

Flightplan

PREPARE FOR TAKE OFF:
A Mother's Flight into the Heart of Fear

You are flying at 37,000 feet, in a new state-of-the-art airliner...so how on earth could a child suddenly disappear from your plane? This nerve-shattering question lies at the heart of FLIGHTPLAN, a visceral suspense thriller that transports the audience into the turbulent confines of an international flight—and puts them at the very center of a chilling human mystery as they jet from Berlin to New York. Two-time Academy Award® winner Jodie Foster stars as Kyle Pratt, the frantic but fiercely intelligent mother whose deepest protective instincts will be triggered by a haunting in-flight nightmare: in the middle of the trans-Atlantic trip, her young daughter turns up missing without a trace.

Or does she?

The dilemma facing the passengers and crew onboard is exactly the same predicament that audiences of FLIGHTPLAN will experience: is Kyle Pratt (FOSTER), who arrives on the flight still reeling from the recent loss of her husband, a woman who has gone mad with grief or a formidably determined mother whose child is in grave danger that threatens the entire plane? Adding to the growing mystery is the fact that the name of Kyle's daughter doesn't even appear on the flight manifest. Furthermore, neither of the flight attendants (ERIKA CHRISTENSEN, KATE BEAHAN) can remember seeing the child on the plane. While Captain Rich (SEAN BEAN) and Air Marshal Gene Carson (PETER SARSGAARD) don't want to doubt Kyle's insistent claim that her daughter has vanished, all evidence points to the fact that Kyle's little girl *was never on board*.

What is the truth behind Kyle Pratt's distress? Who on board can be trusted? And just how far will Kyle have to go to get to the bottom of the harrowing mystery? As paranoia and doubt mount among the passengers, Kyle is confronted with some of the most unsettling fears a mother could ever face—losing her child, having her very reality questioned and being trapped in a situation where no one can seem to help. Pushed to the edge and fighting for her sanity, Kyle finds herself willing to go to unimaginable lengths to save her daughter.

Jodie Foster teams up with Academy Award®-winning producer Brian Grazer (*A Beautiful Mind, 8 Mile, Ransom*) to bring this original tale of high-flying suspense to life. The Touchstone Pictures/Imagine Entertainment presentation of FLIGHTPLAN marks the first Hollywood feature from acclaimed German director Robert Schwentke and is written by Peter A. Dowling and Billy Ray. The executive producers are James Whitaker, Charles J.D. Schlissel, Robert DiNozzi and Erica Huggins.

Playing against Foster as the passengers and crew who alternately doubt and fear her is a supporting cast noted for their critically acclaimed performances in both action epics and grittier independent features, including Peter Sarsgaard, Erika Christensen, Kate Beahan and Sean Bean. Seven-year-old Marlene Lawston makes her feature film debut as

Foster's daughter, whose disappearance thrusts the international flight into chaos and paranoia.

THE FLIGHT DEPARTS:
The High Concept Thriller Meets a Deep Human Mystery

At a time when an insidious sense of anxiety pervades the very act of flying, FLIGHTPLAN invites audiences aboard a sophisticated suspense thriller that takes place entirely on an airplane—an enclosed realm where, in today's world, isolation, fright and suspicion are already heightened to the max. When Kyle Pratt's daughter is nowhere to be found on board, this devoted mother is drawn into a complex web of mystery, treachery and perceived conspiracy that will take her to the very depths of maternal tenacity...and bring the audience along for the ride.

Though the story of FLIGHTPLAN was developed long before the events of September 11, 2001, the screenplay took on an increased relevance in its aftermath—reflecting a new era of international travel filled with uncertainty and palpable awareness of one's fellow passengers, as well as intensified feelings of protectiveness among parents. The film's story was never one about terrorism, but in the wake of September 11, its themes of paranoia and shifting perception of strangers came even more to the fore.

It was the script's mix of human emotions, ethical dilemmas and edge-of-your-seat thrills that garnered the attention of Academy Award®-winning producer Brian Grazer. Known for a diverse taste in material that has brought him from the gritty *8 Mile* to the award-winning *A Beautiful Mind*, Grazer felt that this complex, high-intensity thriller would be an intriguing addition to Imagine's dynamic slate of feature films.

"The feeling of FLIGHTPLAN was that of a Hitchcockian mystery taking place entirely in the sealed world of a modern jet airliner with all its nooks, crannies, shafts and hiding places," says Grazer. "The combination of this irresistible idea with a very real, emotionally resonant human story about loss and grief was quite powerful."

Screenwriter Peter A. Dowling had originally been inspired to write the first draft of FLIGHTPLAN by a very simple idea that popped into his head—an idea that seemed to have endless possibilities for generating suspense and mystery. It was a contemporary twist on one of the most compelling mystery themes in cinema: the sudden, inexplicable disappearance of a loved one.

"A parent on a plane at cruising altitude has their child suddenly vanish and nobody admits to ever seeing her onboard. That idea was just the start of things because I realized that from there you could go in so many different directions," he explains. "It could be a supernatural story. It could be an alien abduction. It could involve hallucinations or fantasy. Or, it could be a very realistic thriller. That was the direction (and the challenge) that really interested me because I've always been intrigued by very tightly plotted suspense movies, especially ones that take place in a confined location. At the same time, I thought this could also be a very emotional journey in which a parent faces a harrowing personal crisis."

"FLIGHTPLAN has a premise that just grabs you," says executive producer Robert DiNozzi who brought Dowling's initial script to James Whitaker at Imagine Entertainment. "It's obviously a very exciting idea but there's also something very primal there that I thought would resonate with audiences. The thought of your child

disappearing and then being thrust into a situation where no one believes you, no one can help you and you have no idea who to trust, or if you can even trust your own sanity, has a strong emotional pull.”

At Imagine, Brian Grazer was also intrigued by Dowling’s draft but had an immediate idea for adding a whole new layer to it: rather than have a traditional male lead as the script called for, Grazer suggested something completely different. He came up with the notion of casting the Academy Award®-winning actress Jodie Foster—with whom Grazer has wanted to work for years—as the strong, yet mysterious, personality at the center of the story’s suspense.

“For a thriller like this, there is no one better than Jodie Foster,” comments Grazer. “She is someone who engenders empathy, who you really care about, someone you can believe as a mother yet who also can demonstrate a tremendous amount of strength and power when she’s put to the test.”

When Foster signed on to the role, the entire production was re-energized. Grazer then brought in screenwriter Billy Ray to further develop the story for Foster, re-creating Kyle Pratt (the name remained the same) as a grieving widow whose maternal drive kicks into its highest gear when her daughter goes missing under circumstances that no one can understand or explain.

Ray found the story rife with potential for rich psychological drama. “When strangers are stuck on a plane together, and you add tension and suspicion into the situation, it becomes a very explosive way to explore how humans react under pressure. You see people’s humanity emerge in both good and bad ways as they make tough choices.”

He continues: “To me, FLIGHTPLAN is very much about dread and it’s all seen through the eyes of Kyle Pratt, of Jodie Foster, as this very smart yet possibly unstable widow who you just don’t know if you can trust or not. I knew that Jodie would bring lots of intelligence to the movie and, as we wrote the story around her character, she kept pushing us and challenging us to make the film smarter and tighter.”

When it came to finding a director for FLIGHTPLAN, Grazer and executive producers Charles J.D. Schlissel and Robert DiNozzi again went in an entirely unexpected direction—turning to Robert Schwentke, a German indie filmmaker acclaimed for his daring and original films *Tattoo* and *The Family Jewels*. Grazer and the rest of the team were impressed with the young director’s ability to create a very intimate experience of tension and excitement throughout his films.

Says Charles J.D. Schlissel: “Robert is a brilliant young director who is one of the most visually innovative and meticulous people I have worked with. He sees the world in a different way, has a painstaking eye for detail, and is a lovely human being. He was especially integral in giving the story its emotional anchor.”

Adds Grazer: “Robert directed this very intense, visceral film called *Tattoo* and watching that film I knew he understood how to scare people, how to create suspense and how to have every moment accelerate into the next. I felt he would also provide a great counterpoint for a thriller that we wanted to break out of the genre.”

Schwentke was drawn to the idea of a thriller set in such an unusual and tightly enclosed space and also welcomed the opportunity of working with such weighty material. “At its heart the story deals with a woman who has to rebuild her psyche after the sudden death of her husband. Exactly how he died is not revealed until late in the movie, but it is clear that she is starting to lose her grip on reality as a result. The question

of whether and to what degree this is happening constitutes the dramatic engine of the movie. This is further compounded by the fact that Jodie's character has now become the sole caretaker of her 6-year-old daughter. Despite her own grief, she must go on for the sake of the girl."

"This story was an opportunity for me to make a puzzle movie full of twists and turns that is also extremely emotional," the director continues. "I liked the idea of a movie that largely unfolds in a single contained environment. We decided against cutting to the control tower or to any characters on the ground. Everything stays within the claustrophobic space of the plane, trapping the audience at 37,000 feet along with the characters, leaving them both struggling to solve the mystery."

VANISHED AT 37,000 FEET:
The Cast of FLIGHTPLAN Take On a Heart Wrenching Enigma

At the center of the mounting tension and spiraling human intrigue in FLIGHTPLAN lies Kyle Pratt, a widow wracked with grief, and a mother who finds herself in an unimaginable position: trying to make an entire airplane's crew and passengers believe that her little girl has somehow disappeared from plain sight.

One of her generation's most accomplished leading actresses, as well as a distinguished director in her own right, Jodie Foster brings tremendous energy and complexity to the role of Kyle, embodying every detail of her transformation from numbed grief to horrified shock to galvanized action as she stops at nothing to solve the gut-wrenching mystery that has taken her daughter.

Foster, who first gained notoriety and an Oscar® nomination as a teenager giving a stirring performance in Martin Scorsese's *Taxi Driver*, has been a distinctive creative force in Hollywood for the last few decades. She has twice won the Academy Award®: for her stunning performance as a rape victim in *The Accused* and for the unforgettable role of FBI Agent Clarice Starling in the now-classic thriller *The Silence of the Lambs*. Her versatility in recent films has brought her from the edge-of-your-seat suspense of *The Panic Room* to the lavish period drama of *Anna and the King* to a French-speaking role in Jean-Pierre Jeunet's acclaimed war film *A Very Long Engagement*.

As a mother of two, Foster felt a strong affinity for FLIGHTPLAN from the minute she heard about the story from Brian Grazer. "What really moved me about FLIGHTPLAN was the idea of a woman who has lost her child and yet suddenly is forced to question her sanity because there's so much grief inside her that she has to wonder if she's going insane," says Foster. "Meanwhile, she's in this strange sort of international world of an airplane where people are naturally suspicious of one another, so the situation has tremendous tension and pressure to it."

Foster continues: "I also have always liked the idea of stories that unfold inside confined spaces. I like the intensity and how the story always winds up being about how people cope with one another and change inside that space. This movie is a thriller but it's also a personal journey—a glimpse at how one woman reacts under the greatest sort of stress and panic, how she pulls herself back from the abyss of grief and gets herself together. I think that Kyle isn't really so much heroic as she is absolutely driven. She might sometimes be brash, sometimes irrational, other times manipulative. But she will do anything she can to find her daughter."

Another draw for Foster was the chance to collaborate with Robert Schwentke, who, though not well known in the U.S., had impressed Foster with his film *Tattoo*. “I thought *Tattoo* was an extraordinary film and was very interested to work with him,” she says. “He’s smart, interesting and had a very, very strong vision for FLIGHTPLAN.”

Schwentke, in turn, found working with Foster to be a constantly exciting and revealing experience. “She is utterly fearless. She is able to take herself or her character to emotionally uncomfortable places. She is totally committed to the role and every one of her choices reflects that. If something is truthful for the character, she will do it even if that makes her appear less likeable or out of control. She has the amazing ability to repeat the same line fifteen times, making every take sound different and as though she is saying it for the first time. I felt very, very lucky.”

In the middle of the flight, as Kyle Pratt’s terror and paranoia snowball, a ray of hope appears when a passenger reveals himself to be an air marshal—a policeman in the sky and a new fixture on flights in the post 9/11 world. Air Marshal Gene Carson must now attempt to figure out if Kyle is simply a distraught mother searching for a lost little girl or a dangerous threat to all the other passengers. To play the role, the filmmakers were pleased to bring on board Peter Sarsgaard, an actor known for his complex and critically acclaimed performances in such films as *Kinsey*, *Garden State* and *Shattered Glass*.

Sarsgaard was impressed with FLIGHTPLAN’s sophisticated take on suspenseful storytelling. “I thought it was a terrific combination of genres,” he says. “To me, at first, it was a movie about grief, but then it transforms itself into a thriller and a drama and a mystery with lots of twists and turns. It becomes a kind of labyrinth. There’s definitely something very Hitchcock about it.”

Although he was intrigued by the role of Gene Carson, Sarsgaard worried at first that he wasn’t physically intimidating enough to play an air marshal, only to learn that one of the main qualities of an air marshal is the ability to blend into their surroundings and not stand out. He also realized that air marshals are being so heavily recruited that they come from all walks of life. After being cast, he met with several real-life air marshals to get a better sense of the rapidly burgeoning job.

“What I learned is that an air marshal wants to be very discreet and yet have a sense of overwhelming authority at the same time,” Sarsgaard explains. “It’s quite fascinating work and they tend to take the most interesting flights—high-risk flights on the biggest planes with lots of different kinds of passengers. It’s also a job that requires a lot of patience, because 99.9% of the time, you have nothing to do but sit on the plane and be aware of who people are and what they are doing around you. It’s kind of like an endurance test! But when something does happen, you have to be prepared to react.”

Carson is quickly thrust into an unexpected situation on this flight when a child appears to have gone missing...or alternatively, a passenger seems to have lost her mind, depending on who you are willing to believe. “This movie is very much about first impressions and different perspectives and how you can see a mystery different ways depending on how you look at it,” says Sarsgaard. “I found that really interesting.”

Sarsgaard was also excited to work so closely with Jodie Foster. “She has amazing enthusiasm and passion,” he comments. “It’s wonderful to act with someone who is so engaged and cares so much about every little detail of every scene even though she has already had so much success in her career.”

For Robert Schwentke, Sarsgaard brought a unique approach to the role. “In real life Peter is an avid chess player, and he approached the role with a player’s brain. Ultimately I think we both see Gene as a man who has spent too many hours sitting on a plane with nothing to do but ruminate. Combined with his sense of ego, that proves to be quite combustible.”

Air Marshal Gene Carson does have to answer to one person on board the airliner—Captain Rich, the pilot of the aircraft and the one man ultimately in control of the fate of Kyle and her daughter, whether or not she is truly on the plane. Searching for someone with a commanding and steely presence to add to the film’s tension-charged environment, the filmmakers quickly agreed that Sean Bean, known for playing strong characters in such action epics as *The Lord of the Rings*, *National Treasure* and *GoldenEye*, was perfect for the role.

Says Schwentke: “Sean inherently possesses all the pertinent qualities of Captain Rich. He also brought a tremendous amount of humanity to the character. This captain wants to make the right choice, but is caught in a situation that wasn’t covered in his rulebook.”

Bean was taken in by FLIGHTPLAN’s mysteries. “By the time the pilot gets involved, no one is sure if Kyle got on the plane with a child in the first place or whether she might be having delusions of what is going on,” he explains. “My character, being a father himself, tries to empathize with her. He’s not quite sure if he’s a believer or not. He wants to believe her, but he’s also suspicious that she might be some kind of danger to his flight, and safety is his first priority.”

Bean especially took pleasure in the intriguing interplay between his character, Jodie Foster and Peter Sarsgaard, as they try to size one another up and figure out one another’s agendas. He recalls, “It was such a thrill to watch Jodie Foster work because she is so incredibly focused. Meanwhile, Peter Sarsgaard’s performance is very subtle, yet realistic and believable. It was inspiring to be in the middle of that.”

Especially revealing to Bean, as for the rest of the cast, was working inside the replica of a fictional but incredibly detailed state-of-the-art airliner. “It really is a cramped and claustrophobic atmosphere that seems to magnify tension and suspense,” he observes. “Everything is so close and you can’t even walk past someone without bumping into them. It was quite challenging from a filmmaking perspective, but I think it works incredibly well for this story because the audience will really feel like they’re in the sky with us, trapped in this small space, going on this scary ride.”

TURBULENCE:

The Flight Attendants of FLIGHTPLAN

Kyle Pratt’s terrifying flight grows more complicated as she enlists the help of the plane’s flight attendants to find a child they aren’t even sure really exists. With the formidable talents of Foster, Sarsgaard and Bean already cast, the filmmakers were looking for actors who could hold their own against them, but also wanted the kind of youthful performances more often seen in independent films. So they cast two rising young actresses: Erika Christensen, who stunned audiences with her portrayal of Michael Douglas’ drug-addicted daughter in *Traffic*, plays the sympathetic Fiona; and Australian

newcomer Kate Beahan, who starred in the Down Under indie hit *Chopper*, is the suspicious Stephanie.

Christensen's interest was immediately piqued by the role. "I thought FLIGHTPLAN was intriguing from an actress's standpoint because it's a story that takes place entirely on a plane. Every character is there in every scene and you have to map out exactly where you are and what you're doing at every moment," she explains. "I also thought the screenplay was very timely given today's concerns and managed to be at once scary and moving."

Helping Christensen to prepare for the role was her own family history in the aviation world. "My grandmother was a stewardess—back when they were called 'stewardesses'—and both my grandfathers and my mother were all pilots. My family's aviation stories were always adventurous and glamorous, so that was another reason I wanted to be a part of this film. I think aviators and flight attendants have always had that 'ready for anything' attitude, but today they really have to be on alert and ready for new and dangerous security situations. I think they are real heroes."

Today's flight attendants, of course, face far tougher challenges than simply serving tea and coffee to passengers—they also serve as the first line of security in defense of the plane. Christensen was fascinated to learn just what flight attendants go through in preparation for their jobs in this day and age. "Robert Schwentke sent me a six-inch thick manual that today's flight attendants must know inside and out! I studied the manual and also had training sessions with a professional flight attendant instructor," recalls Christensen.

Christensen's character Fiona is still a rookie on only her second international flight. "My character is an individual, although she really wants to be part of the group," says the actress. "And when she sees Kyle going through such intense emotions, it's really hard to ignore. She has to do her best to figure out whose side to be on, while also not alienating anyone."

Masking her native accent, Australian actress Kate Beahan took on the role of the flight's other attendant, the more senior and more jaded Stephanie. "The script was so much more textured than most thrillers that you see, and I felt that setting a mystery like this on an airplane, especially at this point in time, was a daring thing in itself," she says. "It really captures that kind of universal fear of being trapped in a devastating situation and nobody will hear your story."

Like Christensen, Beahan was thrilled to have the opportunity to work with Jodie Foster, who took the actress by surprise. "She was generous, fun and very smart, with absolutely no pretense to her," says Beahan. "I felt so fortunate to work beside her."

Also working beside Foster—right up until the minute she vanishes from sight—is seven-year-old Marlene Lawston, who makes her feature film debut in FLIGHTPLAN in the key role of Foster's daughter Julie. The filmmakers searched for a young girl who could make an indelible impression on the audience so that her sudden absence would be palpable and disconcerting.

"Marlene was amazing," notes executive producer Charles J.D. Schlissel. "She definitely had a lot to face—this was not only her first movie, but she also had to act opposite Jodie Foster in every scene! It could have been a very intimidating thing, but Marlene was a delight to work with and stepped up to the challenges."

Foster also found Marlene to be a source of inspiration for her character. “Marlene is only seven, but she has the most piercing, intense presence,” says Foster. “I love working with child actors and watching them change through the course of the film.”

Adds Schwentke: “Jodie, having been a child actress herself, was a tremendous help to Marlene and at some point Marlene started emulating Jodie, which was perfect for the role.”

FASTEN YOUR SEATBELTS: A Tour of Aalto Air’s E-474 Jumbo Jet

Central to FLIGHTPLAN’s design from the beginning was bringing the audience directly into the action, letting them feel as if they, too, are trapped on a colossal airplane hurtling at several hundred miles an hour as the mystery of Kyle Pratt and her frenzied search for her daughter unfolds. For the audience, as for the characters, almost the entire movie is spent within the fictional plane known as Aalto Air’s E-474 jumbo jet, the latest in high-tech, multi-level passenger comfort—and a plane just large enough that a child could perhaps be lost inside its crevices.

As conceived by Brian Grazer and Robert Schwentke, the E-474 is a next-generation people carrier with a stunning passenger capacity of 700+ and a stylish, design-forward architectural structure. The plane’s snazzy upper deck includes the cockpit, spacious first class seating, a mod orange- and white-hued first class lounge with a stairway, galleys, and two enormous coach cabins replete with working video monitors installed in the seats. Down below is the sprawling business class section with its signature red seats, two more galleys and more main cabin seating all accentuated by a stunning spiral staircase leading to the upper deck.

Key to creating the film’s suspense was making this singular set palpably realistic. To accomplish the Herculean task of bringing to life the intricate details of a plane that doesn’t actually exist, the filmmakers brought in a team of talented visual artists including production designer Alexander Hammond and director of photography Florian Ballhaus. Schwentke collaborated closely with both men, sharing with them his vision of the film’s visual frisson.

“Being on a long flight is a bit like being underwater. Everything seems muted and out of time,” he observes. “I wanted to capture a dream-like quality.”

Alexander Hammond, who previously created the live action world of *Dr. Seuss’ The Cat in the Hat*, which Brian Grazer also produced, immersed himself in the principles of modern airliner design. He scoured tens of thousands of images to create dozens of blueprints, often sketching the plans himself. Recalls Hammond, “We looked at a bunch of different aircrafts from many diverse manufacturers and then selected features that seemed both familiar yet had elements that nobody had seen before.”

Eventually Hammond and his team came up with an elevated, 300-foot-long set piece with side panels sculpted out of large blocks of styrofoam to create the walls of the plane. The crew spent 16 weeks building the plane from scratch on a 27,000-square-foot soundstage in Los Angeles. Rather than create a multi-level set, the plane was designed so that it could serve as the upper deck for the early days of shooting then be completely reconfigured to become the jumbo jet’s lower deck for later scenes. The plane’s interior

was designed with a distinctly hip, retro look to highlight the contemporary emphasis on style in airliners.

Says Hammond: “We looked at a lot of older planes and ’60s architecture for ideas. So, there’s a bit of retro design to it with a lounge and a bar—it hearkens back to some of the comforts and fun that have been lost from air travel today.”

A second soundstage housed the sets for the areas of the aircraft that usually remain unseen by airline passengers—yet become absolutely vital in Kyle Pratt’s desperate search for her daughter—including the cargo hold, the flight deck, the crew’s sleeping quarters, an attic containing the majority of the aircraft’s piping, ducting, air ventilation, and wiring systems, the front landing gear, and the electronics room, which is essentially the brain of the plane’s avionics equipment.

“One of the advantages to building a plane from scratch is that the design of every space can be used to enhance specific elements of scenes,” says Robert Schwentke. “A bright white galley might mirror the dislocated and eerie feel of Jodie’s character, or we would lower ceilings for scenes where we wanted to create a feeling of being trapped. Alec was great at approaching the sets from two different angles: the psychological and the functional. By and large the design of the plane was derived from who the characters are, what situations they find themselves in, and where we wanted to locate them and the audience emotionally.

To learn more about how to move through the set in a realistic way, cast and crew also attended a rapid-fire “flight school,” a down-and-dirty introduction to aviation overseen by technical advisor Mark Burton, who introduced them to the basic operation of high-tech aircraft equipment, as well as the basic principles of air safety.

The sets were stunningly real to all who visited them, but when director of photography Florian Ballhaus saw them, he realized a big challenge lay ahead. He would have to develop some ingenious techniques to light and operate the cameras within the plane’s tight spaces. To save space, Ballhaus had Hammond’s crew actually design lighting right into the set and rigged five-foot-wide, hinged side panels on the walls of the plane, which could lift open and allow the camera crew to position themselves in a variety of ways. Hammond also designed for Ballhaus a clever set of topside rails running atop the overhead bins which allowed the cinematographer to grab wheeled dolly shots from above.

With no Aalto plane actually in existence, the filmmakers also had to find a way to show the E-474, with its unique silhouette, flying from the outside. They turned to the visual effects team of Rob Hodgson and Henric Nieminen, who forged a 30-foot-long working model of Hammond’s design that could be used for the handful of external shots.

Back on the set, the filmmakers further added to the realism by bringing in a group of carefully cast extras to play the flight’s passengers. Explains Brian Grazer: “We wanted to create a population similar to what you really experience on an international flight, so you have the wise guy, the loud family, a whole potpourri of diverse individuals from every ethnic background. Some are intrusive, some are suspicious and some are supportive to Kyle which makes it all very interesting and realistic.”

The uncannily flight-like atmosphere on the set gave the cast and crew a real sense of working in such a cramped and claustrophobic space. So it was some relief that the production enjoyed a respite from the airplane set by spending several days filming on

location in the city of Long Beach and at a small airport in the Mojave Desert which, ironically, doubled as the frozen airport of Goose Bay, Newfoundland.

The film's only other earthbound location is the cosmopolitan city of Berlin, where the production journeyed for two weeks. Although the decision to shoot in Berlin was made before Robert Schwentke and Florian Ballhaus joined the production, the two German natives were thrilled to have a chance to capture the city's unique atmosphere and stunning mixture of contemporary and classical architecture. They also filmed for three days outside Berlin in the city of Leipzig, where cast and crew were given unprecedented access to the newly built glass and steel airport there.

Says Schwentke: "In many ways the shooting locations were reflections of inner states; this holds especially true for Berlin. We wanted a nocturnal, deserted city that felt slightly surreal and disconnected. Having spent winters in Berlin I knew we could create that feeling for the beginning of the movie there."

Atmosphere and ambience were always the central elements in Schwentke's vision for turning FLIGHTPLAN into a riveting suspense thriller. He says: "The thing I love to do as a filmmaker is to completely create a world with its own rules, sounds, colors, and textures, while still engaging the audience on an emotional level. I hope they will be scared, intrigued, and touched."

ABOUT THE CAST

JODIE FOSTER's (Kyle Pratt) stunning performances as a rape survivor in *The Accused* (1988) and as Special Agent Clarice Starling in the hit thriller *The Silence of the Lambs* (1991) earned her two Academy Awards® for Best Actress and a reputation as one of the most critically acclaimed actresses of her generation.

For her role in *The Silence of the Lambs*, Foster was also awarded a Golden Globe® Award, a British Academy Award, a New York Film Critics Award and a Chicago Film Critics Award. Foster received her first Oscar® nomination and awards from the National Society of Film Critics and the Los Angeles Film Critics for her role in *Taxi Driver*. She also became the only American actress to win two separate awards in the same year from the British Academy of Film and Television Arts: Best Supporting Actress and Best Newcomer honoring her performances in both *Taxi Driver* and *Bugsy Malone*.

Foster most recently had a cameo appearance in Jean Pierre Jeunet's French language film, *A Very Long Engagement*. Prior to that she starred in David Fincher's box-office hit, *Panic Room*, and starred in the title role in *Anna and the King* for 20th Century Fox, for director Andy Tennant.

In total, Foster has appeared in nearly 40 films, including *Contact* for director Robert Zemeckis; *Nell* opposite Liam Neeson; the comedy *Maverick* opposite Mel Gibson and James Garner and starred opposite Richard Gere in the romantic drama *Sommersby*. Other select motion picture credits include Woody Allen's stylized black and white comedy *Shadows and Fog*; Mary Lambert's *Siesta* opposite Ellen Barkin; *Stealing Home*; *Five Corners*; as well as earlier films such as *Tom Sawyer*; Disney's *Freaky Friday*; Adrian Lyne's *Foxes*; Tony Richardson's *The Hotel New Hampshire*; Claude Chabrol's *The Blood of Others*, for which the multi-lingual Foster looped all of her own dialogue in French.

Foster began her career at age three, appearing as “The Coppertone Girl” in the television commercial. She then went on to become a regular on a number of television series, including “Mayberry RFD,” “The Courtship of Eddie’s Father,” “My Three Sons” and “Paper Moon.” She made her feature debut in *Napoleon and Samantha* when she was eight years old.

But it was her role in *Alice Doesn’t Live Here Anymore* (1975), which brought her to the audience’s eyes and her powerful portrayal of a streetwise teenager in Martin Scorsese’s *Taxi Driver* (1976) that won her widespread critical praise and international attention. Foster appeared in a total of four films in 1976, *Bugsy Malone*, *Echoes of Summer*, *Little Girl Who Lives Down the Lane* and *Taxi Driver*, which were all presented at the Cannes Film Festival. Alan Parker’s *Bugsy Malone*, earned her an Italian Comedy Award.

In addition to her acting, Foster has always had a keen interest in the art of filmmaking. Foster made her motion picture directorial debut in 1991 with the highly acclaimed *Little Man Tate*, in which she also starred. In 1995, Foster directed her second film, *Home for the Holidays*, which she also produced. The film starred Holly Hunter, Anne Bancroft and Robert Downey Jr.

Foster had founded Egg Pictures in 1992 and the company produced *Nell* (1994), for which Foster earned an Academy Award® nomination for Best Actress; *Home for the Holidays* (1995); the Showtime telefilm *The Baby Dance* (1998) which received a Peabody Award, four Emmy® Award nominations and three Golden Globe® Award nominations; as well as USA Films’ *Waking the Dead*, directed by Keith Gordon starring Billy Crudup and Jennifer Connelly. In 1996, Egg presented the award-winning French film *Hate* in the United States. Egg Pictures most recently produced *The Dangerous Lives of Altar Boys* (2001).

Foster graduated with honors from Yale University in 1985, earning a B.A. in literature.

PETER SARSGAARD’s (Carson) recent credits include Bill Condon’s biopic, *Kinsey*, starring Liam Neeson and Laura Linney—for which Sarsgaard garnered an Independent Spirit Award nomination—and Zach Braff’s indie hit *Garden State*. He will next be seen in Sam Mendes’ adaptation of Anthony Swofford’s best-selling Gulf War memoir, *Jarhead*, co-starring Jake Gyllenhaal and Jamie Foxx. Later this fall, Sarsgaard stars opposite Campbell Scott and Patricia Clarkson in the psychological drama *The Dying Gaul* for writer/director Craig Lucas. He also appears in Iain Softley’s current hit thriller *The Skeleton Key* with Kate Hudson, Gena Rowlands and John Hurt.

For his portrayal of *New Republic* editor Charles Lane in Billy Ray’s *Shattered Glass*, Sarsgaard garnered awards from the Boston, San Francisco, St. Louis, Toronto and National Society of Film Critics, as well as Golden Globe® and Independent Spirit Award nominations for Best Supporting Actor. He is perhaps best known for his searing portrayal of John Lotter in Kimberly Pierce’s *Boys Don’t Cry*, opposite Hilary Swank and Chloë Sevigny.

Other feature roles include *K-19: The Widowmaker*, *The Salton Sea*, *Empire*, and Wayne Wang’s controversial *The Center of the World*. Sarsgaard first gained notice as Leonardo DiCaprio’s rival and John Malkovich’s son in *The Man in the Iron Mask*. He

also appeared in Larry Clark's *Another Day in Paradise* and made his film debut opposite Sean Penn in Tim Robbins' *Dead Man Walking*.

On the small screen, Sarsgaard starred in Showtime's acclaimed feature, "Freak City," produced by Michael Stipe and Sandy Stern's Single Cell Pictures.

A member of Douglas Carter Beane's New York-based theater company, The Drama Department, Sarsgaard appeared in their off-Broadway production, "Kingdom of the Earth," opposite Cynthia Nixon directed by John Cameron Mitchell. He was also seen on stage in 2003 in the Signature Theatre Company's acclaimed revival of Lanford Wilson's "Burn This."

Sarsgaard attended the Actors' Studio Program at Washington University in St. Louis, Missouri, after which he was cast in Horton Foote's "Laura Dennis," at the Signature Theatre Company Off-Broadway.

SEAN BEAN (Captain Rich) has enjoyed success on the stage and screen in both the U.S. and in his native England. He gained international recognition as the fallen hero Boromir in Peter Jackson's multiple Academy Award[®]-winning *The Lord of the Rings* trilogy, first appearing in *The Lord of the Rings: The Fellowship of the Ring* and reprising his role in *The Two Towers* and *The Return of the King*. Bean was among the main cast honored with Screen Actors Guild, Critics' Choice and National Board of Review awards for Best Ensemble for the final installment, *The Lord of the Rings: The Return of the King*.

Bean starred this summer in Michael Bay's thriller *The Island* alongside Scarlett Johansson. In 2004, he starred in Jon Turteltaub's hit action-adventure *National Treasure* and played the legendary Odysseus in Wolfgang Petersen's epic *Troy*. His forthcoming films include the thriller *Silent Hill* and *North Country* also starring Charlize Theron and Frances McDormand.

A classically trained actor, Bean graduated with honors from the Royal Academy of Dramatic Arts in London. He later became a member of the Royal Shakespeare Company and also appeared in a number of plays in London's West End and at the Glasgow Citizen Theatre. Segueing to film and television, he won critical acclaim for his breakout role in Jim Sheridan's *The Field* opposite Richard Harris. He then starred as a terrorist seeking revenge for the death of his brother, squaring off against Harrison Ford in *Patriot Games*.

The following year, Bean took on what would become one of his signature roles when he was cast as author Bernard Cornwall's beloved hero of the Napoleonic Wars, Richard Sharpe, in the television movie "Sharpe's Rifles." The telefilm proved so popular that it spawned 14 sequels between 1994 and 1997 and gave Bean an international fan following.

He continued to work in feature film, and includes among his credits the James Bond actioner *GoldenEye*, *Anna Karenina*, *Ronin*, *Essex Boys*, *Tom and Thomas*, *Equilibrium* and *The Big Empty*.

In 2002, Bean made a triumphant return to the stage, receiving rave reviews for his performance in the title role of Shakespeare's "Macbeth," in London's West End.

ERIKA CHRISTENSEN (Fiona) is a young actress who has already established herself as one of Hollywood's most talented and sought after stars. Christensen most recently starred in Mike Binder's *The Upside of Anger* opposite Kevin Costner, Joan Allen, Evan Rachel Wood, Keri Russell, and Alicia Witt for New Line Cinema. She also stars in Arthur Allen Seidelman's *The Sisters*, a contemporary adaptation of Anton Chekhov's drama, "Three Sisters," opposite Maria Bello and Mary Stuart Masterson.

Christensen stunned audiences in Steven Soderbergh's Oscar® - and Golden Globe® - winning film *Traffic* as Michael Douglas' drug-addicted daughter. She, along with the cast, received a Screen Actors Guild Award for Outstanding Performance by the Cast of a Theatrical Motion Picture. Additionally, Erika won MTV's Breakthrough Female Performance award at the 2001 MTV Movie Awards.

Christensen starred in John Polson's high school thriller *Swimfan* opposite Jesse Bradford. Erika's memorable performance helped the film debut as the number one film at the box office in September 2002. Erika also starred in Brian Robbins' *The Perfect Score* opposite Scarlett Johansson and *The Banger Sisters* opposite Susan Sarandon and Goldie Hawn.

On television, Christensen starred in MTV's musical adaptation of Emily Bronte's classic "Wuthering Heights" for director Suri Krishnamma.

Christensen recently received the Spirit Award at the 2003 Annual Diversity Awards, an honor bestowed upon an actor who has demonstrated diversity in role choices during their career.

KATE BEAHAN (Stephanie) captured audiences' attention with her role in the indie Australian hit film, *Chopper*, opposite Eric Bana. She also appeared in the motion picture *Strange Planet*, which starred Naomi Watts. She will next co-star opposite Sarah Michelle Gellar in the thriller *Revolver*. Beahan is currently in production on *Wicker Man* starring opposite Nicolas Cage for director Neil LaBute, due out next year.

In her native Australia, Beahan has starred in numerous television series including the miniseries "After the Deluge," "Black Jack," "Love is a Four Letter Word," and "Water Rats," among others. She also has starred in the U.S. television series "Farscape."

Originally from Perth, Beahan began her career in the city's burgeoning theater scene appearing in such theatrical productions as "Romeo & Juliet," "Hamlet," "The Tempest," "Good Grief," "One Day of the Year," "Too Far to Walk," and "The Golden Age" among others.

MARLENE LAWSTON (Julia) makes her feature film debut in *FLIGHTPLAN*. Seven-year-old Lawston is originally from Westchester, New York, where she lives with her mother, an attorney, and father, a New York City police officer.

Lawston, who just entered the second grade, began acting at the age of four and has appeared in several television commercials for Nickelodeon and a skit for "Saturday Night Live." She enjoys dancing, swimming and playing the piano.

ABOUT THE FILMMAKERS

ROBERT SCHWENTKE (Director) most recently wrote and directed *The Family Jewels*, a semi-autobiographical black comedy, which won the Audience Award at the Biberach Film Festival and the Best Drama and Best Overall Awards at the Deep Ellum Festival in 2003.

Schwentke is next set to direct the feature *Runaway Train*, for 20th Century Fox. He made his feature debut in 2002 with the dark, moody thriller, *Tattoo*, which went on to win the International Fantasy Film Award at Fantosporto, and the Grand Prize European Fantasy Film Award at the Sweden Fantastic Film Festival.

Born and raised in Germany, Schwentke studied comparative literature and philosophy before attending the directing program at AFI. Upon graduating, Schwentke began writing for TV. His thriller “Bildersturm” was nominated for the Adolf Grimme Award (the German equivalent of an Emmy[®]) in 1998.

PETER A. DOWLING (Written by) was born in Manchester, in the north of England, and after moving to Germany where he wrote animation scripts, he came to the USA in 1996 on a Fullbright Scholarship for screenwriting. He now resides in West Hollywood, California.

After briefly attending USC, Dowling sold *34th Floor* to Arnold Kopelson and 20th Century Fox. He spent the next few years working extensively on original scripts and rewrites for various studios. During which time, Dowling sold the pitch for FLIGHTPLAN with the help of executive producer Robert DiNozzi and Imagine Entertainment.

Broadening his horizons, Dowling opened Advent Films, Inc., in 2002, and is currently co-producing an epic bio-pic at Warner Bros. called *Sealand* and is executive producing his own spec script *Night Fall* with Ascendent Pictures.

Dowling is currently casting his directorial debut, the horror-thriller *Stag Night*, once again with Ascendent Pictures.

BILLY RAY (Written by) previously worked with Peter Sarsgaard on *Shattered Glass*, which he both wrote and directed. Ray co-wrote *Hart's War* starring Bruce Willis and Collin Farrell. He is currently working on the upcoming *Breach*, starring Chris Cooper and Ryan Phillippe for Universal, which he also wrote and is set to direct once production starts later this year.

BRIAN GRAZER (Producer) is an Academy Award[®]-winning producer who has been making movies and television programs for more than 20 years. As both a writer and producer, he has been personally 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 39 Oscars[®] and 42 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.

In 2005, Grazer produced the critically acclaimed *Cinderella Man*, starring Russell Crowe and Renée Zellweger in the moving true story of James J. Braddock, the down on his luck boxer who became an inspirational hero in the middle of America's Great Depression.

In addition, 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 of 1995; and *Splash*, which he co-wrote as well as produced and for which he received an Oscar® nomination for Best Original Screenplay of 1986.

Grazer's list of upcoming projects includes the big screen adaptation of the international bestseller *The Da Vinci Code*, directed by Oscar® winner Ron Howard; the tense drama *The Inside Man* for director Spike Lee; and the comedy *Fun With Dick and Jane* starring Jim Carrey.

Other feature film credits include the recent acclaimed documentary *Inside Deep Throat*, *Friday Night Lights*, *8 Mile*, *Blue Crush*, *The Missing*, *Intolerable Cruelty*, *Dr. Seuss' How the Grinch Stole Christmas*, *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 current hit "The Inside," as well as Fox's "24" (receiving 8 Emmy® nominations this year), Fox's "Arrested Development" (garnering 7 Emmy® nominations), NBC's "Miss Match" and ABC's "The Big House." His additional television credits include the WB's "Felicity," ABC's "SportsNight," 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 longtime 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.

JAMES WHITAKER (Executive Producer) was most recently the co-executive producer on Ron Howard's film, *Cinderella Man*, starring Academy Award® winner Russell Crowe, and executive producer on *Friday Night Lights* starring Billy Bob Thornton, based on the book by Pulitzer Prize-winning journalist Buzz Bissinger. He is currently working on the animated feature *Curious George* starring Will Ferrell. Whitaker also executive produced *8 Mile* and co-produced *Intolerable Cruelty*, *Nutty Professor II*, and *Life*. Whitaker began his career doing craft services on John Waters' *Hairspray*, worked in production as an assistant cameraman, and produced and directed documentary films before attending the Peter Stark Program at USC where he earned a Master's Degree in Fine Arts. He began his career 12 years ago as an intern at Imagine, and in 2004, he was named President of Motion Picture Production. Whitaker earned his BA in Economics from Georgetown University.

CHARLES J.D. SCHLISSEL (Executive Producer) served as an executive producer on the Christopher Nolan thriller, *Insomnia*, starring Al Pacino, Robin Williams and Hilary Swank, and *Red Planet*, as well as a co-producer on the Warner Bros. film, *Matchstick Men* starring Nicolas Cage and Sam Rockwell.

Schlissel studied film and media at the University of Washington and San Francisco State University before moving to Los Angeles to complete his education at UCLA. To pay his way through school, he worked on independent films, music videos and commercials, and did legal research from an entertainment law firm whose clients included Marlon Brando and Orson Welles.

The son of an aerospace engineer and performance artist, Schlissel grew up in various sites around the country. He graduated Summa Cum Laude from UCLA with a degree in Economics/International Finance and Arbitrage; he was accepted into the AFI's producing program and, two months later became Mel Brooks' assistant on the comedy *Spaceballs*. He went on to work as a production assistant on various projects before commencing a long-term association with producer Stuart Cornfeld as a development executive.

Through an introduction from Cornfeld, he next moved to Barry Levinson's and Mark Johnson's newly formed Baltimore Pictures as Director of Development. Two years later he was promoted to Head of Production, where he undertook the post-production work on Levinson's Academy Award[®]-nominated *Avalon*. During his tenure Schlissel oversaw production on numerous high-profile features including *Bugsy*, *Toys*, *Wilder Napalm*, Steve Soderbergh's *Kafka* and Levinson's acclaimed television drama, "Homicide: A Year on the Street." He produced his first feature, *Sniper*, just as the company was concluding its deal with TriStar Pictures.

Upon leaving Baltimore Pictures, Schlissel became an independent producer, with credits that include *Heavyweights*, *While You Were Sleeping* and *Celtic Pride*.

ROBERT DINOZZI (Executive Producer) most recently co-produced the Showtime telepic "Behind the Red Door," starring Kiefer Sutherland, Kyra Sedgewick and Stockard Channing. He also has several upcoming feature projects in various stages of development including the quirky drama *Sealand* for Warner Bros., *The Art of Losing* (with Richard Gere), as well as the thrillers *Killing Time* for New Line, and *The Offer* for Disney/Touchstone which he is collaborating on with FLIGHTPLAN screenwriter Peter A. Dowling.

DiNozzi began his producing career at the University of Southern California's Peter Stark Motion Picture Producing Program, class of 1998. After a brief internship at MGM, he then developed and set up projects at many of the major film studios including 20th Century Fox, Disney, Warner Bros., Paramount, MGM and New Line.

ERICA HUGGINS (Executive Producer) is Senior Vice President of Motion Pictures at Imagine Entertainment and is in active development with Universal Pictures on *The Look of Real* for Ron Howard to direct, as well as the remake of *La Scorta* with Robert Schwentke directing. She will also continue her work on *Split House*, a comedy set in the White House, the remake of *Spies Like Us* at Warner Bros., and *The Untitled James Brown Project* at Paramount Pictures.

Before joining Imagine in 2004, Huggins was Senior Executive Vice President of Production at Radar Pictures (formerly Interscope) and produced *Son of the Mask*, *How to Deal*, and *Gridlock'd*. She also executive produced *What Dreams May Come* and *Le Divorce*, and was responsible for developing projects such as *Zathura* at Sony Pictures and *Waistdeep* for Focus.

Prior to producing, Huggins was a film editor and made the jump to producing while editing *The Gun In Betty Lou's Handbag* for Interscope. Some of her other editing credits include John Waters' *Hairspray*, *Cry-Baby*, and *Serial Mom*; Fox's *The Ghost in the Machine*; New Line's *Freddy's Dead: The Final Nightmare*; and Michael Cimino's *The Sicilian* and *The Desperate Hours*. Huggins graduated from Hampshire College with a dual degree in Anthropology and Documentary Film. She spent a year in Japan researching her thesis and teaching at Kobe College.

FLORIAN BALLHAUS (Director of Photography) reunites with director Robert Schwentke, after working together on the hit German film, *The Family Jewels* (*Eierdiebe*).

Ballhaus most recently served as director of photography on Alan Rudolph's *The Secret Lives of Dentists* and *Investigating Sex*. He has also served as second unit cinematographer on *Gangs of New York*, *Men in Black II*, *Legend of Bagger Vance*, and *What Planet Are You From?*

The son of Academy Award[®]-nominated cinematographer Michael Ballhaus, Ballhaus began his career as an assistant cameraman working his way up to camera operator. His select film credits include *Godzilla*, *Men in Black*, *Outbreak*, *The Age of Innocence*, *Dracula*, *Goodfellas*, *Working Girl*, *Broadcast News* and *After Hours*, among others.

Ballhaus also served as director of photography on the last season of the hit HBO series "Sex in the City," and numerous German movies.

ALEXANDER HAMMOND (Production Designer) most recently created the production design on *First Daughter* for director Forrest Whitaker, the live action/animated feature *Garfield* and the acclaimed indie film *Donnie Darko* starring Jake Gyllenhaal.

Hammond's other feature work includes Rod Lurie's *The Contender* starring Joan Allen, Gary Oldman and Jeff Bridges, *Viva Las Nowhere* directed by Jason Bloom, *Four Dogs Playing Poker* directed by Paul Rachman, *Let The Devil Wear Black*, *October 22*, *Back to Even*, *Self Storage* and *Dry Spell*. His television credits include the series "Capital City" with noted director Rod Lurie.

His motion picture credits as an art director include *Dr. Seuss' The Cat in the Hat*, *Men in Black II*, *K-Pax*, *Austin Powers: The Spy Who Shagged Me* and *Lost & Found*.

SUSAN LYALL's (Costume Designer) distinct approach to costume design and her attention to detail has resulted in repeat collaborations with Jodie Foster on both her directorial efforts *Little Man Tate* and *Home for the Holidays*, as well as Michael Apted (*Nell*, which also starred Foster, *Extreme Measures* and *Blink*) and David Mamet (*State and Main* and *The Spanish Prisoner*).

Lyall most recently designed the costumes for *The Mothman Prophecies* for director Mark Pellington. Since her first film experience in 1985, where she was the dresser for screen legend Bette Davis, Lyall has designed the costumes for close to thirty motion pictures including Mira Nair's *Mississippi Masala*, *Music of the Heart* starring Meryl Streep, Barry Sonnenfeld's *For Love or Money*, *200 Cigarettes*, Edward Burns' *She's The One*, and Steven Soderbergh's *King of the Hill*, among others.

Raised and educated in Ottawa, Canada, Lyall came to New York in the early '80s to study costume design at the Fashion Institute of Technology (FIT). She began her career at New York's highly regarded Circle Repertory Company and continued designing for several years for various on and off-Broadway productions.

THOM NOBLE (Editor) is an Academy Award®-winning editor who has built a reputation as one of the film industry's most artistic and sought after collaborators. Noble received his Oscar® for Peter Weir's *Witness* and received a second Academy Award® nomination for his work on Ridley Scott's *Thelma and Louise*. He most recently served as editor on the action-fantasy *Reign of Fire* and Martin Campbell's *Vertical Limit*.

Born and raised in London, Noble began his professional life in book publishing. He moved to a job in the story department at Pinewood Studios, which exposed him to the film industry. He discovered his affinity for film editing and was hired as an assistant on several films. The acclaimed director Francois Truffaut gave him his first opportunity to edit a film with the cinema classic *Fahrenheit 451*.

Since then, Noble has amassed such credits as *The Mask of Zorro*, *The Scarlet Letter*, *The Hudsucker Proxy*, *Mountains of the Moon*, *The Mosquito Coast* and *Red Dawn* among others.

JAMES HORNER (Music Composed by) has an illustrious filmography that includes more than 130 film and television projects. He recently collaborated for the seventh time with director Ron Howard on his Western drama *The Missing* and began a new creative partnership with first-time director Vadim Perelman on the dramatic thriller *House of Sand and Fog* (for which Horner received his ninth Academy Award® nomination). He recently reunited with collaborator Martin Campbell for the sequel *The Legend of Zorro*. He also will compose the score for director Terrence Malick's highly-anticipated upcoming film *The New World*.

In film music circles, rarely has there been a more meteoric success story than that of James Horner. Having composed the music for dozens of the most memorable and successful films of the past two decades, Horner is among the world's most prolific and celebrated film composers. He has earned two Academy Awards® and two Golden Globe® Awards for his music from James Cameron's *Titanic* (one for Best Original Score and one for the Best Original Song "My Heart Will Go On"), seven additional Academy Award® nominations, five additional Golden Globe® nominations, and has won six Grammy awards, including Song of the Year in both 1987 (for "Somewhere Out There") and 1998 (for "My Heart Will Go On"). In April of 1998, Horner's *Titanic* soundtrack album on Sony Classical completed an unprecedented run of 16 weeks at number 1 on the Billboard Top 200 Album Chart, setting a new record for the most consecutive weeks at number 1 for a score album. It remains the largest selling instrumental score album in history, having sold nearly 10 million copies in the US and more than 27 million copies

worldwide. Sony Classical's multi-platinum sequel soundtrack album "Back to Titanic" featured additional music from the film as well as several new compositions by Horner based upon themes from his original score.

Known for his stylistic diversity, his other film credits include *Radio*, *The Forgotten*, *Troy*, *Bobby Jones: Stroke of Genius*, *House of Sand and Fog*, *The Missing*, *Beyond Borders*, *The Four Feathers*, *Windtalkers*, *A Beautiful Mind*, *Iris*, *Enemy at the Gates*, *Dr. Seuss' How The Grinch Stole Christmas*, *The Perfect Storm*, *Freedom Song*, *Bicentennial Man*, *Mighty Joe Young*, *The Mask Of Zorro*, *Deep Impact*, *The Devil's Own*, *Ransom*, *Courage Under Fire*, *To Gillian On Her 37th Birthday*, *The Spitfire Grill*, *Braveheart*, *Apollo 13*, *Casper*, *Legends of the Fall*, *Clear and Present Danger*, *The Pagemaster*, *Bopha!*, *The Pelican Brief*, *The Man Without a Face*, *Patriot Games*, *Thunderheart*, *Sneakers*, *The Rocketeer*, *Glory*, *In Country*, *Field of Dreams*, *Honey*, *I Shrank the Kids*, *The Land Before Time*, *Willow*, *An American Tail*, *The Name Of The Rose*, *Gorky Park*, *Cocoon* and *Cocoon: The Return*, *48 Hours* and *Another 48 Hours*, and *Star Trek II: The Wrath of Khan* and *Star Trek III: The Search for Spock*.

Born in Los Angeles in 1953, Horner spent his formative years living in London where he attended the prestigious Royal Academy of Music. His initial interest was to become a composer of serious, avant-garde classical music. Returning to his native California, Horner continued his music education at the University of Southern California where he received a Bachelor of Music in Composition. He then transferred to the Masters program at UCLA where he earned his Doctorate in Music Composition and Theory. In 1980, Horner was approached by the American Film Institute and asked to score a short film entitled *The Drought*. It was then that he discovered his passion for composing music for film.

After scoring a number of films for the AFI, Horner left the academic world and began working for Roger Corman at New World Pictures. It was in this milieu of low-budget horror films (*Brainstorm*, *Battle Beyond the Stars*) that Horner developed his craft. It was also where he became acquainted with a number of young directors including Ron Howard, for whom he would later score such films as *Willow*, *Cocoon*, and the hit *Apollo 13*. Also during his time at New World, Horner met a young cameraman named James Cameron, with whom he would later collaborate on the hit sequel *Aliens* and, of course, *Titanic*. In the ensuing years, Horner has gone on to collaborate with many of Hollywood's most noted and successful filmmakers, including Ed Zwick, Joe Johnston, Phil Alden Robinson, Steven Spielberg, William Friedkin, Mel Gibson, Oliver Stone, Philip Noyce, Michael Apted, Lasse Hallstrom, Norman Jewison, and Francis Ford Coppola.

Equally comfortable with lush orchestral scoring and contemporary electronic techniques, Horner has likened his approach to composing to that of a painter, where the film serves as the canvas and where musical color is used to describe and support the film's emotional dynamics. He is also noted for his integration of unusual ethnic instruments into the traditional orchestral palette in order to achieve exotic colors and textures. An accomplished conductor, Horner prefers to conduct his orchestral film scores directly to picture and without the use of click tracks or other mechanical timing devices. He has also composed several concert works, including a work entitled "Spectral Shimmers" which was performed by the Indianapolis Symphony Orchestra. Horner's most recent concert work is "A Forest Passage" commissioned by the Cleveland

Orchestra in celebration of the 25th anniversary of the Cuyahoga Valley National Recreational Area in Ohio.