UNIVERSAL PICTURES and QUENTIN TARANTINO Present

A STRIKE ENTERTAINMENT/ARCADE PICTURES Production

A Film by RZA

THE MAN WITH THE IRON FISTS

RUSSELL CROWE
CUNG LE
LUCY LIU
BYRON MANN
RZA
RICK YUNE
DAVID BAUTISTA
JAMIE CHUNG

Executive Producers
TOM KARNOFSKII
THOMAS A. BLISS
KRISTEL LAIBLIN
DORIS TSE

Produced by
MARC ABRAHAM
ERIC NEWMAN
ELI ROTH

Story by
RZA

Screenplay by
THE RZA and ELI ROTH

Directed by
RZA
CAST

Blacksmith .................................. RZA
Zen Yi, The X-Blade ...................... RICK YUNE
Jack Knife ................................ RUSSELL CROWE
Madam Blossom ......................... LUCY LIU
Brass Body ................................ DAVID BAUTISTA
Lady Silk .................................. JAMIE CHUNG
Bronze Lion ................................. CUNG LE
Silver Lion ................................. BYRON MANN
Poison Dagger ............................. DANIEL WU
Chi Chi ..................................... ZHU ZHU

WU CHI MONKS

Abbot ..................................... GORDON LIU
Senior Monk ............................... ANDREW NG

LION CLAN

Gold Lion ................................. CHEN KUAN TAI
Copper Lion ............................... XUE JING YAO
Iron Lion ................................ TELLY LIU
White Lion ................................. DONG WENJUN
Lion Clan Messenger ................. ZHAN DE RE
Lion Clan Servant ...................... LU KAI
Chan ......................................... MC JIN

HYENA CLAN

Hyena Chief .............................. KA YAN LEUNG
Grey Hyena .............................. LIU CHANGJIANG
Blue Hyena ............................... BRIAN YANG
Yellow Hyena ............................ HU MINGWU
Red Hyena ................................. MASANOBU OTSUKA

GEMINI CLAN

Gemini Female .......................... GRACE HUANG
Gemini Male .............................. ANDREW LIN

WOLF CLAN

Wolf Clan Leader ......................... REN LUOMIN
Wolf Clan #2 .............................. ELI ROTH

RODENT CLAN

Rodent Chief .............................. DARREN SCOTT

JACKAL CLAN

Jackal Captain ........................... JIA HONG
Jackal Lieutenant ....................... LIU YINDI

BLACK WIDOWS

Lady Tagmata ............................ DIDI QIAN
Crazy Hippo’s Widow ................... LU WEI
Jack Knife’s Widow #1 ................ YUCHEN DU
Jack Knife’s Widow #2 ................ BETTY ZHOU

PLANTATION

Jane ........................................... PAM GRIER
Master John .............................. JON BENN
Jake .......................................... JAKE GARBER
Bo ............................................ BEAU VAN DORENS

PEOPLE OF JUNGLE VILLAGE

Dragon Innkeeper ....................... DENNIS CHAN
Blacksmith’s Assistant ................ OSRIC CHAU
Crazy Hippo .............................. ZHOU GANG
Dragon Inn Singer ...................... CELINA JADE
Tailor ........................................ DONG JILAI
Urchin Girl ................................. ISABELLA QIAN
Rodent Innkeeper ....................... LIAN SHULIANG
Governor .................................. TERENCE YIN
Loop Group ............................... GEORGIA SIMON

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CREW

Directed by............................................ RZA
Screenplay by......................................... THE RZA and 
ELI ROTH
Story by................................................... RZA
Produced by........................................... MARC ABRAHAM 
ERIC NEWMAN 
ELI ROTH
Music by................................................ RZA and 
HOWARD DROSSIN
Executive Producers ......................... TOM KARNOWSKI 
THOMAS A. BLISS 
KRISTEL LAIBLIN 
DORIS TSE
Director of Photography ................. CHAN CHI YING
Production Designer......................... DREW BOUGHTON 
Editor................................. JOE D’AUGUSTINE 
Special Makeup FX by....................... GREG NICOTERO and 
HOWARD BERGER
Music Supervisors.............................. G. MARQ ROSWELL 
CARTER LITTLE
Costume Designer.............................. THOMAS CHONG
U.S. Casting by.................................. DENISE CHAMIAN CSA
Produced With the Assistance of ........ CHINA FILM CO-PRODUCTION CORPORATION and 
SHANGHAI FILM GROUP CORPORATION
Associate Producer.............................. JOE CARLONE 
Martial Arts Choreographer.................. COREY YUEN 
Unit Production Manager.................... FAN KIM HUNG 
First Assistant Director.................... THOMAS CHOW WAI KWAN 
Second Assistant Director.................. JOE CHAN CHI HO 
On-Set Assistant Director................... KU ER BAN JIANG 
First Assistant Editor......................... ZACH FINE 
Script Supervisor.................. SCARLET CHEN YI SONG 
“A” Camera First Assistant............... YEUNG YIU FAI 
“B” Cameraman....................... TONY CHEUNG TUNG LEUNG 
“B” Camera First Assistant........... HUI KWEI KWOK 
DIT.............................................. METEOR CHEUNG YU HON 
Still Photographer.................... CHAN KAM CHUEN 
Storyboard Artists............................ ZHANG BO 
LUK WAI CHEONG 
“A” Production Sound Mixer .............. STEVE CHAN WAI HUNG 
“B” Production Sound Mixer............... HUANG XUN 
Gaffer............................................ CHAU CHI FAI 
Gaffer (China)...................................... ZHANG YONG 
Best Boy............................................ NG MING HING 
Art Director................................. HORACE MA KWONG WING 
Art Department Coordinator................ NICK NG 
Prop Master................................. WONG SAI KIT 
Assistant Props................................. CHUE TAK CHOI 
HO KWOK HUNG 
CHU TAK KEUNG 
LEUNG YING WAH 
Set Dresser............................................ MOLLY SIU MAN YEE 
Gemini Killers’ Costumes Designed by........ QUAY 
Costume Supervisor........................... LIU XUE QUN 
Assistant Costume Designers................ IDA TRIEU 
KERRY CHAN CHING MAN 
SUKIE YIP SHUK WAH 
Makeup & Hair Designer................... AILEEN SEATON 
Key Makeup Artist............................. CHEN SU YUAN 
Special Effects Makeup...................... HOWARD BERGER 
JACOB GARBER 
JAKE MCKINNON 
GREG NICOTERO 
Special Effects Supervisor............. ARTHUR LAU WAI KIT 
Special Effects Foremen................... CHAN SHING 
LAM YAU TING 
Location Manager............................. SHEN BIN 
Second Second Assistant Director........ ALLISON YUEN LOK KAM 
2nd Unit First Assistant Director......... FELI TANG 
2nd Unit Second Assistant Director...... PAULINE SUN LING 
2nd Unit Second Second Assistant Director .. YANG HUAN
Production Supervisor (U.S.) ....... CHRISTOPHER BATES
Production Supervisor (China) ........ FEN LEI CHAN
Production Supervisor (Bilingual) .... APRIL YE FANG
Associate Production Managers ........ CHARLIE WONG KAI CHUNG
                                  FENG YAO JUN
                                  IREEN CHAN PUI SZE
Assistant Production Managers .......... Q LEUNG PUI YI
                                  TRACY YIP CHUI SZE
Unit Manager ......................... CHEUNG CHUN KEUNG
2nd Unit Manager ..................... COKE CHAN KWAI WA
On-Set Manager ....................... SHANG HAI ZHONG
Utility Manager ....................... SHEN ZHI GANG
Production Secretary ................. SUSAN ZHA WEN JIE
Accommodation Coordinator .......... ZHAO PENG
Production Accountant ............... JACK HADDOX
Assistant Production Accountant .... VICTOR HADDOX
Accountant ........................... YANG XIA
Assistant Accountant ................. WANG HUAN
Cashier ............................... JANCY LIN XIU ZHEN
Accountant Assistants ............... VERONICA DAHLIN
                                  AMY ZHOU WEI HONG
Casting (China) ....................... ZOE THOMPSON
Casting (Hong Kong) ................. MIKE LEEDER
Assistants to RZA ..................... TAMIKA LAYTON
                                  MAX YANG LELE
Assistant to Mr. Abraham ............. JAMIE ZAKOSKI
Assistant to Mr. Newman ............. JESSE MOORE
Assistants to Ms. Laiblin ............. ASAL HEJAZI
                                  NHU TRAN
Assistants to Mr. Roth ............... DAVID HAZEL
                                  MATT MORROW
Momentous Insurance Brokerage ... CHRISTIE MATTULL
Production Attorney ................. STEVEN M. KALB
Completion Bond Provided by ...... FILM FINANCES, LLC

POSTPRODUCTION

Additional Editing .................... ROB SCHLEGEL
Assistant Editors ..................... DANE McMasters
                                  JAY TRAUTMAN
Postproduction Assistant (China) .... RACHEL FINE
Postproduction Supervisor .......... JOHN PORTNOY
Postproduction Accountant .......... JACK HADDOX
Visual Effects by ..................... CENTRO DIGITAL PICTURES, LTD
Visual Effects Producers .......... CECIL CHENG
                                  ANNA WAN
Visual Effects Supervisor .......... DON MA
FX Supervisors ....................... CHAN WAH
                                  LEUNG YIU FUNG
Leads .................................. “ANSON” LAM TSZ HIM
                                  “FRANCO” HUNG YUK LEUNG
Senior Animators .................... “BRONCO” CHIU KIN FAI
                                  CHOI SIU YIN
                                  FAN WAI HO
                                  HO CHUN FAI
                                  “JOHN” SIU KIU SAN
                                  “KRIS” HUI KA LING
                                  KUO YING JUI
                                  LO HOI YI
                                  LO WAI KWONG
                                  NG MAN LUNG
                                  “RAY” YANG WAI SHING
                                  “RINGO” CHIANG CHUNG WING
                                  “ROY” CHEUNG SUM TSZ
                                  WONG SAU MING
                                  WONG YIU CHEONG
Animators ............................ “CATHY” CHAN WING YEE
                                  CHEUNG MAN KIT
                                  “HOOPS” KWOK KA SING
                                  “JACKAL” TAM CHEUK CHUNG
                                  “RICKY” CHEUNG WING KI
                                  TSE WING YU
                                  “VINCENT” FU WING MAN
                                  “WING” YUNG KA HEI
                                  TONG WING HO
Compositing Supervisor ............. “ERIC” NG KA KIT
Senior Artists ......................... “DENIS” SZE CHUN LUN
                                  “DIANA” YUNG PUI TING
                                  “HEIDI” TANG YI KA
                                  HO CHUN
                                  LAU WING SUEN
                                  TSE KING HO
SONGS

“SHAME ON A NIGGA”
Originally performed by Wu-Tang Clan
Written by Dennis Coles, Robert Diggs, Gary Grice, Lamont Hawkins, Jason Hunter, Russell T. Jones, Clifford Smith and Corey Woods
Remixed by The RZA and Howard Drossin
Under license from Universal Music
MGB Songs/Universal Music Careers o/b/o Wu-Tang Publishing, Inc.
Courtesy of Sony Music Licensing

“I FORGOT TO BE YOUR LOVER”
Originally performed by The Mad Lads
Written by William Bell and Booker T. Jones
Remixed and arranged by The RZA and Howard Drossin
Under license from Rondor/Irving Music Publishing
Courtesy of Stax Records/Concord Music Group

“POVERTY’S PARADISE”
Originally performed by 24-Carat Black
Written by Dale Warren
Remixed and arranged by The RZA and Howard Drossin
Under license from Rondor/Irving Music Publishing
Courtesy of Stax Records/Concord Music Group

“FOREGROW”
Performed by John Frusciante
Written by John Frusciante
Courtesy of John Frusciante

“QIAN ZUI YI SHENG”
Performed by Sally Yeh
Written by Lowell Lo and Susan Tang
Under license from Warner/Chappell Music, Hong Kong
Courtesy of Warner Music, Hong Kong

“GO HARD”
Performed by The RZA and Wiz Khalifa
Written by The RZA, Wiz Khalifa and Howard Drossin
Under license from Warner Chappell Music, Inc. and Universal Music Publishing Group
Courtesy of Atlantic Records, Warner Music Group

“UNPREDICTABLE”
Originally performed by Wu-Tang Clan featuring Dexter Wiggle
Written by Robert Diggs, Shavo Odadjian, John Frusciante, Jason Hunter and Charles Woods
Re-mixed and arranged by The RZA and Howard Drossin
Under license from Universal Music Publishing Group
Courtesy of Universal Records under license from Universal Music Enterprises

“IKE’S MOOD”
Originally performed by Isaac Hayes
Written by Isaac Hayes
Remixed and arranged by The RZA and Howard Drossin
Under license from Rondor/Irving Music Publishing
Courtesy of Stax Records/Concord Music Group

“POVERTY’S PARADISE”
Originally performed by 24-Carat Black
Written by Dale Warren
Remixed and arranged by The RZA and Howard Drossin
Under license from Rondor/Irving Music Publishing
Courtesy of Stax Records/Concord Music Group
“WHITE DRESS”
Performed by Kanye West and The RZA
Written by Kanye West, The RZA, Homer Banks,
Carl Hampton and Raymond Jackson
Under license from EMI Blackwood and
Rondor/Irving Music Publishing
Courtesy of Kanye West, Island Def Jam and
Stax Records/Concord Music Group

“GREEN IS THE MOUNTAIN”
Performed by Frances Yip
Written by Che Chang
Under license from EMI Music Publishing, U.K.
Courtesy of EMI, Hong Kong

“YOUR GOOD THING IS ABOUT TO END”
Performed by Mable John
Written by Isaac Hayes and David Porter
Under license from Rondor/Irving
Courtesy of Stax Records/Concord Music Group

“BLACK WIDOW MARCH (AURORA’S THEME)”
Performed by Thorhildur Örvarsdóttir
Written by Atli Örvarsson, Robert Diggs and Howard Drossin
Under license from Atli Örvarsson/Universal Music Publishing Group
Courtesy of Atli Örvarsson

“HELL HATH NO FURY”
Performed by Frank Jero, James Dewes, Michael Way,
Ray Toro and Gerard Way
Written by Robert Diggs, Howard Drossin, Frank Jero,
James Dewes, Michael Way, Ray Toro and Gerard Way
Courtesy of Frank Jero, James Dewes, Michael Way,
Ray Toro and Gerard Way

“THE BADDEST MAN ALIVE”
Performed by The RZA and The Black Keys
Written by Dan Auerbach, Patrick Carney and Robert Diggs
Orchestral arrangement by Howard Drossin
Under license from McMoore McLesst Publishing and UMPG
Courtesy of Nonesuch Records and Wu-Tang Productions

**MUSIC SPECIAL THANKS**
John Baldi, Lance Freed, Suzanne Moss,
Brian Lambert, Paula Erickson, Joe Carlone, Tyler Childs,
Mitchell Divine Diggs, Tamika Layton, Kevin Weaver,
Craig Kallman, Che Pope, Nicole Jones, Joie Manda,
John Peets, Paul Brooks, Helen Yu, Cindy Zaplachinski,
Pat Woods, Amy Hartman and Tom Rowland

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Image Maker Co. Ltd. Shanghai

横店影视城东方好莱坞
Hengdian World Studios

浙江方岩石鼓寮影视拍摄基地
Fangyan Shiguliao Film Studios

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Beijing Zhu Brothers Co. Ltd.

Widescreen Media Pte. Ltd.

SDDS Sony Dynamic Digital Sound.

DATASAT
Digital Sound
In Selected Theatres

DOLBY
Digital
Louisiana

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Credits as of August 27, 2012.
Quentin Tarantino presents *The Man With the Iron Fists*, an action-adventure inspired by kung fu classics as interpreted by his longtime collaborators RZA and ELI ROTH. Making his feature-film debut as a director, co-writer and leading man, RZA—alongside an exciting international cast led by RUSSELL CROWE as Jack Knife and LUCY LIU as Madam Blossom—tells the epic story of warriors, assassins and a lone outsider hero who all descend on one fabled village in China for a winner-takes-all battle for a fortune in gold.

Joining Crowe, Liu and RZA as the Blacksmith are RICK YUNE (*Ninja Assassin, Die Another Day*) as the Blacksmith’s warrior-in-arms, Zen Yi, aka The X-Blade; JAMIE CHUNG (*The Hangover Part II, Sucker Punch*) as the love of the Blacksmith’s life, Lady Silk; CUNG LE (*Fighting, Dragon Eyes*) as the duplicitous traitor who threatens to usher in the destruction of Jungle Village, Bronze Lion; DAVID BAUTISTA (upcoming *Riddick, House of the Rising Sun*) as the indestructible mercenary Brass Body; BYRON MANN (*A Stranger in Paradise, Motherland*) as the treacherous soldier who claims to be the rightful clan heir, Silver Lion; and

RZA stars as a simple Blacksmith who becomes The Man With the Iron Fists.
DANIEL WU (The Last Supper, The Banquet), China’s biggest star, as the traitor who keeps his secrets as close as his enemies, Poison Dagger.

The principal talent is buoyed by a cast of legendary performers who have redefined the action genre, including PAM GRIER (Jackie Brown, Coffy) as the Blacksmith’s mother, Jane; GORDON LIU (The 36th Chamber of Shaolin, Kill Bill: Vol. 1, Kill Bill: Vol. 2) as the stoic monk who instructs his pupil in the ways of the masters, the Abbot; CHEN KUAN TAI (Boxer From Shantung, Crippled Avengers) as the most honorable clan chieftain, Gold Lion; and KA YAN LEUNG (The Postman Fights Back, Last Hero in China) as the group leader tricked into an early grave, Hyena Chief.

Drawing from a story by RZA and a screenplay by THE RZA and Eli Roth, The Man With the Iron Fists is produced by MARC ABRAHAM (Dawn of the Dead, Children of Men), ERIC NEWMAN (Dawn of the Dead, The Last Exorcism) and Eli Roth (Hostel, Cabin Fever).

The behind-the-scenes team includes an arsenal of talent led by cinematographer CHAN CHI YING (The Bullet Vanishes, The Lost Bladesman), production designer DREW BOUGHTON (Pirates of the Caribbean: On Stranger Tides, Austin Powers in Gold Member), editor JOE D’AUGUSTINE (Inglourious Basterds, Kill Bill: Vol. 1 and Vol. 2), costume designer THOMAS CHONG (Fearless, Three Kingdoms: Resurrection of the Dragon) and world-renowned fight choreographer COREY YUEN (The Transporter, The Enforcer, The Legend), whose decades of astonishing stunt work have set the bar for this genre. They are supported by the film’s accomplished special makeup effects artists: four-time Emmy winner GREG NICOTERO (television’s The Walking Dead, Kill Bill: Vol. 1) and Oscar® winner HOWARD BERGER (The Chronicles of Narnia: The Lion, the Witch and the Wardrobe, Sin City). RZA is joined by fellow composer HOWARD DROSSIN (The Protector, What Boys Like) in creating the film’s signature sounds.

The Man With the Iron Fists’ executive producers are TOM KARNOWSKI (10,000 BC), THOMAS A. BLISS (Dawn of the Dead), KRISTEL LAIBLIN (In Time) and DORIS TSE (Lust, Caution).

ABOUT THE PRODUCTION

Staten Island Kung Fu: The Legend of Iron Fists

Before he became known to the world as RZA, Robert “Bobby” Fitzgerald Diggs grew up in New York City as a die-hard kung fu fan. In the late ’70s and early ’80s, he consumed a steady diet of films from the wuxia genre (movies with Chinese martial arts protagonists) and the jidaigeki genre (period Japanese films that tell the stories of craftsmen, farmers, samurai and merchants). Indeed, the boy who would become the Grammy Award-winning leader of the infamous Wu-Tang Clan lived, ate and breathed martial arts movies from the Shaw Brothers for the majority of his childhood.
RZA explains what this alternate universe has meant to him: “Martial arts films have been influencing me since I was nine, when I first saw kung fu movies and karate flicks on Staten Island at the St. George Theater. Double features, I’ll never forget. This one was called *Fury of the Dragon*, with Bruce Lee in it as Kato, and the other was *Black Samurai*, starring Jim Kelly.”

The writer/director offers that during the time he was living in poverty, martial arts films offered him the escapism he needed and began to inform his artistic sensibilities. RZA recalls: “Later on, I’d go to 42nd Street and see movies like *Godfather of Hong Kong*, *Fists of Double K* and *Five Deadly Venoms*, which got me addicted to the genre. Growing up in New York, we would break dance, hip-hop, graffiti, all these types of things, and we’d catch moves from the movies.”

Though for most kids these films were strictly entertainment, RZA found a deeper connection. “Some of the names we would use, like ‘Grand Master,’ would go with us,” he continues. “As I started becoming more of a hip-hop deejay rapper, the sounds and the spirituality of the movies started affecting me more. When I came up with Wu-Tang Clan in 1993, it was the martial arts films and genre that gave me this idea of how to express myself. The brotherhood they showed, the loyalty, the spirituality—as well as the swordplay and the kung fu ass-kicking—all that went along with how we felt good as emcees and producers, and I made albums to reflect that.”

Not surprisingly, when the Wu-Tang Clan formed, it drew its name from one of RZA’s kung fu film favorites, *Shaolin and Wu Tang*. As well, when the group dropped its first album, “Enter the Wu-Tang (36 Chambers),” the title paid homage to *The 36th Chamber of Shaolin*, Gordon Liu’s landmark kung fu feature. Alongside those of the other founding members of the group—GZA, Method Man, Raekwon, Ghostface Killah, Inspectah Deck, U-God, Masta Killa and Ol’ Dirty Bastard—called “the best rap group ever” by *Rolling Stone*, RZA’s own artistic choices were inspired by and made in honor of these movies that sparked a boy’s imagination of good vanquishing bad.

RZA’s on-screen debut, in director Jim Jarmusch’s 1999 cult classic *Ghost Dog: The Way of the Samurai*, was his introduction to acting. Though he had a small part in the film—which led to a number of standout supporting roles over the years—it was RZA’s work as composer on *Ghost Dog* that led to another fruitful collaboration with the director on 2003’s *Coffee and Cigarettes*. About his foray into life behind the camera, RZA explains: “Years ago, Jim brought me in to score *Ghost Dog*, and I got a taste of what filmmaking was from him. But when I met Quentin Tarantino on the set of *Kill Bill*, I was blown away by the way he did things, his filmmaking talent and his ideas. I asked him if I could become his student.”

Serious about the role at hand, RZA ultimately scored *Kill Bill: Vol. I* for Tarantino and spent one month in China on the set of the 2003 opus. Absorbing as much as he could from the director and the film’s cinematographer, Robert Richardson, RZA left the set...
determined to make a movie based on a story that had been stirring inside of him for some time. He shares: “I studied with Quentin for years; we watched many films together, films that I would have never known on my own. Then I had a whole library of movies that I have seen and studied—from the Shaw Brothers and great directors like Joseph Kuo and Chang Cheh. John Woo was another guy who took time to share his wisdom with me over many lunches together.”

RZA admits that this lengthy process was the ultimate college course in filmmaking. “I took all that knowledge together and put it in myself,” he adds. “When I felt I was ready, I took those six years of studying and went to Quentin and said, ‘I think I’m ready.’ And he said, ‘Bobby, I think you are ready, too.’ Eli and I got the screenplay together over a year and went back to the godfather again. He gave us his blessings, and we went for it.”

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The Eli to whom RZA refers is Eli Roth, writer/director of such horror classics as Cabin Fever and Hostel and another frequent cohort of Tarantino’s. While on a trip to Iceland with Tarantino, Roth met the man with whom he would work for more than a year on the script to The Man With the Iron Fists. The writer/producer describes how the partnership came about: “RZA and I were flying from Iceland to Los Angeles. During this flight, we got snowed in at Boston’s Logan Airport. We were stuck, and I said, ‘My parents live 10 minutes from here.’ So we got in a cab, drove through the blizzard to their house and had dinner. It turns out that my dad and RZA were from the same area of Brooklyn. We had this crazy bond between us that my dad and him had grown up a block from each other at different times and had gone to the same public school.”

Roth recalls that he was struck by the manner in which his new friend described his take on art. He says: “I remember RZA saying that all of his songs were audio movies. I knew exactly what he was talking about: you hear his music, and it’s so visual. You feel like you’re watching a soundtrack to a classic kung fu film. I told him that he should direct a movie, and he said, ‘I have this script, The Man With the Iron Fists…’”

Over the next several years, RZA and Roth stayed in touch and discussed the developing screenplay each time they reconnected. When Roth joined with Strike Entertainment’s Marc Abraham and Eric Newman to produce movies, he suggested to the filmmakers that they consider RZA’s passion project. Roth elaborates: “They read it, met RZA and said that they wanted to do it, but they felt that the characters needed more developing. Well, we had been talking about it so much that I just started writing it with him. We went back and reworked the movie, combined characters and changed story points. RZA’s such a creative genius and has so many wild ideas that the more I dug when I was writing with him, the more I found out about each character’s backstory.”

Producer Abraham explains his impression of RZA during their initial meeting: “I got involved because of RZA’s passion, his vision, and because of the sincerity
with which he talked to me. One day I walked out of
the pouring rain into Jerry's Deli, and a year later I’m
sitting in China. How did that happen? I was so taken
by RZA’s honesty and his forthrightness about what he
wanted to do. He has so much charisma that when we
left that day, I turned to Eric and said, ‘I really want to
help you guys get this movie going.’ From that moment
forward, it became more and more of a priority.”

RZA’s résumé as a musical artist aside, Abraham
was moved by the young director’s inspiration for
the project. “My favorite thing about how this story
happened for him is that he’s been a kung fu fan since
he was a little boy,” Abraham states. “What’s genuine
and beautiful about the history, the provenance of
the movie is that here was this kid who escaped into
movies who is now making the one he’s dreamed
about. This story is something that’s been gestating
within him forever.”

By the time that Strike set up a meeting with
distributor Universal Pictures, Abraham was confident
that his untested director was the man for the job. The
producer explains his rationale: “RZA built the kind
of group that had never been created before: a rap
group that was nine people at one time, full of diverse
personalities and independent thinkers. He had to
have a good deal of leadership to make that work. He
brought all of that to the table, but he
didn’t know how hard it was going to
be. That’s the good news. But I knew he
would never wither under pressure; he
was too determined.”

Abraham’s partner, producer
Newman, saw this fire and drive in the
film’s director. He reflects: “Anyone who
spends five minutes with RZA knows
that he can do whatever he sets his
mind to. If you’re aware of his musical
career, this is a guy for whom the word
‘impossible’ doesn’t exist. It’s not in his
vocabulary. We were won over instantly.

His vast knowledge of kung fu movies, his skill as an
actor and organizational skills are astonishing.”

That comfort level assuaged any worries about
RZA’s assuming triple duty on set. Newman knew that
there was only one choice for the simple Blacksmith
who metamorphoses into The Man With the Iron Fists.
Of the actor whose scene-stealing performances in
Funny People and American Gangster were lauded
by fans and critics alike, Newman commends: “There
was never any doubt in my mind. He’s been so careful
and smart about his acting career—the jobs that he’s
taken and the filmmakers he’s worked with. There just
wasn’t a discussion that anyone else would play the
Blacksmith. That was part of the deal, and RZA’s great
in the movie.”

Blossoms and Daggers:
Casting the Action-Adventure

The denizens of and visitors to Jungle Village are a
motley crew of animal clans and a coterie of lovely, but
deadly, ladies. Casting the film would require a wide net
that stretched from China and America to Australia and
Vietnam. As RZA puts it: “The Man With the Iron Fists is
not only about one character; it’s based on many different
characters coming together to this one location.”

Bronze Lion is as skilled at treachery as he is at war.
Cast as Jack Knife in the action-adventure was Oscar® winner Russell Crowe, who has been friends with RZA since they met during the filming of the 2008 blockbuster *American Gangster*. During his time on set, he discussed the path to playing a roguish mercenary who has his own interests at heart: “Bobby and I did pretty much every working day together on *American Gangster* and got to know each other well. We connected mainly through song lyrics, and he’s talked about this project since I met him. It’s one of those things where you have mates that have their dream gig—the thing that they’ve been thinking about for a long time. You learn about it, but it’s not often that they end up doing it. When it was looking more and more real, Bobby and I were coincidentally on set of another movie, called *The Next Three Days*. He calls me his big brother, and he said I really needed to be there, so I’m here.”

Crowe’s character shares a name with his unique weapon. He tells a bit about the mystery man: “Jack Knife has come to China as a soldier, and he’s become enraptured by the country. Part of that is due to the fact that he’s addicted to opium.” As the performer dug deeper into the period of the 19th century that RZA and Roth were using for the film’s backdrop, he became more disturbed by the events of the day. “I was quite frankly disgusted with what I found. I’d no idea that the British Empire flooded China with opium in order to control the populace and get a better trade balance. That was a bit of a shock, and I brought that to his attention.”

Proud to see his friend excelling in a new role as a filmmaker, Crowe reflects: “Bobby’s understood it more himself as he went on, day to day. You see him dealing with the cultural differences and language differences. He’s been cool, calm and collected. He still has the respect of everybody.”

RZA returns the compliment with a story that describes his level of respect for Crowe. He says: “One of the people we used for the character study of Jack Knife was Ol’ Dirty Bastard—so Russell Jones/Russell Crowe.” Of infusing one of Wu-Tang Clan’s founding members’ attitude and mind-set into the movie, RZA reflects: “My cousin’s not here anymore, but I wanted his spirit in the film. Russell and I talked about it, and he loved the idea.”

Another favorite of Tarantino’s, *Kill Bill*’s Lucy Liu, came aboard as Madam Blossom, owner of the local brothel and de facto queen of Jungle Village. Liu explains her interest in joining the venture: “For some time, Bobby and I have been in each other’s lives without intersecting. He wrote O-Ren Ishii’s theme song for *Kill Bill*. But when he sent me *Iron Fists* and I read it, I saw how connected it was to so many of my favorite old Chinese movies. Bobby formulated his own ideas and compiled them into this completely entertaining amalgam, which I thought was fantastic. This was a gigantic project for him to take on, and I’m thoroughly impressed and proud of him.”

The actress found her director a welcome partner in fleshing out one of the film’s leads. In earlier drafts of the script, Madam Blossom is killed by one of Jungle Village’s street urchins. Liu requested that her
key fight scene be much more elevated and therefore more fun for the audience as well. She recalls: “As Bobby and I spoke more about the role, I said, ‘If I’m going to participate in this and we’re going to make it what I think this movie’s going to be, then we need to have her fight...and I’m talking a full-on fight. If she’s running this brothel and managing these women, then we should emphasize Madam Blossom’s strength, especially against the backdrop of all these men from different animal clans. He was really open and excited about it, and when I got to the set in China, the fight director choreographed this elaborate fight sequence with Cung Le to help feature her power.”

RZA appreciated the give-and-take with his lead actress. He says: “When I talked about the character with Lucy, she was adamant about representing the power of female energy. I told her she could be assured that female energy would be represented in this film. If you notice, we have the big statue of the Buddha, but then we also have the big statue of the Guan, which is the female representation. We know that it takes yin and yang to come together, so the Black Widows are that yin and yang energy; they’re not here to play. They are as pretty and innocent as you want them to be, until it’s time to protect their own.”

The Blacksmith’s unlikely ally in this vicious world is Zen Yi, known to evildoers as The X-Blade. To portray X-Blade, RZA turned to actor Rick Yune, whom he has known for more than seven years. Yune didn’t hesitate when his friend asked the performer with a strong foundation in martial arts to consider joining his team. He offers: “RZA first spoke to me about Iron Fists around five years ago. That was during the time that I was producing a movie on my own, and I had a couple friends come help me out. Knowing that he was going through his own scenario and that I could help him was the impetus

behind me wanting to do the project. On top of the story and being involved with talented people, it was the fact that this was his vision and he was tackling it on his own.”

As the heir to the mantle of the Lion Clan, Zen Yi travels to Jungle Village after he learns that his father, Gold Lion, has been assassinated. There, he finds a kindred spirit in another lost soul, the Blacksmith. Yune was astonished by the world that RZA and Roth had created, one with intricate backstories for all of the characters. Yune says: “You’ve never seen a world like this. You have Falcon Clans that fly, different clans of people that are coming together to control this village and all sorts of international characters that come out of nowhere. It’s a great bridging of East and West in the world of cinema.”

Cast as the Blacksmith’s love interest, the brothel’s Lady Silk, was The Hangover Part II’s Jamie Chung. Abraham explains Lady Silk’s role in the action-adventure: “To buy the freedom of his beloved prostitute, the Blacksmith does what he has to do and builds weapons for bad guys. He’s not proud of it, but he’s justified it. In the end, he decides to free himself from all this and to do the right thing: to destroy those weapons and the people who have forced him to
make them, and to hopefully free the woman he loves. Ultimately, Jamie’s character is in love with him, but not so much that she would sacrifice her freedom. She wants wealth, power and to get out. She’s used him to some degree, but he’s touched her.”

Four-time mixed martial arts and kickboxing world champion Cung Le joins *The Man With the Iron Fists* as Bronze Lion, the henchman to his superior, Silver Lion. As a sanshou-trained martial artist, the Vietnam-born fighter has taken the world of mixed martial arts (MMA) by storm. In his downtime, he’s racked up a number of impressive action films. When he first met with RZA to discuss the project, the director already had him in mind for the role of Bronze Lion. Discussing how these movies have impacted popular culture, Le reflects: “Everyone just sees the surface of MMA, and they forget where the roots are. The roots are from traditional kung fu, traditional martial arts. There had to be a foundation; there had to be some kind of root that the plant grows from. I hope audiences can see the whole picture, from traditional martial arts to mixed martial arts.”

The Blacksmith’s ultimate nemesis is Brass Body, brought to life by World Wrestling Entertainment (WWE) superstar and current MMA heavyweight fighter David Bautista. The performer shares that his nearly invincible character—who is able to deflect any weapon by turning his skin into brass at will—is brutal inside and out. He says: “If you break Brass Body down, what he is really is a mercenary. In his opening scene, he’s carrying the little kids around, but basically what he wants is money. He would kill his own mother for money.”

There’s never been a victim that Brass Body couldn’t destroy, and when he first encounters the wrath of the man he is hired by Silver Lion to eliminate, the mercenary doesn’t hesitate to go for the kill. Bautista explains that The X-Blade gives him a run for his money: “Brass Body is not used to being disappointed or failing. When he and The X-Blade fight, he starts to get irritated and take it personally. When he starts taking things personally, this is not just about money anymore. Now he’s just pissed off.”

Hong Kong native Byron Mann portrays Silver Lion, the ultimate conspirator who orders Gold Lion’s execution. Brought up like a son to the elder statesman, Silver Lion erupts when he realizes Gold Lion will replace him with his wayward son, Zen Yi. Mann explains the crux of the problem: “It’s Cain and Abel, the prodigal son. It’s the bastard-son syndrome. Yes, it’s about money, but more than that, it’s about recognition for Silver Lion. He has given everything to his clan his entire life, and to settle for second best? I don’t think so.”

Daniel Wu admits that he was drawn to the project’s role of Poison Dagger because of his director. He says, “When I first met RZA, I told him that the Wu-Tang Clan was the soundtrack to my ’90s experience. I also practiced kung fu as a kid. It was great to have rappers talking about kung fu and Shaolin and things that were a part of my culture and life—combined with my love of hip-hop music. When I found out that he was making this movie, I knew I wanted to be a part of it.”
The actor appreciates the care with which the filmmakers have simultaneously constructed a movie that honors martial arts classics and offers a new take on the genre. Says Wu: “RZA has a vast knowledge of old-school kung fu movies, but then has a great knowledge of the new-style kung fu movies as well. Then he has his own ideas of what he wanted to put on top of that from years and years of being a fan. Combining all of those things with his sense of music and his tastes, he upgrades it to a whole new level.”

It was crucial to RZA that he pay homage to legendary masters who helped to create the movies that have been a part of him since he was a boy. The director explains: “I hope fans appreciate this how I appreciate it. Chen Kuan Tai and Gordon Liu, those are heroes of mine. It was Gordon Liu, who I saw in the movie called 36th Chamber, that influenced the title of my album. He was this young monk who went to the temple to try to find martial arts and revenge himself. I told him that I wanted him to play the older monk [Abbot] that the Blacksmith goes to see. It struck him, and he agreed to do it.”

When it came to the roles of the honored Gold Lion and the Blacksmith’s beloved mother, Jane, RZA was just as vehement that other legends join the cast. He says: “With Chen Kuan Tai, when you listen to the Wu-Tang Clan, there’s a song called ‘Wu-Tang Clan Ain’t Nuthing ta F*#@ Wit,’ but it starts off with a sample that says ‘Tiger Style.’ That’s from a Chen Kuan Tai movie. To have that from the music and then to get this guy—who I’ve watched 60 of his movies—come be in my movie is a great blessing for me. Then I got the legendary Pam Grier to come and show us some love.”

Supporting the cast are MC JIN (2 Fast, 2 Furious, Turning Point 2) as Zen Yi’s man-at-arms, Chan; ANDREW LIN (A Beautiful Life, Infernal Affairs II) as one-half of the infamous fighting duo, Gemini Male; GRACE HUANG (Love in Space, upcoming Lost for Words) as the lethal yin to his yang, Gemini Female; TELLY LIU (What Women Want, Sophie’s Revenge) as the coward Iron Lion; XUE JING YAO (The Truth About Film School, A Reading of Tristan & Isolde) as the opportunistic Copper Lion; and ZHU ZHU (Shanghai Calling, upcoming Cloud Atlas) as Zen Yi’s betrothed who longs for her beloved’s return, Chi Chi.

French Baroque Meets China: The Design of Iron Fists

For the action-adventure’s design inspiration, the filmmakers turned to production designer Drew Boughton, who has served as art director on such fare as Pirates of the Caribbean: On Stranger Tides, The Expendables and Austin Powers in Goldmember. They agreed that the movie should reflect French baroque excess mixed with traditional Chinese architecture. Because the hub of activity in Jungle Village is the Pink Blossom, the look of the brothel would serve as the template for the movie’s design decisions.

Roth explains the team’s logic: “Madam Blossom runs the Pink Blossom, which is the brothel where
most all the business is done in town. It was built by Drew Boughton, who did a magnificent job creating this huge, multilayered structure. The Pink Blossom is where everyone goes in town, and this is the one spot where all the clans meet and they don’t fight.”

Boughton appreciated his director’s risk-taking when it came to their color-scheme decisions. He relays: “The color palette for the brothel is based on an intuitive idea about what is attractive. What is sex, and what is a brothel? If you look at photographs of Amsterdam, the red-light district is a lot of women in red window boxes—a lot of red light, magenta, pink and other stimulating colors. So our idea was to make the biggest, most excessive version of that.”

The designer agreed with RZA that each animal clan and every room should own its signature colors. Outside of the Pink Blossom was a very dark township indeed. Shares Boughton: “In Jungle Village, we have a sepia world outside, one drained of color and lifeless—a sad village. But when you get inside certain places, for example when you go inside the Lions’ den, Bobby’s brief was that it should read blue and gold. So we created blue and gold curtains, blue and gold carpet and a whole palette for that, which are strong colors. Similarly, the Dragon Inn has traditional Chinese colors of red and gold and Jack Knife’s S&M-themed room is leopard print. When we go into the brothel rooms, they are a retreat from the outside world, which are grays and browns and taupes.”

Unlike most sound stages, the sets in Fangyan Shiguliao Film Studios, Hengdian World Studios and Shanghai Image Maker were comprised of full interiors and full exteriors. This allowed RZA and cinematographer Chan Chi Ying’s crew the ability to shoot the outside of a building and to feed into the inside of the same structure. As they were working within somewhat of a graphic-novel framework, the opportunities to make the sets look as realistic as possible served as a fine contrast.

Another set of which the team was proud was the Wolf Clan base, which served as the home for the wildest Jungle Village clan of them all. Complete with animal skins and human remains, the space was eeriest to the actors who howled inside of it. Offers Boughton: “In the script, it was described as a demented fairy tale. You have guys in wolf heads, and they’re known cannibals at the edge of town. They’re not welcome in polite society, but they’ve been allowed to build a camp at the edge of it. This camp doesn’t have doors and windows. It’s a big tent built out of sticks and skeletons.” He pauses: “If you try to go through their campsite, your chances of getting out the other side are pretty slim.”

When the cast appeared on location, they were impressed by the size of the sets. Liu sums up: “The set is designed in a way that highlights continuity. There is a maze of doors, balconies and floors. Through those is an entryway into a chamber with leopard-skin walls and S&M chains. You turn the corner, and there’s our 2nd unit filming their fight sequence for a different part of the movie. You turn yet another corner, and there’s an entire brothel of girls in their colorful and seductive costumes waiting to be placed for the scene. Dancers on the stage,
toward the back of the soundstage, rehearse a scene with customers who are gambling, drinking and carousing. When you walk behind the stairwell, it’s Video Village, where A-unit is filming. This is a massive set.”

This attention to detail and specificity of clan color extended to the outfits, the design of which was overseen by costume designer Thomas Chong. Recounts Liu: “The costumes were created very quickly but still had the color and style of those old Chinese movies from the ’60s and ’70s. They also emphasized colors to depict wealth and power. For example, Madam Blossom wears a lot of red and gold, which is usually associated with success in China.”

Harnessing Their Chi: Action and Stunts

When the filmmakers discussed who should serve as the film’s martial arts choreographer, there was one name at the top of the list…the only who could deliver the many different styles that RZA envisioned. Director, choreographer and martial artist Corey Yuen was brought on to design the intricate fights and train the talent on wirework and styles.

RZA explains his vision: “I was meticulous about fighting styles because fight fatigue happens in a lot of films. I tried to make each fight scene have a twist of its own. You’ll notice that when Brass Body’s party fights Zen Yi, we went savage with it. With the Gemini Twins, we went Shaw Brothers with it. With Cung Le, we were able to add some of his sanshou, which is a style that he really uses. When the Blacksmith fights, he just goes crazy, and when Madam Blossom fights, we stuck to the more operatic martial arts films—Crouching Tiger-style in a way.”

Yuen walks us through his decision-making process: “We asked ourselves how we could make a traditional Chinese kung fu film, using that traditional film style while making a whole new thing for people to see. We had to tie the actions into the drama, and for this film, we had to figure out what the relationship among the characters was. Then we designed their actions based on that.”

Because many of his performers had a good deal of action experience under their belts, Yuen was able to tailor his instructions. While Le and Bautista had used their knowledge for years of professional fights, Mann and Yune were also long trained in their specific styles of martial arts. Even Liu had spent eight months of intense training with Tarantino’s team to prepare for her insane work in Kill Bill: Vol. 1.

This master of the martial arts cinematic world has spent decades creating films for moviegoers. Yuen reflects on what audiences unfamiliar with this genre can expect: “The younger generation will see The Man With the Iron Fists as a very new style of film, but it actually is a remake of classic Chinese films. Because many haven’t seen the classic Chinese kung fu films before, they’re going to see this as a whole new action film.”

Le shares his experience with the master: “It was an honor to work with Corey Yuen, who wanted to make sure that we got out of this movie safe, so some of the dangerous moves are done by the stunt guys. I
volunteered for some of the dangerous stuff, and I was able to execute it on one take, but at the same time the movie’s much bigger than me wanting to do my own stunts. When we got in there, we did as much as we could and worked together as a team and remembered that it’s not all about one person.”

Though world renowned for his experience as an MMA fighter, Le had to adapt his skills with Yuen. He explains: “Every time I fight in mixed martial arts, I’m doing traditional martial arts kicks. When I got on the set of this movie, I knew I couldn’t just be a mixed martial arts fighter. I needed to do ‘traditional’ martial arts with a wide range of different skills. We had to learn to use everything from a sword and spear to the claw styles of the Lion Clan.”

The wirework took a bit of time for the heavy-weight Bautista to get used to. He laughs: “The stuff that Corey’s team came up with sometimes felt weird. They did a lot of stuff on wires, which was odd. But then you see it back on film, and you’re like, ‘That’s freaking amazing. That looks so cool!’” The professional athlete realized he had to be a good sport about “minor” accidents on set. He recalls: “They dropped me a little hard once. But it’s okay because it’s as close as you can get to flying. The stuff that they’ve been able to do to make this fantasy world come alive was just absolutely amazing.”

RZA knew that design would need to dovetail seamlessly into Yuen’s choreography work. As an example, he shares the story of Zen Yi/The X-Blade’s suit of weaponry: “About four years ago, I imagined a suit that no matter where somebody would grab, you would have a knife to protect you. So when I brought it to my production designer and to our costume designer, it took us at least about four months to figure it out. We thought of making it practical, and it was just a crazy idea brought to fruition.”

### Hip-Hop and Classic Soul: Music of the Film

In early ’90s Staten Island, RZA formed and produced for one of hip-hop’s greatest rap groups of all time, the Wu-Tang Clan. Outside of his work with the Wu-Tang Clan, RZA famously scored music for such films as *Ghost Dog: The Way of the Samurai*, *Kill Bill: Vol.1* (for which he received a BAFTA nomination), additional music for *Kill Bill: Vol.2*, *Soul Plane* and *Blade: Trinity*. Unexpectedly, the man who came up as a producer, rapper and instrumentalist didn’t originally plan on scoring *The Man With the Iron Fists*.

With the titles of writer, director and actor already on his plate, RZA planned on hiring a composer for *The Man With the Iron Fists*. He even entertained the thought of asking Quentin Tarantino to do it. (RZA was impressed with Tarantino’s inspired choice of enlisting David Bowie for *Inglourious Basterds*, a film set in the 1940s). RZA finished shooting *Iron Fists* and used temp music as a placeholder while he figured out which direction he wanted the sound of the movie to go.

“Being a musician, everybody assumed I was going to score the film,” elaborates RZA. “I reached out to Quentin, and he said, ‘Of course you’re going to score the film, Bobby.’ It took us about eight months to
write the music, but it was fun. Howard Drossin, who’s worked on four or five things with me, helped me out.” Drossin, who previously collaborated with RZA on the action film The Protector and the video game Afro Samurai, proved to be the ideal partner. Adds RZA: “We’ve created a score that complements the film and complements the genre where I’m coming from. Part of what makes the moviegoing experience enjoyable is the music.”

The Man With the Iron Fists’ unique score mixes a blend of hip-hop and classic soul. Calling upon his friends and collaborators in the music business, RZA was also able to create a soundtrack of songs that blends music from top artists such as the rock group The Black Keys, award-winning rappers Kanye West and Wiz Khalifa, music from Stax (an American record label famous for the creation of Southern soul and Memphis soul music styles), artists such as Isaac Hayes, and, of course, the legendary Wu-Tang Clan.

“I was mentored by Isaac Hayes and spent about three years with him while he taught me music progressions and we recorded music together,” explains RZA. “He introduced me to people at Stax, and they came on board to help us out. The label gave me about 10 of their famous Stax cues, including songs from William Bell, Isaac Hayes and Mable John, which we have reorchestrated for the film.”

Right before he began postproduction on his first movie, RZA had finished working with Kanye West. Shares the director: “After the success of ‘Dark Fantasy,’ I invited him to the editing room. I showed him the scene with Madam Blossom’s girls in the tub, and he gave us a song for the film called ‘White Dress.’”

RZA also recruited crooner Corinne Bailey Rae, who saw an early cut of the film and was touched by a particular scene; for it, she wrote the song “Chains.” As well, he brought in famous Chinese singer Sally Yeh (who has been called “the Celine Dion of Hong Kong” and contributed music to such John Woo films as The Killer); The Black Keys, who worked with RZA and contributed the song “The Baddest Man Alive”; Wu-Tang members, including Ghostface Killah, Raekwon and Method Man, who are featured on several songs; and rappers Talib Kweli and Kool G Rap.

The director’s long-standing relationships across the music industry aided him once again. He says: “We went back to Sony for some of the original Wu-Tang masters that I have equity in but didn’t own. We took out a lot of stuff from the original tracks and reorchestrated them.”

This proved invaluable, as RZA believes that it is important for the main characters to have familiar cues throughout the film. He explains: “Every time Jack Knife appears on the screen, there is a jaw harp. His
character is savage, and Russell and I looked at Ol’ Dirty Bastard for Jack Knife’s character study. If you listen closely, the jaw harp makes a sound similar to the ‘Shimmy Shimmy Ya’ piano rhythm.”

Additional character cues include synths for the villainous Silver Lion, a heroic theme for Zen Yi, and Isaac Hayes music to represent the Blacksmith. Concludes our writer/director: “Isaac Hayes was one of the masters of scores with films like Shaft. I pay homage to him by using some of his music and his influences for my character.”

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Universal Pictures and Quentin Tarantino present a Strike Entertainment/Arcade Pictures production of a film by RZA: The Man With the Iron Fists, starring Russell Crowe, Cung Le, Lucy Liu, Byron Mann, RZA, Rick Yune, David Bautista, Jamie Chung. U.S. casting is by Denise Chamian, CSA. Music for the film is by RZA and Howard Drossin. Its music supervisors are G. Marq Roswell, Carter Little. Special makeup effects are by Greg Nicotero and Howard Berger. The action-adventure’s editor is Joe D’Augustine; its production designer is Drew Boughton. The Man With the Iron Fists’ director of photography is Chan Chi Ying. The film’s executive producers are Tom Karnowski, Thomas A. Bliss, Kristel Laiblin, Doris Tse. The film is produced by Marc Abraham, Eric Newman, Eli Roth. The story is by RZA, and the screenplay is by The RZA and Eli Roth. The Man With the Iron Fists is directed by RZA. © 2012 Universal Studios. www.ironfists.com

ABOUT THE CAST

Academy Award® winner RUSSELL CROWE (Jack Knife) is considered one of the finest actors of his generation. Originally from New Zealand, he started making waves in the Australian film industry with his performance in the controversial film Romper Stomper—for which he became critically acclaimed around the world. He has received three consecutive Academy Award® Best Actor nominations for his performances in The Insider (1999), Gladiator (2000) and A Beautiful Mind (2001)—taking home the Oscar® for his performance in Gladiator.

In addition to winning the Best Actor Oscar® for his performance as Maximus, the Roman general-turned-gladiator, in Ridley Scott’s Gladiator, Crowe earned Best Actor honors from several critics’ organizations, including the Broadcast Film Critics Association, and he received Best Actor nominations from the Hollywood Foreign Press Association, the Screen Actors Guild and BAFTA.

In Ron Howard’s A Beautiful Mind, Crowe’s masterful portrayal of Nobel Prize-winning John Forbes Nash, Jr., earned him his third Academy Award® nomination and garnered him Best Actor awards from the Golden Globes, Broadcast Film Critics Association, Screen Actors Guild, BAFTA and other critics groups.

Crowe received his first Academy Award® nomination for his work in Michael Mann’s nonfiction drama The Insider, as tobacco company whistleblower Jeffrey Wigand. He also earned Best Actor awards from the Los Angeles Film Critics Association,
Broadcast Film Critics Association, National Society of Film Critics and the National Board of Review, and nominations for a Golden Globe Award, a BAFTA and a Screen Actors Guild Award.

Crowe appeared in Universal Pictures’ Robin Hood, with Cate Blanchett; in Paul Haggis’ The Next Three Days, with Elizabeth Banks; in Universal’s State of Play, along with Rachel McAdams and Ben Affleck; in Ridley Scott’s drama Body of Lies, for Warner Bros., which also starred Leonardo DiCaprio; in Lionsgate’s 3:10 to Yuma, opposite Christian Bale; and in Universal’s American Gangster, with Denzel Washington, reteaming with director Ridley Scott.

Before his award-winning acclaim, Crowe made his mark on Hollywood in Curtis Hanson’s crime drama L.A. Confidential, as vice cop Bud White. His other film credits include Ron Howard’s Cinderella Man, in which he starred as Jim Braddock; A Good Year, directed by Ridley Scott and based on the book by Peter Mayle; Jay Roach’s Mystery, Alaska; Taylor Hackford’s Proof of Life; and Virtuosity, with Denzel Washington.


Born in New Zealand, Crowe was raised in Australia where he has also been honored for his work on the screen. He was recognized for three consecutive years by the Australian Film Institute (AFI), beginning in 1990, when he was nominated for Best Actor for The Crossing. The following year, he won the Best Supporting Actor award for Proof. In 1992, he received Best Actor awards from the AFI and the Australian Film Critics for his performance in Romper Stomper. In 1993, the Seattle International Film Festival named him Best Actor for his work in both Romper Stomper and Hammers Over the Anvil.

Crowe will soon be seen in Allen Hughes’ Broken City and Zack Snyder’s Man of Steel as Jor-El, and is currently in production on Darren Aronofsky’s Noah.

CUNG LE (Bronze Lion) was recently seen in a starring role in After Dark Films’ Dragon Eyes, with Jean-Claude Van Damme. The film was produced by Joel Silver and Moshe Diamant. He also choreographed all of the fight scenes and assembled his own fight team. The film was released theatrically in May and had its world premiere at ActionFest, where Le won two awards, including Rising Action Star.

Le can also be seen in Rogue Pictures’ Fighting, opposite Channing Tatum, Overture Film’s Pandorum, opposite Dennis Quaid and Ben Foster.

On November 10, 2012, Le will headline Ultimate Fighting Championship’s first-ever fight in Macao, China. In 2011, Le spent a lot of time in China, where he traveled between Shanghai and Hong Kong to co-star in The Man With the Iron Fists and The Grandmasters, which was directed by the legendary filmmaker Wong Kar-Wai. In The Grandmasters, Le stars opposite Zhang Ziyi and an all-star Asian cast, with fight choreography by Yuen Woo-Ping (The Matrix, Kill Bill, Crouching Tiger, Hidden Dragon). The film is expected to be released later this year and received a lot of buzz at the Cannes Film Festival.

Le is also a four-time sanshou world champion, was Black Belt magazine’s kung fu Artist of the Year, and is currently the No.1 kung fu fighter in the world. He is a living martial arts legend who is widely referred to as being the modern-day Bruce Lee.
LUCY LIU (Madam Blossom) has achieved great critical and commercial success in film, on television and on Broadway. This fall, Liu co-stars in the new CBS television drama *Elementary* as Dr. Joan Watson, alongside Jonny Lee Miller as Sherlock Holmes. The series premiered in September 2012.

In early 2012, Liu joined the cast of the critically acclaimed series *Southland*, produced by John Wells and starring Michael Cudlitz, Shawn Hatosy, Regina King and Ben McKenzie, for its fourth season. Her portrayal of Officer Jessica Tang earned her a 2012 Critics’ Choice Television Award for Best Guest Performer in a Drama Series.

Liu recently reprised her role as Viper in Paramount’s animated smash hit *Kung Fu Panda 2*, which has earned $665 million to date worldwide. Liu appears with a stellar cast in Tribeca Film’s *Detachment*, directed by Tony Kaye and co-starring Adrien Brody, James Caan and Marcia Gay Harden, which premiered in 2011 at the Tribeca Film Festival. Also premiering in 2011, at the Newport Beach Film Festival, was *The Trouble With Bliss*, a comedy co-starring Michael C. Hall and Peter Fonda. She also starred in *Someday This Pain Will Be Useful to You*, Roberto Faenza’s adaptation of a novel by Peter Cameron, which premiered at the International Rome Film Festival in October 2011.

In March 2010, Liu made her Broadway debut, starring as Annette in the Tony Award-winning play *God of Carnage*, with a cast that included Jeff Daniels, Dylan Baker and Janet McTeer. In January 2010, she made her directorial debut with the PBS documentary series based on the best-selling book “Half the Sky: Turning Oppression Into Opportunity for Women Worldwide” by Nicholas D. Kristof and Sheryl WuDunn. Liu made her debut as a producer on the critically acclaimed film *Freedom’s Fury*, which premiered at the Tribeca Film Festival in 2006.

Some of Liu’s previous film credits include *Charlie’s Angels, Charlie’s Angels: Full Throttle, Kill Bill: Vol. 1, Chicago, Code Name: The Cleaner, Rise: Blood Hunter, Watching the Detectives, Domino, Lucky Number Slevin, 3 Needles, Shanghai Noon, Payback, Play It to the Bone, Ballistic: Ecks vs. Sever* and *The Year of Getting to Know Us*.

On television, Liu was nominated for an NAACP Image Award for Outstanding Actress in a Television Movie, Mini-Series or Dramatic Special for her starring role in the December 2010 Lifetime Network romantic comedy *Marry Me*. Liu appeared as the unforgettable Ling Woo in the hit FOX series *Ally McBeal*, a role for which she earned Emmy and Screen Actors Guild Award nominations for Outstanding Supporting Actress in a Comedy Series. She has also appeared in starring roles on the hit series *Cashmere Mafia* and *Dirty Sexy Money* and has lent her voice to such animated hits as *The Simpsons, Futurama* and *King of the Hill*.

Liu has also collaborated with musician and singer Jeymes Samuel, of the U.K. band The Bullitts, on his LP “They Die by Dawn & Other Short Stories.” Liu’s spoken word surrounding the main character in the album, Amelia Sparks, rounds out Samuel’s Sinister Six, which include Jay Electronica, Mos Def, Tori Amos and Idris Elba.

When not appearing on stage or screen, Liu can often be found in her art studio in New York City. Liu is a successful visual artist who has exhibited works in New York City, Los Angeles, Nova Scotia, Munich and London. In the fall of 2012, Salma Editions published her first art book, a collection of ink and acrylic paintings on paper, titled “Seventy Two.”

A passionate human rights advocate, Liu produced and narrated the powerful documentary *Redlight*, which focuses on the exploitation of women and children. The film premiered at the Woodstock Film Festival in 2009 and aired on Showtime in 2010.
has also been a UNICEF ambassador since 2004 and has travelled to Lesotho, Pakistan, Cote d’Ivoire, the Democratic Republic of Congo, Peru and Egypt on the organization’s behalf.

A native New Yorker, Liu graduated from Stuyvesant High School, attended New York University and received a bachelor of science degree from the University of Michigan.

BYRON MANN (Silver Lion) began his career when he starred with Jean-Claude Van Damme and the late Raul Julia in Universal Pictures’ Street Fighter, followed by the cult actioner Crying Freeman, directed by Christophe Gans (Silent Hill). He furthered his career in the action genre when he starred in Invincible, produced by Mel Gibson and Jet Li. The action in Invincible was directed by Hong Kong director Tony Siu-Tung Ching (Hero, House of Flying Daggers). Mann also worked with Ching on Sony’s Belly of the Beast.

Intertwined with the action genre are not only Mann’s dramatic turns in MGM’s Red Corner, opposite Richard Gere and directed by Jon Avnet; New Line Cinema’s The Corruptor, opposite Chow Yun-Fat and Mark Wahlberg and directed by James Foley; Sony’s Sniper 3, opposite Tom Berenger; and James Cameron’s cult television series Dark Angel, opposite Jessica Alba.

In 2005, Mann headlined the award-winning drama Dragon Boys, alongside Hong Kong’s Eric Tsang (Infernal Affairs). For his role in the film, Mann was nominated for Best Performance by an Actor in a Leading Role in a Dramatic Program or Mini-Series at the 2007 Gemini Awards. Mann’s work also includes comedic turns in Shanghai Kiss, with Kelly Hu (The Scorpion King), and in Blonde and Blonder, with Pamela Anderson and Denise Richards.

In 2010, Mann starred as an ER physician in HBO Canada’s Bloodletting & Miraculous Cures, based on the Scotiabank Giller Prize-winning book by Vincent Lam. That same year, Mann completed the thriller Jasmine, shot on location in Hong Kong and produced by Stratton Leopold (Mission: Impossible III). The following year, Mann toplined the Canwest Broadcasting/Showcase movie pilot Befriend and Betray, based on the bestselling book about a professional infiltrator of criminal organizations in North America.

Mann recently co-starred in the Hong Kong cop thriller Cold War, playing an ex-cop who becomes involved in a hostage situation that rapidly spirals out of control. Cold War stars Andy Lau, Tony Leung Ka Fai and Aaron Kwok, and is produced by William Kong.

Mann grew up in Hong Kong and studied at the University of California, Los Angeles, graduating magna cum laude in philosophy. He lives in Los Angeles, Vancouver and Hong Kong.

RICK YUNE (Zen Yi), the dashing leading man who was named one of People magazine’s Sexiest Men, has recently filmed a lead role in the action thriller Olympus Has Fallen, with Gerard Butler and Aaron Eckhart. Yune plays Kang, a central member of a South Korean delegation sent to the White House, where the president of the United States (Eckhart) and key members of his administration are taken hostage. The film is slated for release in January 2013.

Born in Korea and raised in Washington, D.C., Yune grew up practicing martial arts and qualified for the tae kwon do Olympic trials at age 19. After graduating with honors from the Wharton School of Business, he moved to New York to become a bond trader for the then newly formed SAC Capital Advisors and became
an investor in numerous ventures. He transitioned into the entertainment business after bumping into a modeling agent in an elevator on his way to a job interview. He became the first Asian American to be featured in campaigns for such high-profile fashion brands as Versace and Ralph Lauren’s Polo Sport, shot by esteemed fashion photographer Bruce Weber. An alum of The Actors Studio, Yune landed a starring role in 1999’s *Snow Falling on Cedars*, a film based on the Faulkner Award-winning *New York Times* best seller, alongside Ethan Hawke and James Cromwell. Under the direction of Academy Award® nominee Scott Hicks (*Shine*), Yune played Kazuo Miyamoto, a World War II hero who goes back to his hometown in Washington only to be accused of and put on trial for the murder of a childhood friend.

Yune also starred as Johnny Tran, the ruthless leader of a Vietnamese gang and Vin Diesel’s rival, in 2001’s *The Fast and the Furious*. The next year, he starred as the villain Zao in *Die Another Day*, alongside Pierce Brosnan and Halle Berry.

Moving from the front of the screen to behind the camera, Yune wrote, produced and starred in *The Fifth Commandment* as Chase Templeton, an assassin who turns down a job that hits too close to home and finds himself targeted by the elite members of his profession.

Yune’s real passion lies in the development and advancement of social welfare programs across Third World populations and economies. An active promoter and fundraiser in regions across Africa and Southeast Asia, he is an active board member of the Center for Global Dialogue and Cooperation, an international NGO that encourages communication between business and politics on a global and regional level and supports emerging countries to assist them in becoming more efficient, capable and stable.

When not working or saving the world, Yune can be found lifting weights, doing martial arts, boxing, running or training for his current acting role, and catching up on the latest in fitness and nutrition.

**DAVID BAUTISTA** (Brass Body) is a former American professional wrestler, bodybuilder and actor best known for his time in World Wrestling Entertainment (WWE) competing under the ring name Batista. He became a six-time WWE world champion, winning the World Heavyweight Championship four times, and the WWE Championship two times. He is the longest-reigning World Heavyweight Champion in WWE history. In addition to these championships, Bautista has won the World Tag Team Championship three times (twice with Ric Flair and once with John Cena) and a WWE Tag Team Championship (with Rey Mysterio). Bautista was also the winner of the 2005 Royal Rumble match.

After trying out at World Championship Wrestling’s Power Plant, Bautista signed a contract with the World Wrestling Federation in 2000, and was sent to its developmental territory, Ohio Valley Wrestling (OVW), where he won the OVW Heavyweight Championship.

In August 2012, Bautista signed a contract with Classic Entertainment & Sports to fight in mixed martial arts.

Bautista’s acting credits include the television series and movies *Smallville, Summerslam, Survivor Series* and *Chuck*, and the films *House of the Rising Sun* and Universal Pictures’ upcoming *Riddick*. 
JAMIE CHUNG (Lady Silk) is quickly becoming one of Hollywood’s most sought-after and engaging young actresses.

Chung can currently be seen in *Premium Rush*, which stars Joseph Gordon-Levitt and Michael Shannon. The film is an action story set in New York City, where a bike messenger picks up a package at Columbia University and subsequently catches the attention of a dirty cop.

In January 2013, Chung will be seen in CBS Films’ 7500, starring opposite Amy Smart, Leslie Bibb and Ryan Kwanten. The film is about passengers aboard a flight across the Pacific Ocean who encounter a supernatural force.

No stranger to the small screen, Chung starred as the lead in the hit ABC Family original series *Samurai Girl* in September 2008. The show revolved around Heaven Kogo (Chung), the adopted daughter of wealthy parents, who strives to balance a normal life with the samurai traditions of her ancestors.

Chung’s other film credits include *Eden*, for which she was presented with the Special Jury Recognition for her outstanding performance at the SXSW Film Festival; *The Hangover Part II; Sucker Punch; Summit Entertainments Sorority Row; 20th Century Fox’s adventure film Dragonball: Evolution; and Universal Pictures’ *I Now Pronounce You Chuck & Larry*. Her other television credits include the Disney Channel movie *Princess Protection Program*, starring opposite Selena Gomez and Demi Lovato; a leading role on *ER;* a guest star on *CSI;* and recurring appearances on *Greek.*

PAM GRIER (Jane) began her acting career and achieved fame in the early 1970s, when she starred in a series of films including *Coffy, Foxy Brown* and *Sheba, Baby.* In the 1990s, she made an impact as the title character in Quentin Tarantino’s *Jackie Brown* and was honored with Golden Globe, Screen Actors Guild and NAACP Image Award nominations. She co-starred in Sanaa Hamri’s feature comedy *Just Wright,* starring Queen Latifah and Common. Grier also portrayed Kit Porter on the popular Showtime series *The L Word* and appeared in The CW series *Smallville.*

Grier’s feature film credits include *Holy Smoke, In Too Deep, Snow Day* and, more recently, the animated feature *Scooby-Doo! and the Curse of Cleopatra,* in which she was the voice of Cleopatra, and *Back in the Day,* starring Ving Rhames, Joe Morton and Ja Rule.

On the small screen, Grier was nominated for a daytime Emmy Award for her work in *Happily Ever After: Fairy Tales for Every Child,* and appeared in the miniseries *First to Die* and Showtime’s *Feast of All Saints.*

Grier recently appeared in Universal Pictures’ *Larry Crowne,* which was directed by and starred Tom Hanks, and also starred Julia Roberts.
It's hard to imagine a more picture-perfect path to stardom than that of A-list actor Daniel Wu (Poison Dagger). Wu has rocketed from being a talented newcomer to becoming a full-fledged box-office movie star, who easily headlines almost every project he's involved with. With more than 40 films already under his belt, things only seem to be getting better.

Born and raised in San Francisco, California, Wu is fluent in English, Mandarin and Cantonese, and moved to Hong Kong in 1997, where his movie career took off. Wu's first film was Bishonen…, written and directed by Yonfan. Wu then starred in Boli zhi cheng, for which he received a Hong Kong Film Award nomination for Best New Performer. His additional credits include Gen-X Cops, Purple Storm, 2000 AD, Undercover Blues, Love Undercover, Night Corridor (for which he received a Best Actor nomination at the Taipei Golden Horse Film Festival), New Police Story (for which he won a Best Supporting Actor Award at Taipei Golden Horse Film Festival, and was nominated for awards at the Golden Rooster Awards and the Hong Kong Film Awards), One Nite in Mongkok (for which he received a Best Actor nomination from the Hong Kong Film Awards), Shinjuku Incident, Blood Brothers, Moon To, Ming Ming, Rob-B-Hood, Inseparable, The Last Supper and the upcoming Europa.

Wu's directing credits includes The Heavenly Kings, which he also wrote and for which he received a Best New Director Award nomination at the 2007 Hong Kong Film Awards. Wu's producing credits include Night Corridor, The Heavenly Kings and Like a Dream, all of which he also starred in.

Wu continues to find new projects that demonstrate his on-screen charisma and wide range as an actor. This recognized ability to take risks as an artist has earned him tremendous respect within the film industry as he continues to take on projects that push his talents to new and exciting levels, to the delight of his loyal and extensive local, regional and growing international fan base. A down-to-earth guy, Wu is passionate about traveling, art and music.

ABOUT THE FILMMAKERS

Robert Diggs, aka The RZA (Blacksmith/Directed by/Story by/Screenplay by/Music by), is a man of many aliases and even more talents. He is the heart, soul and brains behind rap's only true multiplatinum supergroup, the Wu-Tang Clan. RZA is a man who appreciates the creation of music and the success he has had within the music industry, and he thrives on the process of creation, which he has carried over into his acting and scoring career. For as long as he can remember, RZA has wanted to be a part of the moviemaking process; he was inspired while watching one of his favorite kung fu flicks.

In 1999, RZA got the first taste of living his dream. Director Jim Jarmusch asked RZA to score Ghost Dog: The Way of the Samurai, a modern samurai film, and offered him a cameo in the film, which helped bring him to where he is today. As an actor, RZA has shown real range, from his hilarious stints on television's Chappelle's Show to his appearance in the Jarmusch film Coffee and Cigarettes. RZA next starred in the drama Derailed, alongside Clive Owen, and Ridley Scott's American Gangster, for which the cast garnered a Screen Actors Guild Award nomination for Outstanding Performance by a Cast in a Motion Picture.
In 2009, he was seen in the independent features Life Is Hot in Cracktown and Gospel Hill and in Universal Pictures’ Funny People, starring Adam Sandler and Seth Rogen.

The following year, RZA was seen in Repo Men, starring Jude Law and Forest Whitaker, Due Date and The Next Three Days, and last year in A Very Harold & Kumar 3D Christmas. This year, RZA appeared as Samurai Apocalypse in the Showtime series Californication.


RZA continues to make strides within an industry that captured his attention.

ELI ROTH (Screenplay by/Produced by) burst onto the film scene at the 2002 Toronto International Film Festival with his debut film Cabin Fever, which he produced, directed and co-wrote. Produced independently for a budget of $1.5 million, Cabin Fever sparked a frenzied seven-studio bidding war and went on to be Lionsgate’s highest-grossing film of 2003, earning $33 million at the worldwide box office and nearly $70 million on DVD.

Roth’s second film, Hostel, which he wrote, produced and directed (and which was executive produced by Quentin Tarantino), was a massive worldwide hit, opening No. 1 both at the domestic box office and on DVD. Produced independently for a nominal budget of $4 million, Hostel has earned $150 million in theatrical and DVD revenue. The film earned tremendous critical praise, winning an Empire magazine’s award for Best Horror Film, was named Best American Film of 2006 by Le Monde, and was ranked as the No. 1 scariest film of all time on Bravo’s 30 Even Scarier Movie Moments. Roth followed Hostel with Hostel: Part II. Produced for $10 million, the movie earned $35 million at the worldwide box office, and an additional $50 million on DVD.

All of Roth’s films have been made without major movie stars, and his success has given him name-above-title status and first-dollar gross. Roth also appeared as an actor in Quentin Tarantino’s Death Proof, and wrote and directed the popular faux trailer Thanksgiving that played during the Grindhouse double feature. Tarantino was so pleased with Roth’s performance that he cast him in a lead role as Sgt. Donnie Donowitz in his World War II epic Inglourious Basterds, co-starring alongside Brad Pitt. Roth and his cast members received a Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture, and a Broadcast Film Critics Association Award for Best Acting Ensemble. Roth also directed the propaganda film-within-the-film Nation’s Pride, and recently wrote, produced and starred in the thriller Aftershock.

In 2009, Roth teamed up with producer Eric Newman to form Arcade Films, a new genre company that produces several films per year, with Roth writing, directing and producing his films for the company. The company’s first production, The Last Exorcism, produced with Strike Entertainment, sold to Lionsgate and was released in 2010. Arcade and Strike recently finished production on The Last Exorcism 2.

Abraham is currently writing a script based on the life of legendary singer/songwriter Hank Williams, which he will also direct. He also finished production on *The Last Exorcism 2* and is currently in production on *RoboCop*.

**ERIC NEWMAN** (Produced by) is a film and television producer and founding partner in NBCUniversal-based Strike Entertainment, a production company established in 2003 with partners Marc Abraham and Thomas A. Bliss. Movies produced by Newman include Zack Snyder’s reimagining of the horror classic *Dawn of the Dead*, Alfonso Cuaron’s three-time Academy Award®-nominated *Children of Men*, and the box-office hit *The Last Exorcism*, which, at a budget of under $2 million, has grossed more than $70 million worldwide. Newman most recently produced the film *In Time*, which has grossed more than $160 million worldwide.

Newman’s films that are currently in production include José Padilha’s big-budget reimagining of *RoboCop*. Newman recently produced a sequel to *The Last Exorcism* with his frequent collaborator, Eli Roth. Newman is also executive producer of the Netflix television series *Hemlock Grove*, which is currently in production.

Prior to the formation of Strike, Newman served as the ranking development and production executive at Beacon Communications, joining the company in 1999. Movies released during Newman’s tenure include *Spy Game, The Family Man, Bring It On, End of Days, The Hurricane* and *Thirteen Days*.

Newman began his career working as an intern in the talent office at *Saturday Night Live*. He later joined producer Lorne Michaels’ Paramount Pictures-based Broadway Video as a production executive, where he helped oversee the Chris Farley/David Spade films *Tommy Boy* and *Black Sheep*. Newman is a graduate of the USC School of Cinema-Television.

**TOM KARNOWSKI** (Executive Producer) is currently finishing *A Good Day to Die Hard*. Karnowski served as an executive producer and unit production manager on the supernatural thriller *Season of the Witch*, starring Nicolas Cage; the vigilante action film Max Payne, starring Mark Wahlberg; and the prehistoric epic *10,000 BC*, directed by Roland Emmerich. Karnowski has also served as a co-producer on the post-modern caper film *The Brothers Bloom*, starring Rachel Weisz, Mark Ruffalo and Adrien Brody, and the acclaimed thriller *The Illusionist*, starring Edward Norton and Paul Giamatti.

Karnowski’s credits as a unit production manager include the action comedies *Shanghai Knights*, starring Jackie Chan and Owen Wilson, and *I Spy*, starring Eddie Murphy and Owen Wilson, as well as the war drama *Behind Enemy Lines*, starring Owen Wilson and Gene Hackman.

Karnowski’s earlier feature film career encompassed an extensive range of credits as a producer, a first assistant director, an associate producer and a production manager. In 1982, he received a Saturn Award nomination for Best Writing from the Academy of Science Fiction, Fantasy & Horror Films for his first feature film credit, *The Sword and the Sorcerer*, which he co-wrote and co-produced.


Bliss attended the UCLA School of Theater, Film and Television, later returning to UCLA for a law degree. He has been honored with a Peabody Award,
two CableACE Awards and an American Red Cross Humanities Service Medal. He serves on the board of trustees of the Directors Guild of America—Alliance of Motion Picture and Television Producers’ Assistant Directors Training Program and the California Indian Legal Services; on the board of advisors of the UCLA Adult Congenital Heart Disease Center; and on the board of governors of the Idyllwild Arts Foundation.

Bliss is a member of the Directors Guild of America, the Academy of Motion Picture Arts and Sciences and the State Bar of California.

KRISTEL LAIBLIN (Executive Producer) is a producer/executive at Strike Entertainment, where she oversees numerous projects in development. She was an executive producer on In Time for 20th Century Fox/New Regency. She helped develop and served as an associate producer on the critically hailed Children of Men, and served as an executive producer on the documentary The Possibility of Hope, which were both directed by Alfonso Cuarón.

Laiblin started her career at Creative Artists Agency and then moved on to Universal Pictures. During her three years at Universal, she worked on numerous projects such as The Bourne Identity, The Fast and the Furious, Spy Game, A Beautiful Mind, Blue Crush and The Family Man.

At Strike, Laiblin deals with all aspects of project development and production. She set up the Universal project 13 Reasons Why, which is based on a The New York Times best seller and will star Selena Gomez.

DORIS TSE (Executive Producer) previously served as line producer on Center Stage, and served as an associate producer on The Soong Sisters and Tempting Heart. Tse served as an executive producer on Lavender, Skyline Cruisers, And I Hate You So, Merry-Go-Round, Traces of a Dragon: Jackie Chan and His Lost Family, Just One Look, Elixir of Love and The Secret of the Magic Gourd.

As a co-producer, Tse’s credits include Lust, Caution, The Mummy: Tomb of the Dragon Emperor, Johnny English Reborn (Hong Kong) and The Expendables 2 (Hong Kong).

Tse’s upcoming credits include serving as a production executive in China on the latest 007 film, Skyfall, starring Daniel Craig.

With his vibrant imagination and his trademark dedication to richly detailed storytelling, QUENTIN TARANTINO (Presents) has established himself as one of the most celebrated filmmakers of his generation. Tarantino continues to infuse his distinct, innovative films with appreciative nods to classic moviemaking styles, genres and motifs.

Tarantino recently directed the upcoming drama Django Unchained, starring Academy Award® winners Jamie Foxx and Christoph Waltz, and Inglourious Basterds, for which he received Oscar® nominations for Best Director and Best Original Screenplay, and for which Christoph Waltz won an Oscar® for Best Supporting Actor. He also worked with longtime collaborator Robert Rodríguez on Grindhouse, an unprecedented project that presented two original, complete films as a double feature. Tarantino’s Death Proof, one-half of the double feature, is a white-knuckle ride behind the wheel of a psycho serial killer’s roving death machine.

Tarantino guided audiences on a whirlwind tour of the globe in Kill Bill: Vol.1 and Kill Bill: Vol.2, in which Uma Thurman, as The Bride, enacted a “roaring rampage of revenge” on her former lover and boss. The films also star David Carradine as the doomed title character, and Lucy Liu, Daryl Hannah, Vivica A. Fox and Michael Madsen as his equally moribund team of assassins.

Following the worldwide success of Kill Bill: Vol.1 and Vol.2, Tarantino seized another opportunity to collaborate with longtime friend and colleague Robert Rodriguez, as a special guest director on the thriller
Sin City. Based on three of co-director Frank Miller’s graphic novels, Sin City was released in 2005. The ensemble cast included Jessica Alba, Powers Boothe, Rosario Dawson, Benicio Del Toro, Michael Clarke Duncan, Michael Madsen, Brittany Murphy, Mickey Rourke, Bruce Willis and Elijah Wood.

Tarantino then turned his attention to the small screen, directing the season five finale of CSI: Crime Scene Investigation. In the episode, titled “Grave Danger,” he took the show’s fans on a chilling, claustrophobic journey six feet underground into a torturous coffin that contained CSI team member Nick Stokes (George Eads). The episode garnered Tarantino an Emmy nomination for Outstanding Directing for a Drama Series. He made his television directorial debut in 1995 with an episode of the long-running drama ER, titled “Motherhood.”

Tarantino wrote and directed 1997’s Jackie Brown, a comic crime caper loosely based on Elmore Leonard’s novel “Rum Punch,” starring Pam Grier, Robert Forster, Samuel L. Jackson, Robert DeNiro, Bridget Fonda and Michael Keaton. Grier garnered Golden Globe and Screen Actors Guild Award nominations for her performance in the title role; Forster was nominated for an Academy Award® for Best Supporting Actor for his performance as Max Cherry; and Jackson won a Silver Bear for Best Actor at the Berlin International Film Festival, for his performance as Ordell Robbie.

Tarantino co-wrote, directed and starred in Pulp Fiction, which won the Palme d’Or at the 1994 Cannes Film Festival, numerous critics’ awards and a Golden Globe for Best Screenplay. Tarantino made a return visit to Cannes in 2004 to take on the prestigious role of jury president. Pulp Fiction was nominated for seven Academy Awards®, including those for Best Picture and Best Director, and Tarantino received an Academy Award® for Best Original Screenplay. The time-bending, crime-fiction collage stars John Travolta, Bruce Willis, Uma Thurman, Samuel L. Jackson, Eric Stoltz, Harvey Keitel, Tim Roth, Maria de Medeiros, Amanda Plummer and Christopher Walken.

Tarantino made a bold debut with Reservoir Dogs, a cops and robbers tale that he wrote, directed and produced on a shoestring budget. The film boasts an impressive cast that includes Harvey Keitel, Steve Buscemi, Tim Roth and Michael Madsen.

Following the success of Reservoir Dogs, the screenplays that Tarantino wrote during his tenure as a video-store clerk became hot properties: Tony Scott directed Christian Slater and Patricia Arquette in True Romance, and Robert Rodriguez directed George Clooney and Salma Hayek in From Dusk Till Dawn.

Tarantino joined Allison Anders, Robert Rodriguez and Alexandre Rockwell by directing, writing and executive producing a segment of the omnibus feature Four Rooms.

Tarantino’s diverse work as a producer exemplifies both his dedication to first-time filmmakers and his enthusiastic support for his experienced peers and colleagues. Tarantino served as an executive producer on Eli Roth’s Hostel, a chilling horror film about vacationers who fall victim to a service that allows its patrons to live out sadistic fantasies of murder. In 2005, Tarantino also produced first-time director Katrina Holden Bronson’s Daltry Calhoun, starring Johnny Knoxville and Juliette Lewis. His additional executive producer credits include Robert Rodriguez’s From Dusk Till Dawn and Roger Avary’s Killing Zoe.

A longtime fan of Asian cinema, Tarantino presented Yuen Wo Ping’s Iron Monkey to American audiences in 2001 and Zhang Yimou’s Hero, in 2004.

CHAN CHI YING’s (Director of Photography) credits include a long list of martial arts films, including The Bullet Vanishes, The Lost Bladesman and Detective Dee and the Mystery of the Phantom Flame, for which Chan was nominated for Best Cinematography at the Hong Kong Film Awards. The film was also nominated for a Golden Lion Award at the 2010 Venice Film Festival.

Chan’s additional credits include Adventure of the King, Curse of the Deserted, Seven 2 One, The
Weinstein Company’s DOA: Dead or Alive, the movie adaptation of the popular Dead or Alive video game series, and Tokyo Raiders.

DREW BOUGHTON (Production Designer) was fortunate to be born into a theater family. He grew up in the theater and began painting, building and creating theatrical space during his childhood. Boughton went on to receive a BFA in sculpture from the University of Massachusetts and an MFA in stage design from the prestigious Yale School of Drama, where he studied under world famous stage designer Ming Cho Lee.

Boughton has designed for some of the finest regional theaters in the country, including the Yale Repertory Theatre, the Seattle Repertory Theatre, Arena Stage in Washington, D.C. and the Mark Taper Forum, among many others. He has received three ariZoni Theatre Awards for productions at the Arizona Theatre Company, and his work has been featured in American Theatre magazine.

In 1998, Boughton moved to Los Angeles to pursue a career in film and soon got his big break as an art director on House of Sand and Fog. His direction credits include Austin Powers in Goldmember and three films for legendary director Tony Scott—Domino, Déjà Vu and Unstoppable. He also supervised the art direction for National Treasure: Book of Secrets, The Expendables and the Los Angeles portion of Pirates of the Caribbean: On Stranger Tides.

Boughton lives in Los Angeles with his wife, renowned fine artist Linda Newman Boughton.

D’Augustine has previously worked with Tarantino on Kill Bill: Vol.1 and Kill Bill: Vol.2, Death Proof and Inglourious Basterds. He was also the restoration editor on Sergio Leone’s The Good, the Bad and the Ugly, re-creating Leone’s nearly three-hour cut.

D’Augustine met RZA when they both worked on Kill Bill (RZA as composer and D’Augustine as an editor). Considering his prior relationships with producer/writer Eli Roth (with whom he shares a love of Lucio Fulci films) and Tarantino, D’Augustine was a natural fit for The Man With the Iron Fists.

D’Augustine also shares his great affection for the history of film and its more obscure parts through his film blog, FilmForno.com.

THOMAS CHONG (Costume Designer) graduated from the Hong Kong Polytechnic University and Lee Wai Lee Technical Institute, where he majored in commercial and advertising design. He then worked at the advertising agencies McCann-Erickson, DDBO, Compud and Fortune as an assistant art director, an art director and an associate creative director.

In 1985, Chong served as an image director and creative director at Hong Kong Brain Child Productions, Ltd. He then moved on to serve as an image consultant for a well-known local artist at Capital Artists in Entertainment Company, Ltd.

In 1988, Chong became a production designer and costume designer for local concerts, TVC and films in Hong Kong, including Jackie Chan’s Who Am I?, School on Fire, Wild Search, Undeclared War, Eight Tales of Gold, A Better Tomorrow III: Love and Death in Saigon, Shanghai 1920, Armour of God, Crime Story, Call Girls, The Twin Dragons, Green Snake (for which he was nominated for Best Art Direction at the Hong Kong Film Awards), Waiting Alone (for which he was nominated for Best Art Direction at the Golden Rooster Awards), Fearless and Three Kingdoms: Resurrection of the Dragon (for which he
was nominated for Best Costume Make Up Design at the Hong Kong Film Awards).

Chong’s upcoming credits include *Shanghai, I Love You*.

One of the most sought-after music supervisors in the industry, **G. MARQ ROSWELL** (Music Supervisor) has contributed to the musical landscapes of more than 60 films and television series in his 30-year career, including David Lynch’s *Wild at Heart*, Alan Parker’s *The Commitments*, Norman Jewison’s *The Hurricane*, Denzel Washington’s *The Great Debaters*, ESPN’s *Bronx Is Burning*; and PBS’ *Half the Sky*. The soundtracks that Roswell has produced total more than 20 million units in worldwide sales, and his development of Irish supergroup The Corrs has reaped 10 million units in worldwide sales.


As a producer and music supervisor, Little has collaborated intimately with a diverse range of musical artists that include George Jones, John Legend, Fleet Foxes, The RZA and Elliot Goldenthal. He also co-wrote the encyclopedic “My Country Roots: The Ultimate MP3 Guide to America’s Original Outsider Music,” a comprehensive compendium of 100 years of country music songwriting.

**HOWARD DROSSIN** (Music by) is a composer for film, video games and television. His recent work includes music for the *Afro Samurai* and *Splatterhouse* video game soundtracks; a Super Bowl commercial; orchestration on Terence Blanchard’s Grammy Award-winning jazz record; and recording and arranging music with The RZA, Rod Stewart and The Black Keys.

—*the man with the iron fists*—