

“MISSION: IMPOSSIBLE III”

Production Information

Tom Cruise, the most exciting and successful star in the world, returns to one of his signature roles, Secret Agent Ethan Hunt, in “Mission: Impossible III.” In this pulse-racing, mind-bending action thriller, Hunt confronts the toughest villain he’s ever faced – Owen Davian (Academy Award® winner Philip Seymour Hoffman), an international weapons and information provider with no remorse and no conscience.

The film is co-written and directed by J.J. Abrams, who brings his unique blend of action, character, comedy, and drama to the franchise. The millions of loyal viewers of Abrams’s landmark creations, the television series “Lost” and “Alias,” know what to expect: an enthralling, intricate story with an unexpected and arresting payoff that satisfies on every level.

With “M:i:III,” Abrams and Cruise turn the spy thriller on its ear as they hark back to the best aspects of the original TV series that inspired the films – a well-connected team of agents centered around a bold and heroic leader, the most exciting action stunts imaginable, and elaborate twists and turns that keep you on the edge of your seat. “M:i:III” is the action movie audiences have been waiting for.

Paramount Pictures presents a Cruise | Wagner production, “Mission: Impossible III.” The film is directed by J.J. Abrams and produced by Tom Cruise and Paula Wagner from a screenplay written by Alex Kurtzman & Roberto Orci & J.J. Abrams, based on the television series created by Bruce Geller. The film stars Tom Cruise Philip Seymour Hoffman, Ving Rhames, Billy Crudup, Michelle Monaghan, Jonathan Rhys Meyers, Keri Russell, Maggie Q, and Laurence

Fishburne. The film is rated PG-13 for intense sequences of frenetic violence and menace, disturbing images, and brief sensuality.

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ABOUT THE PRODUCTION

Producer Paula Wagner says, “Tom Cruise and director J.J. Abrams deliver a breathtaking, action- and suspense-filled movie with humor, drama, and great characters that leaves the audience wanting more.”

Abrams responded immediately to the opportunity to bring a new vision of the “Mission: Impossible” franchise to life. “When Tom approached me about directing this movie, I said ‘yes’ before he asked me the question,” says Abrams. “The promise of a ‘Mission: Impossible’ movie is the ultimate opportunity for a writer and a director. You have the chance, especially with someone like Tom and the other actors we have in the cast, to get into some real emotional character portrayals.

“From the beginning, Tom and I talked about wanting to do a movie that had a surprisingly personal and intimate story,” continues Abrams. “When you hear ‘Mission: Impossible,’ you know you are going to get extreme situations, great action, and incredible stunts. The idea was to take that opportunity, and combine it with an intimate story, a love story, and friendships that were real friendships with characters that you get to know and like.”

To achieve that, the director says, he asked a few questions that probed some parts of the Ethan Hunt character that have gone unexplored. “How do you reconcile being a man who does what Ethan Hunt does?” asks Abrams.

“Our approach is not to make a movie about a spy, but to tell a story about *a man* who is a spy. It may sound like semantics, but when you truly let that guide you, the questions come and the answers that appear are actually relatable, emotional, and fascinating.”

Producer Paula Wagner agrees. “Ethan Hunt has a life separate from his work – which creates a new conflict for him in this world of intriguing missions,” she says. “In addition to overcoming the challenges that confront the IMF, this film looks at how he has to marry his personal life with the danger of his job.

“What sets ‘M:i:III’ apart from the first two is that we also show more interpersonal relationships within the IMF,” Wagner continues. “Ethan Hunt and Luther Stickell have been working together now for a number of years. They have a relationship that is based on a solid friendship that is explored in this movie. Tom and Ving as actors and J.J. as a director handle that relationship all with a wonderful irony, humor, and finesse.”

The third key relationship in the film is that between Hunt and the villain, Owen Davian, played by Oscar® winner Philip Seymour Hoffman. “Whenever he plays a role, he makes the part his own; he never does what you expect, so his characters are never the same,” says Cruise. “When Ethan Hunt goes up against this guy, it’s terrifying – because Philip could go anywhere with Davian, Davian’s capable of anything. Ethan’s never faced a villain as ruthless and fearsome as Philip’s.”

“Mission: Impossible III” also delivers all of the incredible action and breathtaking stunts that moviegoers expect from the franchise. The writing team – Alex Kurtzman, Roberto Orci, and Abrams – dreamed up new sequences for Hunt to survive... which, says Abrams, put the director in a delicate situation. “When we started writing the action sequences, we would say, ‘We shouldn’t even write this because Tom’s going to want to do the stunt himself.’ In the end,

we realized, of course, we had to give the best we could. Though it's a bit hair-raising, it's inspiring to work with an actor and producer who's so willing to give everything to make the best movie he can."

ABOUT ETHAN HUNT

In writing "M:i:III," J.J. Abrams and his co-writers, Alex Kurtzman & Roberto Orci, went back to the drawing board with the character of Ethan Hunt. "From the very beginning, Tom, Alex, Bob, and I wanted to do a movie about a character," says Abrams. "Not that there isn't a lot of action – that goes without saying – but my favorite kind of spy movie is one where the commitment to the world, as extreme as it is, and as hyper-real as it is, is still emotionally true. You have these characters going through some of the most heartbreaking, most terrifying, most horrifying, most thrilling, most fun moments, and you believe *all* of them within the context of the genre. That's what we wanted to bring to 'M:i:III.'"

"I think a big challenge many people face in their daily lives is how to balance home and work," says Cruise. "How do you work at a job you love while also spending time with your spouse and kids? What we've done is to raise that to the extreme: not only does Ethan have to balance these two worlds, but because he's a spy, his home world is directly affected by his work. We've started with a real issue and taken it to an incredibly entertaining and extreme level."

In exploring that, the filmmakers created a new life for Ethan Hunt. When the film begins, Hunt has retired from active duty – he now trains new IMF agents. With this change, he opens himself up to other new possibilities in his life, including marriage.

“In this movie, you get to see Ethan in some dramatic and emotional moments,” says Michelle Monaghan, who plays Julia, the love of Ethan’s life. “He’s truly in love and he wants it to last. Julia is truly in love with him, but she doesn’t know exactly what he does; over the course of the film, she starts to see him become really distressed and she starts to wonder if there’s something else that he’s hiding. He asks her to trust him – and she does.”

Of course, Ethan cannot tell his new bride the whole truth. “She thinks he studies traffic for a living,” she says.

Monaghan takes on the role of leading lady, her largest role to date, after memorable supporting roles in “Mr. & Mrs. Smith,” “Kiss Kiss Bang Bang,” and the television program “Boston Public.” She says that her character helps the audience to see Ethan Hunt – the man they’ve known only as a spy – in a different light. “You get to see his vulnerable side,” she says. “You see all the action and intrigue you expect, but you’re invested in the character in a completely different way than in the past.”

Abrams says that his high-stakes story is the perfect match for Cruise’s on- and off-screen intensity. “Before we started shooting, Cameron Crowe mentioned to me that Tom was so focused, professional, and hard working, he was going to spoil me for the rest of my life,” says Abrams. “Everything he said is absolutely true.”

ABOUT THE VILLAIN

Abrams notes that the writing team took special care to create a villain worthy of Ethan Hunt – one that could match up to the hero. “This is the first time that Hunt has come up against an adversary that is as scary, clever, mysterious as the character played by Philip Seymour Hoffman,” says Abrams.

Hoffman, who recently won an Academy Award® for his performance in “Capote,” takes on the role of Owen Davian, Ethan Hunt’s most ruthless opponent yet. An international information and weapons trader without remorse or conscience, Hoffman describes it this way: “In this type of transaction, there’s a good cop and a bad cop. Davian’s the bad cop – he takes care of the dirty work.”

For Hoffman, Davian is a role he can sink his teeth into. “He’s not just a villain – he’s a psychopath,” says Hoffman. “He creates incredible empathy for Ethan; the darker, more evil, more vicious this man is toward the hero, the more you want the hero to take this man down.”

“M:i:III” presented new challenges to Hoffman. “I’ve never done an action film before,” he says, “and it’s something I’ve always wanted to do. I’ve known J.J. casually for many years, and I worked with Tom before, on ‘Magnolia.’ When I read the script, I was impressed with the three ingredients – Tom, J.J., and the screenplay – combined. I thought that the time was right to do this kind of project, with these people and with this script.”

According to Hoffman, Davian plays a pivotal role in the central tension of “M:i:III.” “Ethan and Julia – Tom’s and Michelle Monaghan’s characters – are two people who have a lot of fear as they get married,” says Hoffman. “It comes from the terror about what could happen. Am I going to lose this person? Am I going to lose myself if we unite? On an extreme level, they’re going through all the same things that keep people in everyday life from getting married. My character embodies that: the nightmare aspect that keeps people from making that kind of commitment.”

ABOUT THE TEAM

Joining Ethan Hunt as members of his IMF team are Luther Strickell (Ving Rhames) – the only person to join in on all three missions – as well as Declan (Jonathan Rhys Meyers), Zhen (Maggie Q), and Lindsey (Keri Russell). Laurence Fishburne plays Brassel, the director of the Impossible Mission Force, and Billy Crudup is Musgrave, Brassel’s right-hand man.

Ving Rhames reprises his role as computer expert Luther Strickell. In this film, says Rhames, it’s rewarding to see Luther’s relationship with Ethan explored in more depth than ever before. “In the first two movies, they never talked about their private lives,” says Rhames. “These two guys are co-workers and friends; this time, they talk about the things that friends talk about. That’s what J.J. has done – he’s made these people humans apart from what they do for a living.”

Rhames notes that Abrams’s directing style is, in some ways, like that of another director he’s worked with. “He reminds me of Quentin Tarantino and the youthful energy he brings to the set,” says the actor. “I think that’s contagious with actors.”

Jonathan Rhys Meyers joins the team as Declan, the team’s transportation expert: if you need it flown, driven, sailed, glided, helicoptered, or motored, he’s the man you want – despite his personality quirks. “Declan’s a fly-by-the-seat-of-your-pants, mad Irishman,” says Rhys Meyers, who was most recently seen in the lead role of Woody Allen’s “Match Point,” a performance for which he received rave reviews. “He’s part of the next generation of the IMF – Ethan’s grooming him. He’s got that risk element that Ethan likes in his team members.”

Declan is also a chameleon, able to blend into any situation unnoticed. “One minute, he’s an Italian deliveryman; the next, he’s a geeky American tourist; and the next, a Vatican guard,” notes Rhys Meyers. “It’s very easy for him to slip into another character.”

Maggie Q comes to “Mission: Impossible III” as one of Asia’s most popular actors after starring in such motion pictures as Hong Kong’s box-office smash “Gen-Y Cops” and “Naked Weapon.”

Born in Hawaii, Maggie was busy working in Hong Kong when the “M:i:III” call came. “I’ve been living in Hong Kong for eight years and wasn’t planning to do an American film,” she says. “Now, my first American starring role is in a huge Tom Cruise movie. The scale of everything is so much bigger than in Hong Kong. Coming back to America has been a real culture shock.”

“Zhen is a very tough, hard woman – a doer, not a talker,” Maggie says of her character. “She works behind-the-scenes; Ethan is the front man of the operation and Zhen is part of the team that helps make everything work.”

To prepare for her role, Maggie underwent a rigorous training regime. In addition to cardio and toning, she underwent some strength training to gain muscle. She also went through martial arts training and boxed. “In movie fighting, you have to be a jack-of-all-trades,” she says. “You can’t specialize – you’re often called upon to chameleon into different kinds of fighting.”

After witnessing Jackie Chan and other Asian martial-arts stars willing to put their bodies on the line for their films, Maggie Q was impressed with Cruise’s willingness to perform his own stunts. “I’ve worked with Jackie Chan, and watching Jackie, you know he grew up in a Kung Fu school, he was in the circus – he had a tough upbringing and he’s a tough guy. There’s no doubt he can handle it. When I see Tom do the same things, that, I think, is amazing. Tom earns a lot of respect from the action director and the stunt people who know just how difficult everything is. Tom has an undying energy – when he’s acting, of course, but really, all the time.”

Keri Russell, who previously starred for Abrams on his first television series, “Felicity,” takes on the role of Lindsey Ferris, the only trainee that

displays the high skill level and abilities to be confirmed by Ethan to become a member of IMF.

“Keri’s the absolute greatest,” says Abrams. “I haven’t worked with her since ‘Felicity,’ so having this opportunity is an absolute joy. It’s inspiring: she’s never done anything like this before, so watching her pick up the gun work and the stunts really showed me that she’s capable of anything. Tom was really helpful in showing her the ropes of action and stuntwork: the timing of it, the rhythm of it, and getting the confidence to do it.”

In the movie, Russell’s character, Lindsey, spars with Ethan using stick-fighting techniques. “The training was really fun,” says Russell. “I spent about four and a half months training with the stunt guys – they’re incredible athletes. We boxed and I learned to stick-fight. It was pretty cool.”

For Laurence Fishburne, joining the cast of “Mission: Impossible III” was the realization of a childhood fantasy. “When I was a kid, it was the show we ran home to watch,” he says. “We’d play Impossible Mission Force and pretend to be secret agents, play with the gadgets, sing the cool music, all of that. Now I’m the boss, the guy above Mr. Phelps – I’m the guy who sends the envelopes. Who could pass that up?”

ABOUT THE STUNTS AND ACTION SEQUENCES

In creating ‘Lost’ and ‘Alias,’ J.J. Abrams has already invented his personal visual style: because the action derives organically from Abrams’s very human characters, he chooses a natural, realistic, and gritty approach over stylized, slow-motion, and highly edited fighting sequences.

Legendary action director Vic Armstrong was charged with realizing J.J. Abrams’s signature action style on the big screen in “Mission: Impossible III.”

“All the initial discussions I had with J.J. were about the style,” stresses Armstrong. “J.J. wanted to put his own stamp on the action sequences; my job as an action director is to copy the style of the director. You need a seamless transition between the action and the rest of the film – it’s all part of the same world. Once we had established that, I started looking at the action in the movie and what had to be achieved.”

In order to work out the complicated action shots and sequences, Abrams made full use of the pre-visualization capabilities at his disposal. Pre-visualization is the director’s opportunity to describe an action sequence, as he envisions it, to a visual effects editor, who makes a CG representation of it. In this way, each department can see exactly what the specific requirements will be as they prepare to pull it off.

Special Effects Coordinator Dan Sudick explains, “When we sit down with the director and look at a pre-viz for the bridge sequence, for example, we can see the cars driving down the bridge, flipping, rolling, or whatever J.J. wants them to do. We take that information and do it in the real world. We take the cars and rig them to do exactly what is shown in the pre-viz.”

Once the heads of each department can see what the director intends for the sequence, they can begin the intricate work of realizing the sequence on film. Sudick continues the example of the bridge sequence: “There are a lot of cars to rig. Stunt players will drive many of them; each of those cars has to be fitted with roll cages. Then we have to work out how to get the performance from the cars: the rolls, flips, and explosions. It can take weeks to shoot a sequence that will appear in the film for only a few minutes.”

Armstrong – a movie-industry veteran of more than 40 years – says that his experience working with Tom Cruise on “War of the Worlds” prepared him for the actor-producer’s well-known enthusiasm for performing his own stunts.

“He’s 100% hands on, which is ideal, because of his tremendous ability,” says Armstrong. “Having worked with him before really helped, because I designed the stunts with him in mind. We’ve done some amazing things with Tom; he went above and beyond what I expected him to do.”

For Abrams, achieving the effects in-camera (as opposed to with CGI) with Cruise performing as many of his own stunts as possible was a must. “All the latest CG technology is great – but if you can do something for real – actually have the actor perform the stunt and not rely on head replacement – well, nothing trumps that.”

“For me, it’s part of the challenge of making movies,” says Cruise. “You can’t take undue risks, but if you can train and perform a stunt in a way that gives the movie credibility – ‘Wow, that really is that guy doing that’ – then it makes for a more entertaining experience for the audience.

One of the centerpiece stunts in the film is a sequence on the Chesapeake Bay Bridge. “These are unique moves,” says Armstrong. “At one point, the bridge is blown apart; Ethan has to jump over a fifteen foot gap – he just makes it and hangs on by his finger nails. Tom had to hit the other side hard – people know what an impact looks like when you jump that sort of distance.”

Another impressive stunt on the bridge required Cruise to escape a rocket hit on one of the vehicles; he is lifted and blown across the bridge by the force of the explosion into a parked car. “He hits it so hard he blows out the back window,” says Armstrong. “We controlled the rig – on explosion, we ratcheted him into the side of the car. And he really hit it – he went in horizontally, flying through the air. The impact dented the door on the vehicle. And then, we did the stunt two or three more times. Tom really is game – if any stuntman had that shot on their resume, they would be very, very proud of it.”

Cruise, though, takes it in stride. “It’s like being a wide receiver going over the middle – you know that you are going to get stuffed by the middle line backer as hard as he can hit you. I want it to be exciting for an audience; I hope they’ll be right with that character at that moment. It had to be real.”

To prepare for the stunts in “M:i:III,” Cruise trained for many months. “When I was releasing ‘War of the Worlds,’ I was training every day while I was traveling. I would do a warm up in the morning, then practice ‘dynamic movement,’” he notes. Often used by rock climbers, dynamic movement involves movement through momentum, rather than by becoming balanced. This type of movement is high-energy, requiring effort to keep momentum going, but by using an efficient use of a moving center-of-gravity, a person can reach further than by starting standing still. “My goal was to get everything going,” continues Cruise. “I needed that dynamic, explosive speed for what we all wanted to accomplish with the action and the story.”

Another dramatic stunt in “M:i:III” is a jump off an eighty-foot building. “He jumps – and free-falls for about fifty feet,” says Armstrong. “It was essential that Tom perform the stunt – not only do we see the jump and the fall, but Tom acting as the character falling. It wasn’t about just having the guts to shut his eyes and jump on a bungee jump; Tom not only had to jump, but act as well. It’s one of the most amazing things I have seen an actor do.”

“Tom drops, stopping eighteen inches above the concrete, and I found myself talking to someone else between takes,” says J.J. Abrams. “I realized I had become complacent about having Tom Cruise – who was entirely my responsibility – dangling from a crane, dropping at breakneck speed, stopping just above the ground. I remember thinking: ‘I have to get back to being terrified.’”

In a third spectacular jump off a building, Ethan Hunt dives from the roof of one skyscraper to another. “After Tom jumps off the skyscraper, he comes to the end of his tether and a pendulum effect starts snatching him in another direction,” says Armstrong. “Crashing down, he is hooked on a lamppost upside down; releasing himself, he finds himself on a busy street with a semi hurtling towards him.

“For this stunt, Tom lay in the street as a jackknifed rig, which is a forty foot truck with a tractor unit on the front of it, drives over him,” continues Armstrong. “If any of those cylinders failed, the truck would straighten out and flatten Tom. To test it out, I laid under it once and felt it go over my head; it was a very scary experience. For the real thing, I was standing on a hill beside one of the cameras and it seemed that the truck was driving straight at him forever before it started jackknifing around. You can imagine how I was feeling.”

“Tom Cruise raises the bar in this movie by doing his most intricate and amazing stunts to date,” says Wagner. “Not only is he a great actor, producer, and the premiere movie star in the world, but he is also a stuntman. He is very precise. When I stand there as a producer and I see Tom with a truck sliding over him, it’s a little nerve-wracking, but I know he is totally in control of what he is doing.”

For Keri Russell – who had no major stunt experience before taking on “M:i:III” – Cruise’s expertise was essential. “Jumping off a six story building isn’t exactly something I had done before,” Russell laughs. “It was very scary the first time – my heart was pounding – but having Tom with me really helped. He said, ‘It’s a breeze, let’s do it. Are you excited?’ And we jumped.”

ABOUT THE LOCATIONS AND PRODUCTION DESIGN

“Mission: Impossible III” lives up to the tradition of spy thrillers taking audiences to exotic international locations. However, Abrams is careful to note, the locations were chosen because they were specifically part of the story he tells. “I didn’t want the audience to get ‘travelogue syndrome,’” he says. “The places we chose are integral to the whole story.”

Enzo Sisti in Italy and Eric Schwab in China worked with production designer Scott Chambliss and the filmmakers to find locations that could be incorporated into the film organically.

“From the very start, J.J. didn’t want ‘Mission: Impossible III’ to look super-slick,” explains the production designer, Scott Chambliss, who previously collaborated with Abrams on the television series “Felicity” and “Alias.” “He wanted it to be grounded in reality. He wanted grit and texture and reality to the character. That meant that our locations had to have the same reality and also be at the enormous scale that befits a ‘Mission: Impossible.’”

To bring that to life, the filmmakers chose, in Chambliss’s words, “a huge Vatican sequence, a huge rooftop sequence in Shanghai, and huge factory sequence in Berlin. J.J.’s concept drives the scale of all the action in our story.”

In order to find the kind of unique locations they were looking for, Chambliss embarked on a worldwide scout. “I’ve visited some of the most amazing, exciting locations in the world,” he marvels. “Every country we visited offered incredible opportunities and incredible challenges as well. We looked for places with dramatic power. This isn’t a fantastical world, it isn’t a period piece; every place we go, we want to believe in it.”

Principal photography began in Rome. The first thrilling action sequence took place on the Tiber River, which runs through the middle of the city. The filming in such a public place caused great excitement, with crowds of paparazzi and onlookers crowding the banks and bridges overlooking the river.

Tom Cruise and the actors playing the other members of the I.M.F. team – Ving Rhames (Luther), Jonathan Rhys Meyers (Declan) and Maggie Q (Zhen) – took part in a high speed motor boat chase on the Tiber, which featured the incredible backdrop of the Vatican itself.

Jonathan Rhys Meyers describes the scene: “We’re flying along in this speedboat, going through these archways, and all of a sudden I hear this sound in my head – the theme to ‘Mission: Impossible’: dun, dun, dun dun, dun, dun, dun dun... doodle doo, doodle doo... and I realize, it’s coming from Tom. Tom’s actually singing it. He’s still that same kid, sitting down with popcorn and ice cream to watch the show on a Friday evening. He still believes in the magic of it.”

From Rome, the production moved south to the Palazzo Reale Della Reggia Di Caserta, near Naples, which would double for the Vatican.

Chambliss was responsible for transforming the monumental fortress into the Vatican courtyard. “The scene involves a party for 300 people in a gigantic rotunda; it had to have a texture and a punch so that it wouldn’t get lost in the enormous architecture. We very studiously went through mounds of research on Vatican ceremonies, public and private. As it turns out, they don’t have one single color palate for their ceremonies, so we fabricated dozens of enormous Papal banners.”

From there, the production moved to Shanghai, China. From the very beginning, Abrams envisioned a sequence taking place in the Far East; after scouting Japan, the filmmakers took a trip to China and found a location unlike any other in the world. The China locations were produced with the assistance of China Film Co-Production Corporation and The Fourth Production Company China Film Group Corporation.

“Shanghai is a futuristic, science-fiction city,” says Abrams. “It’s also a city that reveals a real cost to its expansion: old neighborhoods are being razed in order to build these monolith office buildings. That was fascinating – the ancient as counterpoint to the brand new and what’s next.”

“Shanghai was just astonishing,” adds Chambliss. “Even though so many people are being displaced, there’s this incredible spirit of optimism and energy. I think they consider themselves the city and country of the future.”

The production also found that a short distance from Shanghai, many fishing villages still live in much the same way that they have for centuries. With this in mind, the writers decided to showcase this part of the country.

“Our locations managers and props designer identified a handful of cities outside of Shanghai; Xitang was the most unusual in terms of its look for an American film – I hadn’t seen this before,” says Abrams.

Xitang is an ancient fishing village about a two-hour drive outside Shanghai. It is estimated to be around 1,000 years old and boasts a 700-year-old restaurant. “Xitang is the setting that bookends the film,” explains Abrams. “We wanted to use the ancient town as a backdrop for an emotional endpiece.”

One location in the United States was a homecoming of sorts for Abrams. When preparing to film Ethan Hunt’s home, Abrams asked Chambliss to style the set after Abrams’s own house. “It made things simple for me,” says Chambliss. “I just called J.J.’s wife, Katie, and asked if I could come over to take some pictures.”

According to Michelle Monaghan, the director was unprepared for how much like his own home the set would look. “J.J. kind of freaked out,” she says. “He was checking it out and was like, ‘This is my bathroom.’ It was pretty funny.”

ABOUT THE THEME

The theme to “Mission: Impossible” is not only well known, but iconic; originally written by Lalo Schifrin, the theme sets the stage for all the action and suspense to come. To interpret the theme for “M:i:III,” the filmmakers chose an artist who makes it contemporary while keeping it as familiar and classic as ever.

Kanye West fit the bill. Hailed by TIME Magazine as “the smartest man in pop music,” West is the winner of six Grammys, a legendary music producer, and a multiplatinum-selling recording artist whose two albums, “The College Dropout” and “Late Registration,” have reinvented hip-hop. The choice of West continues the tradition of groundbreaking and innovative artists performing the classic theme, as members of U2 did in 1996 for “Mission: Impossible,” followed by Limp Bizkit in 2000 for “M:I-2.”

For Cruise, West was the only choice.

“When I work on music, I think visually,” says West. “Though this is my first opportunity to make a song specifically for a movie, I’ve always tried to make my music sound cinematic.”

West jokes that working with the theme represented a unique opportunity, one he couldn’t pass up: “I knew we could get the sample cleared, for a change,” he says. ““You mean, I have permission?! I can use this?!””

West feels that he’s a natural fit with the explosive, bass-heavy theme. “I like music that’s both dark and melodic,” he says. “Tom put it best – when you hear that theme come in, it sounds *mean*. It puts you in exactly the right mood for what’s going to come.”

West also recorded an original song, “Impossible,” featuring Twista and Keisha Cole. The song is featured over the end credits of the film.

ABOUT THE DIRECTOR

J.J. Abrams, the creator of the groundbreaking television programs “Lost” and “Alias,” takes on his greatest challenge to date as co-writer and director of “Mission: Impossible III.” After Brian de Palma and John Woo left their indelible marks on the first two films in the franchise, Cruise and Wagner sought out a new voice for the third film.

“Making a ‘Mission: Impossible’ is a different experience every time,” says Cruise. “We present Ethan Hunt from a different viewpoint. I love playing Ethan; each time out, we go on that ‘Mission’ ride from a new perspective. This is J.J. Abrams’s vision, with his voice as a filmmaker.”

“J.J. has earned his reputation as a television maestro,” says Wagner, “but I had known J.J. from his years as a feature film writer and his scripts were always written with the amazing eye of a director. When Tom and I went back and watched the work he had directed – the pilot of ‘Lost’ and his ‘Alias’ work – Tom said, ‘This is it. This is the guy to direct ‘Mission: Impossible.’”

“The instant I went into J.J.’s office, we clicked, both artistically and personally,” says Cruise. “J.J.’s work has everything I love about movies: his characters, the personal stories, the twists and turns. The first thing that I said to him was, ‘What would you do with this series? I want this to be a J.J. Abrams ‘Mission: Impossible.’”

Abrams is a talent widely admired by audiences and critics alike; hailed by *The New York Times* as “one of the most exhilarating storytellers in television,” he recently won two Emmys – for best directing and best dramatic series – for his work on “Lost.”

The production designer, Scott Chambliss, says that Abrams’ television experience prepared him – and the rest of the crew – for a run-and-gun style of

feature filmmaking. “The last five years working with J.J. at that pace has been the perfect training to work with J.J. here. On ‘Alias,’ we had to think on our feet and make choices quickly. Then, on ‘M:i:III,’ we had so many people so well versed in this format and this scale. It was interesting to watch the integration between the TV guys and the guys who’ve been doing the big movies; we all figured out how to make a huge action movie in a very compressed time envelope.”

“I don’t think this film could have been done without J.J.,” says Philip Seymour Hoffman. “He brings an incredible sense of humor, he’s astonishingly bright and sharp, and he has a confidence about him that’s absolutely necessary to steer the ship of ‘Mission: Impossible III.’ He has such a sure hand that we all trust him implicitly – he kept us on the right path.”

ABOUT THE CAST

TOM CRUISE (Ethan Hunt/producer) has achieved unprecedented success as an actor and producer in a career spanning two and a half decades. In that time he has put forth an array of memorable performances that has firmly ensconced him at the pinnacle of the pop culture lexicon. He is a three-time Academy Award® nominee whose films have earned in excess of seven and a half billion dollars in worldwide box office. Cruise has starred in an unprecedented 13 films that have earned more than \$100 million in domestic box office, 13 films (including his last six in a row) that have earned more than \$200 million in worldwide box office, and is the only actor with five films that have grossed more than \$400 million in worldwide box office. Recently, Cruise was named the top money-making star of 2005 by the International Motion Picture Almanac’s Quigley Poll, an annual survey of motion picture exhibitors which

asks them to vote for the ten stars that generated the most box office revenue for their theaters. Cruise has received this distinction a record seven times, the most of any actor since the poll's 1932 inception, and has appeared on on Quigley's top ten list 18 times. Cruise was also recently voted "the biggest movie star ever" in a reader's poll conducted by Britain's Empire Magazine.

In addition, while continuing to explore new artistic challenges, Cruise has maintained and is recognized globally as an untiring ambassador of goodwill for his commitment to working towards bringing about positive change to the world by becoming an international advocate, activist and philanthropist in the fields of health, education and human rights.

His most recent film, the critically acclaimed "War of the Worlds," marked Cruise's second collaboration with director Steven Spielberg. In the U.S., the film set a new career high for Tom Cruise as well as a new mark for Paramount Pictures by scoring the largest opening day, largest single day, and largest opening weekend the star and the company have ever had. In addition, the film reached a worldwide gross of \$591 million, becoming the biggest hit in Tom Cruise's extraordinary 25 year career and established him as the actor who has generated the most box office for a single studio in the history of film, \$2.6 billion for Paramount Studios alone. In 2002, Cruise also starred in Spielberg's critically lauded futuristic thriller "Minority Report," which went on to gross \$358 million at the worldwide box office.

Through Cruise|Wagner Productions, which he founded in 1993 with Paula Wagner, Cruise has moved seamlessly into the broader role of producer, bringing a range of diverse projects from new and established talents to the screen. The first film released under the C|W banner was the international hit "Mission: Impossible," and in 1997 resulted in the company being honored with the Nova Award for Most Promising Producers in Theatrical Motion Pictures.

The company went on to produce the critically acclaimed films “Without Limits,” “Shattered Glass,” “Narc,” and the period thriller and box-office hit “The Others.” The last marked Cruise’s first collaboration with director Alejandro Amenabar, whose film “Abre Los Ojos” became the basis for the C/W production “Vanilla Sky,” under the direction of Cameron Crowe. In January 2004, *Daily Variety* honored the producing team as “Billion-Dollar Producers”; most recently, they were presented with the UCLA /Producers Guild of America Vision Award. Last fall, Cruise|Wagner produced Cameron Crowe’s “Elizabethtown.”

Cruise made his feature film debut in 1981 at the age of nineteen in the romantic drama “Endless Love,” followed by the critically acclaimed “Taps,” co-starring Sean Penn, Timothy Hutton, and George C. Scott, and Francis Ford Coppola’s “The Outsiders.” His breakout performance in “Risky Business” earned him his first Golden Globe nomination in 1983. The role of Maverick in Tony Scott’s “Top Gun” catapulted Cruise to international stardom as the film went on to become the highest grossing picture of 1986.

He next starred opposite Paul Newman’s Oscar®-winning role in Martin Scorsese’s “The Color of Money” and opposite Dustin Hoffman in his Oscar®-winning role in Barry Levinson’s Oscar®-winning “Rain Man.” In 1989, Cruise received his first Academy Award® nomination and earned the Golden Globe for Best Actor for his portrayal of Vietnam veteran and anti-war activist Ron Kovic in Oliver Stone’s “Born on the Fourth of July,” which received a Best Picture nomination. That same year, Cruise received the People’s Choice Award for Favorite Motion Picture Actor. His performance in Rob Reiner’s “A Few Good Men,” opposite Jack Nicholson, a role for which Nicholson received an Academy Award® nomination, and Demi Moore, led to a third Golden Globe nomination. In 1994, he received his second People’s Choice Award for Favorite

Dramatic Motion Picture Actor and, in 1997 he was named Best Actor by the National Board of Review and received his second Academy Award® nomination and the Golden Globe for Best Actor for his work in Cameron Crowe's "Jerry Maguire," a film in which his co-star Cuba Gooding, Jr. received an Academy Award® for Best Supporting Actor. The role also garnered Cruise an MTV Movie Award for Best Male Performance.

In 1999, Cruise received critical acclaim for his powerful performance in Paul Thomas Anderson's ensemble drama "Magnolia," earning an award for Best Acting by an Ensemble from the National Board of Review, a third Academy Award® nomination and his third Golden Globe, for Best Supporting Actor. That same year, he starred in Stanley Kubrick's final film, the critically acclaimed psychological thriller "Eyes Wide Shut."

His additional screen credits include Ron Howard's epic "Far and Away," Sydney Pollack's legal thriller "The Firm," and Neil Jordan's "Interview with the Vampire," based on the bestselling novel by Anne Rice. He also starred in the critically acclaimed box-office hit "Collateral" for director Michael Mann, a role in which his co-star, Jamie Foxx, received an Academy Award® nomination for Best Supporting Actor.

Cruise has been the recipient of numerous awards and tributes, reflecting both critical and commercial recognition within the industry and the broad popular support of audiences worldwide. His films have garnered 9 Academy Awards® and 53 Academy Award® nominations and 9 Golden Globe Awards and 38 Golden Globe nominations, not only for Cruise himself, but for the cast members and crews that have worked with him.

Last November, Cruise received the Stanley Kubrick Britannia Award for excellence in film from the British Academy of Film & Television Arts. The recipient of three MTV Movie Awards for Best Male Performance and multiple

nominations, Cruise was recently honored with the MTV Generation Award, which celebrated his work as the actor of the “MTV generation,” a period which spans three decades. In April 2005, Cruise received a David di Donatello award for lifetime achievement. He has been honored twice by the People’s Choice Awards, and received two Screen Actors Guild nominations for his work in “Jerry Maguire” and “Magnolia.” He was recognized by the Chicago Film Festival as the ‘Actor of the Decade’ in 1993 and earned the NATO/SHOWEST Meritorious Achievement Award that same year. Cruise has also been honored with a Saturn Award for “Vanilla Sky,” both the Chicago Film Critics Award and the Blockbuster Award for “Magnolia,” and an MTV Award for “Mission: Impossible 2.”

Cruise has also been honored with tributes ranging from Harvard’s Hasty Pudding Man of the Year Award to the John Huston Award from the Artists Rights Foundation, and The American Cinematheque Award for Distinguished Achievement in Film.

Tom Cruise Filmography

Actor		Producer	
2006	<i>Mission: Impossible III</i>	2006	<i>Mission: Impossible III</i>
2005	<i>War of the Worlds</i>	2005	<i> Elizabethtown</i>
2004	<i>Collateral</i>	2003	<i>The Last Samurai</i>
2003	<i>The Last Samurai</i>	2003	<i>Shattered Glass</i>
2002	<i>Minority Report</i>	2002	<i>Narc</i>
2001	<i>Vanilla Sky</i>	2001	<i>Vanilla Sky</i>
2000	<i>Mission: Impossible II</i>	2001	<i>The Others</i>
1999	<i>Magnolia</i>	2000	<i>Mission: Impossible II</i>
1999	<i>Eyes Wide Shut</i>	1998	<i>Without Limits</i>
1996	<i>Jerry Maguire</i>	1996	<i>Mission: Impossible</i>
1996	<i>Mission: Impossible</i>		
1994	<i>Interview with the Vampire</i>		
1993	<i>The Firm</i>		
1992	<i>A Few Good Men</i>		
1992	<i>Far and Away</i>		
1990	<i>Days of Thunder</i>		
1989	<i>Born on the Fourth of July</i>		
1988	<i>Rain Man</i>		
1988	<i>Cocktail</i>		
1986	<i>The Color of Money</i>		
1986	<i>Top Gun</i>		
1985	<i>Legend</i>		
1983	<i>All the Right Moves</i>		
1983	<i>Risky Business</i>		
1983	<i>Losin' It</i>		
1983	<i>The Outsiders</i>		
1981	<i>Taps</i>		
1981	<i>Endless Love</i>		

PHILIP SEYMOUR HOFFMAN (Owen Davian) most recently starred in the feature film "Capote," which he executive produced through his company, Cooper's Town Productions. Widely acclaimed, Hoffman was honored by eighteen critics' groups as the best actor of the year for his performance in the title role, as well as earning a Golden Globe for best actor (drama), a SAG Award, and an Academy Award®.

Hoffman also received an Emmy nomination for his work in the HBO film "Empire Falls," alongside Paul Newman, Joanne Woodward and Robin Wright Penn, among others.

Previous film credits include "Cold Mountain," "Along Came Polly," "The Party's Over," "Owning Mahowny" (which had its world premiere at the 2003 Sundance Film Festival), "Red Dragon," "Punch-Drunk Love," "25th Hour," "Love Liza," (which was written by his brother, Gordy Hoffman, who won the Waldo Salt Screenwriting Award at Sundance, where the film premiered), "Almost Famous," "State and Main," "Flawless" (London Film Critics and SAG nomination for Best Actor), "Magnolia" (National Board of Review's Best Supporting Actor Award and Ensemble SAG Award nomination), "The Talented Mr. Ripley" (National Board of Review's Best Supporting Actor Award), "Boogie Nights," "Happiness" (Independent Spirit Award nomination for Best Supporting Male), "Patch Adams," "The Big Lebowski," "Twister," "Scent of a Woman," and "Nobody's Fool."

Hoffman is a member and Co-Artistic Director of LAByrinth Theater Company. His stage credits include: "Long Day's Journey Into Night" (Tony and Drama Desk Award nominations), "The Seagull" (The New York Shakespeare Festival, Delacorte Theatre), "True West" (Tony and Drama Desk Award nominations, Outer Critics Circle Award), "Defying Gravity" (American Place Theater), "The Merchant of Venice" (Dir. by Peter Sellars), "Shopping and

Fucking" (New York Theater Workshop), and "The Author's Voice" (Drama Dept., Drama Desk nominations).

His theatrical directorial credits include "The Last Days of Judas Iscariot," "In Arabia We'd All Be Kings," and "Jesus Hopped The 'A' Train," all written by Stephen Adly Guirgis for LAB. His production of "'A' Train" was produced to great acclaim Off-Broadway, at the Edinburgh Festival (Fringe First Award), at London's Donmar Warehouse, and then at the Arts Theatre in London's West End. In addition, he directed LAB's Off-Broadway commercial production of Guirgis' "Our Lady of 121st Street" at the Union Square Theater (Lucille Lortel and Drama Desk nominations) and Rebecca Gilman's "The Glory of Living" at MCC Theater.

The prolific, multi-talented **VING RHAMES** (Luther) reprises his role of tech expert Luther Strickell after creating the role in the first two "Mission: Impossible" films.

Most recently seen in "Dawn of the Dead," Rhames received an Emmy nomination and won a Golden Globe for his role as Don King in the telefilm "Don King: Only In America." He was also awarded the Golden Satellite Award for Best Supporting Actor for his role in Martin Scorsese's "Bringing Out the Dead," in which he starred opposite Nicolas Cage, and received a Blockbuster Entertainment Award nomination for Best Supporting Actor for his role in "Entrapment," with Catherine Zeta Jones and Sean Connery.

Recent productions include "Back in the Day," "Three-Fifths of a Man," and headlining as the titular legendary boxer in "The Sonny Liston Story."

Having gone down in pop culture history for his role as Marsellus "we're gonna get medieval on your ass" Wallace in Quentin Tarantino's seminal "Pulp Fiction," Rhames has continued to win fans with such performances as Shad in

“Striptease,” Mann in “Rosewood” (for which he won an Image Award for Best Actor), Mel in “Baby Boy,” Nathan ‘Diamond Dog’ Jones in “Con Air,” Buddy Bragg in “Out of Sight,” and Deputy Chief Arthur Holland in “Dark Blue.”

On the small screen, Rhames recently appeared in the title role of “Kojak,” on which he also served as executive producer. Rhames was nominated for a Best Actor Image Award for his role as Garrick Jones in the television movie, “Sins of the Father.” He also starred as John Morgan in “Little John” and Judge Jones in “RFK.” In the television series “UC: Undercover,” he starred as Quito Real and received his second Image Award. The actor also lent his voice (as narrator) to the television documentary “Robert F. Kennedy: A Memoir”.

Starring as the voice of Cobra Bubbles in the animated film “Lilo & Stitch” has won Rhames a new set of fans among the younger generation. He was also the voice of Sergeant Ryan Whitaker in the computer-animated feature “Final Fantasy: The Spirits Within.”

Ving Rhames was born in New York City, New York, and grew up in Harlem, New York. A good student, Ving entered the New York High School of Performing Arts, where he discovered his love of acting. He studied at the Juilliard School of Drama, and began his career in New York theater. He first appeared on Broadway in the play “The Winter Boys” in 1984. Ving continued his rise to fame through his work in soap operas. He found work as a supporting actor, and came to the attention of the general public in “Pulp Fiction.”

Equally successful on the stage and screen, **BILLY CRUDUP** (Musgrave) most recently starred in the 2005 Broadway production of Martin McDonagh’s “The Pillowman,” for which he received a Tony nomination. Crudup just wrapped filming “The Good Shepherd” opposite Robert DeNiro, Matt Damon

and Angelina Jolie. His most recent film is "Trust the Man," in which he stars with Julianne Moore; the film will be released this year.

Crudup was seen in "Big Fish," Columbia Pictures' comic fantasy from director Tim Burton. He also starred in "Charlotte Gray" opposite Cate Blanchett and "World Traveler" with Julianne Moore. Prior to that, he starred in the critically acclaimed "Jesus' Son," opposite Samantha Morton, Holly Hunter, and Denis Leary, which earned him a Best Actor Award from the Paris Film Festival and an Independent Spirit Award nomination. He was also seen in Cameron Crowe's Academy Award®-winning "Almost Famous" with Frances McDormand and Kate Hudson and in the acclaimed "Waking the Dead" with Jennifer Connelly.

He made his motion picture debut in Barry Levinson's "Sleepers," opposite Robert DeNiro, Brad Pitt, and Jason Patric. He was featured in Woody Allen's "Everyone Says I Love You" and starred in Pat O'Connor's "Inventing the Abbotts." He also played the leading role in critically acclaimed "Without Limits," the story of legendary long distance runner Steven Prefontaine; he won the National Board of Review Award for Breakthrough Performance of the Year for his performance.

Crudup starred in "The Elephant Man" at the Royale Theater, for which he was nominated for a Tony Award for best performance by a leading actor in a play. He made his Broadway debut as Septimus Hodge in Tom Stoppard's "Arcadia," directed by Trevor Nunn, which won him several awards, including the Outer Critics Circle Award for Outstanding Debut of an Actor and a Theater World Award. He was also honored with the Clarence Derwent Award from Actors' Equity for Outstanding Broadway Debut.

Crudup has appeared on Broadway in William Inge's "Bus Stop" and in the Roundabout Theatre's production of "Three Sisters," which earned him a

Drama Desk nomination. Crudup also appeared in "Oedipus" with Frances McDormand, starred in the New York Shakespeare Festival production of "Measure for Measure" at the Delacorte Theater in Central Park, and starred in the off-Broadway run of "The Resistible Rise of Arturo Ui" opposite Al Pacino and Steve Buscemi.

Crudup received his Masters of Fine Arts from New York University and also attended the University of North Carolina at Chapel Hill. He resides in New York City.

Rising young star **MICHELLE MONAGHAN** (Julia) will next be seen as the star of Miramax Films' "Gone Baby Gone," directed by Ben Affleck and based on the book by Dennis Lehane ("Mystic River").

Last year, Michelle burst onto movie screens and received rave reviews for "Kiss Kiss Bang Bang," in which she starred opposite Robert Downey Jr. and Val Kilmer for writer/director Shane Black. The film world premiered at the Cannes Film Festival. She then joined Charlize Theron, Frances McDormand, and Sissy Spacek in "North Country" for director Niki Caro.

Michelle made her movie debut in "Perfume," directed by Michael Rymer and released by Lions Gate. She next played Richard Gere's secretary in "Unfaithful," directed by Adrian Lyne; starred opposite the Douglas family in "It Runs in the Family," directed by Fred Schepisi; co-starred with Anthony LaPaglia and Allison Janney in "Winter Solstice"; and appeared as a tech-savvy computer expert in "Mr. & Mrs. Smith."

JONATHAN RHYS MEYERS (Declan) first gained international attention for his starring role in Todd Haynes' "Velvet Goldmine," with Ewan McGregor, Christian Bale, and Toni Collette. Rhys Meyers' daring performance as ex-glam

rocker Brian Slade garnered him a nomination for a London Film Critics Circle Award. Since then, Rhys Meyers has landed leading roles opposite today's hottest film actors and directors and has emerged as one of Hollywood's most sought-after leading men.

In 2006, Rhys Meyers received the great honor of a Golden Globe Award for Outstanding Lead Actor in a Miniseries or Movie for his portrayal of the young Elvis Presley in the television miniseries "Elvis." He was also nominated for an Emmy for his role.

In February 2006, Rhys Meyers began filming on "August Rush," alongside Keri Russell and Robin Williams. The story centers on an orphaned musical prodigy who uses his gift as a clue to finding his birth parents, Rhys Meyers and Russell. The film will be directed by Kirsten Sheridan, a writer of "In America."

Rhys Meyers was most recently seen starring in Woody Allen's "Match Point." Dubbed as Allen's "comeback" and nominated for three Golden Globes including "Best Picture," the film debuted at the Cannes Film Festival in 2005, with Rhys Meyers winning the festival's Chopard Trophy for Male Revelation. His performance was hailed as one of the year's best.

Rhys Meyers is also recognized for his role as the girls' soccer coach in the award-winning sleeper hit "Bend It Like Beckham," in which he starred with Keira Knightly and Parminder Nagra. Rhys Meyers's recent film credits include starring roles in Oliver Stone's epic "Alexander," with Colin Farrell and Angelina Jolie, and in Mira Nair's "Vanity Fair," with Reese Witherspoon.

On the small screen, Rhys Meyers has starred in a wide range of longform projects, both here and in the U.K. Among his television credits are the Showtime presentation of "The Lion in Winter," with Patrick Stewart and Glenn

Close; Alfonso Arau's "The Magnificent Ambersons"; "Gormenghast"; "The Tribe"; and "Samson and Delilah."

Born in Dublin, Ireland, Rhys Meyers made his film debut in "A Man of No Importance," and then played the young assassin in Neil Jordan's biopic "Michael Collins." His subsequent film credits have included "The Maker"; "Telling Lies in America," starring Kevin Bacon; "The Governess," opposite Minnie Driver; the thriller "B. Monkey"; Mike Figgis' "The Loss of Sexual Innocence"; Ang Lee's Western "Ride With the Devil"; Julie Taymor's "Titus," with Anthony Hopkins and Jessica Lange; "Prozac Nation," opposite Christina Ricci; "The Tesseract"; the crime drama "I'll Sleep When I'm Dead," with Clive Owen and Charlotte Rampling; and "The Emperor's Wife."

Rhys Meyers currently resides in London.

A familiar face to audiences, **KERI RUSSELL** (Lindsey) reteams with J.J. Abrams after bringing to life the title role in the hit Warner Bros. Television series "Felicity," for which she received a Golden Globe Award for Best Performance by an Actress in a Drama Series just four months after the show's acclaimed premiere.

Russell, who is currently filming "August Rush" opposite Robin Williams, in New York, recently completed production on the romantic comedy "Waitress" for director Adrienne Shelly and the psychological thriller "Rohtenburg."

Russell's film credits include "The Upside of Anger," "We Were Soldiers," "Mad About Mambo," "The Curve," and "Eight Days a Week."

Russell's recent television credits include "Into the West," the six-part mini-series which was executive produced by Steven Spielberg and the critically acclaimed Hallmark Hall of Fame production "The Magic of Ordinary Days."

Last year, Russell made her New York theatrical debut in the off-Broadway production of Neil LaBute's play "Fat Pig," as Jeannie, a vindictive girl furious at her ex-boyfriend, played by Jeremy Piven, for having the gall to fall in love with someone who is overweight.

Russell is also the newest spokesmodel for CoverGirl, the number one-selling make-up in the U.S. Keri joins CoverGirl's current roster of models, including Christie Brinkley, Molly Sims and Queen Latifah. The CoverGirl ads will launch in late summer 2006.

MAGGIE Q (Zhen), a former top model and established film actress in Hong Kong and across Asia, makes her US debut in "Mission: Impossible III."

Born in Hawaii to an American father and a Vietnamese mother, Maggie moved to Hong Kong at the age of 18 to pursue a career in modeling. She quickly rose to the status of supermodel in many parts of Asia and has appeared on more than 100 magazine covers including various Asian editions of *Time*, *Harper's Bazaar*, *Cosmopolitan*, *Madame Figaro*, *Marie Claire*, and *Elle*.

Maggie began her acting career in the highly acclaimed Asian television drama "House of the Dragon," which opened the door for her to feature films. Maggie starred along side Paul Rudd in the movie "Gen-Y Cops," which was produced by Jackie Chan. Jackie was so impressed by Maggie's acting in the movie that he cast her in the award-winning film "Manhattan Midnight." In addition to starring in numerous Chinese films, including the popular "Naked Weapon," Maggie has also starred in several European films such as Italy's Rai Entertainment film "The Counting House" and Germany/Singapore two-part television movie, "House of Harmony."

Maggie will next star opposite Dan Fogler, George Lopez and Christopher Walken in the Spyglass Entertainment and Rogue Pictures comedy, "Balls of

Fury," which will begin production next month. The film is about an ex-ping pong champion, who enters the secret world of ping pong to find the man who killed his father. The film is being produced by Spyglass's Jonathan Glickman and is being directed by Ben Garant. The movie will be released in 2007.

Maggie currently divides her time between Hong Kong and Los Angeles.

Over the past few years, acknowledgment of **LAURENCE FISHBURNE's** (John Brassel) work has been impressive. In 1992, he was awarded a Tony for Best Featured Actor In A Play, a Drama Desk Award, an Outer Critic's Circle Award, and a Theater World Award for his work on Broadway as Sterling Johnson in August Wilson's "Two Trains Running." His rare television appearance in the '93 premiere episode of Fox TV's "Tribeca" landed Fishburne an Emmy. To complete a Triple Crown, he was nominated for an Oscar® as Best Actor of 1993 for his portrayal of Ike Turner in the film "What's Love Got to do With It."

Most recently, Fishburne appeared in "Assault on Precinct 13," co-starring Ethan Hawke, and the gigantic box office smashes "The Matrix: Reloaded" and "The Matrix: Revolutions." He was also seen in Clint Eastwood's critically acclaimed "Mystic River."

In October 2000, Fishburne wrote, directed, starred in, and produced "Riff Raff," an adaptation of his own 1994 play.

Fishburne began acting at the age of 10 and was only 15 years old when he won the role of a young G.I. in Francis Ford Coppola's Vietnam War epic "Apocalypse Now." He went on to work with Coppola in "Rumble Fish," "Gardens of Stone," and "The Cotton Club."

Fishburne has collaborated twice with director John Singleton, on "Boyz N the Hood" and "Higher Learning," earning an NAACP Image Award for Best Actor for the former.

His other feature credits include "Othello," "Searching for Bobby Fischer," "Just Cause," "Bad Company," "Class Action," "Deep Cover," "Fled," "Cadence," "King of New York," "Red Heat," "Band of the Hand," "School Daze," "The Color Purple," "Hoodlum," "Event Horizon," and "Biker Boyz."

On the small screen, Fishburne received nominations for the Emmy, Golden Globe and CableACE Awards and won an NAACP Image Award for his performance in the HBO movie "Tuskegee Airman." He also received an Emmy nomination for Outstanding Lead Actor in a Mini Series or Special for his role in the HBO drama "Miss Evers' Boys," which he also executive produced. His other television credits include the critically acclaimed "A Rumour of War," "For Us The Living," "Decoration Day," and "Always Outnumbered."

ABOUT THE FILMMAKERS

J.J. ABRAMS (director/co-writer) is the co-creator and executive producer of the enormously successful television series "Lost," "Alias," and "Felicity." In 2005, he won two Emmy Awards, for outstanding drama series and outstanding directing for a drama series (both for "Lost") and was nominated for a third, for outstanding writing for a drama series. Abrams received his first Emmy nomination in 2002 for outstanding writing for a drama series for his work on "Alias." Abrams is also the screenwriter of such films as "Armageddon," "Forever Young" and "Regarding Henry."

Born in New York and raised in Los Angeles, Abrams developed a passion for movies at age eight when his grandfather took him on the Universal

Studios Tour. He asked his father if he could use his Super 8mm camera to make his own films. Over the next ten years, Abrams made countless amateur films that he entered in various student festivals, winning a number of awards.

Abrams sold his first feature film treatment, "Taking Care of Business," while attending Sarah Lawrence College. He followed that with "Regarding Henry," starring Harrison Ford and "Forever Young," starring Mel Gibson.

His feature producing credits include "The Pallbearer," directed by "Felicity" co-creator Matt Reeves, and "The Suburbans," with Jennifer Love Hewitt. He has also appeared on screen as an actor in "Diabolique" and "Six Degrees of Separation."

Producer **PAULA WAGNER** and her partner Tom Cruise have been based at Paramount since forming Cruise|Wagner Productions in 1993. Since that time, she and Tom Cruise have enjoyed unparalleled success, producing a range of pictures that have earned multiple awards, widespread critical praise, and global box office success. In addition to the success of "Mission: Impossible" and "Mission: Impossible: II" and their involvement with last summer's box office phenomenon "War of the Worlds," they have produced the chilling supernatural thriller "The Others," "Vanilla Sky," "Elizabethtown," the critically acclaimed "Shattered Glass," and "The Last Samurai," and the recently released "Ask the Dust."

Prior to producing, Wagner spent nearly 15 years at CAA as one of the industry's top talent agents. Before becoming an agent, Wagner was an accomplished stage actress, appearing at the Yale Repertory Theater as well as on and off-Broadway. Also a published playwright, she co-authored "Out of Our Father's House."

In 2001, Wagner was honored by Premiere magazine with the Women in Hollywood Icon Award, and was featured the following year in Bravo's "Women on Top," a documentary profiling top women in entertainment. Wagner and Cruise were recipients of two awards from the Producers Guild: the Nova Award in 1997 and the Vision Award in 2004. Also in 2004, Daily Variety honored the producing team as "Billion-Dollar Producers." In 2005, she returned as co-chair to the Hollywood Film Festival for the third year in a row. She is a member of the American Cinematheque's Board of Directors on the Board of Trustees of Carnegie Mellon University. She also serves on the Executive Committee of the UCLA School of Theater, Film and Television and is a member of the board of the National Film Preservation Foundation through the Library of Congress.

ALEX KURTZMAN & ROBERTO ORCI (co-writers) have been partners-in-*imagination* since high school. Writers and executive producers on the acclaimed, award-winning television spy thriller "Alias," Kurtzman and Orci have a string of forthcoming films on the horizon that demonstrate their love of storytelling. Their feature film writing credits include "The Legend of Zorro," starring Catherine Zeta-Jones and Antonio Banderas, and Michael Bay's sci-fi thriller "The Island," starring Scarlett Johansson and Ewan McGregor.

On July 4th, 2007, the writers reunite with Bay for DreamWorks's and Paramount's "Transformers," based on the 1980s classic cartoon and toy series. In addition to their writing projects, Kurtzman and Orci are producing a continually growing slate of movies for DreamWorks and other Hollywood studios.

This powerful Hollywood pairing began during childhood. Kurtzman and Orci met in high school and became prolific co-writers of numerous

adolescent screenplays. Penning adventure stories and making ambitious home movies prior to meeting each other, they soon realized the magic of their combined creativity – and began to dream of one day making Hollywood movies together. After high school as each traveled to different corners of the U.S. for college – Kurtzman to NYU, then Wesleyan and Orci to the University of Texas – they continued to write scripts in tandem over the phone lines.

After graduation, Kurtzman began working as a production assistant on the popular adventure television shows “Hercules” and “Xena: Warrior Princess” – which inspired the duo to try their hand at a sample script. This in turn led quickly to their first writing job, and within months, they ascended to become the 23-year-old head writers on the hit series, “Hercules.” For their next project, they collaborated with J.J. Abrams on the television series “Alias,” which became an instant addiction for millions of Americans – as well as a critically acclaimed and Emmy Award-winning hit. “Alias” was followed by “The Legend of Zorro”; their work on the feature film won the team new respect in the feature world. Within the industry, the writers became known for their collaborative style, great writing chops, and lightning turnaround, which earned them a coveted writing/producing/directing deal at DreamWorks SKG.

STRATTON LEOPOLD (executive producer) has filmed in much of the USA and the world, including England, Spain, Italy, Central America, the Philippines, Australia, Canada, and China. As executive producer, co-producer, or production manager, he has overseen the production of more than 15 films, including “Paycheck,” “The Sum of All Fears,” “Bless the Child,” “The General’s Daughter,” “Born Yesterday,” “Bound by Honor,” “The Big One,” “The Rose and the Jackal,” “The Adventures of Baron Munchausen,” “Tango and Cash,” and “The Mosquito Coast,” among others.

Leopold has also served as a location manager (“The Big Chill,” ABC’s “East of Eden,” and other telefilms) and a casting director for television (“Judge Horton and the Scottsboro Boys,” “Roll of Thunder Hear My Cry,” “The Dukes of Hazzard,” “I Know Why the Caged Bird Sings”) and film (“Greased Lightning,” “Our Winning Season,” “Stroker Ace”).

Leopold studied biology at Vanderbilt University. He has officiated football on prep and college levels and is a member of the Explorers Club.

DAN MINDEL (director of photography) was born in South Africa and educated in Australia and Britain. He began his career as a cinematographer shooting commercials, working with some of the most successful directors, including Ridley Scott, Barry Kinsman, Hugh Johnson and Mike Seresin. His ads for Tony Scott include memorable commercials for such clients as Coke, Pepsi, Miller Brewing, and Marlborough.

He acted as director of photography on “Domino” for Tony Scott, “Skeleton Key” for Iain Softly, “Tooth Fairy,” “Stuck on You,” and “Shanghai Noon,” among many others.

Mindel was responsible for the photography on the West Coast unit of “G.I. Jane,” as well as for additional photography on “The Bourne Identity” and Tony Scott’s “The Fan.” “Enemy of the State” marked his debut as the sole director of cinematography on a major motion picture.

SCOTT CHAMBLISS (production designer) reunites with director J.J. Abrams after collaborating on the hit television series “Felicity” and “Alias.”

Chambliss has designed for motion pictures, television and theater productions in both New York and Los Angeles. His feature credits include “Krippendorf’s Tribe,” “13 Bourbon Street,” “I Like It Like That,” “The Celluloid

Closet," "Bank Robber" and "Chain of Desire." He also provided art direction for "Malcolm X," "Leap of Faith," "Billy Bathgate," and "The Mambo Kings."

Chambliss started his career as an associate designer with Tony Walton on a number of Broadway productions, including "Anything Goes," "Macbeth" and "Grand Hotel."

MARYANN BRANDON, A.C.E. (editor) previously collaborated with director J.J. Abrams on "Alias", for which she received an Emmy nomination for Outstanding Single Camera Picture Editing for a Drama Series.

Her other television credits include "Child Star: The Shirley Temple Story," "The Miracle Worker," and "Grapevine."

Her previous feature credits include "Grumpier Old Men," "Born To Be Wild," and "Race For Glory."

As an assistant editor she worked on "Bright Lights, Big City," and "Black Widow."

MARY JO MARKEY, A.C.E. (editor) previously collaborated with director J.J. Abrams on "Felicity," "Lost" and "Alias," for which she was nominated for an Emmy.

Her feature credits include "Rhapsody in Bloom," "Bad Boy," and "Medicine Man."

COLLEEN ATWOOD (costume designer) won her first Academy Award® for her work on "Chicago" and recently received her second Oscar® for her work on "Memoirs of a Geisha." Her other Oscar® nominations were for her work on "Lemony Snicket's A Series of Unfortunate Events," "Sleepy Hollow," "Beloved," and "Little Women."

A frequent collaborator of director Tim Burton, Atwood began their association on "Edward Scissorhands" and has since worked with him on "Big Fish," "Ed Wood," "Sleepy Hollow," "Mars Attacks," and "Planet of the Apes."

She has also worked regularly with director Jonathan Demme, beginning with "Married to the Mob" and continuing their association on "The Silence of the Lambs," "Philadelphia," and "Beloved."

Atwood began her career as a wardrobe assistant in 1982 on the romantic comedy "A Little Sex" and became a designer only two years later on the Michael Apted drama "First Born." She gained notice on Michael Mann's highly praised "Manhunter" and followed that with features such as Ridley Scott's "Someone to Watch Over Me" and Apted's "Critical Condition."

Among Atwood's other credits are "The Mexican," "Gattaca," "Buddy," "That Thing You Do," "The Juror," "Wyatt Earp," "Philadelphia," "Lorenzo's Oil," "Born Yesterday," "Joe Versus the Volcano," "The Handmaid's Tale," and "The Torch Song Trilogy."

MICHAEL GIACCHINO (composer) previously collaborated with director J.J. Abrams on "Lost" and "Alias."

Giacchino got his start in 1997 when he was approached by DreamWorks to score their flagship PlayStation video game based on Steven Spielberg's summer box office hit "The Lost World."

Giacchino went on to compose many orchestral scores for DreamWorks Interactive, included the highly successful "Medal of Honor" series, a World War II simulation game created by Steven Spielberg. It was his work on such games that led to his involvement with "Alias," where he met Abrams, which in turn became a gateway of sorts for his work with Pixar on "The Incredibles."

Giacchino's boyhood fascination with films led him to study at the School of Visual Arts in New York City where he majored in film production. After graduating from SVA, he began composition studies at the Juilliard School at Lincoln Centre while working day jobs in both Universal and Disney's New York publicity offices. Two years later, he was transferred to Disney Studios in Los Angeles where he also enrolled in the UCLA film-scoring program.

In 2000, the Haddonfield Symphony premiered Giacchino's first Symphony, "Camden 2000." In 2001, his score for the DreamWorks Interactive game "Medal of Honor Underground" won the Academy of Interactive Arts and Sciences award for Best Original Score. Soon afterwards, he wrote two new scores for both "Medal of Honor Frontline" (which was also a winner of the Academy of Interactive Arts and Sciences award for the Best Original Score) and "Medal of Honor Allied Assault," also recorded by the Seattle Symphony.

VIC ARMSTRONG (second unit director) was one of the cinema world's top stuntmen and was much in demand by moviemakers on both sides of the Atlantic throughout the '60s, '70s and '80s.

He traveled the world as a stunt designer, working on such major successes as "A Bridge Too Far" (Holland), "Mayerling" (Austria), "Ryan's Daughter" (Eire), "Billy Two Hats" (Israel), "The Zoo Gang" (France), "Trick or Treat" (Italy), "Curse of King Tut's Tomb" (Egypt), "The Desert King" (Morocco), "Raiders of the Lost Ark" (Tunisia and Hawaii), and "Superman: The Movie" and "Superman II" (USA and UK), among others.

It wasn't long before he was asked to combine his expertise as a stunt coordinator with the added responsibility of directing second unit in the United States and Europe. These major productions include "Bear Island," "Escape to Athena," "Watcher in the Woods," "Green Ice," "The Final Conflict," "Dune,"

“Conan The Barbarian,” “Red Sonja,” “The Mission,” “Rambo III,” “Air America,” “Robin Hood,” “Total Recall,” “Terminator 2: Judgement Day,” “Universal Soldier,” “Last Action Hero,” “Rob Roy,” “Cutthroat Island,” “The Phantom,” “Shadow Conspiracy,” and “Starship Troopers.”

In his capacity as second unit director on “Tomorrow Never Dies,” he was responsible for the many spectacular action sequences that played such an important role in the film’s international success. His work on the exciting River Thames boat chase for the pre-title sequence of “The World Is Not Enough” was equally spectacular. He was the second unit director for “Entrapment” and also directed the car chase sequence for “The Avengers.”

His most recent credits include “Quills,” “Charlie’s Angels,” “Captain Corelli’s Mandolin,” “The Four Feathers,” “Gangs of New York,” and “War of the Worlds.”

Also a director in his own right, his credits include “Double Impact” and “Joshua Tree,” as well as the television series “The Young Indiana Jones Chronicles,” all of which were memorable for their exciting action sequences.

His awards include a Scientific and Technical Academy Award® presented by the Academy of Motion Picture Arts and Sciences (2001), and BAFTA’s Michael Balcon Award for Outstanding British Contribution to Cinema (2002).

ROGER GUYETT (Visual Effects Supervisor) has been with Industrial Light & Magic since 1994, when he joined the team that created the groundbreaking title character for “Casper.” Guyett was a principal member of the crew that produced over forty minutes of 3D character animation, marking the first time in cinematic history that a leading role was played by an entirely synthetic actor.

Guyett is now one of ILM's leading visual effects supervisors. Most recently, he was the visual effects supervisor on "Star Wars Episode III: Revenge of the Sith." His credits include "Saving Private Ryan," for which he was honored with a BAFTA Award for best special visual effects; "Harry Potter and the Sorcerer's Stone"; and, most recently, "Harry Potter and the Prisoner of Azkaban." For this most recent film in the "Harry Potter" series, Guyett earned both Academy Award® and BAFTA nominations, and won the award from the Visual Effects Society. Guyett was born and raised in Great Britain.

DAN SUDICK (Special Effects Coordinator) was nominated for an Academy Award® for Best Visual Effects and for a BAFTA Award for Best Achievement in Special Visual Effects for his work on "Master and Commander: The Far Side of the World."

Most recently, he was the Special Effects Coordinator on the box office smash "War of the Worlds," which garnered him another Academy Award® nomination.

His other feature credits include "Serenity," "Cellular," "The Haunted Mansion," "National Security," "Dragonfly," "Nutty Professor II: The Klumps," "The Negotiator," and "Executive Decision."