

“AEON FLUX”

Production Information

When government agents murder her family, Aeon Flux (Charlize Theron) swears revenge. A highly trained soldier on the front lines of a war against the perfect society, Aeon is one of the few to suspect that this perfect life is hiding a perfect lie. Set in 2415, “Aeon Flux” is a startling vision of a future in flux from Karyn Kusama, director of the acclaimed “Girlfight.” “Aeon Flux” is written by Phil Hay & Matt Manfredi, based upon characters created by Peter Chung in the pioneering MTV animated series.

Paramount Pictures and Lakeshore Entertainment present a Valhalla Motion Pictures and MTV Films production, “Aeon Flux,” starring Oscar® winner Charlize Theron. The film also stars Marton Csokas, Jonny Lee Miller, Oscar® nominee Sophie Okonedo, Oscar® nominee Pete Postlethwaite, Amelia Warner, Caroline Chikezie, and Frances McDormand. Directed by Karyn Kusama from a screenplay written by Phil Hay & Matt Manfredi based upon characters created by Peter Chung, “Aeon Flux” is produced by Gale Anne Hurd, David Gale, Gary Lucchesi, Greg Goodman, and Martha Griffin. The film’s executive producers are Tom Rosenberg and Van Toffler.

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ABOUT THE PRODUCTION

“When her family is killed by government agents, Aeon Flux is eager to take revenge; but, before she can complete her mission, she uncovers secrets that change everything,” says Charlize Theron, who portrays the title character in the new film “Aeon Flux.” As the top operative in an underground rebellion against the dictatorial leaders of Bregna – a walled future city – everything Aeon knows is challenged when she receives her latest assignment: the assassination of Trevor Goodchild, ruler of Bregna.

“This is the mission she has been waiting for her entire life,” says producer Gale Anne Hurd, who previously produced the sci-fi classics “The Terminator,” “Aliens,” and “The Abyss.” According to Hurd, Aeon Flux is the only agent who can perform such a mission. “Aeon is able to do things that others can’t – she is the best on every possible level – but what she discovers shakes her beliefs about how the world operates.”

“Aeon is ruthless – all she cares about is the mission,” says Theron. “She gave up the idea of a normal life long ago – she is a professional killer. As far as she’s concerned, she’s on the planet for one reason: to avenge the murder of her family.”

Producer David Gale, who is also Executive Vice President of MTV Films, agrees that “Aeon Flux” will live up to expectations of the fans of the series while also being accessible to new viewers. “It’s very rare to have such a smart, strong female character that isn’t your typical two dimensional action hero. Karyn, Charlize, Phil and Matt have brought a unique and exciting vision to the screen that’s true to Peter Chung’s original concept and incorporates many of the original and groundbreaking ideas that were so memorable in the series.”

“Aeon Flux” began life as a series of animated short films on MTV’s “Liquid Television.” These shorts gave the filmmakers ample inspiration to bring the unique character to life. “The animated Aeon Flux is a provocative, sexy, and acrobatic character – and she isn’t bound by the laws of man or nature,” Hurd says. “Our challenge was to pay homage to that, to live up to the high bar the series set, while also grounding her in the world that an actress – one of Charlize’s talent and considerable flexibility – could play. Aeon is iconic – there’s no doubt about that – and it was thrilling to present a living action heroine unlike any other.”

“I think what really distinguishes Aeon from a lot of other women in the genre is that she has so much free will; she’s so self-determining,” says director Karyn Kusama, who previously helmed the indie hit “Girlfight.” “The story of ‘Aeon Flux’ grapples with some of the provocative themes that often inhabit science fiction, and it was important that she read as a complex and morally ambiguous character. Her sexuality, for instance, is just one element of that; very powerful and ultimately unapologetic.”

In her first action-heroine role, Theron called upon her unique skills as a ballet dancer to bring the character to life. “I was a ballerina for 12 years – it took me that long to figure out why I loved ballet so much. It wasn’t because I liked the technical aspect of it; I liked to get on stage and tell a story. For years, I did that, just using my body. For me, the physical aspect is as important as any line of dialogue.”

“No one else could have played the role,” says Kusama. “We needed someone who had an incredible physical grace and strength, but not an over-muscular kind of strength. Charlize fit perfectly.”

“Charlize made the stunt work an integral part of the character,” says Hurd. “Her incredible physicality, due to her training as a dancer, let her create

a performance from beginning to end, not only in the dramatic scenes, but in almost every moment of action that you see in the film.”

Steeped in the tradition of sci-fi action, “Aeon Flux” presents a future world where nothing is what it seems. Aeon’s assignment is to assassinate Trevor Goodchild, the leader of Bregna, a seemingly utopian future society with no disease, no hunger, and no war. “When you think of sci-fi, you think of a grimy, dirty, overpopulated future – a world in decay. That’s not the case in ‘Aeon Flux’ – Bregna looks perfect,” adds Hurd. “We created imagery that was perfect to look at. Only later do we reveal that it contains the perfect lie.”

“Aeon Flux” began life as an animated series created by Peter Chung as part of MTV’s “Liquid Television.” In 1991, “Aeon Flux” debuted as a series of six two-to-three-minute short films, then reappeared in 1992 with five more three-to-five-minute shorts. In 1995, MTV aired ten 30-minute animated episodes.

“I’d always wanted to do animation for adults,” says Chung. “I’d seen a lot of animation from Japan and I’d seen a lot of graphic novels from Europe. They were sophisticated in their storytelling; they weren’t about good vs. evil, heroes vs. villains. Those were my main influences as I tried to create something people hadn’t seen before. Aeon isn’t a crime fighter; she isn’t a government agent. She’s not a hero in the classical sense. Instead, she’s a force for personal freedom.”

“I wanted to take the elements that Peter Chung created for Aeon and celebrate them as much as possible – physically, where we could, but also who she is,” says Theron. “Aeon is a very strong woman, quite a free-thinker, who questions the things happening in the society she lives in. She thinks that this one mission will change her life, but as it turns out, she has to make some tough decisions.”

Chung is thrilled to see Theron bring his vision come to life. "It's very exciting to see something I worked on such a long time ago to be given a new lease on life and introduced to a whole new audience," he says.

Bringing this vision to the screen is director Karyn Kusama, who previously directed "Girlfight," the critical hit starring Michelle Rodriguez as a young Latina woman using her fists in a fight for personal dignity. "Girlfight" took the 2000 Sundance Film Festival by storm, sharing the Grand Jury Prize at the 2000 Sundance Film Festival and winning the Directing Award in Dramatic Competition. Kusama was also nominated for a 2000 Independent Spirit Award for Best First Feature. Though "Aeon Flux" marks Kusama's first foray into science fiction, Hurd says that Kusama was just the person to bring this story to the screen. "It's a perfect combination of material and director," says Hurd. "In many ways, 'Girlfight' was the perfect calling card for this film, because, like Aeon Flux, the character that Michelle Rodriguez brought to life is tough, uncompromising, and larger than life."

ABOUT THE CHARACTERS

The title character, Aeon Flux, is – as her name implies – a dynamic operative working for a group (called the Monicans) rebelling against the overly sanitized government of Bregna, led by her archenemy, Trevor Goodchild. Tall, sexy, and lethal, Aeon is given a mission to assassinate Trevor: a mission she has been waiting to receive for her entire life. "She thinks this one mission will change her life and make everything better, but nothing is that simple," says Charlize Theron, who brings Aeon to life.

The role was the first that Theron took on after her Oscar®-winning performance in "Monster." She also recently starred in the drama "North

Country.” “I was looking for something completely different,” says Theron. “I felt this part was quite a challenge to take on.”

Theron notes that “Aeon Flux” is a very different kind of film than any she’s done before. Looking at Peter Chung’s animated series, she found inspiration, but also enough room to make the character her own. “I wanted to stay as true as I could to Peter’s creation, but – like he told me – she’s constantly evolving,” says Theron. “I had a blueprint for the role from Peter, but I was able to mold it, like a piece of clay, and play around with it. It was important to me that the character would come from a real place – I couldn’t think of it as far-fetched or futuristic.

“Aeon is a very human character,” says Kusama. “She’s reckless and unpredictable, but she also has a sense of humor and honor. I wanted to make sure that those human elements came through.”

Bregna is ruled by Trevor Goodchild, a benevolent dictator whose rule is absolute but who claims to have the best interests of Bregnans at heart. As Aeon closes in on Trevor – the target of her secret mission – the assassin and the target are struck by a connection to each other.

Marton Csokas, who previously played Celeborn, husband to Galadriel, in “Lord of the Rings,” brings Trevor to life. “Trevor knows a lot more about Aeon than Aeon knows about Trevor,” said the Hungarian-born actor. “There’s something undeniable between the two of them and she has a certain memory or feeling that triggers the past, not that she would necessarily identify it as that.”

Csokas says that Trevor’s ultimate goal is to find a balance between security and liberty. “In some ways, what he is doing to maintain the human race is good – after all, humanity is surviving,” said Csokas. “But, at the same time, he is denying people a certain degree of free will and choice.”

Trevor's right hand man in ruling Bregna is his brother, Oren Goodchild, played by Jonny Lee Miller. A relationship that has become strained over the years, the brothers' trust in each other wanes as the film progresses. "There's a bit of a Cain and Abel story in the relationship between Trevor and Oren," Marton Csokas explains. "There are a lot of dynamics at work. You have a triangle between Trevor, Oren and Aeon that none of them are aware of at the beginning of the story. When Aeon suddenly reappears to Trevor, it unleashes a chain of events that takes all of them on a life-altering journey."

Academy Award® nominee Sophie Okonedo plays Sithandra, Aeon's protégé. "My character is a soldier and completely in awe of Aeon. She's very focused, like a machine, and not one to improvise or change direction, as Aeon does," says Okonedo. "For Sithandra, Aeon is a perfect person whom she idolizes. As Aeon makes her choices, Sithandra doesn't quite know how to cope with it. She's not very good at coping with any sort of emotion."

In the film, Sithandra has elected to modify her body in order to be a more effective soldier. She has surgically altered her feet to make them hands, or "fands" (a contraction of "feet-for-hands"), and Okonedo learned to walk in a new way – as if on hands. "I experimented and put on music and played around trying to find a different way of walking," said Okonedo. "It's much tougher than you'd think."

Okonedo trained for four to five hours a day for five weeks, focusing on flexibility and balance. Yoga, gymnastics, running, cycling, and wire harness practice were part of the daily regimen. "I've never in my life played anything like this," said Okonedo. "I never had to learn to fight or train so intensely. It's all completely new to me. When I got the part, I didn't let them know that I was quite scared of heights, but as an actor, you tend to say, 'Yes, I can do

everything!" So, on my first day on set, I was raised 50 feet in the air on a wire. It certainly cured my fear of heights quickly."

Frances McDormand plays The Handler, Aeon's commander in the Monican rebellion. "She's an ambiguous character," says McDormand, noting that The Handler controls Aeon, though Aeon is fighting for personal freedom. "How much of the plot does she actually know? How much can she direct Aeon, and how much is left in Aeon's hands? What is predestined, and what can they control? I think that ambiguity fits the themes of the film."

One final character holds the key to the Goodchilds' hold on Bregna and the answers to all of Aeon's questions. The Keeper, as the name suggests, is the individual Trevor and Oren have entrusted with accessing and securing information on of all Bregna's citizens. Unknown to all but the Goodchilds, the Keeper lives in a floating memorial high above Bregna.

Academy Award® nominee Pete Postlethwaite sees his character as someone who has rebelled against the government he serves for a long time: "The Keeper is someone who has fought against the system, really," Postlethwaite says. "Generations ago, he saw this was the wrong way to go. I think he decided to stay alive so long in the hope and with the knowledge that there were people still available who could put this right, one of them being Aeon Flux."

TRAINING

After gaining 30-plus pounds for her Academy Award®-winning turn in "Monster," Theron was eager to take on the physical challenges of "Aeon Flux." "I got very excited about how far I could actually push myself, and how many new things I could learn to do on my own on this film to really physically feel

like I was this character," she says. "I got excited about pushing my body to that limit."

Theron trained for almost four months prior to the start of production. "When I began training, I hadn't done anything with my body for two years," says Theron. "I had to lose weight and build muscle, get some strength back. I wanted to get to a place where I felt stronger and more capable of doing the things that I had to do in this film."

To lose the final pounds and build long, lean muscle, Theron combined gymnastics, trampoline and acrobatic work and dance with elements of karate, judo, Capoeira and Krav Maga, the Israeli fighting style. The aim was to build flexibility and strength.

Theron insists that stunt work is a necessary part of finding the character. "It was important to me – if I could believe in myself doing these things, then it wasn't so unrealistic," says Theron. "That was a question that I asked myself every time we did a stunt. The physical aspect sometimes is so much more important than my lines of dialogue – and that's the case for a character as physical as Aeon. I know I am being helped at times by a wire and mats – there has to be a security blanket – but I think it is important to get as close as you possibly can to doing it yourself. I think it helps tremendously with playing a character like this."

"We were very fortunate that we got Charlize," said stunt coordinator Charlie Croughwell. "She is as dedicated, strong, and as capable as you could hope for in any actor. Aeon Flux is a human being with a purpose and a great deal of knowledge, skill and discipline. Charlize's physicality is very flexible."

Theron trained with Cirque du Soleil gymnast Terry Bartlett, who guided her through the acrobatic, trampoline, and wire work. Mika Saito was on-hand to help with strength training and other stunt work.

BREGNA

The characters of Aeon Flux live in the walled city of Bregna, ruled by Trevor and Oren Goodchild. The filmmakers' vision for Bregna was far from the overpolluted, gritty future worlds seen in other films; rather, they strove for a hyper-sanitized environment – one that dissembles the sinister intentions of its rulers.

“I wanted to portray an organic world, one that’s less hardware-driven,” says the director, Karyn Kusama. “I wanted to create a sunny, beautiful world on the surface, where we discover secrets and strains as we venture deeper into the story.”

As Kusama and her production designer, Andrew McAlpine, began their process of designing a world four centuries in the future, they first looked to history. “To understand 400 years in the future, you have to look some 400 years in the past,” said McAlpine. “You discover that many things have remained the same – like utensils, tools, plates, beds, shelves, windows – and you start moving from there.”

Bregna is a walled city that protects its citizens from nature. The last city on earth, it is surrounded by overgrowth. It’s a small, protected place with no interaction with the outside world.

The filmmakers found what they were looking for – that combination of yesterday and tomorrow – in the buildings and gardens of Berlin and Potsdam, Germany. The Bauhaus architectural style, which Walter Gropius popularized as director of the Bauhaus art school from 1919 to 1928, exemplified what Kusama wanted to achieve on screen. The Bauhaus belief, that the union of art and technology could bring about new social conditions through the creation of new

visual surroundings, underscores the principles that guided Kusama's choices in creating the look of the highly controlled and contained city-state of Bregna, where ordinary citizens are constantly under surveillance and nothing is quite as it appears to be.

With clean, unbroken lines, the geometric modernism of Bauhaus design fit perfectly with the stylized but organic look of "Aeon Flux." "We're looking at the most beautiful thinking on form anywhere," McAlpine said of the Bauhaus Museum, which doubles as Una Flux's apartment complex. "It's the last building Gropius ever built and we're working with some of the most pure architecture imaginable. It's a once-in-a-lifetime experience."

Location managers Christian Alexander Klempert and Matthias Braun combed the buildings and gardens of Berlin and Potsdam, and found an almost surreal combination of stunning modern and historic architectural wonders. "There were astonishing places that had never been photographed, ranging from the 1700s to the 1960s," says McAlpine, noting that, until recently, these places had been behind the Iron Curtain. "We had access to amazing 400-year-old architecture as well as incredible modern designs, all of which had beautiful curvatures and geometric shapes to them." The filmmakers' chosen locations include the parks and palaces of Potsdam's Schloss Sanssouci and Buga Park and Berlin's Maria Regina Martyrum.

Peter Chung, creator of the animated series, feels that the filmmaker's dedication to "getting it right" paid off. "In Berlin, I saw the crew filming Charlize on several sets, all of which were in real historical structures with all the texture and functionality of lived-in spaces," says Chung. "The locations of the movie look and feel very real, while seeming to have been lifted straight out of the animation."

That was exactly the impact such images had on Frances McDormand. “Karyn used Berlin’s amazing architecture to create a stunning filmic statement,” she says. “It was really the perfect city to film this film.”

One location took on a special importance for the filmmakers. A majority of the film’s exterior and interior government complex scenes were filmed at Tierheim, a privately funded animal rescue shelter and veterinary center outside Berlin. Members of the crew, who enjoyed shooting at the location and wanted to give something back, organized a fundraiser for the shelter, which depends on donations to survive. A group of singers and musicians on the crew began meeting on their only day off to practice for a one-night performance at Berlin’s Hard Rock Cafe. The sold-out show, attended and supported by the rest of the cast and crew, raised more than \$3,000 for the no-kill shelter.

THE COSTUMES

Peter Chung’s animated series “Aeon Flux” was as notable for how he dressed his characters – especially his leading lady – as anything they did. Preferring the provocative to the plain, Aeon is not shy about using her sexuality as just one weapon in her arsenal.

Beatrix Aruna Pasztor was handed the enviable (and some might say easy) job of making Charlize Theron sexy. The veteran costume designer, who previously provided the stylish and striking threads for such diverse films as “Alfie,” “Vanity Fair,” “Good Will Hunting,” and “To Die For” (among many others), says that Theron had many ideas about how to bring the character’s unique costumes to the screen. “Charlize has very good taste; she’s very fashion-conscious and she knows what looks good on her,” said the costume designer.

“She needed to do a lot of running and excessive movements, so we had to think about comfort and practicality. She had a lot of input on her look.”

Fans of the animated series will find one costume that particularly represents the Aeon Flux of the animated series: the revealing costume that Aeon sleeps in early in the film.

“I think that might be the sexiest costume ever,” says Gale Anne Hurd, the producer. Which is not to say that Aeon’s other costumes – in particular, the black ensemble that she wears during her invasion of the government complex – don’t make the star look drop-dead gorgeous.

In keeping with the director’s vision of an organic future, the costume designer shunned synthetic materials in favor of natural fibers. “Cotton is still around,” says Pasztor. “It makes sense – people would rather wear cotton than vinyl.”

Pasztor designed a total of five outfits for Aeon, including a white body suit and a long, flowing costume with a cowl. Another stands out for Pasztor: “I love the unique costume Aeon wears in the marketplace,” says Pasztor. “The chest plate on that costume is leather, hand painted... It’s gorgeous.”

In addition to her striking costumes, Aeon Flux’s other notable physical feature is her hair. In the animated series, Peter Chung drew her locks in ram-like, gravity-defying curls. Those curls were impractical for live action, but the filmmakers did their best to give Aeon an exclusive ‘do. The task of transforming Theron’s long blond hair to a short, brunette bob fell to hair artist Enzo Angileri, who designed and colored Theron’s own hair for the film. “We left some strands of longer hair framing her face, which is a nod to those ramrod curls, which never moved,” Angileri said. “We knew the character would be in motion and we knew we wanted the hair to be in motion as well, not stiff and strange looking, so we had to change it a bit.”

In designing the looks for Trevor, Oren and other members of his government, Pasztor found herself turning her ideas inside out. At an early fitting with Csokas, Pasztor turned a '40s-style coat inside out to show Kusama some ideas about cut and structure. Both Kusama and Pasztor were struck by the inside-out look and Kusama encouraged her designer to start with the 1940s look and mix it up with modern stretch fabrics and unusual proportions.

"It was basically a combination of a '40s coat with 18th century cuts and distinctive stitching," said Pasztor. "With Marton, we also made a shorter jacket, which is a little bit more modern design. We didn't want to go with big shoulders, so we found that this cut had a militant look, which sits very tight with the body."

The overall effect Kusama sought was that very slick silhouette: "The costumes have an Old World elegance and sophistication," says Csokas. "The attention to detail is remarkable, whether it be through the embroidery or the cut of the cloth."

ABOUT THE CAST

Oscar®-winning actress **CHARLIZE THERON** (Aeon Flux) is known for her powerful performances. Theron has tackled roles that range from a Savannah socialite to a working class New Yorker, proving time and time again that she is much more than just another pretty face. This incredibly talented actress began her career as a model in her native South Africa before coming to the U.S. as a ballerina with the Joffrey Ballet, before beginning her journey into the world of film.

Moviegoers were introduced to Theron's charm in her feature film debut "2 Days in the Valley," with James Spader, Eric Stoltz and Jeff Daniels. Theron

played Helga, Spader's partner and love interest, a woman unable to resist the allure of the danger that surrounds her. Even among such a powerhouse ensemble cast, Theron gave a standout performance.

In early 1997, Theron starred in Jonathan Lynn's "Trial and Error" opposite Michael Richards. By the fall of that same year she appeared on the big screen again, co-starring with Al Pacino and Keanu Reeves in the thriller and box office smash "The Devil's Advocate."

Getting a glimpse of Theron's extraordinary drive and amazing talent was all it took for Tom Hanks to cast Theron in his directorial debut "That Thing You Do." The two-time Academy Award®-winning actor brought this story to film from the script he authored about a small town rock band, The Wonders, and the hit song that brought them fame. Theron portrayed Tina, Guy's (Tom Everett Scott) hometown girlfriend, a woman who is less than dazzled by The Wonders' overnight success and its repercussions.

In 1998, Theron starred in Woody Allen's "Celebrity," for which she received rave reviews, and followed with "Mighty Joe Young," opposite Bill Paxton. In 1999, audiences saw her star in the Oscar®-nominated "The Cider House Rules," based on the acclaimed novel by John Irving, and in "The Astronaut's Wife," opposite Johnny Depp. "The Cider House Rules'" stellar cast was honored with a nomination for Outstanding Performance by a Cast in a Theatrical Motion Picture by the Screen Actors Guild Awards.

In 2000, the much in-demand Theron tackled back-to-back roles in Robert Redford's "The Legend of Bagger Vance" with Will Smith and Matt Damon, "Men of Honor" with Robert De Niro and Cuba Gooding, Jr., John Frankenheimer's "Reindeer Games" with Ben Affleck, and "The Yards," co-starring Mark Wahlberg, Joaquin Phoenix, James Caan and Faye Dunaway. In 2001, Theron illuminated the screen in "Sweet November" alongside Keanu

Reeves, as well as in Woody Allen's "Curse of the Jade Scorpion," co-starring Helen Hunt, Dan Aykroyd, and David Ogden Stiers.

In the fall of 2002, "Waking Up In Reno" was released, which cast Theron opposite Patrick Swayze, Natasha Richardson and Billy Bob Thornton in a lovers' crossroads. "Waking Up in Reno" refers to more than just the alarm clock when these two married couples take a road trip – and an unexpected emotional detour – from their hometown of Little Rock to the "Biggest Little City in the World" for a monster truck rally.

The feature "Trapped," directed by Luis Mandoki, in which Charlize joined costars Kevin Bacon, Courtney Love, Stuart Townsend, Pruitt Taylor Vince and young award-winning talent Dakota Fanning was also released in the fall of 2002. When their (Theron and Townsend) daughter (Fanning) is kidnapped by experienced kidnappers (Bacon and Love), the Jennings' (Theron and Townsend) turn the tables on this seemingly foolproof plan with unexpected results.

In 2003, Theron illuminated the screen in the exciting caper movie "The Italian Job," co-starring Mark Wahlberg and Edward Norton and directed by F. Gary Gray. Her next motion picture, "Monster," co-starring Christina Ricci and directed by Patty Jenkins, hit theatres that fall to rave reviews and critical acclaim. Theron's captivating performance as female serial killer Aileen Warnos won her the Independent Spirit Award, the National Broadcast Film Critics Association Award, the Golden Globe, Screen Actors Guild, San Francisco Film Critics Circle, New York Film Critics Online and Southeastern Film Critics awards, the Breakthrough Performance Award from the Nation Board of Review and the Academy Award®.

Following "Monster," Theron starred in the feature "Head in the Clouds" opposite Penelope Cruz and Stuart Townsend. Theron next captivated audiences

in HBO's "The Life and Death of Peter Sellers" opposite Geoffrey Rush, for which she received a Best Supporting Actress nomination from the Golden Globes, Screen Actors Guild Awards, and the Emmys. Theron most recently starred in Warner Bros.' "North Country."

She resides in Los Angeles with her beloved dogs.

MARTON CSOKAS (pronounced CHO-kash) (Trevor Goodchild) is an accomplished actor with dual citizenship in New Zealand and the European Union (Hungary). Whether he is the leading man or playing in a supporting role, he has gained the respect of filmmakers and audiences with his deft portrayal of rich characters.

Csokas recently starred in Ridley Scott's "Kingdom of Heaven," as well as Paramount Classics's "Asylum" with Malcolm McDowell and Miramax Films's "The Great Raid," both released last August. He will soon be seen in "Evilenko" for Pacific Pictures and director David Grieco.

Csokas played the role of Celeborn in Peter Jackson's critically acclaimed "Lord of the Rings." He appeared as the villain in and the action thriller "XXX" for Sony Pictures opposite Vin Diesel and as DeKere in Richard Donner's "Timeline," based on Michael Crichton's bestselling novel. He was also seen in "The Bourne Supremacy," opposite Matt Damon, where he was singled out for his impressive performance in a fight-to-the-death scene with Damon.

Csokas was born in Aotearoa, New Zealand. At the completion of a vagrant education including attending Canterbury University, in Christchurch, New Zealand studying Art History and joining both the drama and writers club, he opted to pursue a career in acting. He was accepted into Te Kura Toi Whakaari/New Zealand Drama School. Equipped with an eclectic and classical training, he graduated into his first play "Te Whanau A Tuanui Jones" in 1990 at

the Taki Rua/Depot Theatre.

His first stage performance was that of a naïve idealist berating the racist status quo. On the television he portrayed an epileptic, schizophrenic boxer on acid, and, his first film role was that of a jilted lover gone paranoid. All good beginnings for a varied career and he has since worked on the classical, experimental, and inane.

After appearing in numerous short films, Csokas acted in the acclaimed 1996 feature film "Broken English," which brought him a New Zealand Film nomination for Best Actor. In an episode of the popular series "G.P.," Csokas was nominated for an Australian Film Institute Award for Best Performance in a Television Drama. He also starred in "Plain Tastes" directed by Niki Caro ("Whale Rider") and "Rain" directed by Christine Jeffs ("Sylvia"), which was selected for Director's Fortnight at the Cannes Film Festival.

In the theater, highlights have been Septimus in Tom Stoppard's "Arcadia" and Brutus in Shakespeare's "Julius Caesar." He played the ambiguous Joe Pitt in Tony Kushner's "Angels in America," as well as Jerry in a production of Brian Friel's "Dancing at Lughnasa." Other roles include the role of Dominick in David Hare's "Amy's View," Dan in Patrick Marber's "Closer" (Chapman Tripp Theatre Award of Production of the Year) and Steven Berkoff's "Kvetch." Csokas also co-founded his own experimental company, Stronghold Theatre, which built a strong reputation for challenging and expansive works.

Csokas's talent for classical work was seen in numerous productions of Shakespeare, Chekhov and Brecht, including roles of Falstaff in "The Merry Wives of Windsor" and Orsino in "Twelfth Night" (Belvoir Street Theatre in Sydney) as well as performing in "Three Sisters," "The Cherry Orchard," and "Happy End."

British-born actor **JONNY LEE MILLER** (Oren Goodchild) came to prominence as Sick Boy in Danny Boyle's widely acclaimed film "Trainspotting." Jonny has gone on to star in such films as "Plunkett & Macleane" opposite Robert Carlyle, "Mansfield Park" opposite Frances O'Connor, and Alan Rudolph's film "Afterglow," opposite Julie Christie and Lara Flynn Boyle. Recently Jonny starred in Woody Allen's film "Melinda and Melinda," opposite Radha Mitchell and Chloe Sevigny. He made his feature film debut opposite Angelina Jolie in Iain Softley's film "Hackers." Recently, he finished filming the lead in Douglas Mackinnon's film "The Flying Scotsman," which tells the true story of Graeme Obree, the Scottish cyclist who built his bicycle from old bits of washing machines and went on to be a world champion.

Jonny has also received widespread praise for his stage work with credits including "Feston," "The Play What I Wrote," "Democracy," "Four Knights in Knaresborough," and "Beautiful Thing." This past spring, Jonny was on stage in a revival of Frank McGuinness' play "Someone Who'll Watch Over Me" in London's West End.

London-born actress **SOPHIE OKONEDO** (Sithandra) received an Oscar® nomination as Best Supporting Actress for her work as Don Cheadle's wife in the real-life drama, "Hotel Rwanda." She also received a Screen Actors Guild (SAG) and Image award nominations for Best Supporting Actress for her portrayal of Tatiana Rusesabagina.

Prior to "Hotel Rwanda," Okonedo starred in several films, including the London Evening Standard Awards Best Film winner "Dirty Pretty Things," for which she was also nominated for Best Actress from the Independent Spirit Awards. Her other credits include "This Year's Love," "The Jackal," "Go Now," "Cross My Heart," "Mad Bad Mortal Beings," "Miss Queencake," and "Young

Soul Rebels.”

Okonedo’s television work consists of “Alibi,” the multi-award winning “Clocking Off,” “Sweet Revenge,” “Dead Casual,” and “Never Never” (for which she received a Best Actress in a Television Drama nomination from the RTS awards), as well as “Deep Secrets” and “Maria’s Child.” In addition, Okonedo has worked in radio as “The Wheel of Fortune,” “Timbuktu,” Pocahontas in “Plantation,” and Queen Isabel in “Richard II.”

Okonedo’s theater credits are “Caryl Churchill Event,” “Night Songs,” “The Vagina Monologues,” “I Just Dropped By to See the Man,” “Troilus and Cressida,” “Money,” “The Arabian Nights,” “900 Oneonta,” “Been So Long,” “His Lordship’s Fancy,” “A Jovial Crew,” “The Odyssey,” “Tamburlaine the Great,” and “The Changeling.”

Distinguished character actor **PETE POSTLETHWAITE** (The Keeper) received his first Oscar® nomination for his role as Daniel Day-Lewis’s father in the film, “In the Name Of The Father” in 1993. The British-born actor followed that up with the films “The Usual Suspects,” “The Last of the Mohicans,” “Brassed Off,” “Amistad,” “The Lost World: Jurassic Park,” and “The Shipping News,” as well as the recent “Dark Water” and “The Constant Gardener.”

Postlethwaite developed an interest in theatre while completing his college studies and became a drama teacher. Eventually, he decided to follow his acting instincts full time and begin building up an impressive list of stage credits including training at the Bristol Old Vic Drama School and stints with Liverpool Everyman, Manchester Royal Exchange and Royal Shakespeare Company. By the 1980s, he began working in television and film, capturing widespread attention with his mesmerizing performance as a abusive father in “Distant Voices, Still Lives” (1988).

AMELIA WARNER (Una Flux) recently co-starred in the film "Winter Passing" opposite Ed Harris, Will Ferrell and Zooey Deschanel. The film was written and directed by the acclaimed theatre director Adam Rapp and produced by Jen Dana and Laura Bickford ("Traffic"). She also appears in the upcoming "Alpha Male," written and directed by Dan Wilde and produced by Trudie Styler, and "Stoned," Stephen Wooley's drama focusing on The Rolling Stones. Warner's other feature film credits include: "Love's Brother," "Mansfield Park," and "Quills." On television, the London-based actress had the title role in the BBC production of "Lorna Doone" for director Mike Barker; was featured in the BBC's "Aristocrats," the hospital drama, "Casualty" and in the Hallmark Production of "Don Quixote." She is currently filming "Middle of Nowhere" for Working Title, opposite Scott Mechlowicz.

FRANCES McDORMAND (The Handler) has established a worldwide cinema audience with roles in a variety of films, including her Academy Award®-winning portrayal of Marge Gunderson in the acclaimed Coen Brothers' film, "Fargo." Other films include Cameron Crowe's "Almost Famous" (for which she was nominated for a Golden Globe, BAFTA Award and Academy Award®, and for which she won several Critics Awards), Curtis Hanson's "Wonder Boys," Michael Caton-Jones' "City By the Sea," opposite Robert De Niro, "Madeline," "Primal Fear," John Sayles' "Lone Star," Sam Raimi's "Darkman," Ken Loach's "Hidden Agenda," Robert Altman's "Short Cuts," John Boorman's "Beyond Rangoon," Bruce Beresford's "Paradise Road," and Alan Parker's "Mississippi Burning" (Oscar® nomination).

With the Coen Brothers, McDormand has made three additional films: "Blood Simple," "Raising Arizona," and "The Man Who Wasn't There." In 2002,

she starred in the critically acclaimed "Laurel Canyon" and the holiday blockbuster "Something's Gotta Give," opposite Jack Nicholson, Diane Keaton, and Keanu Reeves.

She has also starred in the television movies "Crazy in Love," directed by Martha Coolidge, "The Good Old Boys," directed by Tommy Lee Jones, "Talking With..." directed by Kathy Bates, and "Hidden in America," opposite Jeff Bridges (for which she received an Emmy nomination).

McDormand studied at the Yale School of Drama. Stage successes include her Tony-nominated performance as Stella in "A Streetcar Named Desire," "The Sisters Rosenzweig" at Lincoln Center, "The Swan" at The Public Theatre, "A Streetcar Named Desire" (this time as Blanche) at the Gate Theater in Dublin, and Dare Clubb's "Oedipus" at the Blue Light Theater Company opposite Billy Crudup. She spent two years with The Wooster Group workshopping and then performing "To You, The Birdy!" In 2004, she starred in Caryl Churchill's "Far Away," directed by Stephen Daldry at the New York Theatre Workshop.

McDormand currently co-stars in "North Country," again opposite Charlize Theron. Other upcoming films include Nicole Holofcener's "Friends with Money" with Jennifer Aniston.

British actress **CAROLINE CHIKEZIE** (Freya) has captured widespread attention in her native England for her role as Elaine Hardy in the popular television series, "Footballers' Wives." Chikezie also recently starred in the miniseries "40" and "Footballers' Wives Exposed." She enjoyed a recurring role in the series "Holby City" and made appearances on "Casualty" and "The Terry and Gaby Show." Her films include "Mistress of Spices," "Virtual Sexuality," and "Babymother."

ABOUT THE FILMMAKERS

Director **KARYN KUSAMA** wrote and directed the critically acclaimed film, “Girlfight,” which won numerous awards, including the 2000 Grand Prize at the Deauville Film Festival, the Director’s Award and the Grand Jury Prize at the Sundance Film Festival; and, the Youth Award at the Cannes Film Festival. “Girlfight” was also nominated in 2001 for the Independent Spirit Award for Best Feature Film.

PHIL HAY & MATT MANFREDI (Written by) are a team of screenwriters and directors, who debuted with the screenplay for “Crazy/Beautiful” for Touchstone in 2001. Manfredi wrote and the two directed the independent comedy, “Bug,” in 2002, which won several festival awards. Manfredi is a graduate of the American Film Institute, and Hay earned an MFA in fiction writing at UC Irvine. Hay is the editor and publisher of the Los Angeles literary journal, Dust Up.

“Aeon Flux” creator **PETER CHUNG** studied animation at the California Institute of the Arts. Born in Korea, Chung has worked in the United States animation industry since 1981. He is best known as the writer and director of the adult-animated series “Aeon Flux,” which he created for MTV’s Liquid Television, and ran from 1991-1995. His wide-ranging animation credits include feature development at Walt Disney Productions, “The Transformers,” “Phantom 2040,” “Teenage Mutant Ninja Turtles,” “Reign: The Conqueror and Nickelodeon’s popular series, “Rugrats,” for which he directed the pilot and opening titles. He has also directed numerous award-winning commercials in his distinctive style for clients including Levi’s, Pepsi, Nike, Honda, Jaguar and

Rally's. Chung's edgy- adult-oriented approach to animation can be seen in the episode, "Matriculated," which he wrote and directed for the "Animatrix" collection of short films and in "Dark Fury," based on "The Chronicles of Riddick" for Universal.

Over the course of her career, **GALE ANNE HURD** (producer) has produced more than two dozen feature films that have generated billions of dollars in revenue and earned Oscar® nominations and scores of awards. She has further distinguished herself by championing paradigm-shifting technological innovations and carving out a pre-eminent position within the previously all-male ranks of epic-scaled film production.

As the chairman of her own production entity, Valhalla Motion Pictures, Hurd continually develops exciting projects. In 2004, Hurd's film "The Punisher," based on the classic Marvel comic property, was one of the top-grossing independent films of its year. The film starred Tom Jane and John Travolta and was written and directed by Jonathan Hensleigh. A sequel is planned for production in 2006.

In 2002, Hurd filmed "The Hulk," the epic fantasy-adventure based on the Marvel Comic character The Incredible Hulk. The film, which starred Eric Bana and was directed by Ang Lee, broke box office records in its summer 2003 release. The same year, Hurd produced "Clockstoppers," a Paramount release. In addition, Hurd served as Executive Producer of "Terminator 3: Rise Of The Machines," the third in her "Terminator" trilogy. Directed by Jonathan Mostow, the characters in the film were based on those created by Hurd and James Cameron in the 1984 classic, "The Terminator."

A Phi Beta Kappa graduate of Stanford University, Hurd began her entertainment career as an executive assistant to filmmaker Roger Corman, at

whose legendary New World Pictures she learned all aspects of the business. Rising to become New World's head of marketing and later one of its producers, Hurd displayed the creative talent and business skills that continue to define her career.

In 1984, Hurd earned a place in film history with the first of many event-films she would produce: "The Terminator," which she also co-wrote, directed by James Cameron. That worldwide success was followed in 1986 by "Aliens," the blockbuster sequel to Ridley Scott's 1979 sci-fi thriller "Alien." Uncharacteristic of Hollywood films at the time, both featured women in the role of action heroines. "Aliens" went on to be nominated for seven Academy Awards®, winning two.

Hurd continued in the action-adventure genre with 1989's "The Abyss," a groundbreaking film in its own right which won the Oscar® for best visual effects and garnered three additional nominations.

During the 1990s, Hurd consolidated her reputation as one of the most successful producers in filmmaking. 1991 saw the release of "Terminator 2: Judgment Day," that year's top grossing film and a technological tour de force which received an Oscar® for visual effects.

Soon thereafter, Hurd took a brief hiatus from action-adventure production, forming No Frills Films in order to pursue the development and production of low-budget, high-quality feature films. The results were the critically acclaimed and award-winning films "Tremors," "Safe Passage" and the Spirit Award and Sundance Audience Award winning indie, "The Waterdance," all of which demonstrated the breadth of her professional and creative abilities.

In 1996, Hurd returned to event filmmaking with the Academy Award®-winning "The Ghost and the Darkness," followed in 1997 by "Dante's Peak," "The Relic" and the mega-hit, "Armageddon," which was the number one film at

the box office in 1998. 1999 witnessed the release of the sci-fi thriller, "Virus," and the political comedy, "Dick."

Hurd has also produced a number of distinguished TV films, including HBO's Emmy Nominated "Sugartime," starring John Turturro and Mary-Louise Parker, and the Emmy-winning "Cast A Deadly Spell," which featured Julianne Moore in her first starring role.

Hurd, well known for her service to the entertainment community, serves as a Board member of the Producers Guild of America and The Ocean Conservancy, and as an Advisory Board Member for Heal The Bay, Global Green USA and Reef Check. For the Academy of Motion Pictures Arts and Sciences, Hurd serves on the Executive Committee of the Producers Branch and has chaired the Festival Grants Committee and the Nicholl Screenwriting Fellowship Committee.

Hurd has received honors and awards for both her producing and charitable work. In 2003, she was honored as Producer of the Year at the Taurus World Stunt Awards. That same year, The National Board of Review honored her with a Special Achievement in Producing Award. In 2004, Hurd received the Award for Entertainment Industry Environmental Leadership from former Russian President Mikhail Gorbachev's Global Green USA. She was presented with the Dr. Donald Reed Award at The Academy of Science Fiction, Fantasy and Horror Films' annual Saturn Awards.

In 1998, Hurd received the prestigious Crystal Award from Women in Film. In 2001, she was presented the WIF Founders Award at the Sundance Film Festival and the Independent Vision Award at the Temecula Film Festival.

DAVID GALE (producer) is Executive Vice President of MTV Films, overseeing the activities of the feature film division since its inception in 1995.

During his tenure, MTV Films has established itself as a unique movie label with a slate of diverse and successful films that have grossed more than 800 million dollars in domestic box office. Under Gale's creative leadership and in partnership with Paramount Pictures, MTV Films has released 21 films including "Beavis and Butthead Do America," "Save The Last Dance," "Election" (Academy Award®-nominated for Best Adapted Screenplay) and "Tupac: Resurrection" (Academy Award® nominated for Best Documentary).

In 2004, MTV Films released with Fox Searchlight the indie comedy "Napoleon Dynamite," which proved to be another huge success for the company as it earned critical raves, over \$40 million at the box office, and three Independent Spirit Award nominations.

In January, Gale was producer of the MTV box-office hit "Coach Carter," and this summer, executive producer of "The Longest Yard" with Adam Sandler, Chris Rock and Nelly which opened to 58 million dollars and grossed 158 million dollars domestically. In July, MTV Films also released the Sundance Festival award winners "Hustle & Flow" starring Terrence Howard, and "Murderball" (released in partnership with THINK Film). In November, MTV Films, in conjunction with Shady/Interscope/Aftermath released "Get Rich or Die Tryin'," starring rapper 50 Cent and directed by Academy Award®-nominee Jim Sheridan ("My Left Foot," "In the Name of the Father," "In America").

Some other highlights of Gale's successful tenure at MTV Films include "Jackass: The Movie," "Orange County," the Spike Lee directed comedy concert film "The Original Kings of Comedy" and Justin Lin's "Better Luck Tomorrow," which marked the division's first independent acquisition in 2003.

David Gale came to MTV Films from his position as President of Gale Anne Hurd's Pacific Western Productions. While at Pacific Western, he was executive producer of the feature film, "Safe Passage," starring Susan Sarandon

and co-producer of HBO's "Sugartime," starring Mary Louise Parker and John Turturro as well as "Witch Hunt" starring Dennis Hopper. Prior to Pacific Western, Gale was Senior Vice President of Ridley Scott's Percy Main Productions, creators of the Academy Award® winning "Thelma and Louise." Previously, Gale served as Vice President of Business Affairs at International Creative Management, where he worked as an entertainment attorney.

Gale started his career as an attorney in New York, first at Shearman and Sterling and then as an entertainment attorney at Beldock, Levine and Hoffman. Gale graduated with a B.A. from Stanford University and received a law degree from NYU.

Gale is very proud of his philanthropic activities. Currently, he is chairman of Hollywood HEART, which he founded in 1994. Hollywood HEART runs a camp for children affected by AIDS and film workshop programs for at risk children in Southern California. He is also on the Board of Writers Inside Out, which sponsors writing programs for incarcerated youth. Gale also served for 8 years as one of the organizers of the Wilshire Boulevard Temple Food Pantry.

GARY LUCCHESI (producer) is Producer/President of Lakeshore Entertainment, an independent film company in Los Angeles. Most recently, Lucchesi produced the box-office hit "The Exorcism of Emily Rose. Prior to that, he executive produced the Academy Award®-winner "Million Dollar Baby," directed by and starring Clint Eastwood, Hilary Swank and Morgan Freeman. Lucchesi is currently producing "The Last Kiss," starring Zach Braff for DreamWorks, "Underworld: Evolution," starring Kate Beckinsale for Screen Gems; and "Wannabe" for Lions Gate. In 2004, Lucchesi produced "Wicker Park," directed by Paul McGuigan starring Josh Hartnett for MGM. In 2003,

Lucchesi produced "Underworld" and "The Human Stain," based on the Philip Roth novel, directed by Academy Award® winner Robert Benton and starring Anthony Hopkins and Nicole Kidman.

Lucchesi's released credits with Lakeshore Entertainment include "The Mothman Prophecies," starring Richard Gere and Laura Linney; "Autumn in New York," starring Richard Gere and Winona Ryder; and Sam Raimi's "The Gift," which starred Cate Blanchett, Katie Holmes, Greg Kinnear, Hilary Swank and Giovanni Ribisi. Lucchesi was the executive producer on the box-office hit "Runaway Bride," starring Julia Roberts and Richard Gere and directed by Garry Marshall; "The Next Best Thing," a Madonna/Rupert Everett film directed by John Schlesinger; and "Passion of Mind," a Demi Moore feature, directed by Alain Berliner.

Lucchesi previously served as president of Gary Lucchesi Productions, an independent production company where he produced the Oscar® nominated film "Primal Fear" as well as "Virtuosity," "Jennifer Eight," "Three Wishes," and "Just the Ticket." He also produced the Emmy nominated "Gotti," as well as "Breast Men" and "Vendetta," all for HBO. In addition, Lucchesi produced the Emmy-winning Showtime movie "Wild Iris."

While serving as President to Andrew Lloyd-Webber's The Really Useful Film Company, Lucchesi executive produced the film version of the musical Cats, as well as original feature films and direct-to-video releases of theatrical hits.

Prior to becoming an independent producer, Lucchesi was President of Production at Paramount and oversaw production of a large number of highly successful films, including "Ghost," "Indiana Jones and the Last Crusade," "Fatal Attraction," "The Hunt for the Red October," "Coming to America," "The Naked Gun" and "The Untouchables," with a cumulative box office gross exceeding \$2

billion. Other films which Lucchesi oversaw include "The Godfather, Part III," "Days of Thunder," "Another 48 Hours," "The Naked Gun 2 1/2: The Smell of Fear," "Pet Cemetery," "Scrooged," "Major League," "Star Trek V and VI," and "Black Rain." "Fatal Attraction," (1988), "The Godfather, Part III" (1990) and "Ghost" (1990) were nominated for Academy Awards® for Best Picture. Ghost was awarded an Academy Award® for Best Screenplay.

Prior to his tenure at Paramount, Lucchesi worked at Tri-Star Pictures for four years as both Vice-President and Senior Vice President of Production. Lucchesi began his career in Los Angeles as an agent for the William Morris Agency where he represented such stars as Kevin Costner, Michelle Pfeiffer, Susan Sarandon and John Malkovich.

Producer **GREG GOODMAN** has served as a producer, executive producer, line producer and production manager on a variety of films over the last twenty years. As executive producer, his credits include the upcoming "Flora Plum" and "The Hot Zone," based on the bestselling book, as well as "8 Mile," "The Gift" and "Three Kings." He has produced the films "I Heart Huckabees" "Hit Me," and "Summer Camp." Goodman was the line producer on "Candyman," "Kalifornia" and "Dead Connection."

MARTHA GRIFFIN (producer) was the producer of the critically acclaimed film "Girlfight," which won the Director's Award and the Grand Jury Prize at the 2000 Sundance Film Festival. She was also the associate producer on "Until The Violence Stops," a documentary about V Day, a global movement to end violence against women and girls, which aired on Lifetime in 2003. She was very fortunate to be introduced into the film industry by working for John Sayles, the godfather of independent films, first as his assistant and later as unit

manager on "City of Hope" and "Passion Fish."

TOM ROSENBERG (executive producer) is the founder and Chairman of Lakeshore Entertainment. Rosenberg most recently produced the box-office hit "The Exorcism of Emily Rose," and prior to that, produced "Million Dollar Baby," for which he won the Academy Award® for Best Picture. Directed by and starring Clint Eastwood, along with Hilary Swank and Morgan Freeman, the film won four Oscars®: two for Eastwood (Best Director / Best Picture) and one each for Swank (Best Lead Actress) and Freeman (Best Supporting Actor). Rosenberg is currently producing "The Last Kiss," starring Zach Braff and Jacinda Barrett, directed by Tony Goldwyn. He recently produced "Underworld Evolution" starring Kate Beckinsale and Scott Speedman, directed by Len Wiseman, set for release in January, 2006.

Among the other feature film projects produced by Lakeshore are "Wicker Park," starring Josh Hartnett; "Underworld," starring Kate Beckinsale and Bill Nighy; "The Human Stain," starring Anthony Hopkins and Nicole Kidman, directed by Robert Benton; "The Gift," starring Cate Blanchett and Keanu Reeves, directed by Sam Raimi; "Autumn in New York," starring Richard Gere and Winona Ryder, directed by Joan Chen; "Passion of Mind," starring Demi Moore, Stellan Skarsgard and William Fichtner; "The Mothman Prophecies," starring Richard Gere; "Runaway Bride," starring Julia Roberts and Richard Gere, directed by Garry Marshall; "Arlington Road," with Jeff Bridges, Tim Robbins and Joan Cusack; and "200 Cigarettes," starring Ben Affleck, Courtney Love and Christina Ricci.

Rosenberg's other feature films for Lakeshore include "Kids in the Hall: Brain Candy," "Til There Was You," "Box of Moonlight," "The Real Blonde," and "Going All the Way."

Rosenberg began his film career as co-founder of Beacon Communications, under whose banner he was the executive producer such films as "The Commitments, "Sugar Hill, "A Midnight Clear," "Princess Caraboo," "The Road to Wellville," and "The Hurricane."

VAN TOFFLER (executive producer) is President, MTV Networks Music/Films/Logo Group, responsible for all of the MTV Networks music services including: MTV, MTV2, VH1, CMT and all their affiliated digital services, as well as Logo, MTV Networks' network for the gay, lesbian, bi and transgender audience. Since his appointment to this position, he has spearheaded the company's strategic efforts in extending each brand into multiple platforms and new media, including wireless, broadband, VOD, digital and high-definition TV. Additionally, he is President of MTV Films, the feature film division he helped establish in 1995. As MTVN Group President, Toffler provides leadership for all other ancillary businesses related to these brands. At each network, there is a dedicated team of executives who oversee day-to-day operations, with Mr. Toffler overseeing strategy and long-term planning.

In his previous position as President of MTV & MTV2, Toffler's strong business acumen, creative thinking and passion for music helped propel MTV into the number-one rated cable television destination for 12 to 24 year-olds, a position it has maintained for more than 13 years. Over the years, Toffler assembled a talented team of creative executives who developed and produced some of television's best entertainment and biggest moments including the animated hit "Beavis and Butthead;" the maverick reality series "The Osbournes;" the hilarious prank show, "Punk'd," and two of the biggest annual cable entertainment events – "The MTV Video Music Awards" and the "MTV Movie Awards."

Toffler also worked hard to ensure that pro-social programming is an integral part of MTV with campaigns like the Peabody and Emmy Award winning "Choose or Lose" political awareness and voter registration & mobilization campaign, the Emmy Award winning "Fight For Your Rights" campaigns have also helped empower young people to take a stand against violence and discrimination, as well as help them get information and take charge of their sexual health with "Fight For Your Rights: Protect Yourself." Taking the lead from the viewers, Toffler and his teams at each of the networks continue to create pro-social initiatives that speak to the audiences' beliefs and desires and was instrumental in the recent cross network production "ReAct Now: Music and Relief" effort benefiting the victims of Hurricane Katrina.

In 1999, Toffler also oversaw the re-launch of MTV2, which is on pace to deliver its highest year ever and can now be seen in more than 58 million homes. Additionally, he helped guide the acquisition of CTN: College Television Network in 2002, re-launched as mtvU, the ultimate network for college students.

One of Toffler's early goals has been to build the MTV brand and expand its businesses to touch the teen and young adult audiences on new and different platforms. He took the "MTV Unplugged" franchise platinum with a line of "Unplugged" releases, brought MTV to the worldwide web where today, MTV.com is one of the top entertainment music sites and spearheaded the creation of MTV Films where he has executive produced a diverse slate of feature films, including "Save the Last Dance," "Jackass: The Movie," "The Original Kings of Comedy," "Varsity Blues," "Beavis & Butt-head Do America," the critically-acclaimed "Better Luck Tomorrow" and "Hustle & Flow," the Academy Award® nominated "Election," and the box office hit "Napolean Dynamite." In May 2005, MTV Films released the Adam Sandler hit "The Longest Yard." Most

recently, in November, MTV Films, in conjunction with Shady/Interscope/Aftermath, released "Get Rich or Die Tryin'," starring rapper 50 Cent and directed by Academy Award®-nominee Jim Sheridan ("My Left Foot," "In the Name of the Father," "In America").

Toffler has held a succession of positions at MTV, culminating in his appointment as MTVN Group President in 2004. Prior to that, he had served as President of MTV & MTV2 since 2000.

He holds a JD from The University of Pennsylvania, and a Bachelor of Arts degree in Economics from George Washington University. He is based at the MTV Networks Headquarters in New York City.

Director of Photography **STUART DRYBURGH** was nominated for an Oscar®, an American Society of Cinematographers (ASC) Award and a British Academy of Film and Television Arts (BAFTA) Award for Best Achievement in Cinematography for his work on "The Piano." His upcoming films include "In My Father's Den" and "The Beautiful Country."

Born in London and raised down under, Dryburgh began his career in cinematography working with the best directors in Australia and New Zealand. He worked with Jane Campion on her films, "An Angel at My Table," (1990), "The Piano" (1993), "The Portrait of a Lady" (1996); and, with director Lee Tamahori on "Once Were Warriors." Dryburgh teamed previously with production designer Andrew McAlpine on both "The Piano" and "The Recruit." Dryburgh's other feature film credits include "Kate & Leopold," "Bridget Jones's Diary," "Runaway Bride," "Analyze This," "Lone Star," "The Perez Family" and "Peach." On television, his credits include "Poodle Springs," "Sex and the City" and "The Extreme Team."

His work will next be seen in "The Painted Veil" for director John Curran.

Production Designer **ANDREW McALPINE** received the Australian Film Institute Award and the British Academy of Film and Television (BAFTA) Award for his work on the Jane Campion film, "The Piano." His other production design credits include the upcoming "The Sentinel," "The Reckoning," "The In-Laws," "The Recruit," "Holy Man," "Flubber," "Home for the Holidays," "Clockers," "Bad Company," "Stormy Monday" and "Sid and Nancy." He also served as both production designer and art director on the film, "Aria." After graduating from Nottingham University, McAlpine received the 1974 Calouste Gulbenkian Designer's Award in Holography for use in the theater.

His next project is "The Sentinel."

Editor **PETER HONESS, A.C.E.** received a British Academy of Film and Television Arts (BAFTA) Award for Best Editing for his work on the film, "L.A. Confidential." He was also nominated for an Academy Award® and an ACE award for his work on the Oscar®-winning drama. Most recently, Honess edited the upcoming "Poseidon," the epic "Troy" and the third installment of the Harry Potter films, "Harry Potter and the Chamber of Secrets."

As editor, his feature film credits include "Champions," "Highlander," "The Believers," "Madame Sousatzka," "Next of Kin," "The Russia House," "Ricochet," "Six Degrees of Separation," "The Shadow," "Rob Roy," "The Kid," "The Fast and the Furious," "Domestic Disturbance." Honess began his career in the sound department, as an editor on the film, "The Wildcats of St. Trinian's" (1980). He soon became an assistant editor on the film, "The Dogs of War" and the television movie, "Ivanhoe," and first assistant editor on "The Hunger."

PLUMMY TUCKER (editor) previously collaborated with director Karyn Kusama on the film "Girlfight." Tucker also edited the films "Lonesome Jim," "Winter Solstice," "Carry Me Home," "The Florentine," and "The M Word." Tucker has also enjoyed a long collaboration with director John Sayles, serving as associate editor on "Silver City," "Sunshine State," "Limbo," "Men with Guns," "Lone Star," "The Secret of Roan Inish," "Passion Fish," and "City of Hope." Other credits include "Fearless," "Home Alone 2," "Roadside Prophets," and "Green Card."

JEFF GULLO's (editor) credits as editor are "The Punisher," "Windtalkers," and "End of Days." Gullo has served as assistant editor on such films as "Scary Movie," "Stigmata," "The Relic," "Fair Game," "Sudden Death," "Timecop," and "New Jack City."

Costume Designer **BEATRIX ARUNA PASZTOR** has enjoyed a longstanding collaboration with writer-director-producer Gus Van Sant, having worked on six of his films: "Drugstore Cowboy," "My Own Private Idaho," "Even Cowgirls Get the Blues," "To Die For," "Good Will Hunting," "Psycho." Most recently, Pasztor completed work on the upcoming "Basic Instinct 2: Risk Addiction." Her feature films include: "Alfie," "Vanity Fair," "In the Cut," "The Recruit," "Bad Company," "John Q," "Monkeybone," "Wonder Boys," "Excess Baggage," "U Turn," "She's so Lovely," "Indecent Proposal," "The Fisher King" and "Bloodhounds of Broadway."

GRAEME REVELL (music by) first appeared on the film scoring scene with his chilling score to the Australian thriller "Dead Calm." He has since gone on to score films for such high-profile directors as John Woo, Wim Wenders,

Robert Rodriguez, Ted Demme and Michael Mann. Born in Auckland, New Zealand in 1955, Revell graduated from the University of Auckland with degrees in economics and politics.

A keen observer of both traditional ethnic music and natural sound, Revell started his scoring career after picking up on rhythms in patient vocalizations at an Australian hospital for the mentally ill, where he was working as an orderly. He incorporated recordings of the patients into his music in an early example of the creative use of sound, which would become a hallmark of his later work in motion pictures. His experiments with recordings of insects and industrial machinery led him to create the early industrial band SPK. Cinematic theatrics were an essential part of their live show, with early performances featuring slides and films of surgery, and the use of flame-throwers and oil drums. The band's unusual sound convinced directors George Miller and Philip Noyce to employ him on "Dead Calm," on which he created a riveting atmosphere of panic and menace with hoarse breathing effects, tribal percussion and sampled choir. The music won Revell an Australian Academy Award for best score.

For the end-of-the-millennium thriller "Strange Days," he blended New Age effects with Middle Eastern sounds. Ghostly female vocals, piano and strings provided an appropriately ethereal, classically elegiac atmosphere for the visually dazzling cult thriller "The Crow," for which Revell also collaborated with Jane Siberry on the ballad "It Can't Rain All the Time." He wrote a high-powered score in the classic horror mode for Robert Rodriguez's vampire film "From Dusk Till Dawn," and has also proven himself more than capable of working in the swashbuckling style of Korngold and John Williams when the occasion demands it.

Heavy industrial rhythms colored "The Basketball Diaries" starring

Leonardo Di Caprio, and Revell enlivened the New Orleans setting of John Woo's "Hard Target" with a mix of bluesy jazz and striking vocal attacks over orchestral action licks, traveling to Japan to record traditional Kodo drummers for the score. He delicately accompanied the suburban setting of "The Hand That Rocks the Cradle" with a beautiful low-key melody for flute and strings, and brought a canny understanding of both the youth and mystical elements that drove the quirky witchcraft story "The Craft." One of his most singular efforts is the deeply lyrical "Until the End of the World," which mixes drifting, classically tinged orchestral textures with whale-like sounds and the voices of Papua-New Guinea tribesmen. Revell resumed his collaboration with director Noyce for the big-budget cinematic adaptation of "The Saint."

Revell won the award for best music at the Venice Film Festival for his score to Wayne Wang's "Chinese Box." He also completed the pulsating action score for the Samuel Jackson/Kevin Spacey suspense film "The Negotiator" and worked on Edward Zwick's intelligent examination of terrorism, "The Siege," Michael Mann's "The Insider," and the science fiction thriller "Red Planet" before completing two dramas for Carl Franklin, "High Crimes" and "Out of Time."

In addition to scoring dark dramas, Revell has shown remarkable diversity in other genres, including the youth comedy "Double Take," Ted Demme's "Blow," David Twohy's WWII military thriller "Below," and Michael Gondry's comical "Human Nature." He also scored such major box office successes as "Lara Croft: Tomb Raider," Andrew Davis' action thriller "Collateral Damage," and "Daredevil."

Proving that his sound can successfully cross both genres and platforms, Revell scored the first season of "CSI: Miami," helping it to become an instant hit for CBS and producer Jerry Bruckheimer.

Revell's latest efforts are Robert Rodriguez's adaptation of Frank Miller's graphic novel series "Sin City" and Rodriguez's "Shark Boy and Lava Girl in 3D," Rupert Wainwright's "The Fog," David Ayer's "Harsh Times," and Danny Cannon's "Goal."

Revell was recently honored with BMI's Richard Kirk Award for Career Achievement, a lifetime achievement award given annually to a composer for his outstanding work and contributions in motion picture and television music. Revell joins the ranks of such previous winners as Jerry Goldsmith, John Williams and Hans Zimmer.