



INTO THE BLUE

Hold your breath as Paul Walker (*The Fast and the Furious*) and Jessica Alba (*Sin City*) star in *Into the Blue*, a tense, exciting underwater action/adventure set in the dangerous, shark-infested waters of the Bahamas.

When four young free divers come upon a legendary shipwreck — rumored to contain millions in gold — they believe their dream of buried treasure has come

true. But nearby, on the ocean floor, they unearth another, more sinister, mystery. The fortune-hunting friends make a pact to keep quiet about both discoveries so they can excavate the shipwreck before a rival treasure hunter discovers their secret and beats them to the gold.

But with so much at stake, their loyalties are tested. Facing hidden dangers at every turn, the hunters suddenly become the hunted.

Metro-Goldwyn-Mayer Pictures and Columbia Pictures Present A Mandalay Pictures Production *Into the Blue* starring Paul Walker and Jessica Alba. The film also stars Scott Caan, Ashley Scott, Josh Brolin, Tyson Beckford and James Frain. The film is directed by John Stockwell and written by Matt Johnson. The producer is David A. Zelon. The executive producers are Peter Guber, Louis G. Friedman, Ori Marmur and Matt Luber. The director of photography is Shane Hurlbut. The production designer is Maia Javan. The film is edited by Nicolas De Toth and Dennis Virkler, A.C.E. The costume designer is Leesa Evans. The music is by Paul Haslinger.

Into the Blue has been rated PG-13 by the Motion Picture Association of American for Intense Sequences of Action Violence, Drug Material, Some Sexual Content and Language.

Into the Blue will be released nationwide on September 30, 2005.

SYNOPSIS

In less than 60 feet of water, the world's oceans hold over \$6 billion in treasure ... still waiting to be found.

Hurricane season in the Bahamas brings both destruction and deliverance. Most islanders fear the wild winds and incessant rains. For undersea treasure hunters, though, the hurricanes can be a blessing. Their powerful waves churn up the

ocean bottom, lifting years of sand and possibly exposing gold-laden galleons long buried among the reefs.

Jared Cole (Paul Walker) is a part-time treasure hunter with a leaky boat who dreams of striking it rich in the clear turquoise waters off New Providence. His girlfriend, Samantha "Sam" Nicholson (Jessica Alba), has already realized her dream, working as a shark handler at a resort while living with Jared in a threadbare trailer on an idyllic tropical beach.

The happy couple's lives are unalterably changed when Bryce Dunn (Scott Caan), Jared's childhood friend and a successful New York attorney, comes to Jamaica with his new girlfriend Amanda Collins (Ashley Scott). Bryce acquires a beautiful mansion and a luxury yacht that the quartet puts to good use as a party boat as they free dive around the island.

The merriment takes a serious turn when Jared finds evidence of an ancient shipwreck. The four friends decide to partner as they search for enough relics to identify the old ship and claim it as their own.

Then, on a later dive, they uncover another, more ominous wreck nearby.

Jared and Sam want no part of this dangerous new discovery, but Bryce and Amanda see it as a way of financing their expedition. Jared realizes the money would help him compete on the same level as the islands' top salvagers, especially his longtime rival Derek Bates (Josh Brolin) and his assistant, Quinn (Chris Taloa).

Sam convinces Jared to abandon any plans for taking advantage of this new treasure. But Amanda and Bryce have other ideas. Sneaking out in the dead of night, the two steal some of the cargo with a scheme to profit from it, using a shady nightclub owner, Primo (Tyson Beckford), as their connection.

Bryce and Amanda have miscalculated, however, and find their lives in jeopardy unless they deliver the entire shipment to Primo. When Sam finds out, she turns to a friend and local policeman, Roy (Dwayne Adway), for help.

Now, what began as a carefree treasure hunt turns into a deadly battle and Jared and Sam's innocent world is thrown into chaos.

DIVING IN

Director John Stockwell enjoyed considerable success guiding the surfing adventure *Blue Crush*, which was set amidst the crashing waves of Oahu, Hawaii. A longtime surfer as well as a diver, he found himself drawn once again to work in and under the water when he accepted the offer to helm *Into the Blue*.

"There was something about going back on to the water, as well as going underwater, that was a real challenge," says Stockwell, who also directed the romantic drama *Crazy/Beautiful*. "I thought the script for *Into the Blue* had real drive and originality. Also, I like being on the water, and 70 percent of this film was designed to take place on or below the waterline."

After scouting locations in such places as Florida and the Cayman Islands, the filmmakers settled on the Bahamian island of New Providence, home to the colorful capital city of Nassau, as their setting. Although the other areas had their plus points, explains producer David A. Zelon, New Providence brought together all the necessities for an arduous sea-based production.

“We came here for the crystal clear water quality and the sharks, which are in almost every scene,” says Zelon, “as well as for the unmatched beauty of the island and the wealth of skilled workers and actors in Nassau. We wanted a very natural look, and John wanted to use as many Bahamians as he could to create a natural feel for the film.”

One of the first Bahamians recruited aboard was veteran shark and diving expert Stuart Cove, who has brought his underwater expertise to such marine-based productions as *Thunderball* and *Flipper*. Even for an old salt like Cove, the demands of *Into the Blue* at first seemed a bit daunting, he confesses.

“In terms of underwater scenes, the only other movie I can think of that comes close to this was *Thunderball*,” says Cove, whose dive operation, Stuart Cove’s, is one of the largest in the Caribbean. “But *Into the Blue* has it all — free diving, sharks, airplanes crashing into the sea, huge fight scenes, and almost half of the filming took place underwater.”

The filmmakers employed many of Cove’s boats as well as his guidance, making use of several of his launches and employees throughout the six months of production. Cove says he was impressed by the film unit’s concern for safety and conservation. “The most important thing for me in taking the job was: ‘Are they going to be environmentally friendly?’” Cove admits. “I’m happy to say that in my 25 years of film work, this has been the most environmentally friendly group I ever worked with. They also hired the most Bahamians to work on the film, which was a boon for the local economy.”

One of Stockwell’s main concerns about shooting underwater was how long his actors could stand the water temperature. Even though the film was set in the temperate seas of the Bahamas, most of the filming took place during the comparatively chilly winter months. “January through March are warm by most standards, but the water temperature is only about 70 degrees,” says Stockwell.

“That means the actors, especially if they are free diving in board shorts or a bikini, are still going to feel hypothermic after only about 20 minutes in the water. The actors would definitely be suffering for their art.”

The fast growing sport of free diving is similar to snorkeling in that the swimmers wear snorkel masks but closer to scuba diving in that they voyage into deep water for extended periods. Beginners venture as deep as 30 feet for as long as 45 seconds. More “extreme” and experienced divers go much farther down — the current record being 335 feet — for several minutes at a time.

Choosing an athletic cast that would be able to quickly adapt to the largely underwater environment was Stockwell’s most serious task. He was looking for performers who would be at home in the sea and enjoy the long hours of sun and stunts as well. The first actor he approached was Paul Walker, who agreed to play the lead role of Jared Cole even though he knew the pitfalls of working on and in the water. As a lifelong surfer, water skier and free diver who grew up along the beaches of Southern California, Walker knew the role would require a great deal of physical stamina. “I knew the part would be physically draining,” says Walker. “Seventy degree water may be warm by California standards, but water absorbs body temperature 25 times faster than air. You get the chatters as soon as your body loses two or three degrees of body temperature. I realized we would need long breaks to reheat ourselves. I tried to prepare myself by eating well and getting as much sleep as possible. I also trusted John and knew he would keep everything as real as he could.”

To keep Walker on his toes, Stockwell deliberately chose Walker’s real-life friend Scott Caan to play Jared’s pal Bryce Dunn, because he sensed the two would engage in a great deal of good natured competition both on and below the water’s surface.

“What I loved about Paul and Scott was that they had prior relationship as friends who were naturally competitive,” recalls Stockwell. “They’re really like brothers, but there is an interesting rivalry between them that I tried to foster during the shoot.”

Walker and Caan had previously worked together on the popular high school football film *Varsity Blues* and had been looking for another co-starring vehicle. *Into the Blue* was not only an exciting adventure that offered them both strong roles but even better one that offered adventure and unique physical challenges.

“Paul and I have always been very competitive,” admits Caan, “whether it be about girls or sports or whatever. We butt heads because we want to one-up each other, so that meshed perfectly with our characters. And it was amplified once we actually started shooting,” he adds with a mischievous laugh.

While Walker and Caan were preparing and learning to operate boats, jet skis and diving equipment, co-star Jessica Alba was enjoying a few weeks of brushing up on her diving skills in the nearby Cayman Islands before joining the cast and crew in the Bahamas. The actress had learned to free dive and scuba dive while starring in the television series “The New Adventures of Flipper” in Australia, from 1995-97, prior to her breakthrough role as Max in the hit television series “Dark Angel.”

"I was attracted to *Into the Blue* specifically because of the water element," says Alba. "When I was a kid, I used to pretend I was a mermaid. Nowadays, I love swimming, free diving and scuba diving. The underwater world is so serene and private. The ocean is a beautiful fully-contained world that we often forget about in our daily lives."

Alba enjoyed working with co-star Paul Walker, with whom she felt an immediate kinship. "We met several months before filming and we got along right from the

start," she says. "We both have been actors since childhood and we grew up in the same area. He surfed with guys that I grew up with. We clicked and became fast friends. I was impressed with how hard he worked and how he helped carry the movie forward as filming went along."

Two other major cast members that fell into place were Ashley Scott, in the role of Bryce's new girlfriend Amanda Collins, and Josh Brolin, who would play Jared's treasure-hunting rival, Derek Bates. Although the athletic Brolin quickly adapted to the rigors of dive instruction, it took Scott a bit more time to feel completely at ease underwater, she admits. "I had never been diving before, only a little snorkeling here and there," says Scott. "Scott and I started by learning how to scuba dive in a pool. It was like summer camp, with homework and lessons. Then, about two weeks before we started shooting, we went into the ocean with safety divers and did some exploring. I finally became really confident and now that I am a certified diver, I can go anywhere in the world and dive, a huge bonus, as if I needed anything more than getting to shoot a movie in the Bahamas."

Brolin impressed his co-stars with his adaptability during the several weeks of intensive dive training from the film's team of professional divers. The actors were schooled not only in scuba gear and diving techniques, but also in holding their breath during free diving and losing their natural fear of the depths.

But Brolin cheated a little, he admits – he had learned to dive earlier in the year in the colder waters off the California coast. "It was freezing, but I loved it because I learned to scuba dive with my son," he says. "That was a great experience in and of itself. Once I got to the Bahamas, it seemed so much warmer and easier than California that I just relaxed and took in the spectacular sights. When you see your first nine-foot shark, you never forget it, believe me."

Walker and Caan also took extensive instruction in driving jet skis from stunt coordinator Mickey Giacomazzi, as well as in handling the film's many boats — which ranged from large yachts to small Zodiac pontoons.

SHARKS, BOATS AND SUNKEN TREASURES

The storyline of *Into the Blue* may be fiction, but the craze for underwater treasure hunting is very real (See [Sunken Treasure](#) section below). Thus, the Bahamas was a logical choice for filming this story, given that, from the 15th to the 18th century, more than 500 Spanish galleons are believed to have been lost in its dangerous waters — a majority of which have never been found and are said to be laden with billions of dollars in gold and priceless artifacts.

The area off New Providence's southern coast is well known among divers and sportsmen alike as a shark-sighting paradise. Lurking just offshore is a yawning abyss several thousand feet deep that attracts scores of game fish. And where there are fish, there are sharks – mostly docile Caribbean reef sharks, but also a large population of unpredictable tiger sharks. Both reef and tiger sharks were utilized in the script by screenwriter Matt Johnson (*Torque*) as an important part of *Into the Blue's* storyline.

“We came here in part because of these sharks,” says producer David A. Zelon. “But I don't think that everyone will believe that these actors actually got in the water close to the sharks. They are going to think these are computer generated. There are many scenes where these sharks come right up and bump our stars. We always had safety people right next to them at all times, but these sharks were always close by and circling them.”

Before the start of principal photography the actors did some full wet rehearsal dives to introduce them and the stunt people to the challenges of working underwater. Beyond fundamental diving-safety protocol and underwater

communication techniques, they trained to dive safely with real sharks and learned how to free dive (snorkeling to depth on a single breath of air). The cast eventually swam 40 feet down among sharks while searching for treasure, communicating with hand signals, and using body language to express themselves.

Each actor has his own story about his or her relationship with these deep-sea predators, which they feared at first. But they soon came to respect the sharks and co-exist with them for the duration of the shoot.

“I was petrified of sharks,” recalls Scott. “Always have been, since childhood. On the first day I went into the water, they didn’t really tell me how many sharks would be down there or I never would have dived. When I went down, I saw more than 20 reef sharks swarming in a feeding frenzy. I started to cry. But I quickly got used to them and, if you can watch them from a safe place, they are very beautiful.”

Caan also had to overcome his innate fears, especially during the filming of a scene in which he has to fend off a shark on the open sea with nothing but a mop on the open sea. “I grew up surfing, and sharks were always bad news,” Caan recalls. “These sharks were coming right at me. They were snatching the mop handle right out of my hands with mouths the size of a motor block. I was never *totally* comfortable with them.”

Walker and Alba also had close encounters with reef sharks in the movie. Walker’s character, among other things, is swarmed by feeding reef sharks as he tries to get into skin-diving gear while bobbing in the water. “I had seen sharks while diving in spots like Fiji, Hawaii and Costa Rica,” says Walker. “But I had never seen so many in one place. They’re wild animals and you have to be leery of them, even when you have safety divers around you. In this scene I am treading water and these sharks are boiling all around me. They bump you a lot,

so you can only kick them off the best you can. I must have had 30 sharks around me. It was very intense.”

Alba's character, Sam, is a professional shark handler at the Atlantis Resort in Nassau, so the actress spent a great deal of time learning how to deal with sharks by actually feeding them on camera in several scenes. She shot a sequence in the Atlantis' shark pool in which she hand feeds scores of nurse sharks, who are generally not dangerous biters. Still, Alba paid close attention to the instructions from the resort's shark handlers so she would be sure to complete her scenes with all her fingers and toes intact. "You have to be aware of your hands and feet," she says, "and pray the sharks don't mistake you for a fish. I'm the one in their territory and they are going to do what they want to do. What I learned is that the sharks don't care for the taste of humans. We aren't fish, and that's what they want to eat. They're incredible creatures."

There are also more dangerous scenes in the film involving a tiger shark in which the actors were working with the real thing. The sharks used in the film were wild and could not be trained, so the shark used onscreen was one that was found at that day's location. To ensure tiger sharks showed up when needed, Cove veteran shark wrangler, Alex Edlin, assembled a tiger shark hunting team that would get up at dawn to check the lines for any large shark that may have been trapped overnight. The team would then lift it into a box on their boat and transfer it to a special shark pen. (All the sharks were later set free).

However, the first large tiger shark caught had other ideas, according to Cove. "One morning we found that we had a 10-footer and we got all excited," he says. "It was splashing all over and as we tried to pull it into the boat, it got its teeth around a steel cable, biting right through it. It was devastating since we'd been up all night trying to catch him. It took another few weeks before we got another one that size."

For Stockwell, using real sharks enhanced the feeling of realism he was seeking. “We got some incredible footage with all the actors and the sharks,” he says. “I want people to understand that these sharks are real. I think the film benefits from the fact that we didn’t rely on digitalized animation.”

To support the mammoth production above and below the water, an armada of boats had to be secured and kept at the ready throughout the shooting. Marine coordinator Ricou Browning (*Bad Boys 2*) collected more than 50 vessels, ranging from a 145-foot barge to a fleet of small inflatable Zodiacs. The main shooting vessel was a camera barge that Browning built and designed to meet the need of *Into the Blue*’s director of photography, Shane Hurlbut (*Mr. 3000*, *Crazy/Beautiful*). The shooting barge, named the Corinthian, carried a versatile long-armed crane that was used for shots in and on the surface of the water as well as for shooting scenes on the other boats.

Some of the other crafts used in the film ranged from the yachts *Uniesse* (Bryce’s rented pleasure boat) and the luxurious *Milk and Honey* (which is owned by the film’s kingpin) to the *Sea Robin*, Derek Bates’ functional treasure hunting boat rigged with a pair of “mailboxes” (rear-mounted funnels designed to blast sand from the ocean bottom).

The cast and crew were ferried back and forth between the set and shore by a swarm of smaller boats, with a large catamaran, *Caribbean Queen*, serving as the production’s floating cafeteria. Yet another vessel was used as a staging area for the actors, which included a hot tub for them to warm up in after having spent hours in the cool water. If there had not been a place for them to elevate their body temperatures, the actors wouldn’t have been able to work more than a few hours at a time.

A 145-foot barge was used for the delicate task of sinking two of the DC3 airplanes used in the film down to the ocean floor. Production designer Maia

Javan (*House of Sand and Fog*) and art director David Klassen (*Waterworld*) decided not only what the planes would look like underwater, but chose the most photogenic sites for underwater director of photography Peter Zuccarini (*Pirates of the Caribbean: The Curse of the Black Pearl*).

The production utilized three identical cargo planes for their needs. The “Sunshine” came from California, the “Jose” was found in Puerto Rico, and the “Kalik” was discovered right in Nassau standing at the entrance to the island’s airport. One plane was lowered into a deep-water site at the edge of a reef for use in longer establishing shots. Another was placed at a shallow water site for closer work. The third was dropped into a huge converted molasses tank and used extensively for close-ups and interior shots.

“The exteriors of the ocean planes were of special concern to us because of the wear and tear they would have to endure sitting on the ocean floor for an extended period of time,” explains Javan. “Just finding a calm day on which to sink the planes was a challenge. Once we found a flat ocean surface, we loaded the plane onto the barge and hurried out to our location. We lowered the DC3 very slowly on a giant crane until it filled with water. Then, we inflated buoyancy devices on a truss structure and lowered the aircraft with chain loaders and attached it firmly to the ocean floor with enormous moorings. It took more than 70 people to complete each dive.”

Of even greater concern was what undersea locations were suitable for the airplanes. Each site had to be cleared with the Bahamian Ministry of Tourism as well as with local environmental groups to insure that no reef or sea life would be adversely affected. “We placed a prefabricated steel structure covered with artificial coral as an anchor for both planes,” explains Klassen. “That way, we could secure the plane as well as give Peter Zuccarini interesting shooting angles that made the wreck look like it was in a precarious spot.”

Zuccarini, the veteran cameraman who as second unit director — underwater unit — worked closely with Stockwell to create some masterful underwater images that still adhered to strict safety guidelines. The unpredictable elements that scare most productions off the water were explored as unique visual opportunities for *Into the Blue*, according to Zuccarini. “John saw sharks, waves, seasickness, engine trouble, and doldrums as elements to be considered and worked into the story and the schedule.”

Zuccarini says he was thrilled that so much of *Into the Blue* was filmed in the actual ocean, since most productions shy away from working in the ocean because of the lack of control over conditions: Weather, light, visibility, temperature, etc. Our crew thrived in this environment. The underwater unit was a group of water junkies and shark fanatics, including the inventor of the chain-mail shark suit, world renowned underwater cave explorers, world champion breath holders, Olympic caliber swimmers, shark diving specialists, dive rescue paramedics and an ichthyologist, to name just a few.”

While performing underwater the actors wore bikinis and boardshorts with minimal scuba gear. “We felt it was important for the cast to stay streamlined so they could move well in the action sequences while remaining recognizable,” says Zuccarini. “And their sun-bronzed bodies looked fantastic against the intensely blue Bahamian water.”

According to Zuccarini, Stockwell wanted to be able to follow the action above, below, and on the surface of the water as the actors moved in and out of the sea. Special lenses were designed to shed water drops and correct for refractive distortion to help the camera move in and out of the water continuously. “On the big screen this effect can be a beautiful transition from above water to the world of bubbles, no gravity and shimmering blue light,” says Zuccarini, “or it can feel terrifying when a character is trapped with water rising up on his face and the audience’s at the same time.”

Three-dimensional camera moves were employed without the laborious set-up time normally required to execute a dolly move or crane shot. Underwater, the camera was weightless, allowing the cameramen to get coverage from many angles and efficiently execute dynamic moves. The camera could follow an actor down an eerie tunnel, burst through a school of fish, reveal an unseen face and continue pushing in for a close-up on the eyes as the actor reacts inside his dive mask.

For the film's nighttime salvage scene, powerful lights were mounted under the picture boat and the divers each had custom flashlights mounted on their scuba gear. "Ocean swells increased while we were underwater causing the light array to flop around in the huge waves," Zuccarini explains. "On the sea floor the bright lights were sweeping around leading us in and out of total darkness. The effect was fantastic and increased the jeopardy for the characters as they salvaged the wreck not knowing who or what lurked in the darkness. To take the audience to the spookiest places inside the wreck we let the set go inky black except for the reflections created by the divers' small flashlights."

For close shots inside the downed DC3, a special tank was created using an existing molasses tank located on the island's south shore. This entailed emptying out thousands of gallons of molasses, then washing and cleaning the tank, which was 40 feet deep. A gradient paint job of various shades of blue was applied to mimic actual ocean colors. The tank was then filled with 98-degree water pumped from a new pipeline constructed by the production that stretched out hundreds of feet to the open sea.

The art department also created other submersibles, including the ancient wreck of a clipper ship complete with cannon and timbers. The wreck, Jared's possible find of a lifetime in the story, was created from concrete and fiberglass based on research about clipper ships from the 1840s. "To maintain any level of integrity,

we researched the design of a basic clipper ship from that era,” says art director Klassen. “Certain timbers would still be intact under the sand, while anything above the sand line would have deteriorated. We created the ship in several sections so we could give the illusion that it had fractured when it sank many years ago.”

ACTING UNDERWATER

-

“The environment underwater is very dynamic, and nothing is in slow motion,” explains Stockwell. “Each actor had his own style when swimming underwater. Paul was powerful, like a dolphin. Scott was sturdier with a rougher edge, while Jessica and Ashley were smooth and graceful. Jessica probably held her breath better than the other actors, though Scott could free dive 100 feet by the time we wrapped. There is a beauty and a mystery about shooting underwater that made this film a real pleasure. It’s the same reason I so enjoyed directing *Blue Crush*.”

Stunt coordinator Mickey Giacomazzi (*Master and Commander: The Far Side of the World*) and dive safety officer Dan Malone (*The Punisher*) were brought aboard to ensure the cast would come to no harm during the film’s many fight sequences. Sharks, explosives, boats and firearms were to be employed at one time or another and the unsteady marine environment was always an unknown factor in every day’s shooting. Although three teams of doubles were used for some of the film’s more dangerous stunts, most of the work was done by the film’s principal actors. “The shots were always designed to keep our water safety people as close to the action as possible at all time,” says producer Zelon. “Whenever our actors were down, there were always two or three divers right next to them, even if we weren’t working with sharks.”

One fight scene, aboard the treasure boat *Sea Robin*, involved Alba engaging in a fierce showdown with actor Chris Taloa, who plays treasure hunter Quinn.

During the scene, Alba repeatedly strikes Taloa with a sharp grappling hook as they tumbled across the deck in turbulent waters. "I was very grateful that Jessica had had so much stunt training in her other work," says Taloa, who also appeared in Stockwell's *Blue Crush*. "She was quite considerate of my flesh with the grappling hook, which fortunately had a retractable hook. If there was anyone who needed a stunt double that day, it was me. She is tough."

Alba impressed many of the cast and crew with her willingness to jump into whatever action required of her character with the zeal of a seasoned stuntwoman. "Jessica is definitely not prissy," laughs Stockwell. "She just wants to scrap all the time. She could hold her breath the longest, fight as hard as any stunt person and never once complained."

Her co-star, Walker, concurs. "Jessica is really coordinated and super capable. She really gets into throwing kicks and punches. I loved watching her. She was so competitive. She is really feminine, but at heart she is a tomboy."

For Alba, her fondest memory of the shoot wasn't the execution of the action sequences, but rather the strong bond that developed among the actors. After training for months and shooting constantly in the bright sun and cool waters, the actors became a closely-knit team. "We spent so much time together on the boat and in the sun, day after day, that we really got to know one another quite well," she remembers. "There were no divas on this film. When you are working underwater, you have to trust each other with your lives. We have an unspoken bond now."

Stockwell discovered that that bond was invaluable during the difficult underwater sequences, when he was not able to give them the close direction he could on dry land. While working in the turbulent waves of *Blue Crush* had been a challenge, he says it paled by comparison to handling the deepwater sequences of *Into the Blue*. "Directing an actor underwater is like directing them on the

moon,” Stockwell admits. “It was impossible for them to hear me, so I wound up using sign language or a slate board. All the actors have to work with is their eyes, since their mouths usually have regulators in them. That’s why I decided to get as much free diving into the script as possible, so we could at least see their expressions.”

But it was the natural beauty of the Bahamas, as well as overcoming the challenges of the shooting day, that the filmmakers found most satisfying. “It was nice just riding home each night with the wind blowing and the sun setting,” recalls Zelon. “It certainly beat sitting on the freeway.”

Each performer took in as much of the sights in the Bahamas as they could during the busy shooting schedule. Stockwell, Walker, Caan and Taloa often surfed around the island, while Alba, Brolin and Scott enjoyed their seaside residences and pristine beaches.

"I hope audiences appreciate what we tried to accomplish," concludes Alba. "It's a fun action/adventure thriller. The emotional through-line is about love, greed and loyalty."

THE SPORT OF FREE DIVING

Into the Blue is one of the first motion pictures to explore the popular sport of free diving — in which all the cast members were trained before filming began.

Free diving is similar to snorkeling in that the swimmers wear snorkel masks but closer to scuba diving in that they voyage into deep water without the aid of an oxygen tank. Beginners can quickly dive into water as deep as 30 feet and for as long as 45 seconds.

On the more “extreme” level of competition, the current free diving records are in excess of 300 feet for longer than three minutes.

One of the appeals of free diving, say aficionados, is that it’s an immensely pleasurable and serene experience. Wearing just a mask, snorkel, fins, wetsuit and weightbelt, it’s an inexpensive and enjoyable way to swim alongside dolphins and schools of fish or snap a series of vivid underwater photos.

The training required is minimal and starts in a regular swimming pool with slow and deep breathing exercises in a horizontal position holding the pool’s edge and advancing to a relaxed fetal position. After learning about breathing and underwater relaxation, free divers move on to the different fin strokes — a flutter, frog and dolphin kick. The flutter kick is what free divers use most of the time, with the frog kick reserved for relieving cramped or tired muscles. The dolphin kick is for short spurts of speed.

The next step in free diving is the surface dive, which can be simulated on a bed, by lying stomach down and balancing off the edge at waist level. Lowering one arm and raising the opposite leg, the weight shifts in a downward direction. Once in the water, the swimmer kicks forward to gain momentum. After some practice, free divers are able to descend vertically. After that maneuver has been mastered, the swimmer learns to streamline and economize while moving in the water.

DIVING FOR BURIED TREASURE

By many accounts, the estimated value of sunken treasure in the world’s oceans ranges from billions to trillions of dollars¹.

Dating back to the 1400’s and Spain’s discovery of the New World, through the legendary years of privateers and pirates such as the infamous Blackbeard, who

established his headquarters in the Bahamas in the 1700s, countless ships were sent from Europe to the Americas to reap the vast riches and resources of the area.

Laden with gold, silver and jewels, the ships and galleons often journeyed through the clear waters of the Caribbean on their return voyages. Commandeered by pirates, beset by hurricanes, of the roughly 13,000 ships destined for Spain alone, it is estimated that as many half sunk before reaching Europe².

Basing *Into the Blue* in the Bahamas was a logical choice from the perspective of discovering sunken treasure. The islands have historically proven to be dangerous territory for ships — making them extremely appealing to modern-day treasure hunters and salvagers. The natural geography of the Bahamas also rendered them attractive to brigands and pirates, as they could easily hide their ships among the many islets and take unsuspecting vessels by surprise. Dangerous reefs and rough weather posed even greater risks. Over the centuries, more than 500 Spanish galleons are said to have been lost in Bahamian waters alone³.

The vast majority of the bounty from these ships is still lying in wait on the ocean floor. They remain hidden for hundreds of years until a hurricane suddenly renders the invisible visible and shifts on the ocean floor cause priceless artifacts to loosen from their watery graves and wash up onto the shore.

While so much of these valuable riches seem to be within easy reach, salvagers nonetheless risk their lives and invest years and millions of dollars in their treasure hunting ventures since the payoff is potentially enormous. Noted dive pioneer and discoverer, Mel Fisher, spent 16 years in the Florida Keys searching for the Spanish ship *Nuestra Señora de Atocha*, which was reputedly one of the

richest shipwrecks ever lost. In 1985, Fisher realized his dream, finding the sunken galleon in only 55 feet of water with a treasure estimated at \$400 million.

Still greater treasures are waiting on the ocean floor — just a breath away.

1. CNN.com, "Sunken Treasure Scheme Scuttled," March 18, 2004.
2. NY Times, "Castro Hunts Billions in Sunken Gold," March 1, 1998.
3. "Pirates of the Bahamas" website
(<http://www.geographia.com/bahams/pirates04.htm>)

ABOUT THE ACTORS

PAUL WALKER (Jared) has become one of the film industry's most popular young leading actors, heading the cast of such successful recent films as *The Fast and the Furious*, *2 Fast 2 Furious* and *Varsity Blues*, among others. A native Californian who grew up swimming and surfing along that state's many southern beaches, the actor was in his element diving the waters of *Into the Blue*.

Walker's breakthrough role in *The Fast and the Furious* brought him international acclaim. His other film credits include, *Pleasantville*, *Meet the Deedles*, *She's All That*, *Brokedown Palace*, *The Skulls*, *Joy Ride*, *Timeline* and *Noel* with Susan Sarandon and Penelope Cruz.

Upcoming for Walker are Frank Marshall's adventure *Antarctica* and Wayne Kramer's thriller *Running Scared*.

JESSICA ALBA (Sam) has enjoyed widespread success as the star of James Cameron's Fox series "Dark Angel," as well as the feature films *Honey*, *Sin City* and the Marvel Comics adaptation blockbuster hit *Fantastic Four*.

Born in California, Alba started performing at age 12, landing her first feature role in 1994's *Camp Nowhere*. As a young teen filming the television series "The New Adventures of Flipper," she became an avid swimmer and scuba diver, which helped prepare her for the physically demanding starring roles she seems to be attracted to, from Max in "Dark Angel," to choreographer Honey Daniels in *Honey*, to Sam in *Into the Blue*.

Into the Blue is the third starring role for Alba to be released in a six-month period this year, following the critically acclaimed *Sin City* and Marvel Comics adaptation *Fantastic Four*. It is truly a remarkable year for the 24-year-old actress, who also appears on the spring/summer covers of Entertainment Weekly, Cosmopolitan, GQ, Rolling Stone, Complex, Flaunt, Arena, Self, Seventeen, Marie Claire, Movieline's Hollywood Life and Jane.

After three trips around the world this year to promote her movies, Alba plans to rest — briefly — before resuming work on three more films she has in development at various film studios, two of which she is also producing.

SCOTT CAAN (Bryce) most recently co-starred with George Clooney, Matt Damon, Brad Pitt and Julia Roberts in *Ocean's 12*, the sequel to the blockbuster hit *Ocean's 11*. As the son of actor James Caan, he became interested in filmmaking as a teenager and made his feature debut in *A Boy Called Hate*. He went on to appear in *Aaron Gillespie Will Make You a Star*, *The Last Resort*, *Nowhere*, *Bongwater*, *Varsity Blues* (co-starring for the first time with Paul Walker), *Saturn*, *Black and White*, *Enemy of the State*, *Boiler Room*, *Gone in 60 Seconds*, *Ready to Rumble*, *Novocaine*, *American Outlaws*, *U-Boat*, and his writing and directorial debut, *Dallas 362*, which premiered this year and received critical acclaim.

Upcoming for Caan are the dramas *Nailed Right in*, *Friends with Money* (co-starring Jennifer Aniston) and *Lonely Hearts*.

ASHLEY SCOTT (Amanda) recently wrapped production on the indie sci-fi thriller *Trespassing* written and directed by James Merendino (*SLC Punk!*), which also starred Estella Warren and *Just Friends* co-starring with Ryan Reynolds, Chris Klein and Amy Smart.

Last year, Scott co-starred in MGM's hit remake *Walking Tall* as Dwayne "The Rock" Johnson's love interest. Her other film roles include a cameo as Colin Farrell's love interest in Sony's action/thriller *S.W.A.T.* and Gigolo Jane opposite Jude Law in Steven Spielberg's sci-fi thriller *AI: Artificial Intelligence*.

Born in Metairie, Louisiana, and raised in Charleston, South Carolina, Scott's first taste of the spotlight was as a child model. By the time she was a teenager, Scott had moved to New York and was modeling internationally, gracing the runways at fashion shows in Miami, Paris and London.

When she decided to try her luck as an actress, Scott hit the big time right away. At her first audition, she found herself doing a scene with Al Pacino. Although she didn't get the role, Scott was inspired to keep auditioning. Her first big break came with a role in the television series "Dark Angel." Scott played Asha, a Robin Hood-type criminal, opposite series star Jessica Alba. She also starred on the WB action adventure series "Birds of Prey." Although the series was short-lived, she received critical attention for her work on the show.

Scott currently resides in Los Angeles.

JOSH BROLIN (Bates) is a classically trained performer who plays both drama and comedy with similar ease. He made his feature film debut in director Richard Donner's adventure *The Goonies* and was soon appearing in films and on television. He became a regular on the television series "The Young Riders," and

balanced his screen work with several roles on stage in New York, including the starring role in playwright Sam Shepard's "True West."

He went on to star in such films as *Flirting with Disaster*, *Nightwatch*, *Mimic*, *My Brother's War*, *The Mod Squad*, *Best Laid Plans*, *All the Rage*, *Hollow Man*, *Slow Burn*, *D.C. Smalls*, *Coastlines* and, most recently, *Milwaukee*, *Minnesota* and Woody Allen's *Melinda and Melinda*. He also starred in the off-Broadway production of "The Exonerated," the critically acclaimed television series "Mister Sterling" and the Steven Spielberg produced mini-series "Into the West."

TYSON BECKFORD (Primo) one of the world's top fashion models, has recently begun a busy acting career in music videos, television and feature films. The New York native started a stellar career as a print, fashion and runway model, which led to a exclusive modeling contract with Ralph Lauren. He was named VH1's "Male Model of the Year" in 1997 and appeared in music videos such as Toni Braxton's "Unbreak My Heart," 50 Cent's "21 Questions" and Britney Spears' "Toxic." He made the transition to feature films with such projects as *Zoolander* and *Biker Boyz*. He most recently completed a featured role in the film *Searching for Bobby D*.

Beckford has his own line of wheel rims, Beckford Rims, and signature tires with Pirelli. He currently lives in New York.

JAMES FRAIN (Reyes) who is best known for his portrayal of Daniel Barenboim in *Hilary and Jackie*, also starred as the villainous Villefort in *The Count of Monte Cristo*, as Natalie Portman's love interest in *Where the Heart Is*, Ben Affleck's cellmate in *Reindeer Games* and Ralph Fiennes' brother in *Sunshine*. He also starred in *Elizabeth*, *Vigo*, *Nothing Personal*, *Shadowlands* and Julie Taymor's *Titus*.

Frain's television work includes a character arc on this season's "24," the mini-series "Empire," "Pilot Season," "Leonardo," "Path to War," "Armadillo," "The

Project,” “Prime Suspect III,” “The Buccaneers” and the title role of Macbeth in “Macbeth on the Estate” for the BBC.

On stage, he has appeared at the Royal Shakespeare Company, the Almeida, the Peter Hall Company and the Royal Court.

DWAYNE ADWAY (Roy) has recently appeared in such films as *First Daughter* and *Soul Plane*. He starred in the independent films *Cloverbend* and *100 Kilos*, and made his film debut in *Midnight Edition*. Adway has also appeared in numerous television series including “CSI: Crime Scene Investigation,” “NYPD Blue” and “ER,” among others. You may also remember Adway from his starring role as Dennis Rodman in the ABC made-for-television film “Bad As I Wanna Be: The Dennis Rodman Story.”

ABOUT THE FILMMAKERS

JOHN STOCKWELL (Director) distinguished himself as both an actor and writer before finding mainstream success as the director of such films as *Blue Crush* and *Crazy/Beautiful*. Born in Galveston, Texas, he later moved with his family to New York City and entered Harvard University at 17 to pursue acting and filmmaking. While at Harvard, he commuted to New York City and made his television acting debut on the daytime drama “The Guiding Light.” He also studied acting at the Royal Academy of Dramatic Arts in London, as well as at New York University’s School of Performing Arts before making his film debut in *So Fine* in 1981 (which his Harvard professors counted toward his school credits).

Several lead roles followed in such films as *Losin’ It*, *Eddie and the Cruisers*, *Christine*, *Radioactive Dreams*, *My Science Project*, *City Limits*, *Top Gun* (as the pilot, ‘Cougar’) and *Dangerously Close* (which he also wrote). He made his

directorial debut with the 1987 film *Under Cover* (also serving as screenwriter) and, for a time, balanced acting in TV movies like “North and South,” “Billionaire Boys Club” and “The Eyes of the Panther,” and such feature films as *Born to Ride*, *I Shot a Man in Vegas* and *Nixon*, with writing (*Rock Star* and made-for-television film “Breast Men”) and directing (the television film “Cheaters,” which he also wrote).

Stockwell, an avid surfer, created the television series “Rocky Point,” on which he served as a writer and director. He most recently directed the thriller *Turistas* and will next write and direct *Chasing the Whale*.

MATT JOHNSON (Written by) wrote the action thriller *Torque*, starring Ice Cube, in 2004. The Texas-born writer has sold original screenplays to New Line Cinema, Warner Bros., Paramount Pictures, 20th Century Fox and Universal Pictures. He also wrote and directed the award-winning comedy short film, *Stuck*, in 1998.

He currently resides with his wife and daughter in Los Angeles.

DAVID A. ZELON (Producer) has served as the head of production at Mandalay Pictures since 1996, acting as executive in charge of production on such films as *Wild Things*, *Enemy at the Gates* and *The Score*. He previously was an executive in charge of physical production at Columbia Pictures, where he guided such films as *Nowhere to Run*, *The Last Action Hero*, *The Net*, *Desperado*, *To Die For*, *The Craft* and *The Cable Guy*, among others.

Born in Coney Island, New York, and educated at the University of Pennsylvania, he produced sporting events such as the 1981 Los Angeles Marathon and was race director for the men’s and women’s marathons in the 1984 Olympic Games in Los Angeles. He also founded the sports production company Pro Muscle Management and produced the made-for-television film “Finishline” (which co-

starred *Into the Blue's* Josh Brolin and his father, James Brolin) in 1990 for Turner Network Television.

PETER GUBER (Executive Producer) is currently the Chairman and Chief Executive Officer of Mandalay Entertainment Group, which produces motion pictures, television productions, sports entertainment and new media projects for the global marketplace.

Over his long and illustrious career, Guber has served as President of Columbia Pictures, Co-Chairman of Casablanca Record and Filmworks, CEO and Chairman of Polygram and CEO and Chairman of Sony Pictures Entertainment. Among the films Guber either produced or executive produced are such box office and critical successes as *Rain Man*, *Batman*, *Midnight Express*, *Gorillas in the Mist* and *Flashdance*.

Since forming Mandalay in 1995, Guber and his company have produced such films as *I Know What You Did Last Summer*, *Donnie Brasco*, *Wild Things*, *Seven Years in Tibet*, *Sleepy Hollow*, *Enemy at the Gates*, *The Score* and *The Jacket*.

An author, professional speaker and a full professor at the UCLA School of Theatre, Film and Television, Guber is also the co-host of AMC's successful television show "Shootout." His television company, Mandalay Mosaic, is currently producing "Brotherhood" for Showtime, and owns Dick Clark Productions, which produces such shows as "The Golden Globe Awards" and "The American Music Awards."

LOUIS G. FRIEDMAN (Executive Producer) is a cum laude graduate of the University of California. As a seasoned assistant director, production manager,

production executive and line producer, he has worked on more than 60 films including as executive producer on *American Pie*, *American Wedding*, *How High* and *Blue Crush* and as coordinating producer on the pilot and television series "J.A.G." As a production supervisor for George Lucas, he contributed to Lucasfilm's sequel to *American Graffiti* entitled *More American Graffiti*, *The Empire Strikes Back*, *Return of the Jedi*, *Raiders of the Lost Ark* and *Indiana Jones and the Temple of Doom*.

Friedman is currently executive producer on *Accepted*, which is being produced by Tom Shadyac.

ORI MARMUR (Executive Producer) joined Mandalay Pictures shortly after graduating from the University of Southern California, rising quickly to the title of executive vice-president in charge of production. Among the films he was associated with at Mandalay were *Donnie Brasco*, *Seven Years in Tibet*, *The Score*, *Enemy at the Gates*, *Sleepy Hollow* and, most recently, *The Jacket*. He is currently an executive with Original Film Company, where he produces feature films.

MATT LUBER (Executive Producer) is currently producing *North Hills* and was executive producer on *Running Scared*, which also stars Paul Walker.

SHANE HURLBUT (Director of Photography) previously collaborated with director John Stockwell on the critically acclaimed romantic drama *Crazy/Beautiful*. He garnered an ASC Award nomination for HBO's award-winning biopic "The Rat Pack," directed by Rob Cohen and starring Ray Liotta, Joe Mantegna and Don Cheadle. Hurlbut's citation distinguished him as the youngest cinematographer ever nominated for the award for a debut feature, and the second youngest cameraman ever nominated.

He reunited with Cohen on the thriller *Skulls* and directed photography on the critically acclaimed sports drama *Drumline* with Charles Stone at the helm. In

2002, he shot the dramatic thriller *11:14* starring Hilary Swank and Colin Hanks. In the summer of 2003, Hurlbut teamed up again with director Charles Stone for a drama set on the baseball field, *Mr. 3000* starring Bernie Mac and Angela Bassett. His latest projects have been *42.4%* and *The Greatest Game Ever Played*.

Hurlbut grew up near Ithaca in central New York and graduated from Emerson College. He began working as a gaffer on commercials and music videos, collaborating with established figures such as Daniel Pearl and Joseph Yacoe. He made the leap to cinematographer on videos for Nirvana, Stone Temple Pilots, and Smashing Pumpkins.

MAIA JAVAN (Production Designer) recently garnered acclaim for her work on the film drama *House of Sand and Fog*. While still in high school in Cambridge, Massachusetts, she worked on Harvard University theatre productions. She moved to New York City and worked in commercials before relocating to Los Angeles, where she designed her first feature film, *This World, Then the Fireworks*, in 1997. She has since been production designer on *I Woke Early the Day I Died*, *No Vacancy*, *The Crow: Salvation*, *The Way of the Gun*, *Crazy/Beautiful* (for director John Stockwell) and *The Banger Sisters*.

NICOLAS DE TOTH (Editor) has worked on a wide variety of films including *Eye of the Storm* and *Universal Soldier* starring Jean-Claude Van Damme, the action-packed *Hellbound* starring Chuck Norris, the science fiction adventure *Stargate*, *Street Fighter*, *Showgirls* starring Gina Gershon and Elizabeth Berkeley; the dramatic *Moll Flanders* with Robin Wright Penn and Morgan Freeman, *The Edge* with Anthony Hopkins and Alec Baldwin and *Stepmom* starring Julia Roberts and Susan Sarandon.

De Toth has worked as editor on the science fiction fantasy *Bicentennial Man* starring Robin Williams, the comedy *Dirk and Betty* starring Marisa Tomei and

Thomas Haden Church, as well as the action thrillers *Along Came a Spider* starring Morgan Freeman, *The Sum of All Fears* starring Ben Affleck and *Terminator 3: Rise of the Machines T3* starring Arnold Schwarzenegger. He is currently editing *Underworld: Evolution* starring Kate Beckinsale and Scott Speedman.

DENNIS VIRKLER, A.C.E. (Editor) received Academy Award® nominations for his editing work on both *The Hunt for Red October* and *The Fugitive*, which also garnered him Best Film Editing nods from BAFTA and the American Cinema Editors.

Virkler's career as a film editor began in the early 1970s with such made-for-television movies as "Frankenstein," "The Picture of Dorian Gray," "The Turn of the Screw" and "The Kansas City Massacre." His talents quickly being recognized by feature filmmakers, Virkler soon found himself editing such features as *Burnt Offerings*, *The Bad News Bears Go to Japan*, *Continental Divide*, *Sharky's Machine*, *Airplane II: The Sequel*, *Gorky Park* and *The River Rat* among others.

Virkler's additional feature film editing credits over the past decade have included the hit action films *Under Siege*, *Batman Forever*, *The Devil's Own*, *Batman & Robin*, *Collateral Damage* and *Daredevil*, as well as the stylish thriller *A Perfect Murder*.

LEESA EVANS (Costume Designer) most recently worked on the live action/animated comedies *Scooby-Doo* and *Scooby-Doo 2: Monsters Unleashed*. She began her career as an assistant on the film *Mistress* in 1992, going on to be a costume supervisor on such films as *Clueless*, *Powder* and *Leaving Las Vegas*. She earned her first costume designer credit on *Ultraviolet* in 1992 and created wardrobe for such films as *Trauma*, *Quake*, *Down on the Waterfront*, *The Last Supper*, *Mocking the Cosmos*, *A Soldier's Sweetheart*, *American Pie*, *Stir of*

Echoes, Let the Devil Wear Black, Whatever It Takes, Josie and the Pussycats and The Third Wheel.

PAUL HASLINGER (Composer) first gained fame as a member of the renowned electronic rock group Tangerine Dream before moving into the world of film composing. He earned his first film credit on director John Stockwell's *Cheaters* and has since worked with him on *Crazy/Beautiful* and *Blue Crush*. The classically-trained Austrian musician and composer has contributed music to such films as *Miracle Mile, Near Dark, Blow, The Negotiator, Pitch Black, Lara Croft: Tomb Raider, Minority Report* and *The Italian Job*, among many others. He most recently completed the score for the films *The Girl Next Door* and *Underworld*.

PETER ZUCCARINI (Underwater Unit — Second Unit Director/Director of Photography) is one of the world's most accomplished underwater cameramen and cinematographers. He has directed several undersea documentaries, including Disney's *New True Life Adventures: Sea of Sharks* and *Everglades: Home of the Living Dinosaurs*. He was an underwater camera operator for the films *Pirates of the Caribbean: The Curse of the Black Pearl, The Motorcycle Diaries, Ultimate X: The Movie* and most recently worked on *After the Sunset* and *Miss Congeniality 2: Armed and Fabulous*. Zuccarini is currently working on *Pirates of the Caribbean: Dead Man's Chest*.

“ACADEMY AWARD®” and “OSCAR®” are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.”

