

THE DA VINCI CODE

From director Ron Howard, producer Brian Grazer and screenwriter Akiva Goldsman, the Oscar®-winning team of *A Beautiful Mind*, and producer John Calley (the Oscar®-nominated *The Remains of the Day*), comes the film version of Dan Brown's The Da Vinci Code, one of the most popular and talked about novels of our time, with a cast headed by two-time Academy Award® winner Tom Hanks, Audrey Tautou, Ian McKellen, Alfred Molina, Jürgen Prochnow, Paul Bettany and Jean Reno.

Produced by Grazer and Calley, *The Da Vinci Code* involves a thrilling murder investigation that unearths the biggest cover-up in human history.

Synopsis

Famed symbologist Professor Robert Langdon (Tom Hanks) is called to the Louvre museum one night where a curator has been murdered, leaving behind a mysterious trail of symbols and clues. With his own survival at stake, Langdon, aided by the police cryptologist Sophie Neveu (Audrey Tautou), unveils a series

of stunning secrets hidden in the works of Leonardo Da Vinci, all leading to a covert society dedicated to guarding an ancient secret that has remained hidden for 2000 years.

The pair set off on a thrilling quest through Paris, London and Scotland, collecting clues as they desperately attempt to crack the code and reveal secrets that will shake the very foundations of mankind.

Columbia Pictures and Imagine Entertainment Present A Brian Grazer, John Calley Production *The Da Vinci Code* starring Tom Hanks, Audrey Tautou, Ian McKellen, Alfred Molina, Jürgen Prochnow with Paul Bettany and Jean Reno. The film is directed by Ron Howard from a screenplay by Akiva Goldsman based upon the novel by Dan Brown. The producers are Brian Grazer and John Calley. The executive producers are Todd Hallowell and Dan Brown. The director of photography is Salvatore Totino. The production designer is Allan Cameron. The editors are Dan Hanley, A.C.E. and Mike Hill, A.C.E. The costume designer is Daniel Orlandi. The music is by Hans Zimmer. The associate producers are Kathleen McGill and Louisa Velis.

The Da Vinci Code has been rated PG-13 by The Motion Picture Association of America for Disturbing Images, Violence, Some Nudity, Thematic Material, Brief Drug References and Sexual Content.

The Da Vinci Code will be released worldwide by Columbia Pictures on May 19, 2006.

The Genesis of *The Da Vinci Code* – From Book to Screen

The phenomenal success of Dan Brown's novel, The Da Vinci Code, was just beginning to invade the public consciousness when producer John Calley was encouraged to read the book by Sony Chairman Howard Stringer. "I was crazed

by it, fascinated. It was a first-rate thriller,” Calley recalls. He immediately optioned the film rights.

At the same time, Imagine Entertainment co-chairman Brian Grazer and his partner, director and producer Ron Howard, were also keen on adapting the book for the screen. Grazer was especially intrigued by some of its underlying issues: “Not only did I like The Da Vinci Code as an entertaining and exciting read, but there were certain profound things about the story that caught my attention. There were questions of history versus the creation of history — questions I found exciting and compelling.”

When Grazer and Howard learned that Calley had already optioned the rights, they approached him with their ideas about a movie version of The Da Vinci Code, and a partnership was formed.

Howard’s wife was reading the book with her book group when he mentioned that he might direct a film version, and was delighted that their reactions were all glowing. He says: “I discovered the book more or less the way the whole world did — through amazing word-of-mouth. People are interested in it for different reasons and are personally impacted by it in a variety of ways.”

But the main reason he was eager to direct *The Da Vinci Code* has to do with his love of the adventure thriller genre. “This story has all the style and traditional suspense elements that make a movie work as an entertaining narrative,” says Howard. “It takes the viewer along with the confidence that it’s headed in a particular direction but then surprises you in so many ways. That’s why the story Dan Brown created so captivated his readers. It feels familiar as a mystery and as a thriller but then, wow, there’s this fascinating turn of events.”

Calley was glad to hear of Howard’s interest in *The Da Vinci Code*, having long searched for the right opportunity to work with the Oscar®-winning director. “I’ve

always admired Ron,” says Calley. “He’s skillful and moderate in the best sense, in that he never has an agenda. He was a great choice for this project, since he brings a kind of fundamental intelligence that is totally appropriate to the material.”

Having previously collaborated with screenwriter Akiva Goldsman on *A Beautiful Mind* and *Cinderella Man*, Howard felt he was the natural choice to adapt Dan Brown’s book. “It was a pretty daunting task,” says Howard. “By the time we’d all decided to make it into a movie, the book had gone from being a big hit to being this historic success story. I’d already been working very closely with Akiva and he and I had some fairly deep conversations about the novel, because it’s more than just believing it would make a good movie story. In choosing to take it to the screen you also have to ask yourself a lot of the questions that the book poses to the reader. I’ve never really been involved in a film project like this, one that not only generates feeling and emotion and is entertaining, but also really stimulates great conversation.”

Goldsman himself says he was a bit daunted by the task of adapting Brown’s best-selling literary phenomenon to the screen, since so many people had read it and had visualized it in their own minds. “I was tremendously impressed by the book and had absolutely no idea how to adapt it, since it’s such a complex, labyrinthine and intricate piece of fiction,” Goldsman confesses. “My inclination was to shy away from it. But then I sat down with Ron, and he had such a clear idea of what he wanted to do with it that he turned me around and gave me the confidence to try.”

Two-time Academy Award® winner Tom Hanks, who embodies Dan Brown’s protagonist Robert Langdon in the film, also acknowledges the challenges in trying to adapt such a successful book for the big screen: “You have to give every reader what they’re expecting, because, quite frankly, the book is really good,” says Hanks. “You could change it, make it different, but you’d better be

sure you're also making it better. Akiva's job in adapting something that is as specific as The Da Vinci Code is a monumental task, because of all of his great instincts as a screenwriter as to what makes for a good cinematic narrative."

The filmmakers frequently conferred with Brown during the writing of the adaptation. "Dan made himself accessible in the most understanding, collaborative kind of way, in terms of his acceptance of the fact that, of course, the screenplay was not going to be a verbatim version of the novel," remembers Howard. "He knew we were going to have to streamline it somewhat. But he was a really important resource in helping us interpret things he had learned or read including several things he discovered after he wrote the book, which have found their way into the script. So, our movie is in some ways a kind of an updated, annotated version of The Da Vinci Code."

The Cast and Characters

After Goldsman's screenplay was completed, the next major hurdle for the filmmakers was to assemble a cast that would embody the essence of the fascinating personalities that populate Brown's novel and could translate to the screen as engaging and entertaining characters in their own right.

As executive producer Todd Hallowell sees it: "This is a unique film in that it has a truly international cast. Watching Ron slowly piece together all the right elements so that they perfectly meshed was a pretty amazing process. He really put together an extraordinary ensemble."

Tom Hanks/Robert Langdon

"Robert Langdon is the thinking man's hero, someone who is on a relentless quest to unravel this mystery," observes screenwriter Goldsman. "Throughout history, we have been drawn to people who seek out the truth, who search for

the grail. They were often knights, men who were pure of heart, strong of spirit and unrelenting.”

Hanks had been involved with *The Da Vinci Code* almost from its inception. Though he and Howard had not collaborated in the past several years, they remained close. “It was more than friendship that led me to want to cast Tom as Robert Langdon,” says Howard. “When I started talking to him about the role, I had a similar kind of positive feeling I had when we first discussed *Apollo 13* a decade ago. There was a natural intersection between Tom as an actor and a person and the sensibility of the character of Robert Langdon. He’s this guy to a tee. Langdon is driven by curiosity and has a wonderfully dry sense of humor. More than anything else, Langdon is fascinated by details and eager to understand the truth. Tom is also very smart and fascinated by the world around him. In casting Tom, I was certain I had brought in a really intelligent and helpful collaborator.”

Hanks was eager to work with Howard again, particularly since he was taking on the challenge of playing a character so different from anything in his own life experience. “Langdon has this arcane knowledge that is very deep and quite extensive and he is fascinated by it,” says Hanks. “He has somehow turned this knowledge into a lucrative career. As a symbologist, he can tell you what three marks on a cave wall represent, what they meant then and how they’ve come to be interpreted down through the ages. This is a guy who is continuously observing absolutely everything. He sees all these connections, all the time.”

The actor says his collaboration with Howard was essential in his process of discovering the character of Robert Langdon: “Ron is so easy-going. At the same time he’s incredibly responsible, creatively vigilant and dedicated to excellence.”

Audrey Tautou/Sophie Neveu

The name Sophie comes from Greek Sofia for “wisdom” and Neveu means “descendent” in French — a descendent of Mary Magdalene, perhaps?

For Howard, the role of Sophie Neveu was a crucial one in telling the story of *The Da Vinci Code*. “One of the themes that resonated with me when I read the novel, and one of the things I really wanted to make sure was front and center in the movie, was the idea of the sacred feminine,” says Howard. “I have three daughters, and have been married for 30 years to a powerful woman, so this was very important to me. Sophie’s emotional journey in *The Da Vinci Code* is really exciting. Having such a strong female character at the center, watching her come to understand who she really is as this mystery of her life unfolds, adds a great deal of wonderful suspense to the thriller.”

Screenwriter Goldsman was equally intrigued by the concept of the sacred feminine. “For me, the most interesting aspect of *The Da Vinci Code* was the story of this girl who, in her search for identity, turns out to be far more than she ever imagined. From a writing point of view, that’s very fertile territory. It’s not as panoramic and epic as other aspects of the novel, but for me, it was the most compelling part, the most human part.”

Casting the right actress to perfectly capture this elevated view of Sophie Neveu was always going to be difficult, the filmmakers acknowledged. Several prominent French actresses were auditioned and the finalists flew to Los Angeles to read with Hanks. Audrey Tautou, who had only made one other English-language film, *Dirty Pretty Things*, was the least prepared in terms of the amount of time she had been given to work on her scenes, yet she immediately impressed the filmmakers with the nuances she brought to her work. “Audrey has a unique quality that, given the mystical elements of *The Da Vinci Code*, was absolutely perfect,” observes Howard. “She is both enigmatic and accessible.”

Adds Tom Hanks: “Audrey is intimidating and mysterious. She’s very ethereal in some ways, and yet, when she asks a question, you believe that this is a genuine inquiry.”

Ian McKellen/Sir Leigh Teabing

“Teabing is the sphinx of the story,” says Goldsman. “He is full of mysteries and serves as an engine, both in the book and the movie. Much of what happens is due to this puppet master.”

“There are a number of great British actors who could have played Sir Leigh Teabing,” says Howard, “but I met Sir Ian and I immediately knew we’d have a great time working together and that he’d do something remarkable with that character. It turns out I was right. I’ve admired him in so many different films, because he has this amazing range from high-profile popular-entertainment characters, to very obscure, dark, intriguing characters in small films.”

Hanks also appreciated the chance to work with such an experienced and respected actor: “I don’t think anybody has more fun acting than Sir Ian McKellen,” he says. “Our first scene on film was very representative of every day we were together in meetings and rehearsals. There was this constant, delightful probing. He was always scanning out not just the dialogue but also the sensibilities behind it. Then when he got on the set, he never stopped playing with that. Whether he was sitting at a table discussing the history of the Priory Of Sion, or coming down the stairs to say ‘Who do we have here?’, it just came out different every time. I thought, ‘Well, this guy is just in the biggest playhouse in the world.’ He seemed to delight in finding a new way to do it every single time.”

Paul Bettany/Silas

In taking on the role of Silas, perhaps the most bizarre character in Dan Brown's novel, actor Paul Bettany says his primary mission was to humanize the deadly monk. "Silas is an incredibly alienated individual who is desperate for a father figure. The first person who is kind to him is Aringarosa. It's unfortunate that he uses Silas' damaged psyche as a weapon. Silas' father had called him a ghost and Silas ended up in prison for killing him. Then he meets Aringarosa who calls and suddenly his physical being makes sense and has a meaning for him."

Silas was the last major role to be cast because, though Howard auditioned numerous actors, he always felt there was something missing in their approach to the character. He had previously worked with Bettany in the Oscar®-winning *A Beautiful Mind*, and was an admirer of his performance in *Gangster No. 1*, which Howard felt showed enormous range and power. So he turned to Bettany in the hopes of finding the perfect Silas — and never looked back.

"Paul loved the character, loved the script, and really went out on a limb, gambling a lot to play him," says Howard. "He's terrifying in the movie, just terrifying. It also made for some bizarre days on the set because, in between setups, he was the Paul Bettany who has become my friend, and then when the cameras were rolling, something would shift and I realized that he was drawing on a deep reserve to create his character. It was his talent, but also something else that allowed the character to be terrifying but dimensionalized. He brought so much to that role. He was everything you could have wished for from the character in the book and more — Silas as a human being in the hands of Paul Bettany."

Jean Reno/Bézu Fache

The name Bézu is the location of a Knights Templar fortress in Southern France, and Fache means "cross" in French.

Jean Reno had previously worked with producer John Calley and was very interested in the role of Bézu Fache because he was fascinated by the idea of playing a character who is disappointed when his trust in Aringarosa is betrayed. “He’s involved in this because he truly believes in something,” Reno explains. “But first and foremost, he’s a cop and he’s trying to do his job. I was interested in exploring the idea of how my character would react when he’s betrayed by an Archbishop.”

Howard says there’s nobody better in his mind to play the French police captain than Reno. “Jean is one of those spirits that just brings a lot of joy to the process, as well as intelligence, great taste and talent.”

In portraying Bézu Fache, Reno was stepping into a role that was tailor-made for him as well, he explains: “It was quite an honor when I found out that Dan Brown said he wrote the character with me in mind. It made playing him in the film even more meaningful to me.”

Alfred Molina/Bishop Aringarosa

The bishop’s name is one of the most intriguing in Brown’s novel. Aringa meaning “herring” and Rosa means “red.” Does this mean the Bishop is a red herring?

Alfred Molina was cast while he was in production on *As You Like It*, which co-stars Howard’s daughter, Bryce Dallas Howard. He dashed to London from the location where he was shooting in another part of England for a read-through and a day of rehearsal. Molina says the opportunity to spend time with Howard and screenwriter Goldsman prior to production was invaluable. “Ron, Akiva and I sat in a room going over all the scenes I was in with a fine-tooth comb, fine tuning all the different points that we wanted to bring out and talking about how best to tell the story in terms of what my character was doing, “ he explains.

Howard appreciated the attention Molina lavished on his role in order to plumb the inner depths of his character. “Alfred understood the character and the culture he comes from in ways that were far more sophisticated and authentic than is actually written. That extra level of truth found its way into his character and onto the screen.”

The Look of *The Da Vinci Code*

The Da Vinci Code filmed at a number of locations throughout Europe and at Pinewood and Shepperton Studios, where several sets were built.

Although the production did shoot at the Louvre in Paris, it was essential to rebuild the Grand Galerie in a studio so that a majority of the action could unfold in a more controlled environment, and away from the masterpieces at the actual museum. To this end, production designer Allan Cameron constructed sections of the museum on the “James Bond” stage at Pinewood Studios just outside of London. “I knew from the very beginning that we were going to build a small part of the Louvre on a stage,” Cameron says. “But when we went to the Louvre, we were worried about damaging the floors, as well as any of the priceless paintings. After a couple of visits to Paris, we decided to build even more of the museum on the stages at Pinewood, which from my point of view was much more fun than shooting on location. My scenic artist, James Gemmill, had to paint 150 paintings that required careful measurement at the real Louvre. We even had marble samples created to match the marbles around the skirtings and around the windows. Finally, floor boarding was constructed by my carpenter using wood veneers to approximate the floor in the Grand Galerie. They were then photographed and printed onto plastic sheets and laid on the floor.”

Cameron explains that all the paintings that were reproduced were digitally photographed, then blown up and painted over, sometimes projected on the wall

and painted by Gemmill. “James painted them all like the original paintings. He knows all about glazes and crackle techniques. So the actual surface of the paintings looks pretty realistic.”

Adds James Gemmill (Head Scenic Artist) on the texture of the painting reproductions that he created: “I tried to pay attention to all the textures of the paintings. We can’t paint using the exact techniques, but the textures are important. That’s the difference between looking at a movie and seeing a painting on a wall and realizing that it’s a print rather than a painting. When the light is reflected off it, you can see the texture, so it’s important to get it right.”

A number of other sets were also built at Shepperton Studios in the southwest of London, including the interior of Saint-Sulpice and a number of rooms inside Château Villette, where Leigh Teabing resides. “We wanted to use the real château in the story and we were lucky enough to get permission to shoot there,” says Cameron. “But the library, kitchen and study were built on the stage. They were interesting sets to build and dress since they include a significant amount of props.”

“Obviously, we based the architecture of the set pieces on the architecture in the real château,” Cameron continues, “the beautiful carvings, mouldings and cornices. We took all the dressing out of the real château and put in our own so that it looked more like Teabing’s residence. As we move into the study and library, which is his den, it reflects his character and we designed many of the props with Teabing in mind.”

Background

The Works of Leonardo da Vinci: Art & *The Da Vinci Code*

The Last Supper

In *The Da Vinci Code*, the character of Sir Leigh Teabing (Ian McKellen) offers a unique interpretation of this legendary painting, which Leonardo da Vinci started in 1495 and completed in 1498. Commissioned by his patron, the Duke of Milan, Ludovico Sforza, The Last Supper is in fact a mural painted directly onto the refectory wall of the Santa Maria delle Grazie monastery in Milan.

The painting, which measures 15 feet by 29 feet, portrays the moment after Jesus informs his apostles that one of them is about to betray him. The natural way the apostles' emotions are depicted, ranging from shock to consternation to the covert lack of expression on the face of Judas, was radically different from anything that had preceded it. The painting is anachronistic, using the kind of table, tablecloth, upright chairs and cutlery that would have been in everyday use by the monks in the 15th century.

Leonardo arranged the apostles in four groups of three, with Christ in the center, set apart from the apostles with empty space around him. The one-point perspective creates a central triangle composed of two triangles on each side. To the right of Jesus is the feminized figure of a young apostle, a central clue to the shocking conclusion of *The Da Vinci Code*.

Unfortunately, Leonardo chose not to use the conventional method for painting frescoes, which was to apply egg tempura on wet plaster. Instead, he painted directly onto the dry wall. By 1556, the art historian Vasari wrote that the painting had deteriorated so badly that only the vague shapes of the figures remained.

Mona Lisa

The Mona Lisa is one of the most famous and recognizable portraits ever painted. Leonardo began painting this enigmatic woman with a curiously inviting smile in 1503 and may have continued working on it for years. Three years before his death, when Leonardo went to France to work for the young King François I, he took the portrait with him. The painting was first displayed at Fontainebleau, then at Versailles, and finally in the Louvre, where its unknown subject now smiles through protective glass as rapt throngs wait to see her. The Mona Lisa is arguably the museum's most popular attraction.

For many years the painting was known as La Gioconda, since the portrait's subject was believed to be Elisabetta, third wife of the Florentine merchant Francesco del Giocondo. But the painting remains the subject of speculation. Some even believe Leonardo used himself as a model, others that the woman was a mistress of one of the Medicis.

Actor Jean Reno has been enamoured with the painting for most of his life. "I come back again and again to the Mona Lisa," he says. "For me, it has what I call a kind of perfume, because when you turn around, the eyes seem to be following you. It's this exchange between the painting and the observer that I refer to as its perfume, its ability to intoxicate. While others say the power of Da Vinci's work is in her smile, for me it is her eyes."

Adds Howard: "There's just something mesmerizing, engrossing and thought provoking about the Mona Lisa. This is why the painting is a great choice as an iconic reflection of the movie and as a graphic, identifiable image related to the story of *The Da Vinci Code* — not only was it painted by Da Vinci, but its enigmatic, mysterious quality perfectly mirrors the movie's themes."

Virgin of the Rocks

In 1483, Leonardo was commissioned to paint a work intended to be the center of an altarpiece. There are two paintings of the Virgin of the Rocks—the original on canvas, which hangs in the Louvre, and a later copy painted on wood, which is in the collection of the National Gallery in London—depicting the Virgin Mary sitting with the infants Jesus and John the Baptist, accompanied by the Archangel Uriel.

The painting, sometimes called the Madonna of the Rocks, figures in the complex mystery of *The Da Vinci Code*.

History & The Da Vinci Code

The Knights Templar

The Knights Templar came into being in 1118 after the holy city of Jerusalem (which had been conquered in 614 A.D. by the Caliph Umar) was recaptured by Christian forces during the First Crusade. The new Kingdom of Jerusalem was ruled by Baldwin I, crowned in 1100, and the Knights, led by Hugues de Payens, occupied a wing of his castle in the former Al Aqsa Mosque, where the great Temple of Solomon had once stood. As a result, they soon became known as the Knights of the Temple, or Templars. The Knights were a monastic military order dedicated to the protection of Christian pilgrims visiting the Holy Lands. As knightly monks, they took vows of poverty and celibacy. Their emblem was a red cross on a white tunic, while their sergeants (who were not members of the nobility) wore red on black. The order was endorsed by Bernard, the powerful Abbott of Clairvaux (founder of the Cistercian Order, later beatified as St. Bernard) and the order was officially recognized by the Church at the Council of Troyes in 1128. It is probable that Bernard wrote the Templars' "Rule," which swore allegiance only to the Pope.

These fabled warriors soon began expanding their mandate from protecting pilgrims to fighting for all the causes of the Holy Kingdom of Jerusalem. They went from protecting property for absent pilgrims to banking — loaning would-be pilgrims funds for the journey against their property — and levying taxes as well as collecting tithes. Their land holdings and wealth soon became vast, and their influence was sufficient to provoke resentment by political leaders, who were never able to gain control of them. The Templars' holdings stretched across Europe and included castles in the Holy Land and Cyprus, and their knowledge of the East inevitably involved them in politics. They were the forerunners of the modern professional military, a dedicated, well-trained and disciplined institution that eschewed individual heroics in favor of the greater goal.

The Templars' chief rivals were the Hospitalers, an order begun in 1070 to care for pilgrims and provide the less wealthy with lodging. They, too, quickly evolved into a military order with great power and wealth. The refusal of these two powerful orders to work together and increasing indebtedness to them became a major headache for Europe's secular rulers, but the Hospitalers continued with their charitable works, which deflected the wrath that eventually destroyed the Templars.

On Friday October 13, 1307 (believed to be the origin of the superstition that Friday the 13th is an unlucky day), King Philip IV of France issued orders for the arrest of the Templars and confiscation of their property. The captured Templars were tortured and confessed to a variety of heresies and perversions. In spite of efforts to save the order — in a few trials members were found innocent — the forces against them were too determined, and Jacques de Molay, the order's last Grand Master, was burned at the stake in 1314, ending the Knights Templar after 200 years.

The Priory of Sion

In his novel, *The Da Vinci Code*, author Dan Brown contends that the Priory of Sion is a real organization founded in 1099, and that parchments housed at the Bibliothèque Nationale in Paris reveal that its membership included many leading figures of literature, art and science. However, the documents in the Bibliothèque Nationale have been revealed to be modern forgeries placed there by Pierre Plantard, who admitted to having “founded” the Priory with three friends in 1956, either as a lark or part of a con. He was elected the Grand Master of the Priory in 1981.

The phoney documents and manuscripts, which have become known as the “Dossiers Secrets,” claim that the secret organization was founded in 1099 by Godefroy de Bouillon, who led the first army to depart for Jerusalem during the First Crusade, and was the original ruler of the recaptured Holy Land. The Priory is also given credit for the creation of the Knights Templar, which supposedly then split with them some 100 years later.

The Da Vinci Code Locations

The production team on *The Da Vinci Code* travelled from Paris to the United Kingdom to Malta, stopping at some of the most fascinating and significant historical landmarks in Europe.

Although a number of sets were built at Shepperton and Pinewood Studios, the majority of the film’s key scenes were shot on location. Says Tom Hanks: “We were in many of the actual places mentioned in the book, with all the amazing historical significance that entailed. We got to crawl through some little doors and kneel on some very hard floors. Without a doubt, however, it helped me as an actor to go even farther into my portrayal of Robert Langdon. It was a very different experience than driving to a Hollywood studio every day and going to Stage 6 to shoot your scenes.”

France

The initial scenes of *The Da Vinci Code* were shot in the streets of Paris, where the intricate and exciting Smart-car chase scenes took place at the legendary Musée du Louvre and outside the city at the Château de Villette near Versailles.

Originally constructed as a fortress to protect the Right Bank in the late 12th century, the Louvre has played a long and varied role in Parisian history. It first was transformed into a Gothic royal residence in the 14th century by Charles V, and then ambitiously recreated as a Renaissance palace in the 16th century for King Francois I, the last patron of Leonardo da Vinci. The Grande Galerie opened as a museum in 1793. Nearly 200 years later, after many more changes and extensions, Chinese-American architect I.M. Pei designed new underground spaces as well as the controversial glass pyramid that now serves as the museum's entrance and is an important symbol in the movie.

The production was fortunate enough to be one of very few granted access to film inside the museum's Grande Galerie after hours. "We felt extremely privileged to be able to shoot there. It's a magnificent touch for the film," says Hanks.

Adds his co-star Audrey Tautou: "I really liked that we were able to be in the Louvre at night and have all the paintings and the statues to ourselves. It was a truly stimulating and intoxicating experience."

Director Howard likened his adventure inside the Louvre to spelunking. "It's a little bit like going into a cave and shining your light around and seeing the amazing formations. When you're in the Louvre alone, you feel like you're in a cavern with manmade treasures, art treasures. As a filmmaker it is humbling to stand in awe at the sheer volume of great work that resides within the walls of this one museum."

The character Sir Leigh Teabing (Ian McKellen) lives in the Château de Villette, which lies northwest of Paris, close to Versailles. (Langdon and Sophie arrive there late at night in the armored truck they have appropriated to seek his advice on the Holy Grail.) Completed on or about 1696 for François Mansart, the Count of Aulnay, (Ambassador to Venice under King Louis XIV), the impressive 185-acre estate includes two rectangular lakes, cascading fountains and beautiful gardens designed by André Le Nôtre, who also designed the gardens of the Palais de Versailles. Filming took place over three nights on the grounds of the Château, though the majority of the interiors (apart from the foyer) were filmed on various soundstages at Shepperton Studios.

United Kingdom

Travelling to London to find additional clues in solving the riddle of the cryptex, Langdon, Neveu and Teabing race to Temple Church, which is located between Fleet Street and the River Thames. The church, consecrated in 1185, was one element of a temple constructed in the 12th century to serve as the headquarters in England of the Knights Templar. The church is divided into two parts, the original Round, and the rectangular Chancel, completed in 1240. The Round was designed after the round Holy Church of the Sepulchre in Jerusalem. Nine life-size stone effigies of knights lie on the floor. After the destruction and abolition of the Knights Templar in 1307, the rival Knights Hospitalers took over until they were ousted and their properties seized by Henry VIII. The Crown eventually rented parts of the temple to two colleges of lawyers, collectively called the Inns of Court, who use it and the surrounding area to this day. The church was bombed in 1941 during WWII, and has been painstakingly reconstructed, down to its leaning marble columns.

Soon after exploring Temple Church, Langdon realizes that they have come to the wrong place and after some research, he and Sophie set off for Westminster

Abbey. Although the exterior street scenes outside the Abbey were shot adjacent to the actual location, the interior scenes of the Abbey and the Chapter House were shot at Lincoln Cathedral, three hours north of London.

Lincoln Cathedral, consecrated in 1092, was built by Bishop Remigius on orders of William the Conqueror, and is a universally admired example of Early English Gothic architecture. It has survived earthquakes, fires and collapsing spires over the centuries. The central tower rises to 271 feet and remains the highest cathedral tower in Europe without a spire, and during the 200 years that the original spire stood (before collapsing in 1594), it was the world's tallest structure. Lincoln Cathedral has played a prominent role in English history. A bishop of Lincoln was one of the signatories of the Magna Carta, an original copy of which is still housed in the castle adjacent to the Cathedral.

The logistical difficulties of such a high profile film unit shooting on a street outside Westminster Abbey, one of London's biggest tourist attractions, were enormous. However, as with much of the shoot, passers by were more excited than irritated by the shut down roads, and in the case of Westminster Abbey, they ended up as extras in the film. Explains Howard: "The nature of the scene we were shooting was the climax of the story, and I will never forget the hordes of onlookers that we were not allowed to control or partition off, or even get out of our frame. So we had to devise a way so that we could just shoot with them there, and at the time I was thinking, 'This is going to be a disaster.' But we asked for the crowd's co-operation and they obliged. It was raining a bit, but not enough so that it could be seen on film. We'd started the scene dry, so we asked that, even though they were getting rained on for a certain take, would they take down their umbrellas, and they obliged. We also asked for no flash photography, no yelling over the actors doing their dialogue. They worked with us, applauding the actors after each take. British good manners really came into play that day."

Langdon and Neveu's quest finally ends at Rosslyn Chapel in Scotland. Rosslyn Chapel is located seven miles south of Edinburgh, in the town of Roslin, which was created to house the chapel's masons. The Chapel was founded in 1446 by Sir William St. Clair, Prince of Orkney, who presumably intended to build a far larger church to be laid out in the shape of a cross. Work was halted when Sir William died in 1484.

The Gothic Chapel, which measures only 69 feet by 35 feet, contains intricate stone carvings that capture the imagination, ranging from traditional Christian depictions to Norse and Celtic myths to the supposed death mask of Robert the Bruce. There are dragons, devils and 100 Green Men. It's no wonder the chapel has so captured writers — Sir Walter Scott and William Wordsworth among them.

Legend surrounds the chapel, and it's said that William St. Clair was a Grand Master of the Templars. Another legend, suggested by stone carvings that appear to be rows of corn — a New World vegetable as yet undiscovered at the time of the carving — is that a grandfather of William St. Clair may have reached Newfoundland in 1398 and travelled south into Massachusetts.

The Lincolnshire countryside stood in for Italy with Burghley House in Lincolnshire substituting for Castle Gandolfo, where Bishop Aringarosa journeys to take delivery of a fortune in Vatican bearer bonds. Burghley House was built and designed (in the main) by William Cecil, Lord High Treasurer to Queen Elizabeth I, between the years 1555 to 1587, and is widely regarded as one of the finest examples of Elizabethan architecture. There are more than 100 rooms in the house, and the production used, among others, the magnificent Heaven Room and Hell Staircase, both painted by Antonio Verrio.

Malta

The last stop for the production team was the island of Malta, where a number of flashback sequences were shot, including scenes set in the Holy Land and Spain. Situated at the heart of the Mediterranean, Malta has been a crossroads for ancient and modern seafarers, which is reflected in the island's varied architecture. In particular, one of the film's locations, the fort at Vittoriosa, was the Knights of St. John's (the Hospitalers) home after they had been driven from Rhodes. For a period of 250 years, the Knights ruled from Malta to defend Christianity from the Ottoman Empire. They were finally disbanded by Napoleon.

About the Cast

Tom Hanks – Robert Langdon

One of the world's most admired and respected actors today, Tom Hanks also holds the distinction of being the first actor in 50 years to be awarded back-to-back Best Actor Academy® Awards. In 1993, he was rewarded for his compelling performance as the AIDS-stricken lawyer in *Philadelphia* and the following year, he won the Oscar® for his outstanding performance in *Forrest Gump*. He also won Golden Globes for both of these performances. For *Forrest Gump*, Hanks also won a Peoples Choice Award, a Screen Actors Guild Award, a Chicago Film Critics Award, a National Association of Theater Owners Male Star of the Year Award and the Hollywood Women's Press Club Award. In addition to the many honors Hanks has received, he was named "Man of the Year" by the nation's oldest undergraduate dramatic group, Harvard's Hasty Pudding Theatricals, for his performance as astronaut Jim Lovell in Ron Howard's *Apollo 13*.

In 1996, Hanks made his feature film writing and directing debut with *That Thing You Do!*, which followed the meteoric rise to fame of a local rock band named "The Wonders" in the summer of 1964. The film's title song not only reached the Top 10 in many contemporary music charts, but was nominated for an Academy

Award® for Best Original Song. Hanks also appeared in the film in a supporting role.

Born and raised in Oakland, CA, Hanks first became interested in acting during high school. He attended California State University in Sacramento, where he appeared in a production of "The Cherry Orchard" and met director Vincent Dowling, the resident director of the Great Lakes Shakespeare Festival in Cleveland. Dowling invited Hanks to intern with the company, where he made his professional debut portraying Grumio in "The Taming of the Shrew." Hanks appeared in other Great Lakes productions, including "Two Gentleman of Verona," for which he received the Cleveland Critics Award for Best Actor. From Cleveland, Hanks went on to New York, where he appeared in his first feature film *He Knows You're Alone* and onstage in "The Taming of the Shrew."

Hanks got his first big break when he was cast as the lead in the ABC television comedy series "Bosom Buddies." This led to starring roles in *Bachelor Party* followed by Ron Howard's *Splash* — a box office hit that started him on his path to becoming one of Hollywood's busiest and most sought-after leading men. Hanks' many film credits include *Volunteers*, *Nothing in Common* and *A League of Their Own*. In 1988, with his box office success established, Hanks achieved critical success with acclaimed performances in *Punchline* and *Big* (for which he earned his first Academy Award® nomination and his first Golden Globe Award). The same year, the Los Angeles Film Critics recognized both performances, bestowing on Hanks their Best Actor Award.

Constantly challenging himself, Hanks served as executive producer for HBO's "From the Earth to the Moon" — an ambitious 12-hour dramatic film anthology that explored the Apollo space program. Not only did Hanks personally help make this show a reality, he directed the first episode and wrote and appeared in the final episode.

In 1998, Hanks starred in Steven Spielberg's war drama *Saving Private Ryan*, in which he played a soldier who went deep behind enemy lines to save a trapped private during the Allied invasion. He received another Oscar® nomination for his work. The following year he starred in *The Green Mile*, which was written and directed by Frank Darabont and is based on the six-part serialized novel by Stephen King.

In 2000, Hanks starred in *Cast Away*, for which he received yet another Oscar® nomination for his portrayal as the sole survivor of a plane crash who is marooned on a deserted island. *Cast Away* was directed by Robert Zemeckis, from a screenplay by William Broyles, Jr.

In 2000, he served as executive producer for another epic HBO miniseries, "Band of Brothers," based on Stephen Ambrose's book. He also directed one of the episodes. The miniseries aired in the spring of 2001 to wide-scale critical acclaim, leading to a Golden Globe win for the Best Miniseries in 2002.

In 2002, Hanks starred in the depression era drama *The Road to Perdition* opposite Paul Newman and Jude Law under Sam Mendes' direction. It was followed by Spielberg's stylish caper *Catch Me If You Can* opposite Leonardo DeCaprio, which was based on the true-life exploits of international confidence man Frank Abagnale, Jr.

Hanks teamed again with Spielberg in *The Terminal* opposite Catherine Zeta Jones and followed it with the Coen brothers' dark comedy *The Ladykillers*, the story of an eccentric Southern professor who assembles a band of inept thieves to rob the Bandit Queen, a Mississippi riverboat casino.

In November 2004, Hanks starred in the film adaptation of the Caldecott Medal-winning children's book *The Polar Express* by Chris Van Allsburg. Hanks

portrayed 'The Conductor' in this beloved children's book, which reunited him with *Cast Away* director Robert Zemeckis.

Hanks currently resides in Los Angeles with his wife, actress Rita Wilson, and their family.

Audrey Tautou – Sophie Neveu

Audrey Tautou first came to the attention of international audiences with her eponymous role in the phenomenally successful 2001 romantic fable *Amélie* directed by Jean-Pierre Jeunet, for which she was nominated for the César for Best Actress. The film was also nominated for several Academy Awards® including Best Foreign Film. Two years later, Tautou once again collaborated with Jeunet on the epic *A Very Long Engagement*.

Most recently, Tautou has starred in Cédric Klapisch's *Les Poupées Russes*, and starred and sang in Alain Resnais' musical film *Pas Sur La Bouche*. Her first English-language role was in Stephen Frears' *Dirty Pretty Things* in 2002.

Born on August 9, 1978 in Beaumont, France, Tautou showed a talent for comedy from an early age and started taking acting lessons at the Cours Florent acting school.

After graduation, Tautou landed several small roles on French television. She quickly moved to films and made an impression with her performance in *Venus Beauty Institute* (1999), which earned her the César for Best New Actress.

She subsequently appeared in a number of films that caught the attention of critics and general audiences alike: The leading role in *Voyous Voyelle*, *Happenstance*, *God Is Great, I'm Not*, *L'Auberge Espagnole*, *He Loves Me, He Loves Me Not* and *Happy End*.

Ian McKellen – Sir Leigh Teabing

Ian McKellen has been honored with more than 40 international awards for his performances on screen and stage, most recently a Lifetime Achievement Golden Bear from 2006 Berlin Film Festival.

Born and raised in the industrial north of England, McKellen started acting professionally in 1961. After graduating from Cambridge University and serving a three-year apprenticeship with regional British theatres, he rapidly established himself as the leading actor of his generation in Shakespeare and other classical plays in London.

His legendary performances as Shakespeare's "Richard II" and Marlowe's "Edward II" stormed the 1969 Edinburgh Festival and were televised. In pursuit of the ideal theatre ensemble, he was a founder/member of the Actors' Company. As leading man for the Royal Shakespeare Company, he played Macbeth opposite Dame Judi Dench, as well as Romeo, Iago and Toby Belch. He appeared in plays by Brecht, Chekhov, Ibsen, Jonson, Shaw and Stoppard. He has regularly starred at the National Theatre, most recently in "Peter Pan."

McKellen also works regularly on stage in the U.S.A. In New York, he won every award for his performance as Salieri in Peter Shaffer's "Amadeus." More recently he starred in "Dance of Death" and hosted "Saturday Night Live." He was inducted into the Theater Hall of Fame in 2005.

McKellen has also worked extensively in television in such productions as Stephen Frears' "Walter," "The Scarlet Pimpernel," "And the Band Played On," "Rasputin," "Cold Comfort Farm" and in the longest-running British soap opera "Coronation Street."

McKellen has made more than 40 movies and of late, has been discovered by a new generation of filmgoers as Magneto in the *X-Men* films, the third of which opens this summer, as well as his Oscar® nominated performance in *The Lord of the Rings* trilogy. In 1996, he co-produced, co-scripted and starred in a film version of *Richard III*. Shortly thereafter, he won his first Oscar® nomination for his portrayal of film director James Whale in *Gods and Monsters*. He has just voiced Toad in the animated *Flushed Away*.

McKellen recently delighted his fans by triumphantly playing Widow Twankey in the traditional pantomime "Aladdin" at Kevin Spacey's Old Vic Theatre and in Mark Ravenhill's "The Cut" at the Donmar Warehouse.

He has been an eloquent advocate for gay rights since he came out in 1988. In 1990, he was knighted for his contribution to the performing arts. A complete biography plus occasional diary entries and regular e-posts by McKellen can be found on www.mckellen.com

Alfred Molina – Bishop Aringarosa

Alfred Molina is an accomplished and versatile actor with more than 50 film, television and theater productions to his credit. Most recently, he received rave reviews as the villain Dr. Ock in the highly successful sequel *Spider-Man® 2*. In 2003, he appeared in Jim Jarmusch's *Coffee and Cigarettes* and, in 2002, *Undertaking Betty* a comedy with Brenda Blethyn, Naomi Watts and Christopher Walken. In 2004, he had a yearlong run on Broadway starring in as Tevye in a revival of "Fiddler on the Roof" — for which he received a Tony nomination. He recently completed a starring role in "As You Like It" for HBO opposite Kevin Kline and Bryce Dallas Howard and directed by Kenneth Branagh, as well as the

feature film *The Hoax* starring Richard Gere, which reunites him with *Chocolat* director Lasse Hallström.

In 2002, Molina starred as Diego Rivera in *Frida* opposite Salma Hayek, Edward Norton, Geoffrey Rush and Ashley Judd. His performance earned him Best Supporting Actor nominations from BAFTA, the Screen Actors Guild, the Chicago Film Critics Association and the Broadcast Critics Association. Molina also appeared in Columbia Pictures' thriller *Identity* opposite John Cusack, Ray Liotta and Amanda Peet.

Molina made his movie debut with a small role in *Raiders of the Lost Ark* and had a notable role as a Soviet sailor in *Letter to Brezhnev*. His breakthrough role came in 1987 when he portrayed Kenneth Halliwell, the tragic lover of Joe Orton, in *Prick Up Your Ears*. In 1997, Molina earned accolades for his powerful performance in Paul Thomas Anderson's *Boogie Nights*, which won the Screen Actors Guild Award for outstanding performance by an ensemble in a theatrical motion picture. His other films include *The Impostors*, *Anna Karenina*, *Species*, *The Perez Family*, *Maverick*, *Enchanted April*, *Pete's Meteor*, *Not Without My Daughter*, *Dudley Do-Right* and *Texas Rangers*. For television, Molina served as a producer and actor for the CBS situation comedy "Ladies Man" co-starring Sharon Lawrence and Betty White.

Molina made his Broadway debut in 1998 in the Tony-winning play "Art" with Alan Alda and Victor Garber. In addition to a Best Actor Tony nomination, he received a Drama Desk Award for his performance, and the production was honored with an Outer Circle Critics Award for best ensemble. He starred in the off-Broadway production of "Molly Sweeney," for which he was received a Theatre World Award and a Drama Desk Award nomination for Outstanding Debut Performance. His other theater credits include roles in two Royal National Theatre productions, "Night of the Iguana" and David Mamet's "Speed the Plow," for which he was nominated for an Olivier Award for Best Comedy Performance,

and "Serious Money" for the Royal Court Theatre. Molina also received an Olivier Award nomination for his performance in "Oklahoma" at the Palace.

Jürgen Prochnow – Vernet

Jürgen Prochnow's extensive film career includes credits as diverse as Wolfgang Petersen's *Das Boot* (in which he memorably played the submarine captain), *Air Force One*, Anthony Minghella's *The English Patient* and David Lynch's *Dune*.

Some of his other films include Armand Mastroianni's *The Celestine Prophecy*, Reuben Leder's *Baltic Storm*, John Carpenter's *In the Mouth of Madness*, Danny Cannon's *Judge Dredd*, Uli Edel's *Body of Evidence*, John Irvin's *Robin Hood*, Euzhan Palcy's *A Dry White Season*, John Frankenheimer's *The Fourth War*, Tony Scott's *Beverly Hills Cop II* and Michael Mann's *The Keep*.

His television credits include A&E's "See Arnold Run," HBO productions "Dark Asylum" and "Forbidden," Fox's "Heaven's Fire," NBC's "Jewels" and CBS's "The Fire Next Time."

Paul Bettany – Silas

British-born Paul Bettany was first discovered by American audiences in *A Knight's Tale*, in which he played the comical role of Chaucer opposite Heath Ledger. For this performance, he won the London Film Critics' Award for Best Supporting Actor and he was named one of Daily Variety's "Ten to Watch" for 2001.

Classically trained at the Drama Centre in London, Bettany made his stage debut in a West End production of "An Inspector Calls" under the direction of Stephen Daldry. He spent a season with the Royal Shakespeare Company, performing in

productions of "Richard III," "Romeo and Juliet" and "Julius Caesar" before landing his first feature film role in *Bent*.

Bettany returned to the stage to appear in "Love and Understanding" at London's Bush Theatre. He later reprised that role at the Long Wharf in Connecticut. The play led to more British television work, including Lynda La Plante's "Killer Net" and "Coming Home," in which he starred with Peter O'Toole.

Bettany's appearance in the Royal Court productions of "One More Wasted Year" and "Stranger's House" preceded his second feature film role in David Leland's *The Land Girls* with Catherine McCormack and Rachel Weisz.

In his first leading film role, *Gangster No. 1*, Bettany was nominated for a British Independent Film Award and a London Film Critics' Award for Best Newcomer. Directed by Paul McGuigan, the film co-starred Malcolm McDowell, David Thewlis and Saffron Burrows. That performance brought him to the attention of director Ron Howard, who cast him as the imaginary roommate of Russell Crowe's in the Academy Award®-winning *A Beautiful Mind*. His performance earned him the London Film Critic's Award for Best British Actor.

Bettany then starred in *Dogville* for director Lars Von Trier. The film also starred Nicole Kidman, Stellan Skaarsgård and Lauren Bacall. He segued into the critically acclaimed *Master and Commander: The Far Side of the World* opposite Crowe for director Peter Weir. His performance won him the Evening Standard Award for Best British Actor, the London Film Critic's Award for Best Supporting Actor and the Elle Style Award for Best Actor. He was also nominated by the British Film Academy for Best Supporting Actor and by the Broadcast Film Critics Association.

Bettany then starred in the romantic comedy *Wimbledon* opposite Kirsten Dunst for director Richard Loncraine. His most recent appearance was in the Warner

Bros. thriller *Firewall* opposite Harrison Ford and Virginia Madsen, which re-teamed him with director Loncraine.

Paul currently lives in NY with his wife, actress Jennifer Connelly, and their two sons.

Jean Reno – Bézu Fache

Jean Reno is the renowned French actor who rapidly gained recognition among American audiences with pivotal roles in box office blockbusters such as Brian DePalma's *Mission: Impossible* opposite Tom Cruise, Roland Emmerich's *Godzilla*, Luc Besson's *The Professional* with Natalie Portman and John Frankenheimer's *Ronin* opposite Robert De Niro. Reno recently starred opposite Steve Martin in *The Pink Panther*, which opened at #1 at the box office.

Upcoming for Reno is a co-starring role opposite James Franco in Tony Bill's World War I epic *Flyboys*, produced by *Godzilla* producer Dean Devlin, as well as Mark Frydman and David Brown. He just finished shooting Kenneth Lonergan's *Margaret* with Mark Ruffalo, Matt Damon and Anna Paquin.

Reno is one of France's most revered and respected actors, having starred opposite Gérard Depardieu in the blockbuster comedy *Tais-toi!* and *Les Visiteurs*, which became the highest grossing film in French box office history when it was released. Its sequel, *Les Visiteurs II*, also broke box office records. More recently, Reno touched American audiences with his romantic portrayal of a love-struck gourmet chef who sweeps Juliette Binoche off her feet in *Jet Lag*. He also starred in *L'Empire de Loups (Empire of the Wolves)*, based on a best-selling French novel by Jean-Christophe Grangé who also wrote *Crimson Rivers*, a novel that was also made into a blockbuster feature film starring Reno. He was also featured in Roberto Benigni's *The Tiger and the Snow*.

He has also enjoyed a tremendously successful collaboration with the acclaimed French director Luc Besson. In addition to *The Professional*, he has co-starred in Besson's *Le Dernier Combat*, *Subway* opposite Christopher Lambert and Isabelle Adjani, *The Big Blue* opposite Roseanna Arquette and the acclaimed thriller *La Femme Nikita* opposite Anne Parillaud. The duo also collaborated on the making of *Wasabi*, in which Reno also starred.

Born in Casablanca to Spanish parents, Reno pursued his dream of acting in France after serving his military service in Germany. Settling in Paris, Reno joined stage director Didier Flamand in a traveling theater company that took him around the country. His screen debut was in the French film *Claire de Femme* directed by Costa Gavras. Other international film credits include Francis Veber's *Le Jaguar*, Christian Lejalé's *Loulou Graffiti*, Jean-Marie Poire's *L'Operation Corned Beef*, Eric Duret's *L'Homme Au Masque D'Or*, Marco Ferreri's *I Love You*, Bertrand Blier's *Notre Histoire* and Jacques Monnet's *Signes Exterieurs de Richesse*. Other American film credits include Paul Weiland's *For Roseanna* in which he co-starred opposite Mercedes Ruehl, Lawrence Kasdan's *French Kiss* with Kevin Kline and Meg Ryan and John McTiernan's *Rollerball*.

Reno just directed his first opera, a production of Puccini's "Manon Lescaut" for the Teatro Regio Torino.

Reno, who spoke only his native Spanish, for the first 11 years of his life, speaks fluent French, Italian, English and Japanese. He divides his time between the South of France, Corsica, New York and Los Angeles.

ABOUT THE FILMMAKERS

Ron Howard – Director

Ron Howard is an Academy Award®-winning filmmaker and one of this generation's most popular directors. From the critically acclaimed dramas *A Beautiful Mind* and *Apollo 13* to the hit comedies *Parenthood* and *Splash*, he has created some of Hollywood's most memorable films. Most recently, he directed and produced *Cinderella Man* starring Russell Crowe, which received three Oscar® nominations. He previously collaborated with Crowe on *A Beautiful Mind*, for which Howard earned an Oscar® for Best Director and which also won awards for Best Picture, Best Screenplay and Best Supporting Actress. The film garnered four Golden Globes as well, including the award for Best Motion Picture Drama. Additionally, Howard won Best Director of the Year from the Directors Guild of America. Howard and producer Brian Grazer received the first annual Awareness Award from the National Mental Health Awareness Campaign for their work on the film.

Howard's skill as a director has long been recognized. In 1995, he received his first Best Director of the Year award from the DGA for *Apollo 13*. The true-life drama also garnered nine Academy Award® nominations, winning Oscars® for Best Film Editing and Best Sound. It also received Best Ensemble Cast and Best Supporting Actor awards from the Screen Actors Guild. Many of Howard's past films have received nods from the Academy, including the popular hits *Backdraft*, *Parenthood* and *Cocoon*, the last of which took home two Oscars®. Howard was recently honored by the Museum of Moving Images and was the recipient of 2006 ACE "Golden Eddie" award.

Howard's portfolio includes some of the most popular films of the past 20 years. In 1991, Howard created the acclaimed drama *Backdraft* starring Robert De Niro, Kurt Russell and William Baldwin. He followed it with the historical epic *Far and Away* starring Tom Cruise and Nicole Kidman. Howard directed Mel Gibson, Rene Russo, Gary Sinise and Delroy Lindo in the 1996 suspense thriller

Ransom. Howard worked with Tom Hanks, Kevin Bacon, Ed Harris, Bill Paxton, Gary Sinise and Kathleen Quinlan on *Apollo 13*, which was re-released recently in the IMAX format. Howard's other films include the blockbuster *Dr. Seuss' How the Grinch Stole Christmas* starring Jim Carrey, *Parenthood* starring Steve Martin, the fantasy epic *Willow*, *Night Shift* starring Henry Winkler, Michael Keaton and Shelley Long and the suspenseful western *The Missing* starring Oscar® winners Cate Blanchett and Tommy Lee Jones.

Howard has also served as an executive producer on a number of award-winning films and television shows, such as the HBO miniseries "From the Earth to the Moon" and Fox's Emmy award winner for Best Comedy, "Arrested Development," for which he also narrates.

Howard and long-time producing partner Brian Grazer first collaborated on the hit comedies *Night Shift* and *Splash*. The pair co-founded Imagine Entertainment in 1986 to create independently produced feature films. The company has since produced a variety of popular feature films, including such hits as *The Nutty Professor*, *The Nutty Professor II: The Klumps*, *Bowfinger*, *The Paper*, *Fun With Dick and Jane*, *Inventing the Abbotts* and *Liar, Liar*. Howard made his directorial debut in 1978 with the comedy *Grand Theft Auto*.

He began his career in film as an actor. He first appeared in *The Journey* and *The Music Man*, then as Opie on the long-running television series "The Andy Griffith Show." Howard later starred in the popular series "Happy Days" and drew favorable reviews for his performances in *American Graffiti* and *The Shootist*.

Akiva Goldsman – Screenplay by

Akiva Goldsman previously collaborated with Ron Howard on *Cinderella Man* and *A Beautiful Mind* (for which he earned the 2001 Academy Award®, Golden Globe Award and Writers Guild Award).

Goldsman's other writing credits include *The Client*, *Batman Forever*, *A Time to Kill*, *Practical Magic* and *I, Robot*.

Goldsman's Weed Road Pictures has produced such films as *Deep Blue Sea*, *Lost in Space*, *Starsky & Hutch*, *Constantine*, *Mr. and Mrs. Smith* and the upcoming *Tonight, He Comes* (starring Will Smith).

Born in Brooklyn Heights, New York, Goldsman graduated from Wesleyan University and attended the graduate program in creative writing at New York University. He lives in Los Angeles with his wife Rebecca.

Dan Brown – Based on the Novel by/Executive Producer

Dan Brown is the author of numerous best-selling novels, including the #1 New York Times bestseller, The Da Vinci Code, one of the best selling novels of all time, which has sold 50 million copies worldwide.

In early 2004, all four of Brown's novels held spots on The New York Times bestseller list during the same week.

Recently named one of the World's 100 Most Influential People by Time Magazine, Brown has made appearances on CNN, The Today Show, National Public Radio, Voice of America, as well as in the pages of Newsweek, Forbes, People, GQ, The New Yorker and others. His novels have been translated and published in 44 languages around the world.

Brown is a graduate of Amherst College and Phillips Exeter Academy, where he spent time as an English teacher before turning his efforts fully to writing. In 1996, his interest in code-breaking and covert government agencies led him to write his first novel, Digital Fortress, which quickly became a #1 national best-selling eBook. Set within the clandestine National Security Agency, the novel explores the fine line between civilian privacy and national security. Brown's

follow-up techno-thriller, Deception Point, centered on similar issues of morality in politics, national security and classified technology.

The son of a Presidential Award-winning math professor and of a professional sacred musician, Brown grew up surrounded by the paradoxical philosophies of science and religion. These complementary perspectives served as inspiration for his acclaimed novel Angels & Demons — a science vs. religion thriller set within a Swiss physics lab and Vatican City. Recently, he has begun work on a series of symbology thrillers featuring his popular protagonist Robert Langdon, a Harvard professor of iconography and religious art. The upcoming series will include books set in Paris, London and Washington, D.C.

Brown's wife Blythe — an art historian and painter — collaborates on his research and accompanies him on his frequent research trips, their latest to Paris, where they spent time in the Louvre for his thriller The Da Vinci Code.

Brian Grazer – Producer

Brian Grazer is an Academy Award®-winning producer who has been making movies and television programs for more than two decades. As both a writer and producer, he has been nominated for three Academy Awards®, and in 2002, he won the Best Picture Oscar® for *A Beautiful Mind*. In addition to winning three other Academy Awards®, *A Beautiful Mind* also won four Golden Globe Awards (including Best Motion Picture Drama) and earned Grazer the first annual Awareness Award from the National Mental Health Awareness Campaign.

Over the years, Grazer's films and TV shows have been nominated for a total of 42 Oscars® and 64 Emmys. At the same time, his movies have generated more than \$11.2 billion in worldwide theatrical, music and video grosses. Reflecting this combination of commercial and artistic achievement, the Producers Guild of America honored Grazer with the David O. Selznick Lifetime Achievement Award in 2001. His accomplishments have also been recognized by the Hollywood Chamber of Commerce, which in 1998 added Grazer to the short list of

producers with a star on the Hollywood Walk of Fame.

On March 6th, 2003, ShoWest celebrated Grazer's success by honoring him with its Lifetime Achievement Award. On November 14th, 2005, in Los Angeles, Grazer was honored by the Fulfillment Fund.

In addition to *A Beautiful Mind*, Grazer's films include *Apollo 13*, for which Grazer won the Producers Guild's Daryl F. Zanuck Motion Picture Producer of the Year Award, as well as an Oscar® nomination for Best Picture in 1995, and *Splash*, which he co-wrote as well as produced, and for which he received an Oscar® nomination for Best Original Screenplay in 1984.

Grazer most recently produced *Inside Man* directed by Spike Lee and starring Denzel Washington, Clive Owen and Jodie Foster, the critically acclaimed drama *Cinderella Man*, which earned three Oscar® nominations, the hit thriller *Flightplan* starring Jodie Foster, which grossed more than \$200 million worldwide, and Jim Carrey's hit comedy *Fun With Dick and Jane*. Other feature film credits include, *Inside Deep Throat*, *Friday Night Lights*, *8 Mile*, *Blue Crush*, *The Missing*, *Intolerable Cruelty*, *Dr. Seuss' How the Grinch Stole Christmas* and *Dr. Seuss' The Cat in the Hat*, *The Nutty Professor*, *Liar Liar*, *Ransom*, *My Girl*, *Backdraft*, *Kindergarten Cop*, *Parenthood*, *Clean and Sober* and *Spies Like Us*.

Grazer's television productions include Fox's Golden Globe-winning and Emmy nominated drama series "24" and the Emmy award-winning Best Comedy series "Arrested Development." His additional television credits include NBC's "Miss Match," the WB's "Felicity," ABC's "Sports Night," as well as HBO's "From the Earth to the Moon," for which he won the Emmy for Outstanding Mini-Series.

Grazer began his career as a producer developing television projects. It was while he was executive-producing TV pilots for Paramount Pictures in the early 1980s that Grazer first met his long-time friend and business partner Ron

Howard. Their collaboration began in 1985 with the hit comedies *Night Shift* and *Splash*, and in 1986, the two founded Imagine Entertainment, which they continue to run together as co-chairmen.

John Calley – Producer

Calley, who most recently produced Columbia Pictures' *Closer*, which brought Oscar® nominations for two of its co-stars Natalie Portman and Clive Owen, is a veteran Hollywood executive and producer. He began his ascent through the ranks of the entertainment industry in 1951 with NBC and moved into television production in the late 1950s with Henry Jaffe Enterprises where he produced such classic American television shows as "The Chevrolet Variety Hour with Dinah Shore," "The Shirley Temple Storybook" and "The Bell Telephone TV Hour." Later, as executive vice president at Filmways, Inc, he produced such films as *The Loved One*, *The Cincinnati Kid*, *Castle Keep* and *Catch-22*.

Calley joined Warner Bros. in 1968, where he held a variety of positions over the next 13 years including president, vice chairman and executive vice president of worldwide production. While he was at the helm, Warner released such acclaimed films as *Dirty Harry*, *A Clockwork Orange*, *McCabe And Mrs. Miller*, *Deliverance*, *Enter the Dragon*, *Mean Streets*, *The Exorcist*, *Blazing Saddles*, *The Towering Inferno*, *Dog Day Afternoon*, *Superman* and *Chariots of Fire*. In 1981, Calley moved to independent production, partnering with Mike Nichols on such films as *Postcards from the Edge* and *The Remains of the Day* (which earned him a Best Picture nomination). He returned to the executive suite as president and chief operating officer of United Artists Pictures, overseeing the production of *The Birdcage*, *Goldeneye*, *Leaving Las Vegas* and *Rob Roy*. In 1996, Calley joined Sony Pictures Entertainment as chairman and chief executive officer, a position he held until 2003, when he returned to independent production.

Todd Hallowell – Executive Producer

Todd Hallowell most recently served as executive producer/second unit director on Ron Howard's Academy Award®-winning *A Beautiful Mind*, as well as such other Howard films as *Cinderella Man*, *The Missing*, *Ransom*, *EDTV*, *Dr. Seuss' How the Grinch Stole Christmas*, *Far and Away* and *The Paper*.

Hallowell started his career as assistant art director on *Grand Theft Auto*, Howard's 1978 directorial debut. He subsequently served as art director on *Back to the Future*, *Down and Out in Beverly Hills*, *Fletch* and the pilot for Michael Mann's groundbreaking TV series "Miami Vice."

Hallowell moved up to production designer on *Adventures in Babysitting*, *Burglar*, *Vital Signs*, *The Dream Team*, *Class Action* and Howard's *Parenthood*. He directed the second-unit sequences in *Striking Distance*, *Adventures in Babysitting* and *Money Train*.

Continuing his collaboration with Howard, Hallowell served as associate producer/second-unit director on *Backdraft*. For Howard's award-winning *Apollo 13*, his duties as executive producer/second-unit director were recognized, along with producer Brian Grazer, with Producer of the Year honors from the Producers Guild of America.

Salvatore Totino – Director of Photography

Totino has previously collaborated with Ron Howard on *Cinderella Man* and *The Missing*. Other film credits include Roger Michell's *Changing Lanes* and Oliver Stone's *Any Given Sunday*.

A prolific commercial Director of Photography, Totino has worked on well over 300 commercials and won the 1995 Clio Award Gold Statue for Best Cinematography for his work on H.I.S. Jeans.

Totino has also worked on a number of music videos with artists as varied as Tracy Chapman, U2, Radiohead, REM, Tina Turner and Kings of Leon.

Allan Cameron – Production Designer

Having previously collaborated with Ron Howard on *Far and Away* and *Willow*, Allan Cameron's other recent film credits include Breck Eisner's *Sahara*, Stephen Sommers' *Van Helsing*, *The Mummy* and *The Mummy Returns*, David Dobkin's *Shanghai Knights* and Shekhar Kapur's *Four Feathers*.

Other credits include Paul Verhoeven's *Starship Troopers*, *Hollow Man* and *Showgirls*, Roger Spottiswoode's *Tomorrow Never Dies* and *Air America*, Steve Barron's *The Adventures of Pinocchio*, Stephen Sommers' *The Jungle Book*, Martin Campbell's *No Escape*, Thomas Carter's *Swing Kids*, John Mackenzie's *The Fourth Protocol* and *The Honorary Consul*, Russell Mulcahy's *Highlander* and Trevor Nunn's *Lady Jane*. He previously served as art director on Karel Reisz's *The French Lieutenant's Woman*.

Cameron won a BAFTA award for the television miniseries "Edward and Mrs. Simpson" and was nominated for a BAFTA award for his work on Michael Radford's *1984*.

Other television credits include "The Naked Civil Servant," for which he won an Emmy Award for Best Production Design, "Strong Medicine," "Blood Royal: William the Conqueror" (first episode), "Lace," "Princess Daisy" and "The Professionals." For Thames Television he worked on "Armchair Theatre," "Public Eye," "Callan," "Three Weeks," "Born and Bred" and "Van Der Valk."

Cameron also designed several Gilbert and Sullivan operettas, including "Patience," "The Mikado," "The Pirates of Penzance," "HMS Pinafore," "Ruddigore," "The Sorcerer," "The Yeoman of the Guard," "Iolanthe," "The Gondoliers," "Princess Ida," "Trial by Jury" and "Cox and Box."

Dan Hanley, A.C.E. and Mike Hill, A.C.E. – Editors

Long-time collaborators, editors Daniel Hanley and Michael Hill won the Academy Award® for Best Editing in 1996 for their work on Howard's *Apollo 13*. Other collaborations with Howard include *Cinderella Man*, *The Missing*, *A Beautiful Mind*, *Dr. Seuss' How the Grinch Stole Christmas*, *Edtv*, *Ransom*, *The Paper*, *Far and Away*, *Backdraft*, *Parenthood*, *Willow*, *Gung Ho*, *Splash*, *Nightshift* and *Cocoon*.

Other editing credits include Ted Demme's *Life*, Dennis Dugan's *Problem Child*, Mary Lambert's *Pet Semetary* and Mark Lester's *Armed & Dangerous*. Hanley's only credit without Hill was Frank Oz's *In and Out*.

Daniel Orlandi – Costume Designer

Having recently collaborated with Ron Howard on *Cinderella Man*, Emmy award-winner Daniel Orlandi's recent costume designs have been seen in a variety of motion picture and television projects, including Wayne Wang's *Last Holiday* and John Lee Hancock's *The Alamo*. He also designed for Peyton Reed's *Down with Love*, as well as Joel Schumacher's *Flawless* and *Phone Booth*. He has just finished working on Schumacher's upcoming *The Number 23* starring Jim Carrey. For television, Orlandi designed the costumes for the hit NBC series "Ed."

His additional feature film credits as costume designer include Jay Roach's *Meet the Parents* and Tony Scott's *The Fan*. He served as associate designer on *Apollo 13* and *Mr. Jones*. His numerous credits as an assistant designer include *Only You*, *Sister Act*, *Class Action*, *An Innocent Man*, *Max Dugan Returns* and *Pennies From Heaven*.

Orlandi won the Emmy for costume design in 1989 for his work on "The Magic of David Copperfield," and he subsequently designed the next four Copperfield specials. His many television credits include Tribeca's mini-series for NBC, "Witness to the Mob," as well as the telefilms "Marilyn and Me," "Fatal Friendship," "Crazy from the Heart" and "Cab to Canada." He also designed the costumes for the pilots "Putting It Together," "Courthouse," "Texarkana" and "Knight Life."

From 1982 through 1988, Orlandi served as an executive with Bob Mackie Originals, having been with the company since its inception. He holds a BFA in drama from Pittsburgh's Carnegie Mellon University.

Hans Zimmer – Music

Hans Zimmer is one of the film industry's most respected composers, with more than 100 film scores to his credit.

In 1995, he won both an Academy Award® and a Golden Globe for his score to the animated blockbuster *The Lion King*, which also spawned one of the most successful soundtrack albums ever. Zimmer's music for *The Lion King* continues to draw applause in the award-winning stage production of the musical, which earned the 1998 Tony Award for Best Musical, as well as a Grammy for Best Original Cast Album.

Zimmer has garnered six additional Academy Award® nominations, most recently for his *Gladiator* score, for which he also won a Golden Globe and earned a Grammy nomination. He has also been Oscar® nominated for *The Prince of Egypt*, *The Thin Red Line*, *As Good as It Gets*, *The Preacher's Wife* and *Rain Man*. In 2005, he earned his seventh Golden Globe nomination for his score for James L. Brooks' comedy *Spanglish*. He had previously earned Golden Globe nominations for his work on *The Last Samurai*, *Pearl Harbor*, *Spirit: Stallion of the Cimarron* and *The Prince of Egypt*.

The Da Vinci Code is Zimmer's second collaboration with Ron Howard. They previously worked together on *Backdraft*.

Long recognized as one of Hollywood's most innovative musical talents, the German-born artist first achieved success in the pop music world as a member of The Buggles. The group's 1982 worldwide hit single, "Video Killed the Radio Star," helped usher in a new era of global entertainment as the first music video aired on MTV. That same year, Zimmer entered the realm of film music through a collaboration with famed composer Stanley Myers (*The Deer Hunter*) on the acclaimed drama *Moonlighting*. He continued his association with Myers on such projects as Stephen Frears' *My Beautiful Laundrette* and Nicolas Roeg's *Insignificance*, learning the power of combining modern synthesized percussion beats with the melodies of classical music. After 15 collaborations with Meyers, Zimmer began his solo-composing career with 1988's *A World Apart*.

Zimmer has worked with some of the industry's most respected filmmakers, including Ridley Scott (*Thelma & Louise*, *Black Hawk Down*), James L. Brooks (*As Good as It Gets*), Gore Verbinski (*The Ring*, *The Weather Man*), Terrence Malick (*The Thin Red Line*), Tony Scott (*Days of Thunder*, *Crimson Tide*, *True Romance*), Peter Weir (*Green Card*), Mike Nichols (*Regarding Henry*), John Boorman (*Beyond Rangoon*) and Mimi Leder (*The Peacemaker*). He also has frequently collaborated with directors Penny Marshall (*A League of Their Own*,

Riding in Cars With Boys) and Tony Scott (*Days of Thunder*, *Crimson Tide*, *True Romance*).

Zimmer continues to break ground in the world of film music. A pioneer in the use of digital synthesizers, electronic keyboards and the latest computer technology, he is considered the father of integrating electronic sound with traditional orchestral arrangements.

Kathleen McGill – Associate Producer

Kathleen McGill is a veteran of almost 30 years in film production. She was born in Detroit, Michigan and received a BA and MA from the University of Michigan in Theater. As a production accountant, McGill worked for nearly two decades on such New York-based productions as *Saturday Night Fever*, *Hair*, *Manhattan*, *The Verdict*, *Q&A*, *The Muppets Take Manhattan*, *Billy Bathgate* and *The Concierge*, among others. She also worked on Imagine Entertainment's *Dream Team*, *Parenthood*, *Far and Away* and *Apollo 13*.

She became a production manager in the mid-1990s, working on such television projects as "Central Park West," "Witness to the Mob" and the first season of the series "Ed."

As unit production manager, McGill worked on *Snake Eyes*, *Center Stage*, *Flawless*, *The Alamo* and *One Tough Cop*, on which she was co-producer. She reunited with director Ron Howard on *A Beautiful Mind* and has continued as unit production manager and associate producer on his subsequent films *The Missing* and *Cinderella Man*.

McGill lives in New York City and Bradley Beach, New Jersey.

Louisa Velis – Associate Producer

Louisa Velis has been working with Ron Howard since he first began directing movies, and has been associate producer on all of his films since *Far and Away*, including *The Paper*, *Apollo 13*, *Ransom*, *Edtv*, *Dr. Seuss' How the Grinch Stole Christmas*, *A Beautiful Mind*, *The Missing* and *Cinderella Man*, as well as *The Alamo*.

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