



~ **Final Production Information** ~

All he wanted to do was go home and get a drink.

But at 8:02 a.m., hungover NYPD detective Jack Mosley (BRUCE WILLIS) is assigned a seemingly simple task. Petty criminal Eddie Bunker (MOS DEF) is set to testify before a grand jury at 10:00 a.m. and needs to be taken from lock-up to the courthouse, 16 blocks away. It should take Jack 15 minutes to drop him off at the courthouse and get home.

Broken down, out of shape, with a bad leg and a serious drinking problem, Jack's role on the force is simple – clock in, clock out and stay out of trouble in between. He's in no mood to deal with a punk who's been in and out of jail for more than half his life. But beneath the punk in Eddie lies a man committed to turning his life around and constantly searching for “signs” that will lead him to a brighter future. Jack knows better, though – people don't change. In Eddie he sees only a pathetic rat who was offered a sweet deal... a rat he will be rid of soon enough.

When Jack shoves Eddie into the back of his car and pulls out into the morning New York city rush hour, he doesn't notice the van looming behind them. His head throbbing, and Eddie's flair for conversation only making it worse, Jack stops off at the local liquor store to pick up some breakfast. As Eddie waits inside the locked car, fuming at getting stuck with Jack as his escort, he's suddenly faced with a much bigger problem – a loaded gun pointed at his head. Jack emerges just in time to prevent Eddie's execution, killing one assassin and narrowly escaping a second.

When Jack calls for backup, homicide detective Frank Nugent (DAVID MORSE) and his team are first to arrive at the scene. Eddie suddenly goes pale – one of the detectives on Nugent’s team is the man he is supposed to testify against. In an instant, Jack’s quickie trip downtown turns into the nightmare of a lifetime: the criminals that want Eddie dead are actually cops.

There’s a history between Jack and Nugent – a dark history that Jack has been desperately trying to forget. And as Nugent is quick to point out to his old friend, Eddie’s testimony threatens to bring them *all* down. Nugent offers to stage a mock hostage situation in which Eddie is killed and Jack does what he does best – walk away.

But this time, Jack has been pushed too far and seizes his last opportunity to do the right thing. A split second before Nugent’s team can execute Eddie, Jack sets in motion a chain of events that will irrevocably impact all of their lives.

Battling against time and the corrupt cops gaining on their every move, Jack and Eddie fight their way to the courthouse block by gut-wrenching block. These are Jack’s streets, too – and he won’t go quietly. In Eddie, he finds purpose, hope and the strength to do something he should have done six years ago. And Eddie begins to see that all of the “signs” he’s been following were meant to lead him to Jack.

It’s the story of how two men change – and change each other – during a tense 16 block struggle between life and death.

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Alcon Entertainment and Millennium Films present, an Emmett/Furla Films and Cheyenne Enterprises production, for Equity Pictures Medienfonds GmbH & Co. KG III & Nu Image Entertainment GmbH, BRUCE WILLIS, MOS DEF and DAVID MORSE star in a film by Richard Donner, **16 BLOCKS**, co-starring CYLK COZART. Directed by RICHARD DONNER, the film is written by RICHARD WENK and produced by AVI LERNER, RANDALL EMMETT, JOHN THOMPSON, ARNOLD RIFKIN and JIM VAN WYCK. The executive producers are DANNY DIMBORT, TREVOR SHORT, BOAZ DAVIDSON, GEORGE FURLA, HADEEL REDA, ANDREAS THIESMEYER and JOSEF LAUTENSCHLAGER, and the co-producers are DEREK HOFFMAN and BRIAN READ. The director of photography is GLEN MACPHERSON, ASC; the

production designer is ARV GREYWAL; the costume designer is VICKI GRAEF; the editor is STEVEN MIRKOVICH, A.C.E.; the music is by KLAUS BADELT and the music supervisor is ASHLEY MILLER.

This film has been rated “PG-13” by the MPAA for “violence, intense sequences of action and some strong language.”

16 Blocks will be distributed domestically by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

16blocks.com

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ABOUT THE STORY & CHARACTERS

16 Blocks, the story of a defeated detective who finds redemption and the courage to change in the most unlikely of men, sprung from the imagination of screenwriter Richard Wenk (*Wishcraft*). “I was intrigued by the idea of a man who had everything and quit, who meets a kid who’s never had anything and never gives up,” says Wenk, “and exploring how they would affect each other over the course of 118 minutes.”

Wenk had previously developed a project with director Richard Donner, and the director immediately responded to his pitch for *16 Blocks*. “He came over to my house and about five minutes into his pitch, I stopped him,” Donner recalls. “I said to my wife [producer Lauren Shuler Donner], ‘You’ve gotta come hear this.’ Richard pitched us the story and I knew right then and there: *I want to direct this.*”

Donner loved Wenk’s concept of remaking a man through a story that unfolds in real-time. “I’m always looking for something a little different, something that has substance to the characters and their relationships,” says the director, whose impressive catalog of films includes the *Lethal Weapon* series, *Conspiracy Theory*, *Maverick* and *Superman*. “Richard created phenomenal characters who experience a great evolution in their relationship and in themselves, all set against this wonderful ticking clock.”

Wenk conducted extensive research with New York City detectives and police officers to achieve the level of verisimilitude the story demands. “The theme that kept coming out in our conversations was that they all have lines they will not cross,” the

screenwriter explains. “You don’t always know where that line is, but when you get to it, that’s when you can’t go on any more. And you break.”

“There’s a line that everybody has, and when it’s crossed, something happens in your life that changes it radically,” Donner elaborates.

Detective Jack Mosley reached that line six years ago while working with his former partner of 20 years, Frank Nugent, and a crew of cops who did what they felt they needed to do to bring down the bad guys. If some rules got broken along the way, so be it.

But somewhere along the line, Jack crossed it...and his inability to live with himself has left him broken, spiraling downward both personally and professionally. The once-respected cop has buried his pain in alcohol, clocking in and out on a bum leg, biding his time until his next drink.

“At the beginning of the film, Jack is really on the skids, barely surviving,” says producer Jim Van Wyck, who has made nine pictures with Donner, working with him in a variety of capacities, from DGA trainee to first assistant director to producer. “He’s basically given up on life because the bad things he did in the past have eaten away at his confidence, his self-worth and his self-esteem.”

“Jack is hiding from himself,” Bruce Willis observes. “He used to be a good cop who took down a lot of bad guys. But he’s trying to numb that nagging feeling in the back of his mind that says *You did something wrong.*”

Known for playing characters who exude strength and resilience, Willis was intrigued by the opportunity to play a broken-spirited man on the brink of slipping into oblivion. “For a film to appeal to me, it has to be about the characters, and telling a great story visually,” Willis says. “I’ve always been a fan of Dick Donner’s and wanted to work with him, and Richard Wenk wrote a great script. It’s hard to say who’s the good guy and who’s the bad guy, because you can see everyone’s point of view. The lines are blurred. This, along with the story being told in real time, allows the audience to participate in the film as the characters are living it. I think that’s really smart.”

“Bruce brings a lot of depth to Jack Mosley,” Donner says. “You can feel the pain of a man who has suppressed something, who just keeps pushing it to the bottom of the bottle.”

Jack is stirred out of his constant buzz of depression and scotch when he’s assigned to escort petty criminal Eddie Bunker 16 blocks from lockup to the courthouse to testify

before a grand jury. Eddie is a charismatic repeat offender, a casualty of foster care who has spent his life just trying to survive. He follows his instincts with a savant-like naiveté, always looking for “signs” to guide him.

“Eddie is very positive, driven by his beliefs, his ideals and his innocence,” Donner describes. “Everything with him is a sign. Good sign, bad sign. Jack Mosley is a very bad sign for him in the beginning.”

To Jack, Eddie’s just another punk, a routine assignment standing between him and his next drink. Jack doesn’t think people can change, period – especially a convict who agrees to rat on someone to save his own hide. “You ask any cop, and they’ll tell you 99.9% of career criminals will not change,” Wenk relates. “Eddie is that rare 1/10th. Not only does he prove he can change, but this kid who believes in signs and second chances changes the life of a man who has lost his hope and doesn’t believe in anything.”

“During the course of this movie, Jack struggles to save Eddie’s life several times,” says Van Wyck. “In truth, Eddie really saves Jack’s life, giving him back his physical and emotional well-being. He gives him his legs back.”

“The way Jack and Eddie affect each other is like what happens in life – you meet the right people to help you achieve what you need,” producer Avi Lerner comments.

The role of the optimistic criminal determined to turn his life around is played by acclaimed rapper-actor Mos Def, known for his diverse performances in films such as *Monster’s Ball*, *The Italian Job* and his Emmy-nominated turn in the HBO drama *Something the Lord Made*. “Mos is an amazing young actor,” Donner says. “If you read his lyrics, he’s a poet, a prophet, a philosopher. There’s a lot of pain and yet a lot of naiveté, not dissimilar from Eddie. He brings incredible dimension and brightness to the character.”

“If you look at the films Mos has done, he’s always different. He always comes up with something interesting,” Willis points out. “Mos showed up with a take on Eddie that no one was expecting, and it was just terrific.”

“In the beginning of the story, Eddie seems like a person who’s a little bit behind until you realize that he’s very much ahead,” says producer John Thompson. “He ignites something in Jack, which in turn ignites something in his ex-partner, Frank Nugent.”

When assassins attempt to murder Eddie en route to the courthouse, Jack reacts instinctively, narrowly preventing Eddie’s execution. He hustles the scared and confused

convict into a nearby bar to regroup and is relieved when his ex-partner, veteran homicide detective Frank Nugent, shows up on the scene with backup.

“Jack and Nugent started together on the force and came up as partners,” says Donner, who cast David Morse in his first feature film role in the director’s soulful 1980 drama *Inside Moves*. “Their experiences together created an incredible bond, which, at the same time, is an incredible burden because, as with all people who do critical work like police officers, everybody has a breaking point. Nugent hasn’t found his breaking point yet. But Willis’ character found his in a very powerful way. And so they went their separate ways.”

“There’s a depth to the relationship between law enforcement partners and a dependence on each other that goes beyond anything else in your life, even your relationship with your wife,” observes David Morse, the versatile actor who has delivered memorable performances in an array of films, including *The Green Mile*, *Contact* and *Twelve Monkeys* (in which he worked with Willis). “Bruce and I tried to bring the same depth to the relationship between Jack and Nugent that develops between Jack and Eddie.”

Jack’s relief turns to dread when he realizes that Nugent ordered the hit on Eddie, who was unwittingly set to testify against another cop on his crew, thereby implicating everyone – including Jack – for their past transgressions. “Nugent has a high opinion of himself, and he’ll go as far as he has to go to get things done,” Morse says. “Sometimes that means people get hurt and sometimes it doesn’t. It’s part of doing the job.”

“It’s a cop’s job to make bad guys pay the consequences,” Wenk suggests. “And Frank Nugent will do whatever it takes to accomplish that. Unfortunately, he crosses moral lines to do so and believes those same consequences don’t apply to him. Which is too bad, because Nugent is a really good cop who has done a lot of very good things.”

In an instant, Jack must make a life-defining decision – and either way he chooses, self-destruction is the likely consequence: does he “do what he always does,” as Nugent reminds him, and simply walk away? Or should he risk his life – and betray the men who have protected him, enabled him to slosh through his shifts until he collects his pension – for a career criminal? For a *rat*?

“I don’t think Jack would make the decision he makes, putting his life on the line for a criminal, if he was made responsible for anyone other than Eddie,” Willis says. “Something about this guy turns a light back on in Jack.”

“Somewhere deep down, Jack has been waiting for this day,” adds Wenk.

To keep Eddie alive and deliver him to the courthouse before the grand jury is released at 10 a.m., Jack has to shift into high gear for the first time in six years, engaging in a lethal game of cat-and-mouse with the one man who knows him better than anyone.

“When you work with someone as law enforcement partners, you learn how the other person thinks,” Willis notes. “You have to do that, because it’s often the thing that keeps you alive. But it works against Jack when he suddenly finds himself in a situation where he’s forced to become a cop again. He’s not prepared for it.”

“Jack doesn’t start off on an even playing field with Nugent,” Wenk agrees. “All he has are his instincts, and watching him try to remake himself under tremendous pressure adds another layer of suspense to the story.”

As Nugent and Eddie push Jack to be the best of the man he once was, he begins to believe in himself again. And despite the fact that Jack is trying to take him down in the process, Nugent can’t help but admire him for not walking away this time.

“Jack and Nugent have got so much history together that when they become adversaries, they still care for and respect each other,” Van Wyck says.

“David Morse is a terrific actor, and he exudes the compassion Nugent has for Jack, even as they’re fighting against each other for their own survival,” Willis says.

The *16 Blocks* supporting cast features Cylk Cozart (*Conspiracy Theory*) as Jimmy Mulvey, a key member of Nugent’s crew; Jenna Stern (*Hitch*), who trained for her role as Mosley’s sister, a paramedic, with a Toronto-based EMT who doubled as her working partner in the film; and David Zayas (*Oz*), a former New York City police officer, who plays crooked cop Bobby Torres.

“*16 Blocks* is about people’s ability to change,” says Van Wyck. “If you’re not happy with the way your life is going, you can change. You just have to believe that you can.”

“Even at Mosley’s age, people can change. And in doing so,” Donner muses, “life can be good.”

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ABOUT THE PRODUCTION

Principal photography began on *16 Blocks* on April 2005 in Toronto, where production shot for nine weeks, followed by two weeks of filming in Manhattan.

Temperatures soaring into the mid-90s in New York brought another level of authenticity to the film, which is set during a sweltering Manhattan summer morning. “Remember, it’s hot, sweaty and miserable,” director Richard Donner was often heard reminding the cast.

Donner directed the film largely in sequence, using very few cutaways or time lapses, as the story depicts the real-time evolution of the unlikely alliance between burned-out detective Jack Mosley and Eddie Bunker, the charismatic young convict marked for death.

Director of photography Glenn MacPherson (*Exit Wounds*, *Romeo Must Die*) strived to establish a gritty, almost documentary look to the film, creating a sense of realism that underscores Donner’s taut storytelling. “Dick wanted it to feel like you’re actually there, like it’s happening now,” MacPherson says. “The biggest challenge on this movie was to figure out how to make it look like it all took place in a two hour period, when we actually shot over 55 days in two cities – in sun, rain and even hail.”

The most elaborate sequence staged by the production was the climactic bus chase, in which Jack commandeers a New York City transit bus loaded with passengers in a desperate attempt to make it the final few blocks to the courthouse. A SWAT team surrounds the bus and shoots out the tires, sending the 30-ton vehicle plowing into a construction site. After obliterating a barricade, the bus careens down an alley, shearing off numerous air conditioner units in its path, and crashes amid a haze of smoke, a shower of sparks and shattered glass.

Stunt coordinator Branko Racki (*Dawn of the Dead*, *The Day After Tomorrow*) choreographed the intricate sequence, filmed principally in Toronto over the course of 12 days. Racki utilized 46 stunt people and 25 vehicles, including five MTA buses purchased and shipped from New York to Toronto: two pristine buses, one for exterior and the other for interior scenes; an effects bus used to facilitate shots of the windows being blown out; a stunt bus, which was reinforced so it wouldn’t collapse during the crash; and the fifth bus was cut in half and utilized to negotiate a hairpin turn into the alley. (To lighten the load, the

special effects team removed the vehicle's underside, cut out the axle and mounted the half-bus on a truck.)

The special effects team rigged the stunt bus with shape charges that fired explosives through the sidewalls of the tires, causing the rear tires to deflate in a spectacular manner. When the 65,000 pound bus appeared to drop onto its rims, it was maneuvered on custom-made smaller tires hidden behind the larger flat ones.

Donner and MacPherson used 12 cameras to cover the culmination of the crash. "It took three weeks to rig and 40 minutes to demolish," jokes special effects supervisor Laird McMurray, whose team added spark machines around the bus' wheels and breakaway glass to the windows.

For scenes taking place in the interior of the bus, computerized air bags were placed underneath the vehicle to simulate the wild, lurching ride and the effect of the tires being shot out by the SWAT team.

While the filmmakers and crew prepared to capture the action, Bruce Willis devoted equal precision to the creation of his character's physical appearance. Key makeup artist Jordan Samuel helped Willis exhibit the signs of chronic alcoholism and premature aging, applying broken blood vessels, spider veins and a flushed look to his face. A menthol tear blower was used to induce a bloodshot and watery look in Willis' eyes for close-ups, and the actor requested a wig styled specifically after screenwriter Richard Wenk's graying and receding hairline.

To bring further realism to Jack's diminished physicality, Willis also placed a small stone under the arch of his right foot, which helped give a subtle pronouncement to the character's limp.

As part of his role research, Willis spent a couple of nights patrolling Brooklyn with Detective Mike Keenan, a 22 year veteran of the New York City Police Department, who worked with the production to maintain the veracity of all police-related procedures, uniforms, weapons, props, vehicles and dialogue. Keenan, a former technical advisor on the television series *Third Watch*, took Willis to observe the aftermath of a shootout, and he helped Donner stage realistic background action with the 250 actors who portray SWAT and other law enforcement officers in the film.

ABOUT THE CAST

BRUCE WILLIS (Jack Mosley) has demonstrated incredible versatility in a career that has included such diverse characterization as the prizefighter in Quentin Tarantino's *Pulp Fiction*, the philandering contractor in Robert Benton's *Nobody's Fool*, the heroic time traveler in Terry Gilliam's *Twelve Monkeys*, the traumatized Vietnam veteran in Norman Jewison's *In Country*, the compassionate child psychologist in M. Night Shyamalan's Oscar-nominated *The Sixth Sense* (for which he won the People's Choice Award) and his signature role, detective John McClane, in the *Die Hard* trilogy.

Willis, who most recently starred in *Hostage* and *Sin City*, will next be seen starring in the upcoming feature films *Alpha Dog*, *Lucky Number Slevin* and will provide a voice in the animated feature *Over the Hedge*. He is currently in production on the feature film *Perfect Strangers*, co-starring Halle Berry.

Following studies in Montclair State College's prestigious theater program, the New Jersey native honed his craft in several stage plays and countless television commercials before landing the leading role in Sam Shepard's 1984 stage drama *Fool for Love*, a run which lasted for 100 performances off-Broadway.

Willis achieved international stardom and garnered several acting awards (including an Emmy and a Golden Globe) for his starring role as private eye David Addison in the hit TV series *Moonlighting*, a role that he won over 3,000 other contenders. He made his motion picture debut opposite Kim Basinger in Blake Edwards' romantic comedy *Blind Date*. In 1988, he created the role of John McClane in the blockbuster *Die Hard*. He reprised the character in two sequels, *Die Hard 2* and *Die Hard: With A Vengeance*, 1995's global box office champ.

His wide array of film roles includes collaborations with such respected filmmakers as Michael Bay (*Armageddon*), M. Night Shyamalan (*The Sixth Sense* and *Unbreakable*), Alan Rudolph (*Mortal Thoughts*, *Breakfast of Champions*), Walter Hill (*Last Man Standing*), Robert Benton (*Billy Bathgate*, *Nobody's Fool*), Rob Reiner (*The Story of Us*), Ed Zwick (*The Siege*), Luc Besson (*The Fifth Element*), Barry Levinson (*Bandits*), Robert Zemeckis (*Death Becomes Her*) and Antoine Fuqua (*Tears of the Sun*).

Other motion picture credits include *The Jackal*, *Mercury Rising*, *The Whole Nine Yards* (and its sequel *The Whole Ten Yards*) and *The Kid*. He also voiced the character of the wise-

cracking infant, Mikey, in *Look Who's Talking* and *Look Who's Talking Too*. He recently voiced the character of Spike in the animated *Rugrats Go Wild!*.

Willis also maintains a hand in the theater. In 1997, he co-founded A Company of Fools, a non-profit theater troupe committed to developing and sustaining stage work in the Wood River Valley of Idaho and throughout the U.S. He starred in and directed a staging of Sam Shepard's dark comedy *True West* at the Liberty Theater in Hailey, Idaho. The play, which depicts the troubled relationship between two brothers, was aired on Showtime and dedicated to Willis' late brother Robert.

An accomplished musician, Willis recorded the 1986 Motown album *The Return of Bruno*, which went platinum and contained the #5 Billboard hit "Respect Yourself." Three years later, he recorded a second album *If It Don't Kill You, It Just Makes You Stronger*. Last year, he launched a U.S. club tour with his musical group, The Accelerators.

Regarded as one of hip-hop's most introspective and insightful artists, **MOS DEF** (Eddie Bunker) has shaped a career that transcends music genres and artistic medium. A child of hip-hop's Golden Era, the native Brooklynite spent his childhood imbedded in the culture surrounding him as well as absorbing knowledge from across the artistic spectrum.

With the release of "Universal Magnetic" (1996) Mos Def became an underground favorite in the hip hop world, leading to his legendary collaboration with Talib Kweli. The two formed Black Star whose debut album, *Mos Def and Talib Kweli Are...Black Star*, would become one of the most critically acclaimed hip-hop albums of all time. Def followed that release with his 1999 solo debut *Black on Both Sides*, which was certified gold and credited by critics as bringing hip-hop back to its soapbox roots.

As with his music, Mos Def has demonstrated insight and passion with his acting career, appearing in Spike Lee's *Bamboozled*, MTV's *Carmen: A Hip Hopera*, 2002's critically acclaimed *Monster's Ball*, *Showtime* and the 2002 romantic comedy *Brown Sugar*, for which he received an NAACP Image Award nomination. In addition, Def has served as the host, music supervisor and co-executive producer for the HBO series *Def Poetry* and also served as a writer, producer and actor on the MTV sketch comedy series *Lyricist Lounge*. He completed his Broadway debut in 2002 in the Tony nominated, Pulitzer Prize-winning *Topdog/Underdog*, and re-teamed with *Topdog* playwright Suzan Lori Parks and director George Wolfe for the off-Broadway play *Fucking A*, for which he was awarded an Obie Award.

In 2003, Def starred in *The Italian Job* alongside Ed Norton, Mark Wahlberg and Charlize Theron. Last year he starred opposite Alan Rickman in the critically acclaimed HBO movie *Something the Lord Made*, for which he received a 2004 Emmy Nomination for Outstanding Lead Actor in a Miniseries or a Movie. Def was also nominated for a Golden Globe Award, NAACP Award and Golden Satellite Award for the same role. He was also seen on the big screen in 2004 in the feature film *The Woodsman* with Kevin Bacon, Benjamin Bratt, Eve and Kyra Sedgwick.

Also in 2004, Def released his highly anticipated and critically acclaimed sophomore solo release *The New Danger* (Geffen Records). The album was met with praise from both critics and fans alike, with *Rolling Stone* giving it 4 Stars. The first single “Sex, Love and Money” earned Def a 2005 Grammy nomination for Best Alternative/Urban Performance.

Def recently received rave reviews for his role as Ford Prefect in the film adaptation of the classic Douglas Adams science fiction novel, *The Hitchhiker’s Guide to the Galaxy*. The film debuted at #1 at the box office when it hit theaters in April of 2005. Next up for Def is the Breed Love Odyssey Tour with Talib Kweli. The artists will join creative forces for the tour with House of Blues and Sony Computer Entertainment America to launch the PlayStation Portable.

Def also just completed work on the film *Journey to the End of the Night* in which he co-stars alongside Brendan Fraser. The film will hit theaters later this year.

DAVID MORSE’s (Frank Nugent) versatility and talent make him one of the most well respected actors in Hollywood. Morse made his motion picture debut in Richard Donner’s acclaimed drama *Inside Moves* and then went on to star in two Sean Penn-directed dramas, *The Indian Runner* and *The Crossing Guard*.

Morse will next be starring in David Jacobson’s *Down in the Valley*, opposite Edward Norton and Evan Rachel Wood. *Down in the Valley* premiered at the 2005 Cannes Film Festival and screened at the 2005 Los Angeles Film Festival. Morse plays single dad Wade, a sheriff, who is clueless when dealing with his rebellious daughter Tobe (Wood) as she seduces and dates Harlan (Norton), a man more than twice her age.

Morse recently starred in John Gatins’ *Dreamer*, opposite Kurt Russell and Dakota Fanning; Alex and Andrew Smith’s independent film *The Slaughter Rule*, opposite Ryan Gosling and Clea DuVall; Scott Hicks’ *Hearts In Atlantis*, opposite Anthony Hopkins and

Hope Davis; Frank Darabont's highly acclaimed prison drama *The Green Mile* with Tom Hanks; Lars von Trier's musical drama *Dancer in the Dark*, opposite Björk and Catherine Deneuve (Palm d'Or winner at the 2000 Cannes Film Festival and opened the 38th New York Film Festival); and Taylor Hackford's thriller *Proof of Life*, opposite Meg Ryan and Russell Crowe.

Morse also starred on the big screen in *Double Vision* (from the producers of *Crouching Tiger, Hidden Dragon*) in 2003. The film premiered at the 2002 Cannes Film Festival and opened to critical acclaim in Taiwan, breaking all opening weekend records. In addition, *Double Vision* opened at number one in Hong Kong and was the #2 local language production of all time in Hong Kong behind *Crouching Tiger, Hidden Dragon*. Morse's performance in *Double Vision* garnered him a Golden Horse Award nomination, the Chinese equivalent of an Academy Award.

Morse's other feature film credits include: Antonio Banderas' *Crazy in Alabama*, F. Gary Gray's *The Negotiator*, Terry Gilliam's *12 Monkeys*, Robert Zemeckis' *Contact*, Renny Harlin's *The Long Kiss Goodnight*, *Bait*, *The Rock*, *Extreme Measures*, *The Good Son*, *Desperate Hours*, *The Getaway* and *Personal Foul*.

On television, Morse is best known for his role as Dr. Jack "Boomer" Morrison in the Emmy-winning ensemble drama *St. Elsewhere*. He most recently starred on the CBS drama *Hack*. His other TV series roles include ABC's *Our Family Business* and the sitcom *Big Wave Dave's*. Morse also starred in the telefilms *Diary of a City Priest*, *Murder Live*, *Prototype*, Stephen King's *The Langoliers*, *When Dreams Come True*, *Six Against the Rock*, *Down-Payment on Murder*, *A Place at the Table*, *Winnie*, *Brotherhood of the Rose*, *Cry in the Wild*, *Cross of Fire* and TNT's *Tecumseh: The Last Warrior*.

On stage, Morse starred in the Seattle Rep world premiere presentation of *Redwood Curtain* and worked in over thirty productions between 1971-77 with the Boston Repertory Company. He made his Broadway debut in the role of father Barry in the theatre adaptation of *On the Waterfront*, and triumphantly returned to the Off-Broadway stage in Paula Vogel's Pulitzer Prize-winning drama *How I Learned to Drive*. For his starring role, Morse won the Drama League Award, the Lucille Lortel Award, the Drama Desk Award and the Obie Award. Additionally, Morse won a DramaLogue Award for his performance in the Los Angeles production of *Of Mice and Men*. Other stage appearances include the Off-Broadway productions of *The Trading Post*, *Threads* and *A Death in the Family*.

CYLK COZART (Jimmy Mulvey) has starred, co-starred, and been featured in over 30 Films and 20 television shows. But for Cozart, it is his love for children and helping others less fortunate that led him to Hollywood and continues to underscore his reason for being in show business. Cozart's wide range of talents as an actor, producer, writer, singer, model and songwriter have made him one of Hollywood's most sought after artists. His impressive list of film credits include: *Conspiracy Theory*, *White Men Can't Jump*, *Three to Tango*, *Love Affair*, *Eraser*, *Play it to the Bone*, *Blue Chips* and *In the Line of Fire*.

Born in Knoxville, Tennessee, to a Native American mother and an African American father, Cozart pursued his goal of playing professional basketball after college, but a foot injury while playing in the NBA Summer Pro League ended his dream.

After a successful modeling career in Miami, Cozart made his feature film debut in Warner Bros. Pictures' *Blue Skies Again*, opposite Andy Garcia. Deciding to relocate to New York to study his craft, Cozart continued modeling and appeared in numerous publications such as *Vogue*, *GQ* and *Essence*. His love for theatre soon led him to be in two prominent stage plays, *Diary of a Black Man* and *The Big Knife*. He also trained at the American Repertory Theatre and the Sundance Institute under the tutelage of Robert Redford.

Since then, Cozart has appeared in the movies-of-the-week *Johnny Tsunami*, *Slam Dunk Ernest* and *A Family Divided*. He also had recurring roles on *Reasonable Doubts*, *Gabriel's Fire* and HBO's *Dream On*; and guest-starred on such shows as *Sister, Sister*, *Diagnosis Murder*, *Walker Texas Ranger*, *Ned and Stacey*, *ROC*, *M.A.N.T.I.S.*, *Living Single*, *Fresh Prince of Bel Air*, *Hangin' with Mr. Cooper* and Lifetime's *Any Day Now*, in which Cozart also exhibits his singing talents. His early film work includes roles in *School Daze* and *Firebirds*.

President of his own production company, Cozart is also Co-Chairman of the newly formed production entity P.O.V. Planet, which created and produced the "Wave to the World" All-Star celebrity recording and video *Spirit of Life* for the 2000 Paralympic Games in Sydney, Australia. *Spirit of Life* has earned the prestigious Videographer and Aurora Awards, the NY Film Festival Bronze Award and the Telly Award.

With a number of projects on his slate, Cozart is currently writing and producing a project about the life of Marvin Gaye called *What's Going On?*

Among his other creative pursuits, the multi-talented Cozart is also completing his first co-produced music CD on which he sings lead vocals and has composed two original songs. He is also an active partner and celebrity spokesperson for a new, innovative,

manufacturing company, The Original Ballbag Co., whose products are licensed by the NBA, NBA.com, Tommy Hilfiger, and others. Today, basketball continues to be one of Cozart's personal passions; he is the back-to-back 3 Point shooting champion and team captain for the NBA Entertainment League, as well as team captain of the Hollywood Knights Celebrity Basketball Tour.

Cozart's compassion, understanding and capacity to give are exemplified by his devotion to utilizing his celebrity status to advocate and support numerous charities and humanitarian events. He is a celebrity supporter of the Heartfelt Foundation, spokesperson for the National Multiple Sclerosis Society and is the founder of the "Hoops for Hope" Basketball Charity Game, a non-profit star-studded event. He is founder of the "Cylk Cozart Celebrity Classic All-Star Basketball Game" to benefit the Toni Stroman Fund, and is a celebrity spokesperson for the National Make-A-Wish Foundation and The Boys & Girls Clubs of America. He is also a celebrity supporter for the National Tourette Syndrome Association, The Lupus Foundation of America, The National Indian Council, and others. In recognition of his outstanding charitable efforts and accomplishments, he was awarded a Certificate of Appreciation by Los Angeles Mayor Richard Riordan.

ABOUT THE FILMMAKERS

RICHARD DONNER (Director) is the creative force behind some of the most popular movies of the last 20 years: *The Omen*, *Superman*, *Free Willy*, the *Lethal Weapon* series and *Maverick*.

His career started in front of the camera as an actor in Martin Ritt's television production of W. Somerset Maugham's *Of Human Bondage*. After this brief stint, Ritt gave him a piece of advice that was to change his life. "Marty told me I'd never make it as an actor because I couldn't take direction," recalls Donner, "but he thought I could give it, so he offered me a job as his assistant." Donner continued assisting Ritt and many other great live television directors.

After moving to Los Angeles, he won the assignment of directing his friend Steve McQueen for the television series *Wanted: Dead or Alive*. In 1961, he directed Charles Bronson in *X-15*, a melodrama about Air Force test pilots. He continued directing such television series as *The Twilight Zone*, *The Fugitive*, *The Man From U.N.C.L.E.* and *Kojak*.

During the 1970s, Donner directed several acclaimed movies-of-the-week, and in 1975 he directed his first successful major feature, *The Omen*, which was released the following year and set a box-office record. He next took on the task of transferring the adventures of the most popular pulp in five decades to film. Under his direction, *Superman - The Movie* became one of the all-time biggest international hits.

Four films followed the success of *Superman: Inside Moves*, *The Toy*, starring Jackie Gleason and Richard Pryor; *Ladybank*, (his favorite for many reasons amongst which was falling in love with the producer Lauren Shuler, who later became his wife); and *The Goonies*, produced with Steven Spielberg.

In *Lethal Weapon*, Donner introduced two cops who would become cinema's most popular crime fighting duo, played by Danny Glover and Mel Gibson. *Lethal Weapon 2* proved even more successful, and the two stars teamed up for *Lethal Weapon 3*, released in May of 1992, which went on to become one of the highest grossing pictures of all time, earning more than \$150-million.

Donner also produced and directed *Scrooged*, starring Bill Murray, and the affecting *Radio Flyer*. He executive produced the thriller *The Lost Boys*, directed by Joel Schumacher, and served as executive producer on the HBO television series *Tales from the Crypt* (for which he directed the pilot) and the Saturday morning cartoon of the same name.

Donner executive produced the hit family movies: *Free Willy*, *Free Willy 2* and *Free Willy 3*. He directed and produced *Maverick*, starring Mel Gibson, Jodie Foster and James Garner; *Assassins*, starring Antonio Banderas and Sylvester Stallone; and *Conspiracy Theory*, starring Mel Gibson and Julia Roberts.

Lethal Weapon 4, with all the favorites – Mel Gibson, Danny Glover, Rene Russo and Joe Pesci – was released in July of 1998, and introduced Chris Rock and Jet Li. The *Lethal Weapon* quartet has grossed close to a billion dollars.

His film *Timeline*, based on the Michael Crichton novel, was released in 2004.

RICHARD WENK (Writer) has written screenplays for producers such as Dean Devlin, Gary Lucchesi, Ridley Scott, Joel Silver, Steve Reuther and Jerry Bruckheimer. He has also produced and directed several films.

Wenk grew up in New Jersey and currently lives in Los Angeles.

With over 270 films to his credit, **AVI LERNER** (Producer), Co-Chairman of Nu Image, Inc. and Millennium Films Inc., is one of the most experienced producers and distributors of independent films in the motion picture industry.

Born and raised in Haifa, Israel, Lerner studied economics and social sciences at the University of Tel Aviv, and served as a paratrooper and officer in the Israeli Army. His career in the film industry began as the manager of Israel's first drive-in cinema, which he eventually owned. He then rapidly acquired a chain of movie theatres while simultaneously producing several low-budget features. In 1979, Lerner was the first to recognize the potential of the home video market and pioneered the largest specialized video distribution company in Israel. Shortly after, he became a partner in the largest theatrical distribution company in Israel.

After working in London, Lerner relocated to Johannesburg, South Africa. There he produced over 25 pictures and served as executive producer on *King Solomon's Mines* (Richard Chamberlain, Sharon Stone), which was shot in Zimbabwe. The success of the film led to a sequel, *Alan Quartermain and the Lost City of Gold*, and Lerner's decision to sell his Israeli company. After much success with his films Lerner established the Nu Metro Entertainment Group. Nu Metro acquired the Metro cinema chain from CIC and Lerner expanded this from 35 screens to over 140 screens within 5 years. Nu Metro Video became the largest video distributor in Africa and represented studios including Disney, MGM, Warner Bros. Pictures and Fox, as well as the larger independents including Carolco, Morgan Creek, Cannon, New World and others. Nu Metro's production arm produced over 60 features in Zimbabwe and South Africa, which were sold and distributed by companies such as Warner Bros. Pictures, MGM, Cannon and MPCA (Orion).

In 1992 Lerner sold Nu Metro and took a position as Managing Director of MGM U.K., while continuing to produce movies. One year later, in 1992, Lerner moved to Los Angeles and founded Nu Image together with Danny Dimbort and Trevor Short. Nu Image developed and maintains an enviable reputation as a producer and distributor of high quality action pictures for the international and domestic markets. Nu Image titles include several extremely successful action/hero, creature, sci-fi and disaster films, as well as a number of Jean-Claude Van Damme, Steven Seagal and Dolph Lundgren titles.

In 1996 Nu Image formed Millennium Films to address the market's growing need for quality theatrical films and higher budget action features, while Nu Image continued to

cater to the lucrative world of the home video market. Between the two divisions, over 200 films have been produced since 1992.

Some of Millennium's most recent films are *Black Dahlia*, starring Scarlett Johansson, Hilary Swank and Josh Hartnett under the direction of Brian De Palma; *88 Minutes*, starring Al Pacino; *The Contract*, starring Morgan Freeman and John Cusack; *The Wicker Man*, starring Nicolas Cage; *Death and Life of Bobby Z*, starring Paul Walker and Laurence Fishburne; and *Lonely Hearts*, starring John Travolta, Salma Hayek, Jared Leto and James Gandolfini.

Lerner, Nu Image and Millennium Films currently develop, finance, produce and distribute approximately 16 pictures a year with budgets ranging from \$20 to \$60 million and shooting in locations all over the continent.

One of the entertainment industry's most prolific film producers, **RANDALL EMMETT** (Producer) has produced over 40 feature films. Combining an innate financial sensibility with an equally natural eye for great filmmaking, Emmett is a partner and owner of Emmett/Furla Films, a production company with a ten-picture distribution and financing deal with Nu Image/Millennium Films, that he and his partner, George Furla, rolled into the publicly traded company Family Room Entertainment, for which they serve as co-chairmen.

With a reputation for packaging movies and actually getting them made – no small feat in a town full of good intentions – Emmett's films have been seen around the world, at festivals such as Sundance, Berlin and Toronto, and many have been nominated for Independent Spirit Awards.

Emmett's most recent films include *The Amityville Horror*, with Ryan Reynolds and Melissa George; *Edison*, starring Justin Timberlake, Morgan Freeman, Kevin Spacey and LL Cool J, which premiered at the 2005 Toronto International Film Festival; and *Control*, a project starring Willem Dafoe, Ray Liotta and Michelle Rodriguez. Among the films currently in post production are the thriller *88 Minutes*, starring Al Pacino for director Jon Avnet; a remake of the 1973 horror film *The Wicker Man*, starring Nicolas Cage, Leelee Sobieski and Ellen Burstyn, directed by Neil LaBute. *The Contract*, starring John Cusack and Morgan Freeman, directed by Bruce Beresford; and *Borderland*, a crime drama with Sean Astin.

Other upcoming films that Emmett is producing include *Loneley Hearts*, starring John Travolta, James Gandolfini, Salma Hayek, Laura Dern and Jared Leto, and *Rambo IV*, starring Sylvester Stallone.

Emmett was raised in Miami and graduated from the prestigious performing arts high school, New World School of The Arts. From there he headed to New York to attend The School of Visual Arts for film school with a major in producing. Among his many public speaking engagements, he served as keynote speaker at his high school alma mater commencement ceremony in 2002 and as guest speaker at the Miami Film Festival and UCLA Extension (“Indie Film Business: Getting It Made, Getting It Sold”).

JOHN THOMPSON (Producer) grew up in Rome where his fine body of work in the Italian film industry throughout the 1980s and 90s includes Franco Zeffirelli’s *Otello* (two Oscar nominations, Cannes main competition, American Critics Award); Claude D’Anna’s *Salome* (Cannes main competition); Lina Wertmuller’s *Camorra* (four Donatello Awards, Berlin Film Fest official entry); Liliana Cavani’s *Berlin Interior* (Donatello Awards, Berlin official selection); Paul Schrader’s *The Comfort of Strangers* (Cannes official selection); Ivan Passer’s *Haunted Summer* (Venice Film Festival official selection); Jerzy Skolimowski’s *Torrents of Spring* (Cannes official selection) and Giuseppe Tornatore’s *Everybody’s Fine* (Cannes official selection).

Thompson returned to Los Angeles to helm production for Avi Lerner’s Millennium Films in 1998. With Millennium, he has produced or co-produced Paul Chart’s *American Perfekt* (Cannes official selection); Susanna Styron’s *Shadrach* (Venice official selection); Rory Kelly’s *Some Girl* (LA Independent Film Festival winner for Best Director); Audrey Wells’ *Guinevere*; George Hickenlooper’s *Big Brass Ring*, as well as *Prozac Nation*, *Nobody’s Baby*, *The Replicant*, *Try Seventeen*, *Undisputed* and other successful productions.

Currently he is working on Jon Avnet’s *88 Minutes*, starring Al Pacino; as well as *The Wicker Man*, a remake of the 70s classic, written and directed by Neil LaBute and starring Nicolas Cage.

ARNOLD RIFKIN (Producer) is co-founder, along with Bruce Willis, of Cheyenne Enterprises LLC, a company based in Los Angeles, California focusing on film and television production. Cheyenne Enterprises has their first-look feature film deal at Revolution Studios.

Prior to Cheyenne Enterprises, Rifkin had been a talent agent for over 20 years. He started his career at Rifkin-David and was a founding partner of the hugely successful Triad Artists. In 1992, Triad Artists was acquired by the William Morris Agency. Rifkin was named worldwide head of the WMA Motion Picture Department, and in 1996, ascended to the role of president of the agency where he remained until September 1999. A few months later in January 2000, Rifkin formed Cheyenne Enterprises along with his former client of 17 years, Bruce Willis.

Since the company's inception, they have become a prolific producing entity having produced such feature films as *Bandits*, *Hart's War*, *The Crocodile Hunter: Collision Course*, *Tears of the Sun*, *The Whole Ten Yards* and *Hostage*. Cheyenne is currently developing *Die Hard 4.0* and has acquired *King Con* based on the Stephen Cannell novel for Willis to star.

In addition to Willis' projects, the company is producing the romantic comedy *Just My Luck* with director Donald Petrie (*How to Lose a Guy in 10 Days*) and starring Lindsay Lohan. Currently in pre-production are *Fragile* by writer/director Blake Masters and *The Tourist* by Mark Bombback. In conjunction with Ascendant Pictures, Cheyenne has acquired Carsten Stroud's novel *Black Water Transit* with Samuel Bayer directing the screenplay adaptation by Doug Richardson (*Hostage*). Also with Ascendant, Cheyenne will produce the heist thriller *Deal* by Joe LiSuzzo, Scott Forsyth and Glenn Gordon Caron (TV's *Medium*, *Moonlighting*). With Beacon Pictures, Cheyenne is in development on the horror picture *Serial* by Adam Ripp & Steve Wolfson.

In television, Cheyenne Enterprises has become equally prolific, starting with Sam Shepard's *True West* for Showtime; the animated series *Gary the Rat* for Spike TV, featuring the voice talent of Kelsey Grammer and co-produced with Grammer's Gramnet; and most recently, the critically-acclaimed series *Touching Evil* on The USA Network, executive produced by Cheyenne and the Hughes Brothers (*From Hell*). The company is currently in production for Lifetime Television and Lion's Gate TV on the vampire pilot *Scarlett*, created by Beimler & Wolfe (TV's *StarTrek: Deep Space Nine*) and *The Serpent and the Eagle* to be directed by Ron Howard.

In addition to his work in the creative community, Rifkin sits on the Board of Directors at the American Cinematheque and serves as the co-chair of the Producers Program at the UCLA School of Theatre, Film & Television in addition to teaching an undergraduate seminar and a summer graduate course there. During his tenure at the

William Morris Agency, he created an internship program for Harvard MBA students and, for the past two years, has lectured at Harvard's School of Business and Yale Law School.

16 Blocks marks **JIM VAN WYCK's** (Producer) ninth film with director Richard Donner, for whom he first worked on *Inside Moves* as a DGA trainee. Since then, he has worked as co-producer, producer or executive producer, in addition to 1st assistant director, on the Donner-helmed pictures *Timeline*, *Lethal Weapon 4*, *Conspiracy Theory*, *Assassins*, *Free Willy 2*, *Maverick*, *Free Willy* and *Radio Flyer*. Most recently, Van Wyck produced *Lemony Snicket's a Series of Unfortunate Events*. He was also executive producer on *Swordfish* and *Armageddon*, as well as associate producer on Lauren Donner's *Three Fugitives*.

Van Wyck graduated from the University of Oregon with a mathematics degree, and played eight years of professional baseball for the Minnesota Twins organization. He then entered the film industry through the Directors Guild Training Program. His first job was as a production assistant on the telefilm *Elvis*, starring Kurt Russell, his former teammate in baseball. He currently lives in Newbury Park, California, with his wife, Cindy, and has a daughter, Julee Merrill, married to Jayson Merrill. He has two wonderful grandchildren, Jaylee and Jensen.

DANNY DIMBORT (Executive Producer) was born and educated in Tel Aviv, Israel. He entered the film industry in 1964 as a distribution executive for Golan Globus Films in Israel, where he was responsible for the marketing and exploitation of the company's film rights in the Israeli market. Within 2 years he was appointed Managing Director of the company and retained this position for 14 years, in which he was responsible for all facets of film distribution.

In 1980 Dimbort moved to Los Angeles where he became head of international sales for Cannon Films, one of the most prolific and flamboyant film production/distribution companies of the home video era. At Cannon, Dimbort held the title of Executive Vice President and developed his reputation as one of the most successful international film salesmen in the business.

With the merger of Cannon and Pathe in 1988, Dimbort became Head of International Sales for the expanded company, and when Cannon/Pathe took over MGM in 1990, he became President of International Distribution for MGM, a position he held until 1992 when he left MGM to start and co-chair, with Avi Lerner, Nu Image Inc., an

international distribution company.

Nu Image, since its inception, has developed and maintained a solid reputation as a producer and distributor of high quality action pictures for both the international and domestic markets.

Nu Image titles include several extremely successful creature, sci-fi and disaster films, as well as a number of action/hero titles starring Jean-Claude Van Damme, Steven Seagal and Dolph Lundgren.

In 1996, Dimbort and Nu Image formed Millennium Films to address the market's growing need for quality theatrical films and higher budget action features, while Nu Image continued to cater to the lucrative world of the home video market. Between the two divisions, over 200 films have been produced since 1992. Under the Millennium films label, Dimbort and his partners have produced and distributed numerous titles including theatrical quality films such as *16 Blocks*, and the two upcoming films: *Black Dahlia*, starring Hilary Swank, Josh Hartnett and Scarlett Johansson, directed by Brian De Palma; and *The Wicker Man* starring Nicolas Cage, directed by Neil LaBute.

Dimbort and Nu Image/Millennium Films currently develop, finance, produce and distribute approximately 15-18 pictures a year with budgets ranging from 3 to 60 million dollars, while shooting in locations all over the world.

As both a producer and distributor of films, Nu Image draws heavily on Dimbort's input as to the revenue potential for each picture in the marketplace before establishing a budget for the production and before "greenlighting." The company's success over the years has been its ability to avoid spending more on its productions than what they can actually be sold for. This ability results primarily from Dimbort's ability to research the appetite for different films amongst his buyers and to predict the revenues he is likely to obtain once the picture is offered for sale.

Dimbort is perhaps the most experienced film salesman in the industry. He has been involved directly in international film sales for over 30 years and has been intimately involved in film distribution generally for 42 years. He knows the industry both as a territorial distributor and as an international salesman. His negotiating skills in the international film community are legendary, and he has an uncanny ability to sense the real price potential of his product for each territory in the world.

TREVOR SHORT (Executive Producer) was born in Harare, Zimbabwe, and he obtained his Bachelor of Law degree from the University of Rhodesia and an MBA from the University of Cape Town. In 1980 he entered the merchant banking industry with Standard Chartered Merchant Bank in Zimbabwe, where he became head of the corporate finance department, responsible for takeovers, mergers and IPOs. In 1984 he moved to South Africa and joined Hill Samuel Merchant Bank in Johannesburg.

Short developed a tax based financing scheme for movies in South Africa which was successful in raising over \$200 million from South African private investors to fund the production of international feature films in South Africa.

In 1986 Short moved from Hill Samuel to Investec Merchant Bank as head of corporate finance. He was responsible for 8 IPOs on the Johannesburg Stock Exchange, numerous mergers and acquisitions and also continued to secure private financing for motion pictures, most of which were produced by Avi Lerner's Nu Metro Productions for international film companies. He also became the primary consultant to the government of South Africa regarding film investment and taxation legislation.

In 1989 Short left the banking sector and joined Avi Lerner as a shareholder in and Chief Executive of the Nu Metro Entertainment group in Johannesburg. He continued to arrange financing for the group's film production activities and was directly involved in the planning, design, financing and construction of the group's growing cinema chain. In 1991, Lerner and Short negotiated the sale of the Nu Metro group to CNA Gallo.

Since 1992, Short has been one of the three principals and the CFO of the Nu Image group. In 1995 he moved to Los Angeles where he is primarily responsible for the legal, financing and administrative operations of Nu Image, including the use of various tax and subsidy schemes in many parts of the world and relations between Nu Image and its domestic and international banks.

BOAZ DAVIDSON (Executive Producer) is a prolific filmmaker who has produced some 75 motion pictures, written over 30 and directed more than two dozen. His many credits include directing such movies as *Looking for Lola*, *Outside the Law*, *Solar Force*, *Salsa*, *Going Bananas*, *Dutch Treat* and *The Last American Virgin*. Born in Tel Aviv, Davidson began his association with NuImage/Millennium films in 1995, and he currently serves as the company's Head of Production and Creative Affairs.

With nearly 40 films to his credit and over two decades of business experience in entertainment and financial services, **GEORGE FURLA** (Executive Producer) is co-founder of Emmett/Furla Films and co-chairman of Family Room Entertainment. He began his career with Cantor Fitzgerald as a trader in the equity securities area. After a similar stint at Jones and Associates, Furla established his own hedge fund, The Furla Company, which he ran from 1988 until 1999.

In 1998 he partnered with producer Randall Emmett to form Emmett/Furla Films, focusing on financing arrangements and distribution as well as project development.

More recently, Furla served as executive producer of *A Love Song for Bobby Long*, starring John Travolta and Scarlett Johansson; co-executive producer of the hit *The Amityville Horror*; and producer of *Edison*, the crime drama starring Justin Timberlake, Morgan Freeman, LL Cool J and Kevin Spacey, among other projects.

Among the films currently in post production are the thriller *88 Minutes*, starring Al Pacino for director Jon Avnet; *Loneley Hearts*, starring John Travolta, James Gandolfini and Salma Hayek; *The Contract*, starring John Cusack and Morgan Freeman, directed by Bruce Beresford; and *Borderland*, a crime drama with Sean Astin. He is also executive producer of *The Wicker Man*, currently in post-production, with Nicolas Cage, Ellen Burstyn and Leelee Sobieski.

A 1982 graduate of the University of Southern California with a business administration degree, George Furla is a current member of the Producers Guild of America.

HADEEL REDA (Executive Producer) most recently founded Purple Pictures, an independent film financing and production company, in 2004. She is currently prepping *The Hottie and the Nottie* as well as *The Fear*, a smart, fast-paced horror film. In addition, she is developing the drama *Scrolls* and *Touch of Violence*, starring Emmy-winner Tony Shalhoub.

In an executive producing capacity, Reda has projects set up at Sony, Paramount, Universal, Fox and Warner Bros. Pictures with A-level talent attached such as Mel Gibson and Lasse Hallström. Her executive producer credits include the number one U.S. box office hit *Heartbreakers*, starring Sigourney Weaver and Gene Hackman. She also executive produced the comedy *Scorched*, starring Woody Harrelson and John Cleese, as well as Joel Silver's *Jane Doe*, starring Teri Hatcher.

Formerly Chief Executive Officer of Winchester Films, Inc., Reda founded that company in 1998 as the Los Angeles division of the UK publicly-traded Winchester Entertainment, plc. As CEO, Reda established innovative film financing structures, produced quality commercial films and oversaw sales for Winchester Film and Television Sales, Ltd. In this capacity, she managed a team of industry professionals and created overall partnerships with major heavy-hitting production companies including The Donners' Company (director Richard Donner and producer Lauren Shuler-Donner), Wind Dancer Production Group (*What Women Want*) and Chuck Gordon (*Die Hard*). Reda has also overseen production, international sales and distribution on well over a dozen films.

Reda joined Winchester after four years as an executive at The Walt Disney Company, where she got her start in development at the studio and quickly moved up to a position in the International Division for Disney's feature films, Buena Vista International. Reda was part of the initial team setting up distribution and marketing in Europe. She oversaw the international marketing campaigns for *The Lion King*, *Pocahontas* and Tim Burton's *The Nightmare Before Christmas*.

Reda graduated with a Bachelor of Arts in film from Emerson College Boston, MA.

ANDREAS THIESMEYER (Executive Producer) started his career in Hamburg in 1969 until 1980, as the Distribution and Artist & Repertoire Manager for the Deutsche Grammophon / Polydor music record company.

From 1981 through 2001 Thiesmeyer was with Bavaria Film, Munich, and its various subsidiaries as a producer and managing director of television features and series, with particular emphasis on music television productions. In addition, he developed and produced a stream of highly successful television sitcoms, as well as variety, music, quiz and game shows for the ARD and ZDF (First and Second German Television Public Broadcasters) and Sat1.

In 2001 Thiesmeyer, together with Gerd Koechlin, Manfred Speidel and Josef Lautenschlager, founded Equity Pictures AG.

JOSEF LAUTENSCHLAGER (Executive Producer) can look back on many years of experience in the field of "closed funds" and financial management.

His career began in the mid eighties as a management consultant for various media, real estate and ship building fund initiators and, since that time, he has worked for and with several leading investment companies.

In 2001 he joined Equity Picture AG as a member of the managing board of directors.

As a result of his fund management expertise, he was instrumental in developing the Equity Pictures media fund investment frame-work. Due to this solid and financially sound concept, the Equity Pictures media fund, in the last four years since its incorporation, has seen a healthy and steady investment growth.

DEREK HOFFMAN (Co-Producer) began working in film in Chicago after studying at Indiana University. He subsequently moved to Los Angeles and began working at The Donners' Company. More recently he served as an associate producer on Richard Donner's *Timeline*.

BRIAN READ (Co-Producer) began his career in the film industry as an intern at director Richard Donner's production company while attending college. Upon graduation, he began working as a production assistant on the film *Conspiracy Theory*. He continued his work in production in various capacities on the films *Armageddon*, *Dinosaur*, *Romeo Must Die* and *Coyote Ugly*, after which he began to work as an assistant to producer Jim Van Wyck. He has collaborated with Van Wyck on *Swordfish*, *Timeline* and *Lemony Snicket's A Series of Unfortunate Events*. *16 Blocks* is the third picture working with both Donner and Van Wyck together, the previous of which was *Timeline*, on which he served as an associate producer.

Read is a southern California native and graduated from Loyola Marymount University with a degree in film production. He currently lives in Santa Monica, CA.

GLEN MacPHERSON (Director of Photography) most recently shot the comedy *Rebound*, starring Martin Lawrence, directed by Steve Carr, and *Walking Tall*, starring Dwayne 'The Rock' Johnson, directed by Kevin Bray.

Among his other feature film credits are *Romeo Must Die*, with Jet-Li and DMX, directed by Andrzej Bartkowiak and *Exit Wounds*, starring Steven Seagal and DMX, also directed by Bartkowiak; *Friday After Next*, starring Ice Cube and Mike Epps, directed by Marcus Raboy; *All About the Benjamins*, also with Ice Cube and Mike Epps, directed by Kevin

Bray; *Wrongfully Accused*, starring Leslie Nielsen, directed by Pat Proft; and *Regeneration* (aka *Behind the Lines*) starring Jonathan Pryce, Johnny Lee Miller and James Wilby, directed by Gillies MacKinnon, which earned MacPherson nominations for a Canadian Genie Best Cinematographer and the Canadian Society of Cinematographers.

His television credits include *Max Q*, produced by Jerry Bruckheimer for Touchstone Television and ABC; *Dr. Who*; *Serving in Silence* with Glenn Close and Judy Davis for NBC; and *Bye Bye Birdie* for Hallmark/ABC. He also shot the pilots *Silverlake*, *Alaska*, *Empire*, *The Division*, *Sliders*, *Sirens* and *Toe Tags*.

MacPherson, who lives in Los Angeles, learned his profession in his native Montreal, where he worked in various capacities with such outstanding cinematographers as John Alcott; Phil Meheux, BSC; Torben Jonke, ASC; Adam Holender, ASC; and David Watkin, BSC. He photographed his first film in 1989 which led to a series of television movies and motion pictures.

ARV GREYWAL (Production Designer) most recently worked as production designer on George A. Romero's *Land of the Dead*. He was the art director on *The Pacifier*, *Dawn of the Dead*, *Godsend*, *Bulletproof Monk*, David Cronenberg's *Spider*, *K-19: The Widowmaker*, *Exit Wounds*, *Finding Forrester* and Showtime's *A Slight Case of Murder*.

Born in Bombay, India, Greywal emigrated to Canada with his family when he was 13 years old. After graduating from the University of Waterloo with a Bachelor of Environmental Studies and a Bachelor of Architecture, he spent a period running his own architecture firm before entering the film industry on *Lulu* as an art apprentice. He moved rapidly through the ranks, working as the art director on Bruce McCulloch's *Dog Park* after honing his craft as first assistant art director on such features as *American Psycho*, *eXistenZ*, *Dirty Work* and *Mimic*.

VICKI GRAEF (Costume Designer) has been designing costumes for film and television for 20 years. Recent films include *Assault on Precinct 13* with Laurence Fishburne, Ethan Hawke and Maria Bello; *Welcome to Mooseport* with Gene Hackman, Ray Romano and Marcia Gay Harden; *Focus* with William H. Macy and Laura Dern; and *Three to Tango* with Matthew Perry and Neve Campbell. She also assisted Milena Canonero on *Dick Tracy* and *Godfather III*.

Her television credits include the CBS mini series *Reversible Errors* with William H. Macy, Felicity Huffman and Tom Selleck; two A&E *Spencer* movies with Joe Mantegna and Marcia Gay Harden; numerous television movies as well as pilots for Lifetime's *1-800-Missing*, *The Gilmore Girls* and two seasons of the television series *Witchblade*.

Born and raised in San Francisco, Graef has a degree in painting from the San Francisco Art Institute. She began her costuming career doing stage clothes for rock and roll musicians in San Francisco, moved on to Nashville and country music and was saved from the sordid world of the music business by the magic of movies.

16 Blocks marks **STEVEN MIRKOVICH, A.C.E.'s** (Editor) 27th feature film as an editor. His career ranges from the earlier cult classics such as John Carpenter's *Big Trouble in Little China* to such blockbusters as *Con Air* and *Broken Arrow*. Among his other credits are *The Ghost and the Darkness* and *I Know What You Did Last Summer*.

Most recently Mirkovich worked with Mel Gibson on *The Passion of the Christ* re-cut. His wealth of experience has him often sought out as a film doctor and he is un-credited on many high-profile feature films.

Born in Oceanside, California, to a Marine Captain, who worked in the film unit, Mirkovich's first job was in the mailroom at Warner Bros. Pictures. He soon worked his way into the editing room. By his early 20's he was an assistant to the top editors of the day and was credited as film editor on his first feature film by age 29.

With top box office *Pirates of the Caribbean* and over 25 other major Hollywood films, **KLAUS BADEL'T** (Composer) has established himself as one of the most sought-after composers in Hollywood.

Badelt's approach generates original scores with an authentic production value while maintaining the integrity of a film score. His devoted team spirit in combination with his personal drive to explore new ideas and push the creative envelope makes Badelt, a filmmaker who has distinctive music and an intimate style, unique within the industry.

Badelt first came to Hollywood's attention through his collaborations with composers like Hans Zimmer and Michael Kamen. He has worked on scores including the Oscar-nominated *Gladiator* (which he also produced), *The Thin Red Line*, *Mission: Impossible 2* and *X-Men*.

His composer credits include *Constantine*, Chen Kaige's *The Promise*, *The Recruit*, *The*

Time Machine, K-19: The Widowmaker, Ned Kelly, Basic, Catwoman and Werner Herzog's *Invincible*.

Upcoming films include Wolfgang Petersen's *Poseidon* and *Ultraviolet*.

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