Her pursuit of retribution and her tenuous partnership with Mikael would become the core of The Girl With The Dragon Tattoo and the two books that followed – The Girl Who Played With Fire and The Girl Who Kicked the Hornet's Nest.

Director David Fincher and screenwriter Steven Zaillian aimed at staying true to Larsson's unflinching focus on the corporate, societal and personal corrosion Mikael and Lisbeth confront as they descend deeper into the question of Harriet Vanger's vanishing. Zaillian took his inspiration directly from Larsson's words. "The script was cut whole cloth from the novel," says Fincher. Faced with the necessity of compacting the first book's intricate plot, they also honed in on what has made the Millennium novels so alluring to people around the world. "The thing we were interested in most were these two characters, Blomkvist and Salander, who powered the books to be the cultural phenomenon they are," Fincher says. "There was a lot of juice there, a lot of friction and a lot of dramatic possibility."

Adds Zaillian: "Lisbeth is a great, unusual character, but I think if the books were only about her, they wouldn't work as well as they do. It's the way her story and Blomkvist's come together, and what they each are going through, that makes the books so resonant."

Fincher and Zaillian had no interest in withholding any grit from the book's scenes of brutality and revenge. "We were committed to the tack that this is a movie about violence against women, about specific kinds of degradation, and you can't shy away from that," Fincher says. "But at the same time you have to walk a razor thin line so that the audience can viscerally feel the need for revenge but also see the power of the ideas being expressed."

This is precisely what Larsson had achieved with the novels, drawing readers into themes of corrupted power, misogyny, intolerance, fanaticism, globalization, social welfare, justice and judgment through the twists and turns of Mikael and Lisbeth's renegade investigation. Says Rooney Mara, who won the role of Lisbeth Salander: "I think people are more intrigued by the

under-workings of society than they're willing to admit. They're interested in the dark secrets people and societies hold. The Girl With The Dragon Tattoo has that component combined with these two outsider characters people really, really love."

## **AVENGERS AND AVENGED: CAST AND CHARACTERS**

### **BLOMKVIST**

Much like author Stieg Larsson was before his death, the character of Mikael Blomkvist is an investigative journalist dedicated to rooting out corruption in finance and government. As co-owner of the upscale magazine, Millennium, he is hardly an activist, but he has been known to go too far -- getting into legal, and even mortal, peril due to his merciless investigations of the powerful and wealthy. To play Blomkvist, Fincher chose Daniel Craig, the British actor whose balance of depth and charm won him the role of James Bond in Casino Royale and Quantum of Solace.

"It's really Blomkvist's movie, because he's the way in," says Fincher. "He's the more conventional character and Lisbeth is the satellite who orbits him. We needed someone like Daniel, someone who not only has tremendous movie appeal but God-given acting chops. He is so good, you can mine his nuances."

Like many people, Craig had read The Girl With The Dragon Tattoo shortly after its publication, in the midst of the initial craze. "Someone gave me a copy of it on holiday and I read it in two days," he recalls. "It's one of those books you just don't put down. There's just this immediate feeling that bad things are going to happen and I think that's part of why they've been so readable for people."

Even then, he found himself inexorably drawn to Lisbeth Salander. "I think what is interesting about her is that even though she is a victim of sexual violence, she never psychologically becomes a victim," Craig observes. "Her strength and the way she can take a knock, get up and carry on is something I think people really hook into."

The book simmered in his consciousness, but it was the creative team who came together to bring it to the screen that made the role of Blomkvist a done deal for Craig. "It was already a good story, but the combination of David as director and Steven Zaillian's script made it incredibly exciting for me," he says. "I had confidence in the material, and confidence in their visual ideas."

From the start, he also had an affinity for Blomkvist. "I like his attitude, I like his politics, I like the way he's all mixed up but in interesting ways," Craig comments. "He's fighting the good

fight, trying to uncover corruption and to be an influential journalist, if that's still possible."

Steven Zaillian was impressed with the way Craig slipped into the role. "Blomkvist is a guy who's not quite as tough as he'd like to be, but who is a really good, decent guy. Daniel was great playing that," he observes. "His role is every bit as complicated as Salander's."

Craig made the decision early on not to adopt any extreme accent for the role, but to keep Blomkvist's manner of speaking more natural, as befits the cosmopolitan culture of Stockholm. "I went for something very plain," he explains. "David and I talked about it and we both didn't want an accent to get in the way of the character. Really, many Swedes speak incredibly good English, both with and without accents. I just felt that was the way to go. Blomkvist is well traveled, he's been all over the world, he's been listening to the BBC since he was six and I think this is the person he is."

After having wanted to do so for a long time, working with Fincher was exhilarating for Craig – despite the challenges. "David is known for doing a lot of takes and we did our fair share, but that never bothered me," Craig says. "We can do takes all day long as far as I'm concerned if something good is coming out of it, as long as we are still creating every time we do. David is also very specific and – what's the nicest way to say it? – particular. But once you see the way he builds a scene brick by brick, it's an easy process to relax into. You give yourself over to it, knowing he's got his eye on all the important details."

Craig notes he was in the best shape of his life when he was cast, which was not quite right for a journalist who spends much of his time hovering over a desk or interviewing sources. "David told me to get fatter, and it was a struggle, but I managed," he laughs.

Physical challenges did come, especially in the climactic scenes of the film, but Craig notes that even in those scenes, his focus was more inward. "Those final scenes are at a high level of emotion for Blomkvist," he summarizes.

## **SALANDER**

As soon as production was in motion for *The Girl With The Dragon Tattoo*, the search was on for Lisbeth Salander. The danger was that everyone who had read the book had already formed a personal picture of her in their minds. Michiko Kakutani of *The New York Times* described Lisbeth thus in her review:

"Lisbeth Salander, Stieg Larsson's fierce pixie of a heroine, is one of the most original characters to come along in a while: a gamin, Audrey Hepburn look-alike with tattoos and piercings, the take-no-prisoners attitude of Lara Croft and the cool, unsentimental intellect of Mr. Spock. She is

the vulnerable victim turned vigilante; a willfully antisocial girl, once labeled mentally incompetent by the state's social services, who has proved herself as incandescently proficient as any video game warrior.”

In adapting the character, Steven Zaillian aimed to capture all those contrasting shades of Salander's persona, one that is heavily armored, yet vulnerable if any one dares to get that close. “She's the kind of character who is the most fun to write,” Zaillian says. “There's a kind of wish fulfillment to her in the way that she takes care of things, the way she will only put up with so much, but there are other sides to her as well. A big part of the power of the movie is Lisbeth Salander.”

Fincher now wanted to find all that in an actress, but more than anything he wanted someone who would be willing to walk to the edge of an already risky character and take a leap. That's what he found in Rooney Mara, but it wasn't straightforward.

The filmmakers conducted an exhaustive search for the role of Lisbeth. That lengthy roster included Mara, who had a small but memorable role in Fincher's *The Social Network* as Mark Zuckerberg's girlfriend, Erica Albright. Fincher put her through a seemingly unending series of intensive auditions – in which he asked her to do everything from recite Swedish poetry to pose with motorcycles – to prove what she could do in the role.

“What endeared me to her during the audition process was exactly what I wanted from Lisbeth: she doesn't quit. I wanted that person who was indomitable,” he says. “By the end of our casting process, I knew this was someone worth falling on the grenade for.”

He continues: “She started with so much of what we were looking for, what we needed. She's a bit of a fringe-dweller in her real life. But more than that she was willing to do the work to understand this character. I said, ‘I don't know if she can do it, but I know she will try like hell if we can just inspire her and support her and then cut her loose.’ And that's what happened. She chopped her hair off, she learned to ride a motorcycle, she went to Sweden on her own and disappeared off the grid. And if you have someone willing to do all that, that's everything. Piercings are piercings, but anyone could pull that part off.”

For Mara, the chain of auditions kept her on edge, helping to fuel the character even more. “I was ready and willing to do and show them anything to get the part,” she states. “But as it got closer, I was like, ‘What else do I have to show you guys? I've shown you everything. I need to either move on with my life, or let's do this. I'm ready to just throw down, but make up your minds.’”

The months of performing and waiting culminated in an ultimatum. “David brought me into his

office and started rambling about the part, going on and on about all the reasons someone shouldn't want it – how it might change my life, and not necessarily for the better. Then he hands me his iPad and it has a press release on it saying I've been cast in the part. He told me that they planned to send it out that day and I had a half an hour to decide if I wanted them to or not."

Mara didn't hesitate. The character was already under her skin. "There's never been a female character like Lisbeth, this sort of tiny, androgynous person who has so many different facets to her," she says. "You're so with her – and yet, at the same time, you question her because she's not someone who always does things you agree with. To me, that was really interesting."

She adds: "I think a lot of people relate to her, even if she is also strange to them, because most people at some point have felt like an outsider or like they are being held back by the powers that be."

As soon as she accepted the role, Mara was in the gauntlet. "An hour after I told David yes, I was disassembling a computer, getting on a motorcycle and starting skateboard lessons. And literally five days later, I was in Stockholm," she recalls. "There wasn't really time to think about what it meant that I got the part, or how I felt about it. I just literally went into laser-focus mode."

But she definitely wasn't scared away by Fincher's warnings. "He told me, 'You're going to have to go to Sweden and be alone and experience this girl's life.' He told me, 'The movie is going to consume you. You'll have to say goodbye for a time to your family and friends.' But he didn't really know me yet, then," she explains. "He didn't know that I'm actually a loner and that what he wanted didn't scare me. It might have scared someone else, but not me."

Eventually, she also radically transformed her entire appearance, cutting her long hair, undertaking numerous body piercings, and bleaching her eyebrows, which she says was the most shocking. Not only was it a hauntingly transgressive look, but also it opened up Lisbeth's face, allowing the character's mix of unsentimental intelligence and buried rage room to play out. "Right before we did the bleaching, I was really together, I was ready for it, I was excited," Mara recalls. "Then I looked in the mirror and I really freaked out. But I think the bleaching was one of the best things we did for the look of the character. It really put our own stamp on it."

Another part of Mara's stamp on Lisbeth was finding just the right way to reveal all her self-imposed emotional blockades. "David and I talked about the idea that there is no open wound with Lisbeth. She's all scar tissue. She doesn't cry, she rarely allows herself to really feel, but beneath the scars, the audience has to know the wounds are there," she describes.

The more Mara got into Lisbeth's locked-off inner world, the more she began to understand why Stieg Larsson considered the legendary storybook heroine Pippi Longstocking an influence on

the character. “Lisbeth is like what Pippi Longstocking would be 25 years later. She’s traded in the horse for a motorcycle. She has a computer now, but she still has her own moral code, taking things from the bad guys,” she observes.

The full complexity of Lisbeth comes to the fore in some of the story’s most unsettling scenes – a bookend pair of violent assaults in the office of Lisbeth’s legal guardian, Nils Bjurman. The scenes were intensely challenging – both physically and psychologically – but also key to understanding Lisbeth’s impetus to help Blomkvist ferret out a murderer of women. “The scenes with Bjurman tell you the most about Lisbeth,” says Mara. “The abuse drives her, and the rest of the story to follow, in so many ways. Those were the scenes I was always thinking about.”

When they played out on the set, the emotional stakes were palpable. “I always knew those scenes would be hard, but they were even harder than I thought they would be,” she recalls.

To keep the intensity high, Mara avoided the actor who plays Bjurman, Yorick van Wageningen. “Yorick is like the sweetest guy ever, but I stayed away from him because I didn’t want to be thinking about how sweet he is,” she comments. “It was better for us not to talk too much, but to just go into the room and see how things unraveled.”

Things do unravel for Lisbeth but they also come together as she grows closer to Mikael Blomkvist. It’s not the sexual attraction that surprises her – it’s an unexplored instinct to trust. “Lisbeth spends a lot of the movie pushing people away. She’s constantly trying to suppress and push away. She doesn’t have relationships where she connects with people,” Mara observes. “But with Mikael, she begins to think maybe this is finally someone that I can believe in, but then she also is given good reasons to wonder if she is stupid to trust anyone.”

In the end, Mara says the experience of playing Lisbeth was everything she fought for in those months of trying to nab the role. “It’s the kind of part that comes around once in a lifetime,” she concludes. “But apart from that, the thing I’m most excited to take from the experience is that I feel more capable. I’ve learned so much and done so many things I never thought I could do.”

She concludes: “That’s my favorite thing about David, that he challenges everyone. That’s why his movies are so great. Because they challenge you and make you think about things you wouldn’t have – and I think people like to be challenged.”

## **SUPPORTING CAST**

Joining Daniel Craig and Rooney Mara in *The Girl With The Dragon Tattoo* is an accomplished cast including Christopher Plummer as Henrik Vanger, the retired tycoon who launches the investigation into his family’s hidden past; Steven Berkoff as Dirch Frode, Vanger’s lawyer, who



first commissions Lisbeth Salander to spy on Mikael Blomkvist; Robin Wright as Blomkvist's partner in Millennium Magazine and sometime lover Erika Berger; Stellan Skarsgård as Martin Vanger, Harriet's brother; Yorick van Wageningen as Nils Bjurman, Lisbeth's new legal guardian; Joely Richardson as Anita Vanger, who knew the missing Harriet best of all; and Geraldine James as the tight-lipped Cecilia Vanger.

At the center of the Vanger family's power is Martin, now CEO of the troubled family enterprise, who welcomes Blomkvist to the family estate on Hedeby Island to investigate Harriet's disappearance. Playing Martin is Stellan Skarsgård, the Swedish actor known for his international film roles. "I'm interested in human beings who are very complex and complicated and that is true of Martin," he says. "He can be extremely charming but he also can seem to be a completely different person at different points in the film."

Like the rest of the cast, Skarsgård trusted in Fincher's sensibilities. "David is particular about every single detail," he comments. "He's very technically skilled but he also has this idea that, no matter what the genre is, what carries any film is character, and so within all the technically brilliant things he does, he cares most about character – and that leads to very good performances."

Another Vanger family member who plays a key role in the investigation is Anita Vanger, portrayed by Joely Richardson. Like other cast members, she was compelled by Fincher's approach, especially to her tricky character. "He kept saying 'darker, edgier, nothing sugar-coated, nothing resolved or healed,'" she says. "Even if you were starting to move towards the direction of resolved or healed, he still wanted it edgy and dark. There are no straightforward emotions in the world of this film."

The character who pushes Lisbeth Salander over the edge is Bjurman, her newly assigned legal guardian who, after studying her grim record of foster homes, arrests, addictions and psychiatric confinements, believes he can control her. He commandeers her bank account. He requires sexual favors. When she can no longer abide by his abuse, she determines she will take him down, and forever mark him as a sociopath in the process.

Playing Bjurman is Dutch actor Yorick van Wageningen. Fincher picked him for a very specific reason. "I felt the character shouldn't be villainous, he needed to be worse than that," says the director. "He needed to be someone who isn't so much a rapist as a man who sees a girl who is spiky and sullen and doesn't make eye contact, and decides she's worthless. It becomes like quicksand for his own need to dominate someone. I didn't want a mustache-twirling pervert at all. So when I saw Yorick, I saw someone who was a full-fledged human being and also a brilliant actor who could give him all of these things. He was able to bring his performance from a logical place in Bjurman's mind and find the seething morass of darkness inside that."

For van Wageningen, that complexity was the main reason he agreed to take on the graphic role. “This character goes through a lot and I wasn’t quite sure I wanted to go through all that,” van Wageningen admits. “I started out half way between the elation of getting to work with David Fincher and the dread of this character, but I was able to use both of those things. We both thought the most interesting route would be for Bjurman to seem half affable. The challenge was not in finding the freak violence in the guy but finding the humanity of him.”

Still, it was never anything resembling easy. “I often spent a good 15 minutes crying in my trailer between takes,” remembers van Wageningen. “I think a scene like the rape scene with Lisbeth only works if it becomes real for both parties. So the emotions had to be real in that scene, the thrusts had to be real. It was quite horrendous for me and then the big final scene between them . . . I don’t think I’ve yet recovered from that. It took me to a place that people don’t normally go and that no one is keen to go to.”

Van Wageningen and Mara agreed to have no contact outside of their scenes. “It was a daring thing to do when you have big scenes together, because the tendency is to want to talk your scenes to bits,” he says. “But I think we both already understood what Fincher wanted, and we knew what we wanted from our characters, and then we just let everything go in the scene. I think that gives it that reality you can feel.”

It was Fincher’s way of working with the cast that allowed that to happen, says van Wageningen. “David creates a space where you can dare to do that one thing you’ve never tried before in a take,” he summarizes.

## **THE SETTING**

From the beginning, David Fincher and Steven Zaillian made the decision to maintain Stieg Larsson’s Swedish setting for *The Girl With The Dragon Tattoo*, and not presume to drop the story wholesale into America. “There was no way to transpose it,” Fincher comments. “You couldn’t make this movie in Seattle, or even in Montreal. It had to take place in Sweden because the story’s roots are wholly Swedish.”

Indeed, Larsson had invited international readers into a Sweden most had never encountered. While elements of Sweden’s social democracy, rustic landscape and cultural emphasis on functionality were very much in evidence, the *Millennium* trilogy also readily exposed the often-unseen cracks in the nation’s polished veneer.

To capture Larsson’s interplay of light and noir against the Swedish landscape, Fincher worked closely with an artistic crew that includes Oscar®-nominated cinematographer Jeff Cronenweth

(The Social Network) and Oscar®-winning production designer Donald Graham Burt (The Social Network, The Curious Case Of Benjamin Button).

The cast also immersed themselves in Swedish life. “Being in Sweden was more helpful to me in many ways than any of the training I did,” says Rooney Mara, “because you can’t really understand Stieg Larsson or Lisbeth until you’ve gotten to know the Swedish people and felt the energy of Stockholm as a city.”

From the icy Norrland coast to the modernist minimalism of Stockholm, the Swedish environment was a constant inspiration to Jeff Cronenweth, ASC, who worked with the digital RED One camera (which he also used on The Social Network) as well the newest RED camera, the Epic, taking full advantage of their versatility and resolution. The decision was made early on that the look of the film should have a roughness around its atmospheric edges that mirrors Larsson’s tone in the books.

“The idea was to use unorthodox light sources and keep it all very real,” Cronenweth explains. “So there may be shadows, there may be flaws, but it’s reality. You allow silhouettes and darkness, but at the same time we also wanted shots to counter that, so it would not all be one continuous dramatic image.”

Shooting exteriors on location, Cronenweth worked in synch with the mercurial shifts of the Swedish seasons to enhance the film’s moods. “The Swedish weather was a huge part of this movie,” he comments. “It’s always an element in the background and it was very important that you feel it as an audience member. The winter becomes like a silent character in the film giving everything a low, cool-colored light that is super soft and non-direct.”

Cronenweth was impressed with how the Epic camera handled the austere conditions. “It was really interesting shooting all these black trees against white snowfields with shiny cars driving through under falling snowflakes – elements that are hard for any camera to capture, let alone a digital camera,” he says. “David and I were both really, really happy with the images.”

By now, Cronenweth has developed more than a shorthand with Fincher; they share many visual instincts. “I like to think we see eye-to-eye on aesthetic choices,” the cinematographer says. “We’ve had such a long, long relationship that I feel like I can get as close to the way David sees things as anyone can. David is really amazing at conceptualizing all kinds of emotional shots.”

Cronenweth says many of those shots involved Rooney Mara’s face in situations ranging from terrifying to tender. “Her skin as Salander is so fair that light bounces off it magically,” he muses. “So we were able to use really low light situations and she always comes out looking phenomenal.”

A favorite sequence for Cronenweth is when Lisbeth chases a computer thief through the frenetic Stockholm subway. “David staged that scene on these long escalators in an actual Swedish subway station,” he explains. “You see Lisbeth provoked into an almost animal persona and the trick was to capture the energy of that. It was one of the situations where we utilized the Epic cameras the most because you can make them so small.

Sometimes we balanced them on a baseball as a tripod. We also created rigs that the escalator railings could pass through. The idea was to really get in there and be participants in this battle. We shot it so things suddenly come into view and other things are obscured and the tension builds because the audience can’t see everything. Whether it’s a fight scene, rape scene or love-making scene, that’s something David does very well.”

Adding further layers to the film’s imagery is the work of production designer Donald Graham Burt, who also has a long history with Fincher, garnering an Oscar® for *The Curious Case of Benjamin Button* (along with set decorator Victor J. Zolfo). On *The Girl With The Dragon Tattoo*, Burt was drawn by the chance to completely immerse himself in a culture with which he was largely unfamiliar.

“I thought it would be a really interesting challenge to make the first major Hollywood movie inside Sweden,” he says. “It’s a culture that really hasn’t been tapped into and it was something new and different that intrigued me.”

He set out on a month-long trek across Sweden, not so much to scout locations as to soak in the atmosphere. “It takes time to start really taking in the nuances of a culture, to start seeing the themes that recur in the architecture, the landscape, the layouts of the cities and the habits of the people,” he observes. “I felt I had to really integrate myself into this world to develop a true sense of place for the film. It was not just about understanding the physicality of the locations, but the metaphysics of them, and how the way people live comes out through design.”

Later, Fincher joined Burt in Sweden, and the two began to talk about the film’s overall design structure. “The approach was to keep everything very true to Swedish reality, but without being picture postcard, without going to the typical places. We wanted to use locations that are in the margins, more offbeat, more unknown,” Burt describes.

While Burt built some sets on location in Sweden, working with local Swedish crews, the majority of stage work was done in the U.S. to afford Burt and his team more creative flexibility. These sets included two of the story’s most essential locales: Blomkvist and Salander’s diametrically opposed apartments. “Salander’s apartment is mostly about her computer and her hacking and everything else is sort of secondary,” Burt notes. “When she is on her computer,

she's completely absorbed and it's her whole world, so there is a sense that all the other objects in her life are somewhat neglected or ignored. She also lives in a large, anonymous apartment building that is very basic which adds to the sense that she is a loner, that she is hidden. Blomkvist's apartment, on the other hand is more stylish and outward. He works for an upscale magazine, and yet he is an investigator and there's still a bit of an outsider quality to him."

One of Burt's most fascinating challenges was creating the Vanger estate, shot in a mansion located southwest of Stockholm that the team turned into a family enclave rife with secrets. According to Burt, the estate is considered to be in a typical style of a "manor from Småland" – based upon 18th Century French architecture. "We wanted something that would be very austere, very organized, very formal and very Old Money," he sums up. "The Swedish are very good at the modern and the minimal but they also have these wonderful country homes that can be juxtaposed against the modern city – yet both speak to money."

Contrasting to the sprawling country manor is the banality of Bjurman's office. "We situated his office a Mid-Century building where everything is very clean and rectilinear," says Burt. "There's nothing high end about it. It's very simple, in contrast to what goes on inside it."

In all of his design work, Burt aimed squarely at reflecting Larsson's Swedishness, as well as his fascination with the treachery running underneath everyday life. "Everything we did was inherent to Swedish culture, right down to the pitchers of Lingonberry juice you find in every kitchen," Burt says. "There is an aesthetic that goes through every level of Swedish society, from the wealthy to the poorest margins, that is about simplicity, about functionality, about stewardship of what you have. The only thing we avoided was the pink and orange palette of older Swedish architecture that you see in the more historic districts, because this story demands darker, muted tones."

## **THE COSTUMES, HAIR AND MAKEUP**

The task of dressing Stieg Larsson's wide-ranging characters, who run the gamut of Swedish society, fell to costume designer Trish Summerville. Summerville joined with hair stylist Danilo and makeup artist Pat McGrath to forge the elements of Lisbeth Salander's intentionally off-putting style, replete with chopped hair, dark makeup, studded eyebrows and cloaked outfits consisting of hoods, leather armoring and shredded denim.

The key to it all was allowing Lisbeth to be transgressive but also real – someone who might stand out in the corporate security world in which she works, but could also easily disappear at the margins of society. "We didn't want to make her flashy and loud, but really, really authentic," states Summerville. "We didn't want her to look like she's in a punk or Goth band, but to make her look really cool in a way that is kind of worn-in and used. We saw Lisbeth as

someone who can just fade into the shadows if she chooses to do so.”

Her wardrobe of dark hues includes moto jackets, combat boots, high-tops, pronged belts, leather bracelets, thick “spacer” earrings, and t-shirts with provocative declarations (often in Swedish) – with every item washed, sanded, bleached and abraded to give them the essence of heavy use. “And then there are the hoodies,” notes Summerville of one of Lisbeth’s most metaphorically rich fashion choices. “She always has a hoodie and she also wears this over-sized snood – which David called the ‘Jedi Knight’ – when she’s hacking.”

For the initial design of Lisbeth’s hair, Summerville brought in her friend Danilo, who has worked with such artists as Lady Gaga and Gwen Stefani, because she thought he had the right aesthetic. “He’s an authentic punk from back in the day who has lived all over the world, so I was like, ‘If this guy can’t get it, no one’s gonna get it.’”

Fincher wanted Lisbeth’s hair not only to be expressive but fluid and changing. “David’s big thing was that this story takes place over a year, so it can’t be the same hair style the whole time,” Summerville explains. “Danilo gave Rooney, who then had hair to the middle of her back, an extreme cut. It has micro-bangs, the underneath is shaved, the back is chopped off and there are long pieces in the front – but there are so many ways to wear it. You can pin it up, let it down or Mohawk it out.”

It was also Danilo who bleached Mara’s eyebrows. Summerville recalls watching the metamorphosis. “It just made her face so amazing and changed her look completely,” she says. “Rooney was so affected that she asked if she could have a few minutes alone. Then we went over to a tattoo-and-piercing salon and she got her eyebrow pierced that same day. It was like this instant transformation, and in one day, she suddenly emerged into the character of Lisbeth.”

Summerville worked with Fincher on the design and specific bodily locations of each of Lisbeth’s tattoos, including the definitive image of the story’s title, which adorns Salander’s shoulder. “The dragon was definitely the hardest,” she comments.

On the set, the scene-to-scene shifts of Mara’s hair, makeup and tattoos were overseen by hair & makeup designer Torsten Witte, a long-time collaborator with Summerville, who had earlier worked with Fincher during the screen tests to find the film’s Salander. “Even then I knew that David had Rooney in mind,” he recalls. “For me, she was the perfect palette to paint on.”

She also endured a lot in Witte’s chair. “I would often feel so bad meeting Rooney at 4:30 in the morning to cut, shave, bleach and tattoo her,” he says. “There was a huge amount of maintenance involved for each of her looks. David and Trish were very specific about what they wanted to see in each scene. In general, David wanted there to be a back and forth between Lisbeth being

attractive and pushing people away – so that you think, ‘Oh, she looks interesting’ but at the same time you wonder, ‘What is that?’ But the look was never static. If Lisbeth had been up for 36 hours on the computer, smoking cigarettes and not eating, she’d have bags under her eyes and her hair was a mess. Her look could change from very strong to more innocent and simple, depending on the situation.”

Her haircut helped create that flexibility. “The dark, chopped hair really made a great frame for this pale, fragile face that never sees sunlight,” Witte observes. “We could do a lot with it. I loved the braided look, a Mohawk looked really strong on Rooney and I also loved it just simply slicked back or in a beanie. The one bottom line was that David had to be able to see her face at all times.”

For Mara’s makeup design, producer Ceán Chaffin suggested bringing in British makeup artist Pat McGrath, named by Vogue magazine as the most influential makeup artist in fashion, to do a brainstorming session. “Ceán really admired her work and so she came out to Sweden and for two days tried out a great variety of looks,” recalls Summerville. “She did beautiful work. And then she conceptualized the makeup for the entire film, with more than 30 different character looks. She and Danilo and the rest of the crew were a dream team. David was able to throw us any idea – crazy, crazy stuff – and get so much creativity.”

Witte’s day-to-day makeup for Lisbeth was based on her likely disdain for a complicated beauty routine. “Trish and I talked about ways to make her very real, and one thing we talked about is that she probably would have only have a few makeup products she uses every day, like a black eye-liner and dark eye shadow and we stuck to about five products for each of her looks,” he explains.

Each day, Witte also applied seven fresh tattoos to Mara’s skin. “We used a real ink transfer and when I thought about them shooting with the RED camera and that the tattoos would be as big as a house on the screen, it was important that we do them every day,” he says.

In addition to the eyebrow piercing, Mara also went further. “It is difficult to fake a nipple piercing, so Rooney just decided one day that she needed to do this for her character and we all went together to get it done,” he recalls. “The other piercings of her nose and lips we were able to replicate. But it was all a lot of work for Rooney and she was amazing in her commitment. It was a great team effort with her, Trish and David all figuring out what was needed for the character in the moment.”

While Lisbeth’s internally-motivated style is a centerpiece, it was equally essential for Summerville to create a stark contrast with Daniel Craig’s Mikael Blomkvist. “I had such a great time with Daniel because he’s so much fun to dress,” the costume designer notes. “We worked in

a lot of sweaters and layers to make him look a bit heavier and slouchier. Everything Lisbeth wears is very worn in, but his clothes are more fitted, more of a uniform. Yet, they are still quite relaxed. He doesn't iron his shirts and he wears them open at the collar and kind of half tucked-in. He always has the same jeans – these Scotch & Soda jeans that we bought 30 pairs of for Daniel.”

Summerville especially enjoyed the broad scope of the movie, with its dozens of characters from disparate walks of life. One of her favorites is Erika Berger, Blomkvist's lover and magazine partner, played by Robin Wright. “I saw Erika as a more mature, professional version of an older, gentler Lisbeth Salander,” she explains. “Like Lisbeth, she has a very strong female intention, and I think that's also the reason that Blomkvist is so attracted to her. It was great fun to work with Robin.”

As for working with Fincher, Summerville calls it the best experience of her career so far. “You really have to bring your A game,” she notes, “but why would you want to bring anything else?”

### **THE AUTHOR: STIEG LARSSON AND THE MILLENNIUM SERIES**

Stieg Larsson died of a heart attack on November 9, 2004, at age 50, shortly before *The Girl With The Dragon Tattoo* was published. When the book began dominating bestseller lists across the globe, many wondered how a debut novel could posthumously become the most culturally influential thriller of a generation. But Larsson did not emerge out of nowhere. He had long been renown in Sweden as a journalist devoted to unmasking neo-Nazi, white supremacist and extremist organizations lurking within the fabric of Europe. The same subjects that were his impetus as a journalist – corporate crime, anti-democratic forces, abuse of power, violence against women, questions of immigration, xenophobia and racism – became the core themes of his Millennium series. Though these subjects were not unfamiliar to the crime genre, it was Larsson's unsentimental emphasis on normally invisible characters, on ethics, the freedom of the individual and the nature of retribution that set his tone apart, and added to the sheer entertainment of his storytelling.

Larsson was born in 1954 as Karl Stig-Erland Larsson, and as a small child, lived with his grandparents in Norrland, a rugged area of northern Sweden similar to that depicted in *The Girl With The Dragon Tattoo*. (It is also an area with a strong tale-telling tradition and associated with many of Sweden's most famed writers.) As a boy, he came under the influence of his fervently anti-fascist grandfather and politically active parents, who instilled in Stieg an early fascination with democracy and politics. When his grandfather died of a heart attack at age 56, Larsson moved back with his parents in the city, experiencing both sides of Swedish society. His parents fatefully borrowed money to buy him a typewriter when he was 14, and he immediately began to write stories, though he would soon follow the path of a journalist, before returning to



fiction later in life.

It was also as a teenager that Larsson had a devastating experience that would later spark some of the brutal events in the Millennium series, according to his long-time friend Kurdo Baksi. Baksi wrote in several articles that at the age of 15, Larsson witnessed the gang rape of a young girl, but found himself unable to intervene, which seared in him a life-long anger at the exploitation of women and a desire, according to Baksi, “to do something about senseless violence.”

After performing his compulsory military service, Larsson turned to activism in his 20s. He traveled widely through Africa, spending time aiding Eritrean rebels in their civil war. In 1977, he began writing for Sweden’s largest news agency, Tidningarnas Telegrambyrå, where he would be a features writer and graphic designer for most of his adult life. Much like the character of Michael Blomkvist, he also developed a research specialty: exposing the virulently racist and nationalist groups emerging as a serious threat in Europe in the 80s and 90s. He served as a Scandinavian correspondent for Searchlight, an antifascist British magazine, then founded Expo Magazine in Sweden to carry on the same mission. His expertise became such that he lectured at Scotland Yard on how neo-fascists across Europe were using the internet to coordinate.

This part of Larsson’s life would bring him into close contact with extremist violence as well as those drawn to fight it, including a number of shrewd computer researchers, which would be key to his characterizations in the Millennium series. Larsson also experienced first-hand the high risks of his moral convictions, receiving death threats and witnessing a colleague survive a firebombed car. At Expo, Larsson also collaborated on an anthology about honor killings, which further drove his interest in bringing attention to the systematic abuse of women even in diverse societies such as Sweden.

Although Larsson had long been a passionate fan of science fiction, and told friends he hoped to write a detective novel, it was not until the late 90s that he quietly began penning a thriller – while on vacation and after work -- about all the things that mattered most to him, which he titled *Men Who Hate Women*. (Only later, with its U.K. and U.S. publication, would the book be re-titled *The Girl With The Dragon Tattoo* as an ode to Lisbeth Salander’s lure.) The story revolved around two characters who propelled the themes: the journalist Blomkvist, an apparent alter-ego to Larsson, and Salander, who Larsson said he felt was someone never seen before in crime fiction, a dysfunctional outsider living by her own ethical code. Much as he resembled Blomkvist, Larsson also shared a considerable amount in common with Salander, from a cigarette habit to a penchant for personal secrecy.

Larsson wrote all three of the Millennium novels before he submitted them to publishers as a complete trilogy. The first publisher rejected the manuscripts. The second, Norstedts Forlag, saw

their potential, though even they could not anticipate the way in which the books, and Salander in particular, would soon tap into the cultural zeitgeist.

Yet, before the novels would even be printed, Larsson had a massive coronary after climbing seven flights of stairs to his Stockholm office. In 2005, *The Girl With The Dragon Tattoo* was published posthumously to widespread acclaim and popularity. The novel won the coveted Glass Key Award for the Best Nordic Crime novel and was soon the must-read of the season, then of the decade.

Even so, Larsson's long-time partner, Eva Gabrielsson, has said that it isn't the accolades Larsson would care about had he lived to see the impact of his books. In a speech to the Spanish Observatory on Domestic Violence, which gave Larsson a posthumous award in 2009, she said: "Stieg Larsson was not interested in public attention about himself as a private person. To become a media celebrity was for him unthinkable. Writing just for money as a mainstream journalist or commercial author was his very nightmare. He did not want to be visible like that. Stieg Larsson wanted to make people and societies visible."

## About The Cast

**DANIEL CRAIG (Mikael Blomkvist)** is hailed as one of the finest actors of his generation on stage, screen and television. Craig plays the pirate Red Rackham in director Steven Spielberg's *The Adventures of Tintin: The Secret of the Unicorn*, the animated adventure with a cast including Jamie Bell, Andy Serkis, and Simon Pegg. He is currently in production on *Skyfall*, his third film as James Bond 007, set for release next fall.

In 2009, Craig returned to the stage for a twelve week Broadway run of "A Steady Rain." Craig played opposite Hugh Jackman in this contemporary American play based on two Chicago cops who recount their conflicting stories of a harrowing experience. The same year, Craig starred on the big screen in Edward Zwick's *Defiance*, based on the true story of four brothers in Nazi occupied Poland. In 2008, Craig made his second outing as James Bond in *Quantum of Solace*, directed by Marc Forster and co-starring Judi Dench, Olga Kurylenko, and Gemma Arterton.

Born in 1968 in Chester and raised near Liverpool, Craig was first introduced to theatre at The Liverpool Everyman. When he reached his late teens, he moved to London to join the National Youth Theatre, before continuing his training at the Guildhall School of Music and Drama. Craig has since secured eclectic roles in television, theatre and film, and is now regarded as one of Britain's finest actors.

Craig's earlier film credits include *Lara Croft: Tomb Raider*, *Elizabeth*, *Hotel Splendide*, *I Dreamed of Africa*, *Love and Rage*, *Obsession*, and *The Power of One*. In 2002, Craig garnered critical acclaim for his role in Sam Mendes' *Road to Perdition*, and the following year, he was seen in *The Mother*, based on the screenplay by Hanif Kureishi and directed by Roger Michell. In 2004, Craig starred opposite Gwyneth Paltrow in *Sylvia*, which tells of the lives of poets Ted Hughes and Sylvia Plath. In 2005, he was seen supporting Adrien Brody and Keira Knightly in *The Jacket*, in Matthew Vaughn's directorial debut *Layer Cake*, and in Roger Michell's critically acclaimed *Enduring Love* (based on the bestselling novel by Ian McEwan).

The following year, audiences saw him in Steven Spielberg's Oscar®-nominated film *Munich*, and he received an Independent Spirit Award nomination for Best Supporting Actor for his role in Douglas McGrath's *Infamous*, which also starred Sandra Bullock and Gwyneth Paltrow. In 2006, he made his James Bond debut in *Casino Royale*, for which he received a BAFTA Award nomination for Best Actor and an Empire Film Award in the same category; the film became the highest grossing in the history of the 007 franchise. In 2007, audiences saw Craig in *The Golden Compass*, co-starring Nicole Kidman and Eva Green, and the following year in *Flashbacks of a Fool*, directed by Baillie Walsh.

A highly accomplished stage actor, Craig's theatre credits include leading roles in "Hurlyburly"

with the Peter Hall Company at the Old Vic, “Angels in America” at The National Theatre, and in “A Number” at the Royal Court alongside Michael Gambon.

Craig has numerous notable television credits, including the BBC adaptation of Michael Frayn’s award-winning “Copenhagen,” “Our Friends in the North,” “Sword of Honour,” “The Ice House,” “The Fortunes and Misfortunes of Moll Flanders,” “Kiss and Tell,” “Sharpe’s Eagle,” and in the two-part BBC film “Archangel,” based on Robert Harris’ book of the same name.

**ROONEY MARA (Lisbeth Salander)** began her career several years ago, shortly after enrolling as a student at New York University. Since then, Mara landed roles in several independent films, including *Dare* and *The Winning Season*, both of which debuted at the 2009 Sundance Film Festival.

Mara co-starred alongside Jackie Earle Haley and Thomas Dekker in the latest installment of *Nightmare on Elm Street* as well as with Michael Cera in *Youth in Revolt*. Mara also appeared as the lead character, Francesca, in the 2009 Toronto Film Festival entry *Tanner Hall*, directed by Francesca Gregorini and Tatiana von Furstenberg. In 2010, Mara played the ex-girlfriend of Mark Zuckerberg, in David Fincher’s *The Social Network*.

Mara is the Founder of the non-profit organization Uweze, which provides critical care and assistance to poverty-stricken orphans in Kibera, Kenya.

**CHRISTOPHER PLUMMER (Henrik Vanger)** has enjoyed a career spanning almost 60 years, becoming one of the theater’s most respected actors and a veteran of more than 100 motion pictures.

Raised in Montreal, Plummer began his professional career on stage and radio in both French and English. After his New York debut in 1954, he went on to star in many celebrated productions on Broadway and London’s West End, winning accolades on both sides of the Atlantic. Plummer has won Tony Awards® for the musical “*Cyrano*” and for “*Barrymore*” while receiving seven Tony nominations, his latest for his “*King Lear*” (2004) and for his Clarence Darrow in “*Inherit the Wind*” (2007). He also won three Drama Desk Awards and the National Arts Club Medal.

A former leading member of the Royal National Theatre under Sir Laurence Olivier and the Royal Shakespeare Company under Sir Peter Hall, Plummer won London’s Evening Standard Award for Best Actor in “*Becket*.” He led Canada’s Stratford Festival in its formative years under Sir Tyrone Guthrie and Michael Langham. Today, Plummer is widely recognized as one of

the finest classical actors of his time.

Since Sidney Lumet introduced Plummer to the screen in *Stage Struck* (1958), his range of notable films include *The Man Who Would Be King*, *Battle of Britain*, *Waterloo*, *Fall of the Roman Empire*, *Star Trek VI*, *Twelve Monkeys* and the 1965 Oscar® winner *The Sound of Music*. More recently, Plummer appeared in the Oscar®-nominated drama *The Insider* as Mike Wallace, a role for which he won the National Film Critics Award. Other film credits include the Oscar®-winning drama *A Beautiful Mind*, *Man in the Chair*, *Must Love Dogs*, *National Treasure*, *Syriana* and *Inside Man*.

Television appearances numbering close to 100 include the Emmy®-winning BBC production “*Hamlet at Elsinore*,” in the title role, and other Emmy®-winning productions such as “*The Thornbirds*,” “*Nuremberg*” and “*Little Moon of Alban*.” Plummer himself has won two Emmys® with six nominations. He has also written for the stage, television and concert hall.

Apart from honors in the U.K., U.S., Austria and Canada, Plummer was the first performer to receive the Jason Robards Award, in memory of his great friend the actor. He also won the Edwin Booth Award and the Sir John Gielgud Quill Award.

In 1968, sanctioned by Queen Elizabeth II, Plummer was invested as a Companion of the Order of Canada (an honorary knighthood). He was inducted into the Theater Hall of Fame in 1986 and added to Canada’s Walk of Fame in 2000. An Honorary Doctor of Fine Arts at Julliard, Plummer received the Governor General’s Lifetime Achievement Award in 2000.

The actor’s recent memoir, *In Spite of Myself* (Knopf), was much lauded by critics and the public alike.

Plummer’s latest projects include the highly praised animated films *Up*, *9*, and *My Dog Tulip*, as well as the title role in *The Imaginarium of Doctor Parnassus*, directed by Terry Gilliam. In 2010, he received his first Academy Award® nomination playing the great novelist Tolstoy opposite Helen Mirren in *The Last Station*. He followed this with Mike Mills’ *Beginners*, which has been critically acclaimed throughout the world.

A native of Sweden, **STELLAN SKARSGÅRD (Martin Vanger)** is considered one of the country’s top stage and film actors. He began his career with the Royal Dramatic Theatre in Stockholm, where he spent 16 years working with such leading directors as Alf Sjöberg and Ingmar Bergman. His breakthrough role came in the 1982 Swedish film *The Simpleminded Murderer*, for which he received the Best Actor award at the Berlin Film Festival.

In addition to the more than 30 films in which he starred in Sweden, Skarsgård’s additional

credits include *The Unbearable Lightness of Being*, *The Hunt for Red October*, *The Ox* (Oscar®-nominated for Best Foreign Film), *Breaking the Waves* (which won the Grand Prix at the 1996 Cannes Film Festival) and the Norwegian film *Insomnia*.

Skarsgård has been honored with awards from the Berlin Film Festival, the Swedish motion picture industry, the Rouen Film Festival, the Chicago Film Festival, the St. Sebastian Film Festival, and the Telluride Film Festival. He won Best European Achievement in World Cinema (1998).

He most recently starred in *Thor* opposite Chris Hemsworth and Natalie Portman; he will reprise his role in Marvel Studios' *The Avengers* (helmed by Joss Whedon). He also stars in Lars von Trier's *Melancholia*, which recently premiered at the Cannes Film Festival.

He can also be seen in other hits such as *Angels and Demons*, *Mamma Mia!*, the second and third installments in the *Pirates of the Caribbean* franchise, and *Good Will Hunting*.

**STEVEN BERKOFF (Frode)** is an internationally acclaimed British actor who continues to delight cinemagoers worldwide. Berkoff's many film credits range from *A Clockwork Orange*, *Barry Lyndon*, and *Octopussy*, to *Beverly Hills Cop* as well as over forty other features. He most recently starred opposite Angelina Jolie and Johnny Depp in *The Tourist*.

As director, Berkoff has mounted numerous theatre productions around the world from Los Angeles to New York City to Europe to Australia. Berkoff's standout performances have garnered him many accolades including L.A. Drama Circle and L.A. Weekly Drama Awards, as well as recognition at the Edinburgh Film Festival. Most recently Berkoff was nominated for the UK's Theatrical Management Association Theatre Award for his directorial work in *On the Waterfront*, which ran at the prestigious Haymarket Theatre in London's West End and in which he also played the leading role of Johnny Friendly.

Berkoff has also starred in numerous television series and television films, including "The Borgias" for Showtime.

**ROBIN WRIGHT (Erika Berger)** was most recently seen in Bennett Miller's *Moneyball*, based on the true story of Oakland A's general manager Billy Beane.

Other films Wright recently completed filming include Oren Moverman's *Rampart*, in which she stars alongside Woody Harrelson and Sigourney Weaver, and *The Congress*, Ari Folman's adaptation of Stanislaw Lem's novel, *The Futurological Congress*.

Wright consistently receives glowing reviews for the various characters she plays, including her performance in 2009 as Pippa Lee in Rebecca Miller's *The Private Lives of Pippa Lee* opposite Julianne Moore, Alan Arkin, Keanu Reeves and Blake Lively. The same year, Wright was seen in the Christmas classic, *A Christmas Carol*, directed by Robert Zemeckis. In 2010, she starred in Robert Redford's riveting courtroom drama, *The Conspirator* opposite Justin Long and James McAvoy as Mary Surratt, a woman convicted of taking part in the conspiracy to assassinate President Abraham Lincoln.

Wright has received many kudos for her outstanding performances over the years. She was honored with a career tribute at the 35th Annual Deauville Festival of American Cinema. Her first two major award nominations, for a Golden Globe and a Screen Actors Guild Award for Best Supporting Actress, came in 1995 for her unforgettable role as Jenny in Robert Zemeckis' Best Picture Oscar® winner, *Forrest Gump*. Wright earned her second Screen Actors Guild nomination for Best Lead Actress in Nick Cassavetes' *She's So Lovely*, and her third nomination for Best Actress in a Television Movie or Miniseries in Fred Schepisi's "Empire Falls." She has received three Independent Spirit nominations, for her performances in Erin Dignam's *Loved*, Rodrigo Garcia's *Nine Lives*, and Jeff Stanzler's *Sorry, Haters*. Additionally, Wright starred in and served as an executive producer on Deborah Kampmeier's *Virgin*, which received an Independent Spirit nomination for Best First Feature, also known as the John Cassavetes Award.

Other film credits include: Rob Reiner's cult classic *The Princess Bride*; Barry Levinson's *What Just Happened*; Deborah Kampmeier's *Hounddog*, which Wright also executive produced; Kevin Macdonald's *State of Play*; Anthony Minghella's *Breaking and Entering*; Robert Zemeckis' *Beowulf*; Keith Gordon's *The Singing Detective*; Peter Kosminsky's *White Oleander*; Anthony Drazan's *Hurlyburly*; Sean Penn's *The Pledge*; Luis Mandoki's *Message in a Bottle*; M. Night Shyamalan's *Unbreakable*; Pen Densham's *Moll Flanders*; Barry Levinson's *Toys*; and Room 10 for *Glamour* magazine's "Reel Women Film Series."

**YORICK VAN WAGENINGEN (Bjurman)** was born in Baarn in the Netherlands. He trained at the Actors Studio Amsterdam and worked the first fifteen years of his career solely in the theater in both the Netherlands and France. He began his film career in Dutch films before *Total Loss*, directed by Dana Nechushtan, was selected for the AFI festival in Los Angeles, through which he was introduced to Hollywood. During the last ten years, van Wageningen has starred opposite Angelina Jolie in *Beyond Borders*, appeared in *The Chronicles of Riddick*, *The Tulse Luper Suitcases* directed by Peter Greenaway, and *The New World* directed by Terrence Malick. He most recently starred in the award winning *Oorlogswinter* by Martin Koolhoven. He recently finished working on *The Way*, directed by Emilio Estevez.

Yorick is married and has a dog called Atilla.

**JOELY RICHARDSON (Anita Vanger)** can currently be seen as Queen Elizabeth I in Roland Emmerich's epic Jacobean feature *Anonymous*. Following the release of *The Girl with the Dragon Tattoo* comes the supernatural thriller *Red Lights* with Robert De Niro and Sigourney Weaver in early 2012. Richardson has just completed filming *Thanks for Sharing* alongside Tim Robbins, Mark Ruffalo and Gwyneth Paltrow in New York. In addition, after a success off Broadway in Michael Weller's "Side Effects," Richardson returns to the British stage in January, 2012 as Ellida in Ibsen's "The Lady from the Sea."

Richardson's career started when she portrayed the younger version of her mother in the film *Wetherby*. After a leading role in Peter Greenaway's cult success *Drowning by Numbers* (1988), her career then saw leading roles in "Poirot," Jim Henson's *The Storyteller*, a teacher on the verge of a nervous breakdown in the 1989 Channel 4 serial "Behaving Badly," and fictional Finnish Princess Anna in the 1991 screen comedy *King Ralph*. A year later, she appeared in *Shining Through* alongside her future brother-in-law, Liam Neeson.

Richardson's work over six seasons on "Nip/Tuck" merited two Golden Globe nominations for her performance as Julia McNamara; the series also won a Golden Globe.

Past theatre includes: "Lady Windermere's Fan" (West End), "Miss Julie" (Almeida), "Macbeth," "Worlds Apart," "Every Man in His Humor," and "A Midsummer Night's Dream" (RSC).

Other films include: *The Last Mimzy* (Bob Shaye), *The Affair of the Necklace* (Charles Shyer), *The Patriot* (Roland Emmerich), *Maybe Baby* (Ben Elton), *101 Dalmatians* (Steven Herek), *Event Horizon*, *Loch Ness* and *Sister My Sister* (Nancy Meckler).

Other television includes: Catherine Parr in "The Tudors," "Day of the Triffids" with Dougray Scott for the BBC, "Lies My Mother Told Me," Wallis Simpson in Company Pictures' drama "Wallis and Edward" with Stephen Campbell Moore, Poliakoff's "The Tribe" with Jeremy Northam and Anna Friel, "The Echo," and the title role in the 1993 production of "Lady Chatterley" opposite Sean Bean.



## ABOUT THE FILMMAKERS

**DAVID FINCHER (Director)** directs movies, commercials, and music videos. He hopes that people like them, but if they don't, it's not for lack of effort. He has directed *Alien3* (1992), *Se7en* (1995), *The Game* (1997), *Fight Club* (1999), *Panic Room* (2002), *Zodiac* (2007), *The Curious Case of Benjamin Button* (2008), and *The Social Network* (2010).

**STEVEN ZAILLIAN (Screenwriter/Executive Producer)** received an Academy Award® for his screenplay for *Schindler's List*. His work on the film was also honored with a Writers Guild Award, the British Academy's BAFTA Award and the Humanitas Prize. His other screenplays include the Academy Award®-nominated *Awakenings*, *The Falcon and the Snowman*, *Jack the Bear*, and *American Gangster*, which he also executive produced. He co-wrote *The Interpreter*, *Clear and Present Danger* and the Academy Award nominated *Gangs of New York*. He also wrote and directed *Searching for Bobby Fischer*, the Writers Guild Award nominated *A Civil Action*, and *All the King's Men*.

This year, in addition to *The Girl with the Dragon Tattoo*, Zaillian also co-wrote the screenplay for *Moneyball*.

**SCOTT RUDIN (Producer)** Films include: *Extremely Loud & Incredibly Close*; *Moneyball*; *Moonrise Kingdom*; *The Social Network*; *True Grit*; *Greenberg*; *It's Complicated*; *Fantastic Mr. Fox*; *Julie & Julia*; *Doubt*; *No Country for Old Men*; *There Will Be Blood*; *Reprise*; *The Queen*; *Margot at the Wedding*; *Notes on a Scandal*; *Venus*; *Closer*; *Team America: World Police*; *I Heart Huckabees*; *School of Rock*; *The Hours*; *Iris*; *The Royal Tenenbaums*; *Zoolander*; *Sleepy Hollow*; *Wonder Boys*; *Bringing Out the Dead*; *South Park: Bigger, Longer & Uncut*; *The Truman Show*; *In & Out*; *Ransom*; *The First Wives Club*; *Clueless*; *Nobody's Fool*; *The Firm*; *Searching for Bobby Fischer*; *Sister Act*; *The Addams Family*.

Theatre includes: *Passion*; *Hamlet*; *Seven Guitars*; *A Funny Thing Happened On The Way to The Forum*; *Skylight*; *The Chairs*; *The Blue Room*; *Closer*; *Amy's View*; *Copenhagen*; *The Designated Mourner*; *The Goat, or Who is Sylvia?*; *Caroline, or Change*; *The Normal Heart*; *Who's Afraid of Virginia Woolf?*; *Doubt*; *Faith Healer*; *The History Boys*; *Shining City*; *Stuff Happens*; *The Vertical Hour*; *The Year of Magical Thinking*; *Gypsy*; *God of Carnage*; *Fences*; *The House of Blue Leaves*; *Jerusalem*; *The Motherf\*\*ker with the Hat*; *The Book of Mormon*.

Ole Søndberg (Producer) was born in 1953 and began producing films – primarily documentaries – in 1982. In 1987, he formed a company with Søren Stærmosé, focused primarily on features and television series. Purchasing the rights to the works of Swedish crime writers Maj Sjöwall

and Per Wahlöö, Søndberg and Stærmosé produced a mix of feature films and television programs throughout the 1990s. They sold the company in 1998.

In 2002, Søndberg began the company Yellow Bird with Henning Mankell, a famous Swedish writer, to produce films based on Mankell's character, Kurt Wallander. This resulted in a Swedish series, starring Krister Henriksson as Wallander, and a British series, starring Kenneth Branagh. He bought the film rights to Stieg Larsson's books in 2005; after selling the company in 2007, he is now a producer with the company.

Søren Stærmosé (Producer) has a MA in Literature & Film from Copenhagen University and has produced films since 1985, starting off with documentaries and short films. Moving into feature films and TV fiction beginning in 1988, he has produced such projects as the Martin Beck suite of feature films and TV movies, based on the works of Swedish crime writers Maj Sjöwall and Per Wahlöö, and the "Wallander" franchise of feature films and TV movies, based on the international known Swedish writer Henning Mankell. He most recently produced the Swedish language versions of Stieg Larsson's Millennium Trilogy, The Girl with the Dragon Tattoo, The Girl Who Played with Fire, and The Girl Who Kicked the Hornet's Nest. Søren Stærmosé is a member of the European Film Academy.

**CEÁN CHAFFIN (Producer)** previously produced six of David Fincher's films since the two became partners after collaborating on a Japanese Coca-Cola ad in 1992, which she produced and he directed: The Game, the cult classic Fight Club, Panic Room, Zodiac, the Academy Award®-nominated The Curious Case of Benjamin Button, and The Social Network, a nominee for the Oscar® for Best Picture and winner of the Golden Globe for Best Picture – Drama.

Chaffin also produced two Grammy Award winning videos: Mark Romanek's "Scream," by Michael and Janet Jackson, and David Fincher's "Love Is Strong," by The Rolling Stones.

**MIKAEL WALLEN (Executive Producer)** began his career as an accountant/auditor with Ernst & Young before joining MTV Mobile Television in 1990. He served that company for in various capacities for 14 years, rising to chief executive overseeing productions in Sweden, and, later, chief executive for the studio. In 2004, Wallen became president of Zodiak Sweden and now serves as president of Yellow Bird Group.

Wallen served as executive producer of the Swedish films of The Millennium Trilogy and the TV series "Wallander." Among his other films, Wallen also co-produced five 90-minute episodes of "Irene Huss," based on the Swedish crime fiction books, and more recently executive produced another six made-for-TV films based on the character. His other recent credits in

Sweden include the feature films Nobel's Will and Headhunters and five made-for-TV films based on the Annika Bengtzon books.

**ANNI FAURBYE FERNANDEZ (Executive Producer)** began her career with Yellow Bird in 2002 as a media and entertainment lawyer while working at Bech-Bruun law firm in Copenhagen, where she was offered a position as lawyer upon earning a master in law from Copenhagen University in 1999.

In 2003 and 2004 Anni Fernandez was involved in Yellow Bird's first film project Wallander, a Swedish crime series based on crime writer Henning Mankell's character Kurt Wallander. The following years her involvement in Yellow Bird's film projects increased and in 2008 she was asked to join Yellow Bird as an executive producer.

Currently she is involved in the acquisition of material for new film projects and oversees the financing of Yellow Bird's entire slate of films, most recently the English language Wallander series starring Kenneth Branagh as Kurt Wallander, the Norwegian language feature film Headhunters and the Swedish language feature film Nobel's Will.

Anni Fernandez has been teaching law at Copenhagen University while working as a media and entertainment lawyer and she is currently teaching film producers at the Danish Film School.

Upon earning a Master of Arts Degree from the Stockholm University and a Master of Fine Arts Degree from USC School of Cinema Television, **BERNA LEVIN (Co-Producer)** started her career at Tollin/Robbins Productions. Rising quickly through the ranks, Levin worked on several of TRP's most successful film and television projects between 2001-2007. In spring of 2007, Levin decided to return to her native Sweden with her husband in order to raise the couple's then-18 month-old twin sons. However, her absence from filmmaking did not last long as Levin was offered a position at the Stockholm based Yellow Bird Entertainment three months after the move. Levin was soon involved in several of the company's biggest international projects – Stieg Larsson's acclaimed Millennium Trilogy being the most prominent one.

Currently, Levin is the Head of Development at Yellow Bird Entertainment, where she heads up acquisition of all new projects as well as overseeing the development of the company's entire slate. Levin is also attached as a producer to several of the company's projects, with a feature film based on Jo Nesbø's novel Headhunters being the latest addition to her producing responsibilities.

**ELI BUSH (Co-Producer)** works with Scott Rudin. In addition to The Girl With The Dragon Tattoo, he co-produced Stephen Daldry's Extremely Loud & Incredibly Close, which will be released later this year. He is also co-producing Aaron Sorkin's The Newsroom, and co-executive producing Jonathan Franzen and Noah Baumbach's The Corrections -- both as upcoming series for HBO. He is the associate producer of Trey Parker and Matt Stone's The Book of Mormon, which is currently running on Broadway.

Cinematographer **JEFF CRONENWETH, ASC (Director of Photography)** is one of the most innovative DPs working today. In 2011, he earned Best Cinematography nominations from the Academy Awards® and the American Society of Cinematographers for his work on The Social Network. His "haunting visuals" (Peter Travers, Rolling Stone) for director David Fincher reflected the film's darkly ambiguous moral center.

Cronenweth's wide-ranging feature resume includes the Fincher film Fight Club, which Cronenweth's peers in the American Society of Cinematographers recently voted one of the Top Ten Best Shot Films of 1998-2008. Other highlights include One Hour Photo with helmer Mark Romanek and K-19: The Widowmaker with director Kathryn Bigelow.

When he's not shooting features, Cronenweth adds to his extensive body of commercial work, lensing for directors including Spike Jonze, Michael Hausman, Michel Gondry, Francis Lawrence and David LaChapelle. Cronenweth's commercial campaign for Mountain Dew won the 2001 CLIO Award for Best Cinematography. Cronenweth's music videos have also received accolades, including five Best Cinematography MTV Music Video Award nominations and two subsequent wins, for Macy Gray and Nine Inch Nails videos.

A native Los Angeleno, Cronenweth studied filmmaking at the University of Southern California and began his professional career apprenticing to some of the film industry's greatest cinematographers, including Sven Nykvist, ASC, John Toll, ASC, Conrad Hall, ASC and his father, the late Jordan Cronenweth, ASC.

**DONALD GRAHAM BURT (Production Designer)** marks his fourth collaboration with director David Fincher with The Girl with the Dragon Tattoo. He won the Academy Award®, BAFTA, and Art Directors Guild Award for his work designing The Curious Case of Benjamin Button. He also designed Zodiac and The Social Network.

He has collaborated with Wayne Wang on several films, starting with The Joy Luck Club, which marked Burt's feature film debut as a production designer. He also worked on Wang's Because of Winn-Dixie, The Center of the World, and Anywhere But Here. He served as production

designer on Davis Guggenheim's documentary *It Might Get Loud*.

Burt designed the sets for two John N. Smith films, *A Cool Dry Place* and *Dangerous Minds*, and Peter Kosminsky's *White Oleander*.

His other credits include Mike Newell's critically acclaimed thriller *Donnie Brasco*, starring Al Pacino and Johnny Depp.

**KIRK BAXTER, A.C.E. (Editor)** was born and raised in Sydney, Australia. At the age of 17, he started his career in the film industry as an assistant editor on TV commercials. By age 23, he was editing commercials in London, New York and Los Angeles, where he currently lives with his wife and daughter. In 2006, he was invited to collaborate on his first feature film, *Zodiac*, with editor Angus Wall for director David Fincher. Baxter and Wall went on to co-edit *The Curious Case of Benjamin Button*, for which they were nominated for an Academy Award®, Eddie, and BAFTA. They would receive Oscars®, Eddies, and BAFTAs for their work editing *The Social Network*.

**ANGUS WALL, A.C.E. (Editor)** is a feature film editor and founder of Rock Paper Scissors (a commercial editorial company), a52 (a VFX boutique), Elastic (a design studio), and Datalab (a data management company for digital film production).

Wall created these Los Angeles service firms for television and film after leaving Propaganda Films in 1992, where he worked for three years. Propaganda was co-founded by director David Fincher.

Wall continued to collaborate with Fincher post-Propaganda on the director's films and commercials. He won the Academy Award®, Eddie Award, and BAFTA for his work on *The Social Network*, and received nominations for the Academy Award®, Eddie, and BAFTA for his work editing *The Curious Case of Benjamin Button*. He previously edited Fincher's crime drama about the infamous serial killer, *Zodiac*, and the thriller *Panic Room*. He was an editorial consultant on his film *Fight Club* and main title editor on Fincher's thriller, *Se7en*. He also edited John Woo's *Hostage* and did the trailer and ads for George Lucas' *Star Wars: Episode I – The Phantom Menace* in 1999.

Earlier this year, Wall won the Emmy Award for Outstanding Main Title Design for his work designing and directing the main title sequence for HBO's "*Game of Thrones*."

Additionally, he has edited hundreds of ads for international brands including Heineken "Beer

Run" with Brad Pitt and Nike "Speedchain", both directed by Fincher. He received an Emmy Award for HBO's "Carnivale" main title sequence, which he designed and directed. Some of his commercial work include: Miller's "Alternative Fuels" commercial, directed by Errol Morris; Nike's "Y2K" directed by Spike Jonze; Timex's "Kung Fu" by director Tim Burton; and Levi's "Second Day" directed by Gus Van Sant.

**TRISH SUMMERVILLE (Costume Designer)** re-teams with David Fincher on The Girl with the Dragon Tattoo after collaborating with the director on several projects. She first served Fincher as an assistant costume designer on his film The Game; they reconnected three years ago, when Summerville began collaborating with the director on several assignments. Summerville was nominated for a Costume Designers Guild Award for her work on Fincher's commercial for Nike, titled "Fate."

In addition to designing the costumes for three independent feature films and the television series "Wasteland," Summerville's work in costumes and fashion has extended from music videos and commercials to musicians on tour to junkets to red carpet appearances. Her many music video credits include Pink's "Just Like a Pill," directed by Francis Lawrence, and "Sober," directed by Jonas Åkerlund; she has won three Video Music Awards for her work. She has also worked several times with Christina Aguilera, Ricky Martin, Michelle Branch, and many other artists. In commercials, she has designed the clothing in TV spots for such wide-ranging companies as Heineken, Diet Coke, Nike, Chevy, Softbank, Tanqueray, Volkswagen, and Apple.

Summerville recently became the first costume designer to design a limited edition capsule fashion collection for H&M, with pieces inspired by The Girl with the Dragon Tattoo and Lisbeth Salander.

**TRENT REZNOR (Composer)** was honored with the Academy Award® and the Golden Globe for his work on his first feature length film score, David Fincher's The Social Network. Reznor collaborated on the score with Atticus Ross

Reznor is an American songwriter/musician/producer and sole member of multi-platinum act Nine Inch Nails. Previous film contributions from Reznor include producing the soundtracks for David Lynch's Lost Highway and Oliver Stone's Natural Born Killers. Reznor's own pioneering efforts to integrate and engage the extensive NIN online community through social media and other outlets have set new standards.

Reznor began creating music as a child in Western Pennsylvania, first on piano and then taking up other instruments. He eventually moved to Cleveland, OH where he took a job at a local

recording studio as an assistant engineer/janitor, recording his own material during unused studio time.

Those recordings became the first Nine Inch Nails album, 1989's "Pretty Hate Machine." NIN soon developed a reputation as one of the best live acts in rock and joined the inaugural Lollapalooza tour in 1991. The "Broken" EP followed in 1992, garnering NIN's first Grammy Award (NIN has received twelve Grammy nominations and won two awards).

In 1994, the breakthrough album "The Downward Spiral" was released and featured the radio hits "Closer" and "Hurt." The controversial, acclaimed music video for "Closer" was directed by Mark Romanek and is one of the few music videos included in the permanent collection of the Museum of Modern Art in New York City. Five years later, NIN's next album, "The Fragile," was released – the double album debuted at number one. In 2002, "Hurt" was covered by Johnny Cash to critical acclaim; it was one of Cash's final hit releases before his death.

NIN's next album, "With Teeth," also reached number one in 2005, as did the single "The Hand That Feeds." David Fincher directed the video for "Only," "With Teeth's" second single.

The concept album "Year Zero" was released in 2007 alongside an accompanying ARG (alternate reality game). Reznor has developed "Year Zero" into an HBO/BBC mini-series, currently in pre-production.

In 2008, free of contractual obligations, NIN released "Ghosts I–IV," a 36-track instrumental album, NIN's first independent release. Soon after, a new studio album, "The Slip," was released as a free digital download.

Over the course of his career, Reznor has also collected countless production and remix credits including collaborations with David Bowie, producing Saul Williams and the discovery and production of Marilyn Manson.

Reznor is currently working on new music as a member of the group How to Destroy Angels, continuing his Nine Inch Nails efforts, and composing for future film score projects.

**ATTICUS ROSS (Composer)** most recently collaborated on the score for David Fincher's The Social Network with Trent Reznor, and he won the Academy Award® and Golden Globe for his work on the film.

Ross began writing music for picture in 2004 after he was approached by The Hughes Brothers to score their television series "Touching Evil." He has gone on to do two further projects with

them; their vignette in the indie film *New York, I Love You* and *The Book of Eli*. The score for *The Book of Eli* won at the BMI film awards and has earned a nomination as Discovery of the Year for the 2010 World Soundtrack Awards.

In addition to the music for *The Social Network* and *The Girl with the Dragon Tattoo*, Ross has a history of collaboration with Reznor. He has served as co-producer on the last four Nine Inch Nails albums, “With Teeth,” “Year Zero,” “Ghosts,” and “The Slip.” They have worked together on various other projects, including *Jane's Addiction*, *Saul Williams* and *Zach de la Rocha*. In July 2010, they released a debut EP of their new band, *How to Destroy Angels*, which features Reznor’s wife, *Mariqueen*. Apart from work with Reznor, he has produced or remixed many other artists, including *Grace Jones*, *Korn*, *Telepathe*, *Coheed*, and *Perry Farrell*.

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