

THE AVIATOR

About The Production

“I am by nature a perfectionist and I seem to have trouble allowing anything to go through in half-perfection condition. If I made any mistake it was in working too hard and in doing too much of it with my own hands.”

-- Howard Hughes

One of the most compelling figures of the 20th century, Howard Hughes was an influential innovator, savvy industrialist, glamorous motion picture producer and quintessential American risk-taker – but he thought of himself first and foremost as an aviator. With *THE AVIATOR*, director Martin Scorsese focuses his storytelling lens on the most prolific period of Hughes’ life: the period from the mid-1920s through the 1940s, when Hughes’ daring-do and passion for flight drove his pioneering efforts in both aviation and the movies. A time of rampant invention, turbulent love affairs and savage corporate battles, this was also the time when Howard Hughes’ high-flying ambitions first met with the costs of fame, fortune and his own obsession with perfection.

In making this film about a man fascinated by technology and driven by dreams of the future, Martin Scorsese used cinematic innovations to recreate the reality of Hughes’ world. Merging digital technology with classic techniques of lighting, costuming, set design and miniatures from the 20s, 30s and 40s, Scorsese and team have painstakingly forged the look of *THE AVIATOR* to resemble how the film might have appeared to audiences had it been shot in the two-strip and three-strip Technicolor of Hughes’ heyday. The result brings Scorsese’s modern aesthetic to a viscerally alive American past.

Leonardo DiCaprio stars as Howard Hughes, who, just barely out his teens, makes the maverick decision to use his inherited fortune from his father’s drill bit company to film a World War I dogfight-themed epic, “Hell’s Angels.” Bucking the Hollywood system as an independent producer, Hughes sets out to make a movie unlike any other, performing his own outrageous aerial stunts, designing special aircraft and racking up what was, at the time, the largest feature film budget in history. “Hell’s Angels” plunges the still boyish Howard Hughes beyond fortune into celebrity.

After founding Hughes Aircraft Company and boldly shattering several speed records, Hughes becomes the most famous American flyer since Charles Lindbergh, a mythic figure imbued with an aura of excitement, mystery and glamour. In the 1930s, Hughes takes over the airliner TWA, and begins efforts to usher America into the Jet Age – while developing audacious plans to build the largest plane in the world, the flying boat known as The Hercules. Yet the man celebrated for his

wealth, his daredevil brilliance, his romantic dalliances and his spirited pursuit of the future cannot seem to escape the corrupting forces of his personal compulsions no matter how fast or high he flies.

THE AVIATOR explores not only the achievements but the emotional life of Howard Hughes, including his love affairs with two Hollywood legends: the elegant, Yankee-bred leading lady Katharine Hepburn (CATE BLANCHETT) and the luminous screen beauty Ava Gardner (KATE BECKINSALE); as well as Hughes' fierce competition with Pan American's visionary head Juan Trippe (ALEC BALDWIN); his life-long relationship with his right-hand man Noah Dietrich (JOHN C. REILLY); his public battles with Senator Owen Brewster (ALAN ALDA); and the devastating airplane crash and phobias that led him to ultimately withdraw from the world.

Joining Martin Scorsese in the re-creation of Hughes' life and times are Academy Award winning director of photography Robert Richardson ("JFK," "Casino"); production designer Dante Ferretti (a six time Oscar nominee who has collaborated with Scorsese on five films including "Gangs of New York"); Oscar-winning costume designer Sandy Powell ("Gangs of New York"); and editor Thelma Schoonmaker, Scorsese's long-time collaborator who has edited all of his films since "Raging Bull," for which she won an Oscar.

Warner Bros. Pictures and Miramax Films present a Forward Pass Inc./Initial Entertainment Group production of THE AVIATOR, a Martin Scorsese picture starring Leonardo DiCaprio. The film is directed by Martin Scorsese from an original screenplay by John Logan ("Gladiator"). The producers are Michael Mann, Sandy Climan, Graham King and Charles Evans Jr. Cate Blanchett, Kate Beckinsale, John C. Reilly, Alec Baldwin and Jude Law co-star. Featured are Matt Ross ("Down with Love," "American Psycho"), Adam Scott ("Six Feet Under"), Danny Huston ("21 Grams," "Birth"), Alan Alda ("What Women Want," television's "M*A*S*H"), Ian Holm ("The Lord of the Rings," "The Sweet Hereafter"), Kelli Garner ("Time Share") and No Doubt's Gwen Stefani.

WRITING HOWARD HUGHES: **ABOUT THE SCREENPLAY**

Though he is remembered today as the eccentric billionaire who became a mysterious recluse, few know the full story of the industrialist Howard Hughes – nor how Hughes, as a young man in love with risk, beauty and technology, became a towering figure who made bold leaps in business, aviation and movies, only to lose himself in a world of fear and paranoia.

This is the story that comes to the fore in Martin Scorsese's THE AVIATOR. The project originated with Leonardo DiCaprio who, after reading about the biography of Hughes at a young age, became passionate in his quest to make a film about this uniquely American life. DiCaprio was well aware that several big Hollywood stars had tried to no avail to make movies about Hughes before.

DiCaprio originally brought the idea to director Michael Mann, who in turn brought in screenwriter John Logan (“Gladiator”). DiCaprio and Mann decided to take a different approach. They wanted to focus on Hughes’ explosively creative and visionary youth rather than his descent into madness in later years. After Mann chose instead to produce the film, he and DiCaprio agreed on a short list of directors. Topping it was the director Mann and DiCaprio esteemed most, Martin Scorsese. He agreed to direct. After Scorsese was on board, Graham King's Initial Entertainment Group agreed to finance the movie and King became a producer along with Mann and his Forward Pass partner Sandy Climan. Once rights were secured from Forward Pass, King brought in Miramax followed by Warner Brothers to partner on domestic distribution.

King having worked with Scorsese as an executive producer and financier of GANGS OF NEW YORK feels strongly that Scorsese’s love of movie history and filmmaking techniques mirrored the same qualities in Hughes in a wonderfully synergistic way – and that Scorsese brought his own sense of risk-taking and invention to making the film. “Marty is so terrific with detail and creating period realistically, and he has so much love and respect for the era of filmmaking during which Howard Hughes made his mark, he was clearly right for this story,” says King.

He continues: “Marty has certain things in common with the character of Howard Hughes in THE AVIATOR in that he’s someone who’s very precise in what he wants, who can invent things, who loves the process of making movies. This was a chance for Marty to do something unlike anything he’s done before – a story set in Hollywood. It was such a pleasure to work by Marty's side, everyday, on set.”

“Howard Hughes, the aviator, performed feats of incredible bravery in his life, and I was drawn to the script,” Scorsese says. “Here was a Nineteenth Century-type figure who was a pioneer in two of the greatest phenomena of the Twentieth Century: aviation, with his innovative designs and speed records, and filmmaking, with such movies as ‘Hell’s Angels’ and ‘Scarface.’ Hughes was also a great showman, but his story is the story, ultimately, of greed, corruption and madness.”

“When I developed the screenplay with John Logan for over a year and half the earliest decision was to end the picture in 1947, with the first day of the rest of Howard’s life,” says Mann. “And that was because we decided the most interesting central conflict...the most personal...should be between Howard as a visionary, and his mental disease...including his awareness of it and all that it lost him in human terms, isolating him...”

Logan had been astonished by the sheer vastness of Hughes’ life. “There was so much in his story that fascinated me: American history and biography and the kind of large, complex characters that I love to write about,” he notes. “Also, I felt from the beginning that Leo was perfect casting for the role of Hughes, so I was very excited to write with him in mind.”

Logan spent an entire year researching Hughes' life, reading every book, memoir and archival materials he could get his hands on – and coming away with an entirely fresh vision of Howard Hughes as less of a myth and more of a brilliant, yet flawed, human being. “It was a fascinating process of discovery,” he recalls. “I think most of us start out with a certain image of Hughes –and it’s usually the man at the end of his life, the crazy, deeply eccentric recluse in his hotel room with long fingernails and empty Kleenex boxes as shoes. But I found someone else altogether. I discovered Howard as a vibrant, young hero who was a driving force in both aviation and Hollywood at their most glamorous.”

He continues: “I started by reading all the standard biographies and then branched out into the other areas in which Hughes was concerned. I read about aeronautics and engineering and why Hughes' innovations were such amazing achievements; I learned about the world of commercial aviation and the corporate battles between Pan Am and TWA; and I also read about the days of early Hollywood filmmaking when silent film gave way to sound, about the fights over the Hollywood production code, and about the lives of the many magnificent women with whom Hughes was romantically involved.”

When Logan at last started writing he decided to concentrate the time frame of the story between two major milestones in Hughes' life: opening with the production of “Hell’s Angels” in the late 1920s, when Hughes was just barely an adult, and culminating with TWA’s emergence as a major international airline in the late 1940s. Between these two junctures of high achievement, Logan began to explore the torment and tumult at the center of Hughes' character so as to provide a glimpse inside both his dreams and his demons.

As with any film biography, Logan had to make some dramatic allowances along the way in order to fit the story to the art form. “Covering twenty years of a man’s life in a couple of hours necessarily meant that I had to compress some events, combine characters and shift around chronology,” explains Logan, “but the aim was always to capture the man, if not everything that happened to him, as truly as possible.”

Adds Graham King: “Howard Hughes led such a tremendous life, but John Logan found a way to distill it down to the most compelling and entertaining parts of the story, between the daredevil stunts of ‘Hell’s Angels’ to the triumph of Hughes flying The Hercules. He shows many different elements of Howard’s reality that people don’t really know about, from the Senate hearings to his love affairs.”

Once Martin Scorsese came aboard, Logan was inspired to explore the story in even greater depth, delving into every aspect of the larger-than-life character’s internal makeup. Logan, Scorsese and DiCaprio worked together for months, fine-tuning the story in their own

ways. “Martin Scorsese and Leonardo DiCaprio were the most exacting, supportive and willing of colleagues, and they challenged me to write the best script possible,” Logan says. “What was important to each of us was to maintain a high level of honesty as we adapted the details of Hughes’s story. Marty and Leo are fanatical about the truth and were committed to understanding the character in the depth of his soul.”

He continues: “The structure of the story didn’t change so much, but it was more the approach to various scenes, the intensity of certain incidents. Marty brings an incredible visual panache to telling a story, and he has such an artistic feel for momentum, for keeping the action on track that he brought an enormous amount to the process. And Leo has a wonderful ear for period dialogue, for what seems appropriate to the character at any given moment. He was very creative about pitching story ideas and dialogue. Each of us is an alpha personality, and we all loved to talk about Howard Hughes, so it was like electricity shooting out of the room at every meeting.”

Although Hughes had affairs with a number of famous women, Logan also chose to narrow the story focus down to two of the most important in Hughes’ life. “We decided to focus first on his relationship with Katharine Hepburn, which is considered to be the most important relationship of his life, and secondly with Ava Gardner, who was a part of Howard’s life for two decades,” comments Logan. “We concentrate on these two great, great stars not only because they represent two very different kinds of women but also because of what they represented to Howard in his life: each had a grounding effect on him, easing his fears and doubts.”

Logan also explored some of Hughes’ medical maladies – his childhood loss of hearing that made him nearly deaf as well as the undiagnosed obsessive-compulsive disorder that combined with his deeply-rooted germ phobia to provoke some of his strange behavior. “Howard was acutely aware of his fragility,” Logan says, “He had a constant fear of going mad.”

“I think he felt the darkness out there pressing in on him and knew that one day he would lose the battle, as he did. But to me, the man’s self- knowledge is what makes him so interesting and poignant, a sad, lonely yet brilliant man--a tragic figure.”

Summarizes Martin Scorsese: “One of the most fascinating elements of the story of THE AVIATOR is seeing this extraordinarily handsome and bright young man, so full of life, become a man who’s tortured by his own shortcomings.”

Adds Leonard DiCaprio: “Howard Hughes is probably one of the 20th century’s most iconic and mysterious figures – and in some ways the more you learn about him the more mysterious he becomes. There are so many facets to Howard that it makes him an endlessly fascinating character. Just when you think you have him figured out, there’s another layer to the

story. He was a dreamer and a visionary, but the irony of it all is that even after all of his accomplishments – huge industrialist, pioneering aviator, big-time producer and director – at the end of the day he felt very much alone.”

BEING HOWARD HUGHES: **ABOUT THE CASTING**

Leonardo DiCaprio has been fascinated by Howard Hughes for a decade – ever since he first read Hughes’ biography – and pursued the role with a passion, becoming an executive producer on the film. Yet, he admits that even when *THE AVIATOR* began to take off, DiCaprio remained a little daunted by the immensity of the character. A man of such huge contradictions – at once gallant and doomed, visionary and mad – poses many challenges and added to that was Hughes’ worldwide renown as a symbol of unimaginable wealth and eccentricity. “So many people already have a strong impression of Howard Hughes – and that alone made the role intimidating,” says DiCaprio. “To me, this meant I had to come off as authentic as possible.”

To achieve that authenticity the actor lived and breathed Howard Hughes for months, reading biographies, listening to tape recordings, watching old movies – and even going so far as to learn how to fly the daredevil aerial maneuvers that seemed, ironically, to keep Hughes grounded during his most productive years. As he delved further into the character, DiCaprio found himself relating to elements of Hughes’ life, especially Hughes’ struggles with celebrity and relentless pursuit by the media. “He was the last private man in America,” DiCaprio comments. “Despite his ambition, he had a strong need for solitude and I can definitely empathize with that.”

Most of all, DiCaprio believes Hughes represents the kind of adventurous, risk-taking, slightly unhinged personality that tends to make a large impact on the world. “He was an incredibly complex man, but the one thing I think you can say about him is that he took chances that nobody else dared to imagine during his time,” he says. “He loved aviation and movies, and he made a lasting mark in both worlds.”

Still, for all the glamour and adventure in the story, what really got to DiCaprio were the most emotional and intimate scenes when Hughes is naked and alone with only his fears keeping him company. “The best times for me were when we were filming the isolated Howard Hughes – then, it was Scorsese and I working together in the zone, so to speak, making things up as they came along, improvising, digging very, very deep,” he says. “For me, those are the greatest of memories making this film.”

Producer Graham King was impressed from the outset by DiCaprio's drive to play Howard Hughes. "You could tell this wasn't just another actor going after a normal role – he was truly passionate about it," says King. "He lived this screenplay for so many years that there was a lot of emotion behind it. When Leo would talk about Howard there was a sparkle in his eyes and you could really envision him in the part. Once on the set, it was just remarkable how he carried it off, transitioning from a young man full of ideas to the older Howard with his demons."

King explains that DiCaprio even consulted with experts in the field of obsessive-compulsive disorder to better understand the illness that troubled Hughes even as he was making pioneering efforts in aviation and film. "Leo knew that he had to play Hughes dead-on," says King. "He gives a surprisingly emotional performance that I think really captures the man. And I have to say that I've never seen an actor work as hard as Leo did everyday on THE AVIATOR."

Joining DiCaprio in bringing the world around Hughes' to life is an ensemble of topflight actors – each of whom found a unique fascination in the historical, and in some cases iconic, figures they bring to life. In the role of Katharine Hepburn – perhaps the greatest love of Hughes' life – is Cate Blanchett, whom Martin Scorsese sought out for the role. Blanchett is no stranger to playing characters from real life, having won a Golden Globe and received an Oscar nomination for her portrayal of Queen Elizabeth I in "Elizabeth," but she saw playing the legendary blue-blooded Hepburn as an entirely different challenge.

"It's one thing to play on screen someone who has lived and breathed, someone people have an image of and regard as an icon, but it's another thing entirely to play her in the very medium in which she has become so revered," Blanchett says. "The truth is that I don't think I would have attempted such a feat for anyone other than Martin Scorsese."

She continues: "Marty and I talked about it a lot. He didn't want me to do any kind of burlesque or cabaret act in recreating her. He wanted something deeper. He wanted me to observe her mannerisms and her gestures and her screen persona, and try to capture the truth of her personality and something of her extraordinary energy.

"I must say it was great fun trawling through her films, seeing them all over again. She came from an era in American cinema in which people like herself and Bette Davis and Humphrey Bogart are remembered for the way they spoke in addition to the way they looked. Her voice is so distinctive, but I know as an actor myself the voice one uses playing a part is different from one's private voice, so I looked at the broadcast interviews she gave. She didn't give too many when she was young, but the one she gave to Dick Cavett in 1973 when you could still hear the youthfulness in her voice was very helpful."

Blanchett also found herself wondering about the attraction between Hepburn and Hughes. “Howard and Katharine are very similar in many ways,” she observes. “They’re both outsiders, both extremely eccentric, both so attractive. Yet, in a way, what they see as their deficiencies is the very thing that draws them to each other. They are from different social backgrounds, true, but they both have enough money to liberate themselves from the constraints of society. Even though Katharine is positive and outgoing and Howard more quiet and introspective, I think they saw something similar in one another.”

The role of Ava Gardner, the legendary 1940s screen goddess with whom Howard forms an enduring emotional attachment went to Kate Beckinsale. Beckinsale was delighted to play a woman with such a famously iron-jawed constitution. “I think the story goes that it was Clark Gable who said, ‘Oh, Ava Gardner’s a great guy who can drink with the boys and curse with a sailor’s mouth but who happens to be trapped inside the body of the world’s most beautiful woman.’ In other words, she was a terrific gal, big-hearted and salt-of-the earth, and messed up like everyone else.”

John C. Reilly, who co-starred in “Gangs of New York” and received a 2002 Oscar nomination as Best Supporting Actor for his performance in “Chicago,” was cast in another vital role: that of Noah Dietrich, Hughes Aircraft’s chief financial officer, who became one of Howard Hughes’ most intimate associates. The role of Dietrich -- the man who held the fabric of Hughes’ company together amidst all the chaos -- intrigued the actor. “When you hear about Howard Hughes and his eccentric behavior and his grandiose plans, you understand someone had to stand behind him and take care of all the nuts and bolts. That someone was Noah,” the actor says.

For the role of Howard Hughes’ chief rival and arch-nemesis -- the Yale-educated head of Pan American Airlines, Juan Trippe -- the filmmakers looked to Alec Baldwin, who was recently nominated for Best Supporting Actor for his performance in “The Cooler.” Baldwin, too, found himself deeply interested in his character, a man who though nowhere near as well known as Howard Hughes is considered by many to be largely responsible for the development of the modern commercial airline in the United States. A man renowned for his tremendous powers of persuasion and savvy instincts, the role seemed a perfect match for Baldwin.

“Trippe was a great visionary,” says Baldwin. “He had the foresight in the 1920s and 30s to make commercial aviation the tremendous going concern it was going to be.” In many ways, Trippe was Hughes’ polar opposite -- while Howard was a Texan maverick who always worked outside the system, Trippe hailed from the East Coast elite and was politically well connected -- but they shared the same deep passion for flying. “I think they saw something similar in one another, which is often true of the greatest rivals,” observes Baldwin.

Alan Alda also joined the cast in an unusual turn as Maine Senator Owen Brewster, the powerful man who tried to bring down Howard Hughes with a public investigation, only to have the tables turned on him. “It was unusual casting,” admits Graham King, “but Marty had faith in Alan as a terrific character actor, and he really made the role come alive in unexpected ways. He played it so well you can just feel the corruption.”

Co-starring in other important roles are Academy Award nominee Jude Law as Errol Flynn, the “bad boy” of Hollywood; rock singer Gwen Stefani (No Doubt) who plays Jean Harlow, the 1930s blonde bombshell who became an enormous star in Hughes’ “Hell’s Angels”; Matt Ross as Glenn Odekirk, Hughes’ chief aeronautical engineer; Danny Huston as Jack Frye, the president of TWA; Ian Holm as an academic who gets drawn into Howard’s aeronautical exploits; Adam Scott as Howard’s press agent Johnny Meyer; and Kelli Garner as Faith Domergue, the fifteen year old beauty Howard hopes to make the next big star.

RECREATING HOWARD HUGHES: ABOUT THE FILM’S DESIGN

Howard Hughes operated at the center of two of America’s most dynamic and glamorous industries in their Golden Ages: aviation and Hollywood. To recreate the verve and sophistication of Hughes’ mid-century world in *THE AVIATOR*, Martin Scorsese worked with an accomplished crew of artisans who share Scorsese’s belief in the importance of exacting design and verisimilitude to telling compelling stories.

Though Scorsese has long been known for the dramatic visual impact of his films, *THE AVIATOR* is perhaps his most visually ambitious work to date, demanding technical mastery at every level. From the very beginning, a large part of the design concept would come from Scorsese’s bold decision to recreate the unique cinematic look of the 20s, 30s, and 40s in his own fashion. Using digital technology, Scorsese subtly shifts the color palette and look of the film as Howard Hughes progresses from a maverick filmmaker of the 20s to a mid-Century American icon

In his usual manner of working, Scorsese visualized all the film’s scenes, right down to the camera angles, prior to production, then relied on his team to bring his vision to reality. Explains cinematographer Robert Richardson: “Marty arrives on set knowing exactly what he wants. He knows the angles, the camera moves, even the lens sizes. And yet at the same time, he is also always open to discussion on how to achieve what he would like to see, and is prepared to make alterations whenever necessary.”

For this film, Scorsese was also looking to forge a mixture of the grand-scale and the intimate, which played a large role in creating the film’s unique aesthetic. “For scenes involving

aviation and the big XF-11 plane crash, for instance, I let the environment control a lot of the lighting and use a lot of contrast,” notes Richardson. “The darkness is very severe, and the highlights are blooming. The flames carry a vibrancy that encompasses all the space on screen. But for some of the emotional scenes, such as when Howard is with Katharine Hepburn we create a different atmosphere. It’s a more controlled lighting, softer, it has a tonality that brings feelings to the fore.”

He adds: “One of the things that was very important to Marty on this film was being able to see the character’s eyes. Marty believes that the truest emotions reside in the eyes, so no matter what the shot or how I was lighting the scene, I always kept in mind capturing the eyes.”

Working closely with Richardson was Scorsese’s long-time associate, production designer Dante Ferretti. Ferretti was handed the enormous task of designing living, breathing period locations that re-create the physical environment that surrounded Hughes – from movie sets to mansions to experimental airplane hangars -- all during an era of lavish art deco style. But this was just the kind of challenge that Ferretti thrives upon. “Dante creates the biggest, most authentic sets you can imagine,” sums up producer Graham King. “He’s such a perfectionist that every little detail has to absolutely right and there’s never any cheating.”

Among Ferretti’s intricate, life-like sets is his recreation of the fabled Hollywood nightspot, The Cocoanut Grove – where Howard Hughes was a regular for two decades – replete with spangled showgirls overhead, slicing through the air on swings suspended from the ceiling. Known as “The Playground to the Stars,” the Cocoanut Grove was as famed for its rococo Moroccan décor and its profusion of palm trees (rumored to have been props from the 1921 Rudy Valentino feature “The Sheik”) as it was for its showcasing of the big band era’s hottest musical artists. For Howard Hughes, the nightclub was the scene of both business and romantic encounters – at once a bacchanal and a retreat.

To fully capture that lost place and time, Dante Ferretti scoured period photographs of The Cocoanut Grove and toured the original site at the now defunct Ambassador Hotel. “We built the set in a matter of four weeks, working round the clock,” Ferretti explains. “It’s a very accurate representation of the original, maybe just a little bit smaller. We even went to the Ambassador Hotel, to get a better picture of the original spot and take measurements so we could recreate everything to the proper scale. The set was built true-to-life but also with some flexibility so that Marty had the freedom to maneuver the camera in all the complex ways he wanted. As time passes in the film, certain details also change to mark the years going by -- the color of walls, individual pieces of furniture, ashtrays and tablecloths, the canopies over-hanging the bar and the bandstand area all shift – but the essence remains the same.”

Leonardo DiCaprio has stirring recollections of one Coconut Grove scene in particular. “It’s the 1920s, and Howard has come there to claim Hollywood. My head enters the frame, there’s complete blackness in front and behind me, and all of a sudden these lights start to ignite throughout the room and an entire world, this phenomenal scene, comes to life—women are on swings overhead, pheasant goes by on a waiter’s tray, the band starts to play, people are drunk and dancing, a whole society is celebrating, and this young god of the industry is coming in to take over. I mean, for me, there’s no cooler thing you could ever do as far as movies are concerned than be entering a nightclub in an amazing shot like that in a Martin Scorsese movie.”

The production team also built from scratch two sets vital to the portrait of Howard Hughes and his inner sanctum: that of Hughes’ sprawling Hancock Park home on Muirfield Road where, as a young man, Hughes carried on his highly-charged romance with Katharine Hepburn; and that of Hughes’ office and screening room at 7000 Romaine, the refuge where he spent endless hours. Francesca Lo Schiavo, a long-time collaborator of Dante Ferretti, decorated Howard’s house with hand-picked furnishings and precious objects of art.

“I felt everything had to be perfect, really authentic. Howard was one of the richest men in America at the time so we couldn’t decorate his house and office with props,” Lo Schiavo explains. “We had to have the genuine articles, so I worked for three months in Los Angeles rounding up the very best objects, furniture, paintings, fabrics, antiques and so on that matched the Spanish Revival style that Howard gravitated towards.”

Even the iconic entrance to Grauman’s Chinese Theatre – where the mobbed premiere of “Hell’s Angels” takes place – was recreated on a sound stage by Ferretti to better capture the appearance of 1930’s Los Angeles. (Later, the interior sequences were shot at the actual theatre in Hollywood.)

When it came to the “Hell’s Angels” set, Ferretti and company traveled to Santa Clarita. There, on a barren stretch of high desert land known as Mystery Mesa, Ferretti recreated an authentic 1920’s movie set, complete with a colorful collection of vintage bi-planes rounded up by Craig Hosking, THE AVIATOR’s aerial coordinator, and his assistant Matt Sparrow.

“We were able to provide Marty with fourteen planes in all, seven Fokker D-VIIs we painted to represent German aircraft, and seven English SE-Vs which worked as Allied planes,” Hosking says. “Some of the planes were flyable, some were replicas. The important thing is that they were authentic. Marty wanted them to look realistic and they did.”

In Hollywood, the production of THE AVIATOR shot at such authentic locations as the Sowden House on Franklin Avenue, standing in as Ava Gardner’s Hollywood mansion; at Grauman’s Chinese Theatre on Hollywood Boulevard; at 211 S. Muirfield Road, Howard’s actual

Hollywood residence, now owned and occupied by Creative Artists Agency agent Bob Bookman and his family; and at the Wilshire Country Club golf course which abuts the Muirfield Road residence. The scene in which Howard and Katharine Hepburn first get to know each other over a game of golf was staged at the Woodland Hills Golf Course.

The production also shot at the Queen Mary, using the luxury liner's resplendent art deco interiors for two party scenes: the wrap party for "Hell's Angels" and the party after Hughes' announcement that he will build the world's largest seaplane. Also in Los Angeles, the production set up camp in the Beverly Hills neighborhood where Howard Hughes crashed his plane -- discovering neighbors who remembered the extraordinary event as if it had happened yesterday.

Just as essential to the sets in creating the immersive ambience of *THE AVIATOR* are the period costumes that hark back to a time of high sophistication and glamour in fashion. Costume designer Sandy Powell came to *THE AVIATOR* intrigued by both the incredible eras the film traverses and by the idea of looking behind the myth of Howard Hughes to better see the man. "I was very intrigued by the idea that you have these different warring sides of Hughes -- he is part of the incredibly glamorous, eccentric and uninhibited world of Hollywood but meanwhile he is also part of the far more staid and conservative corporate world, and then he also has his private side," she says. "The challenge was to balance all of these in his look, with clothes that were both lavish and nitty-gritty."

She continues: "Howard's clothing transitions over time can be very revealing. He starts off as a young man who dresses very well, with clothes that were actually made on Savile Row. As time goes by, he becomes less concerned with his appearance and though his clothes are expensive, they don't necessarily look it. Then after Katharine Hepburn leaves him and he goes to pieces, he burns everything he owns and starts wearing suits from Sears Roebuck. At that point in his life, he only really had two suits: a dark one and a light one. So his clothes transform as he does."

Before getting down to the details of her costume, Powell poured through page after page of archival photographs. "The interesting part is that I was looking at black & white pictures mostly so I had to imagine the colors, while also taking into consideration what colors and fabrics would work for the actors who had been cast," she says.

In choosing the right colors, Powell also had to match the shifting look of the film, which goes from a two-strip Technicolor look with its surreal palette to a more modern photo-realism feature truer colors. "It was interesting to have to think as a costume designer might have in the 1920s and 30s," she notes. "In those days, two basic shades dominated, red and green, which

meant that if you used blue it tended to come out as green, so people didn't really use blue, and we avoided it in those early scenes. It was a constant consideration. The dress I used for Katharine Hepburn in the 1935 Cocoon Grove scene was a golden shade, but being filmed for the Technicolor process it came out pinker, a beautiful pinky gold that makes it resemble satin. For the scene at the Pantages and the action that immediately follows, I created a yellow dress for Kate, a risky color to use. It comes out as a 'greeny' mustard color. But I think it works very well for what's happening in the action."

For inspiration, Powell turned to classic movies of the Technicolor era. "One of the pieces of research Marty gave us to look at during pre-production was the film 'Leave Her to Heaven' with Gene Tierney which was shot in the three-strip Technicolor. It really took advantage of the vibrancy of the process, where everything is so fantastically bright," she says. "I was struck by one scene in particular in which Tierney wears a turquoise bathrobe with a bit of red trim, a real clash of colors. She turns to the camera and her lipstick matches the trim and her eyes match the color of the robe. Then she lies down on a turquoise sofa decorated with big red roses and everything jumps out at you. It's a fantastic, pure Technicolor moment, and it stuck with me when I was designing clothes for Kate Beckinsale as Ava Gardner. I went to a fabric store in New York and found an extraordinary turquoise fabric from which I made a coat, and then found a blood red fabric and I used it for the dress I designed for Ava. I thought of it as an homage to Gene Tierney."

Adding further authentic touches to the ambiance around Howard Hughes is the music of *THE AVIATOR*, which reflects the swinging jazz and sophisticated big band sounds of Hughes' heyday. Martin Scorsese worked closely with music supervisor Randy Poster in forging the live musical numbers that grace the film, as well as Academy Award winning composer Howard Shore, who supplied the film's score.

"Marty has archival knowledge of the music of that period, and he and I went through the entire repertory of the in-house band leaders of the time so we could hone in on the truth of what the music really sounded like in each decade right down to the detail of the each individual instrument," says Poster. "Fortunately, our band leader, Vince Giordano, and his players, are steeped in this historical material and they created something unique, a fresh and alive feeling, because they understand the dynamics of the music and the essence of the sound. As we go from the 20s to the 30s to the 40s, the changes are very subtle, but the audience takes it in subliminally."

Performers who appear with the band include pop singer Rufus Wainwright who replicates a 20s, French-inflected vocalist singing George and Ira Gershwin's "I'll Build A

Stairway to Paradise”; Rufus’ sister Martha, who portrays the 1940s band singer who croons “I’ll be Seeing You” by Sammy Fain and Irving Kahal; and their father, the renowned pop and folk singer Loudon Wainwright, who plays and sings the Harry Creamer/Turner Layton standard “After You’ve Gone” with the band in the 1930s sequence.

FLYING WITH HOWARD HUGHES: ABOUT THE SPECIAL EFFECTS

Martin Scorsese is a director who is rarely associated with special effects, yet to bring THE AVIATOR to life, Scorsese made an unusual foray into digital technology – inventively using computers mixed with classic techniques to recreate the resplendent look of Hollywood’s Golden Age and the inimitable thrills of experimental aviation. Just as Howard Hughes used every possible tool at his disposal, from the high-tech to the low-tech, to create “Hell’s Angels” in his time, Scorsese chose from a wide array of cinematic solutions to tell Hughes’ story in the kind of viscerally real manner Hughes himself would likely have appreciated.

To a certain degree, the entire film is a special effect as every scene was shot and later digitally enhanced so as to recreate the look of Hollywood films from the 20s, 30s and 40s, with the color ranges subtly shifting as THE AVIATOR progresses through time. The film also features techniques rarely seen in contemporary films, including extensive use of creatively lit miniatures and airplane models which were later melded with digital mattes to create a striking verisimilitude for the flying sequences.

From the outset, Scorsese wanted the film to evoke the kind of handmade, palpable textures that aren’t possible with digital imagery. At the same time, he wanted the film to have a visually complex modern sensibility. So Scorsese asked his effects team to do something very unusual: he asked them to filter “old school” motion picture techniques through today’s technology. The result is a distinctive hybrid of the historical and the high-tech.

Explains visual effects producer Ron Ames: “Martin Scorsese has a tremendous love of film history which became a vital part of creating THE AVIATOR. Of course, Marty is not a technician – he’s a storyteller at heart and his main focus is always on character and performance. Yet he was fascinated by Howard Hughes’ passion for technology and he wanted that spirit to be part of the zeitgeist of this film. He placed his faith and trust in us to create a strong historical reality by using inventive means from every era of filmmaking – from the old-fashioned to the digital.”

In his early meetings with Ames and visual effects supervisor Rob Legato, Scorsese explained that he wanted the visual style of THE AVIATOR to reflect what might have been seen if the film had been shot during the prime of Howard Hughes’ life – but with a contemporary aesthetic laid over that.

“Marty has always adored classic movies and he encouraged us to really research films from Hughes’ era and revisit techniques that were used to make them so special,” explains Rob Legato.

Legato’s first challenge was to find a way to recreate the experimental planes that play such a key role in Howard Hughes’ story -- including the record-breaking H-1 Racer, the experimental XF-11 spy plane, and the massive wooden seaplane known as The Hercules – all of which are now either extinct or unable to fly. Rather than digitally refashion the planes, with the compromises required to do so, Scorsese and Legato instead decided to use one of the *original* cinematic special effects techniques:

intricately detailed miniatures and models.

Using Hughes’ original blueprints for each of the planes, Legato and his team built a wide range of models, from sophisticated “hanging miniatures” to radio-controlled 1/4-scale replicas with real, firing engines – models so accurate that when they were put next to documentary footage from the day, the match was near-perfect right down to the textures.

For the filmmaking team, these highly authentic models were the next best thing to actually being able to reach into history and pull out Hughes’ famous aircraft. “The real advantage was that the models allowed the filmmakers to shoot the planes in a visceral way that mimics closely how they would have done it if they could use the actual planes, which was of course impossible. We were able to use the same lighting, the same exposures, the same camera shots,” explains Legato. “Using motion-control cameras, we were also able to shoot these miniature planes ‘taking off’ in the real out of doors, so that you see a true blue sky and the glint of the sun off the body of the plane. It’s these little things that give the audience a sense of being part of something thrilling that’s really happening.”

One of the most extraordinary scenes created with miniatures is the harrowing crash of Hughes’ XF-11 into a Beverly Hills neighborhood. By using a mixture of miniatures and a full-scale sculpted model of the plane, the visual effects team was able to provide Scorsese with the means to create a spectacular, spine-tingling aerial accident without endangering the cast or crew. “The combination of all the different techniques we used in this scene come together to make it very believable,” says Legato. “You really have the feeling that you are watching a real plane crash into a real house, just as it really happened in Howard’s life.” (To add to the realism of that scene, the crew also built the Beverly Hills homes out of metal, which allowed them to burn for the three days of shooting, and used 7,000 feet of pipe to create towering plumes typical of a real gasoline fire.)

Other scenes forge traditional miniatures together with complex digital backgrounds. This technique was especially useful when it came to recreating the maiden flight of The Hercules, which has been grounded for years. The Hercules was created as a model, then shot live against a beautiful and very real blue sky – yet the rippling water and historical Long Beach that surround it were

computer generated. The result is a sense of traveling back in time to that ineffable moment of yesteryear.

To create radio-controlled models 1/4 the size of real airplanes -- including a flying replica of the ill-fated XF-11 -- Legato's team worked with a company that builds drone planes for the government. "They were really excited to help simply because they wanted so badly to see these planes fly again. Of course we couldn't fly these radio-controlled planes very high, so we had to use ingenuity," explains Legato. "At one point, we used an airport on a hill in Catalina so that we could emulate the XF-11 being 2,000 feet in the air."

Moving back into the 21st century, the visual effects team also had fun computer generating a recreation of Howard Hughes' trailblazing, aerial-themed 1927 motion picture "Hell's Angels." Far ahead of its time in the scale and scope of its effects, the feature served as an inspiration to Scorsese and the entire crew in the making of THE AVIATOR. Ironically, the flight scenes Hughes created in "Hell's Angels" were so outlandish in their boldness that, for safety reasons alone, THE AVIATOR could not replicate them with real planes and pilots.

"Considering it was made in 1927, 'Hell's Angels' was decades ahead of its time," says Graham King, "and Marty wanted to get that feeling across. So we spent a lot of time and creative energy recreating some of the special sequences that Howard Hughes originally created."

In order to digitally weave images of Di Caprio into footage shot by Hughes more than 75 years ago, the effects team faced another intriguing challenge. "We tried to emulate the actual footage of 'Hell's Angels' by really paying attention to the filmmaking limitations of that era," notes Legato. "We even used a computer-generated camera jiggle. This scene comes early in the film, and it's one of the most idealized in the entire film. There's a sense of heightened reality to it, rather than the dead-on reality that we aim for as the story progresses and grows more serious."

When it came to the film's color, Scorsese again asked the team to do something unprecedented -- to revive the "two-strip Technicolor" look of the 1920s and the "three-strip Technicolor" of the '40s -- using digital tools. "Marty asked us to recreate something that's long since been dead," notes Ron Ames, "so we came up with clever ways to use digital tools to mimic the limited palettes of the past." Adds Rob Legato: "Color used to be an effect -- and we found a way to capture that idea but with a modern, tasteful eye."

Early color films of the 1920s were created either by hand tinting or by using a brand new process known as "two-strip Technicolor." In this method, two strips of black and white film -- one exposed through a red filter and another exposed through a green filter -- were cemented together to create colors approaching some semblance of multi-chromatic reality. Nevertheless, without any blue filters, these films had an unusual look to them, with surreal skin tones and skies that shone with a

greenish hue. By the late 1930s, “three strip Technicolor” arrived on the scene – and changed movies forever. Although this method demanded huge, unwieldy cameras that limited flexibility, the payoff was rich, vivid color unlike anything audiences had seen before. As with “two-strip Technicolor,” these cameras didn’t use true color film but black-and-white film exposed through red, green and now blue filters. The result was a kind of pure, saturated color rarely seen today.

“It was completely impractical to recreate the Technicolor process with real cameras, so the next best thing was to use modern color stock with digital technology to purify the colors again,” says Rob Legato. “We created ‘digital filters’ that do the same thing as the original Technicolor, essentially imitating what was done back in the day with all the computing power we have now. We used red and green filters for the scenes prior to 1938 and added in blue from the late ‘30s onwards. We had the pleasure of working closely with the technical staff at Technicolor to do something very special.”

He continues: “It’s a unique look we’ve created, because it’s as if we used the original Technicolor cameras but with our more modern sensibilities and styles. The look hearkens back to Howard Hughes’ heyday but has its own personality.”

Ultimately, *THE AVIATOR* would have three distinct color themes: from the 1920s through 1938 the look is muted, with a green-hued, historical quality; from 1938 through the 1940s, the ambiance takes on the trademark “classic Hollywood” lushness of full Technicolor; and then by the end of the film, the color subtly shifts to the modern color film look familiar to filmgoers in 2004. “The transitions are very subtle and natural so it becomes more of a subtext to the story,” notes Legato. “This was very important to Marty. He didn’t want to make a grand statement with the visual effects, but rather, wanted them to be an integral part of the storytelling. That’s simply the way he does things.”

Director of Photography Robert Richardson worked closely with the effects team to match his camera work to the color process. “Marty wanted the lighting to also reflect the development of color film and the process of shooting as it changed over the years,” Richardson notes. “Essentially the overall color effects were achieved through a complete integration of lighting, sets, costumes and digital technology.”

Throughout their work, the visual effects team was supported by a vast array of high-tech companies, from the huge to one-person operations. Adobe provided their standard-setting After Effects software, Sony Imageworks provided computing power for some of the most complex digital shots, and the team also worked with a handful of smaller, more specialized effects companies for key individual mattes and composite shots. “You can get a very hand-crafted by working this way,” notes Ron Ames. “It’s something that’s only just become possible because now you can use a number of different companies for different images and still achieve a wonderfully unified look in the end.”

Authenticity was also key to the wide array of sound effects for *THE AVIATOR*, overseen by Eugene Gearty, who previously worked with Scorsese on such films as “Gangs of New York” and “The Age of Innocence.” One of Gearty’s biggest challenges was recreating sounds for airplanes that no longer exist. “Sound plays an enormous role in creating believability,” Gearty explains, “but this had to involve some smoke and mirrors because none of these planes are flying anymore.”

Since he was unable to record the long-vanished HF-1 and XF-11 or the long-grounded Hercules, Gearty scoured the earth for close facsimiles, hunting down a wide array of vintage planes. But that was just the beginning. Next, Gearty had to find a way to record the specific whir and whine of each plane’s engines while performing daredevil tricks – all without any interference from other planes and ambient noise. “We ended up doing something very sophisticated that I’m pretty sure has never been done before for sound editing purposes,” he explains. “We rented a number of different vintage planes and took them all out to the Mojave Desert, where we had pilots fly the actual maneuvers in the film while we used lots of high-tech gear to capture the sounds.”

Gearty continues: “We had to find very clever ways to record the sound so that it would be plausible against the picture. This was harder than it might seem. The way great filmmakers like Marty work, is that they’re interested in telling a story, which isn’t necessarily linear. So he has plane engines warming up much faster than they ever could in real life, and we had to find ways to match the sound.”

The sounds for Hercules were particularly tricky, since this enormous plane with its eight mammoth engines and 17-foot propellers hasn’t flown since 1947. “The closest thing to Hercules is Lockheed’s Constellation, but it just wasn’t in the stars for us to be able to use one,” says Gearty. “Instead, we went with two B-52s, which have engines only half the size. But what we discovered is that once the plane is up and running, these engines are so powerful it almost doesn’t matter. It’s sort of like the difference between Mt. St. Helens and Mt. Etna -- they’re both loud and make you want to run for your life!” Using sophisticated microphone techniques and editing, Gearty was thrilled with the final result. “We doubled and tripled up the sounds – and I think it’s very convincing,” he says.

In addition to his work on the film’s aviation sequences, Gearty found himself going to Ohio to record vintage cars and even researching flash-bulb “pops” which changed significantly from the 1920s to the 1940s. Throughout, however, he knew his hard work on effects for *THE AVIATOR* would be mostly hidden, woven into the fabric of the story – which is exactly the way he believes it should be.

“With Marty, you know that the storytelling is going to be at the highest creative level, so the aerial sequences aren’t going to just be about the excitement of a roaring engine, but about a whole range of components,” he says. “I know that Marty is going to mix my work in with dialogue, with music, with performance, with all these different elements, but that is as it should be. Marty isn’t the

type of filmmaker who is interested in effects becoming the focus, but he also understands that the most technological aspects of the film are what help to create a believable world.”

ABOUT HOWARD HUGHES: **HIS LIFE AND TIMES**

- ❖ Born in 1905, at the start of the 20th Century, in Houston, Texas, Howard Hughes was the only child of Howard Robard Hughes, an oil wildcatter who made a considerable fortune patenting a revolutionary, rock-penetrating oil drill bit, and Dallas heiress Allene Gano Hughes, who taught Howard not to socialize with anyone who might be carrying disease-causing germs. Ironically, during a childhood illness, Hughes lost much of his hearing and was plagued by a continual ringing in his ears throughout his life.
- ❖ Howard demonstrated genius early on in math and mechanical engineering and by age 11, he had constructed what was likely the first wireless broadcast set in Houston.
- ❖ At the age of 14, Howard took his first flying lessons and a life-long passion was born. As a child, he declared that he would one day be the world's best pilot, the world's best filmmaker and the world's richest man – and he remained obsessed with flying, movies and wealth throughout his lifetime
- ❖ In 1922, Howard's mother, Allene, passed away, followed in 1924 by the death of his father. At age 18, Hughes was now an orphan. He inherited an estate valued at close to a million dollars
- ❖ In 1925, Howard fought for control of his father's company, Hughes Tool. Since he was not yet 21, he had to go to court to be declared a legal adult. Winning the judgement, Hughes became the company head, but rather than run it, he soon left for Jazz Age Hollywood to pursue a career in film, financed by the company's substantial earnings
- ❖ Throughout the late 1920s, Hughes worked feverishly on his epic, "Hell's Angels," acquiring the largest private air force in the world in the making of the film. During filming, Hughes did many of his own stunts and even crashed his scout plane, breaking his cheekbone. Chasing after perfection, at the end of production, Hughes decided to re-shoot the entire film to accommodate the latest movie technology: sound. The film ultimately cost a record \$3.8 million, a stunning revelation after the Stock Market Crash of 1929
- ❖ "Hell's Angels" was released in 1930 in the midst of the Great Depression to resounding success and box office records. It rocketed the then-bit-actress Jean Harlow to superstar status. He followed that film with "The Age For Love," "The Front Page," "Cock of the Air," the legendary "Scarface" and "Sky Devils."
- ❖ Having developed an indelible passion for aviation, and believing it to be the industry of the future, Hughes founded Hughes Aircraft in 1932, and hired the best and brightest engineers in the country to push aviation to new heights of speed and efficiency
- ❖ In 1935, Hughes set the new air speed record, flying at an unprecedented 352 mph in the H-1 airplane he designed. One year later, he set another record, this time for transcontinental flight, journeying from Los Angeles to New Jersey in a then-speedy 9 hours and 27 minutes.

- ❖ One of Hughes' most famous flights took place in July of 1938, when he set a new record for flying around the world in 3 days, 19 hours and 17 minutes. Upon his return to Manhattan, he was greeted with a ticker tape parade down Broadway
- ❖ By the late 1930's and early 40s Hughes has become a Hollywood legend, romantically linked with a number of leading screen stars, including Bettie Davis, Ginger Rogers, Rita Hayworth and perhaps most importantly, Katharine Hepburn, with whom he had a three-year relationship and Ava Gardner, with whom Howard Hughes had an on-again-off-again tumultuous relationship for two decades
- ❖ It was 1939 when Hughes bought up a majority of TWA stock and took over the airliner. Making a deal with Lockheed, he asked their engineers to secretly design a plane that could out-perform any currently in service and provide a more comfortable flying experience. The result was The Constellation, which would be a tremendous success for more than a decade.
- ❖ During World War II, Howard Hughes hoped to transform Hughes Aircraft into a major supplier of planes for the war effort but his ambitious experimental planes were never successful
- ❖ In the mid 1940s, as part of his effort for the war, Hughes began a massive project to build the largest airplane in history – made mostly of wood. Known to Hughes by the mythic title The Hercules, it was ridiculed by detractors as “The Spruce Goose”
- ❖ In 1943, Hughes produced and directed “The Outlaw,” a Western starring Jane Russell in a specially engineered push-up bra that caused the film to be banned leading to a protracted battle with the censors
- ❖ In 1944, Hughes was rumored to have suffered from the first of several mental breakdowns, showing signs of what is now known as obsessive-compulsive disorder and deep-seated paranoia
- ❖ 1946 brought tragedy to Hughes when he crashed his experimental XF-11 reconnaissance plane into a Beverly Hills house, resulting in devastating, near-fatal injuries that would cause him pain for the rest of his life
- ❖ In 1947, Senator Owen Brewster of the Senate War Investigating Committee – a close friend of Hughes' rival at Pan Am, Juan Trippe – announced that he was investigating Hughes for corruption. When Hughes fought back, revealing that Brewster had illicitly asked him to merge with Pan Am to avoid trouble, the Committee halted its investigation
- ❖ Later in 1947, Howard Hughes flew The Hercules in its one and only demonstration flight. The plane still holds the record to this day for the flying machine with the longest wingspan
- ❖ In 1953, Howard Hughes founded the Howard Hughes Medical Institute, one of the largest non-profit medical institutions in the United States
- ❖ Having perceived the imminent arrival of the Jet Age for years, in 1956, Hughes and TWA bought a fleet of Boeing 707s
- ❖ In 1958, Hughes gave his last public interview, avoiding the press for the next two decades

- ❖ In 1961, Hughes expanded further, founding Hughes Space and Communications, a designer and builder of commercial satellites, including the world's first synchronous communications satellite, Syncom
- ❖ In 1966, Hughes sold his TWA stock for \$546 million and moved to Las Vegas, where in the late 60s and 70, he turned his attention to buying hotels, casinos and land. Rumors of his eccentric behavior began to circulate widely and when the Desert Inn Hotel where he was living tried to evict him, he simply bought it and continued his reclusive life there
- ❖ Hughes was inducted into the Aviation Hall of Fame in 1973 but was too ill to attend the ceremony
- ❖ Howard Hughes died in April, 1976 on an airplane en route from Acapulco, Mexico, with assets rumored to be worth \$2 million but estimated at about \$360 million by the IRS. He had become so reclusive and unrecognizable that the Medical Examiner was forced to lift Hughes' fingerprints to assure it was really he who had died

About the Cast

LEONARDO DICAPRIO (Howard Hughes)

Leonardo DiCaprio starred in two of 2002's biggest hits, Martin Scorsese's *Gangs of New York* and Steven Spielberg's *Catch Me If You Can*, earning a Golden Globe nomination as Best Actor for his performance in the latter.

Leonardo was born in Hollywood, California in 1974 and attended Seeds Elementary School at UCLA where he took summer courses in performance art before moving to the Center for Enriched Studies in Los Angeles. After Seeds, Leonardo attended John Marshall High School in Los Feliz where he acted in his first real play, *Circus Fantasy*. In 1988, at fourteen, Leonardo began appearing in a series of commercials and educational films. Later that year, he made his television debut in the syndicated Saturday morning revival of the classic *Lassie*. In 1990, after appearing on NBC's daytime drama *Santa Barbara*, Leonardo was tapped for a bit part on the prime-time series *The Outsider* and then became a regular on *Parenthood*.

Leonardo was cast for his first feature film, *Critters III*, in 1991, and shortly after, he was invited to join the cast of the ABC sitcom *Growing Pains*. Michael Caton-Jones then cast Leonardo in the much sought-after role of Tobias Wolff in his big-screen adaptation of Wolff's best-selling novel *This Boy's Life* in which Leonardo starred alongside Robert De Niro and Ellen Barkin.

In 1993, Swedish director Lasse Hallstrom cast Leonardo in the role of Arnie in the critically acclaimed film *What's Eating Gilbert Grape?* His performance earned him an Academy Award nomination for Best Supporting Actor. He was nineteen years old.

In 1995, Leonardo played opposite Sharon Stone and Gene Hackman in Sam Raimi's *The Quick and the Dead*, and the same year starred in the film adaptation of Jim Carroll's gritty autobiographical memoir *The Basketball Diaries*. He then played the deeply troubled pan-sexual poet Arthur Rimbaud in Agnieszka Holland's film version of Christopher Hampton's play *Total Eclipse*.

As one half of the star-crossed lovers in Australian director Baz Luhrmann's screen adaptation of *William Shakespeare's Romeo + Juliet*, Leonardo was paired with Claire Danes. He was also featured the same year as Meryl Streep's delinquent-to-the-point-of-criminal son in *Marvin's Room*, co-starring Diane Keaton and Robert De Niro. In 1996, Leonardo starred in James Cameron's Academy Award winning film *Titanic* opposite Kate Winslet.

Next, he starred in *The Man in the Iron Mask* with Gerard Depardieu, Jeremy Irons and John Malkovich. Leonardo owned the number one box-office position for the better part of 1998 with *Titanic* and virtually knocked himself out of the top spot with *The Man in the Iron Mask*. Leonardo then starred

in Woody Allen's *Celebrity*, before beginning production in 1999 on Danny Boyle's screen adaptation of *The Beach*, the best-selling novel by Alex Garland, which was filmed in Thailand.

CATE BLANCHETT (Katharine Hepburn)

Since graduating from Australia's National Institute of Dramatic Art (NIDA), Cate Blanchett has worked extensively in the theater: with Company B, a loose ensemble of actors including Geoffrey Rush, Gillian Jones and Richard Roxburgh based at Belvoir St. under the direction of Neil Armfield. Her roles included Miranda (*The Tempest*), Ophelia (*Hamlet* –for which she was nominated for a Green Room Award), Nina (*The Seagull*) and Rose (*The Blind Giant is Dancing*).

For the Sydney Theater Company (STC) she appeared in Caryl Churchill's *Top Girls*, David Mamet's *Oleanna* (awarded The Sydney Theater Critics award for Best Actress), Michael Gow's *Sweet Phoebe* (also for the Croyden Warehouse, London) and Timothy Daly's *Kafka Dances* (also for The Griffin Theatre Company) for which she received the Critics Circle award for best newcomer. For the Almeida Theatre in 1999, Cate played Susan Traheren in David Hare's *Plenty* on London's West End.

Her television credits include lead roles in *Bordertown* and *Heartland*, both for the Australian Broadcasting Commission.

Her film roles include Susan Macarthy in Bruce Beresford's *Paradise Road*, Lizzie in *Thank God He Met Lizzie*, an anti-romantic comedy directed by Cherie Nowlan for which Cate was awarded both the Australian Film Institute (AFI) and the Sydney Film Critics awards for Best Supporting Actress, and Lucinda in *Oscar and Lucinda* opposite Ralph Fiennes and directed by Gillian Armstrong, a role that earned her an AFI nomination for Best Actress.

In 1998, Cate portrayed Queen Elizabeth I in the critically acclaimed *Elizabeth*, directed by Shekhar Kapur, for which she received a Golden Globe Award for Best Actress in a Drama and a BAFTA for Best Actress in a Leading Role as well as Best Actress Awards from The Chicago Film Critics Association, The London Film Critics Association, The Toronto Film Critics Association, On-line Film Critics, Variety Critics and UK Empire Award. She also received a Best Actress nomination from the Screen Actors Guild and the Academy of Motion Picture, Arts, & Sciences.

In 1999, Cate appeared in *Pushing Tin* with John Cusack, a black-comedy about air traffic controllers directed by Mike Newell, *An Ideal Husband* directed by Oliver Parker and *The Talented Mr. Ripley* directed by Anthony Mingella for which she received a BAFTA nomination for Best Supporting Actress. Cate also starred in *The Gift*, directed by Sam Raimi and in Sally Potter's *The Man Who Cried* which premiered at the Venice Film Festival and for which Cate was awarded Best Supporting Actress by the National Board of Review and the Florida Critics Circle.

In 2001, Cate appeared in *Bandits* with Bruce Willis and Billy Bob Thornton, and directed by Barry Levinson, for which she received a Golden Globe Award nomination and a Screen Actors Guild nomination for Outstanding Supporting Actress. Cate has also appeared in *The Shipping News*, alongside Kevin Spacey and directed by Lasse Hallstrom, based on the 1994 Pulitzer-Prize winning novel by Annie Proulx. She was also seen as “Galadriel,” Queen of the Elves, in *Lord of the Rings: Fellowship of the Ring*, the first installment of Peter Jackson’s trilogy based on J.R.R. Tolkien’s fantasy novels. Cate was honored by the National Board of Review as the 2001 Best Supporting Actress for her outstanding supporting performances in *Bandits*, *The Lord of the Rings: Fellowship of the Ring* and *The Shipping News*. She reprised her role as “Galadriel” in 2002 for second installment of the trilogy, *Lord of the Rings: The Two Towers* and the final installment, *Lord of the Rings: The Return of the King*.

In 2002, Cate was also seen in the title role of *Charlotte Gray*, directed by Gillian Armstrong and based on Sebastian Faulks’ best-selling novel. Cate also appeared in *Heaven*, opposite Giovanni Ribisi and directed by Tom Tykwer, which premiered at the Berlin Film Festival where the film was awarded the Golden Camera Award.

Recently, Cate was seen in *Veronica Guerin*, the fact-based story of the Irish journalist who was slain in her homeland in 1996 by drug dealers, directed by Joel Schumacher. Her performance earned her a Golden Globe nomination in the category of Best Performance by an Actress in a Motion Picture – Drama and a nomination by the Washington, D.C. Area Film Critics Association for Best Actress. The film was released in October 2003. She was most recently seen in the thriller, *The Missing*, opposite Tommy Lee Jones for director Ron Howard.

Cate most recently starred in *The Life Aquatic* for director Wes Anderson. In July 2004, Cate returned to the Sydney Theatre Company in a sold-out run to play the title role in Andrew Upton’s adaptation of *Hedda Gabler*. She is currently in Australian in production on *Little Fish*, directed by Rowan Woods.

KATE BECKINSALE (Ava Gardner)

English actress Kate Beckinsale has captured the attention of critics and audiences alike on both sides of the Atlantic. Most recently, she starred opposite Hugh Jackman in the gothic action film *Van Helsing* and in the independent feature *Tiptoes* with Matthew McConaughey and Gary Oldman. In 2003, Kate played an aristocratic vampire in Len Wiseman’s *Underworld*.

Kate’s other recent credits are Lisa Chodolenko’s *Laurel Canyon*, Peter Chelsom’s *Serendipity* and *Pearl Harbor*, directed by Michael Bay and produced by Jerry Bruckheimer in which she co-starred with Ben Affleck and Josh Hartnett. She also appeared in the critically acclaimed Merchant-Ivory screen adaptation of Henry James’s *The Golden Bowl*.

She previously co-starred in Jonathan Kaplan's *Brokedown Palace*, Whit Stillman's *The Last Days of Disco* and the British comedy *Shooting Fish* directed by Stefan Schwartz. She played the title role in A&E's production of Jane Austen's *Emma*.

Kate Beckinsale first gained notice in the United States in John Schlesinger's sleeper hit film *Cold Comfort Farm* and then appeared in Kenneth Branagh's screen adaptation of Shakespeare's *Much Ado About Nothing*, co-starring with Branagh, Emma Thompson, Keanu Reeves, Denzel Washington and Robert Sean Leonard. Additional film credits include *Haunted* opposite Aidan Quinn, *Uncovered*, and *The Prince of Jutland*. Her television roles have included *One Against the Wind* and for Hallmark films, *Anna Lee* and *Rachel's Dream*. On stage, she has appeared in *Clocks and Whistles*, *Sweetheart* and Chekhov's *The Seagull*.

JOHN C. REILLY (Noah Dietrich)

John C. Reilly received a 2002 Oscar nomination for Best Supporting Actor in *Chicago*, appearing in three of that year's Best Picture nominees, *Chicago*, *Gangs of New York* and *The Hours*. He was named Best Supporting Actor by the Las Vegas Film Critics for his performance in *Chicago*, receiving a nomination in that category for the film by the Chicago Film Critics.

In 2002, Reilly also appeared opposite Jennifer Aniston in *The Good Girl* and received an IFP Spirit Award nomination for his work in the film. His ability to disappear into a role has caught the attention of some of the greatest directors of our day, many of whom have worked with him time and again, including Mr. Scorsese, Brian De Palma, Paul Thomas Anderson, Terrence Malik, Lasse Hallstrom, Wolfgang Peterson and Neil Jordan. He most recently starred in *Criminal* and will next appear in *Dark Water* with Jennifer Connelly.

Among Reilly's credits are *The Anniversary Party*, co-directed by Alan Cumming and Jennifer Jason Leigh, Mr. Peterson's *The Perfect Storm*, three films by Paul Thomas Anderson, *Magnolia*, *Boogie Nights* and *Hard Eight*, and Mr. Malik's *The Thin Red Line*. Other films include *For the Love of the Game*, *Never Been Kissed*, *Georgia*, *What's Eating Gilbert Grape?*, *Dolores Claiborne*, *The River Wild*, *We're No Angels*, *State of Grace* and *Hoffa*.

Reilly starred on stage at the Huntington Theater in Boston in the title role of the musical *Marty*, based on the Academy Award winning film. In 2000, he starred opposite Philip Seymour Hoffman in the Broadway revival of Sam Shepard's *True West*, the two actors alternating in the central roles. Both Reilly and Hoffman received Tony Award nominations for their portrayals.

Raised in Chicago, Reilly began performing in local theaters. He studied at the city's prestigious Goodman Theater and worked with the Steppenwolf Theater and the Organic Theater. At the Organic he wrote and directed his own two-man shows, *Walking the Boogie*, which led to his film

debut in Brian De Palma's *Casualties of War*. Reilly returned to the stage to star with Gary Sinise in Steppenwolf productions of *The Grapes of Wrath* and *A Streetcar Named Desire*. He also produced and played a starring role in Eugene Ionesco's *Exit the King* at the Actor's Gang Theater in Los Angeles.

ALEC BALDWIN (Juan Trippe)

Alec Baldwin has received wide acclaim and an ardent following for his roles in innumerable motion pictures. In 2003, he was nominated for a Best Supporting Actor Oscar for his performance in *The Cooler*. His recent credits include *The Last Shot* with Matthew Broderick; TNT cable movie *Second Nature*, in which he co-stars with Powers Boothe; an adaptation of Dr. Seuss' classic children's book *The Cat in the Hat* which stars Mike Myers and is directed by Bo Welch; and *Providence* with Matthew Broderick, written and directed by Jeff Nathanson.

Baldwin's films include *Pearl Harbor*, *State and Main*, *Thomas and the Magic Railroad*, *Outside Providence*, *The Edge*, *Mercury Rising*, *Ghosts of Mississippi*, *The Juror*, *Heaven's Prisoners*, *The Shadow*, *Malice*, *Glengarry Glen Ross*, *Prelude to a Kiss*, *The Hunt for Red October*, *Great Balls of Fire*, *Alice*, *Miami Blues*, *Working Girl*, *Talk Radio*, *Married to the Mob*, *Beetlejuice* and *She's Having a Baby* among others. His forthcoming films include *Elizabethtown*, *Lymelife* and *Playmakers of New Orleans*.

His stage appearances include a Broadway revival of *A Streetcar Named Desire*, directed by Gregory Mosher (Tony Nomination), Joe Orton's *Loot*, directed by John Tillinger (Theatre World Award), and Caryl Churchill's *Serious Money*. He recently opened on Broadway in a revival of the classic comedy *Twentieth Century*. Baldwin's off-Broadway appearances include *Macbeth* in the 1998 New York Shakespeare Festival production directed by George C. Wolfe, *Prelude to a Kiss* at Circle Rep directed by Norman Rene (Obie Award), and David Mamet's *Life in the Theatre* at the Hartman, directed by A.J. Antoon.

Baldwin began his career in daytime television on the NBC series *The Doctors*. He went on to numerous television roles including *Knot's Landing* on CBS and *Dress Gray*, an NBC mini-series. Baldwin produced and starred in the film *The Confession* (winner of the Writer's Guild Award for Best Adapted Screenplay) and he co-produced and starred in the TNT television mini-series *Nuremberg: Infamy on Trial*. He was nominated for an Emmy for his role as Secretary of Defense Robert McNamara in *Path to War*, an HBO Films production on the Johnson administration's Vietnam policy from 1964 to 1968, directed by the late John Frankenheimer.

Alec Baldwin is a native of Massapequa, Long Island. He is a graduate of the New York University Tisch School of The Arts (BFA). Baldwin studied acting at the Lee Strasberg Theatre Institute under Elaine Aiken, and also studied with Mira Rostova.

ALAN ALDA (Senator Owen Brewster)

Actor, writer and director Alan Alda is renowned for his role as Hawkeye Pierce on the hit television series *M*A*S*H*. His recent film credits include Nancy Meyers's *What Women Want*, Nicholas Hytner's *The Objection of My Affection*, Woody Allen's *Everyone Says I Love You*, David O. Russell's *Flirting With Disaster* and Dwight Little's *Murder at 1600*. He recently made his return to series television, joining the cast of the award-winning television series *The West Wing* for 10 episodes as Republican Senator Arnold Vinick.

Alda's first noteworthy film role was as author George Plimpton in *Paper Lion* (1968), but soon after he suspended his film career to take his role in *M*A*S*H*. During that period, however, Alda did appear as Caryl Chessman in the television movie *Kill Me If You Can*, and on Broadway in two comedies, Neil Simon's *California Suite* and *Same Time, Next Year*.

In 1979, Alda wrote and starred opposite Meryl Streep in *The Seduction of Joe Tynan*. In 1986, he directed and played a leading role in the film *Sweet Liberty*. Other films are *A New Life*, *Betsey's Wedding*, *Father of the Bride*, and two Woody Allen works, *Crimes and Misdemeanors* and *Manhattan Murder Mystery*.

In 1993, Alda appeared in the television film about the AIDS crisis *And the Band Played On*. Other television credits include *White Mile*, *Club Land* and *The Killing Yard*. He received Emmy Award nominations for his guest role as Dr. Gabriel Lawrence on ER and for his role in the telefilm *Club Land*. His recent stage appearances in London and on Broadway include a revival of *Our Town* and Neil Simon's *Jake's Women*.

JUDE LAW (Errol Flynn)

Jude Law is one of the most sought after leading men today. He recently garnered a second Academy Award nomination starring as a Civil War soldier in *Cold Mountain*, and previously received an Academy Award nomination and a BAFTA Award for his performance in Minghella's *The Talented Mr. Ripley* opposite Matt Damon and Gwyneth Paltrow, as well as a Golden Globe for Steven Spielberg's futuristic film *A. I.*

His performances in 2004 alone include the title role of *Alfie* in the new version directed by Charles Shyer, David O. Russell's existential comedy *I Heart Huckabees*, the technically groundbreaking *Sky Captain and The World of Tomorrow*, Mike Nichol's *Closer* and Lemony Snicket's *A Series of Unfortunate Events*. Forthcoming projects include *Brideshed Revisited* with Paul Bettany and Jennifer Connelly and *All The King's Men* opposite Sean Penn.

In 2002, he was seen in Sam Mendes' *Road to Perdition*, directed by Sam Mendes, in which he starred opposite Tom Hanks and Paul Newman. Law also starred in David Cronenberg's *eXistenZ*,

opposite Jennifer Jason Leigh and Willem Dafoe. For his starring role in *Wilde*, opposite Stephen Fry and Vanessa Redgrave, he won several awards, including the London Film Critics Circle Award and the Evening Standard Award.

Law made his American film debut in *Gattaca* opposite Ethan Hawke and Uma Thurman. He was then seen in Clint Eastwood's *Midnight in the Garden of Good and Evil*, in which he starred opposite Kevin Spacey and John Cusack. He recently appeared in Jean Jacques Annaud's World War II epic *Enemy at the Gates*, co-starring with Joseph Fiennes, Ed Harris and Rachel Weisz.

On Broadway, Law starred opposite Kathleen Turner and Eileen Atkins in the hit play *Indiscretions*, which won him the Theater World Award as well as a Tony nomination for Best Supporting Actor. He originated his role in London at the Royal National Theater, for which he received the Ian Charleson Award for Outstanding Newcomer. He has appeared recently in two classic plays on the London stage, John Ford's *'Tis Pity She's A Whore* and Christopher Marlowe's *Dr. Faustus*. As a youth, Jude worked with the National Youth Music Theater and he has appeared in several productions in London's West End and at the Royal National Theater.

MATT ROSS (Glenn Odekirk)

Matt Ross appeared in the hit comedy *Down with Love*, starring Renee Zellweger and Ewan MacGregor. On television he was in the Stephen King mini-series *Rose Red*. His other film credits include *Dust*, *Company Man*, *Just Visiting*, *American Psycho*, *Pushing Tin*, *The Last Days of Disco*, *Homegrown*, *Face/Off* and *Twelve Monkeys* among others. On TV he has appeared in *Buffalo Soldiers*, *Oz*, *Touched By an Angel*, and *Six Feet Under*.

ADAM SCOTT (Johnny Meyer)

A dynamic young actor who has crafted a distinguished career in theatre, television and now film, Adam Scott appeared in the action feature *Torque* for director Joseph Kahn and was seen in Carl Franklin's *High Crimes* co-starring opposite Morgan Freeman and Ashley Judd. Other recent film roles include the independent black comedy *Two Days* for director Sean McGinley, and Christopher Haifley's *Ronnie*. Scott also appeared on the small screen in a two-episode stint on HBO's *Six Feet Under*, playing the role of Ben Dooley, a public defender and boyfriend to Michael C. Hall's character, David Fisher. His forthcoming films include *The Matador* and *Monster-in Law*.

Other feature film credits include Jonathan Frakes's *Star Trek: First Contact* and numerous independent films, including Robert Mickelson's *Off the Lip*, Jonathan Kahn's *Girl*, Ted Melfi's *Winding Roads*; David McKay's *The Lesser Evil*, Lawrence Trilling's *Dinner & Driving*; and Derek

Simonds' *Seven and a Match*. On television, Scott's credits include Ken Cameron's *Payback* as well as recurring roles on *Wasteland*, *Party of Five* and *Murder One* and guest roles on *NYPD Blue* and *E.R.*

Scott's stage credits include roles in *Uncle Bob* a two man show with Austin Pendleton in Los Angeles, New York and Edinburgh; Richard Greenberg's *Everett Beekin* for South Coast Repertory; *Romeo and Juliet* at the California Shakespeare Festival in Berkeley; *Dealer's Choice* and *Buffalo Hunters* for The Mark Taper Forum; *Beirut* for Gardner Stage; *Water and Wine* for the Met Theatre; and *Bloody Poetry* for the Globe Theatre.

GWEN STEFANI (Jean Harlow)

Gwen Stefani makes her feature film debut in *THE AVIATOR*. The film marks her first foray into acting following years as the lead singer of the multi-platinum group No Doubt. The band has garnered multiple Grammy Awards, MTV Video Music Awards and VH1/Vogue Fashion Awards among others.

Stefani began her performing career at family gatherings during her childhood in Orange County, CA and has graced one stage after another ever since. Also a burgeoning designer, Stefani launched her own fashion line, L.A.M.B., including a sold out line of hand bags and a premiere line of clothing due in boutiques this year. Between acting, No Doubt and L.A.M.B., Stefani is working on music for her upcoming solo debut.

IAN HOLM (Professor Fitz)

Ian Holm is one England's most respected actors having appeared in more than 100 features and telefilms in England and the US. Most recently he appeared in all three installments of *The Lord of the Rings—Fellowship of the Ring, The Two Towers* and *The Return of the King*. In 1998 he was knighted by Queen Elizabeth II

Some of Sir Ian's recent films include *The Day After Tomorrow, From Hell, Beautiful Child, Simon Magus, eXistenZ*, and *The Fifth Element*. His other films include *The Sweet Hereafter, Night Falls on Manhattan, The Madness of King George, Naked Lunch, Kafka, Another Woman, Dance With A Stranger, Wetherby, Brazil, Chariots of Fire, Robin and Marian, Young Winston, Nicholas and Alexandra*, and many, many others. Among his notable television appearances are *The Last of the Blonde Bombshells, The Miracle Maker, Alice Through the Looking Glass, King Lear, The Churchills, Uncle Vanya, The Lost Boys* and *Tales of the Unexpected*.

Sir Ian was born in England and studied at the Royal Academy of Dramatic Art. He was a member of the Royal Shakespeare Company, and made his Broadway debut in 1967 in Harold Pinter's hit play, *The Homecoming*.

DANNY HUSTON (Jack Frye)

Danny Huston is equally at home behind the camera as in front of it. He most recently headed an all-star ensemble cast in John Sayles' latest film *Silver City*, as well as co-starring opposite Nicole Kidman in Jonathan Glazer's *Birth*. He appears opposite Sean Penn, Benicio del Toro and Naomi Watts in Alejandro Gonzalez Inarritu's *21 Grams*, and in Bernard Rose's *Ivansxtc*, which received several Independent Spirit Awards, including Best Male Performance for Huston's portrayal of agent Ivan Beckman. He had previously starred in Rose's film, *Anna Karenina*.

Huston has appeared in three films for Mike Figgis, *Leaving Las Vegas*, *Timecode*, and *Hotel*. Additional acting credits include *Spanish Fly*, John Landis' *Susan's Plan*, and *Eden*, based on the Arthur Miller short story *A Homely Girl*. The film, directed by Amos Gitai, also starred Miller and Samantha Morton.

Born in Rome, Italy, Huston is the son of the legendary filmmaker John Huston. Raised in Italy and Ireland, he attended St. Martins School of Art to study fine art and then spent two years at the London International Film School. His first filmmaking endeavor was for the title sequence of his father's film, *Under the Volcano*. He was then asked to do the camera work on a documentary about Alpacas, which filmed in Peru. Huston next secured the rights to a story entitled *Mr. Corbett's Ghost*, which he directed and which aired as a Christmas special on ITV's Channel Four. The film starred his father, Paul Scofield, Burgess Meredith, Jules Holland and Alexis Sayle.

This was followed by *Bigfoot*, a Sunday Movie Special which starred Colleen Dewhurst. In 1987, Huston made his feature film directorial debut with *Mr. North*, starring Robert Mitchum, Lauren Bacall, Virginia Madsen, Harry Dean Stanton, Mary Stuart Masterson and his sister, Anjelica Huston. Based on the Thornton Wilder novel, *Theophilus North*, the screenplay was written by John Huston and Janet Roach (who had collaborated with the elder Huston on the screenplay for *Prizzi's Honor*).

In 1991, Danny directed *Becoming Collette* starring Klaus Maria Brandauer and Mathilda May. His next film, *The Maddening* starred Angie Dickinson and Burt Reynolds. He also directed the HBO film *Ice Princess* starring Olympic Gold medalist Katarina Witt.

KELLI GARNER (Faith Domerque)

Young Kelli Garner's will soon be seen in Stephen Herek's *Man of The House* with Tommy Lee Jones; in *Thumbsucker* with Tilda Swinton, Vincent D'onofrio, Keanu Reeves and Vince Vaughn; and in *Piggly Banks* directed by Morgan J. Freeman. Her previous credits include *Time Share*, *Love*,

Liza, Bully, Hometown Legend and Outsider. Her television credits include Law and Order: SVU, Regular Joe, Grounded for Life and Buffy, the Vampire Slayer.

About the Filmmakers

MARTIN SCORSESE (Director)

Martin Scorsese is the director of over twenty five films including *Mean Streets*, *Alice Doesn't Live Here Anymore*, *Taxi Driver*, *New York, New York*, *The Last Waltz*, *Raging Bull*, *The King of Comedy*, *After Hours*, *The Color of Money*, *The Last Temptation of Christ*, the *Life Lessons* segment of *New York Stories*, *GoodFellas*, *Cape Fear*, *The Age of Innocence*, *Casino*, *Kundun*, *Bringing Out the Dead* and *Gangs of New York* which was nominated for ten Academy Awards, including Best Picture and Best Director.

A graduate of New York University, Scorsese worked as an editor until his first feature, *Who's That Knocking At My Door?*, caught the attention of Roger Corman who asked him to direct *Boxcar Bertha*. He returned to New York to film *Mean Streets* in 1973, and his work attracted the critical acclaim and national attention that launched his career.

Scorsese co-directed and co-wrote (with Michael Henry Wilson) the British Film Institute/Channel 4 documentary *A Personal Journey with Martin Scorsese Through American Movies*, which celebrated one hundred years of filmmaking. In addition, he created *Italianamerican*, a documentary about his parents.

In 1990, Mr. Scorsese and seven other prominent filmmakers created The Film Foundation which serves as an intermediary between the studios and film archives to encourage restoration and preservation of films in their libraries. In 1992, he launched Martin Scorsese Presents, a company dedicated to the restoration and distribution of classic films.

Scorsese has also sought to encourage other filmmakers through his producing efforts on *The Grifters*, *Mad Dog and Glory*, *Naked in New York*, *Search and Destroy*, *Clockers* and *Grace of My Heart*. He co-produced Matthew Harrison's *Kicked In the Head* and Stephen Frears' *The Hi Lo Country*, and also served as executive producer on Kenneth Lonergan's *You Can Count On Me*.

Scorsese's history of Italian cinema seen through his eyes, *Il Mio Viaggio In Italia*, was released in 2001 and received the William K. Everson History of Film Award from the National Board of Review. He most recently produced a seven film documentary called *The Blues* which aired on PBS on seven successive days in September, 2003, leading off with Scorsese's film *Feel Like Going Home*, the first film in the series.

Scorsese has received the AFI Lifetime Achievement Award and was honored with a special gala tribute by the Film Society of Lincoln Center. He served as president of the jury at the 1998 Cannes Film Festival, and as president of the jury for short films at Cannes in 2002. He was recently

made a Cavaliere di Gran Croce by the President of Italy. He received a Rudolf Valentino Award and a David di Donatello Award for lifetime achievement. In 2003, Scorsese received a Distinguished Visiting Artist distinction from Brown University, the annual Hasty Pudding award from Harvard University and the Director's Guild of America's Lifetime Achievement Award.

JOHN LOGAN (Screenplay)

John Logan's film work includes *Gladiator*, *The Last Samurai*, *Any Given Sunday*, *The Time Machine*, *Sinbad*, *Star Trek: Nemesis* and *RKO 281*. He is currently writing a film adaptation of Stephen Sondheim's *Sweeney Todd*. He has also written 14 plays including *Never The Sinner*, which has appeared on London's West End and in New York, Australia, New Zealand, Canada, Austria, Ireland, South Africa and Uruguay. His new adaptation of Henrik Ibsen's *The Master Builder* appeared on the West End in 2003.

MICHAEL MANN (Producer)

Michael Mann was born in Chicago and educated at the University of Wisconsin and the London Film School. Remaining in Europe, after completing his degree he started a production company, making documentaries, shorts and television commercials. In 1970, his short film *Juanpuri* won a Jury Prize at Cannes, and in 1971, he directed a documentary in the US, *17 Days Down the Line*.

In the mid 1970s, Mann began a career as a television writer working on *Police Story*, *Starsky and Hutch* and *Vega\$*. In 1979, he directed the movie of the week, *The Jericho Mile* which garnered four Emmy nominations and a DGA Award for Best Director. In 1981, Mann made his first feature, *Thief* starring James Caan which was nominated for the Golden Palm Award at Cannes. This was followed by *The Keep*, starring Gabriel Byrne, and *Manhunter* based on the first of Thomas Harris' Hannibal Lecter books.

Throughout the 1980s, Mann worked in television with the revolutionary series *Miami Vice* and the highly acclaimed *Crime Story*. He also produced the 1990 Emmy Award winning miniseries *Drug Wars: The Camerena Story*, and executive produced the 1992 Emmy nominated sequel *Drug Wars: The Cocaine Cartel*.

Mann's recent films are *The Last of the Mohicans* (1992) starring Daniel Day-Lewis which he directed, produced and co-wrote, and *Heat* (1995), starring Al Pacino and Robert De Niro. In 1999, Mann earned Oscar nominations for co-writing, directing and producing *The Insider* starring Russell Crowe and Al Pacino. Crowe was nominated for Best Actor. In 2001, Mann's film of the life of legendary boxer Muhammed Ali, *Ali*, starred Will Smith and Jon Voight, both of whom received Oscar

nominations. Most recently Mann directed and produced the critically praised thriller *Collateral* with Tom Cruise and Jamie Foxx. He also produced the television series *Robbery: Homicide Division*.

SANDY CLIMAN (Producer)

Sandy Climan is president of Entertainment Media Ventures, a Los Angeles-based company active in motion picture and television production and entertainment advisory work. During the fall 2002 season, Climan co-executive produced CBS's *Robbery: Homicide Division*.

From October 1995 through May 1997, Mr. Climan was executive vice president and president of worldwide business development for Universal Studios. From June 1997 through February 1999 and from June 1986 to September 1995, he was a member of senior management at Creative Artists Agency working with a range of companies including Coca-Cola, Sony, Matsushita among many others. As a talent agent, he represented actors, writers and directors including Danny DeVito, Robert DeNiro, Robert Redford, Kevin Costner and Michael Mann.

Prior to joining CAA, Climan served as president of Lions Gate Studios and Wescom Productions. He began his career at MGM working in television and international distribution. He did his undergraduate work at Harvard College, and holds an MBA from the Harvard Business School and a Master of Science in Health Policy and Management from the Harvard School of Public Health.

GRAHAM KING (Producer)

Graham King is President and CEO of Initial Entertainment Group, one of Hollywood's leading independent film companies, which has acquired, produced or co-produced films for the worldwide market. King, who founded Initial in 1995, has become a formidable force in the production of major independent movies and is responsible for bringing to life *Traffic*, the winner of four Academy Awards directed by Steven Soderbergh, as well as Michael Mann's *Ali*, and the highly successful *Gangs of New York*, winner of two golden globes directed by Martin Scorsese and starring Leonardo DiCaprio.

Initial's relationship with DiCaprio extends to an in-house deal with his production company, Appian Way. Through this deal, King is in development on an action thriller focusing on the privatization of the military, which is set to star DiCaprio. Additionally, Initial has a production deal with Johnny Depp and his company, Infinitum Nihil. King recently acquired the screen rights to the acclaimed novel "Shantaram," which King, Depp and Brad Grey will produce as a starring vehicle for Depp.

A UK native, King began his career at the studio level when he moved to the U.S. in 1982 and joined the international distribution department at Twentieth Century Fox. Under the guidance of

industry veteran William Saunders, King honed his skills as a dealmaker in the arena of international film and television distribution.

In 1987, King moved from Fox to Cori Films, a Los Angeles based international sales company, where he continued to widen his knowledge of the international market. After spending five years with Cori Films, King left to join King's Road before forming Initial in 1995.

Previous Initial titles include the Pierce Brosnan and Julianne Moore starrer *Laws of Attraction*, Robert Altman's *Dr T. and The Women*, *The Dangerous Lives of Altar Boys*, produced with Jodie Foster's Egg Pictures, the acclaimed drama *Savior* starring Dennis Quaid, and the black comedy *Very Bad Things*, starring Cameron Diaz and Christian Slater.

Initial projects in post-production include: *The Ballad of Jack and Rose*, directed by Rebecca Miller, starring Daniel Day Lewis, *An Unfinished Life*, starring Robert Redford and directed by Lasse Hallstrom. Both films are scheduled to be released next year.

CHARLES EVANS, JR. (Producer)

At age nine, Charles Evans Jr.'s first film work was clearing trim bins, reconstituting and boxing picture and sound scraps, for his mother, documentarian Frances Evans, as she edited on a 16mm flatbed.

Charles earned his undergraduate degree at UC-Berkley with a major in Short Story Writing. His thesis, a collection of short stories, won the University's Eisner Prize For Literature.

Charles went on to complete the production program at University of Southern California's film school. He wrote, produced and directed his thesis, *Second Son*, which went on to win twelve awards including the Grand Prix at Clermont-Ferrand's competition.

Charles worked for two years at Touchstone Pictures as Director of Development for Randall Kleiser Productions, before founding Acappella Pictures in March, 1993.

Evans' first project was *Nerve*, a documentary for Touchstone Pictures about aspiring stand-up comedians. He then produced Johnny Depp's directorial debut, *The Brave*, based on the novel by Gregory Mcdonald. Johnny and Marlon Brando starred. The production was an official selection for competition in the 1997 Cannes film festival.

He is in post-production on a tv pilot, *Otherland* - a half hour that chronicles unexpected pursuits

of happiness in the land of the free.

Other upcoming productions include a docu-series that spans 25 years inside the American tobacco industry, a murder mystery set in the Vatican, and Evans' feature directorial debut, *The Tunnel*.

CHRIS BRIGHAM (Executive Producer)

Chris Brigham served as executive producer on the hit comedies *Analyze This* and *Analyze That*. Among the other films he has executive produced are *The Count of Monte Cristo*, *The Legend of Bagger Vance*, *Extreme Measures* and *Before and After*. Brigham has worked as unit production manager for *Kiss of Death*, *Six Degrees of Separation*, *Interview with the Vampire* and *Lorenzo's Oil*.

ROBERT RICHARDSON (Director of Photography)

Robert Richardson, one of the most versatile cinematographers in Hollywood, won the Academy Award for his work on Oliver Stone's *JFK*. A four-time Oscar nominee, Richardson is known for being able to adopt a wide variety of visual styles—a specialty he developed as a survival skill working on many films for director Oliver Stone.

Richardson's twelve collaborations with Stone include *Salvador* (1986), *Wall Street* (1987), *JFK* (1991), *Heaven & Earth* (1993), and *Natural Born Killers* from a script by Quentin Tarantino (1994). He garnered Oscar nominations for his work on *Platoon* (1986), *Born on the Fourth of July* (1989), and *Snow Falling on Cedars* (1999), winning in 1991 for his contribution to Stone's epic tapestry *JFK*.

He has collaborated with Martin Scorsese twice before, on *Casino* (1995) and *Bringing Out the Dead* (1999). Richardson also worked with director John Sayles on *Eight Men Out* (1988) and *City of Hope* (1991). His most recent films are Quentin Tarantino's *Kill Bill*, Volumes I and II. Additional credits include *Wag the Dog* (1997), *The Horse Whisperer* (1998), and *The Four Feathers* (2002).

DANTE FERRETTI (Production Designer)

Dane Ferretti and Martin Scorsese have previously collaborated on five films: *The Age of Innocence*, *Casino*, *Kundun*, *Bringing Out the Dead* and *Gangs of New York*, for which the designer was nominated for an Academy Award.

Ferretti's most recent film is Anthony Minghella's screen adaptation of Charles Frazer's Civil War novel *Cold Mountain* and he has just completed John Irvin's *Laughing Water (Mine Ha-Ha)*. He

has also collaborated with the directors Julie Taymor (*Titus*), Martin Brest (*Meet Joe Black*), Neil Jordan (*Interview with the Vampire*), Franco Zeffirelli (*Hamlet*), Terry Gilliam (*Baron Munchausen*), Jean-Jacques Annaud (*The Name of the Rose*), Ettore Scola (*La Nuit de Varennes*), Liliana Cavalli (*La Pelle*), and Elio Petri (*The Working Class Goes to Heaven*).

Ferretti designed five films for Pier Paolo Pasolini (*Salo, Arabian Nights, Canterbury Tales, Decameron* and *Medea*), and five for Federico Fellini (*La Voce Della Luna, Ginger and Fred, And the Ship Sails On, City of Women* and *Orchestra Rehearsal*).

Mr. Ferretti is a six-time Oscar nominee, for *Gangs* as well as *Kundun, Interview with a Vampire, The Age of Innocence, Hamlet* and *The Adventures of Baron Munchausen*. He is the recipient of two BAFTA (British Film Institute) awards for *Interview with the Vampire* and *The Adventures of Baron Munchausen*. In addition to his film work, Mr. Ferretti has designed extensively for such prestigious opera houses as Milan's La Scala, Teatro Colon in Buenos Aires, Teatro Roma Opera and Paris' Bastille Opera House.

SANDY POWELL (Costume Designer)

Sandy Powell was honored with an Academy Award for her costumes for *Shakespeare in Love*, having been nominated for an Oscar the same year for her work on *Velvet Goldmine*. Her most recent credits include Scorsese's *Gangs of New York*, for which she was nominated for an Academy Award, *Far From Heaven* and *Sylvia*. She is currently at work on Stephen Frears' *Mrs. Henderson Presents*.

Powell's early screen credits include three films by Derek Jarman: *Caravaggio, Depuis Le Jour - Aria* and *The Last of England*. In 1991, she designed the costumes for six films: *Stormy Monday, For Queen and Country, Venus Peter, Killing Dad, The Miracle* and *The Pope Must Die*. Among her other credits are *Edward II, The Crying Game, Orlando* (Oscar nomination, Evening Standard Award), *Wittgenstein, Being Human, Interview With the Vampire, Rob Roy, Michael Collins, Butcher Boy, Wings of the Dove* (Oscar/BAFTA nominations), *Hilary and Jackie, Felicia's Journey, The End of the Affair* and *Miss Julie*.

Powell has designed costumes for the Lindsay Kemp productions of *Midsummer Night's Dream, Nijinsky* and *Cruel Garden*, the latter for London Festival Ballet. She also designed the costumes for Gerard Murphy's production of *Edward II* at the Royal Shakespeare Company, for Atom Egoyan's production of *Dr. Ox's Experiment* at the English National Opera, for Verdi's *Rigoletto* in Amsterdam, and for most of the Choolmondeleys and Featherstonehoughs shows with Lea Anderson. In 1998, she was winner of the Women in Film & Television Technicians Award.

THELMA SCHOONMAKER (Editor)

Thelma Schoonmaker was born in Algiers, where her father worked for Standard Oil Company. She grew up on the island of Aruba and attended Cornell University, where she studied political science and Russian, intending to become a diplomat. While doing graduate work at Columbia University, she answered a New York Times ad offering on-the-job training as an assistant film editor. The exposure sparked a desire to learn more about editing.

During a six-week summer course at New York University's film school, she met Martin Scorsese and Michael Wadleigh. Within a few years, she was editing Scorsese's first feature *Who's That Knocking At My Door?* She then edited a series of films and commercials before supervising the editing of Wadleigh's 1971 film *Woodstock*, for which she was nominated for an Academy Award.

In 1981, she won both the Academy Award and BAFTA (British Film Institute) Award for her editing of Scorsese's film *Raging Bull*. Subsequently she has worked on all of Scorsese's movies: *The King of Comedy*, *After Hours*, *The Color of Money*, *The Last Temptation of Christ*, the *Life Lessons* segment from *New York Stories*, *GoodFellas* (which earned her another BAFTA Award as well as an Oscar nomination), *Cape Fear*, *The Age of Innocence*, *Casino*, *Kundun*, *Bringing Out the Dead* and *Gangs of New York*, for which she was nominated for an Academy Award.

She also edited Scorsese's documentary *A Personal Journey with Martin Scorsese Through American Movies*, a BBC/Channel Four co-production, commemorating the centenary of motion pictures, and Scorsese's documentary about Italian cinema, *Il Mio Viaggio in Italia*. In addition to her film editing, she works tirelessly to promote the films and writings of her late husband, the director Michael Powell.