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SUPERMAN RETURNS

Production Information

*“Even though you've been raised as a human being you're not one of them.
They can be a great people, Kal-El. They wish to be. They only lack the light to show the way.
For this reason above all – their capacity for good – I have sent them you... my only son.” – Jor-El*

Superman – born on a planet which has long since died – has been raised by adoptive parents on the Kent farm in Kansas. The young boy *Kal-El* is renamed *Clark Kent*, and though he has grown up among humans, he is not one of them. Under Earth's yellow sun, he can do things humans can only dream of, but to co-exist with them he must live a dual life as mild, unassuming Clark Kent, secretly transforming into the *Man of Steel* when the world cries out for him.

But now, the world's crises have gone unheeded for five long years since Superman's mysterious disappearance. Without him, crime has risen in the city of Metropolis and beyond; that's not even counting the future destructive acts of *Lex Luthor*, who has been sprung from prison with the specific intent of using Superman's technological secrets for his own personal gain and glory.

Lois Lane, star reporter for the *Daily Planet* and the love of Superman's life, has moved on since Superman left without a word. She has even won a Pulitzer Prize for her essay, “Why the World Doesn't Need Superman.” Lois has other issues to contend with – she is now engaged to the editor's nephew and has a young son to look after.

But for Superman, the long search for his place in the universe ends back at the Kent farm, among the only family he has ever known. His destiny lies in Metropolis, where one look in Lois's eyes tells him that this place, among the flawed but ultimately good people of Earth, is his true home.

And with Lex's plan coming to fruition mere hours after his return, the world will never need Superman more than it does now.

Warner Bros. Pictures presents *Superman Returns*, a soaring new chapter in the saga of one of the world's most beloved Super Heroes, directed by Bryan Singer (*X2: X-Men United*, *X-Men*, *The Usual Suspects*). An extraordinary new vision that showcases groundbreaking visual effects technology, *Superman Returns* tells an intimate story of one man's unattainable love and struggle to belong against a backdrop of vast scope and scale, set in a modern-day Metropolis.

Superman Returns stars newcomer Brandon Routh, Kate Bosworth (*Beyond the Sea*, *Blue Crush*), James Marsden (*X2: X-Men United*, *The Notebook*), Frank Langella (HBO's *Unscripted*), Academy Award-winner Eva Marie Saint (*North By Northwest*), Parker Posey (*Best in Show*), Kal Penn (*Harold & Kumar Go to White Castle*), Sam Huntington (*Detroit Rock City*), and Oscar-winner Kevin Spacey (*Beyond the Sea*, *American Beauty*, *The Usual Suspects*).

Warner Bros. Pictures presents, in association with Legendary Pictures, a Jon Peters production in association with Bad Hat Harry Productions, a Bryan Singer film, *Superman Returns*, starring BRANDON ROUTH, KATE BOSWORTH, JAMES MARSDEN, FRANK LANGELLA, EVA MARIE SAINT, PARKER POSEY, KAL PENN, SAM HUNTINGTON and KEVIN SPACEY. Directed by BRYAN SINGER, the film is produced by JON PETERS, BRYAN SINGER and GILBERT ADLER. The executive producers are CHRIS LEE, THOMAS TULL and SCOTT MEDNICK. The screenplay is by MICHAEL DOUGHERTY & DAN HARRIS, story by BRYAN SINGER & MICHAEL DOUGHERTY & DAN HARRIS. The director of photography is NEWTON THOMAS SIGEL A.S.C.; the production designer is GUY HENDRIX DYAS; the film is edited by JOHN OTTMAN and ELLIOT GRAHAM; the music is by JOHN OTTMAN; and the costumes are designed by LOUISE MINGENBACH. The film is based upon Superman characters created by JERRY SIEGEL & JOE SHUSTER and published by DC Comics. This film is rated "PG-13" by the MPAA for "some intense action violence."

Superman Returns will be released worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company. www.supermanreturns.com

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THE PHENOMENON AND THE FILMMAKER

“There’s not a country you can go to where they don’t know *Superman*,” says *Superman Returns* director Bryan Singer, who first gained widespread attention with the award-winning *The Usual Suspects* before going on to direct the acclaimed blockbusters *X-Men* and *X2*. “You could probably take the ‘S’ shield into the jungle and you’ll have fifty-fifty recognition. In that way he’s a global Super Hero.”

“Everyone has grown up with one version or another of Superman,” says Dan Harris, who wrote the screenplay with Michael Dougherty. “Whether we knew him from the comic books or the small screen or the big screen, we all know the Man of Steel. It’s as simple as that.”

“The combination of his virtue, his indestructibility and his ability to fly is what makes him so appealing to me and so many other people,” Singer says. “To do the right thing, to be able to take on anything that comes at you and to be able to soar up into the sky...we all have imagined at some point in our lives what it would be like to be him.”

Since making his comic book debut in 1938, Superman has remained an indelible figure in world culture and a universal symbol of humankind’s ideal. “He was the first to come from another planet and embody a lot of things that we, as human beings, dream about being able to do, primary among them being the ability to fly,” says executive producer Chris Lee. “But there’s also his super-strength, his ability to see through anything, and his sense of goodness. That lack of ambiguity is very appealing, and it has stayed the course throughout the 70 years of Superman’s history.”

The character went on to be featured in a newspaper strip which ran for more than three decades and today continues to entertain millions of fans each month in DC Comics comic books distributed worldwide through 25 languages in over 40 countries. On the big screen, the Man of Steel first appeared in 1941 in 17 groundbreaking animated shorts produced by the famous Fleischer Studios, along with two live action serials. Since then, the character has starred in five feature films, numerous successful series for television and 35

titles on video and DVD. The first-ever feature film was 1951's *Superman and the Mole-Men*, starring George Reeves, which kicked off the subsequent television series.

The first contemporary feature film, Richard Donner's *Superman: The Movie*, starring the late actor Christopher Reeve as the Man of Steel and film legend Marlon Brando as his father, *Jor-El*, was released in 1978. Director Bryan Singer first saw the film with his mother at a rural New Jersey theater on opening weekend. "I loved it," he remembers. "It brought the character to such amazing life and yet it had a very nostalgic quality but at the same time was very contemporary. It mixed eras effortlessly."

In times of rapid change – whether cultural, industrial or technological – Superman has steadfastly stood for truth, justice and all that is good. "The world in 1941 was much different than the world of 1978, which is much different than the world today," says Singer. "I think the Superman legacy is less about change than it is about evolution. Sure, he has battled different villains and there have been countless permutations of his costume over the years. Certainly in this movie he's dealing with an incredible amount of change after being gone for five years. Yet one thing remains constant...his inherent trait to use his special abilities to lead by example and to do good for the world."

He has served generations as both a reminder of the potential for greatness within humankind, and a powerful savior everyone could believe in. In Donner's *Superman: The Movie*, Brando's Jor-El posthumously tells his son whom he has sent to live amongst humans on Earth that human beings are capable of greatness; they only lack the light to show the way.

Bryan Singer's *Superman Returns* is the spiritual descendent of *Superman: The Movie* and *Superman II* and utilizes elements of Marlon Brando's performance as Jor-El. "I think the choice to do a kind of sequel to Donner's film has given us flexibility and confidence to move things forward," says screenwriter Michael Dougherty. "We felt that everyone, whether they realize it or not, knows the origin story. Everyone knows who Superman is to different degrees. We are simply trying to continue that story."

Singer has always felt an emotional affinity for the character and had a precise vision of where he wanted to take the Super Hero in this film. "Superman and I share the fact that we were both adopted," he says. "I was an only child and he was an only child. For those very basic reasons, I have always felt a real connection to him and that is why he is my

favorite Super Hero. That is why it was so important for me to tell my Superman story my way.”

Producer Jon Peters recalls first hearing the story Singer wanted to tell. “I remember getting goose bumps and feeling ‘Wow...that is right on the money,’” he says. “The story is contemporary, emotional, action-packed and a love story, too. It hits all the bases that we want in a Superman movie.”

“Bryan is a terrific filmmaker,” says producer Gilbert Adler. “His great success in the past stems from the fact that he’s a natural born storyteller. Bryan tells a riveting story, whether it’s at the craft services table or up there on the big screen. Bryan is a maestro!”

From a child wearing a cape and Superman pajamas to the dedicated comic book collector to the moviegoer waiting two decades to once again believe a man can fly, the time of Superman has come again.

“Society – the world – has changed so drastically in the last thirty years or so since Richard Donner’s film,” says *Superman Returns* cast member Frank Langella. “I think Superman returning now is a great thing. He’s coming back at a time when people have a real need, I think, to sit there for a couple of hours with a big box of popcorn and a soda and have someone sweep them off their feet again.”



THE STORY AND THE PLAYERS

Since mysteriously disappearing from Earth five years before, Superman has traveled to the far reaches of space in search of his past and traces of his family, or others like himself. But, finding a radioactive ruin where *Krypton* once stood, the man who was born Kal-El returns home, crash-landing back at the Kent farm in Kansas.

According to Singer, Kal-El, whom the Kents named Clark, is very much a product of his upbringing. “People always ask, ‘which is the costume and which is the disguise?’” says the director. “But in reality both are identities he wears. There’s a bit of showmanship in being Superman, in the way you present yourself. And there’s definitely a character in

Clark, a charade he's putting on to make himself awkward and invisible. But the true Clark Kent is the man who was raised on the farm by *Martha* and *Jonathan Kent*. I never wanted to lose that. Even at points when he is awkward Clark, the foundation of Superman is how the character was raised on the farm."

Singer needed an actor who could embody all the qualities of Kal-El, Clark Kent and Superman, who could handle the rigorous physical and emotional demands of the role, and who would be a worthy successor to the late Christopher Reeve. And yet from the beginning he was intent on casting an unknown actor. "However daunting that task may have been to fill the boots of Christopher Reeve, the actor to play Superman couldn't have the baggage of being a movie star," says Singer. "I needed someone who represented and looked like the collective memory we all have of Superman."

Richard Donner, who initially cast Reeve, faced the same challenge nearly three decades ago. Whoever plays Superman, says Donner, has "got to bring to life the son of Jor-El. He's got to bring reality and purity to this character. He's got to then evolve into a Super Hero. If in any way he is tainted with past references, it would be a major mistake. I think Bryan faced the same conundrum. The moment you associate the actor with another role, you lose the character. To make a man fly and believe it, it had to be an unknown then, and I think today it's even more true."

Months of searching yielded a tape of an undiscovered actor who had auditioned for a previous *Superman* film in development at Warner Bros. Pictures. Twenty-six-year-old Brandon Routh had been one of those kids in Superman pajamas "flying" around his childhood home in Norwalk, Iowa. Even on his audition tape, Singer saw in Routh qualities that extend beyond his uncanny physical resemblance to Superman. "Just talking to him I got a sense of his mid-western upbringing and all the classic ideals that come from that sort of childhood, which are the same kinds of ideals that Superman embodies," Singer says. "Then, of course, there is his physical presence. He looks like he walked off a page in the comic book. Pretty much at that point, he became my first and only choice because I felt confident he could handle all three roles – Kal-El, Clark Kent and Superman."

Though not formally told he had the part, Routh immediately began getting calls for costume tests and physical training. It wasn't until he found himself in Australia, on the Kent Farm set, that the experience became real. "Walking up to Clark's room, Kal-El's room, it was exactly as you would imagine it would be," Routh says. "My first shot as Clark

was walking across the farm yard and I felt it then too. It's such an all-encompassing experience, playing this character. It's a big responsibility to be true to Bryan's vision, and to embody someone that so many people around the world have seen in their minds."

The director's faith in Routh gave him the confidence to reach deeply into his own character to play the role his way. "Bryan's passion and enthusiasm for this story was infectious," says Routh.

The first time Routh wore the costume in front of an audience was shooting a scene in the Daily Planet. "If you're only human, how do you imagine that you're superhuman?" he says. "How do you play that grandness and goodness? I wanted to be true to everything that has come before, but I also needed to embody the character in a way that would help the crew believe in the character and feel excited about being a part of this film."

Routh's first scene as Superman had a galvanizing effect on everyone present. "There's a great heart at the base of this actor and this person," says producer Gilbert Adler. "That's what we all responded to in Brandon. He has a great heart. He has a great understanding of human nature, and I think that's what makes his portrayal of Superman so compelling. He always had Clark down and it took him no time to become Superman."

"Clark comes naturally to him because he *is* Clark," says screenwriter Dougherty. "He's this guy from Iowa who is 6'3" and good looking, but shy and kind of awkward at times."

Unlike the casting of Superman, finding a man to play his diabolically brilliant nemesis took no time at all. Singer directed Kevin Spacey to his first Academy Award (for Best Supporting Actor) for his performance as Verbal Kint in *The Usual Suspects*. "We wrote the character with Kevin in mind," says Singer. "Ever since *The Usual Suspects* we had been looking for something to do together and he is extremely perfect for the role. He has just the right blend of humor and cynicism and, of course, he is simply a brilliant actor."

The most challenging aspect of casting Spacey was finding a break in his intensive schedule on the London stage. "With all of his work at the Old Vic in London, we were forced into a very confined amount of time for him to be in Australia," says Singer. "I think we had just six weeks with him and we shot everything we needed to and got him back to London in time for his next project there."

"It was a fantastic shoot and a lot of fun," says Spacey. "Bryan and I had a wonderful experience making this movie and an extraordinary experience making *The Usual*

Suspects. In a lot of ways it was like not a day had gone by and it was so enlightening to see how much he has advanced as a filmmaker in the last ten years.”

The two-time Oscar winner (his second award, for Best Actor, was for his performance as Lester Burnham in Best Picture Oscar winner *American Beauty*) describes his Lex as “much darker, bitter and out for revenge but still with a comic flair. He is the ultimate capitalist. He’s got wide-ranging, hugely complicated evil plans. But at the end of the day, it’s really basic. He just wants his cut.”

Lex has spent the last five years in prison, but is released when Superman misses his parole hearing. For his emergence from prison he has arranged a means to a lifestyle in the form of heiress Gertrude Vanderworth (played by Noel Neill, the woman who originated the role of Lois Lane in the first two screen serials in the 1940s and reprised the role in the 1950s television series with George Reeves, replacing Phillis Coates. Gertrude, after whom he names his state-of-the-art yacht, will soon make Lex a very rich widower. “Lex has gone through so many changes and feels that he has been so betrayed that he is now out for revenge,” Spacey describes. “He has been away for a while and Superman has been away for a while, and Lex has a remarkable plan for when they come back together that, of course, involves real estate. As a character, Lex Luthor has always been about property.”

After Kal-El’s ship crash lands back in Kansas, he finds many things about his world have changed. The world has moved on, as evidenced by the *Daily Planet* headline, “Why the World Doesn’t Need Superman,” penned by none other than Lois Lane. “There is nothing stronger or more devastating to Superman than to be told by the woman he loves that he’s no longer relevant in the world and this thing he thought he was destined to be is not really appropriate any more,” Harris says. “Lois has written that people need to move on and learn for themselves and not to rely on having a savior. This, of course, was her way of getting over him.”

“The world has forgotten about its savior,” says Chris Lee. “When he returns from his journey, he’s faced with the dilemma of trying to figure out his place in the world – now that he’s been gone for so long and Lois has so publicly proclaimed why the world doesn’t need him. And, as usual, mothers always have the best advice.”

Martha “Ma” Kent, Clark’s adoptive mother, is played by film legend Eva Marie Saint (*North by Northwest, On the Waterfront*). Martha is overjoyed to have her son back, but also sees clearly that his fate lies elsewhere. “Throughout his childhood, his parents told him

that he had to do good things with the power that he had,” says Saint. “But he is discouraged when he comes back and needs her to boost him up enough to give him the confidence to go back and be Superman.”

Saint, who won an Oscar for her performance in *On the Waterfront* opposite Marlon Brando – Superman’s cinematic father, Jor-El – had the unique experience of playing a role that impressed her grandchildren. “I was very happy to do the movie because it’s wonderful to keep working; that’s what I do,” she says. “But when my three grandchildren found out, their first reaction was a collective ‘that is so cool.’ They told all their friends about it, too. Good for business. Right?”

Saint credits Singer for guiding her through an emotionally and physically charged scene in which Ma Kent discovers the burning wreckage of her adopted son’s spaceship. “That was a long night of filming,” recalls Saint, “but Bryan has such patience and good instincts and lets his actors explore and try different things. I think you really see the love between a mother and her only child. It seemed natural to be a loving mother to Brandon Routh, who is a dear young man and a gifted actor.” Saint adds, “My favorite dream is flying, and I secretly hoped that I could fly with Superman. However, it’s still a dream.”

Heading back to Metropolis, in his bespectacled Clark Kent persona, Clark soon comes to the uncomfortable realization that his old friend, rookie photographer *Jimmy Olsen*, is the only one who really noticed he was gone. “Jimmy thinks Clark has been hitchhiking around the world all this time,” says Sam Huntington, who plays the cub photographer. “So, he has this whole conversation with Clark about places where he thinks he’s been and Clark hasn’t been to any of them.”

Jimmy is also the first one to break the most devastating news of all to his old friend. Lois, the love of his life and human connection he most needed, is now engaged and has a son, Jason, played by newcomer Tristan Lake Leabu. “That’s an obstacle stronger than *Kryptonite*,” says Singer, “and one that’s harder to navigate through, and therein lies the emotional core.” “So, he is completely an outsider again,” adds Routh, “after he has come back to the one place where he thought maybe he wasn’t an outsider.”

To portray the embodiment of a character almost as universally known as Superman himself, Singer needed a young actress that could bring to bear both Lois’s trademark intelligence and wit and also the added layers of growth and hardening that has come with her years of waiting for Superman.

The answer came by way of Singer's old friend and collaborator Kevin Spacey. In 2004, Spacey directed and starred in a biographical film about 1950s singer Bobby Darin that co-starred Kate Bosworth as Sandra Dee. "I was lucky enough to see an early screening of Kevin's *Beyond the Sea* and I was just blown away by Kate's portrayal of Sandra Dee," Singer recalls. "Kevin had told me she was terrific to work with so I had her come in and read with Brandon. It was pretty clear that they had a real immediate emotional connection and we all thought she would make a wonderful Lois Lane."

"What a privilege it was for me to do this film," says Bosworth, who first shot to international attention as the spirited female surfer in *Blue Crush*. "I felt a huge responsibility and a great amount of pressure just because everyone in the world knows and loves these characters so much. In this film they have progressed and you really get to see their inner life, so it was therefore so much fun to play. I think the fans are going to enjoy Lois and Superman back together on the big screen."

No sooner is he back than he learns that Lois is in peril – a shuttle is being launched from the back of a jet, with Lois among those on board. "They first see each other when the world sees for the first time that Superman has come back," says Routh.

After a breathtaking rescue involving hundreds of tons of burning metal careening through space and nearly crash-landing in a baseball stadium, Lois and Superman set eyes on each other for the first time in five years. "Superman has landed the plane," Routh describes, "and he steps in the door to make sure all the people are all right, and makes eye contact with Lois. That's a pretty powerful moment between the two of them. It's very short. They don't say much at all to each other. But there is an unspoken connection between them. She doesn't turn away from him. So, even though she has written this article about him, he knows there's hope."

He also forms a connection with Lois's young son, who has never experienced the world with Superman in it.

One person who doesn't hide his joy at the return of Superman is *Daily Planet* editor *Perry White*, played by veteran actor Frank Langella (*Dracula*). "It doesn't matter whether you're seven or 70, when a hero comes back into your life it really runs up the back of your neck," says Langella. "It's a universal thrill when someone of this epic, iconic stature comes back into your life. What an extraordinary thing to have these kinds of heroes." But, on a more practical scale, "Perry White is concerned about his paper and its circulation, so he's

very happy that Superman is back because it means that the paper will have Superman exclusives again and will therefore sell,” Langella adds. “Very happy indeed.”

Sam Huntington, this film’s Jimmy Olsen, is a lifelong Superman fan and got the added thrill of playing a scene opposite Jack Larson, who originated the Jimmy Olsen role in the ‘50s television series. “Jack is an icon to me, and it was an honor to play not only opposite him but as the character that he originated,” Huntington says. “He also tells the best stories about how his life was affected by portraying such a famous character. The whole experience for me as an actor and a Superman fan was a dream come true.”

In addition to all the more familiar characters, *Superman Returns* introduces two new personae to the Super Hero’s universe: Lex Luthor’s sidekick *Kitty Kowalski*, played by Parker Posey; and Richard White, Perry White’s nephew and Lois’s fiancée, played by actor James Marsden.

Kitty Kowalski, while not a “bad guy” herself, has certainly fallen in with a few and gets more than she bargained for when she becomes a key player in the plot to destroy Superman. “Kitty loves the lifestyle that Lex can offer her,” says Posey, the acclaimed star of such films as *Personal Velocity*, *Best in Show* and *The House of Yes*. “She also loves the humor and even the deviousness of Lex,” Posey continues. “But the whole experience definitely becomes more serious and grave than Kitty ever imagined, and she ends up clinging for her life to this little inherited dog.”

“Parker brings incredible dimensions to Kitty, who is spiritually related to the first and second film’s *Miss Tessmacher*,” says Singer. “And like *Tessmacher*, Parker’s Kitty is both fun and cheeky and a great foil for Lex, but Kitty also has somewhat of a conscience, which Lex definitely doesn’t have.”

Richard White, an assistant editor at the *Daily Planet*, is engaged to Lois and the man Lois’s young son Jason calls “Daddy.” “Richard White is a new character to the Superman universe,” says Marsden, who played the Super Hero Cyclops in Singer’s *X-Men* films and reprises the role in this year’s *X-Men: The Last Stand*. “It was interesting working with Bryan on a totally different kind of role. It was really cool to get to create the guy that may or may not come between Lois and Superman.”

“It’s not that Richard is a bad guy – he’s a great guy – but is he right for Lois?” asks Routh, before answering with a smile: “No, because Superman is.”

As Superman struggles to find a way to reconnect with Lois, “The other part of his journey,” Routh adds, “is learning to accept his responsibility, his destiny, to be Earth’s greatest protector.” In thrilling and exhilarating trips around the globe, he thwarts evil wherever he is needed. The world rejoices in the return of the Super Hero many had forgotten existed.

But his greatest test will come in the form of Lex Luthor’s latest and most diabolical plot against not only Superman but all of humankind, which will at once test his faith in humanity and his ability to overcome any obstacle his enemies throw in his path.



AUSTRALIA AND METROPOLIS: ABOUT THE PRODUCTION

Principal photography began near Breeza, Australia, on a rural piece of farm land that had been transformed into a working back lot. Six miles of road constructed by the production company provided access to the “base camp,” which consisted of star and filmmaker trailers, catering and lunch tents, and trailers for every department on the film including hair/makeup, wardrobe, special effects and visual effects. Base camp was even equipped with an IT trailer capable of running an entirely wireless network internet connection smack in the middle of Australia’s bush country.

All roads on the property led to the *Kent Farm*, where production designer Guy Hendrix Dyas recreated the iconic Kansas home of Ma, Pa and Clark Kent. From the mailbox at the end of the drive to the swinging chair on the front porch of the humble farmhouse, Dyas and his teams of designers, artists, craftsmen and construction crews built Superman’s highly-detailed boyhood home. A 30-foot high barn painted in a classic ox-blood red and five acres of six-foot tall corn are highlights of the farm’s design and functionality.

For three weeks, the *Superman Returns* filming crew relocated to New South Wales in order to shoot the breathtaking Kent Farm set which was built near the little country town

of Tamworth. Recreating Superman's childhood home was nothing short of amazing (new roads were created, telephone poles were installed for miles and crops were planted from seed).

For three weeks, the production commuted to the site from the town of Tamworth, where it booked up most of the hotel rooms, restaurants and pubs. It enabled the filmmakers, along with actors Brandon Routh, Eva Marie Saint, James Karen (who plays *Ben Hubbard*, who is courting Martha Kent) and Stephan Bender (who plays 15 Year Old Clark in a series of flashbacks) to immerse themselves in its Norman Rockwell, mid-America setting and experience everything from the blistering summer heat to some of the most beautiful sunsets they'd ever seen.

"Growing the corn out in Tamworth was a huge challenge," says Dias. "That particular region of Australia had been suffering through many years of drought. We actually had to create our own irrigation system just to keep our Kent Farm crops alive until the end of our shoot. It was quite an incredible achievement, and our corn fed many of the local farm animals when we finally packed up and left. It was very labor-intensive having to build so much in the middle of nowhere but I think that Bryan and I achieved what we had envisioned for Martha Kent's farm and it certainly allowed some beautiful moments to be captured on film." Dias adds, "From day one to wrap, whenever Bryan and I talked about the look of the film we always referenced Superman's existing universe whether it be in the comics, TV series or earlier films. This is something that Bryan holds very close to his heart so when designing each environment I was very mindful of Superman's past incarnations. Our goal was to update the Superman world, not to re-invent it. The Kent Farm was one of the first sets I had to design for this film and it was a wonderful starting point because I was able to instill a high level of classicism and romanticism from the very beginning."

"No doubt that there is a romantic quality to the look of the movie just like there is within the story," says Singer. "I think we successfully merged some of those iconic John Barry designs from the 1978 Donner film with the look of a 1940s romance, whether through the color palette or the visual compositions or the Art Deco facades and gleaming skyscrapers of Metropolis. It's certainly not a period piece. It's a blend of old and new which essentially gives it a real timeless feel. That was the approach we took with all the design elements."

After completing the Kent Farm sequences, the production returned to Fox Studios Australia, which became the base of operations in Sydney. The production occupied all seven soundstages and kept to an around-the-clock set construction schedule. “As soon as filming would finish on one set, we’d strike it to immediately make room for our next build.” At one point space got so tight that Dyas was forced to turn one of his construction warehouses into a stage in order to accommodate the interior set of the film’s 200-foot yacht, *The Gertrude*.

“When you include all the airplane and yacht gimbals and water tanks and green screen elements, we probably ended up with close to 80 sets,” says producer Gilbert Adler. “As challenging as that was, there were no other movies being shot on the lot so we were able to take it over and make it completely our own space. It gave us a great amount of flexibility and creativity in scheduling and construction which was paramount to having all the sets look and function fantastically.”

Like the Kent Farm, Singer knew there were other places in the universe that he wanted and needed to include in his return story, most notably, the interior, exterior and rooftop of the Daily Planet building as well as the fan-favorite *Fortress of Solitude*. “The Fortress of Solitude is a good example of how we used the basic design that John Barry created in the Donner *Superman* movie,” says Singer, “but were able to expand on that with the advancements in visual effects technology.”

Dyas took inspiration from the 1978 sets by John Barry and constructed a “crystal ship” for Superman which measured 150 feet wide by 135 feet deep, and was approximately three stories high. “This set was deliberately reminiscent of the crystal pod that carries Superman to earth in the first Richard Donner film,” says Dyas. “However, it’s been incredibly updated and it brings to mind the science experiments many of us did as kids when we made crystals grow. Superman uses his own ‘*Crystal technology*’ to create the ship and I think the end result looks very unique and elegant— it glows internally and it’s beautiful yet unearthly. We used similar design principles to create Superman’s Fortress of Solitude and with the help of new technologies were able to push the crystal idea much further in its execution. For example, instead of seeing the Fortress of Solitude from only one direction as in the set of the 1978 film, we were able to create a 360 degree view enabling Bryan to pan the camera around this amazingly vast cathedral-like environment. It was quite spectacular.”

Dyas created a unique design for the Daily Planet building under the operating theory that, like many classic Art Deco buildings in New York, the Daily Planet building in Metropolis would have been renovated in some fashion over the years to keep up with the latest in news-gathering and publishing technologies. “I think Guy did a brilliant job in blending the Deco feeling of the exterior façade and interior lobby with the latest in plasma televisions and flat screen computer monitors in the bullpen,” Singer comments. “Here again, the old and the new combined to become timeless ... just like Superman.”

The Daily Planet set took six months to design, four months to build and a month to properly light. “We had something like 3,000 lights and 19 miles of cable for that one set,” Adler recalls.

“Bryan likes sets to have layers upon layers of detail so with the Daily Planet I was able to let my imagination run wild,” says Dyas. “Early in pre-production, we did some research and visited the original Daily News building in New York which was designed in 1929 by Raymond Hood. That marvelous period of American Art Deco architecture was hugely influential on my designs, especially for the interior of the editorial office of the Daily Planet newspaper. And even though we wanted the film to be contemporary in style, I was inspired by the 1930s mode of geometric designs, glass and bold colors.” These influences can also be seen on the classically ornate exterior of the Daily Planet building and its bustling plaza. Dyas adds, “We wanted to keep the iconic spinning globe at the top of the Daily Planet building along with its rooftop which sits high above Metropolis. This became a wonderful setting for one of the romantic scenes.”

The plaza set that Dyas needed to create for the film was so large that none of the Fox stages could accommodate it so, in an unconventional move, the filmmakers decided to build the set outdoors, using the road between two existing soundstages. “Believe it or not, building it outside worked really well,” notes Dyas. “The weather was fantastic and we were able to fill the nearby roads with yellow cabs, buses and other street traffic. We also transformed an adjacent area into a mini Central Park and added a subway station. It was definitely one of our most challenging sets to build, but it turned out beautifully.”

In addition to the Vanderworth yacht, Dyas created two other sets which were completely unique for *Superman Returns*. Dyas designed an intricate model train set to be built in the basement of the Vanderworth mansion along with an enormous island set that was simply referred to as New Krypton. “I think the only way to describe New Krypton is if

you imagine a cross between the Arizona desert and the Arctic shelf,” says Dyas. “For its design, we used crystal-like shapes and formations which are a part of the visual mythology of Superman’s world. It’s reminiscent of Superman’s Fortress of Solitude but less luminous and far more devoid of color.”

“In contrast, the model train set was like a miniature playground and my crew had a wonderful time assembling hundreds of model kits to create hyper-realistic towns and landscapes,” says Dyas. “We were extremely meticulous when it came to details because when Lex destroys the train set with his crystal experiment it’s a metaphor for the destruction he intends to achieve on a human scale. Our train set was already enormous by regular standards but since it needed to look even bigger, we built a basement set around it using forced perspectives and other design tricks. For example, the basement’s concrete pillars were built farther apart near the front of the set and then much closer together as you got back. We also used three different scales of miniature trains, using the largest ones in the foreground near the camera and the smaller ones in the background,” explains Dyas. “We needed hundreds and hundreds of kits to make such a large train set look realistic and we couldn’t have done it without the generous help of a German company called Märklin. Their trains and model kits are simply exquisite and over the course of several months they sent us countless boxes of treasures.” Included in the many vignettes of the train set are environments as diverse as a cacti-filled Arizona desert, a gleaming skyline of Metropolis and the snow-peaked mountains of the Swiss Alps.

The same blending of classic and cutting edge went into the film’s costume design. First and foremost on everyone’s mind from inception was the Superman costume itself. Singer wanted the suit to reflect not only the iconic image that has lived in culture over the ages, but also bring a contemporary edge to the character.

“I remember the first day Brandon came in,” says costume designer Louise Mingenbach, who is no stranger to Super Hero wardrobe having designed the costumes for both of Singer’s *X-Men* movies. “I remember him saying that it was really important to him that the costume be comfortable so as not to be distracting for him in any way. Of course, never meaning to be insensitive, I just laughed and said ‘Baby, you are never going to be as uncomfortable in your life as you will be in this costume. It is not easy being a Super Hero and being one is certainly not about comfort.’

“It was really kind of sweet, actually,” says Mingenbach, “because, at that point, Brandon really didn’t know what he was getting into.”

What he would practically live in for the next few months was a dyed-blue, skin-tight fabric called Milliskin under which a contoured “muscle suit” would be worn. “Because the Milliskin is so tight, it flattened Brandon’s natural musculature that he had been working very hard to develop so we, in turn, had to develop the muscle suit in order to give back some of his body’s natural shape and contours,” says Mingenbach. The costume’s famous “S” shield is made of a molded latex relief that was then laser-cut with thousands of tiny “S” insignias. The cape’s lining was made of wool and specially milled in France. It was then given an *ombre* treatment which gives the center of the cape its vibrant red color. The outside of the cape was then “rubberized to give it some texture and weight,” says Mingenbach. “So you can see why there would be nothing comfortable about wearing two skin tight suits and a ten pound cape on top of it all.”

To inhabit the suit as Superman, Routh would need to undergo intensive physical training, which began practically before he knew he had the part. While in Los Angeles, Routh trained with Gudni Gunnarsson. “The few months of training in L.A. were basically about getting in shape to get in shape,” Routh says. “It was all about training my body to endure the stress of heavier lifting later on in Australia.”

Once in Sydney, Routh began working with Australian trainer Michael Ryan, who put the actor through near-superhuman rigors. “The workouts started out tough and always stayed tough,” Routh recalls. “Many times I felt more like an athlete than an actor,” he says. “Hanging fifty feet in the air or holding my breath fifteen feet below water wearing a very constricting costume put tremendous stress on every part of my body, especially when we did those scenes all day long for many days in a row. As crazy as it sounds, I adjusted and my body got used to it.”

The average day was heavy weightlifting for an hour or more, running and then on to wardrobe fittings, hair and makeup tests and camera tests. “I learned a lot, I achieved a lot and I gained an incredible amount of confidence in myself thanks to the expertise of everybody around me.”



THE PHYSICS OF FLIGHT AND THE GENESIS CAMERA

Since the 1970s, when Richard Donner made *Superman: The Movie*, technology has advanced to levels that were merely daydreams of filmmakers in that era. With these great advances in camera and visual effects technologies, Bryan Singer believes that “we all will believe again that a man truly can fly.”

Singer and his team sought to first and foremost create the physics of the character and his universe. “Brandon and I built up our own physical laws which became the directorial palette for the flying sequences,” says Singer. “For example, how much strain does it take to catch a plane in flight or when do you leap and when do you float? What kind of hand motions does Superman use to navigate himself during flight? Thanks to endless discussions between me, Brandon, all the stunt coordinators and flying teams and to technology itself, Brandon will fly like no other Superman ever could.

“The state-of-the-art technology we used in making this film didn’t even exist two years ago,” Singer says. “The progress made in the visual effects arena is just astounding. As opposed to a Super Hero like Spider-man, Superman’s hair and face are exposed therefore his performance and personality are exposed even in flight.”

The filmmakers paid meticulous attention to detail to the physical shooting of Routh as well as the computer rendering, scanning and animation of the character in order to capture the reality of a man who can fly at will.

Perhaps the single most cutting edge piece of equipment used in making the film is the digital Genesis camera, a joint invention by Sony and Panavision. *Superman Returns* is the first feature length motion picture to be shot entirely with the Genesis camera system.

“The idea of possibly being able to use the Genesis camera came about after I had cast Brandon in the role,” recalls Singer. “We did a screen test with the intended format of Super 35mm and, for the hell of it, we shot one on 70mm. When the film from both cameras was processed, we watched the 35mm first and then clicked projectors to the 70mm. The clarity, the depth, the sheer lack of grain of the 70mm was so exquisite that

shown right next to the 35mm film it looked as if we had used bad stock or something...that's how different the two formats looked.

“So I started researching ways to shoot in 70mm,” explains Singer, “but I discovered very quickly that, for a million different reasons, it would be impractical and far too limiting in terms of camera mobility and film stock.”

Around that time, Singer's longtime cinematographer Newton Thomas Sigel told him that Sony and Panavision had developed the new Genesis camera. “At that time I think there was only one of them in L.A. so we shot one of Brandon's early costume tests with it,” Singer recalls. “Then we started what had to be one of the most comprehensive comparison tests ever done. Using the Genesis, we shot tests outside in soft light, warm light, night, midday, evening, morning, interiors, costumes, hair and makeup, you name it. Then just Tom and I sat in a theatre looking at all the tests and from those comparisons, we made the decision together to attempt to shoot the entire film with the Genesis system.”

It was only a matter of time before more cameras were built for use on *Superman Returns*. “By the time we needed them in Australia, I believe we had one or two,” says Singer. “A couple of months into shooting, we had eight or ten at our disposal.”

Although both Singer and Sigel admit that the Genesis provided many technical challenges, they couldn't be happier with the end result.

“Sony and Panavision worked really hard to create a camera and camera system that emulates the curve and color space of film,” says Sigel, “so it is not significantly different from a lighting design point of view. Because the raw genesis material looks somewhat flat, we decided rather than slap one overall correction on it, we would do graded dailies, based on reference stills I would send the colorist. By doing so we taught ourselves limits and yet we also began establishing what we could do in post-production to create the final look of the film. An added bonus is that all of the visual effects houses essentially have footage that reflects our intent for the final look of the film, which is a huge help to them in creating their effects. On a movie like this it was critical that we had significant communication with the visual effects department in order to not only establish ‘the look’ but to preserve it as well.”

Like so many other aspects of making this movie, the use of the Genesis is another example of the merging of old and new. “I come from a very traditional filmmaking background,” says Singer. “I like shooting on film. Tom comes from a director of photography/camera operator background so shooting on digital was completely new for

both of us. We used more wide lenses and had larger framing than we ever did on my previous movies because the size and scope of the canvas of *Superman Returns* was so big. When we finally saw footage from the first few days shooting at the Kent Farm, he and I both knew that we had the chance to make an extraordinarily gorgeous looking film.”



SUPERMAN RETURNS: AN IMAX 3D EXPERIENCE MARKS ANOTHER CINEMATIC INNOVATION

Superman Returns: An IMAX 3D Experience will be the world’s first live action feature to have selected segments converted from 2D into IMAX® 3D. Using IMAX’s revolutionary live action 2D to 3D conversion technology, approximately 20 minutes of the motion picture will be converted into 3D. The entire film will be digitally re-mastered into the unparalleled image and sound quality of The IMAX Experience through the proprietary IMAX DMR® (digital re-mastering) technology.

The 3-dimensional scenes will make *Superman Returns*’ already extraordinarily vivid images virtually leap off the screen for a truly unique moviegoing experience. The IMAX 3D version of the film will offer the sensation of being not just inside the theater but inside the movie itself.

“The test scenes that have been converted into IMAX 3D look, sound and feel absolutely amazing,” says Bryan Singer, director of *Superman Returns*. “The magic of IMAX 3D will envelop audiences in this story, enabling them to feel the emotion, drama and suspense in a completely new and unique way.”

Superman Returns: An IMAX 3D Experience will play in IMAX® theaters worldwide beginning in June. The tenth feature presented in IMAX theaters by Warner Bros. Pictures since 2003, this film follows the successful IMAX DMR releases of the second and third installments of *The Matrix* trilogy, *The Polar Express*, which was converted into IMAX 3D, *Batman Begins*, *Charlie and the Chocolate Factory*, the third and fourth installments of the *Harry Potter* series, *V For Vendetta*, and *Poseidon*. The studio has also released two original IMAX 3D films, *NASCAR 3D: The IMAX Experience* (2004) and *Deep Sea 3D* (2006).

IMAX's live action 2D to 3D conversion process is based upon the basic principals of how the eyes and brain work together to naturally create the three dimensional world we live in. Most people see through two eyes and although both eyes automatically focus on a single center point, they see it from two slightly different perspectives. This creates two distinct images, which the brain then fuses to produce the three-dimensional depth in which we see things.

IMAX 3D takes advantage of this natural process. An IMAX 3D film actually consists of two separate strips of film projected onto the screen at the same time, one with images captured from the viewpoint of the right eye, and the other from the viewpoint of the left eye. Special IMAX 3D glasses separate these images so that the viewer's left eye sees only the left-projected image and the right eye sees only the right-projected image. This allows the brain to fuse the two images to create a three-dimensional visual that appears to come off/out of the screen and into the theatre.

There is no 3D technology in the world that is comparable to IMAX 3D. IMAX's theatre geometry, screen, image quality, sound and the other components of The IMAX Experience bring the movie-goer *inside* the IMAX 3D film – something that cannot be replicated in any other 3D presentation, whether on a laptop computer or in a conventional theatre auditorium. Consumers understand that IMAX 3D doesn't just add depth to a film, it completely changes the relationship between the viewer and the movie.

Superman Returns was originally shot in 2D, meaning it only existed as a single view-point. To convert the film into IMAX 3D, a second view-point, or "second eye" had to be created. The creation of the second eye is achieved using IMAX Corporation's proprietary 2D to 3D technology, which includes technology licensed from Three-Dimensional Media Group, Ltd. and invented by David M. Geshwind. This render-based technology relies on real world calculations to accurately map and recreate three-dimensional space.

The left-eye and right-eye images are digitally re-mastered into IMAX's format using IMAX DMR technology and recorded onto two separate prints of 15/70 film for projection in IMAX 3D for the world's most realistic and immersive movie experience. With crystal clear, larger than life, 3D images complemented by exhilarating state-of-the-art digital surround sound, audiences feel as though they are part of/in the movie.

The IMAX 3D projector simultaneously projects two strips of 15/70 film, one for each eye, onto a special silver IMAX 3D screen. Polarized IMAX 3D glasses channel the right-eye image to the right eye and the left-eye image to the left eye.

The 15/70 film format used by IMAX is ten times larger than conventional 35mm film and three times larger than standard 70mm. The sheer size of a 15/70 film frame, combined with the unique IMAX projection technology, is the key to the extraordinary sharpness and clarity of films exhibited in IMAX theaters.

IMAX theaters' specialized design and unobstructed views place audiences right in the on-screen action. Specially designed IMAX 3D screens eliminate the discomfort and decapitated edges of smaller-format 3D systems. The IMAX screen is coated with a specialty high-performance metallic paint and has a slight curvature that extends beyond the peripheral field of view. This enhances the audience's feelings of being in the film. The visuals are complemented by crisp uncompressed sound from a proprietary multi-channel digital surround sound system.

Founded in 1967, IMAX Corporation is one of the world's leading entertainment technology companies and the newest distribution window for Hollywood films. IMAX delivers the world's best cinematic presentations using proprietary IMAX, IMAX 3D, and IMAX DMR technology. IMAX DMR (Digital Re-mastering) makes it possible for virtually any 35mm film to be transformed into the unparalleled image and sound quality of The IMAX Experience. The IMAX brand is recognized throughout the world for extraordinary and immersive entertainment experiences. As of December 31, 2005, there were 266 IMAX theatres operating in 38 countries.

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ABOUT THE CAST

Superman Returns marks the major motion picture debut of actor **BRANDON ROUTH** (Kal-El / Clark Kent / Superman).

Born Oct. 9, 1979, in Des Moines, Iowa and raised in nearby Norwalk (about 100 miles south of Woolstock, the hometown of TV's original *Superman*, George Reeves), the 6'3" actor was a high school athlete who swam and played soccer, as well as starring in several theatrical productions. He attended the University of Iowa for one year before heading to Hollywood to pursue acting.

Routh got his first major role on a 1999 episode of the short-lived ABC sitcom *Odd Man Out*, and also made an appearance on *Gilmore Girls* in 2000. He earned steady work on the ABC daytime drama *One Life to Live*, originating the role of Seth Anderson from 2001-2002. His subsequent primetime credits include guest starring roles on the CBS crime drama *Cold Case*, the hit NBC sitcom *Will & Grace* and Fox's brief-lived *Oliver Beene*.

Prior to Routh's casting as Superman, Warner Bros. Pictures had spent over a decade developing a plan to re-launch the franchise. When director Bryan Singer came aboard, he insisted that a fresh face be cast in the tradition of film's most famous Man of Steel, Christopher Reeve.

Routh, then 25, was tapped by Singer after extensive casting calls in the U.S., Britain, Canada and Australia. Impressed by his resemblance to the comic book icon and finding the actor's humble Midwestern roots a perfect fit for the hero's all-American persona, Singer anointed Routh as the next screen Superman.

KATE BOSWORTH (Lois Lane) has made the seamless transition from a young Hollywood starlet to one of today's hottest leading ladies. She recently graced the screen in Kevin Spacey's *Beyond the Sea*, portraying Sandra Dee opposite Spacey as Bobby Darin.

At 14, she made her feature film debut in Robert Redford's *The Horse Whisperer*. Her other credits include Robert Luketic's *Win a Date with Tad Hamilton*; John Stockwell's *Blue Crush*; *Wonderland* opposite Val Kilmer; Roger Avary's *Rules of Attraction* and the Jerry Bruckheimer feature *Remember The Titans*, starring Denzel Washington. She also recently

made a cameo appearance in *Bee Season*, starring Richard Gere. She garnered acclaim on the small screen with her television debut in the series *Young Americans*.

Displaying astonishing versatility with a wide range of films, **JAMES MARSDEN** (Richard White) has quickly carved out a distinctive place in Hollywood.

Marsden most recently rocked the silver screen in *X-Men: The Last Stand*. Directed by Brett Ratner, Marsden reprised his role as 'Scott Summers/Cyclops' in the hugely successful franchise based on the Marvel comic book series.

Marsden is currently in production on Kevin Lima's *Enchanted* opposite Susan Sarandon, Amy Adams, Idina Menzel and Patrick Dempsey. *Enchanted* is a romantic fable, mixing live action with CGI animation.

Also due for release are two independent films, *10th and Wolf* and *The Alibi*. *10th and Wolf* stars Marsden as a member of the crew who accepts a deal to serve in the military instead of going to jail for his involvement in a mob hit. *The Alibi* tells the story of Ray Elliott, played by Steve Coogan, who runs a successful business providing alibis for men and women who cheat on their spouses. Marsden plays Wendall Hatch, a man who murders his girlfriend while on a clandestine weekend get-away. Selma Blair, John Leguizamo and Rebecca Romijn also star.

Marsden was also recently seen starring in Merchant Ivory's *Heights*. Also starring Glenn Close and Elizabeth Banks, the film follows a photojournalist who is forced to come to terms with a complicated relationship in her life. Marsden stars as the woman's fiancé.

Recent films also include the Nick Cassavetes romantic drama *The Notebook*, with Rachel McAdams, James Garner, Gena Rowlands, Joan Allen, and Ryan Gosling; and the blockbusters *X-Men* and *X2* with Patrick Stewart, Rebecca Romijn, Halle Berry, Famke Janssen, Anna Paquin and Ian McKellen.

Additional film credits include the thriller *Disturbing Behavior* with Katie Holmes and Nick Stahl, Davis Guggenheim's *Gossip* opposite Kate Hudson, Tony Piccirillo's *24th Day*, Francine McDougall's *Sugar and Spice* with Mena Suvari and Marley Shelton, and *Interstate 60* with Gary Oldman, Chris Cooper, Ann Margaret, Amy Smart, and Christopher Lloyd. His notable television roles include Glen Floy on the final season of the Emmy-award winning series *Ally McBeal*.

Marsden currently resides in Los Angeles with his wife and two children.

FRANK LANGELLA (Perry White) continues to enjoy an extraordinary career that has spanned more than five decades on stage and in film and television. His versatile talent is evidenced by his numerous honors and awards, including induction into the Theatre Hall of Fame (2003); two Tony Awards, five Drama Desk Awards, three Obies, Two Outer Critics Circle Awards, The Drama League Award, The National Board of Review Award, The CableACE Award, two Golden Globe nominations and an Emmy nomination.

Langella's numerous film credits include *Good Night, and Good Luck*, *Lolita*, *The Ninth Gate*, *I'm Losing You*, *Dave*, *1492: Conquest of Paradise*, *Those Lips*, *Those Eyes*, *Dracula*, *The Twelve Chairs* and *Diary of a Mad Housewife*, among many others. He will also be seen starring in Andrew Wagner's *Starting Out In the Evening* in 2007.

His Broadway credits include *Match*, *Fortune's Fool*, *The Father*, *Present Laughter*, *Amadeus*, *Hurlyburly*, *Passion*, *Seascape*, *Design for Living*, *Sherlock's Last Case*, *Dracula*, *A Cry of Players* and *Yerma*.

Off-Broadway, Langella has starred in productions of *Cyrano*, *After the Fall*, *The Old Glory-Benito Cereno*, *The White Devil*, *The Prince of Homborg*, *The Immoralist* and *Booth*. His prestigious regional theatre credits include *Les Liaisons Dangereuses*, *Ring Round the Moon*, *The Devils*, *A Man for All Seasons*, *My Fair Lady*, *The Tooth of Crime* and *Scenes from an Execution*.

For television, his credits include HBO's *Unscripted* Showtime's *Monkey House*, HBO's *The Doomsday Gun*, ABC's *The Beast*, *The Seagull* (PBS) and *Eccentricities of a Nightingale* (PBS), among numerous others.

EVA MARIE SAINT's (Martha Kent) distinguished film career began opposite Marlon Brando in *On the Waterfront*, for which she was honored with an Academy Award. She went on to star in several other memorable movies, including *A Hatful Of Rain*, *That Certain Feeling*, *Raintree County*, *Exodus*, *North By Northwest*, *All Fall Down*, *The Russians Are Coming! The Russians Are Coming!*, *Grand Prix*, *The Stalking Moon*, *Loving*, *Nothing In Common* and *I Dreamed Of Africa*.

The actress grew up in Delmar, New York and attended Bowling Green State University in Ohio, planning to become a school teacher. Trying out for a school play on a dare, she won the leading role and changed the direction of her life. The university has

honored her with an honorary Doctor of Fine Arts degree and renamed its main campus theatre The Eva Marie Saint Theatre.

Upon graduation from Bowling Green, she went to New York City and studied at The American Theatre Wing and with Lee Strasberg at The Actors Studio. Launching her career during the golden age of live television, Ms. Saint was Emmy-nominated for several memorable TV presentations and moved to Broadway in *The Trip to Bountiful*, receiving the Drama Critics Award and Outer-Circle Critics Award for her performance. Director Elia Kazan saw her in the play and cast her in *On The Waterfront*.

In television, Ms. Saint's first Emmy nomination was for Philco Playhouse. She sang the role of Emily in the live TV musical adaptation of Thornton Wilder's *Our Town* with Frank Sinatra and Paul Newman, winning another Emmy nomination. Her third Emmy nod came for the Hallmark Hall Of Fame presentation of *Taxi*, and a fourth nomination came for the mini-series *How the West Was Won*. In 1990, on her fifth Emmy nomination, she won the coveted award for the mini-series *People Like Us*.

Her many other TV appearances include playing Cybill Shepherd's mother on the *Moonlighting* series, *The Titanic* mini-series, *Time To Say Goodbye?*, *The Klooster Family Story*, *Jackie's Back*, *Fatal Vision*, *When Hell Was In Session*, *The Last Days Of Patton*, *The Achille-Lauro Affair*, *Best Little Girl In The World*, *Where's Jimmy*, *My Antonia* and *Open House*. She also starred in four memorable holiday specials, *A Christmas to Remember*, *I'll Be Home for Christmas*, *Breaking Home Ties* and *Papa's Angels*.

In addition to *The Trip to Bountiful*, she starred on the New York stage in *The Lincoln Mask* and *Duet for One*, and on major stages across America.

Ms. Saint and her husband, director Jeffrey Hayden, produced the PBS television documentaries *Primary Colors: The Story of Corita*, which she narrated, and *Children in America's Schools* with Bill Moyers.

Ms. Saint recently co-starred in the feature film *Because of Winn-Dixie* with Jeff Daniels, Cicely Tyson and Dave Matthews, directed by Wayne Wang, and in *Don't Come Knocking* with Sam Shepard and Jessica Lange, directed by Wim Wenders.

PARKER POSEY (Kitty Kowalski) received an Independent Spirit Award nomination for her work in Rebecca Miller's *Personal Velocity*, as well as a Golden Globe nomination for her work opposite Shirley MacLaine in *Hell on Heels: The Battle of Mary Kay*.

She also received a Special Jury Prize at The Sundance Film Festival for her performance in *The House of Yes*.

Posey's additional film credits include Nora Ephron's *You've Got Mail*, Wes Craven's *Scream 3*, *The Anniversary Party*, *Clockwatchers*, Richard Linklater's *Dazed and Confused* and *Suburbia*; three films with Hal Hartley (*Amateur*, *Flirt* and *Henry Fool*); and three films with Christopher Guest (*Waiting For Guffman*, *Best in Show* and *A Mighty Wind*).

Upcoming films include *The Ob in Ohio*; Christopher Guest's *For Your Consideration* and Hal Hartley's *Fay Grim*.

On stage, Parker most recently received a Lucille Lortell Award for her work in David Rabe's *Hurlyburly*, and a Lucille Lortell Award nomination for Lanford Wilson's *Fifth of July*. She also starred in the Los Angeles premiere of John Patrick Shanley's *Four Dogs and a Bone*, and starred on Broadway in Elaine May's *Taller Than A Dwarf*.

A dynamic young actor, **SAM HUNTINGTON** (Jimmy Olsen) is poised to become one of Hollywood's breakthrough stars.

At age nine, Sam began his career on stage at the prestigious Peterborough Players in his native New Hampshire. He performed over four seasons in such roles as Jem in *To Kill a Mockingbird*, opposite James Rebhorn.

Huntington just wrapped principal photography on *Fanboys* opposite Kristen Bell, Chris Marquette, Dan Fogler, and Jay Baruchel. Huntington stars as Eric, a car salesman who drives across the country with his three buddies to honor the last wish of their dying friend – to watch *Star Wars: Episode I - The Phantom Menace* at George Lucas' Skywalker Ranch before the movie's worldwide release.

Huntington's other memorable roles include playing Jam in *Detroit Rock City* opposite Edward Furlong, Ox in *Not Another Teen Movie*, Dinkadoo Murphy in Thomas Hayden Church's *Rolling Kansas*, and Mimi Siku in *Jungle 2 Jungle* opposite Tim Allen and Martin Short.

KAL PENN (Stanford) is becoming one of Hollywood's hottest young actors. He is perhaps best known for his MTV Movie Award-nominated performance as Kumar in the indie hit *Harold and Kumar Go to White Castle*.

His more recent film credits include the drama, *The Namesake*, based on the novel by Pulitzer Prize-winning author Jhumpa Lahiri and directed by Mira Nair; the comedy feature *Vegas Baby*; Mike Binder's *Man About Town*, with Ben Affleck; *Sueño*, starring John Leguizamo and Elizabeth Pena; *A Lot Like Love*, with Ashton Kutcher and Amanda Peet; *Dancing in Twilight*, with Mimi Rogers and Erik Avari; *Arrangement*, starring Lisa Ray; *Love Don't Cost a Thing*, with Nick Cannon, Christina Milian and Steve Harvey; the festival-winning political indie drama *American Made*; *Malibu's Most Wanted*, opposite Jamie Kennedy; *Van Wilder*, starring as 'Taj' opposite Ryan Reynolds, Tara Reid and Tim Matheson; the cross-cultural romantic comedy *American Desi*; director Tom Huang's *Freshmen*; and the Emmy-winning HBO Films comedy *Express: Aisle to Glory*. Kal's next scheduled project is the action film, *Crash Bandits*, with Hayden Christensen, directed by John McTiernan, to be shot in South Africa this summer.

Penn's notable television appearances include episodes of *Spin City*, *Buffy the Vampire Slayer*, *Sabrina the Teenage Witch* and *The Steve Harvey Show*. During the 1999-2000 TV season, he was a series regular on the ABC/Touchstone pilot *Brookfield*, and during the 2001-2002 TV season, he had guest spots on *NYPD Blue*, *The Agency*, *Angel* and *ER*. Penn has also appeared in several shorts created by The Lonely Island, a filmmaking collaborative formed by *SNL* writers Andy Samberg, Jorma Taccone, and Akiva Schaffer.

Penn was born and raised in New Jersey which allowed him to train extensively in theatre across the New York metropolitan area. His most memorable experiences include working with the George Street Playhouse, The Atlantic Theatre Company, The New Jersey Governor's School of the Arts and Rutgers University Summer Arts Institute.

When he graduated from the Freehold Regional High School District's Performing Arts High School, Penn was accepted into the prestigious School of Theater, Film and Television at the University of California Los Angeles. During his time at UCLA, he continued to build his body of work in film and television both inside and outside of the classroom.

Penn currently resides in New York City.

Since childhood the theatre has been **KEVIN SPACEY's** (Lex Luthor) primary allegiance with roles beginning in junior high school and leading to Broadway. He trained at

the Juilliard School of Drama and made his NY stage debut in Joseph Papp's Central Park production of *Henry IV, Part I*.

His breakthrough came when director Jonathan Miller cast Spacey as the ne'er-do-well son, Jamie Tyrone in the 1986 Broadway production of Eugene O'Neil's *Long Day's Journey into Night*, starring Jack Lemmon, which also played the Haymarket Theatre in London. Other favorite roles include Treplov in *The Seagull* (Kennedy Center); Ben in *National Anthems* (Long Wharf/Old Vic); Paul in Barrie Keefe's *Barbarians* (SoHo Rep); Athol Fugard's *Playland* (Manhattan Theatre Club). For his performance as Uncle Louie in Neil Simon's *Lost in Yonkers*, he won the Tony Award for Best Supporting Actor in 1991.

His close association with Jack Lemmon continued as they shared the screen in George Steven's Jr.'s *The Murder of Mary Phagan*, Gary David Goldberg's *Dad* and David Mamet's screen adaptation of *Glengarry Glen Ross*, co-starring Al Pacino, Ed Harris and Alec Baldwin.

Ten years ago cinema audiences discovered Spacey in three distinct performances: as Buddy Ackerman in George Huang's *Swimming With Sharks*; Verbal Kint in Bryan Singer's *The Usual Suspects*; and John Doe in David Fincher's *Se7en*. He has continued to build an impressive body of work with such films as *L.A. Confidential*, *Midnight in the Garden of Good and Evil*, *The Negotiator*, *Hurlyburly*, *Looking for Richard*, *The Big Kahuna*, *K-Pax*, *The Shipping News*, *The Life of David Gale* and *American Beauty*. Many of these performances have won him nominations and awards, including two Academy Awards for Best Supporting Actor for *The Usual Suspects* and Best Actor for *American Beauty*, for which he also received the Screen Actors Guild and British Academy's BAFTA Award for Best Actor.

In 1998 he returned to the stage in Eugene O'Neill's classic *The Iceman Cometh*, directed by Howard Davis. The production originated at London's Almeida Theatre and later transferred to the Old Vic Theatre and onto Broadway, where it played a sold-out acclaimed run. For his performance as Hickey he was nominated for the Tony Award and won the Evening Standard and the Laurence Olivier Award as Best Actor.

His work on television has included seven episodes of the crime-drama series *Wiseguy* and the film *Darrow* for PBS.

He made his directorial debut with the Miramax film *Albino Alligator* starring Matt Dillon, Gary Sinise, Faye Dunaway and Viggo Mortensen. He most recently directed and starred as Bobby Darin in the film *Beyond the Sea* opposite Kate Bosworth. His role earned

him a Golden Globe nomination for Best Actor in a Musical or Comedy. He was also nominated for a Grammy for the soundtrack.

Spacey formed Trigger Street Productions in 1997, which produced *The Iceman Cometh* as well as the off-Broadway production of Lee Blessing's *Cobb* at the Lucille Lortel Theatre. Trigger Street's feature films include *The Big Kahuna* starring Danny DeVito; *The United States of Leland*, starring Don Cheadle and Ryan Gosling; and *The Sasquatch Dumpling Gang* which just won the Slamdance Film Festival and Best Actor and Best Director at the Aspen Comedy Festival.

A new arm of the company, Trigger Street Independent, just produced *Bernard and Doris* starring Susan Sarandon, Ralph Fiennes, and directed by Bob Balaban; and *Mr. Gibb* with Timothy Daly. This summer director Robert Lukedic will begin production on *21*, based on Ben Mezzerick's book *Bringing Down The House*, the true story of MIT students who learned the art of card counting and took Vegas for millions. Currently they have just wrapped on the comedy-adventure *Fanboys*.

In November 2002, Spacey and business partner Dana Brunetti launched *TriggerStreet.com*, a web-based filmmaker and screenwriter community; an interactive site for the purpose of discovering and showcasing new and unique talent. Budweiser sponsors the site with Real Networks and in just three years the site has achieved over 150,000 active members from around the world, with the top ten finalists in the short film competition having been given screenings at the Tribeca, Toronto and Sundance Film Festivals among many others.

Spacey is now serving as the artistic director of The Old Vic Theatre in London, where in the first 18 months of operation this new theatre company has produced *Cloaca*, which he directed; Ian McKellen starring in the hit Panto *Aladdin*; Dennis McIntyre's *National Anthems* with Mary Stuart Masterson, directed by David Grindley; *The Philadelphia Story*, with Jennifer Ehle, directed by Jerry Zaks; *Richard II*, directed by Trevor Nunn; Stravinsky's *A Soldier's Tale*, which was a collaboration between British and Iraqi actors and musicians and Arthur Miller's *Resurrection Blues*, with Maximilian Schell and Matthew Modine, directed by Robert Altman. He will next appear at the Old Vic this September in Eugene O'Neill's *A Moon for the Misbegotten*, which will reunite him with director Howard Davis and the design team behind *The Iceman Cometh*.

ABOUT THE FILMMAKERS

From the 1993 feature *Public Access*, which won the Grand Jury Prize at the Sundance Film Festival, to the Super Hero franchise *X-Men*, **BRYAN SINGER** (Director – Producer – Story By) has infused his award-winning films with richly drawn characters and a bold visual style.

He first gained widespread attention in 1995 with the mystery/thriller *The Usual Suspects*, which was nominated for the BAFTA Award for Best Picture and starred Benicio Del Toro, Gabriel Byrne, Kevin Pollack and Kevin Spacey, whose performance garnered an Academy Award in the Best Supporting Actor category. The film's screenwriter, Christopher McQuarrie, also received an Oscar for his original screenplay. *The Usual Suspects* was the first project produced by Singer's Bad Hat Harry Productions, a motion picture, television and video game production company he formed in 1994. Bad Hat Harry Productions has produced or co-produced all of Singer's films as well as the highly successful television series *House*, the upcoming feature length documentary *Look, Up in the Sky!: The Amazing Story of Superman* and the Sci-Fi Channel miniseries *The Triangle*, which premiered in December 2005.

Singer's third feature film was the critically acclaimed *Apt Pupil*, which was adapted from a Stephen King novella and starred Academy Award nominee Sir Ian McKellen.

Singer then followed with two wildly successful films – the summer 2000 blockbuster, *X-Men*, and the even more successful 2003 sequel, *X2: X-Men United*. With *X2*, he reunited the all-star cast of *X-Men* that included Hugh Jackman, Halle Berry, Anna Paquin, Sir Ian McKellen, Patrick Stewart, James Marsden, Famke Janssen and Rebecca Romijn. Singer helmed the adaptation with a keen awareness of the 40-year-old comic franchise's legion of admirers. Comic fans and new audiences overwhelmingly embraced his vision, which seamlessly fused the science fiction and action/adventure genres. *X2* was the first feature film in history to simultaneously open on screens worldwide on such a grand scale (93 territories) and to date the *X-Men* franchise has grossed over \$1 billion worldwide.

Singer also directed the pilot for and executive produces the Emmy Award-winning television series *House*. Currently airing, *House* received five 2005 Emmy Award nominations including Outstanding Lead Actor - Drama and Outstanding Writing - Drama, the latter of which was won by writer/creator/executive producer David Shore. The series also received two Golden Globe nominations this year, winning Best Performance by an Actor in a

Television Series – Drama (Hugh Laurie). *House* has been a mainstay in the top 10 shows for much of its first and second seasons, averaging 19 million viewers each week. The series also now airs in several international markets.

MICHAEL DOUGHERTY (Screenplay and Story) is a writer and director making a name for himself in a diverse range of genres.

Prior to collaborating on *Superman Returns*, Dougherty and his writing partner Dan Harris co-wrote the blockbuster film *X2: X-Men United* (2003), also directed by Bryan Singer. The critically acclaimed sequel starred Patrick Stewart, Hugh Jackman, Ian McKellen and Halle Berry and has grossed more than \$415 million worldwide. Based on that screenplay, Dougherty was named as one of *Variety's* top 10 screenwriters to watch.

In addition to his feature film work, Dougherty is also an accomplished animator and illustrator. His award-winning animated films have appeared on MTV, SCI FI Channel, Spike & Mike's Sick and Twisted Festival of Animation, and G4-TV, while his morbid illustrations are published as greeting cards by Nobleworks.

Future film projects include an adaptation of the best-selling novel *I, Lucifer*, which Dan Harris is slated to direct; and *Trick or Treat*, a horror film that will mark Dougherty's directorial debut, with Bryan Singer producing.

In addition, with Harris and Bryan Singer, Dougherty is writing a year's worth of the *Ultimate X-Men* comic books and the *Superman Returns* prequel comic books.

A graduate of New York University's film program, Dougherty was born and raised in Columbus, Ohio and currently resides in Los Angeles.

DAN HARRIS (Screenplay and Story) is a writer/director with a diverse range of projects.

Harris recently made his feature film directing debut with *Imaginary Heroes*, a funny and poignant coming-of-age story which was written by Harris and starred Sigourney Weaver, Jeff Daniels, Emile Hirsch and Michelle Williams. The film had its world premiere as a Gala Presentation at the 29th Toronto International Film Festival and opened in Winter 2005 after being given a special recognition for excellence in filmmaking from the National Board of Review.

In addition to *Superman Returns*, Harris and his writing partner Michael Dougherty co-wrote the blockbuster *X2: X-Men United* (2003) at the age of 22 for director Bryan Singer, an assignment offered to him after the director read the screenplay for *Imaginary Heroes*. *X2* starred Patrick Stewart, Hugh Jackman, Ian McKellen and Halle Berry and has grossed more than \$415 million worldwide. In the same year, he was honored as one of Variety's top 10 screenwriters to watch.

On the horizon is *I, Lucifer*, a film that Harris will be directing in London this summer based on the best-selling novel which he adapted with Michael Dougherty.

In addition, with Dougherty and Bryan Singer, Harris is writing a year's worth of the *Ultimate X-Men* comic books and the *Superman Returns* prequel comic books. Recently, Harris's photography has twice been published by New York fashion and arts landmark *Visionaire* and he was honored to be a part of Vanity Fair's Hollywood Portfolio in 2005.

Before he received his bachelor's degree from Columbia University, Harris's short film *Urban Chaos Theory* won the Grand Jury Prize for Best Short Film at the NoDance Film Festival, and the following winter, his short film, *The Killing of Candice Klein*, played to rave reviews at the 2002 Sundance Film Festival.

Harris was raised in Pennsylvania. When he was a 17-year-old production assistant, he was accidentally hit with a tennis ball thrown by Woody Allen. He has wanted to be a filmmaker ever since.

With a maverick style, visionary sensibilities and singular filmmaking instincts, **JON PETERS** (Producer) has been responsible for bringing to the screen some of the most beloved and successful films of all time, from *A Star is Born* to *Flashdance* to the *Batman* franchise.

A native of California's San Fernando Valley, the Italian / Indian American entered the industry through unconventional means – as one of Hollywood's most successful hairdressers. His career in this industry led to his entrée into another – the movie industry. Forging a powerful bond with Barbra Streisand at the cusp of her phenomenal entertainment career, Peters became her manager and produced the 1976 hit *A Star is Born*, starring Streisand and Kris Kristofferson. The film grossed over \$100 million at the box office and garnered four Oscar nominations, winning the award for Best Song with Evergreen. Peters also produced a string of best-selling albums for Streisand as well as the

Main Event which also starred Streisand. Additionally, Peters produced the haunting thriller *The Eyes of Laura Mars* and the cult classic *Caddyshack* starring Chevy Chase and Bill Murray.

In 1982, Peters joined with Peter Guber; a perfect complement to Jon's cowboy way, to form the dynamic film company Guber-Peters, which produced a string of hits, including *Vision Quest*, *The Witches of Eastwick*, *Missing* and the blockbuster *Flashdance*. Guber-Peters was also responsible for producing such socially conscious films as *The Color Purple*, *Gorillas in the Mist*, *A Few Good Men* and *Rain Man* (which was the recipient of the Best Picture Oscar in 1988), before going on to produce the highly successful *Batman* franchise. Peters also had a hand in the rediscovery of *Spider-Man*, which was later produced by his longtime friend, Laura Ziskin. In true Hollywood tradition, Guber and Peters were memorialized in the industry chronicle *Hit and Run*.

Sony purchased the Guber-Peters Company in 1989 and the pair was retained to run Columbia Pictures but Peters soon left to form his own production company; Peters Entertainment. His new venture produced such films as *Money Train*, *My Fellow Americans*, *Rosewood*, *The Wild, Wild West* and the powerful biopic *Ali*, starring Will Smith as Mohammad Ali. *Ali* garnered several Oscar bids as well as gaining significant recognition from the NAACP and other African-American organizations.

Today Peters, a devoted father of four, is channeling his "nothing is impossible" outlook into various philanthropic causes and organizations. Ever mindful of his many blessings and in furtherance of his "being of service" ethos, he is determined to direct his efforts towards giving back to a world which has rewarded him so richly.

During a visit to New York, Peters happened upon a copy of the *Superman* comic book, *The Death of Superman*, which led him to investigate the film rights. *Superman Returns* is the culmination of a production odyssey that took more than 10 years to achieve.

GILBERT ADLER (Producer) most recently executive produced the Warner Bros. Pictures hits *Constantine*, starring Keanu Reeves, and the hugely successful *Starsky & Hutch*, starring Ben Stiller and Owen Wilson.

Adler, a multiple award winner, has served as writer, director, producer or executive producer on such popular films as *Ghost Ship*, *Thirteen Ghosts*, *House on Haunted Hill*, *Demon Knight* and *Bordello of Blood* (which Adler directed and co-wrote).

His television credits include directing episodes of the series *Charmed* and the recent series of *Fantasy Island*. For five years, he served as producer, director and writer on HBO's groundbreaking *Tales from the Crypt*, during which the show won numerous awards. Adler also served as producer on the HBO film *Double Tap* and created, produced, directed and wrote HBO's enigmatic series *Perversions of Science*.

CHRIS LEE (Executive Producer) is the former President of Production for TriStar Pictures and Columbia Pictures. During his tenure as an executive in Hollywood, Lee has supervised such Academy Award-winning films as *Jerry Maguire*, *Philadelphia* and *As Good As It Gets*. Lee's other noteworthy hits include *My Best Friend's Wedding*, *Legends of the Fall*, *The Fisher King*, *The Mask of Zorro* and *The Patriot*.

As a producer, Lee made the groundbreaking CGI feature *Final Fantasy: The Spirits Within*, the action hit *SWAT* and *Ballistic: Ecks vs. Sever*. Lee is also a producer on the upcoming comedy-drama, *One Foot to Heaven* ("Ji quan bu ning") helmed by acclaimed Chinese director Chen Da Ming, and will be distributed by the Huayi Brothers (*Kung Fu Hustle*, *Warriors of Heaven and Earth*).

Superman Returns marks Lee's second collaboration with Bryan Singer, having served as the executive at TriStar for Singer's *Apt Pupil*.

Raised in Hawaii, Lee founded the University of Hawaii's Academy for Creative Media (ACM), a new school which is dedicated to providing a digital platform through movies, computer animation, and video games for indigenous storytellers from throughout the Pacific Rim. Designed as an economic catalyst for Hawaii's growing intellectual property industry, the ACM recognizes the transformation of entertainment media through technology, emphasizes global popular culture, and focuses on attracting digital technology, software creation and interactive programming companies to the state of Hawaii.

Lee is also the executive producer of the animated series *Heavy Gear*, and produced music videos for artists including Janet Jackson, The Backstreet Boys, Faith Hill, Elton John and Destiny's Child.

Lee graduated from Yale University with a degree in Political Science. His first job was with *Good Morning America*. He then worked with acclaimed director Wayne Wang as the assistant director and assistant editor for the film *Dim Sum*. Lee joined TriStar Pictures in Los Angeles as a script analyst, moving up the executive ranks to the post of President of

Motion Picture Production and subsequently holding the same position at Columbia Pictures.

Lee is a founding member of the Coalition of Asian Pacifics in Entertainment (CAPE). He was also named one of *A Magazine's* "Most Influential Asian Americans," has served on the board of the National Asian Pacific American Legal Consortium in Washington, D.C. and was member of the Committee of 100. He is proud to have received numerous honors including the Justice in Action Award from the New York Asian American Legal Defense and Education Fund, the Visionary Award from East-West Players in Los Angeles, and the Museum of Chinese in the America's Role Model Award.

THOMAS TULL (Executive Producer) is the Chairman and CEO of Legendary Pictures, the production company which recently entered into a five-year, 25-picture deal with Warner Bros. The company reaped resounding success with their first joint effort, *Batman Begins*. In addition to Bryan Singer's *Superman Returns*, its current slate of Warner projects includes M. Night Shyamalan's *Lady in the Water*, Roland Emmerich's *10,000 B.C.* and Spike Jonze's *Where the Wild Things Are*.

He has most recently been president and a director of The Convex Group, a media and entertainment holding company in Atlanta launched by WebMD founder Jeff Arnold that invests in new media networks. Tull executed M&A activity, including the acquisitions of content company *How Stuff Works* and content distribution platforms *LidRock* and *FlexPlay*. He developed the company's relationships and partnerships with motion picture, music and videogame companies. Prior to Convex, Tull was a principal at the Southeast Interactive Technology Funds, the largest venture-capital IT fund in the Southeast.

Tull grew up in Endwell in upstate New York. His first foray into Hollywood came when he was a partner at a North Carolina-based investment fund that specialized in media and technology. In 1996, he helped craft the deal creating Red Storm Entertainment which made games based on Tom Clancy's books. He relied on his experience as a venture capitalist to raise the initial capitalization for Legendary Pictures from a consortium of blue chip investors – ABRY Partners, Banc of America Capital Investors and AGI Direct Investments among them. Tull architected the unique structure of the company which was awarded the prestigious 'Deal of the Year' in the entertainment industry in 2005 by *IDD Magazine*.

SCOTT MEDNICK (Executive Producer) is President of Worldwide Marketing and Distribution of Legendary Pictures, the production company which recently entered into a five-year, 25-picture deal with Warner Bros. The company reaped resounding success with their first joint effort, *Batman Begins*. In addition to *Superman Returns*, Legendary's current slate of Warner projects includes M. Night Shyamalan's *Lady in the Water*, Roland Emmerich's *10,000 B.C.* and Spike Jonze's *Where the Wild Things Are*.

Mednick has been a leader in the entertainment, marketing and technology sectors for the last twenty-five years. He has been involved in the marketing for almost 200 films, including such varied titles as *Jerry Maguire*, *Coal Miner's Daughter*, *This Is Spinal Tap*, *X-Men* and *Dirty Dancing* to name a few. He has also represented individual entertainment clients like Tom Cruise, Arnold Schwarzenegger and Denzel Washington. Additionally, Mednick has created the logos for such Hollywood entities as Sony Pictures, Columbia Pictures and TriStar Pictures.

He is also the former President and CEO of Peter Guber's Mandalay Branded Entertainment. Prior to Mandalay, Mednick founded THINK New Ideas, Inc., a marketing and communications company for the Information Age which serviced the communications and interactive needs of major corporations like Oracle, Coca-Cola, Reebok, Sega, Time Warner, Sony, Pioneer Electronics, Disney, Chrysler and many others. As Chairman and CEO, Mednick oversaw the quintupling of THINK's billing and market cap within eighteen months of its initial public offering. In addition, the company was named as one of the top ten interactive agencies of the year by both *Adweek Magazine* and the Advertising Club of New York in just its first year of operations.

In addition to his corporate responsibilities, Mednick was invited to be a part of the President's Committee on the Arts and Humanities task force for Children and Youth at Risk under President Clinton, chaired by the First Lady Hillary Rodham Clinton. He served for 15 years on the National Board of Arnold Schwarzenegger's Inner City Games Foundation and now sits on the board of directors of Mr. Schwarzenegger's California All-Stars. Mednick served on the Board of Directors of Earth Day 1990 for which he also created the logo and communications materials. He is a founding member of the Board of ECO (Earth Communications Office), which mobilizes the entertainment industry on behalf of the environment. He also serves as a trustee of the University of Santa Monica.

Mednick, a Boston native, has an M.A. in Applied Psychology and a B.F.A. in Graphic Design, and was named Print Art Director of the Year/West by *Adweek Magazine*. Mednick has had 4 pieces of his work selected for inclusion in the permanent collection of the Library of Congress.

Superman Returns reunites cinematographer **NEWTON THOMAS SIGEL**, ASC (Director of Photography) with director Bryan Singer and marks their fifth collaboration in ten years, which began with the now-classic *The Usual Suspects* in 1995.

Sigel, along with writer-director Lisa Chang, recently directed and co-wrote *The Big Empty*, an adaptation of an Alison Smith story. The live-action short has played in over twenty five festivals, winning the Grand Prize at the USA Film Festival. Sigel also directed the HBO feature *Point of Origin*, starring Ray Liotta; as well as a first season episode of the hit television show *House*; and, with Pamela Yates, the documentary *When the Mountains Tremble*.

Sigel began his career as an artist-in-residence at The Whitney Museum in New York. Initially a painter, he started making short films and soon gravitated towards cinematography.

Since then, Sigel has enjoyed great success with many notable feature films, including *The Brothers Grimm*, *Confessions of A Dangerous Mind*, *Three Kings*, *X-Men* and *X-Men United*, *Brokedown Palace*, *Apt Pupil*, *Fallen*, *Blood and Wine*, *The Trigger Effect*, *Foxfire*, *The Usual Suspects* (for which he was nominated for an Independent Spirit Award), and *Into the West*.

Among his many notable television credits are the pilots for the series *The Wonder Years*, Steven Bochco's *Cop Rock* and Bryan Singer's *House*. Sigel also photographed the landmark television film *Roe vs. Wade* and Edgar Scherick's *Home Fires*, for which he received a CableACE Award nomination for Outstanding Direction of Photography. Among his many documentary credits are the Academy Award-winning *Witness to War: Dr. Charlie Clements* and the Oscar-nominated *El Salvador*, *Another Vietnam*.

GUY HENDRIX DYAS (Production Designer) began his career in Tokyo working as an industrial designer for Sony under the supervision of the company's legendary founder, Akio Morita. During that time, an exhibition of Guy's work led to an invitation from Industrial Light and Magic (ILM) to join the film industry and become a part of their creative team in California.

In 2003, Dyas was given the opportunity to production design his first film, *X2: X-Men United*, Bryan Singer's highly anticipated sequel to *X-Men*. Since then Singer and Dyas have joined forces on several projects, with *Superman Returns* as their fourth collaboration. Dyas has also worked with renowned director Terry Gilliam and designed the sets for his period fantasy *The Brothers Grimm*, and he is currently recreating 16th century England for *Elizabeth: The Golden Age*, which reunites actor Cate Blanchett and director Shekhar Kapur in the continuing story of Elizabeth I.

Dyas's other film credits include concept designer on *The Matrix: Reloaded* and *Vanilla Sky*; assistant art director on *The Cell*; and concept artist on Tim Burton's *Planet of the Apes*, among others.

Dyas graduated with a Master's Degree from the Royal College of Art in London and has a BA in Architecture & Interior Design from the Chelsea School of Art and Design.

Superman Returns reunites **JOHN OTTMAN** (Co-Editor, Composer) and director Bryan Singer, marking their sixth collaboration, beginning in 1988 with the short film *Lion's Den*, which they co-directed and which Ottman edited as well.

Ottman went on to serve as both film editor and composer for Singer's *Public Access*, *The Usual Suspects*, *Apt Pupil* and *X2: X-Men United*.

In addition to his work as an award-winning editor, Ottman is one of the industry's most respected and sought-after film composers, with credits that include *Fantastic Four*, *Kiss, Kiss, Bang, Bang*, *House of Wax*, *Hide and Seek*, *Cellular*, *Gothika*, *Trapped*, HBO's *Point of Origin*, *Eight Legged Freaks*, *Pumpkin*, *Bubble Boy*, *Lake Placid*, *Incognito* and *The Cable Guy*.

Ottman also directed, edited and scored the feature film *Urban Legends: Final Cut*.

His awards include a BAFTA Award for Best Editing for *The Usual Suspects*; a Saturn Award for Best Music for *The Usual Suspects*; and a BMI Film Music Award for *X2: X-Men United*. Ottman received an American Cinema Editors Eddie Award nomination for *The Usual Suspects*; an Emmy Award nomination for the score of the pilot episode of the 1998-99 TV series *Fantasy Island*; and a Saturn Award Best Music nomination for *X2: X-Men United*. He was most recently nominated for a Saturn for his work on *Kiss Kiss, Bang Bang*.

ELLIOT GRAHAM (Editor) most recently edited actor/director Bill Paxton's *The Greatest Game Ever Played*.

Superman Returns is Graham's third collaboration with director Bryan Singer, having edited *X2: X-Men United* and the pilot episode of Singer's Emmy-winning medical drama, *House*.

Other feature film credits include director Stephen Norrington's *The Last Minute* and various music videos for such artists as Michael Jackson and Britney Spears.

Graham attended New York University, Tisch School of the Arts, double-majoring in film and history.

Superman Returns reunites costume designer **LOUISE MINGENBACH** with director Bryan Singer and marks their fifth collaboration in ten years, beginning with Singer's 1995 film *The Usual Suspects*.

Mingenbach's feature film credits include *Spanglish*, *Starsky & Hutch*, *The Rundown*, *X-Men* and *X2: X-Men United*, *K-PAX*, *Gossip*, *Apt Pupil*, *Permanent Midnight*, *Nightwatch*, *The Spitfire Grill*, *One Night Stand* and *The Usual Suspects*.

Her television credits include the series *House* and *The Naked Truth*.