

“NATIONAL TREASURE” About The Production

“Here’s to the men who did what was considered wrong, in order to do what they knew was right.”

— Ben Gates

NATIONAL TREASURE will thrill audiences this holiday season, combining a high-stakes crime caper with a quest for ancient treasure. Producer Jerry Bruckheimer and director Jon Turteltaub have teamed up to bring a fresh adventure story which traverses from 2,000-year-old mysteries to a daring high-tech heist, as the action unfolds against the backdrop of America’s most famous monuments and landmarks.

From the secrets of America’s past comes this action-packed modern-day treasure hunt. Academy Award[®] winner NICOLAS CAGE stars as Benjamin Franklin Gates, who has spent his whole life searching for a fortune few dare to believe exists. This is the legendary Knights Templar Treasure, rumored to be the most awesome bounty in human history, and hidden somewhere in America. For six generations, the Gates family has chased after clues left behind by America’s Founding Fathers and scoured the nation in search of the treasure.

Now the maverick Ben Gates has made a breakthrough. At last, he knows where the ultimate hint to the treasure’s location lies: a hidden map on the back of the Declaration of Independence. As knowledge of the map spreads to a ruthless adversary (SEAN BEAN), Ben is faced with a terrible dilemma. Either Ben must be first to steal America’s most sacred document—one guarded by the most sophisticated security in the world—or let it fall into dangerous hands.

In a race against time, his rivals and the authorities, Gates teams together with his tech-whiz friend Riley (JUSTIN BARTHA) and the alluring, but unwitting, National Archives conservator Abigail Chase (DIANE KRUGER) to accomplish the unthinkable. Will they succeed in pulling off one of the most ambitious heists of all time? Will the Declaration of Independence lead Ben closer to the treasure? In one twisting, turning cliffhanger after another—from the ventilation shafts of the National Archives to the catacombs beneath New York City—the answers are revealed as Ben Gates unlocks the mystery behind America’s greatest NATIONAL TREASURE.

“I have always wanted to make a smart treasure hunt movie filled with secret codes, puzzles, heroes, villains and plenty of twists,” says producer Jerry Bruckheimer. “Everyone loves a good mystery—and this one is especially exciting because it is steeped in real American history. When you add to that the audacious idea of planning a heist to steal the Declaration of Independence, the fun really begins.”

“The idea of a treasure map being hidden on the back of the Declaration of Independence really excited me,” adds director Jon Turteltaub. “Usually, in a treasure hunt movie, the trick is how the hunter gets to the treasure. But in this film, part of the fun is how Nicolas Cage gets to the map and then keeps the map protected because it’s so invaluable even without the treasure. So all of that combined instantly said to me: there’s adventure here, there’s a caper here, there are characters who have to be clever and savvy, and it became even more thrilling.” Says executive producer Chad Oman: “One of the things that drew us to NATIONAL TREASURE is that it’s a fun and imaginative ride for all kinds of audiences. It’s a caper, a quest for treasure, it has elements of romance and comedy, and on top of all the action and humor, there is an intriguing link to reality.”

Walt Disney Pictures presents in association with Jerry Bruckheimer Films NATIONAL TREASURE, starring Academy Award[®] winner Nicolas Cage (“Matchstick Men,” “The Rock”), Academy Award[®] winner Jon Voight (“Ali,” “Midnight Cowboy”), Harvey Keitel (“Thelma and

Louise,” “Bugsy,” “The Piano”), Diane Kruger (“Troy”), Sean Bean (“Lord of the Rings”), Justin Bartha (“Gigli”) and Christopher Plummer (“Beautiful Mind,” “The Insider”).

Jerry Bruckheimer (“Pirates of the Caribbean,” “Black Hawk Down,” the Emmy[®] Award-winning “Amazing Race”) is the producer. Jon Turteltaub (“While You Were Sleeping,” “Phenomenon”) is the director and producer. Mike Stenson, Chad Oman, Christina Steinberg, Barry Waldman, Oren Aviv and Charles Segars are the executive producers. The screenplay is by Jim Kouf and Cormac Wibberley & Marianne Wibberley from a story by Kouf and Oren Aviv & Charles Segars.

Bringing the adventure to life behind the scenes are cinematographer Caleb Deschanel (“The Passion of the Christ,” “The Black Stallion”); production designer Norris Spencer (“Hannibal,” “Spy Game”); costume designer Judianna Makovsky (“Seabiscuit,” “Harry Potter and the Sorcerers Stone”) and editor William Goldenberg (“Seabiscuit,” “Ali”).

THE SEARCH FOR CLUES BEGINS: HOW THE SCRIPT FOR NATIONAL TREASURE COMBINED REAL HISTORICAL LEGENDS WITH IMAGINATION

Behind the non-stop mystery and adventure of NATIONAL TREASURE lies the inspiration of actual historical legends. From real historical rumors about the Knights Templar Treasure to secret codes actually used by America’s Founding Fathers to the mystical Masonic symbols that you can find on the U.S. dollar bill, the movie is filled with authentic intrigue.

Bringing this dose of reality to NATIONAL TREASURE’s fictional adventures was key for producer Jerry Bruckheimer, who is known for consistently taking action and drama to the next level with each of his films.

“When you make a treasure hunt movie, I think the clues that lead you forward have to be really smart and based on true history, which is what we did with NATIONAL TREASURE,” Bruckheimer says. “We take simple things, like the dollar bill, which is something you use every day but never really look at, and we reveal secrets that are hidden in it. After you see this film, you’ll look at the dollar in a whole new way.”

Adds Jon Turteltaub: “While our story is fiction, it constantly incorporates elements of reality. The story’s clues emerge from actual historical letters and monuments everyone knows; and the inventions are based on real ideas and things that truly existed. This makes the story even more fun for audiences, as they share in the mystery.”

The story of NATIONAL TREASURE began with an idea from Oren Aviv, who also serves as President of Buena Vista Picture Marketing, and his creative partner, Charles Segars. They initially came up with the concept of a man who is forced to steal the Declaration of Independence when the crucial U.S. document proves to be in dire danger—after it is discovered to contain a secret treasure map.

“It would be one of the most audacious heists ever attempted—and one that we felt could be the basis of a smart, original action-adventure,” says Aviv. Adds Segars: “The more we began to explore the idea, the more exciting it became. We were not only trying to figure how a thief might steal the Declaration of Independence without destroying it, but also more about the treasure map it contained. We began to imagine where the treasure came from, why was it buried, and the ways it had been hidden over the centuries.”

Aviv and Segars brought the idea to director Jon Turteltaub and his producing partner Christina Steinberg at Junction Entertainment. Jon and Christina then hired Jim Kouf to write an original script based on the idea in 1998. Says Steinberg: “It was very exciting to watch the idea of

stealing the Declaration of Independence evolve and become an even bigger and more broadly appealing adventure story.”

Meanwhile, Turteltaub’s involvement only increased Jerry Bruckheimer’s interest in shepherding the project. “Jon Turteltaub is a director we’ve been trying to work with for a number of years,” notes Bruckheimer. “He’s got a great sense of humor and a wonderful human touch, and because we knew this film would rely so much on comedy and fun, I thought he was the perfect individual to direct it.”

The idea quickly caught fire at Bruckheimer Films. “It’s been awhile since we’ve seen a film about a quest for mysterious treasure,” says executive producer Mike Stenson, “and we felt this film really updates the genre by introducing a new breed of treasure hunter—a maverick and romantic hero who has to commit the boldest possible crime in order to do the right thing.”

Screenwriter Jim Kouf began to expand even further on the film’s story. “When I met with Jon Turteltaub, he was thrilled by the idea of a guy stealing the Declaration of Independence and the moral dilemmas that would present to the character,” he recalls. “I spent a long time working on the script—9 or 10 months of doing lots of research on the Declaration of Independence and the legends that surround treasure hunting in America. We took a lot of historical events and played with them, building on what might have been or what could have been.”

Screenwriters Cormac and Marianne Wibberley were also brought in to add further layers of mystery and adventure to the tale—spiked with spirited humor and contemporary romance. In their research, the screenwriters came across one of the most legend-filled and sought-after treasure troves in history: The Knights Templar Treasure. The Knights Templar were 11th Century Crusaders rumored to have also been one of the most powerful secret organizations in history. Stationed at Jerusalem’s Temple of Solomon, the Knights were said to have amassed perhaps the most enormous collection of treasures and religious artifacts ever—priceless items dating from Ancient Egypt all the way through Early Christianity. This tight-lipped band of warriors was supposedly so wealthy they were even sought after by Europe’s most powerful Kings for loans.

Then, in the 14th Century, their riches quite suddenly vanished without a trace. To this day, the mystery of what happened to the Knights Templar Treasure persists and continues to inspire treasure hunters around the world...especially in the United States. “Many people believe the treasure came to North America,” notes Cormac. “Intriguingly, it has also been supposed that Christopher Columbus was a Templar Knight, so that might have been a way for the treasure to get to here originally.”

If such an extraordinary treasure eventually landed in the hands of America’s Founding Fathers, it seemed likely to the Wibberleys that it would have been set aside for a “war chest” during the Revolutionary War—as a last resort should the fledgling nation need further financing (a serious issue at the time) to gain its hard-fought freedom.

Reading further into history, it also seemed entirely plausible to the Wibberleys that the Founding Fathers would go to ingenious lengths to keep such an incredible trove of wealth secret. After all, in 1776 America, spies and enemies were a constant reality—and secrecy was becoming an art form. Indeed, as the screenwriters of NATIONAL TREASURE discovered, this was a time when many of the country’s elite belonged to secret societies, when letters were regularly written in hard-to-break codes and invisible ink, when cryptic Masonic symbols were carved into buildings and when treasures were commonly hidden in camouflaged locations to assure security. It was also a time when many American leaders belonged to a secret society steeped in mysterious rituals: the Freemasons.

“What we really found amazing is that the Knights Templar later evolved into Freemasons and many of America’s Founding Fathers were also Freemasons, including Benjamin Franklin and George Washington,” Marianne continues. “Of course, we don’t know if the Founding Fathers really knew of the Knights Templar Treasure but we do know that there have been famous hunts for it in North America, some involving such people as a young Franklin Delano Roosevelt...and

it's still an active hunt today.”

The screenwriters also found themselves fascinated by the real Benjamin Franklin, whose genius for invention gives his namesake Ben Gates several clever ways to decipher clues. Franklin did indeed invent bifocal glasses, so it was a logical jump to have the great American leave behind a pair of tri-color, code-busting specs of his own design. In addition, the real-life “Silence Dogood Letters”—letters written to an Early American newspaper by a middle-aged woman, only for historians to realize that a teenaged Ben Franklin secretly wrote them as a prank—also play a key role in the hunt for treasure.

To further add verisimilitude to the script, the filmmakers also consulted with real-life treasure hunters, who regularly brave dangers in the hopes of getting to the bottom of unsolved mysteries, to better understand their mindset. They also conferred with highly regarded cryptographers and code breakers to help design some of the puzzles Ben Gates must solve.

Key to one of the film's most breath-taking sequences, Bruckheimer brought in criminal strategy experts to help formulate a realistic plan for stealing the Declaration of Independence. On display at the National Archives in Washington D.C., the original parchment Declaration is today protected by the most technologically advanced and extreme security measures available. “We went to people who have inside knowledge of complex heists and asked them, ‘how would it be possible to break into a completely secure building that was designed to outsmart thieves?’ and we built on their ideas to create a very real and suspenseful sequence,” he explains.

Among those consulted on criminal strategy for the film were legendary DEA agent Don Ferrarone, who was involved in the famed “French Connection” case and is now a movie producer and Harry Humphries, former Navy SEAL and technical consultant for many Bruckheimer Films.

The final screenplay combined all of these elements. Sums up Jon Turteltaub: “What I loved about the final script is that it was filled not only with very smart action and a surprising amount of humor, but also terrific characters. Ben Gates is someone who feels a strong, personal connection to history and this is what ultimately gives him the courage to go to the outrageous lengths he does to protect the Declaration of Independence by stealing it and to search for a treasure whose worth to humankind is beyond price.”

Most of all Turteltaub loved the film's unique blending of genres. “I love caper movies, I love smart characters, I love adventure, I love romantic comedy and with this film, all of that is happening in one movie,” says the director.

The chance to collaborate with Bruckheimer was another incentive for Turteltaub. “The name Jerry Bruckheimer right away says that this movie is going to be big, it's going to be fun and it's going to be filled with excitement,” comments the director. “What's also wonderful about Jerry is that he was constantly pushing to deepen the characters, to do more research, to really heighten the reality of the plot to make it even more believable, and therefore full of mystery and suspense. He always saw it as an adventure story that is driven by the characters and by imagination.”

“In making NATIONAL TREASURE, I came to see how much Jerry really believes in good, old-fashioned storytelling,” sums up Turteltaub. “He has a very American sensibility in that he believes in true, pure heroes. His heroes might be flawed and quirky, but they are always driven by goodness—and that's what we hoped to create with Ben Gates, who comes to understand that like our American forefathers, he must commit a crime and set off on an unknown adventure to do the right thing.”

**A HISTORY-BUFF HERO:
NICOLAS CAGE PORTRAYS A MODERN-DAY TREASURE HUNTER
WITH BENJAMIN FRANKLIN GATES**

At the heart of NATIONAL TREASURE's adventurous quest is a new breed of treasure hunter: Ben Gates, played with spirited humor by Nicolas Cage as a man driven by a legacy and his own love of American history. A savvy puzzle-solver who relies on his wits, Gates is forced into a moral dilemma when he discovers a hidden treasure map lies on the back of the Declaration of Independence. Now with his rivals threatening to steal the vital document, can he do the unthinkable and steal it first...if that is the only way to keep it safe?

Jerry Bruckheimer went straight to Nicolas Cage for the role of Gates, knowing immediately the actor could embody this sharp, action-oriented, yet complex character. Earlier, Bruckheimer gave Cage his very first action hero role in "The Rock"—and the two subsequently worked together on Bruckheimer's "Con Air" and "Gone in 60 Seconds."

"Nicolas Cage epitomizes the kind of hero I respond to," comments Bruckheimer. "He's leading man handsome, yet he's also an Everyman. He's wild and weird and funny, yet he's mainstream. He's also smart, inquisitive and passionate—just like Ben Gates."

Cage, in turn, was pleased to reunite with Bruckheimer. "Jerry has great taste in all aspects of the industry, and is sincere in that taste. He's like an independent producer, in that he doesn't always make the obvious choices in actors, filmmakers or subject matter," observes Cage. "He always seems to add something unusual or new to his stories, such as NATIONAL TREASURE, and yet he has incredible commercial sensibilities. It's a wonderful combination, so I'm always happy to work with him."

Another enticement for Cage was a chance to work with director Jon Turteltaub, with whom he also has a very different past association: as teenagers, the two attended Beverly Hills High School together and even took the same drama class. "In fact, Jon beat me out of the lead role in 'Our Town,'" remembers Cage. "So now, because of the good old days, it seemed like we would each really try to do our best for one another in this film."

Finally, there was the character of Ben Gates, who gave Cage a lot to think about in terms of performance. "What's interesting to me about Ben is that he has several equally huge motivations to find this treasure: there's his passion for history and restoring things to their right places in the world; there's the fact that the treasure is going to be worth a completely unfathomable amount of money; there's the fact that he's been searching for this treasure his entire life; and there's his relationship with his father, and his drive to return his family's good name—and in the course of the film, he is tested and has to really figure out which of these is most important and what he really wants," explains Cage.

Jon Turteltaub came to believe there couldn't have been a better choice to portray the playful yet daring hero. "The audacity of this role was perfect for Nic," he says. "I knew he'd make Ben as irreverent, charming, funny and real as he should be. Over the long years of his quest, Ben has developed a kind of roguish spirit. He's tough and determined but he also has a kind of joy about him, where he doesn't take himself too seriously. To me, Nicolas Cage simply defines this kind of character. You can always count on him to bring a sense of depth and quirkiness to his characters that few other actors can find."

IN ON THE PLAN: CASTING NICOLAS CAGE'S COHORTS WITH JUSTIN BARTHA AND DIANE KRUGER

Joining Nicolas Cages' Ben Gates on his mission to steal The Declaration of Independence in NATIONAL TREASURE are Justin Bartha as tech-whiz Riley and Diane Kruger as the alluring historical archivist Abigail Chase—who both are thrust into an outrageous heist and ensuing adventure they never could have imagined.

Bartha was thrilled to have a chance to work with Nicolas Cage—and to portray a dynamic and modern yin-yang buddy relationship. “Riley is a guy who is completely adept at technology, and Ben Gates is adept at just about everything else,” he explains. “What’s fun about my character is that Ben gets this guy out of his computer cubicle and takes him on the adventure of his life.”

Jerry Bruckheimer played a key part in helping Bartha to further define the role of Riley. “Jerry had been doing some research on another project about teenagers drafted by the NSA to build computer models. He figured Riley may have received his start that way, which as a background story really helped me to figure who Riley is and where he comes from,” Bartha explains.

Says Bruckheimer: “Riley is the film’s reluctant warrior. He is somebody who really belongs in front of a computer but is thrown into the real world and has to figure out how it all works. Justin is a very funny person and he had a great interplay with Nic.”

As production drew near, Bartha also found himself living more like Riley—that is, spending hours every day huddled in front of his computer. “I was never much of an Internet guy before this movie,” he laughs, “but after I got the role, I definitely became one. I actually did a lot of my own research into treasure hunting by cruising around on the net.”

When it came to working with Nicolas Cage, however, Bartha found the quick-witted relationship between the characters came completely naturally. “There was a lot of realism to it because Riley is constantly reacting to all the wild and bold stuff Ben does in the movie— and that’s how I felt around Nic,” he notes. “He is such a fearless actor, and he never shies away from any instinct in his performance, no matter how eccentric, and so I was just constantly reacting to him with awe and disbelief, just as Riley is reacting to Ben. It was just a lot of fun getting to spar and joke with him.”

Also entering a conflicted—yet increasingly romantic—relationship with Ben Gates is archivist Abigail Chase, who hopes to stop him from stealing the Declaration of Independence, until she realizes it may be lost forever if Ben doesn’t. In Abigail—who is equally tough and savvy—Ben meets his match.

To play such a sharp and ultimately brave woman, the filmmakers searched for someone special. They found what they were looking for in Diane Kruger, who recently came to the fore as the legendary Helen, whose beauty launched a thousand ships, in the epic “Troy.” Recalls Jon Turteltaub: “When we brought Diane in to test for the role, we instantly knew she had that inherent dignity and intelligence about her which Abigail has to have. Even better, when she screen-tested with Nic, she actually intimidated him a little. This really mattered because not only is Abigail in conflict with Ben, but she has to stand up to him and match wits with him.”

Kruger’s spirited confidence became even more apparent when Cage came up to Turteltaub after the test and said “She made me a little uncomfortable; that was really good.” That helped to clinch the role, along with her commanding smarts.

“Diane is a beautiful, dynamic actress with a great sense of humor, and another wonderful thing about her is that you really believe she could be somebody who is in charge at the National Archives because she has a real strong sense of authority,” comments Bruckheimer.

Though her character was born in Germany, Diane Kruger sees Abigail as a committed patriot. “Her position as the Conservator of the Charters of Freedom isn’t just a job to her; she believes it is also a very important responsibility,” Kruger explains. “She loves the United States and sees the Declaration of Independence almost like her child in the sense that she can’t bear the thought of anyone doing harm to it.”

Kruger went on her own journey preparing for the role by visiting the real Declaration of Independence. “For me, NATIONAL TREASURE has such a great story because not only is it filled with great action but you also have a chance to discover something new,” she says.

Arriving on the set to work side by side with Nicolas Cage was another exciting moment for Kruger. “He’s truly an artist,” she comments. “What amazed me is that I never imagined his character to be all the things that he made it through his performance. He is so loose and authentic and inventive all the time, that it’s very inspiring to everyone working with him.”

OF FATHERS AND VILLAINS: AN ESTEEMED SUPPORTING CAST JOINS NATIONAL TREASURE

Adding more depth to the colorful cast of characters in NATIONAL TREASURE are such acclaimed actors as Sean Bean in the role of Ian Howe, who threatens the Declaration of Independence; Jon Voight as Nicolas Cage’s disillusioned father; Christopher Plummer as the grandfather who inspires Cage’s quest for treasure; and Harvey Keitel as Agent Sadusky, who is fast on Cages’ trail.

Sean Bean was drawn to the role of Ian Howe—the entrepreneur who initially finances Ben Gates’ treasure hunt only to reveal he has his own motives—because he thought it would be great fun to play someone so cunning and conniving. “Ian is smart and bold like Ben but also quite ruthless and greedy,” says Bean, “and this is where he differs from Ben. Ben is interested in America’s treasure for the good of the people, whereas Ian is in it for his own prosperity. I think this contrast, along with their intelligence, makes them very interesting rivals for treasure.”

Says Jerry Bruckheimer of Bean’s modern-day version of the relentless and malevolent foe: “You can’t have a great hero unless you have a great villain, and Sean is a wonderful villain. He plays it very smart, as somebody who is very shrewd and clever, and is never far behind Nicolas Cage in trying to find the treasure.”

Adds Jon Turteltaub: “Sean is a very sexy bad guy. He has an amazingly commanding voice and he is also very powerful and comfortable with himself on screen. We wanted Ian to be an extraordinary obstacle for Ben Gates—a guy who has no moral limits whereas Ben has to wrestle with his—and Sean gave us that.”

To play Ben’s father, the man who abandoned the chase that Ben is now pursuing with everything he’s got, the filmmakers were pleased to cast Oscar[®] winner Jon Voight. “I always felt we needed someone of real stature to play Nicolas Cage’s dad,” explains Turteltaub. “Jon brings the kind of charisma and strength to the part that we needed. At the same time, we discovered how sweet and awkward and funny he can also be. He was the biggest, and most wonderful, surprise in the movie for me.”

Voight immediately said yes to the part purely on the basis of his long-lived relationship with Jerry Bruckheimer, with whom he has collaborated four times, including on the upcoming “Glory Road.” “Jerry’s movies are always exciting and he is a person who really cares about every piece that goes into making them,” says Voight. “So when he asked me to take a look at the NATIONAL TREASURE script, I was honored to do so—and immediately found that here was a very fun adventure story with a lot of unique characters and elements to it.”

The character of Patrick Gates, a treasure hunter who walked away from the hunt when the danger and heartbreak became too much, also appealed to Voight. “Patrick is someone who has become disillusioned and bitter after giving up so much of his life to find something so seemingly intangible. Now, after all these years, his son Ben pulls him unwillingly back into the search, and also pulls him back into life a bit,” he explains.

NATIONAL TREASURE also presented Voight with his first opportunity to work with Nicolas Cage. “We had a lot of fun working together and discovering a real chemistry that made us a pretty good pairing for father and son,” says Voight.

Adds Nicolas Cage: “Jon and I wanted to create one of those relationships where, over time, the

son starts to become more like the father and the father more like the son, and this was something that felt very natural with us.”

For Jon Turteltaub, the exceptional supporting cast became a key part of bringing NATIONAL TREASURE’s character-driven story to life. “I was really impressed at how generous these extremely accomplished actors were,” he says. “They were devoted first and foremost to telling this story and to focusing on the big picture.”

A DISTINCTLY AMERICAN ADVENTURE: BEHIND THE CREATION OF NATIONAL TREASURE

Most tales of high adventure unfold in exotic lands and long-ago times—but with NATIONAL TREASURE, a hunt for one of the greatest bounties in history comes home to contemporary America. From Philadelphia’s Independence Hall to the Lincoln Memorial in Washington, D.C. to New York City’s Trinity Church, Jerry Bruckheimer and Jon Turteltaub took the production to authentic U.S. historical locations—and recreated others—that have rarely been seen in the light of an action-adventure.

For Jerry Bruckheimer, there was no other choice but to go directly to the source of the film’s inspiration: the most intriguing locales of America’s past. “In order to create the strongest possible reality for the story, we had to go to the monuments and cities where so much of our American history has unfolded,” says Bruckheimer. “So, while the focus is always on the story and action that Ben Gates is wrapped up in, you get a little bit of a sense of history from the backgrounds and production design.”

Of course, the very idea of filming inside the nation’s most hallowed and protected landmarks, especially in the post-9/11 world, was no simple proposition. The task of negotiating shooting permits for these often off-limits places fell to executive producer and long-time Bruckheimer associate Barry Waldman. Waldman not only negotiated for access, he also found ways to assure that each of the film’s historical locations were showcased in an exciting yet appropriate manner.

Explains Waldman: “Every location in Washington and Philadelphia has its own prestige—and they each wanted to make sure they were going to be portrayed authentically and in the best possible way. So, for instance, we went through a lot of script revisions to film inside the Library of Congress because they wanted to make sure that audiences see the characters researching something that’s actually there. So we have Ben and Riley looking at street grids and blueprints of the National Archives, which are housed there. We also added a line about the Library of Congress being the largest library in the world, housing 22 million books, just to give you a better sense of how amazing it is.”

Getting permission to film at the Lincoln Memorial, where Ben and Riley plan their heist much to Riley’s dismay, was also an early challenge for NATIONAL TREASURE. “The Park Service didn’t want us to obstruct the public access to it, of course, so we could only shoot at the Lincoln Memorial up to the second tier of its steps,” says Waldman.

Yet the atmosphere of caution only seemed to heighten the filmmaking. “There is a real feeling of hallowed ground at the Lincoln Memorial. This actually gave us even more respect and a real sense of awe for where we were shooting—which translated into the actors’ performances, how we shot it, and how we behaved while there,” explains Turteltaub.

Due to ongoing renovations, the filmmakers were able to obtain only limited access to the National Archives—where the Declaration of Independence is housed, along with the Bill of

Rights and Constitution—although even that was highly unprecedented. “Few people have been in there with a movie camera, let alone a crew and actors, and it turned out phenomenal,” says Bruckheimer.

In several cases, such as with the National Archives, when filming proved limited or impossible, the filmmakers relied on building extensive sets based on reality. Says Jon Turteltaub: “I really wanted to shoot in every national landmark that we could, but some places were just unable to accommodate a giant Hollywood production. We’re not exactly dainty little flowers—we’re more like the hippos from Fantasia and the last thing we wanted to do was endanger any of the places that we are trying to help preserve in the course of this film.”

Turteltaub continues: “We were still very lucky to be able to shoot at so many amazing landmarks. When you go to places like this and you see that this stuff really exists, you suddenly realize all these childhood stories you read about are real. It’s very exciting and this sense of awe at our history helped to inspire the visual style of the film.”

Bruckheimer and Turteltaub brought in a team of accomplished artists and artisans to help fully create the intricate world of NATIONAL TREASURE, including production designer Norris Spencer and director of photography Caleb Deschanel.

Notes Bruckheimer: “We were looking for something different in the look of these cities so we brought in a British designer, Norris Spencer, who sees America through very different eyes. His strong feeling for American history comes from his outsider’s perspective—and he brought a distinctive design sense to creating this adventure. Then we brought in Caleb Deschanel, who is an amazing cinematographer, and brings a real warmth and beauty to it all.”

For Norris Spencer, the creative challenge was clear, but one that excited him by its very nature. “The most attractive part for me is that NATIONAL TREASURE is the rare adventure movie that doesn’t wind up in Syria or Petra or one those exotic places. Instead, it winds through the U.S. and concludes amongst the awe-inspiring skyscrapers of New York, and I thought that was magic,” he says. “I thought it brought the treasure hunt motion picture right up to date.”

Spencer also welcomed the collaborative process. “To achieve the look and style we wanted, we all worked together—Jerry Bruckheimer, Jon Turteltaub, myself and my whole department,” he says. “Jerry never stops contributing, which is great. He had many suggestions and we incorporated them into our designs.”

Production began in Washington, D.C., where the heady atmosphere prepared cast and crew alike for the epic task ahead. “It’s pretty exciting to start a shoot with the glow of the Capitol behind you,” notes Turteltaub. Still, once the permit was snagged for the Library of Congress, there proved to be another impediment, this one outside of anyone’s control. As the shooting date for that locale approached, Hurricane Isabel hit Washington D.C. and its surrounding areas, virtually shutting down the city. “This left us with a very small window of time to shoot at the Library of Congress the following Sunday. We got eight hours from the time we loaded in to the time we loaded out,” recalls Waldman.

But even with the lightning-pace, it was worth it to the filmmakers. “The Library of Congress is one of the most extraordinary interiors of any building I’ve ever seen,” exclaims Turteltaub. “It was amazing to be able to shoot inside.”

In addition to the Library of Congress and Lincoln Memorial, other authentic locations used in Washington D.C. include the 1902 Daughters of the American Revolution Building, which doubles for Andrew Jackson’s White House in 1832. Here, the story of NATIONAL TREASURE kicks off with a scene featuring Ben Gates’ ancestor, Charles Carroll, the last surviving signer of the Declaration of Independence, who passes on to him a vital clue to the treasure.

Intriguingly, while filming at this location, an old man approached Jon Turteltaub and introduced himself as Charles Carroll Carter, a direct descendent of Charles Carroll himself! “This really drove home the fact that so many places and events we refer to in the film are based in reality,” says the director. “To have Charles Carroll’s relative on the set seemed to bring it all full circle.”

Since the production couldn't shoot the extensive heist sequences inside the then-closed National Archives, this key site was later recreated in heightened detail and as close as possible to the real thing by Norris Spencer on a Hollywood soundstage. "With the cooperation of the Archives, we were able to do a lot of research before we began to build our sets," Spencer explains. "We were even able to get access to key rooms and measure them. They also gave us drawings and computer pictures of what the renovation was going to look like. So we took all this and developed our own look from there."

Obviously, the filmmakers would not be able to shoot the badly faded original Declaration of Independence for security and preservation reasons—so they worked with experts to create a close replica which also allows the audience to see the 200-plus-year-old document with its title and signatures somewhat more intact.

After Washington, D.C., production moved to Philadelphia, where the earliest history of America is still palpable in such monuments as Independence Hall and The Liberty Bell. The NATIONAL TREASURE production then obtained very rare permission to enter the original Liberty Bell tower which now houses the 1876 Centennial Bell which rings to this day—and plays a crucial role in bringing Ben and his friends closer to the treasure while they're under the gun.

"I don't think a movie had ever filmed in the Liberty Bell's tower," comments Barry Waldman. "In the beginning, frankly, they really didn't want us to either because, again, there were worries about impeding public access and security. But we worked closely with the Superintendent of Parks and came up with a whole system that comfortably re-routed tourists, and gave us access to what we needed at the same time. We were thrilled to be able to accomplish this because it not only is one of the most significant buildings in our nation's history (it is one of twenty World Heritage sites), it also played such a pivotal role in our story."

Once again, stepping onto sacred American ground kept cast and crew's spirits high. "Shooting at Independence Hall was one of the huge treats in making this film; to stand where the Liberty Bell once rang, and to film our characters talking about it there," says Turteltaub.

Other Philadelphia locales included The Franklin Institute, the Reading Terminal Market, Philadelphia City Hall, Society Hill—where cobblestones from the 1700s still line the streets — and the Pine Street Church Cemetery, with its centuries old grave markers.

Not all of NATIONAL TREASURE unfolds inside the continental United States, however. When audiences first meet Ben Gates, he has gone literally to the ends of the earth in search of clues to the Knights Templar treasure. For the scenes that take Ben to the glacial arctic looking for a mysterious hint on the shipwrecked Charlotte, the production created a truly frosty interior set at the Union Ice Company in Los Angeles. "We based our set on the research we did on typical ships of that period, many of which were ultimately stranded in the frozen wastelands of the Arctic and Antarctica," says Spencer. "Shooting in a real ice house gave us the ultimate in real cold effects," he adds. "It was pretty harrowing for the cast and crew, but they certainly looked authentically cold. Best of all, the air was thick with their visible breath."

The central clue that Ben Gates discovers on The Charlotte is a Meerschaum pipe. These beautiful, hand-carved 17th century smoking pipes are often elaborately sculpted from a rare mineral which appears like a white clay and adds a unique flavor to the smoke. To create a Meerschaum in the shape of the Charlotte, Norris Spencer asked his art department to design an elaborate replica along with a wooden carrying case which looks like it might have come from George Washington's Mount Vernon.

For the exteriors of the icebound Charlotte, the production journeyed to Strawberry Reservoir, just outside Park City, Utah, which was previously used to film re-enactments of Ernest Shackleton's famous shipwreck for a PBS special. Here the production began building the remains of the ship in summer, just in time for an early blizzard that buried part of the set in the perfect amount of snow. Later, all the crew's hard work was blasted apart to recreate the near-disastrous explosion caused by Ben Gates' attempt to escape from a deceitful Ian Howe.

The film's climactic scenes take place in New York City which, though it represents the height of urban modernity, also holds a tremendous amount of American history hidden within its confines. For one of the film's most spectacular sets, Norris Spencer recreated subterranean chambers much like those that actually exist beneath historical Trinity Church. The original Trinity Church, built at the corner of what is now Broadway and Wall Street, was founded in

1697 and was the sight of fierce fighting during the Revolutionary War. Though three churches have now been built on the same site, the original burial ground at Trinity still includes the graves and memorials of many historic figures, including Alexander Hamilton.

Visiting Trinity Church gave the filmmaking team a surprise introduction into the secrets old buildings can hold. Led by a caretaker, Norris Spencer descended into the bowels of the church where he discovered an eerie boiler room, mysterious shaft-like tunnels and a small crypt containing unidentified skeletons—most likely 200 years in age or older. This macabre setting inspired him to recreate a larger version as a set for the catacombs through which Ben must journey to get closer to the priceless treasure.

“What was really amazing is that we imagined all this stuff for the film, and there it all was in existence,” says Spencer. “We even imagined a secret gravestone entrance—then we discovered there really was a secret gravestone you could push to exit the church. What began as fiction turned out to be intriguingly close to fact.”

Ultimately the sprawling subterranean sets would take five months to build, with a large crew working double shifts, on a Los Angeles soundstage. Says Spencer: “The catacombs were ultimately one of my favorite designs. The set had a very strong feeling to it, an odor that was damp and plastery and yet almost airless. It was very eerie, and hopefully that feeling really comes across on the screen. This was a big part of our overall concept—that through the sets we would be continually building clues and building intrigue.”

To complete his designs for this underground realm's secret rooms, Spencer immersed himself in Masonic architecture, with its cryptic symbols and meaningful layouts. “I literally read hundreds of books about Ben Franklin, George Washington and the Freemasons. I also visited Masonic temples and lodges in order to get ideas and learn about their symbols and their rituals,” says Spencer.

One of Spencer's favorite designs would be the Treasure Chamber itself, with its long, dusty walkways of endless wonders. “This was a lot of fun to create,” he says, “and I was really pleased with what we achieved because it has an incredible feeling to it, and gives you that sense of amazement that Ben, Riley and Abigail are experiencing.”

For Jon Turteltaub, the design was a key element in creating the film's labyrinth of intrigue and spirit of fun. “Norris was extraordinarily creative and passionate in all of his designs,” says the director. “Whenever I walked out onto his sets, I always found myself in the middle of a world that felt at once majestic and authentically real.”

Working closely with Norris Spencer throughout the production of NATIONAL TREASURE was award-winning cinematographer Caleb Deschanel, whom the filmmakers brought on board due to his exceptional technical abilities. “With Caleb, a shot is never just a shot. Every shot is about telling the story,” says Jon Turteltaub. “He is so intent on making sure every image represents the point of view of a particular character in the movie—and when you add to that his extraordinary ability with light—we knew he would create something gorgeous.”

Deschanel felt an immediate affinity for the story of NATIONAL TREASURE. “I love the idea of a great fantasy adventure that at the same time takes you to all these wonderful places that are part of American history,” he says. “I mean I've always been a fan of American history and for me it was very exciting to go to all these places in Washington and Philadelphia. I really loved working on this film.”

In conversations with Jerry Bruckheimer and Jon Turteltaub, Deschanel came up with a unique look for the film from the start. “I wanted to breach the gap between reality and fantasy by

finding a style in the middle ground between the two,” he explains. “You want to believe that Ben Gates is a real person who exists in real time so we used a certain amount of naturalism with him in terms of time and space and lighting, but when we got to the great monuments, we used more of a romantic look, with lots of wider lenses because when you go to these places, you’re in awe.”

In the end, Deschanel most loved shooting in the tower of the Liberty Bell, where he says the full vision of the film came together. “To be up there, to get that incredible view and capture a little bit what it must have been like 200 years ago—all in the middle of a fast-moving, adrenaline action sequence—was really tremendous.”

ABOUT THE CAST

NATIONAL TREASURE is **NICOLAS CAGE**'s (Benjamin Franklin Gates) fourth collaboration with producer Jerry Bruckheimer; following “The Rock,” “Con Air” and “Gone in 60 Seconds.” Cage is one of the most versatile actors of our time, having proven his talent across a broad range of genres from action to poignant drama to comedy. His memorable performance in Mike Figgis’ “Leaving Las Vegas” earned him an Academy Award[®]. He also received a Golden Globe[®] and Best Actor awards from the New York Film Critics Circle, the Los Angeles Film Critics Association, the Chicago Film Critics and the National Board of Review for the role. Most recently, Cage starred in Ridley Scott’s “Matchstick Men,” playing a phobic con artist opposite Sam Rockwell and Alison Lohman. In 2002 Cage garnered Academy Award[®], Golden Globe[®], Screen Actors Guild and BAFTA nominations for his dual roles of twin brothers, Charlie and Donald Kaufman in Spike Jonze’s “Adaptation.” At the end of 2002, Cage released his feature film directorial debut, “Sonny,” starring James Franco, Mena Suvari, Brenda Blethyn and Harry Dean Stanton. Also in 2002, Cage’s production company, Saturn Films, produced “The Life of David Gale” starring Kevin Spacey, Kate Winslet and Laura Linney. Cage also served as producer on “Shadow of the Vampire,” in which Willem Dafoe garnered an Academy Award[®] nomination.

Also in 2002, Cage starred in John Woo’s “Windtalkers” and “Captain Correlli’s Mandolin,” directed by John Madden.

Recently, Cage received the first ever Distinguished Decade in Film Award at ShoWest. In addition, he was awarded with the famous Hollywood Boulevard Hand/Foot print ceremony at Grauman’s Chinese Theater, honored by the American Cinematheque with their 2001 Moving Picture Ball Award, following the likes of previous honorees such as Sean Connery, Mel Gibson and Jodie Foster.

His other recent films include the moving Christmas tale “Family Man” and Martin Scorsese’s “Bringing Out The Dead.” In 1997, he starred in the critically acclaimed John Woo action thriller “Face Off” opposite John Travolta. The role earned him numerous accolades ranging from the Blockbuster Entertainment Award for Best Actor to three MTV Movie Award nominations.

Cage first came to the fore and received a Golden Globe[®] nomination for Best Actor for his role opposite Cher in the offbeat romantic comedy “Moonstruck.” He garnered a second Golden Globe[®] nomination for his role in the 1992 romantic comedy “Honeymoon in Vegas.”

His other film credits include “Guarding Tess” opposite Shirley MacLaine, the highly acclaimed film noir “Red Rock West,” David Lynch’s “Wild at Heart,” which garnered the Palm d’Or at the 1990 Cannes Film Festival, “Eight Millimeter,” Brian De Palma’s “Snake Eyes,” Wim Wenders’ “Wings of Desire,” “It Could Happen to You,” Barbet Schroeder’s “Kiss of Death,” “Birdy,” “Valley Girl,” the Coen Brothers’ “Raising Arizona,” “Cotton Club” and

“Peggy Sue Got Married,” among others. He made his feature film debut in “Rumble Fish.”

Cage will next be seen in Gore Verbinski’s “The Weather” starring with Michael Caine and Hope Davis and Andrew Niccol’s “Lord of War” with Ethan Hawke.

JON VOIGHT is still remembered for the classic “Midnight Cowboy” which brought his first Academy Award® nomination, as well as his Oscar®-winning turn as Luke Martin in “Coming Home.” Since then, Voight has forged a career in which he successfully transitioned from leading man to one of America’s most versatile character actors.

Voight recently starred with Denzel Washington and Meryl Streep in Jonathan Demme’s “The Manchurian Candidate.” He also played Mr. Sir in the popular and critically acclaimed Andy Davis feature film “Holes,” based on the Newberry Award winning book of the same name. He has been featured in “Ali” for which he was Oscar® nominated for his portrayal of Howard Cosell, “Pearl Harbor” and “Lara Croft: Tomb Raider” (starring with his daughter Angelina Jolie), and has starred in “Mission: Impossible,” “Varsity Blues,” “Enemy of the State” and “Anaconda.” Other feature film credits include Francis Ford Coppola’s “The Rainmaker” (Golden Globe® nominee), “The General,” “Deliverance,” “Runaway Train,” which earned him a third Academy Award® nomination and a Golden Globe®, “The Odessa File,” and “The Champ” (Golden Globe® nominee).

Voight made his Broadway debut in “The Sound of Music.” In 1966, he starred opposite Robert Duvall in the acclaimed revival of Arthur Miller’s “A View from the Bridge.” He later starred at LA’s Ahmanson Theatre in “A Streetcar Named Desire.”

On television, Voight recently starred in the powerful, critically acclaimed film, “Jasper Texas.” Based on actual events, “Jasper Texas” tells the disturbing story of a heinous racial crime in which a black man was dragged to his death in a small Texas town. Voight also co-starred in “Uprising,” the true story of the Warsaw ghetto for NBC, and in “Jack & The Beanstalk: The Real Story,” a miniseries for CBS. He has starred in “Chernobyl: The Final Warning,” “The Last of His Tribe” which earned him a Cable Ace Award, and the mini-series “Return to Lonesome Dove.” He made his directorial debut with the Showtime cable movie “The Tin Soldier” which won several awards, including Best Children’s Film at the Berlin Film Festival.

HARVEY KEITEL (Agent Sadusky) has twice been nominated for an Academy Award® : for Best Actor in Jane Campion’s “The Piano” and for Best Supporting Actor in Barry Levinson’s “Bugsy.” Throughout his career, he has created some of the most strikingly unique characters in modern cinema.

A Brooklyn native, Keitel trained extensively on stage before he was cast by Martin Scorsese in “Who’s That Knocking on My Door?” in 1968. This led to leading roles in Scorsese’s films “Mean Streets,” “Taxi Driver” and “Alice Doesn’t Live Here Anymore,” establishing him as a leading star of his generation. Keitel went on to work with Ridley Scott (“The Duellists”), Bertrand Tavernier (“Deathwatch”), Robert Altman (“Buffalo Bill and The Indians”), Brian De Palma (“Wise Guys”), Alan Rudolph (“Welcome To L.A.”) and Nicolas Roeg (“Bad Timing: A Sensual Obsession”). He then took memorable roles in such films as “The Border,” “The Last Temptation of Christ,” “The Two Jakes,” “Thelma and Louise,” “Sister Act,” “Reservoir Dogs” (which he also co-produced), “The Bad Lieutenant,” “Pulp Fiction,” “Smoke,” “From Dusk Til Dawn,” “Cop Land,” “U-571” and “Red Dragon,” among others.

As a producer, Keitel’s credits include “Blue in the Face,” “Three Seasons,” “Dreaming of Julia,” “The Grey Zone” and “Beautiful Country.”

DIANE KRUGER (Dr. Abigail Chase) recently made her international screen debut in Wolfgang Peterson’s “Troy,” starring as antiquity’s greatest beauty, Helen of Troy, opposite Brad Pitt. She went on to star with Josh Hartnett in the thriller “Wicker Park”

directed by Paul McGuigan, and will next be seen starring with Ed Harris in Agnieszka Holland's "Copying Beethoven."

Born and raised in Germany, Kruger studied in London with the Royal Ballet before an injury ended her dance career. She returned to her native country and became one of its best-known photographic models before moving to Paris, at the suggestion of filmmaker Luc Besson, to study at Ecole Fleuron. There, she won the school's Classe Libre Award for Best Actor.

She then began her acting career starring opposite Dennis Hopper and Christopher Lambert in the independent production "The Piano Player," following that with roles in the Caesar-nominated French film "Mon Idole" and "Michel Vaillant." In 2003, she was honored at the Cannes Film Festival with the Chopard Trophy for Revelation of the Year.

SEAN BEAN (Ian Howe) gained international recognition portraying the character

Boromir in New Line Cinema's multi Academy Award[®]-winning motion picture trilogy of "The Lord of the Rings," and most recently played Odysseus in Wolfgang Peterson's "Troy" alongside Brad Pitt, Eric Bana, Orlando Bloom and Diane Kruger. He also starred in the indie film "The Big Empty," with Jon Favreau, Kelsey Grammer, Daryl Hannah, Rachel Leigh Cook and Joey Lauren Adams, which premiered in 2003 at AFI. He will next be seen in the horror film "The Dark" and the thriller "Flightplan" with Jodie Foster and Peter Sarsgaard.

His other recent projects include the sci-fi thriller, "Equilibrium" with Christian Bale, and "Don't Say a Word" with Michael Douglas for director Gary Fleder. Among his credits are also "Tom and Thomas," "Essex Boys," "Ronin," "Anna Karenina," "GoldenEye," "When Saturday Comes," "Black Beauty," "Patriot Games," "Caravaggio," "Lorna Doone," "The Field," "Stormy Monday" and "Windprints," among others.

On stage, Bean starred opposite Samantha Bond in a 2003 production of "Macbeth" in London's West End. He has received critical acclaim for his work as Macbeth, making the show the fastest non-musical to sell out in the West End. Bean has appeared in numerous stage productions for The Royal Court Theatre, Glasgow Citizen Theatre, and The Royal Shakespeare Company, including "Romeo and Juliet," "Fair Maid of the West," and "A Midsummer Night's Dream."

JUSTIN BARTHA (Riley Poole) previously starred in Sidney Lumet's "Thought Crimes" opposite Maggie Gyllenhaal and Glenn Close for HBO Films. The film follows three intertwined stories, each exploring crime and punishment in the wake of the September 11th attacks. "Thought Crimes" was written by Tom Fontana and was produced by Fontana and Barry Levinson. Justin also garnered critical acclaim for his portrayal of the psychologically challenged younger brother of a powerful federal prosecutor in Martin Brest's "Gigli" opposite Ben Affleck and Jennifer Lopez.

As a filmmaker, Bartha wrote and directed a short film, "Highs and Lows," which premiered at the South By Southwest Film Festival in March 2003. Additionally, he wrote, produced, and starred in the MTV pilot, "The Dustin and Justin Show," a satirical take on an entertainment magazine program, executive produced by Todd Phillips. Justin trained at New York University's Meisner Extension. He grew up outside Detroit, Michigan and is currently residing in New York.

CHRISTOPHER PLUMMER (John Adams Gates) is recognized as one of the finest classical actors of his generation. He made his New York debut in 1954 and went on to star in many celebrated productions on Broadway and London's West End. He became a leading actor at England's National Theatre, The Royal Shakespeare Company and Canada's Stratford Festival. More recently, his Broadway appearances include the award-winning "Barrymore," in which he has also toured all over North America. Plummer has also written for the stage, television and the concert hall. In 1986, he was inducted into Theatre's Hall of Fame.

As a veteran of over 80 motion pictures, his films include the Oscar[®]-winning "The Sound of Music," as well as "The Man Who Would Be King," "Waterloo,"

“The Pink Panther,” “Silent Partner,” “Battle of Britain,” “The Fall of the Roman Empire,” “Murder By Decree,” “Somewhere in Time,” “Star Trek VI,” “Dragnet,” “Wolf,” “Dolores Claiborne,” “12 Monkeys,” “Wes Craven presents...Dracula 2000,” “The Insider,” “Nicholas Nickelby,” “Ararat,” “Cold Creek Manor” and Oliver Stone’s upcoming “Alexander the Great.”

In the past few years, Plummer has been lauded for his portrayals of TV journalist Mike Wallace in Disney’s award-winning film “The Insider,” for which Plummer won both the Los Angeles and Boston Critics Awards, and of F. Lee Bailey in NBC’s critically acclaimed TV movie “American Tragedy.”

Apart from numerous honors from the UK, USA, Austria and Canada, Plummer has won two Tony Awards, two Emmy® Awards, Britain’s Evening Standard Award, Canada’s Genie Award, plus many nominations. He has been made an Honorary Doctor of Arts from New York’s Julliard School, and in 1968, sanctioned by Queen Elizabeth, he was made a Companion of the Order of Canada, his country’s highest honor.

ABOUT THE FILMMAKERS

Even if you miss the signature lightning bolt that identifies every one of his productions, and whether you’re in a dark theatre looking up at a 70-foot screen or your own home watching a 27" picture, you know when you’re looking at a **JERRY BRUCKHEIMER** (Producer) Production. One of the most successful producers of all time, he is a filmmaker and now a television mogul who loves telling a story and delivers a visual feast unmistakably his own.

Bruckheimer’s films have earned worldwide revenues of over \$13.5 billion in box office, video and recording receipts; and this season three of his network series were simultaneously listed in the Top 10, a feat heretofore unprecedented by any television producer.

Always a storyteller, Bruckheimer learned early how to keep a story moving. He had to. His first films were the 60-second tales he created as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of “Bonnie and Clyde” he created for Pontiac, was noted for its brilliance in Time magazine. It also brought the 23-year-old producer to the attention of world-renowned ad agency BBD&O, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, not yet 30, he was at the helm of memorable films like “Farewell, My Lovely,” “American Gigolo” and 1983’s “Flashdance” which changed Bruckheimer’s life by becoming a sleeper hit (grossing \$100 million in the U.S. alone) and pairing him with producer Don Simpson, who would be his partner for the next 13 years.

Industry acclaim followed the box office success. In both 1985 and 1988, the National Association of Theater Owners (NATO) named Bruckheimer Producer of the Year. And, along with Simpson, the Publicists Guild of America chose him as 1988’s Motion Picture Showman of the Year, a tribute he received again in 2003 when the Publicists Guild honored him for Showmanship in Television.

By 1995, Don Simpson and Jerry Bruckheimer were producing one hit after another. In that year alone, they were responsible for “Bad Boys,” the Will Smith/Martin Lawrence film that was Columbia Pictures’ highest grossing movie of the year; Michelle Pfeiffer’s acclaimed “Dangerous Minds”; and “Crimson Tide,” the Denzel Washington/Gene Hackman adventure that, with “Dangerous Minds,” topped Hollywood Pictures’ box office slate.

In 1996, Bruckheimer produced “The Rock” starring Sean Connery and Nicolas Cage. The film broke new ground and continued established Bruckheimer traditions with a box office gross of nearly \$350 million worldwide. His casting of the film re-established Connery as an action star and created that same image for the intellectual Cage. “The Rock,” named Favorite Movie of the Year by NATO, was Bruckheimer’s last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with “Con Air,” a film that elevated Cage to

the pantheon of international action heroes, and grossed over \$230 million. It also earned a Grammy and two Oscar[®] nominations and brought its producer once more to the attention of the international industry, when, in 1999, he was awarded the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

In 1998 Touchstone Pictures released “Armageddon,” starring Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler and Steve Buscemi. The outer space adventure, directed by Michael Bay, was the biggest movie of 1998, with box office grosses of nearly \$560 million worldwide. Its soundtrack album reached multi-platinum status and spawned Aerosmith’s first #1 single, “I Don’t Want to Miss a Thing,” which was honored with an Academy Award[®] nomination.

Bruckheimer’s second hit of 1998 was the psychological thriller “Enemy of the State,” starring Will Smith and Gene Hackman. Both a critical and box office hit, “Enemy” earned over \$225 million worldwide.

The year 2000 began with an acknowledgment of the highest order from his own peers as Bruckheimer received the David O. Selznick Award for Lifetime Achievement in Motion Pictures from the Producers Guild of America.

On the heels of this accolade, Bruckheimer released three films. The first, “Gone in 60 Seconds,” starring Nicolas Cage, Angelina Jolie, Giovanni Ribisi, Delroy Lindo and Robert Duvall, was released in June. This update of the 1974 cult classic went on to blockbuster status, grossing over \$230 million worldwide. Later that summer came “Coyote Ugly,” a romantic comedy from Touchstone Pictures about a young songwriter’s wild adventures in Manhattan. Its hit soundtrack album, with songs written by Diane Warren and performed by LeAnn Rimes, spent over two years on the Billboard chart. The single “Can’t Fight the Moonlight” sold over 500,000 copies and the album went triple platinum in 2002.

In fall 2000, Walt Disney Pictures released “Remember the Titans” starring Denzel Washington. Inspired by the true story of the integration of a Virginia high school football team, the film touched audiences with its sensitive portrayals and moving story and earned the film the NAACP Image Award for Outstanding Motion Picture, and Washington the NAACP Image Award for Outstanding Actor in a Motion Picture. It also won nominations for People’s Choice Awards as Favorite Dramatic Film, Favorite Movie and Best Actor and grossed over \$115 million in domestic box office receipts.

Over Memorial Day Weekend 2001, Disney opened the eagerly anticipated “Pearl Harbor,” directed by Michael Bay and starring Ben Affleck, Josh Hartnett, Kate Beckinsale and Alec Baldwin. Hailed by World War II veterans and scholars as a worthy re-creation of the shock and horror of the surprise attack that brought the United States into the war, the film was nominated for three Academy Awards[®] including Best Original Song for “There You’ll Be,” Best Visual Effects, and Best Sound and was the recipient of the Academy Award[®] for Best Sound Editing. “Pearl Harbor” amassed over \$450 million in worldwide box office receipts and \$250 million in DVD and video sales, a figure that increases daily.

“Black Hawk Down,” the story of the 1993 Battle of Mogadishu adapted from the bestselling book by Mark Bowden and starring Josh Hartnett, Eric Bana, Ewan McGregor, Tom Sizemore and Sam Shepard, opened to rave reviews and multiple award nominations. Director Ridley Scott was not only nominated for an Academy Award[®] for his work, but also received nominations for a Golden Globe[®] Award, a Directors Guild Award and an A.F.I. Award. The film itself garnered nominations from the A.F.I. and the National Board of Review as well as the History Channel. Editor Pietro Scalia won the Academy Award[®] and was recognized with nominations from BAFTA and A.F.I. The picture was honored with the Best Sound Oscar[®] as well as an Oscar[®] nomination for Cinematographer Slawomir Idziak.

On June 7, 2002 Touchstone Pictures released “Bad Company” starring Anthony Hopkins and

Chris Rock. The action/comedy, directed by Joel Schumacher, chronicled the efforts of a veteran CIA agent to transform a sarcastic, streetwise punk into a sophisticated and savvy spy in order to replace his murdered twin brother for a highly dangerous mission.

“Kangaroo Jack,” a raucous comedy set in the Australian Outback, starring Jerry O’Connell, Anthony Anderson, Estella Warren and Christopher Walken, was Bruckheimer’s first collaboration with Castle Rock Pictures and reunited him with director David McNally. The hit family film was given an award for excellence by the National Film Advisory Board and was nominated for an MTV Movie Award for “Best Virtual Performance.”

Released in the summer of 2003, “Pirates of the Caribbean: The Curse of the Black Pearl” told the story of a daring rescue mission aimed at reversing an ancient curse. Starring Johnny Depp, Geoffrey Rush, Orlando Bloom and Keira Knightley and directed by Gore Verbinski, this irreverent wink at the popular Disney theme park attraction not only revived the pirate movie, but re-imagined it all together. “Pirates of the Caribbean: The Curse of the Black Pearl” quickly gained fans worldwide and became the highest grossing live action film in the U.S. in 2003 as well as Jerry Bruckheimer’s highest grossing film with box office receipts over \$630 million worldwide. The film earned five Academy Award® nominations and became the highest grossing live-action film in Walt Disney Studios history. The film’s star, Johnny Depp was honored with a Best Actor Award from the Screen Actors Guild and an Academy Award® nomination for his portrayal of Captain Jack Sparrow.

The summer of 2003 also brought the long awaited reunion of Martin Lawrence and Will Smith with director Michael Bay in Columbia Pictures’ “Bad Boys II.” Also starring Joe Pantoliano, Gabrielle Union and Jordi Molla, the action comedy quickly surpassed the success of the original film and became Columbia Pictures’ highest grossing film of the year.

“Veronica Guerin,” the film based on the life of the Irish journalist murdered by Dublin crime lords, starring Cate Blanchett and directed by Joel Schumacher for Touchstone Pictures, premiered in the U.S. in October 2003. Released over the summer of 2003 in Ireland and having its North American premiere at the Toronto Film Festival in August 2003, “Veronica Guerin” has gained critical praise for the film and earned Cate Blanchett a Golden Globe nomination for her stunning portrayal of the heroic journalist.

In July 2004 Touchstone Pictures released “King Arthur,” a gritty revisionist take on the Arthurian legend penned by David Franzoni. The film stars Clive Owen as Arthur opposite “Pirates” headliner Keira Knightley as Guinevere and is directed by Antoine Fuqua.

As *Time* magazine recently stated, “The most successful producer in film history...is on his way to becoming the most successful producer in the history of TV.” Bruckheimer brought the power of the lightning bolt to the small screen in the year 2000. The show “C.S.I.” starring William Petersen and Marg Helgenberger as members of an elite forensic crime scene investigation unit in Las Vegas quickly won the loyalty of both critics and viewers and is currently the number one show on television. In 2001, “C.S.I.” was honored with the *TV Guide* Award for Best New Drama, nominations for a Golden Globe® and People’s Choice Award for Best Dramatic Series, as well as four Emmy® nominations. In 2002, “C.S.I.” was honored with six Emmy® nominations including Outstanding Drama as well as a Golden Globe® nomination. In 2003, “C.S.I.” averaged 25 million viewers a week and was nominated for another six Emmys®. “C.S.I.” became the most-watched show on television, an honor CBS has held only twice before in its history with “Gunsmoke” and “Dallas.”

JBTV introduced two new dramas on CBS in the fall of 2002. The first, “C.S.I.: Miami,” starring David Caruso, is a spin-off of “C.S.I. Crime Scene Investigation.” The second is “Without a Trace” starring Anthony LaPaglia as the leader of the FBI Missing Person’s Unit in New York City. “C.S.I.: Miami” and “Without a Trace” were the number one and two new dramas in 2002. “C.S.I.: Miami” won the Emmy® for cinematography and “Without a Trace” won

two Emmys[®], one for art direction and the other went to Charles Dutton for outstanding performance in a guest-starring role. Also produced by JBTV and recently honored with the Emmy[®] Award for Best Reality Show for the second straight year, “The Amazing Race,” a contest in which twelve couples are sent around the world, was recently picked up for a seventh season on CBS. Bruckheimer Television continued the tradition of hit dramas with the Fall 2003 highest rated new drama “Cold Case,” starring Kathryn Morris as a Philadelphia homicide detective seeking justice for unsolved murders, each filed away and labeled as a “Cold Case.”

Jerry Bruckheimer Films and Television have been honored with thirty-five Academy Award[®] nominations, five Oscars[®], eight Grammy[®] Award nominations, five Grammys[®], twenty-three Golden Globe[®] nominations, four Golden Globes[®], thirty Emmy[®] Award nominations, seven Emmys[®], eight People’s Choice nominations, four People’s Choice Awards, and numerous MTV Awards, including one for Best Picture of the Decade.

What these and the other projects on Jerry Bruckheimer’s slate have in common is great characters playing out great stories, tales told with visual style and passion, cinematic adventures that engage audiences worldwide.

JON TURTELTAUB (Director/Producer) is a director known for his intelligent treatment of comedy, drama and action in a wide range of powerful and memorable films. His most recent films include “Disney’s The Kid,” starring Bruce Willis; and “Instinct,” starring Anthony Hopkins, Cuba Gooding, Jr., Donald Sutherland and Maura Tierney.

In 1998, Turteltaub made an essential contribution to one of the most significant and successful television mini-series in history, “From the Earth to the Moon.” The ten-part HBO dramatic series featured different stories surrounding the American conquest of the moon. Turteltaub directed the seventh episode of the series, entitled “That’s All There Is,” which portrayed the camaraderie of the crew of Apollo 12. Turteltaub was nominated by the DGA for Outstanding Directorial Achievement in Movies for Television for his efforts and the series received ten Emmy[®] Awards and the Golden Globe[®] Award for Best Mini-Series or Motion Picture Made for Television.

Turteltaub has also directed five successful films for the Walt Disney Company, including the blockbuster hit “Phenomenon.” Starring John Travolta, Robert Duvall, Forest Whitaker and Kyra Sedgwick, “Phenomenon” was one of the biggest hits of 1996 grossing over \$100 million domestically.

In 1993, he directed the surprise hit comedy “Cool Runnings,” the inspiring and playful story of the Jamaican bobsled team, which was Disney’s highest grossing live-action film for the year. His other credits include the Sandra Bullock hit romantic comedy “While You Were Sleeping,” and 1992’s “3 Ninjas,” which was Disney’s most profitable film of the year.

Born in New York City and raised in Beverly Hills, Turteltaub received his BA from Wesleyan University and a Masters degree at the USC Film School. His father, Saul Turteltaub, is a very successful television producer with credits including hit shows such as “Sanford & Son,” “What’s Happening,” “That Girl” and “Love American Style.”

MIKE STENSON (Executive Producer) is president of Jerry Bruckheimer Films for which he supervises all aspects of film development and production. Before joining the company, he was an executive in charge of production at Disney, responsible for many Bruckheimer films including “Armageddon,” “The Rock,” “Crimson Tide” and “Dangerous Minds.” More recently, Stenson served as a producer on “Bad Company” and “Gone in Sixty Seconds” and as an executive producer on “Pirates of the Caribbean,” “Bad Boys II,” “Veronica Guerin,” “Kangaroo Jack,” “Black Hawk Down,” “Pearl Harbor,” “Coyote Ugly,” “Remember the Titans” and, most recently, Antoine Fuqua’s “King

Arthur.”

Born and raised in Boston, Stenson graduated from Harvard University with a bachelor's degree in economics and a master of business administration. After his undergraduate stint, he started as a production assistant in New York and worked for two years in independent films and television as an assistant director and production manager before returning to Boston to complete his graduate education.

After completing business school, Stenson moved to Los Angeles where he began his tenure at Walt Disney Studios in Special Projects for two years before moving into the production department at Hollywood Pictures as a creative executive. He was promoted to vice president and subsequently executive vice president during his eight years with the company, overseeing development and production for Hollywood Pictures as well as Touchstone Pictures. In addition to the many Bruckheimer films, Stenson also developed several other films and nurtured them through production including “Rush Hour,” “Instinct,” “Six Days, Seven Nights” and “Mr. Holland's Opus.”

While at Disney, many filmmakers attempted to woo Stenson away from the studio, but not until 1998 did he entertain leaving. With his newest position at the helm of Jerry Bruckheimer Films, Stenson spearheaded Bruckheimer's plan to expand the company's film production schedule.

Upcoming for Stenson is the sports drama “Glory Road,” directed by James Gartner and starring Josh Lucas.

CHAD OMAN (Executive Producer) is the president of production for Jerry Bruckheimer Films for which he oversees all aspects of film development and production. Oman produced, along with Bruckheimer, “Remember the Titans” starring Denzel Washington for Walt Disney Pictures, and “Coyote Ugly” starring Piper Perabo and John Goodman for Touchstone Pictures.

His executive producer credits include Jerry Bruckheimer Films' “Veronica Guerin” starring Cate Blanchett, as well as the blockbuster hits “Pirates of the Caribbean” directed by Gore Verbinski, and starring Johnny Depp, “Bad Boys II” starring Will Smith and Martin Lawrence, “Black Hawk Down” directed by Ridley Scott, and starring Josh Hartnett, “Pearl Harbor” starring Ben Affleck, Kate Beckinsale and Josh Hartnett, “Gone in 60 Seconds” starring Nicolas Cage, Angelina Jolie and Robert Duvall, “Enemy of the State” starring Will Smith and Gene Hackman, “Armageddon” starring Bruce Willis and Ben Affleck, and “Con Air” starring Nicolas Cage and John Malkovich.

Oman most recently executive produced “King Arthur” directed by Antoine Fuqua and starring Clive Owen and Keira Knightley and is executive producing the forthcoming “Glory Road,” a sports drama directed by James Gartner and starring Josh Lucas.

In addition to his work on JBF's many motion picture projects, Oman also supervised production on several television projects including ABC's drama “Dangerous Minds” starring Annie Potts, and the ABC drama “Swing Vote” written by Ron Bass, and starring Andy Garcia.

Prior to joining Simpson Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production. Oman served as an associate producer on “Dumb and Dumber” starring Jim Carrey, executive produced Touchstone Pictures' “The War at Home” starring Emilio Estevez, Kathy Bates and Martin Sheen, and co-produced “The Desperate Trail” with Sam Elliot, and “The Sketch Artist” starring Drew Barrymore and Sean Young. Oman produced “Hands That See” with Courtney Cox and “Love, Cheat and Steal” with John Lithgow and Eric Roberts.

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles where he studied screenwriting and New York University where he participated in the undergraduate film production program. He was

born and raised in Wichita Falls, Texas.

NATIONAL TREASURE marks **BARRY WALDMAN**'s (Executive Producer) seventh project for Jerry Bruckheimer Films. His previous credits include Bruckheimer's "Bad Boys II," "Kangaroo Jack," "Pearl Harbor," "Gone in 60 Seconds," "Armageddon" and "The Rock." He also served as production manager on "Batman & Robin" and "The Craft."

Born and raised in New York, Waldman moved to Florida to complete his studies at the University of Miami. Upon graduation, he paid his dues as a production assistant before quickly moving up the ranks to become the assistant director for various independent films and television programs.

Waldman realized his ambition as he soon progressed to producing and production managing such popular television shows as "Key West" and "Dead at 21," which garnered a Genesis Award and a Cable Ace nomination. Another highlight included producing a documentary shot on location in Nicaragua, Honduras and Costa Rica depicting the war between the Sandanistas and Contras.

Waldman decided to make a transition to feature films and relocated to Los Angeles. He produced "Zooman," starring Lou Gossett, Jr. for Showtime before beginning his association with Jerry Bruckheimer Films.

CHRISTINA STEINBERG (Executive Producer) began her career at Touchstone Pictures in 1991 as a creative executive. As Vice President of Production at Touchstone, Steinberg was responsible for overseeing such films as "Up Close and Personal," directed by Jon Avnet, and "The Preacher's Wife," directed by Penny Marshall.

She developed a relationship with director Jon Turteltaub while working as the Creative Executive on his movie "3 Ninjas," and later as a VP of Production on his film "Phenomenon." While developing "Instinct," she left Touchstone in 1997 to join Turteltaub at his newly formed company, Junction Entertainment. At Junction Entertainment, Steinberg developed and produced "Disney's The Kid," starring Bruce Willis.

Steinberg graduated from Cornell University with a degree in Art History and English. She was born and raised in New York City.

OREN AVIV (Executive Producer/Story), president of Buena Vista Pictures Marketing, is a twelve-year Disney veteran, responsible for all creative materials, publicity, promotions, research, media, internet development, marketing and synergy for the Walt Disney Pictures, Touchstone Pictures, and Hollywood Pictures banners. In 2003, his efforts helped The Walt Disney Studios hit \$1 billion in domestic grosses faster than in any year in the studio's history, and three months and three days before the studio hit the same mark in 2002.

During his tenure, Aviv has guided the marketing campaigns for the hit films "Pirates of the Caribbean: The Curse of the Black Pearl," "Finding Nemo," "Monsters, Inc.," "Signs," "Pearl Harbor," "Lilo & Stitch," "The Santa Clause 2," "Bringing Down the House," "Sweet Home Alabama," "Remember the Titans," "The Princess Diaries," "Freaky Friday," "Gone in Sixty Seconds," "Unbreakable," "The Rookie," "The Royal Tenenbaums," and "O Brother, Where Art Thou?"

Aviv joined the company in 1991 as vice president, creative services, and was promoted to senior vice president of marketing and creative advertising in 1997. At that time, he was responsible for overseeing trailers, TV promotion, and radio advertising, and was responsible for the creative campaigns for such films as "The Sixth Sense," "Armageddon," "The Waterboy," "The Santa Clause," "Sister Act," "Ransom," "101 Dalmatians," "The Rock," "Enemy of the State," "Phenomenon," "Con Air," and "Crimson Tide." In 1999, Aviv became Co-President of Buena Vista Pictures Marketing, and was promoted to President in 2000.

Prior to joining Buena Vista Pictures Marketing, Aviv served a three-year stint as director of

special projects for CapCities/ABC, where he was responsible for television branding spots for premiering series including "Roseanne," "Twin Peaks," and others. Aviv also served as creative director for Grey Entertainment in New York City.

On the film production side, Aviv was executive producer of 1995's "Rocket Man."

A graduate of Columbia University, where he received a BA in English and History, Aviv has been awarded many prestigious advertising awards, including Clios, Beldings, and numerous Key Art Awards.

CHARLES SEGARS (Executive Producer/Story) is currently enjoying a dual role in entertainment today, with proven successes on the management and creative sides of the entertainment business. He is integral in the operation and growth strategy of cable television's fastest growing cable networks Food Network, Home & Garden Television, Do-It-Yourself Network and is responsible for the successful launch of Scripps Networks newest cable franchise Fine Living.

Segars joined Scripps in 2001 from DreamWorks SKG, where he was instrumental in both traditional television and new media ventures. During his tenure, reporting to Jeffrey Katzenberg, Segars played a key role in all creative and operational aspects of DreamWorks Television, including the supervision of series development, production, legal/business affairs and marketing/promotion. This includes supervising a number of primetime series, including the popular ABC comedy "Spin City," the critically acclaimed NBC series "Freaks and Geeks," and Sci-Fi Channel's "Taken," as well as specials and documentaries for various cable networks. Segars is also a founder of CountingDown.com, one of the premiere movie sites on the Internet, now owned and operated by DreamWorks.

Prior to DreamWorks, Segars was Vice President of Primetime Specials, Reality and Event Programming at CBS, where he was responsible for the development and production of all entertainment and reality specials and series, including The Grammy[®] Awards, the Country Music Association Awards, the Kennedy Center Honors, and the Tony Awards broadcasts. He was also instrumental in orchestrating key programming partnerships with Gaylord (TNN), Discovery Networks/CBS News partnership and the CBS Station syndication partnership.

As Director of Late Night and Non-network Programming for CBS, he was responsible for reinventing the network's late night schedule, launching "Late Night with David Letterman" and "The Late Late Show With Tom Snyder." Prior to CBS, Segars served as head of program development at Viacom Enterprises, where he was responsible for development and production of action/adventure series, game shows, daytime talk shows, magazine shows, non-network motion-pictures-for-television and mini-series. Segars began his career as one of the original producers of the Movietime Network and guided its evolution into E! Entertainment television.

JIM KOUF's (Screenplay/Story) first feature films, co-written with David Greenwalt, were "Class" (83), "American Dreamer" (84) and "Secret Admirer" (86). He also wrote "The Hidden" (87) under the pseudonym Bob Hunt. In 1984, Jim made his directorial debut with "Miracles" starring Tom Conti, Teri Garr and Christopher Lloyd. In 1985, he moved to the Disney lot where he began a partnership with Lynn Bigelow to form Kouf/Bigelow Productions. During that time, Jim wrote and produced "Stakeout" (87) and "Another Stakeout" (93). He also wrote and directed "Disorganized Crime" (89) and co-wrote "Operation Dumbo Drop" (94).

Kouf/Bigelow Productions executive produced "Kalifornia" for Propaganda starring Brad Pitt and Juliette Lewis, "Silent Fall" for Morgan Creek/Warner Brothers starring Richard Dreyfuss and directed by Bruce Beresford, and "Con Air" for Touchstone starring Nicolas Cage.

He also wrote and directed "Gang Related" starring Jim Belushi, Tupac Shakur, Dennis Quaid, Lela Rochon and James Earl Jones for Orion Pictures and MGM which was released in 97; and co-wrote "Rush Hour" starring Jackie Chan and Chris Tucker for New Line in 1998 and "Snow Dogs" starring Cuba Gooding and James Coburn in 2002.

He has also worked in television, producing and writing for “Angel” and “The Handler.” His last release was “Taxi” starring Queen Latifah and Jimmy Fallon based on a film by Luc Besson.

He’s presently adapting the Donald Westlake novel “Money For Nothing” for director Barry Sonnenfeld and Cherry Road Films; and developing “The Wild Wild West” as a series for CBS.

CORMAC and MARIANNE WIBBERLY (Screenplay) are a husband and wife writing team who both grew up in Southern California and attended the same high school. They also both attended UCLA where they earned bachelors degrees—Marianne in Mathematics and Cormac in Economics. Marianne then went on to UCLA’s graduate Film School.

In 1993, they sold their first spec script to Disney and have been writing together ever since. “The 6th Day” starring Arnold Schwarzenegger was their first major motion picture. Since then, the Wibberleys have also penned “I-Spy,” “Bad Boys II” and “Charie’s Angels Full Throttle.” They are currently working on a remake of “The Shaggy Dog” for Disney as well as a feature film version of the classic television show “I Dream of Jeannie” for Sony Pictures.

CALEB DESCHANEL’s A.S.C. (Director of Photography) film credits include “The Natural,” “The Right Stuff” and “Fly Away Home,” which earned him Academy Award® nominations, and “The Black Stallion,” which was widely acclaimed for its visual beauty, and which brought him a British Academy Award nomination. In addition, Deschanel received the National Society of Film Critics Award for cinematography in 1979 for his work on both “The Black Stallion” and “Being There.”

Deschanel’s most recent credits include: “The Passion of the Christ,” “Anna and the King,” “The Patriot” and “The Hunted.” Previous credits include: “Message in a Bottle,” “Hope Floats,” “More American Graffiti,” “Let’s Spend the Night Together,” “The Slugger’s Wife” and “It Could Happen to You.”

Deschanel’s credits as a director include “The Escape Artist,” “Crusoe” and a number of short films. His short film “Trains” won the Silver Bear award at the Berlin Film Festival, and the short “Valley Forge” has been shown around the world by the United States Information Agency. He also directed several episodes of the series “Twin Peaks.”

Deschanel graduated from John Hopkins University, then studied at the U.S.C. Film School and the American Film Institute before interning with cinematographer Gordon Willis. He began his career in commercials, short subjects and documentaries.

NORRIS SPENCER (Production Designer) has designed for such films as “Spy Game,” and “Hannibal,” as well as “Plunkett & Maclean,” “1492: Conquest of Paradise,” “Thelma & Louise,” “Black Rain,” “Britannia Hospital” and “Golden Lady.” He also designed HBO’s recent feature “Iron Jawed Angels.”

Three-time Academy Award® nominee **JUDIANNA MAKOVSKY** (Costume Designer) has 17 years of experience in the industry, where her talents as a costume designer are highly regarded.

Her artistry was most recently recognized with her third Academy Award® nomination for her work on the Academy Award® nominated “Seabiscuit.” Makovsky was also Oscar® nominated for her imaginative work in the blockbuster “Harry Potter and the Sorcerer’s Stone,” as well as on the film “Pleasantville,” for which she was also honored by her peers with a Costume Designers Guild Award.

She also designed the costumes for “The Legend of Bagger Vance,” “For the Love of the Game,” “Gloria,” designing the costumes for Sharon Stone, “Practical Magic,” “Great Expectations,” “The Devil’s Advocate,” “Lolita,” “White Squall,” “A Little Princess,” “The Quick and the Dead,” “The Ref,” “The Specialist,” again costuming Sharon Stone, “Six Degrees of Separation,” “Reversal of Fortune,” “Big” and “Gardens of Stone.”

Her telefilm costuming credits include “Wild Palms, Miss Rose White, Margaret Bourke-White,” and the pilot for Robert DeNiro’s series “Tribeca.”

WILLIAM GOLDENBERG, A.C.E. (Editor) was most recently Academy Award[®]

nominated for his work on “Seabiscuit.” He was also Oscar[®] nominated, along with Paul Rubell and David Rosenbloom, for editing Michael Mann’s controversial film “The Insider,” starring Al Pacino and Russell Crowe. Goldenberg was also part of the editing team on Mann’s action thriller “Heat,” and more recently, edited Mann’s acclaimed biographical motion picture “Ali.”

Goldenberg’s other motion picture editing credits include “Pleasantville,” “The Long Kiss Goodnight,” “The Puppet Masters,” “Alive” (co-editor), and the IMAX[®] feature “The Journey Inside.” He most recently served as editor of the hit family comedy “Kangaroo Jack.” He also collaborated with editor Michael Kahn (as additional editor or assistant) on “Hook,” “Toy Soldiers,” “Arachnophobia” and “Always.” In addition, he edited the short “Kangaroo Court,” directed by Sean Astin, which was nominated for an Academy Award[®]. For television, Goldenberg worked on the HBO films “Body Language” and “Citizen X,” for which he received an Emmy[®] nomination for Outstanding Editing for a Miniseries or Special. As an assistant editor, Goldenberg worked on “Punchline,” “Something in Common” and “Jo Jo Dancer, Your Life is Calling.” He served as associate editor on “Welcome Home, Roxy Carmichael,” and as apprentice on “The Breakfast Club” and “Jagged Edge.”

**FACT OR FICTION: THE REAL HISTORY BEHIND
THE ADVENTURE OF NATIONAL TREASURE**

In the cliffhanger NATIONAL TREASURE, Academy Award[®] winner Nicolas Cage stars as Benjamin Franklin Gates, a new breed of treasure-hunter who discovers that a map to a priceless bounty lies on the back of the Declaration of Independence. To protect the country’s most sacred document and uncover the extraordinary treasure to which it leads, Ben must confront a series of provocative puzzles, savvy secret codes and hidden messages from America’s past. But where did these tantalizing clues that lie at the heart of the film come from?

Producer Jerry Bruckheimer and director Jon Turteltaub wanted the clues that drive the adventure of NATIONAL TREASURE to be based on real-life mysteries, treasure hunts and fascinating personalities of American and World History. Some of the areas where fact meets imaginative fiction in NATIONAL TREASURE are:

THE KNIGHTS TEMPLAR TREASURE

Fact: The monastic secret-warrior society known as The Knights Templar excavated for ten years at the Temple of Solomon. Within two centuries, they became one of the most powerful and wealthy groups in Europe, leading many to assume they had amassed an enormous treasure. It was said that before the Knights met their end at the hands of The Pope and King Philip of France in 1307, they loaded their immense bounty onto a fleet headed for Scotland. Some believe the shipment was hidden on Nova Scotia’s Oak Island and came to a fledgling America in the 1700s. Indeed, Christopher Columbus also had connections to “The Knights of Christ,” an offshoot of The Knights Templar, so he too could have played a role in the mystery.

Fiction: Nobody knows if the Knights Templar Treasure exists or where it lies today. In NATIONAL TREASURE, the filmmakers imagine that it fell into the hands of America’s

Founding Fathers and was cleverly hidden...until, generations later, Ben Gates finds the ultimate clue to its location. The mystery of the Knights Templar continues to entice in popular culture, as evidenced by Dan Brown's bestselling novel "The Da Vinci Code," published after NATIONAL TREASURE was in the works.

THE FREEMASONS

Fact: This secret society evolved from the remnants of the Knights Templar. Started as a loose association of medieval architects, the Freemasons went on to become an influential fraternity of the best and the brightest men in Europe. Known for their secrecy, as well as their wealth and power, Freemasons engaged in mysterious rituals and used ancient symbols as codes. The all-seeing eye and unfinished pyramid on the U.S. dollar bill are Freemason symbols. Many of the nation's Founding Fathers were Masons, including George Washington, John Hancock, Ethan Allen, Paul Revere and Benjamin Franklin. Some even believe the city of Washington, D.C. is laid out according to the grid concepts of Freemasons—in the mystical shape of the Virgo Constellation.

Fiction: The Freemasons did leave cryptic symbols not only on the dollar bill but throughout their buildings—but were they possible clues to a hidden treasure? In the fictional NATIONAL TREASURE, The Freemasons of the past help to guide Ben Gates—through puzzles and codes they've left behind—towards the legacy he's been chasing his whole life.

CODES AND CIPHERS

Fact: Codes and ciphers have been in existence at least since Biblical times and were used extensively throughout the Revolutionary War and by the Founding Fathers. Thomas Jefferson was fascinated by cryptology and invented a device for encoding messages known as the "Jefferson Cylinder." The Freemasons also had a standard code—the elusive "Pig-Pen Cipher." The use of Invisible Ink is also documented during the Revolutionary War—used to hide secret intelligence letters from enemy eyes. Another decoding method from that era involved documents that could only be read through a special "mask" that would manipulate the content visually. Some codes from the 1700's still cannot be broken today as no one can find their keys.

Fiction: Secret symbols from the past may be all around us but no one has yet found a code created as a message from America's Founding Fathers—which is why no one believes Ben Gates when he insists the Declaration of Independence hides an invisible map. Gates also discovers a special pair of "decoding glasses" designed by Benjamin Franklin. Although Franklin is known to have been fascinated by optics—and to have invented the first bifocals—these strategic specs came from the imagination of NATIONAL TREASURE's screenwriters.

DECLARATION OF INDEPENDENCE

Fact: One of the most cherished symbols of American freedom, the Declaration of Independence was drafted by Thomas Jefferson and signed on July 4, 1776. Today, the original parchment document is on display in the Rotunda For the Charters of Freedom at the National Archives. Though badly faded, the document is preserved via high-tech fiber optic lights and protected by one of the most sophisticated security systems ever designed. Intriguingly, the Declaration of Independence has been used in the past to create a secret code to hide treasure. In the 1820s, the prospector Thomas J. Beale hid a cache of jewels—and then

left three ciphers with a local innkeeper that he said would lead the savvy solver to the treasure. Only one of the three ciphers has been solved to date, and that one was based on the Declaration of Independence.

Fiction: In NATIONAL TREASURE, Ben Gates sets out to do the unthinkable: steal the Declaration of Independence in the hopes of saving the document from evildoers. Though the production consulted with criminal experts on how such a heist could be accomplished, fortunately nothing of the kind has ever been attempted. In NATIONAL TREASURE, Nicolas Cage's character justifies the unprecedented theft by remembering that the men who signed the Declaration knew it was treason and might result in their deaths—but went ahead because of their conviction that they were doing the right thing. This becomes his character's inspiration.

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