

FANTASTIC



Inventor, astronaut and scientist Dr. Reed Richards' (Ioan Gruffudd) lifelong dream is close to being realized. He is spearheading a trip to outer space, to the center of a cosmic storm. There he hopes to unlock the secrets of the human genetic codes for the benefit of all humanity.

Extensive government grant cutbacks nearly dashed the visionary's hopes of the historic flight, until Reed accepted a financing deal with his old college rival, Victor Von Doom (Julian McMahon), now a billionaire industrialist.

Reed's crew for the mission includes his best friend, astronaut Ben Grimm (Michael Chiklis); Sue Storm (Jessica Alba), Von Doom's director of genetic research and Reed's ex-girlfriend; and Sue's hot-headed younger brother, pilot Johnny Storm (Chris Evans). With benefactor Von Doom in tow, the four set off for the exploration of a lifetime.

The mission is uneventful – until Reed discovers a miscalculation of the speed of the approaching storm. Within minutes, the event threshold is upon them. The space station is engulfed by turbulent clouds of cosmic radiation which genetically transforms the crew. Their DNA is irrevocably altered...and so is their future.

Back on earth, the effects of the exposure are quickly revealed. Reed gains the ability to stretch and contort his body into any shape he can imagine and, as leader of the group, is given the name Mr. Fantastic; Sue is able to render herself invisible and to create and project powerful force fields as Invisible Woman; Johnny becomes known as The Human Torch, as he can now engulf his body in flames and take flight at will; and

Ben, whose freakish transmutation is the most shocking, becomes an orange-colored, rock-like, superhumanly strong creature, The Thing.

Together, they turn tragedy into triumph and catastrophe into coalition, using their unique and formidable powers to thwart the evil plans of their now steely-eyed, iron-fisted nemesis Dr. Doom and to protect the citizens of New York City against any threat that may arise.

Astronauts. Superheroes. Celebrities. To the world, they are the Fantastic Four. To each other, they are a family.

FANTASTIC FOUR is based on Marvel's longest running comic book series, which has well-earned its moniker as "The Greatest Comic in the World." While several Marvel comics-to-film adaptations have preceded FANTASTIC FOUR, most notably the "X-Men" and "Spider-Man" features, FANTASTIC FOUR required, for self-evident reasons, four times the special effects power of any previous comic-to-film epics; indeed, the film's finalized effects are so groundbreaking that the technology used to create them didn't even exist a year ago. But for all its state-of-the-art effects, what makes FANTASTIC FOUR special is its humor and emotion. The characters are, after all, the superhero world's most famous dysfunctional family.

The "fantastic" phenomenon began 44 years ago, when Marvel Comics' publisher Martin Goodman, after playing a round of golf with an industry competitor, decided to move forward with an intriguing idea. Goodman shared it with the legendary comics writer Stan Lee.

"Martin said to me 'Why don't you create a team of superheroes?'" recalls Lee. "So, with Jack Kirby, we created the Fantastic Four and over four decades later it remains the jewel in the Marvel crown."

Lee wanted his superheroes to be real people without secret identities. "I wanted to create them as if they were real people living amongst us in the real world who just happened to have super powers," he says. "They are the first family of superheroes, four people who live and work together like a family. We hadn't seen a relationship like that in the comics prior to Fantastic Four and it made them very unique and very popular among the fans.

For Stan Lee, seeing this comic book come to life is truly a “Marvel-ous” feeling. “It’s thrilling really,” says Lee. “Fox has wanted to make this movie for a long time. I’m glad they waited for the right story and the right technology. They certainly got the perfect cast and it’s all going to be up there on the big silver screen...the humor, the drama, the adventure, the action, the fun...all the things that make them so fantastic.”

The movie adaptation of Marvel’s Fantastic Four comic book was in development for over a decade, as producers like Constantin Films’ Bernd Eichinger and Chris Columbus’ 1492 Productions searched for the right screenplay.

Over a period of years, several writers penned script drafts. Things began to coalesce with Michael France’s (“Hulk”) screenplay. “I’ve wanted to see a big-screen ‘Fantastic Four’ movie since I was a kid,” says France. “Taking a swing at a ‘Fantastic Four’ film is one of the reasons I wanted to get into the movies in the first place.”

To France and the producers, the chief goal was capturing the right tone. “The tone direction was to follow the original comics,” says France. “We wanted the film to be thrilling and full of things you’ve never seen in a movie.”

After several other drafts, writer Mark Frost (“Twin Peaks”), also a fan of the Fantastic Four comics, stepped in to continue shaping the script. “I thought we needed to go to the roots of the comics,” says Frost. “I felt that at its core, the story was really very simple. My instinct was that the story for the movie needed be like the earlier comics, by Stan Lee and Jack Kirby – that it should have a bubbly feel to it. We wanted to capture the excitement of the Fantastic Four gaining their powers, while introducing a new audience to their mythology.”

When director Tim Story came aboard the project, he oversaw drafts that continued to center on the comics. Of course, it was impossible to be faithful to all the comics stories – they number in the thousands – but Story understood that the film would have to be loyal to the characters. He also wanted to humanize the characters, particularly Dr. Doom, who was perhaps less developed in previous drafts than the four heroes.

Throughout those years, as the script took shape, the filmmakers kept running into the same questoins. Is the technology advanced enough, they wondered, to make these

heroes and their powers realistic and believable to the increasingly savvy three generations of fans?

“There is no question that the advancement of visual effects technology played heavily into when this movie could be made,” explains producer Ralph Winter. “We couldn’t have pulled it off even just a few years ago; the technology just wasn’t there yet.

“However, within the last two years or so,” Winter says, “the advancements in computer graphics, computer-generated imaging and photo-realistic software enabled us to take a serious look at the possibility of getting it right. We could bend and stretch a man’s body and make it look real; blend real fire elements with CGI fire elements to make The Human Torch believable; create an invisible character that the audience can still see. And the art of special visual effects makeup had come far enough so that a real actor could play The Thing, as opposed to having a computer generate the entire character. We looked at all the tools available to us and decided the time was right to get this story up on the screen.”

Director Tim Story and producer Avi Arad also felt the timing was right for a FANTASTIC FOUR motion picture, for reasons that extended beyond the universe of technology and effects.

“The 1960s science fiction of Stan Lee and Jack Kirby has become the 21st century’s science fact,” says Arad. “They were the real *imaginauts*, creating stories about the privatization of space travel and DNA research long before either of those things became possible and part of the mainstream consciousness. Now we read and hear about those things every day.”

For Tim Story, FANTASTIC FOUR presents a socio-political connection in these times of family values, reality TV stars and the cultural obsession with the notion of celebrity.

“Fantastic Four is probably one of the comic books that is closest to my heart,” says Story, “because they are real people living and working as a family. No matter how dysfunctional they may appear, no matter how much bickering there is between them, they do stick together as their lives take a dramatic turn and they grow from relative obscurity to celebrity cult status.

“The biggest difference between the Fantastic Four and other comic book superheroes,” adds Story, “is that they don’t have secret identities or hidden alter egos. When they walk down the street in Manhattan, people recognize them as Reed Richards or Mr. Fantastic. Johnny Storm is the perfect example of an overnight sensation and he relishes his time in the spotlight as The Human Torch. They are daytime heroes, right out there in the open standing next to you and me and people these days want heroes like that. I think that kind of accessibility to their audience is one of the reasons the comic has been so popular for so many years.”

Much of the burden of that “accessibility” fell on the shoulders of visual effects producer Kurt Williams, whose challenge was to seamlessly blend the live-action performances of the actors with the over 800 visual effects shots in the movie.

“Tim wanted this movie and these characters to have a grounded and organic relationship to each other and their environment,” says Williams. “So as he and the actors developed the layers of the characters, my team and I were developing the layers of visual effects that would be blended in to give the movie a very balanced, believable and photo-real look and feel.

“We created a set of ‘physics’ for each of the characters,” continues Williams. “Now they were not the physics of our world, rather they were a set of physics relative to the characters individual powers. For example, Mr. Fantastic had his own set of physics which allowed us to rationalize the way his body would stretch and bend. It wasn’t just about his skin stretching. We had to consider how his bones and muscles would stretch, too. We had to design an effect that would make his power believable, an effect that would not pop the audience out of the action.”

“The real fun of this story revolves around their powers,” says Tim Story. “I mean who hasn’t wondered what it would be like to be invisible or be able to fly or to have superhuman strength? I think the kid in all of us can relate to that. Watching them as they first discover their powers, then how they integrate them into their new lives and, ultimately, utilizing them in the battle of good versus evil is very cool. They say money is power but for the Fantastic Four, powers are power.”

The comics' creators, Stan Lee and Jack Kirby, conceived, wrote and illustrated the powers of the Fantastic Four and their arch-nemesis Dr. Doom, as extensions of the characters' individual personalities. For the actors, it was that concept which contributes to the organic, grounded-in-reality nature of the heroes and villain alike.

"It's really quite a clever concept," says Ioan Gruffudd (pronounced Yo-an Griffith), who portrays Reed Richards/Mr. Fantastic, a brilliant scientist and leader and father-figure of the group. "Reed is a passionate guy whose work means everything to him so you can rationalize his particular power in several ways. He's always reaching for the stars. He, perhaps, stretches himself too thin by having so many projects and experiments going at once and he has a sort of malleable personality that affects his relationships, especially with Sue whom he sees as just out of his reach."

Gruffudd, who was unaware of the comics, admits to being skeptical about how the filmmakers were going to execute Reed's ability to stretch his body into a myriad of shapes and sizes.

"I was drawn to the character of Reed Richards because he is very intelligent, earnest and charming and, ultimately, quite heroic," says Gruffudd. But I was concerned that Reed's powers might end up looking un-real even within our comic book/movie universe. Tim reassured me that the technology was at the point that when Reed used his power, it wasn't going to look fake or rubbery. Tim explained that Reed's power was going to be very strong, masculine and sinewy. We would see and hear his muscles and bones stretching, not just his skin, and that it actually would be painful each time Reed stretched. It wasn't going to be an effortless power."

As the mother-figure of the group, Sue Storm/Invisible Woman is, according to actress Jessica Alba, "the glue that keeps the family together." The manifestation of her powers – invisibility and the ability to project powerful force fields – comes from deep inside Sue's maternal, emotional core.

"Sue is a scientist," says Alba, "who is struggling with her place in her male-dominated world. Whether it's in her relationship with Victor or Reed or her brother Johnny, she's striving to be seen and heard and recognized as their peer. She wants them to take seriously her ideas and opinions and doesn't want to be overlooked or dismissed. She often thinks to herself that she might as well be invisible as far as they are concerned

thus her power of invisibility manifests itself based on her emotional state at a given moment.

“Like all of the characters,” continues Alba, “Sue discovers her powers slowly and comes to recognize the connection to her personality over time. So, if she is sad, she may go invisible and if she’s is angry, she can launch one mean force field. By the time she is battling Dr. Doom, she has become much stronger, more confident and less guarded than she was before the space station accident.”

Stan Lee recalls his intentions when he was creating Sue Storm: “I didn’t want Sue to be a typical female comic book character who is always crying out for help,” he says. “I didn’t want her to be the damsel in distress. I wanted her to be an integral part of the team so I actually gave her two very compelling abilities. In fact, some people think the combination of Sue’s powers ultimately makes her the most powerful of the group.”

“Invisibility is a very challenging visual effect,” says Kurt Williams. “Because Tim’s vision of these characters was so performance-oriented, we decided to actually retain some of Jessica’s attributes when she goes invisible. For example, there are always subtle tell-tale signs that she is there even when you ‘can’t see her,’ whether it be the shape of her lips or her eyes or her hair. It’s a very ethereal kind of effect and it mirrors the ethereal quality Jessica brought to the role.”

“The process of ‘going invisible’ was very interesting and a lot more difficult than I anticipated,” says Alba. “I had to do every scene twice. It was an odd feeling in that I had to recreate those emotions many times over whether there was another actor sitting opposite me or not.”

Sue Storm’s sibling, Johnny Storm/The Human Torch, played by Chris Evans, is the third member of the fantastic family of four. For Evans, the idea of playing the hot-blooded, hot-headed but forever-cool superhero came naturally to him.

“It’s every little boy’s dream. I mean what little kid didn’t tie a towel around his neck and jump off the couch like a superhero.

“Although I was relatively new to the Fantastic Four phenomenon,” says Evans, “I could tell Johnny was going to be a blast to play. He’s the epitome of a young guy who just wants to have fun. He’s a daredevil: He snowboards, does motocross and is a

space pilot. You know, he has that sort of attitude of invincibility, and relishes being in the spotlight. He lives for the fast cars, the fast women, and the applause. Oh yeah, did I forget to mention he can burst into flames and fly, too? I mean there's not much more of an attention-getter than that!

“Johnny doesn't really preoccupy himself with the troubles of the others,” says Evans. “He's way too self-involved. Yes, he pokes fun at his sister and is constantly yanking Ben's chain. He respects Reed as the genius scientist he is but clearly recognizes that the guy is so lost in his work and has done everything to screw up his chances with Sue. That's what Johnny brings to the family dynamic, sort of an unconditionally loving apathy. Ultimately, he does grow up a bit and realizes the importance of the team and the responsibility that has been thrust upon them.”

Once again, the visual effects magic complemented the actor's performance. “Johnny's Human Torch fire powers are a blending and layering of real and computer-generated fire elements,” says Kurt Williams. “We shot real elements on a soundstage that ranged from a flame as small as a Bic lighter to a large, swirling tornado-like element for his ‘supernova’ effect. The real elements were then enhanced with the CGI elements. Much like Jessica's invisibility, we never wanted to cover up Chris's performance with fire; rather, we want the audience to always be able to see his face and his eyes even when he's completely engulfed in flames.”

Another object of Johnny's ribbing is Ben Grimm. When actor Michael Chiklis was eighteen years old, he told his brother “that if they ever make a movie of the Fantastic Four comic book, I'm going to play Ben Grimm.”

Was this wishful thinking or teenaged prophecy?

“What can I say,” says Chiklis, grinning, “I just always had an affinity and an deep affection for the Fantastic Four and Ben Grimm, in particular. Here I was this little kid reading about this humble guy who came from the same kind of humble, middle-class upbringing that I did. Ben overcame a lot of things and went on to become an outstanding pilot and astronaut. He gave a lot of hope to kids like me that we could achieve our dreams, too. Now, having played him in this movie, one of my dreams has indeed come true.”

Chiklis readily admits that having the opportunity to play a cultural icon like Ben Grimm/The Thing was a daunting task.

“Ben goes through some heavy duty stuff after the accident in outer space,” says Chiklis. “From an actor’s point of view, his character arc is filled with an incredible amount of emotional and physical transformations. He starts out as this strong, confident, self-effacing guy and ends up a monster and a hero and a celebrity. It’s terribly difficult for him to accept his misfortune because he’s not the kind of guy who wants to be the center of attention. He just wants to be Ben again.

“So, yes, this role proved to be one of the most challenging things I’ve done in my life and career,” continues Chiklis. “I personally had to overcome a great deal of fear and apprehension with the task that was ahead of me. Especially once I saw what I was going to be going through with the whole makeup and wardrobe thing. The first day I put on the costume was a very intense and frightening experience and it was a real psychological test of my coping skills. I felt genuine fear.

“I’m not a phobic person at all,” continues Chiklis, “so when I felt that kind of claustrophobic feeling, it really caught me off guard and was quite unnerving. It actually crossed my mind that I was not going to be able to do the role. So that night, I called a psychiatrist and spoke to her about what had happened to me that day. I asked her for some help in how to deal with all that trepidation and she gave me some really excellent tools to use to keep me in the moment. As an actor, it’s all about moment to moment and I thank her implicitly for giving me the skills to get into that cocoon every day and do the best I could to bring this character to life.”

That “cocoon” of which Chiklis speaks was the 60-plus pounds of latex costume and prosthetic makeup that transformed him from Michael to The Thing, in three hours. The decision to go with a practical rather than computer-generated look for the rocky hero was made by director Tim Story, the producers, the visual effects teams, and the costume and effects makeup designers.

“It was one of the biggest decisions we had to make on this movie,” says Story, “and we made it very early on so that we would have all the time necessary to really get ‘The Thing’ right. Unlike The Hulk, for example, beneath all that rock is a human being who has human feelings. He talks, he has conversations, he even has romance, so we felt

it was imperative that an actor ‘generate’ this character rather than a computer. Although he looks like a monster, it is Michael’s performance that makes The Thing believable as a man.”

“CGI lends itself more to characters like The Hulk or Gollum or dinosaurs,” says producer Avi Arad. “What we didn’t want to do was lose Michael’s performance within some computer software. Instead, we wanted to be able to look into The Thing’s eyes and know that they were, in fact, Michael’s eyes, human eyes. You can see all the human pathos that the character is experiencing through his eyes and it worked because of Michael’s performance and the talent and dedication of our creative teams.”

Costume designer José Fernandez, creature effects supervisor Mike Elizalde, visual effects producer Kurt Williams and countless artists, sculptors, creature designers and technicians at Spectral Motion worked together for months to create ‘The Thing’ suit.

The Thing was “born” from initial renderings and maquette sculptures by Fernandez, research and development by Elizalde’s team at Spectral Motion, and the practical on-set application by key effects makeup artists Bart Mixon and Jayne Dancose. The suit is made of latex and, in some areas, measures five to six inches thick. According to costume designer Fernandez, it was a real “pressure cooker.”

“Imagine a normal wet suit,” he says, “and compound that thickness by a few more inches. That gives you some idea of the weight of the suit. However, unlike The Thing’s costume, your head can be exposed in a wet suit in order to let heat escape. Michael was literally capped off when he was inside and there really was nowhere for the heat to go. Kudos to him because he cooked in there and cooked hard.”

The suit team developed a system to cool Chiklis down by removing one of the “rocks” on the top of his head and inserting an air conditioning hose that blew cool air into the small gap between the actor’s skin and the Spandex lining inside the suit. They also had a special slant board constructed that would allow the actor to lie back at an approximate 45° angle. Affectionately dubbed “The Rack” by Chiklis himself, the slant board was not only more comfortable for Chiklis to relax on in between takes (since he clearly couldn’t sit or fit in a typical director’s chair) but it also allowed the makeup and wardrobe teams to access the actor from head to toe and to re-apply or touch up the prosthetics on set with greater ease.

Even with his state-of-the-art, one-of-a-kind suit, The Thing was enhanced for certain situations, with computer generated effects. “Our real job with The Thing character was all about enhancing the integration with his environment,” explains Kurt Williams. “For instance, when he jumps onto pavement, that pavement would crack under the weight of all that rock. If he brushes by the corner of a brick building, some of those bricks might be loose enough to fall off due to sheer force. Of course, if he scratches an itch on his face, you’ll see a little scrape on the rock and a bit of dust. When he makes an extreme move, we’ve created even more dust coming off his body, as if the rocks are grinding together. The practical suit may have weighed sixty pounds but we augmented him to appear like the two thousand pound rock that he is.”

Marvel Comics and Stan Lee may have named their cutting edge comic book series Fantastic Four, but there is a vital fifth wheel in the series that helped make it one of the most successful of the genre: übevillain Victor Von Doom, a.k.a Dr. Doom.

“We were lucky enough to be able to dream up some great villains,” says Stan Lee, “and I think that Dr. Doom was one of my all-time greatest creations as a villain. He was as bigger-than-life as our four heroes. They didn’t fight muggers or jaywalkers or litterbugs; they fought guys like Doom.”

Julian McMahon, who takes on the role, was raised in the political and society circles in Sydney, was also a “pretty typical little kid” who loved cartoons and comic books.

“Fantastic Four was enormous in Australia when I was growing up so I was very familiar with the series,” says McMahon, “and it was one of my personal favorites. Dr. Doom always fascinated me, and to be offered the role in the feature film version was an opportunity I just couldn’t pass up. It was a big step for me in many different directions and for many different reasons.

“However, I must say that it’s always difficult for me to play the villain because I have absolutely no villainous side to me whatsoever,” says McMahon, grinning. “Everyone presumed that Ioan (Gruffudd) was the only one that was going to be stretched as an actor.”

Dr. Doom is the moniker taken by wealthy industrialist Victor Von Doom after his DNA-altering experience in space. For McMahon, the evolution of the character was all about “the stripping down of one man’s entire belief system.”

“Victor is a wealthy billionaire who is bright and charismatic but terribly vain,” says McMahon. “He is only concerned with bettering his own position of power. I tried to infuse him with a soul and a spirit that the audience could recognize. However, for a guy that vain, a cut on the face is not a good thing so as his metamorphosis becomes more and more apparent, he literally and figuratively starts to fall to pieces. He’s stripping down and baring it all and making plans to take no prisoners. It’s not a pretty sight for anybody; not for the Fantastic Four, not for the world and particularly not for Victor himself.”

“Our take on the Doom character was all about subtlety,” says Kurt Williams. “The beginning of his transformation is a very slow, sort of recessed process, so we integrated specific detailing within the prosthetic makeup. Then as we approach the climax of the film, his metamorphosis goes into turbo speed and that’s where we had to make sure that his powers were as organic in nature as the four heroes. Again, it’s a subtle effect as you see his anatomical structure changing, not just on his skin but all the vascular system, musculature and skeleton underneath.

“Helping to take Julian visually through his character’s arc was fun,” says Fernandez. “You know, he starts off in some beautiful designer suits and pale shirts looking very much the handsome, wealthy, stylish and vain Victor. As he began changing, we took him into those darker grays and blacks and eventually into his classic deep green cloak. We, too, took a very subtle approach with him in order to blend seamlessly with the prosthetic makeup and the eventual visual effects.

“The other great thing about the Doom character,” says Williams, “is that, like Michael Chiklis, even though Julian ends up in head-to-toe steel, you’ll still be able to see his eyes. Again, that was essential to keep the consistency of Tim Story’s vision. All five characters come from a real, believable, organic place and none of us wanted to hide any part of that. They’re people, not aliens, so the audience will really see all the human emotions that play out in their fantastic adventure.”

ABOUT THE PRODUCTION

The challenge of infusing life and power into the characters was a formidable undertaking. Equally time-consuming and labor-intensive was the creation of the “world” in which the heroes live.

From the sleek, linear lines of Victor Von Doom’s officer to the sumptuous curves of the space station to the hodgepodge of architectural detailing that is the famed Baxter Building, production designer Bill Boes tore a page from the 1961 comic for his inspiration.

“When Stan Lee and Jack Kirby started this comic back in 1961,” says Boes, “they pushed the envelope with their visual designs. Their Fantastic Four is a brilliant example of what was considered ‘pushing contemporary’ back then. From that, I was inspired to push the technology as far as we could for an audience to accept it and believe it...to make New York a contemporary but ultimately timeless place where the characters live, work and save the day.”

The biggest set constructed for the film was the interior of the Baxter Building, Reed Richards’s high-rise laboratory compound and family home to the Fantastic Four.

Boes says this set is representative of what he and the filmmakers were trying to achieve with the visual design elements.

“The Baxter Building is a circa 1928 Art Deco building in Manhattan,” says Boes. “Reed Richards had taken over the top portion and begun adding different modules to the space – a laboratory, his office, the living quarters – so when you see the interior or exterior of the building, there’s a mix of the old and the new. We paid homage to Jack Kirby on that set because we know what an important place it is in the history of the Fantastic Four.”

“It was a really fun set to design and build,” continues Boes. “There is a lot of variance in color and texture that reflects the lighter tone of this movie. We call it a ‘daylight’ movie as opposed to something like the darker ‘nighttime’ feeling of the ‘X-Men’ pictures. That’s another reason that so much of the movie takes place during the day. It’s just more suitable to tone of this particular comic and movie.”

Boes was responsible for keeping visual consistency at the practical locations in and around Vancouver, where the film was based for four months in fall 2004. Two of

the biggest sequences in the movie take place on the Brooklyn Bridge and inside a cavernous stadium arena for the thrilling Motocross X-Games.

“As much as all of us would have wanted to do the Brooklyn Bridge action sequence on the real bridge in New York,” says Boes, “it was cost-prohibitive. We built a portion of it adjacent to Pier 94 on the north shore of Vancouver. We built a 200-foot by 34-foot wide section of the bridge, down to the detailing of the bolts, the paint color, and the period lampposts. The road that goes through the bridge extended another half-mile around like a race track which made resetting vehicles and equipment much, much easier. We then surrounded it with blue screens, some that were stationary, some that were movable and some that towered almost 50 feet high above the set.

“It was very important to get the bridge right,” says Boes, “because such a huge and critical scene takes place there. It is on the Brooklyn Bridge where the Fantastic Four finally discover their powers full on and end up saving the day for the first time.”

“With the combination of the practical piece of the bridge,” says producer Ralph Winter, “the aerial footage we shot in New York and Vancouver and the post-production visual effects, we were able to cobble things together that give you the sense that you are on top of the Brooklyn Bridge, 200 feet above the water.”

ABOUT THE CAST

IOAN GRUFFUDD (Reed Richards / Mr. Fantastic) began acting in his teens in his hometown, Cardiff, Wales. At 18 he enrolled at The Royal Academy of Dramatic Arts in London and upon graduation, began working almost immediately in the United Kingdom. It was his title role in the Emmy Award-winning miniseries, “Horatio Hornblower,” that earned him international acclaim with both fans and critics.

Gruffudd was last seen portraying the legendary Lancelot opposite Keira Knightley and Clive Owen in “King Arthur” for Disney.

His previous film credits include “Titanic,” “102 Dalmatians,” “Solomon and Gaenor” (nominated for an Academy Award® for Foreign Language Film) and Jerry Bruckheimer’s “Black Hawk Down.”

JESSICA ALBA (Susan Storm / Invisible Woman) stars in the upcoming feature film, "Into the Blue," also starring Paul Walker, Josh Brolin and Scott Caan. The underwater action-adventure is about scuba-divers who become involved in a dangerous situation after they discover sunken treasure.

She recently starred in the feature film, "Sin City," directed by Robert Rodriguez. Alba portrayed Nancy, an exotic dancer who is the heart of the fictional Sin City, playing opposite Bruce Willis in one of three of the film's intersecting stories.

Alba's first starring role in a major studio film was the 2003 release, "Honey," which has grossed over \$30 million domestically. She starred as Honey Daniels, a dancer and choreographer working as a bartender and record store clerk until she gets her big break in the music industry and comes to realize what really matters to her. The contemporary urban drama also featured Lil' Romeo, Mekhi Phifer and Joy Bryant, with appearances by hip hop/R&B stars Missy Elliott, Genuine, Sean Desmond, Tweet and Jadakiss.

Alba achieved worldwide recognition as the lead character in James Cameron's "Dark Angel," Cameron's first project since the history-making "Titanic" and his debut television venture. In the series, Alba portrayed Max, a genetically-enhanced human prototype who escapes from her government captors only to live out her life in the underground of 21st Century Seattle. In the series' first season, she was nominated for a Golden Globe® and a People's Choice Award®. She was voted the TV Guide Award as Breakout Star of the Year by readers, and won Favorite TV Actress at the 2001 Teen Choice Awards. "Dark Angel" has replicated its success around the world, establishing her as an international star. It has been released on video and DVD and has spawned a soundtrack and a line of action figures.

Alba also has a deal with Universal Pictures and Strike Entertainment to produce and star in a film derived from the limited-series comic book "Beautiful Killer," from Black Bull Comics. The untitled film will extract key elements from the source material, about a girl who loses her family to mysterious killers, is forced to flee and ultimately chooses to exact revenge.

Alba fell in love with acting at a very early age, becoming active professionally at the age of 12. She began studying with acting coaches in Los Angeles and, shortly

thereafter, landed at the Atlantic Theatre Company, where she studied with founders William H. Macy and David Mamet.

Alba's first feature film credits include Twentieth Century Fox's "Never Been Kissed," starring and produced by Drew Barrymore, as well as the thriller, "Idle Hands" for Sony Pictures. She later appeared in Fine Line Features' "The Sleeping Dictionary," a period drama which co-starred Brenda Blethyn, Bob Hoskins, Emily Mortimer, Noah Taylor and Hugh Dancy.

L' Oreal engaged her for a worldwide cosmetics contract in early 2001. She has also been featured in the iconic Got Milk? print campaign and will be featured in a new series of the popular Gap ads this Fall. She has appeared on numerous magazine covers in the United States and around the world.

Although many would describe her as an exotic beauty, Alba was raised in a traditional American family in California. Her mother's family has a French-Danish heritage, while her father is from Mexican-Indian and Spanish lineage.

CHRIS EVANS (Johnny Storm / Human Torch) starred opposite Kim Basinger and William H. Macy in "Cellular." In this thriller he portrayed a young man who answers a cell phone call from a woman who has been kidnapped (Basinger). She tries to persuade him to believe her and save her family.

Evans had a leading role in "The Perfect Score," playing Kyle, a student who persuades five others to help him steal an upcoming SAT test in order to up his score and get in to the college of his choice. The film was produced by Tollin/Robbins and also stars Erika Christensen and Scarlett Johansson.

Evans starred in the independent films, "Fierce People," opposite Diane Lane and Donald Sutherland; and in "The Orphan King" opposite Alexis Bledel. He co-starred in the comedy "Not Another Teen Movie."

Evans studied dance and theatre under the direction of his teacher/mother. He soon found his way onto the stage appearing in professional theatre productions of "Sunday Visitors" at the Boston Playwrights Theatre and the EMACT Festival as well as a Speak Previews production of "Suckers" in Boston.

At age 17, Evans signed with an agent in New York and shortly thereafter was cast on the FOX series, “Opposite Sex.” He guest starred on “Boston Public” and on “The Fugitive.”

Evans grew up near Boston, Massachusetts. He currently lives in Los Angeles.

MICHAEL CHIKLIS (Ben Grimm / The Thing) made his return to series television with a starring role on FX's first original drama series “The Shield,” a critically acclaimed one-hour police drama now in its third season. His remarkable performance garnered Chiklis a Golden Globe Award for Best Actor in a Drama Series, an Emmy® win for Outstanding Lead Actor in a Drama Series, as well as the Television Critics Association Award for Best Drama Actor. His Emmy win marked the first time that a lead performer in a show airing on a basic cable channel has won in this category.

“The Shield” debuted to record ratings for Fox’s FX and has continued to capture the attention of critics and television audiences. Chiklis stars as Detective Vic Mackey, a rogue cop and leader of the precinct strike force who operates under his own set of rules in his efforts to clean up the streets of Los Angeles.

Chiklis began entertaining his family with celebrity imitations when he was just five years old. As a child, Chiklis appeared in regional theater productions and earned his Equity card when he was just thirteen. He later attended Boston University School of Performing Arts where he received his B.F.A.

Just days after graduation, Chiklis auditioned for the role of John Belushi in the controversial film “Wired,” a part he landed three years later. He guest starred on the popular series “Miami Vice,” “L.A. Law,” “Murphy Brown,” and “Seinfeld.”

In 1991 Chiklis landed the title role on “The Commish,” which aired on ABC from 1991-1996. Chiklis portrayed Tony Scali, a tough but fair-minded police commissioner who was beloved by his fellow officers. The role was based on an actual New York state police commissioner and originally called for an older man, but Chiklis won the producers over and made the role his own.

After that show wrapped, Chiklis went to Broadway and starred in the one-man show “Defending the Caveman.” His film credits include “The Tax Man” with Joe Pantoliano, “Do Not Disturb” opposite William Hurt and Jennifer Tilly, “Last Request”

and “Body and Soul.” His additional television credits include a roll as Chris Woods, the stay at home father on the NBC comedy “Daddio,” as well as a starring role as Curly in the ABC movie “The Three Stooges,” which was executive produced by Mel Gibson.

Next up for Chiklis is an independent feature film “Rise,” a horror thriller directed by Sebastian Gutierrez, also starring Lucy Liu.

JULIAN McMAHON (Victor Von Doom / Dr. Doom) stars in the FX original drama series “Nip/Tuck.” Created and executive produced by Ryan Murphy, “Nip/Tuck” also stars Dylan Walsh, Joely Richardson and John Hensley. Set in the sexy world of Miami's South Beach, “Nip/Tuck” cuts beneath the surface of the superficial world of plastic surgery, dramatically revealing the complexities and fragile nature of patients trying to mask their psychological flaws through physical cosmetic enhancement. McMahon plays Dr. Christian Troy who shares a booming plastic surgery practice with his best friend Dr. Sean McNamara (Dylan Walsh.)

“Nip/Tuck” has received numerous accolades. It was named one of the 10 Best Television Shows of the Year by AFI and has also been nominated for a Golden Globe Award, a GLAAD Award, and a Golden Satellite Award. McMahon was nominated for a Golden Satellite Award in the Best Actor in a Drama Series category.

McMahon recently starred in the independent film “Prisoner” for the writer/director team David Alford and Robert Lynn, both making their feature debut. McMahon portrays a critically-acclaimed Hollywood film director who, while scouting an abandoned prison for his new film, is taken hostage by an omniscient Jailer. Elias Koteas stars as the Jailer.

McMahon starred as Detective John Grant on the award-winning NBC drama series “Profiler.” He then joined the cast of the WB hit show “Charmed,” where McMahon played tortured demon Cole Turner, who created both havoc and romance for the Halliwell sisters played by Alyssa Milano, Holly Marie Combs, Shannen Doherty and then Rose McGowan. McMahon completed a lead role in the independent film, “Meet Market” opposite Elizabeth Berkeley, Alan Tudyk and Aisha Tyler.

Hailing from Australia, McMahon had a lead role in the primetime drama, “The Power, The Passion.” He then joined the cast of the hit series “Home and Away,” which

also starred Guy Pearce, Heath Ledger, Martin Henderson and Naomi Watts. In 1992, McMahon broke into American television when he was cast as Ian Rain on the daytime drama “Another World.” He also co-starred in the cable movies “In Quiet Night” and “Another Day,” executive produced by Francis Ford Coppola and starring Shannen Doherty and Brad Renfro. His other television credits include a guest starring role on “Will & Grace.”

On the big screen, he appeared opposite Elliott Gould in the feature film “Wet and Wild Summer,” and co-starred with Jeff Daniels in “Chasing Sleep.” His stage credits include Sydney and Melbourne productions of “Love Letters.”

KERRY WASHINGTON (Alicia Masters) had a key role in the Academy Award winning *Ray*, portraying Ray Charles’ wife Della. Recently, she starred with Brad Pitt and Angelina Jolie in “Mr. and Mrs. Smith,” released by Twentieth Century Fox.

Washington had the starring role in director Spike Lee’s “She Hate Me.” She co-stars in director Sidney Lumet’s HBO film “Strip Search,” which exposes the paranoia that has plagued America since 9/11. Washington co-stars in the independent film “Sexual Life,” a series of vignettes about people and their relationships.

In 2002, Washington was nominated for an Independent Spirit Award for best actress in the film “Lift,” written and directed by Demane Davis and Khari Streeter. She had a key role in “Save the Last Dance,” winning a Teen Choice Award for best breakout performance.

Washington appeared in “Against the Ropes: The Jackie Kallen Story” starring Meg Ryan. She co-stars in “Sin,” opposite Gary Oldman and Ving Rhames, and in “United States of Leland” opposite Kevin Spacey and Ryan Gosling.

Other film credits include “The Human Stain” starring Nicole Kidman and Anthony Hopkins; and producer Jerry Bruckheimer’s “Bad Company,” starring Chris Rock and Anthony Hopkins, directed by Joel Schumacher. Prior to that, Washington starred in the highly acclaimed independent film, “Our Song,” playing a wise but conflicted teen.

During her free time, Washington is an active supporter of the Creative Coalition, a group dedicated to raising awareness of First Amendment Rights. She is also active in a new New York City-based program called Adopt-A-Classroom.

ABOUT THE FILMMAKERS

TIM STORY (Director) made his studio directorial debut in 2002 with the smash hit comedy “Barbershop,” starring Ice Cube, Cedric the Entertainer, Anthony Anderson and Eve. The film garnered an Image Award nomination for Outstanding Motion Picture.

He most recently helmed the action-comedy “Taxi,” starring Queen Latifah and Jimmy Fallon, released by Twentieth Century Fox.

Story was born and raised in Los Angeles. He started his love affair with movies at age 12, making silent films with an 8mm camera inherited from his older brother. The cast always consisted of family and friends, because they were free and convenient. While still in high school, Story began a music career, rapping with Ice T’s Rhyme Syndicate. Just before signing a record deal with Warner Bros., Story’s rap career came to an abrupt halt when a neighborhood rival fatally shot one of his group members.

After that tragedy, Story began producing and directing talent shows and variety musicals. He attended USC film school from 1990 to 1993, honing his filmmaking skills. After leaving film school, he produced, wrote, edited, and directed two feature length films, paid for out of his own pocket. The two independent feature films to his credit are “One of Us Tripped” in 1996 (winner of the Black Filmmaker’s Hall of Fame Feature Film Festival) and “The Firing Squad” in 1998. He has also directed dozens of music videos for such acts as ‘N Sync, R. Kelly, Tyrese, Jon B and India Arie.

BERND EICHINGER’s (Producer) credits include “Resident Evil: Apocalypse,” “Resident Evil,” “Wrongfully Accused,” “Smilla’s Sense of Snow,” “The House of the Spirits,” “Last Exit to Brooklyn,” “The Name of the Rose” and “The Neverending Story.” He recently produced “The Downfall” (Der Untergang), which was nominated for an Academy Award for Best Foreign Language Film. He is currently in pre-production on the highly-anticipated “Perfume: The Story of a Murderer.”

Eichinger was born in Neuburg, Bavaria. He attended boarding school and originally pursued his musical aspirations until he was accepted into the Munich Academy for Television and Film. He began screenwriting and worked as a production manager at BR, the Bavarian public service television and radio station. He later founded Solaris, his own production company, in 1974, and became one of the most influential and successful producers of the New German Film movement. When a fellow production company, Constantin, ran into financial difficulties, Eichinger designed a rescue plan and ultimately became a shareholder and CEO of the company and didn't leave his position as Chairman of the Board of Management of Constantin Film AG until just a few years ago.

AVI ARAD (Producer) is President and CEO of Marvel Studios, and the chief creative force responsible for bringing Marvel Comics' characters to life on the big screen, working with many of Hollywood's most prestigious directors, writers, producers and studio executives to supervise the transition of Marvel characters to live-action and animated feature films.

Arad served as executive producer for "Spider-Man," the record-breaking, worldwide phenomenon starring Tobey Maguire as the beloved webslinging Marvel superhero. Directed by Sam Raimi and starring Maguire, Kirsten Dunst, Willem Dafoe and James Franco, "Spider-Man" became the fifth highest grossing movie in U.S. history.

The highly anticipated sequel, "Spider-Man 2," reunited director Raimi with Tobey Maguire, Kirsten Dunst and James Franco, and also starred Alfred Molina as Doc Ock. Like the first film, "Spider-Man 2" was a huge box-office success, and "Spider-Man 3" is now in development.

Arad produced "Elektra," starring Jennifer Garner, from Fox and Regency; "The Hulk," based on the renowned Marvel comic series, and directed by Oscar winner Ang Lee, and the box-office smash "X2" which reunited director Bryan Singer with stars Hugh Jackman, Patrick Stewart, Ian McKellen and Halle Berry from the film's predecessor, the box-office hit "X-Men," for which Arad was executive producer.

Next up for Arad is "X3," the next chapter in the epic "X-Men" motion picture saga.

Arad's slate of recent box-office successes also includes the smash hit "Daredevil," starring Ben Affleck, Jennifer Garner and Colin Farrell, for which Arad served as a producer. Currently, Arad's live-action feature slate includes "Ghost Rider," "Namor," "Iron Man," and "Werewolf by Night."

He began the Marvel movie franchises with Wesley Snipes in the films "Blade" and "Blade II", with New Line Cinema. Arad executive produced Marvel's full slate of animated television series, including "Spider-Man" and "X-Men," two of the highest rated kids' shows appearing on Fox Kids Network, as well as "Incredible Hulk," "Fantastic Four," "Iron Man" and "Silver Surfer." Before joining Marvel, Arad's credits in animation included "Conan the Adventurer," "King Arthur & the Knights of Justice," "Double Dragon" and "Bot Master."

For live action television, Arad created and executive produced the highly rated "Mutant X." For live television, Arad executive produced the telefilm "Generation X and Nick Fury, Agent of S.H.I.E.L.D."

Arad is a long established expert in youth entertainment. He is one of the world's premiere toy designers and producers of children's programming and the primary creative force responsible for bringing Marvel Comics' characters to life in toys, film and television. He has been involved in the creation and development of dozens of entertainment products, including action figurines and playsets, dolls, vehicles, electronic products, educational software and video games. Arad has also developed TV animation properties designed to combine entertainment and toys with companies such as Toy Biz, Hasbro, Mattel, Nintendo, Tiger and Sega.

When Marvel Entertainment Group acquired an interest in Toy Biz in April 1993, Arad entered into an arrangement with the New York City-based entertainment conglomerate to devote his time exclusively to Toy Biz and Marvel Studios. As a Director and principal of Toy Biz and President of Marvel Studios, Arad continues to oversee the design, development and approval of Toy Biz products from initial concepts through final packaging, advertising and merchandising strategies, and he has been instrumental in the company's expanding presence as a major force in the licensing arena, acquiring the master toy rights to brand names and properties outside the Marvel

universe. As of October 1, 1998, Toy Biz acquired Marvel Entertainment and united the companies under the name Marvel Enterprises.

RALPH WINTER's (Producer) feature film credits include "X2," the blockbuster sequel to "X-Men" for 20th Century Fox, which he produced with Lauren Shuler Donner. He also produced "X-Men" for 20th Century Fox with Lauren Shuler Donner and Bryan Singer ("The Usual Suspects") directing. Winter will return to the successful franchise to produce "X3," due for worldwide release May 2006.

Named Best Science Fiction Fantasy Picture by the 2004 Saturn Awards, "X2" opened to \$85 million, the fifth largest opening of all time, while the first "X-Men" opened to the largest non-sequel box office opening in history at the time, \$54.4 million. Both pictures star Patrick Stewart, Hugh Jackman, Ian McKellen, and Halle Berry. Between those films he executive produced "Planet of the Apes," directed by Tim Burton for Twentieth Century Fox. The film opened to \$68.5 million, then the largest non-holiday three day gross in history.

Winter had four movies released in 2003, starting with "Shoot or Be Shot," a comedy starring William Shatner and Harry Hamlin; "Blizzard," with LeVar Burton directing, starring Whoopi Goldberg, Christopher Plummer, Brenda Blethyn and Kevin Pollak, which won the 2004 Directors Guild of Canada (DGC) Award for Best Family Feature; and, along with Joe Goodman and Bobby Neutz, Winter produced "Hangman's Curse," a movie based on a Frank Perretti novel, directed by Sundance Award-winning director Rafael Zelinski ("Fun") and starring David Keith and Mel Harris.

He also executive produced "Inspector Gadget," for Walt Disney Pictures, a box-office hit for that summer. Along with Tom Jacobson, he produced Disney's remake of the 1949 RKO classic, "Mighty Joe Young," directed by Ron Underwood ("City Slickers"). Additionally he produced the movie "Hackers" for United Artists, directed by Ian Softley and the ABC-TV series "High Incident" for Steven Spielberg's DreamWorks in '95-'96. This led to his directorial debut on the special Halloween episode, "Masquerade."

In the fall of '96, he headed to Warner Brothers to work with director Sam Raimi. That same year, he also produced an award winning short film entitled "Opie Gone Mad."

Winter produced "Star Trek VI: The Undiscovered Country," nominated for two Academy Awards® and "Star Trek IV: The Voyage Home," which was nominated for four Oscars®.

At the Walt Disney Company, he produced "The Puppet Masters" and served as Executive Producer on the live-action comedies, "Hocus Pocus" starring Bette Midler, Sara Jessica Parker, and "Captain Ron," starring Kurt Russell and Martin Short. Winter produced the feature film, "The Perfect Weapon," co-executive produced Paramount's "Flight of the Intruder" and "Star Trek V: The Final Frontier," and Walt Disney's television pilot, "Plymouth." During the summer of 1997, Winter produced an 18-minute short film for Academy Award® consideration, "Spittin' Image," based on a Walt Wangerin short story.

As Executive in Charge of Production for Harve Bennett Productions, Winter supervised the highly acclaimed "Jesse Owens Story," as well as the 1982 Emmy Award-winning Drama Special, "A Woman Called Golda."

He also served as a producer on the movie "Left Behind," starring Brad Johnson and Kirk Cameron, which was based on a blockbuster book for the Christian market and which sold over three million home video units.

Winter is developing several movies and television specials as part of his deal at Twentieth Century Fox, including "Nightmare Academy" for Fox Searchlight/FHV and "Breaking the Box," which will be directed by multiple MTV Video Music Award-winner Dave Meyers.

Winter is a graduate of University of California, Berkeley. He is a member of the Directors Guild of America and the Academy of Motion Pictures Arts & Sciences.

Three-time Emmy nominee **MARK FROST** (Screenwriter) is an acclaimed film and television writer perhaps best known for the groundbreaking television series "Twin Peaks" and the 1992 film "Storyville," which he wrote and directed. His Emmy nominations came in 1984 for Outstanding Writing in a Drama Series for an episode of

“Hill Street Blues” and in 1990 when he nominated for Outstanding Writing in a Drama Series and Outstanding Drama Series for “Twin Peaks.”

Frost’s other film credits include “The Repair Shop” (writer and executive producer); “The Believers” (screenplay and associate producer); and “Scared Stiff” (writer).

In addition to “Hill Street Blues” and “Twin Peaks,” his many other television credits as a writer include “The Deadly Look of Love,” which he also co-executive produced; the series “Buddy Faro,” as writer and executive producer; and the series “On the Air” and “The Six Million Dollar Man.”

Frost has also directed episodes of “On the Air,” “Twin Peaks” and “Hill Street Blues.”

MICHAEL FRANCE’s (Screenwriter) breakthrough screenplay was his 1991 spec sale for “Cliffhanger” to Carolco Pictures; the movie was shot within the year and became a worldwide hit in 1993 for Sylvester Stallone and Renny Harlin. France then went on to revive the then-dormant James Bond franchise with his script for “Goldeneye,” and the film became a worldwide hit in 1995. France's association with the James Bond franchise continued with un-credited work on “The World Is Not Enough,” which was released in 1999.

France's string of Marvel adaptations began with “Hulk” (2003) for director Ang Lee, and continued with “Punisher” (2004). France is currently involved in a number of ongoing screen, television and interactive projects.

France graduated from the University of Florida and attended Columbia University's School of the Arts.

OLIVER WOOD (Director of Photography) has been working as a cinematographer for over two decades. His most recent credits include “The Bourne Supremacy,” the successful sequel to “The Bourne Identity,” for which he also served as director of photography.

His many other credits include “Scooby-Doo 2: Monsters Unleashed”; “Freaky Friday,” starring Jamie Lee Curtis; “National Security”; “I, Spy” and “The Adventures of

Pluto Nash,” both starring Eddie Murphy; “Face/Off”; “2 Days in the Valley”; “Mr. Holland’s Opus”; “For Love or Money”; “Rudy”; “Bill & Ted’s Bogus Journey”; and “Die Hard 2,” among numerous others.

The British-born Wood also spent three years as director of photography on the innovative hit television series "Miami Vice" and was highly influential in creating the show's acclaimed visual style.

BILL BOES (Production Designer) most recently designed Raja Gosnell’s “Scooby-Doo 2: Monsters Unleashed,” which marked their second collaboration after working together on Gosnell’s “Scooby-Doo.” His other credits include “Return to the Batcave: The Misadventures of Adam and Burt,” which aired on CBS, and “Monkeybone,” starring Brendan Fraser.

Boes’ other work in the film industry include credits as assistant art director, including two collaborations with renowned director Tim Burton on Burton’s “Sleepy Hollow” and “The Nightmare Before Christmas,” as well as the films “Alien: Resurrection” and “James and the Giant Peach.”

WILLIAM HOY, A.C.E.’s (Editor) most recent credit was the Will Smith hit “I, Robot.” Prior credits include “A Man Apart,” “We Were Soldiers,” “Madison,” “The Bone Collector,” Randall Wallace’s “The Man in the Iron Mask,” “The Eighteenth Angel,” “Outbreak,” “Judicial Consent,” “Sliver,” “Patriot Games,” “Star Trek VI: The Undiscovered Country,” “Dances With Wolves,” “Best of the Best,” “Silent Assassins” and “No Way Out.”

In addition to being of the industry’s most respected and sought-after film editors, **JOHN OTTMAN**’s (Composer) credits as a composer include the upcoming “Kiss, Kiss, Bang, Bang,” and the recent “House of Wax” and “Hide and Seek.” His many other credits for his original music include “Cellular,” “Gothika,” “Trapped,” HBO’s “Point of Origin,” “Eight Legged Freaks,” “Pumpkin,” “Bubble Boy,” “Lake Placid,” “Incognito,” “The Cable Guy” and “Night Train.”

He has a longtime collaboration with director Bryan Singer, having first worked together on their co-directorial debut “Lion’s Den,” which Ottman edited as well. Ottman went on to serve as both film editor and composer for Singer’s “The Usual Suspects,” “Apt Pupil,” “X-Men 2: X-Men United” and the upcoming “Superman Returns” and “Logan’s Run.”

Ottman also directed, edited and scored the feature film “Urban Legends: Final Cut.” His awards include a BAFTA Award for Best Editing for “The Usual Suspects,” a Saturn Award for Best Music for “The Usual Suspects” and a BMI Film Music Award for “X-Men 2: X-Men United.” Ottman received an American Cinema Editors Eddie Award nomination for “The Usual Suspects,” an Emmy Award nomination for the score of the pilot episode of the 1998-99 TV series “Fantasy Island” and a Saturn Award Best Music nomination for “X-Men 2: X-Men United.”

©2005 Twentieth Century Fox. All rights reserved. Property of Fox.

Permission is hereby granted to newspapers and periodicals to reproduce this text in articles publicizing the distribution of the Motion Picture.

All other use is strictly prohibited, including sale, duplication, or other transfers of this material.
This press kit, in whole or in part, must not be leased, sold, or given away