



MICHAEL MANN'S MANHUNTER: THE FINAL CUT

Rialto Pictures

Director

Michael Mann

Screenplay

Michael Mann

From the novel *Red Dragon* by

Thomas Harris

Producer

Richard Roth

Bernard Williams

Director of Photography

Dante Spinotti

Art Director

Jack Blackman

Editor

Dov Hoenig

Music

The Reds

Michel Rubini

Production Designer

Mel Bourne

Costume Designer

Colleen Atwood

Produced by De Laurentiis Entertainment Group (DEG)

and Red Dragon Productions S.A.

First Release: August 15, 1986

USA

Color

English

Aspect ratio: 2.35:1

Running time: 122 min

A RIALTO PICTURES RELEASE

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CAST

Will Graham
William Petersen

Molly Graham
Kim Greist

Joan Allen
Reba

Dr. Hannibal Lecktor
Brian Cox

Jack Crawford
Dennis Farina

Freddy Lounds
Stephen Lang

Francis Dollarhyde
Tom Noonan

RESTORATION

This 4K version of Michael Mann's *Manhunter* is both a restoration and a final edit. Shot in 1986, *Manhunter* was on a frontier, both in its subject matter and film form, initiating an impressive list of feature films and series. This 4K scan of the original 35mm negative—with a few shots from an interpositive—was conformed and digitally restored at L'Immagine Ritrovata in Bologna, strictly following the new reference edit done by Michael Mann.

Both the theatrical version and the UHD, HDR, & SDR video color gradings were performed by Stefan Sonnenfeld at Company3 in Los Angeles with the director. Sound restoration was done at Audio Mechanics from an original 35mm magnetic 6-track printmaster to release a new 5.1 mix by Luke Schwartzweller at Fox. Technical coordination and deliveries were managed by L'Immagine Ritrovata. This project was supervised by Becca Mann and Studiocanal team, Jean-Pierre Boiget and Delphine Roussel.

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SYNOPSIS

In retirement following a nervous breakdown, preternaturally gifted FBI profiler Will Graham (William Petersen) is persuaded by his former boss Jack Crawford (Dennis Farina) to hunt down a new serial killer terrorizing the American South. Promising his wife Molly (Kim Greist) to stay out of harm's way, he warily investigates the man the press have dubbed the Tooth Fairy—due to his signature bite marks.

Graham decides that Dr. Hannibal Lecter (Brian Cox), the high-IQ cannibal murderer and one-time psychiatrist who formerly attacked him, holds the key to solving the case. Visiting Lecter in his high-security cell, Graham requests his insights. But when the wardens discover a note from the Tooth Fairy in Lecter's affairs, it becomes clear that he is ensnaring his FBI counterpart in a deadly game.

As a risky sting operation turns a tabloid journalist into the Tooth Fairy's latest victim, the murderer—in reality, photographic lab worker Francis Dollarhyde (Tom Noonan)—begins a relationship with his blind co-worker, Reba McClane (Joan Allen). In order to reach her in time, as well as safeguard his own family, Graham must put his sanity on the line once again by delving into the psychopathic landscape of a killer's dreams.

Adapted from Thomas Harris's 1981 bestseller *Red Dragon*, in the first screen appearance for the Hannibal Lecter character, Michael Mann's *Manhunter* reinvented the police procedural with piercing psychological acuity and commanding style.

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PRODUCTION HISTORY

"It's the best detective story I ever came across. It's the most exciting and at the same time, the most original." That was Michael Mann's initial assessment of *Red Dragon*, the bestselling 1981 novel that he would soon adapt into the sleek and sensual cult classic, *Manhunter*.

But what made it original? Its hook was that its protagonist, FBI profiler Will Graham, was a new breed of investigator, focused on reconstructing and empathizing with criminal minds in order to solve cases. The FBI had established its pioneering Behavioral Science Unit (BSU) just nine years earlier in 1972 to specialize in such work; by the 1980s, its methods and terminology—including "serial killer", supposedly coined by BSU agent Robert Ressler—were entering the pop-cultural lexicon. *Red Dragon* author Thomas Harris filled his procedural thriller with details gleaned from his research at the BSU's headquarters in Quantico, Virginia.

Mann—fresh off 1981 heist debut *Thief* and 1984 detective series *Miami Vice*—was fascinated by the possibilities of this intensified psychological focus for crime stories. The likes of *The Boston Strangler* and *Klute* had shown interest in the interior lives of murderers, but Mann saw he could push this further. "When a detective works a burglary, the motive is known—cash, money—and the burglar's behavior is predictable. He'll need work cars, drops, accomplices, a fence," he said. "With an organized and skilled psychotic killer, his motive—what he thinks he's accomplishing, why he does what he does—is a dream, a fantasy that's in his head. Until that's known, an investigation can't get to first base."

The director was already past first base. Mann had previously conducted interviews with convicted murderer Dennis Wayne Wallace, a laborer serving a life sentence in Vacaville Prison, California, for clubbing a man to death and dissolving his corpse in sulfuric acid. He assembled his own profile—"The duality of him being a killer and an abandoned child. The cratering of all self-esteem, coupled with a strong ego"—but had been unsure about how to incorporate this material into a story.

Until, that is, producer Richard Roth put Harris's thriller in the up-and-coming director's hands. Mann informed his script with details from his correspondence with Wallace, adding layers to the novel's "mechanistic" portrayal of its killer Francis Dolarhyde. Wallace had been fixated on a stripper to whom he believed his victim had sold drugs; he told Mann that Iron Butterfly's psychedelic stomper "In-A-Gadda-Da-Vida" was "their song." It ended up soundtracking the climactic scene when Will Graham bursts into Dolarhyde's lair.

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Mann chose the largely unknown William Petersen to play Graham; the actor had been building a buzz on the Chicago theatre scene but his breakout role in William Friedkin's *To Live and Die in LA* had not yet been released in cinemas. Roth saw echoes of previous leading men in him: "He has a quality that's a cross between early Steve McQueen and Marlon Brando." (Perhaps it was the latter's unmoored qualities that made Petersen a fit for the destabilized cop.) Also heavily involved in theatre, actor Tom Noonan impressed Mann in his audition to play Dollarhyde reading opposite a casting assistant: "She started to get really frightened of me, which made me feel really excited and full of myself. Michael got real excited and started wandering around the room," Noonan later recalled.

For Hannibal Lecktor, the later-iconic psychopathic mastermind who manipulates Graham from within his prison cell, Mann initially wanted to go with Rambo actor Brian Dennehy. But Dennehy himself recommended a "better" option: Brian Cox, the Scottish actor whose last film roles had been a decade ago. The director was swayed after watching Cox play an Ulster policeman in a stage production of IRA play *Rat in the Skull*. "Anyone that's too clever has to be a little bit nasty—and therefore has to be played by a European," was how Cox rationalized Mann's choice.

Petersen spent time with the violent crimes unit at both the FBI and Chicago Police in preparation, but Mann cut him off from researching so he didn't become "inured." Noonan put on 30lb of muscle to make Dollarhyde sufficiently intimidating—but found researching real-life serial killers too disturbing. Instead, he found another way into his character's pathology that made the portrayal even more disorientating: "I wanted to feel that this guy was doing the best he could and that he was doing it out of love." To emulate Dollarhyde's isolation, he asked Mann to prevent him meeting "anybody in the movie who's trying to kill me, or I'm trying to kill." So the director issued a memo specifying: "No one can see Tom again. No one will talk to Tom. Everybody will avoid him."

Manhunter began shooting on September 9, 1985, at a studio in Wilmington, North Carolina newly built by mogul Dino de Laurentiis, who had taken over the production when Warner Brothers deemed the story too extreme. It used real-world locations to amplify both the film's emotional palette and realism: Atlanta's High Museum of Art provided the white walkways Graham staggers down after his claustrophobic audience with Lecktor, while *Manhunter* became the first production to shoot inside the FBI's J. Edgar Hoover Building in Washington, D.C. "They never let anybody in," Mann said. "[But] they're very concerned about this kind of crime. It's on a big upswing."

The director applied his typical rigor in every department, from set design (the lack of right angles in Dollarhyde's home, for example, suggests his erratic psyche) to the performances. He liked to break down artifice in his actors through multiple takes: more than 40 in the case of the scene where Graham, dreaming out the window of FBI

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headquarters, has his epiphany that Dollarhyde works at a photography lab. Noonan saw similar thinking in practice when Mann held him on set for two days before shooting a key moment of intimacy between Dollarhyde and Reba, the blind co-worker played by Joan Allen he falls in love with. But the actor acknowledged the purpose at work: "He's like Napoleon. You really don't talk back to him or give him shit, ever."

Mann also meticulously worked to define the film's emotional palette with cinematographer Dante Spinotti, who was making his debut in the US film industry. Green, tinting the recesses of Dollarhyde's home, represented danger and tension. Blue, washing through the Grahams' bedroom scene, a kind of emotional intensity. "It bores me to present the events of the story in a realist style," the director later said. "My approach instead is to conceptualize the elements of the plot, taking into consideration the various torments of the human spirit. My aim is to exteriorize the spiritual in the expressionist manner, and this always leads me to reject realism."

The featureless white of Lecktor's cell and prison garb, meanwhile, was intended to emphasize the black-hole malevolence of the man inside them. But with Cox playing him with a slack-mouthed drollness, the film at times gave Graham's nemesis an unsettlingly comic spin. The staging of his final phone call to the FBI investigator, reclined casually on his bunk in his socks, was inspired by a similar Doris Day scene in the 1959 romantic comedy *Pillow Talk*. Except Lecktor's chat is rather less cozy: "[Murder] feels good, because God has power. If one does what God does enough times, one becomes as God is."

Mann pulled back from expressionism in one striking regard, though. Originally, Noonan was adorned on his chest and back with the apocalyptic red-dragon tattoos, drawn from William Blake, that symbolize what Dollarhyde believes he is becoming. But the director belatedly decided that the designs "trivialized his struggle" and removed them—which entailed reshooting several scenes.

The parallel between Mann's own fastidious vision and the subject matter of the film is clear. As Graham finally perceives of the killer: "Everything with you is seeing, isn't it? Your primary sensory intake that makes your dream live is seeing...Reflections... Mirrors... Images." The serial killer seeks to exert visual control, in effect "directing" the murders in order to make himself the object of his victims' gaze.

This rhapsody of beholding and megalomania culminates in the extraordinary scene where Dollarhyde takes his blind lover to a veterinarian friend, where she strokes an anaesthetized tiger as he looks on. Filmed with a real animal at a North Carolina soundstage, the crew were given a 40-minute window before the beast awoke. "We picked

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up confidence after a while,” recalls Spinotti. “But at one point the tiger suddenly flicked its tail up. In seconds, everyone was out of that stage.”

The climactic final shootout at Dollarhyde’s home was shot on a purpose-built set on the Cape Fear River, North Carolina. The crew were close to burn-out due to the shoot’s intensity, and many had already quit, including the SFX crew. Mann was forced to improvise: using supplies from a 7-Eleven, including pork brains and condiments, he created the necessary carnage, getting crew members to blow ketchup through tubes. “It was guerrilla filmmaking, filmmaking 101. It was like a playground for Michael all of a sudden,” Petersen recalled. The actor ended up with a piece of glass stuck in his thigh. Noonan, meanwhile, finished stuck in corn syrup to the floor as Mann pursued the perfect close-up of the vanquished killer for several hours. Meeting for the first time, the two actors went for breakfast together afterwards.

Originally titled *Red Dragon*, the film was released on August 15, 1986 under its new title, *Manhunter*—to avoid confusion with kung-fu cinema. Under-promoted by De Laurentiis, it was a commercial disappointment, grossing just \$8.6 million in the US, against a \$15 million budget. But, with its cool synthwave aesthetic, it seeped into the pop-cultural consciousness in the decades that followed, graduating into a cult classic.

Mann had updated crime cinema with the methodology of the era of criminal psychology, with *Manhunter* going on to influence the next generation of serial-killer films. Lecter himself, his surname spelled differently, would of course return in 1991’s *The Silence of the Lambs*, 2001’s *Hannibal*, and the 2002 remake of *Red Dragon*. But an intimate face-off and intermingling of investigator and psychopath would become the template for serial-killer entertainment, from *Kiss the Girls* to *Seven* to *True Detective*. Criminal profiling and forensics, meanwhile, became a staple of TV cop series, most prominently in *CSI: Crime Scene Investigation* (2000-2015) which also starred Petersen.

Like Will Graham, the actor struggled to regain his own headspace after finishing the role—still speaking in the FBI man’s whispery cadences even after he began work on another play. Petersen eventually dyed his hair blonde “just so that I would look in the mirror and see a different person.” He had been well-warned by Mann’s favorite alternative title for the film, suggested by a crew member for a \$200 prize: *Don’t Go For a Ride with Francis Dollarhyde*.

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MICHAEL MANN Q&A

Why adapt Thomas Harris's novel *Red Dragon*?

It made a brilliant narrative out of subject matter I was already interested in: the work in profiling at the FBI's Behavioral Science Unit, which was very much on the frontier at the time. It was the subject of serial killers, which is a term that didn't exist when I first got interested in it. "Paranoid schizophrenics in acute exacerbation" was the most common term.

This profiling was revolutionary; the acute dramatic configuration of what this meant for Graham was spectacular to me, because he has to build the fantasies of the killer in his own mind. In doing so, he has to sensitize himself to that pathological perspective. What was so stunning about the novel is that in doing so, he's also damaging himself. The better he is at it, the closer he gets, the worse it is for him. It's like being compelled to work with something radioactive and it's eating you up while you're searching to destroy something. That dramatic construction was quite brilliant.

Harris did such a great job, I actually adapted it very rapidly—in four or five weeks. It led me into something of a trap when I adapted my own novel, *Heat 2*, which took 12 months.

What previous research had you done into psychopaths?

I had got fascinated with a serial killer called Dennis Wayne Wallace, who was incarcerated in Vacaville. I struck up a relationship with him, and we met a couple of times; he would send me Jim Morrison-style psych-poetry. He had a very, very dark sense of humor. He rode around in an old Cadillac hearse and had a hard hat on it that had a sticker from Mad magazine that said: "Support mental illness or I'll kill you."

He had been beaten and abused as a child. Graham understands this duality: as a child or as an infant, Dollarhyde is a victim, and Graham's heart goes out to him. As an adult, he's sick and Graham would blow him out of his socks without thinking twice. Both are true; it's not a contradiction.

Was such disturbing subject matter an easy sell?

Myself and Richard Roth, the producer who owned the novel, developed it at Warner Brothers. And when I turned the screenplay in, they were so appalled by the subject matter, they said: "Nobody wants to see this kind of content." So they let it go. We took it to United Artists, but then Dino de Laurentiis got involved as a financier. Eventually it became a De

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Laurentiis production property altogether, which was both good and bad. It was good in that we were able to leap forward and make the movie. It wasn't so great in that he didn't have a marketing and distribution organization at all. We had a very low budget, so we had to shoot the whole film in eight or nine weeks.

What was your stylistic vision for the film?

As well as the subject matter, what was attractive to me about it was that there hadn't been a film done expressionistically the way I wanted to do *Manhunter*. That had to do with the color palette and the shape of objects: Dollarhyde's pathology manifested in set decoration. There's a gothic quality to everything from the backs of the chairs, to the fact that there are no right angles in the whole of his house. There's nothing rational. It's kind of anti-modernist. Even the walls, influenced by the architecture of Lescaze, don't meet the ceiling at a right angle. There's a reverse engineering back into his psyche in the selections that I made about what the set decorating should look like, in the wardrobe, the lighting, the way wind blows things, in a certain asymmetry that was designed to be uncomfortable.

His psychotic, fantasized aspirations become immediately apparent in one of my favorite scenes in the movie, which is when he takes Reba, the blind coworker played by Joan Allen to the vet to stroke an anaesthetized tiger. And while this is happening, he's backed into this corner and retreats into his own ecstatic state and imagining.

Is the music governed by the same expressionism?

Particularly with Shriekback's "This Big Hush," the lyrics were almost like a libretto to an opera in terms of describing Dollarhyde's emotions. After Reba initiates this very amorous romantic encounter, it's a revelation for him. "This Big Hush" is playing during that time, and the lyrics talk about how ephemeral this is. When Dollarhyde sees Reba dropped off by the manager and imagines that there's something romantic between them, he flips the other way and kills the manager and abducts her. And that rage of betrayal with the lyrics of "Strong As I Am," by The Prime Movers, it's quite incredible. All these cues just magically worked with the story.

Iron Butterfly's "In-A-Gadda-Da-Vida" in the climactic scene came from Dennis Wayne Wallace—it was his love song with this go-go dancer he fantasized he was having a relationship with. In his fantasy, she was being abused by a biker—whom he killed and dismembered and melted down the body. Of all the films where I've acquired cues, rather than working with a composer, *Manhunter* is the one I'm most satisfied with.

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What's different in this restored version?

There's a properly extended conflict between Graham and Jack Crawford, played by Dennis Farina. There's a longer elucidation at the Atlanta Police Department of why killers like Dollarhyde do what they do. I took out a scene I didn't care for between Graham and his wife, Molly—it was gratuitous.

But the most important addition is at the end, where Graham is left basically bereft of family and has killed Dollarhyde. He's done this deep dive into his mentality, and it's now over. And how does he restore who he is? I take him to a family whose lives he saved. He sees them, and that's all he wanted. And so that's representative of some kind of restoration of who he is.

If I was doing it again today, I would probably fracture the flow of moments in time. It might be more kinetic. There may be fractions of scenes instead of whole scenes. I would make the rhythm of the imagery and the events work towards fractals and collision. But this is the version of the film I'm happiest with.

WILLIAM PETERSEN Q&A

How did you land the part of Will Graham?

Michael Mann originally wanted me to play a bigger part in his film *Thief*, but ended up giving it to James Belushi. We talked again about me appearing in a movie he was writing for someone else to direct; what later became *Heat*. But the more I met with him for that, the more he said: "You might be right for this *Red Dragon* adaptation." Then he had to talk Dino de Laurentiis into casting me, because William Friedkin's *To Live and Die in LA*—the other movie I'd made—hadn't come out yet.

What did you learn researching at the FBI and Chicago Police's violent crimes units?

Dennis Farina, who played my boss in *Manhunter*, had been a Chicago policeman, and he hooked me up with the violent crimes unit there. And then in pre-production we spent time in Quantico with the behavioral scientists who started the profiling of serial killers; these no-intent crimes where someone comes from some place to kill somebody that has nothing to do with anything.

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The most interesting thing was realizing how difficult it was for them to have to deal with these crime scenes, where they're involved in dealing with four or five unexplained dead bodies. They had wives and kids, who were in the little league and the choir. And they had to go home every night and pretend: I just went to work and I'm back now. The most important part for me was understanding how they had to compartmentalize their minds in order to do their jobs and not ruin their personal lives. These guys become very hardened. That's why there's a whole lot of divorces in law enforcement.

Did you see parallels between their work interpreting criminal psyches and what you do as an actor?

I don't think it's too far apart. Obviously they have much greater scientific knowledge, forensic understanding and all of that. But at the end of the day, they have to find out why. And if they can figure out why, they can maybe narrow it down to who. Actors do it without that great study; they do it in observation. We observe and can therefore replicate behavior.

Was Michael Mann's technique of multiple takes hard on the actors?

Michael is determined to get the look, the shot, the moment he wants. If it takes all day, he's going to try and get it. LA is littered with actors that have worked with Michael. They love working with him, but they all say it's really hard because he's a very specific artist. But it's not up to the actor to decide what the filmmaker needs. Kubrick was the same way. It's like Captain Ahab on the Pequod, looking for the white whale. If they don't do it relentlessly, they don't end up with the same kind of movies.

Was it difficult for him to achieve that vision given the relatively small budget?

We had to scrape and scrounge, and everybody was a soldier. Michael was determined to shoot in Atlanta, Captiva, Chicago, St. Louis, Wilmington, and Washington, D.C. And Dino said: "Uh, look, I gave you a certain amount of money and I'd like to have some of it back." Michael wasn't having any of that.

But sometimes not having enough money is the best way. I mean, we stole shots on a flight that was taking the crew from Chicago to Florida. Michael said to the passengers: "I'm going to buy you all a free drink, but I have to shoot a little something for a movie." And we shot the scene where I fall asleep and the little girl next to me sees the crime-scene pictures.

You didn't work with your adversary, played by Tom Noonan, until the final scene. How was that experience?

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Tom was a gentle, peaceful, wonderful guy in real life. But in order to play the part of that disturbed human, he felt he couldn't have any human connection. I was not allowed to be in the studio in Wilmington when he was on set. He enveloped himself in the idea of Francis Dollarhyde and would drive around in the night in his character's van. He was by himself the whole time.

So the first time we met was in the kitchen of what was supposed to be Dollarhyde's house. We had to finish the whole thing before the light came up. We wrapped at 6:30am, and I said to Tom: "Hey, it's nice to meet you!" And then we went to a waffle house in Wilmington and had breakfast.

And like Will Graham, you had trouble leaving your work behind afterwards?

For me, it had been a long shoot, starting with the preparation meeting the violent crimes units, shooting inside the real FBI labs. It's just 24/7. Your brain may know that you're acting, but your heart doesn't.

I literally tried to be somebody else when I went back to Chicago. I just went straight into a play and dyed my hair blonde to play a Russian interrogator. I was terrible in it.

Acting is a wonderful profession for giving you a rounded understanding of humanity. But you have to be careful not to get lost in it.

Why did *Manhunter* become a cult classic?

First, it works for the decade it was made in: it's very specifically an '80s film. But it also has universal relevance. Thomas Harris captured that whole nightmare of crimes we can't understand. If a husband kills his wife for having an affair with a guy, we understand the reason. But if a guy goes next door and shoots a whole family, we don't understand. And that's terrifying.

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BRIAN COX Q&A

How did you get the part of Hannibal Lecktor?

Kevin Kline had been considered, but said that kind of role scared him. Brian Dennehy was then asked to play it, but said: "I'm far too big. You want Cox."

I was doing a play in New York called *Rat in the Skull*, which I had won an Olivier for. *Manhunter's* casting director came to see it; when I sat down for an audition, she said: "Could you turn your back to the camera?," which I thought was weird. She said she had arrived at the play very late and couldn't see me—"It was your voice that got me thinking about the role." But that's exactly how it is in the film. Whereas Tony stands in the middle of the room, I'm turned away almost sleeping and then I see Graham.

Did you base your characterization on anyone?

When I was 11 or 12, I became obsessed with a guy in Scotland called Peter Manuel, a Portuguese-Scot who was American-raised. He was about 5'4" and he killed about 10 people, including this whole family, the Smarts. He conducted his own defense—but of course didn't get off, thank God. He tried to frame this other man, by saying he'd employed him to kill his wife and daughter. So I became fascinated by that side of criminality. I was fascinated and fearful at the same time, but it's a thing that never left me. So when all those years later, *Manhunter* came along, I thought: "Oh yeah!"

Michael Mann said: "I got a feeling Lecktor is like an English public schoolboy. Do you know any?" And I said: "No, I'm terribly sorry." But I'd forgotten I did know one—my own son, who was at St. Paul's in London. So I sort of used him in it. And the weirdest thing is when I see the film, I can't think of myself, because I think: "Oh God, it's so like Alan, what I've done."

How important was keeping a sense of mystery to Lecktor?

I saw him as an intellectual. I didn't see him as that sort of demonstrative guy. I saw him as someone who was real and really scary and unrelenting. What was intriguing to me was how he operated and how he got away as a killer for so long—that incredible intellect. When Will Graham walks into his cell with a trepidatious air, Lecktor realizes he can exploit him for all it's worth. So that's what he does. He's a psychiatrist, so he knows what he's doing. He works on the animal who's doing the interviewing and leads him in certain directions. It was easy to play, because it was so well-written. And Michael brilliantly filmed it in this all-white set, mirroring the character's darkness.

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JOAN ALLEN Q&A

How did you prepare for the role of Reba?

There's a place in New York called The Lighthouse, a not-for-profit organization that helps people who have sight issues and blindness. Someone took me out on the streets of New York with an eye mask and a cane, for training sessions about different things that a blind person would be aware of. How they use their hearing in a specific way to give them cues about where they are in a building or how can they hear the traffic when they're crossing the street. Because sound changes if you are at a corner in New York, versus by a big building.

Tom Noonan was cast as Francis Dollarhyde because he terrified the casting director at audition. Did he have that effect on you?

He liked to stay in character on set, and every actor is different about how they like to approach that. My understanding was that he wanted to keep to himself, so I was respectful of that. But his character also liked my character. I was semi his girlfriend or something. I felt very comfortable because my character was comfortable with him.

Why is Reba the one character Dollarhyde can permit himself intimacy with?

I think he maybe responded to her vulnerability. And he was a person people generally shied away from in life, but she didn't react like that. She wasn't intimidated by him, because she couldn't see him.

It shows a more complex side to his character; that there is a vulnerability and humaneness and humanity to him that might make the audience go: "Well, he's not completely dark."

Michael Mann sounds like a tough taskmaster for actors. Was that your experience?

He was a very hard worker, and worked long, long hours to get what he wanted. I found him to be really specific and supportive. He had an energy that was pretty extraordinary. He worked a lot of nights. But he was always so focused and so passionate and energized that it was very inspiring to me.

Your scene at the veterinarian's is quite extraordinary. What was shooting it like?

It was just an amazing experience. Feeling the breath of the tiger on my hand. The person playing the vet was actually the tiger's trainer. We were on a stage somewhere, and they

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put up a chain-link fence for the crew and everybody else to be behind, including the camera. Only the actors were in that space with the tiger, and I remember talking to the vet and saying: "He's really out, right?"

It's really high on my list of professional experiences. Who gets to pet a tiger in life? There aren't that many people who are on that list.

Have serial killer films as a genre deepened our understanding of violence towards women?

I don't know if it's increased our understanding. Maybe it's just exposed it more. That is a huge question. I feel like as a species we've got a long way to go.

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MICHAEL MANN (Director, Screenwriter)

Michael Mann is a world-renowned director, screenwriter, producer, and one of the most innovative and influential filmmakers in American cinema. He is a four-time Academy Award® nominee, two-time Emmy®-winner, and recipient of WGA, DGA and BAFTA awards as a director, producer and writer.

After writing and directing the Emmy®-winning television movie *The Jericho Mile*, Mann executive produced the acclaimed and highly influential television series *Miami Vice* and *Crime Story*. He won an Emmy® for the mini-series *Drug Wars: The Camarena Story*, which he co-wrote and executive produced. Mann directed the pilot and served as Executive Producer on two HBO series: *Luck*, starring Dustin Hoffman, and *Tokyo Vice*, starring Ansel Elgort and Ken Watanabe. He also executive produced the limited documentary series on HBO titled *Witness*.

Mann made his feature film directorial debut with *Thief* and went on to also write and direct *Manhunter*, *The Last of The Mohicans*, *Heat*, *The Insider*, *Ali*, *Miami Vice*, and direct *Collateral*, *Public Enemies*, *Blackhat*, and *Ferrari*. As a producer, Mann's work includes Martin Scorsese's *The Aviator*, *The Kingdom*, *Hancock*, *Texas Killing Fields* and *Ford V Ferrari*.

As a novelist, Mann's #1 *New York Times* bestseller novel, *Heat 2*, written with Meg Gardiner, was published by Harper Collins. *Heat 2* is currently in preparation as Mann's next feature film.

WILLIAM PETERSEN (Will Graham)

William Petersen was born in Evanston, Illinois and he first discovered acting while pursuing a football scholarship at Idaho State University. He first drew attention with his critically acclaimed performances in William Friedkin's stylish thriller *To Live and Die in L.A.* with Willem Dafoe, in Michael Mann's haunting *Manhunter*, and in Joel Schumacher's *Cousins* with his portrayal of a philandering husband.

Petersen's other feature credits include James Foley's *Fear* with Mark Wahlberg and Reese Witherspoon; Geoff Murphy's *Young Guns II*; John Progne's *The Skulls*, opposite Jeff Bridges, Joan Allen, and Gary Oldham; in the Dreamworks political thriller, *The Contender* directed by Rod Lurie; and in *Seeking a Friend for the End of the World* alongside Steve Carrell and Keira Knightly. His credits also include *Hard Promises* which he also produced along with his partner Cindy Chvatal for their High Horse productions banner.

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On the small screen, Petersen has been no less prolific. He starred with Jack Lemmon and George C. Scott in the Golden Globe winning tele-film *12 Angry Men* for Showtime, which was directed by William Friedkin, a remake of the 1957 classic.

His most significant television role was that of “Gil Grissom” in the critically acclaimed CBS drama *C.S.I.: Crime Scene Investigation* for which he received three Emmy Award nominations. Petersen starred on the show for 10 seasons and remained for five additional seasons an Executive Producer on the hit show which garnered a number one rating position in just two seasons and has remained at the top ever since.

Following *CSI*, Petersen starred in *Manhattan*, about the scientists who worked on The Manhattan Project and he later reprised the role of “Gil Grissom” and executive produced *CSI: Vegas*.

TOM NOONAN (Francis Dollarhyde)

With his imposing 6'5" stature, Tom Noonan was a reliable Hollywood go-to for playing villains, including the tormented psychopath Francis Dollarhyde in *Manhunter*. But he was also a prolific character actor, film director, and experimental theatre advocate.

Born on April 12, 1951, he entered acting in his late 20s after beginning his career as a musician. After scoring early movie roles in the John Cassavetes thriller *Gloria* and Michael Cimino's epic western *Heaven's Gate* (both 1980), he founded the Paradise Factory theatre in Manhattan's East Village; he later filmed many of the plays staged there, including his 1994 cinema debut *What Happened Was...* which won two Sundance awards.

Noonan's unnerving presence made him indispensable as the central threat in *Manhunter*. Other menacing turns included the drug cartel leader in *Robocop 2* (1990), the disfigured maniac in the film-within-a-film in *Last Action Hero* (1993), and as a serial child-killer in a 1996 episode of *The X-Files*.

But he continued to show his gentler side, and his range, notably as a stalker hired to play a fictional version of the director struggling to separate art and life in Charlie Kaufman's *Synecdoche, New York* (2008). He pursued this collaboration with Kaufman in 2015's stop-motion animation *Anomalisa*, voicing dozens of characters in what was his penultimate screen role.

Noonan died in February 2026.

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BRIAN COX (Dr. Hannibal Lecktor)

With a career spanning seven decades and dozens of acclaimed performances, Brian Cox is known for his work across stage, television, and film. Renowned for his commanding presence and emotional depth, Cox achieved global recognition for his portrayal of Logan Roy in HBO's *Succession*, earning a Golden Globe Award for Best Actor in a Television Drama.

An accomplished veteran of the stage, Cox began acting at Dundee Repertory Theatre aged 14 and co-founded Royal Lyceum Theatre Company in Edinburgh in 1965. By the 1980s, he was a stage stalwart with both the Royal Shakespeare Company and the Royal National Theatre, winning two Olivier awards for performances that decade.

Simultaneously, he made in-roads into cinema, beginning with his inaugural appearance of Hannibal Lecktor in *Manhunter*, followed by increasingly frequent Hollywood character roles, including twin Caledonian outings in 1995's *Rob Roy* and *Braveheart*; playing an IRA leader in *The Boxer* (1997) and a school headmaster in Wes Anderson's breakthrough film *Rushmore* (1998).

By the 2000s, he was a fixture in blockbuster and franchise films, deployed to often-shifty effect in the likes of *The Bourne Identity* (2002), *The Ring* (2002), the second *X-Men* film (2003) and *Troy* (2003), as well as giving memorable performances in Spike Lee's *25th Hour* (2002) and as the titular role in *Churchill* (2017). Outstanding small-screen roles during the period included an Emmy-award-winning turn as Hermann Goring in the 2001 TV film *Nuremberg*, theatre troupe impresario Jack Langrishe in HBO's 2004 western series *Deadwood*, and cheeseburger tycoon-turned-aspiring politician in the 2013 BBC sitcom *Bob Servant*.

In 2003, he was made a CBE, a Commander of the British Empire.

Cox made his feature directorial debut *Glenrothan*, a film shot on location in Scotland. Most recently, he joined the cast of *Dexter: Resurrection* Season 2.

JOAN ALLEN (Reba)

Three-time Academy award nominee Joan Allen—born on August 20, 1956—began acting with Chicago's Steppenwolf Theatre Company in 1977.

Allen made her film debut in the 1985 thriller *Compromising Positions*, before appearing the following year as blind photography-lab technician Reba McClane in Michael

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Mann's *Manhunter* and also in Francis Ford Coppola's *Peggy Sue Got Married*. She earned her first Oscar acting nomination for her role as First Lady Pat Nixon in Oliver Stone's *Nixon* (1995) and a second for playing falsely accused Salem housewife Elizabeth Proctor in the 1996 adaptation of Arthur Miller's *The Crucible*.

She continued to work on stage and in television throughout, winning a Tony award for her debut Broadway appearance in 1989 drama *Burn This* and receiving a best supporting actress Emmy nomination playing the Queen of Orkney in the 2001 Arthurian miniseries *The Mists of Avalon*. Another noteworthy TV performance was playing modernist painter Georgia O'Keeffe in a 2009 biopic for Lifetime Television.

A third Oscar nomination followed in 2000, for her role as a scandal-hit politician in political drama *The Contender*, and Allen subsequently played the deputy director of the CIA in the second and third *Bourne* films. She returned to Broadway in 2009 and 2018 and was seen in the miniseries *Lisey's Story* (2021) and most recently *Zero Day* (2025).

DENNIS FARINA (Jack Crawford)

A one-time Chicago police detective born in the city on February 29, 1944, Dennis Farina began his career in acting in a 1982 Steppenwolf Theater Company production of *A Prayer for My Daughter* directed by John Malkovich.

After appearing in several more plays, he was hired by Michael Mann as a police consultant for *Thief* (1981). "I got a call from the production office, and they told me that they wanted me to play a role in the film," he said. "I thought it was a joke."

Quitting the Chicago police force in 1985, he turned to acting full-time, collaborating with Mann again on *Manhunter* and the TV series *Crime Story* (1986-1988), where he played lead cop Lieutenant Mike Torello.

His hardboiled filmography—frequenting casting him one or the other side of the law-enforcement divide—included appearances in 1985 Chuck Norris thriller *Code of Silence*, 1988 action-comedy *Midnight Run*, Elmore Leonard adaptations *Get Shorty* (1995 – where he won an American Comedy Award) and *Out of Sight* (1998), Steven Spielberg's *Saving Private Ryan* (1998), and Guy Ritchie crime caper *Snatch* (2000).

After reuniting with Mann in the pilot episode of HBO's horse-racing TV series *Luck* in 2012, Farina died in 2013.

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KIM GREIST (Molly Graham)

Born in Connecticut on May 12, 1958, Kim Greist worked as a teenage model for three years in Germany, Italy, and Switzerland, before returning to the US aged 20 to begin acting.

After making her debut in the 1984 creature feature *C.H.U.D.*, Greist's breakthrough came playing the female lead, truck driver Jill Layton, in Terry Gilliam's *Brazil* (1985).

After working with Michael Mann on an episode of *Miami Vice*, she was cast as Molly Graham—the solicitous wife of FBI investigator Will—in *Manhunter*. “He really knows how to work with actors and he knows exactly what he wants,” she said of the director.

She subsequently took roles in films including Danny DeVito's 1987 directorial debut *Throw Momma From the Train*, LA heist comedy *Why Me?* (1990) and two instalments of Disney's dog-narrated adventure franchise *Homeward Bound* (1993/1996). Her TV appearances included seven episodes of the medical drama *Chicago Hope* and an *X-Files* episode.

RICHARD N. ROTH (Producer)

Based in New York city, Richard N. Roth produced the 1973 Barbra Streisand-Robert Redford romantic drama *The Way We Were*; *Julia* which was Oscar-nominated for Best Picture in 1977; *Manhunter* and the David Lynch classic *Blue Velvet* both in 1986; as well as the Bruce Willis Vietnam-era drama *In Country* and *Havana*, both in 1990.

BERNARD WILLIAMS (Producer)

After working his way up as studio messenger boy, sound technician, assistant director, and production manager, Bernard Williams—born in London—served as associate producer for Stanley Kubrick on *A Clockwork Orange* (1971) and *Barry Lyndon* (1973). As vice-president for production for Dino de Laurentiis, he executive-produced *Flash Gordon* (1980) and produced *The Bounty* (1984) and *Manhunter* (1986).

Beginning with 1988's *Dirty Rotten Scoundrels*, he produced six films for director Frank Oz. Later producing credits include the 1993 Mike Myers comedy-drama *So I Married An Axe Murderer*, the 1996 Bob Rafelson drama *Blood and Wine*, and 2003 superhero outing *Daredevil*. He died in 2015.

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DANTE SPINOTTI (Cinematographer)

Born in Northern Italy, Dante Spinotti is an internationally recognized, Oscar-nominated cinematographer who has collaborated on five films with Michael Mann. After working on *Manhunter*, Spinotti subsequently lensed *The Last of the Mohicans* (1992), *Heat* (1995), *The Insider* (1999), and *Public Enemies* (2009) for the director—receiving a BAFTA award for *The Last of the Mohicans* and an Academy Award nomination for *The Insider*.

After working in the Italian industry for the first half of the 1980s, Spinotti became much sought-after in Hollywood. Selected highlights from his filmography are the 1988 comedy *Illegally Yours*, for Peter Bogdanovich, and the 1995 neo-western *The Quick and the Dead*, for Sam Raimi; as well as serial collaborations with directors Brett Ratner, Michael Apted and Garry Marshall. Shooting a pair of films for Curtis Hanson, he earned a second Academy Award nomination for 1997's crime epic *LA Confidential*.

His most recent project was Barry Levinson's 2025 crime drama *The Alto Knights*, which starred Robert de Niro.

MEL BOURNE (Production Designer)

The Chicago-born production designer Mel Bourne was nominated for three Academy awards, for his work on Woody Allen's *Interiors* (1978), Barry Levinson's 1985 baseball drama *The Natural*, and Terry Gilliam's 1991 fantasy-drama *The Fisher King*.

As well as a long run of films for Allen extending into the mid-80s, he collaborated with Michael Mann on *Thief* (1981) and *Manhunter* (1986) and the pilot episode of *Miami Vice* (1984). Later work included *Fatal Attraction* (1987), the Tom Cruise vehicle *Cocktail* (1988) and Demi Moore's films *Indecent Proposal* (1993) and *Striptease* (1996). He died in 2003.

DOV HOENIG (Editor)

Born in Romania, Dov Hoenig edited nearly 50 feature films, including a six-film collaboration with Michael Mann spanning *Thief* (1981), *The Keep* (1983), *Manhunter* (1986), *LA Takedown* (1989), *The Last of the Mohicans* (1992), and *Heat* (1995).

He also formed long-running working partnerships with directors Menahem Golan and Andrew Davis, including working on 1993 blockbuster *The Fugitive* for which he was Oscar-nominated.

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“The gold standard of reissue distributors” (Kenneth Turan, *Los Angeles Times*), Rialto was founded in 1997 by Bruce Goldstein, when he realized that so many important classic films had no distribution in the U.S., with prints either impossible to get or unavailable to repertory theaters and arthouses.

In 1998, a year after the company's founding, Goldstein was joined by partner Adrienne Halpern, an entertainment attorney and cinephile. In 2002, Eric Di Bernardo, a seasoned repertory film booker and classic film aficionado, became the company's National Sales Director. Dave Franklin is the company's marketing and distribution manager.

Since its founding over 25 years ago, Rialto has reissued more than 150 films in new 35mm prints or digital restorations, with fresh new marketing (trailers, posters, etc.) and, in the case of foreign language films, brand new translations and subtitles.

Rialto received special Heritage Awards from the National Society of Film Critics in 1999 and 2019, and in 2000 Rialto received a special award from the New York Film Critics Circle, presented to Goldstein and Halpern by Jeanne Moreau. The two co-presidents have each received the French Order of Chevalier of Arts and Letters.

In 2013, Goldstein became the first person to receive a Lifetime Achievement Award for Film from George Eastman House. He has also received career awards from Anthology Film Archive and the San Francisco Film Festival (Mel Novikoff Award).

For its 10th anniversary in 2007, Rialto was honored with a retrospective at the Museum of Modern Art in New York. Similar tributes were held at George Eastman House in Rochester, the AFI Silver Theater in Washington, and the SIFF Theater in Seattle. The Criterion Collection also issued a special gift box set. Rialto's 15th anniversary was observed in 2012 with a series at the Film Society of Lincoln Center. Rialto's 20th anniversary was celebrated at the Museum of the Moving Image and the American Cinematheque. In April 2023, the Museum of Modern Art in New York hosted its second tribute to Rialto, in honor of the company's 25th anniversary. In addition, Quentin Tarantino's New Beverly Cinema presented an all 35mm anniversary series of Rialto releases.

Since 2012, Rialto has been the main U.S. theatrical and non-theatrical representative of the Studiocanal library of over 9,000 international titles, one of the world's most important film catalogues.

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