

Paramount Pictures and Bristol Bay Productions present
In association with Baldwin Entertainment Group
A j.k. livin Production
A Kanzaman Production

A Clive Cussler
Dirk Pitt adventure

“SAHARA”

Production Information

When master explorer Dirk Pitt (Matthew McConaughey) finds a fabled coin linked to a historical legend, he takes on the adventure of his life as he embarks on a treasure hunt through some of the most dangerous regions of West Africa. As they search for what locals call the “Ship of Death” – a long-lost Civil War battleship that protects a secret cargo – Dirk and his wisecracking sidekick, Al Giordino (Steve Zahn), meet Dr. Eva Rojas (Penelope Cruz), a beautiful and brilliant doctor who believes that the hidden treasure may be connected to a larger problem that threatens the world around them.

Hunting for a ship that no one else thinks exists, Dirk, Al, and Eva must rely on their wits and their daring heroics to outsmart dangerous warlords, survive the threatening terrain, and get to the bottom of both mysteries.

Paramount Pictures and Bristol Bay Productions present, in association with Baldwin Entertainment Group, a j.k. livin production, a Kanzaman production, “Sahara.” Breck Eisner directs. The screenplay is by Thomas Dean Donnelly & Joshua Oppenheimer and John C. Richards and James V. Hart, based on the novel by Clive Cussler. The action-adventure is produced by Howard Baldwin, Karen Baldwin, Mace Neufeld and Stephanie Austin. Matthew McConaughey, Gus Gustawes, William J. Immerman, and Vicki Dee Rock are the executive producers. Additional cast includes Lambert Wilson, Glynn Turman, with Delroy Lindo and William H. Macy. The film is distributed in the United States by Paramount Pictures.

Paramount Pictures is a part of the entertainment operations of Viacom, Inc., one of the world’s largest entertainment and media companies and a leader in the production, promotion, and distribution of entertainment, news, sports, and music.

Bristol Bay Productions, a subsidiary of AFG (Anschutz Film Group), develops, finances and produces feature films in all genres—dramas, comedies, thrillers and action adventure—that tell uplifting stories appropriate for audiences of all ages. Bristol Bay’s films come from a number of sources: popular books, the lives of influential people, timeless heroes, themes and events that inspire us all. Because of their broad appeal, Bristol Bay’s films are rated G, PG and PG-13.

ABOUT THE PRODUCTION

“Dirk Pitt is the ultimate Renaissance man,” says Matthew McConaughey, who brings a new action hero to life in Paramount Pictures’ and Bristol Bay Productions’ exciting and hilarious new action-adventure, “Sahara.” “Dirk’s the kind of guy who could be wrestling alligators on a Saturday morning and then wear a tux to dance with the queen at a ball on Saturday night. He’s a senator’s son, a scientist, a polished, blue ribbon guy; at the same time, he’s a treasure-hunting pirate, a rascally rogue, a barroom-brawling, tequila-drinking scoundrel. But he’s always a gentleman.”

A bold man who uses his clever mind as much as his muscles, Dirk Pitt might be the only man who can go further than his best pal, Al Giordino, played by Steve Zahn. Together, they begin a journey that starts with the riddle of a missing Civil War-era Ironclad battleship... and ends in the world’s largest desert.

“There’s this mystery that’s been going on for 150 years – what happened to a missing Ironclad battleship – and Dirk’s determined to get to the bottom of it,” says director Breck Eisner, who makes his feature-film debut with “Sahara.” “That’s where the story starts and it ends up thousands of miles away, in the middle of the Sahara desert.”

The adventurers soon find that their missing ship is tied into a larger crisis being investigated by Dr. Eva Rojas, played by Penelope Cruz. “She’s no damsel in distress,”

says Cruz. "She's very active – in fact, she rescues Dirk on more than one occasion. And, of course, that's just the kind of woman that Dirk would be interested in – they have great chemistry."

"This is an action-adventure movie in the spirit of the great serials and action films that came before it," says Eisner. "I was captivated by the sense of adventure, mystery, and humor in this project, and for everyone involved, it was a primary goal to bring that sense to the screen."

"Nothing in this story should be taken overly seriously," says McConaughey. "This is an adventure, a fable. We take a certain amount of movie magic and turn it into reality. Everything adds up in a satisfying way when that magic kicks in."

Producer Howard Baldwin cites the appealing relationship between Dirk and Al as the key ingredient that sets "Sahara" apart. "This movie, as the audience unravels it, becomes this fantastic adventure, and I think these two great characters, Dirk and Al, are what give that adventure its energy," says Baldwin.

"These are two guys who are best friends; they've known each other forever," says Eisner. "So often in a 'buddy movie,' you'll see the straight-laced guy and the crazy guy who are forced together, have their differences, and then love each other by the end of the movie. That can work, of course, but it's been done over and over. What I love about Dirk and Al is that these are guys who've known each other since kindergarten. They have this incredible repartee, this shorthand."

"Plain and simple, Dirk couldn't survive without Al," Zahn says. "Sure, Dirk looks good – he's a smooth dude, a talker, a politician of sorts. But Al's the one who knows where the lug nuts are kept, if you know what I mean. They've got different talents, and that makes them an unstoppable duo. Sure, whenever there's danger, Dirk's the one who dives in first, but Al's right behind him – and right behind Dirk isn't always the safest place to be."

When Dirk and Al meet Eva, she fits right in with the treasure hunters. “These are really two wandering spirits, two mavericks, who come together,” says Breck Eisner. “Eva is on her own, the only one who even believes there’s a mystery to solve; similarly, Dirk’s tracking the mystery of a ship that no one believes in. It’s natural and organic when they come together.”

“We really become a trio,” says Cruz. “Usually it’s ‘the couple and the friend,’ or two guys, two girls. In this case, they’re all on equal footing.”

Bringing together all the elements of action-adventure, comedy, and romance is Breck Eisner, who had previously helmed the Emmy Award-winning miniseries “Taken” for the Sci-Fi Channel and executive producer Steven Spielberg. “You might think it would be hard to have faith in a first-time feature-film director for a big action picture like ‘Sahara,’ but with Breck, it was easy,” Baldwin says. “Our guts and our brains told us he’d do an extraordinary job – and he did. He totally gets action and he completely understood the landscape of the movie. I can’t tell you how impressed we are with Breck Eisner.”

Eisner was attracted to the project by the chance to bring to the screen an unusually strong character relationship and a satisfying, intricate story. “I was very impressed by these characters, Dirk and Al,” Eisner notes, “as well as by the complexity and design of the story.”

“I told Breck, ‘Not just anybody could direct this movie,’” says Cruz. “I was so impressed with his level of energy. He was the first one on-set in the morning, and he was the last one to leave the meetings at 10:00 at night. He did that every day for months. This movie needed him. It needed his energy.

“The whole movie is invested with that energy,” Cruz continues. “It’s something that connects with everyone – we all want to experience this kind of adventure.”

Joining the team as producers are Mace Neufeld and Stephanie Austin, both veterans of the genre. “We’re thrilled to be working with Stephanie and Mace,” says Cary

Granat, the president of the Anschutz Film Group and Bristol Bay Productions. “Their bios read like a list of some of the best action movies ever made. Everybody involved with ‘Sahara’ felt that they had the right experience and skills to bring Dirk and Al’s first adventure to the screen.”

ABOUT THE CHARACTERS

Matthew McConaughey enthuses when describing Dirk Pitt, a character equal parts adventurer, sophisticated Don Juan, and man with a plan. “Sometimes he’s a scientist, sometimes he’s an inventor, sometimes he’s an adventurer,” he says. “He’s a guy who’s got plans, but those plans are always changing; he’s ready for the unexpected. He’s a great adapter. He’s been a Navy SEAL, but he’s also part pirate. He’s definitely a lover before a fighter, but if he’s got to fight, he handles his own.”

McConaughey believes that this mix of characteristics make up the perfect action hero for our times. “Even though Dirk comes from a privileged background – he’s the son of a senator – he’s got his own idea about how to spend his life, which is to chase his treasures,” he says. “He chases the unknown – he says we can know the unknown. You can call him a dreamer, and I guess he is, but he’s also got the history, the training, and the scientific facts to back it up.” In the film, that means tracking down a Civil War Ironclad battleship in the middle of the African desert.

“The fun of Dirk Pitt is that while he always has a plan, he also plans on the plan never going as he planned it,” McConaughey laughs. “Dirk Pitt is the luckiest man alive.”

“Dirk’s an action hero, but in a way that we haven’t seen in a lot of movies,” says Breck Eisner. “Dirk’s a regular guy. He’s highly trained, of course, but when he gets into a scrape, he loves to wing it. He’s always thinking eight steps ahead and sometimes can forget about what’s happening at the moment. He’s been on every kind of adventure you can imagine, and that ability to wing it is what gets him through it.”

Dirk's best buddy is Al Giordino, the smart-mouthed grease monkey who's always by his side. Lifelong friends, the characters have a way of expressing themselves that only comes from having known each other for so long.

"In my opinion, Al's the voice of reason," says McConaughey. "Dirk comes up with some highly implausible plans and Al's the one who calls him on it, but Al also knows when he can count on Dirk's hunches to come through. That relationship is a big part of what makes the story work."

"Al's much more of a cynic than Dirk is," says Steve Zahn, who plays Al. "Dirk gets his theories and Al's not sure he believes everything that Dirk believes. But when Dirk's trying to piece it all together, Al's right there behind him. In the end, I think Al respects and trusts him, and vice versa."

Zahn was cast, McConaughey says, when the filmmakers realized that his take on this character was completely in tune with their own. "It was clear early on that he knew that the character wasn't about making wisecracks and corny jokes," says McConaughey. "Al is a funny guy who reacts to the situations that Dirk puts him in. It's entirely character-based."

In fact, once Zahn was in the role, the filmmakers all agreed: nobody else could have been Al. "Al's a complex character, because he brings a comedic, dry, wry sense of humor to the film, but he's also a very serious person when he's put in life-and-death situations. It was very important that he didn't come across as a goofball," says Eisner.

McConaughey agrees. "Al and Dirk are always messin' with each other about something or other," he says, "but they have each other's back the whole way. There's constant ribbing, but when it's time to get serious, they're professionals. They can handle everything they need to handle."

"Steve Zahn got that idea right away and always played it pitch-perfect," Eisner continues. "It turns out that he's ideal for the role, not only because of what he can do as an actor, but because of the knowledge base he brings: he's a huge history and war buff

and has an enormous collection of Civil War memorabilia. He knows everything about the subject.”

Zahn and McConaughey were committed to making the lifelong relationship between Dirk and Al believable on-screen. “I don’t care how good the action is, how fast the helicopters are, how big the explosions are,” Zahn says. “If you didn’t believe these two guys are buddies, the movie wouldn’t work.”

“When you see people familiar with each other, you can understand that as much from the stuff in-between the lines – the little movements and gestures and smiles – as from anything that is said,” adds McConaughey. “We knew that we had to have that kind of relationship. So Steve and I hung out a lot; we talked, made up stories about things Dirk and Al did in the past, picked up certain nicknames for each other. None of that may be in the film, but it gives us a looseness in how we deal with each other.”

But things weren’t all fun-and-games. “We had Navy SEAL training for about a month,” McConaughey continues.

Zahn adds, “It’s going to sound cliché, but you do get closer to a guy when you sweat your butt off for twelve hours a day in the heat. You really get to know a person on another level – there’s no pretense when you’re huffin’ and puffin’.”

Zahn says there’s another reason why the training was so important. “The story is a bit crazy,” he admits, “so we grounded it in reality with the training. Because Matthew and I know what we’re doing, the audience can believe that these two guys could get into – and out of – these situations.”

While tracking down their missing Ironclad, Dirk and Al help out a doctor in Africa who’s discovered a bigger problem. Penelope Cruz plays Dr. Eva Rojas, a World Health Organization (WHO) doctor who’s on the trail of a mysterious illness.

Cruz was attracted to her role by the strength of her character. “I’ve read many screenplays where the male characters are much more interesting than the female characters,” she says. “That’s not the case here. Eva has so many layers and colors; she’s

an integral part of the story. What she has to say is important. What she discovers is important.

“I like her personality a lot,” Cruz continues. “She’s up for just as much adventure as the boys. She’s a very, very fun character, completely different from anything I’ve ever done before.”

Cruz realized that the situation was true to life. “It turns out that I’m the perfect age for this kind of character,” she says, “because the doctors that are going into the most dangerous places are the youngest.”

“Penelope came into the shoot in the same way that Eva comes into the story,” says Eisner. “We had been shooting for about a week when Penelope got to Morocco. We were a tight-knit group, Matthew and Steve and I, when we brought in somebody from the outside world. That’s what Eva has to go through as well; here’s these two guys who have known each other since childhood, and she comes in and has to deal with that.”

Backing up this heroic trio is a group of noteworthy actors, including William H. Macy as Admiral Sandecker, Rainn Wilson as Rudi Gunn, Lennie James as General Kazim, acclaimed French actor Lambert Wilson as Massarde, and Delroy Lindo as Carl.

“I like the admiral’s power. I’m getting to an age in my career when all I’ve got left is my cold, steely glare,” jokes Macy, an Academy Award® nominee for his role in “Fargo.” “He’s a powerful man, an intellectual man, a guy who’s been through it all and has now garnered the power to command other men. After playing the callow youth for 45 years, it’s a good change.

“Sandecker was a Navy man for many years, then left the service under dubious circumstances,” Macy continues. “He’s somewhat bitter about that and he’s resolute that he’ll never work for the government again.” Now, the admiral runs NUMA – the National Underwater and Marine Agency – a private marine salvage organization, the best in the world at what they do.

“You definitely get the sense that Sandecker’s got a bit of a checkered past,” says McConaughey.

“I love that I’m getting the chance to play the puppet master,” says Macy, “the fellow clever enough to play one side against the other, go with the flow, to know when to step in and put his foot down or let a guy run with the ball. He’s a great character.”

“Bill was our first choice from the very beginning,” says Eisner. “He’s a very detail-oriented guy; he asked a lot of questions about the part before he committed. He wanted to make sure that there was something he could sink his teeth into as an actor.

“Not only is he a great actor; he’s a very funny one as well,” Eisner continues. “He ad-libbed many of his lines, including most of his reactions during the ‘Panama’ sequence. We stuck him on the phone and let the camera roll... he gave us great, hilarious stuff.”

INTO THE DESERT

“The word ‘Sahara’ actually means ‘desert,’” says Matthew McConaughey. “And that’s what it is – all that’s there is the heat and the sandstorms. It’s wide open – you look around, 360 degrees, any direction you want, and there’s nothing out there. It’s wide open.”

On location in Morocco, the company shot in several locations, including a lake near Marrakech, but most of the desert locations were filmed near Erfoud, a tiny town on the edge of the Sahara, near the Algerian border.

“It’s really amazing how the film industry has sprung up there – a decade ago, nobody went to Morocco, but now, they have a history of making big movies,” notes Breck Eisner. “They’re open to film productions and are very helpful in a way that other countries can’t be; for example, we were able to lease three tanks, 10 armored personnel carriers, and Huey helicopters – basically, an entire armored division. The crews were experienced and very, very hard workers. They really know what they’re doing now.”

Marrakech is the center of film activity in Morocco, but the film's many desert sequences required locations far from the bustling city. The filmmakers found their spot in the small town of Erfoud, a tiny spot in the northeastern part of the country, near the border with Algeria. "Erfoud is in the middle of the desert," says McConaughey. "You sleep like a baby."

Rainn Wilson describes how one gets to such a remote part of the world: "You fly Los Angeles to London, London to Casablanca, Casablanca to Ouarzazate. You land there at midnight after 24 hours of flight time. There are no lights. You go to bed, and then you get up at 8:00 a.m. and get in a car for a seven-hour drive to Erfoud. This town was one of the last stops before the Sahara – there's a French Legionnaire's fort just outside the town.

"It's so beautiful out there," Wilson continues. "There's something mesmerizing about the desert."

For veteran production designer Allan Cameron, that nothingness made Morocco a natural choice for the look of the film. "You can't make a movie called 'Sahara' without eventually ending up in the desert," he says.

Cameron has designed enormous action films before – two "Mummy" films and "Tomorrow Never Dies" are on his resume – as well as productions filmed in Morocco (most recently, "The Four Feathers"). Each film provides something different for a design crew, and "Sahara" is no exception. In this case, the look of Morocco is very different from that of Mali, where much of the film takes place, and Cameron was creative in finding ways to make the location work.

"We took over a little town just outside Erfoud, called Rissani, which we turned into a northern Malian town," he says. "We changed shop fronts, selling the produce that is sold in northern Mali but not in Morocco. We got the right trucks and dressed them to look like Malian trucks. We made sure the taxis were the right colors. Morocco isn't as colorful as Mali; as you go south, there's more color. We introduced all those elements."

Cameron was also responsible for designing the large solar power plant that covers a dark secret. “We built some of the mirrors; others were computer-generated,” he notes.

“In the script, there’s a Legionnaire’s fort that overlooks the plant,” Cameron continues. “We were able to use an old Legionnaire’s fort just outside Erfoud. We took it over and adapted it to the requirements of the film – walls that explode, gates that explode, helicopter attacks – fun stuff!”

“Our biggest challenge was the river,” notes Eisner. “The story requires that we have a desert river and a jungle river. We scoured the region and eventually found the perfect locations that we pieced together – some in Azzemmour, some in a reservoir near Marrakech, and some in southern Spain. In the end, I think we found places that were just right and tied together beautifully.”

While in Spain, the crew shot several scenes in Barcelona, which doubled for Lagos, Nigeria; the city’s Natural History Museum received a major dress to play the part of a Nigerian museum. “We had 150 extras in native costume,” says Cameron. “We dressed the entire room with Nigerian and Tuareg artifacts. The amazing thing about this building is that it doesn’t feel Spanish at all; we felt it looked like a Lagos building. It has that feel to it.”

Another major scene involved an attack on the remote village of Asselar. “It has to feel very, very isolated,” says Cameron, “but we had to take a gigantic film crew to it, so it couldn’t, in real life, be too isolated – it had to have roads to it. We had to get trucks into it and a helicopter had to land.”

“I wanted to have a viewpoint where our heroes could look down onto the attack happening,” adds Eisner. “We built a house that could be placed exactly where the camera could see the action; we believe it’s their point-of-view.”

Cameron also was charged with designing a cave that tells the whole history of a Tuareg tribe in wall paintings. “It goes from 1,000 years ago up to the present day,” Cameron says.

But for Cameron, one of the most interesting challenges involved designing the exotic location of Virginia, USA (or, at the time, CSA). “The opening of the film is a Civil War battle on the James River,” he notes. “We designed the Ironclad, of course, and it was interesting to create that battle and then move the Ironclad to the middle of the desert.

“We had to get it into a sand dune, which sounds fairly easy on the surface,” Cameron continues, “but when you start moving hundreds of tons of sand and try to build into sand dunes, the sand shifts all the time. It becomes quite a major construction job. Even just crossing the desert was an enormous undertaking – a distance that might normally be covered in 15, 20 minutes can take a couple of hours.”

Though spring in the desert is particularly welcoming – cold at night, pleasantly hot during the day, with a freshness not evident in the rest of the year – still, during the 12 weeks of production in Erfoud, the filmmakers faced the difficult environmental conditions that go hand-in-hand with the harsh terrain.

A common problem for film crews shooting in the desert is a sudden sandstorm, and “Sahara” was no exception. “We could have a beautiful morning at 8:00 a.m.,” says McConaughey, “and by lunch, we’d be in the middle of a sandstorm. You see it coming over the horizon, and it just hits. We would have about 30 yards of vision and that’s not even as bad as it gets. When they get *really* bad, you have about three or four feet.”

Cameron concurred. “We would be constructing our sets and we’d be able to see clearly for miles and miles. Ten minutes later, I wouldn’t be able to see my hand in front of my face. And it’s *hot*. Standing on the dunes, it’s 120 degrees.”

“I’ve always thought that Hollywood movies exaggerated the effects of sandstorms,” says Eisner, “but I must say that a sandstorm coming up is an impressive and frightening sight. You only get 30 seconds’ warning before you have to find cover. It can ruin an entire day’s shoot.”

The filmmakers were prepared for such challenges, but the Sahara often finds ways to offer unexpected difficulties. “Everyone always says, ‘It never rains in the desert,’” says producer Howard Baldwin. “‘You’ll never see rain. We haven’t had rain for 40 years.’ Cut to a vicious rainstorm.”

And if it wasn’t the sandstorms, and it wasn’t the rain... it was the locusts. “We ran into the middle of a bona fide plague,” Eisner says. “It’s difficult to get them out of the shot when they’re flying everywhere.”

And then, there were the winds. “The wind just whips up and blows all the sand around – it’s so fine, like talcum powder,” notes producer Mace Neufeld. “One day, it’ll be beautiful, and the next day, sand blowing everywhere. The shots wouldn’t match and we couldn’t keep the sand out of the camera gate.”

But despite the interruptions, Eisner was able to keep the mood on set calm and light. At one point, the director kept score, announcing, “It’s Day 37, and it’s ‘Sahara,’ the movie, 30; Sahara, the desert, 7.”

The actors kept things easygoing as well. For one sequence in the desert, a lack of amenities (including hotels) required the actors to camp in tents. “Everyone loved it, especially Matthew,” says Eisner. “We had campfires every night.”

In keeping with this low-key, low-ego atmosphere, the actors felt it was important, whenever they could, to perform their own stunts. “I think audiences are smart enough that if they see something happen on a wide shot, they think, ‘Oh, that’s not really him,’” says McConaughey. “We tried to film it in a way that we kept Dirk in the frame a little longer so it’s more believable that it’s really me doing that. This was, by far, the most physical role I’ve had.”

“I think Matthew would have done every stunt in the movie if the insurance company had let him,” laughs Eisner. “As a director, that’s the best possible situation; you can get right in there with the camera and see that it’s really the star. You can shoot it

the way you'd like and not worry about accidentally revealing the stuntman's face. It really opens up the palette."

McConaughey was not alone in this commitment. "I've never done as much prep for a movie, ever," says Zahn. "We spent a week at Shepperton Studios in London, familiarizing ourselves with all the weapons we were going to be using. Then, Matthew and I and Harry Humphries, our military advisor, went to Erfoud about two weeks before the rest of the cast and crew. We spent the time running around the desert, adjusting to the environment, and getting all the dune workouts that the military gets. You don't complain; it's like a sport. You practice hard to be ready so that when the ball is thrown to you, you catch it. Otherwise, you're going to be benched."

ANOTHER NUMA ADVENTURE

For most of us, the adventure in "Sahara" would be enough to last a lifetime, but for Dirk and Al, it's just a day in the life. They are at the center of NUMA, the National Underwater and Marine Agency, headed by Admiral James Sandecker.

"This is a group of scientists, adventurers, and treasure hunters," says Breck Eisner. "They're prepared to go anywhere in the world at a moment's notice."

"NUMA is a private organization that circles the globe, searching for lost and buried artifacts, mostly in the oceans of the world," notes William H. Macy. "Dirk and Al are the two front men, the guys who do the heavy lifting. They do the underwater research and salvage from the ship; they're my adventurers."

"Anywhere there's water, they say, 'I'm there,'" adds Steve Zahn. "You want something done underwater? NUMA has the equipment, the time, the patience, and the will to swim and seek what you're looking for, whether it's lost treasure or a watch your granddad lost in a pond. Dirk and Al love that; they love that they get to go different

places in the world and meet different people and get entangled in the politics. For them, it's true adventure."

"You really get the sense from 'Sahara' that this adventure is how these guys live," Eisner continues. "Their past journeys before this movie begins have shaped the relationship between Dirk and Al. Past adventures become part of their shared code-language, like when they refer to the 'Panama.' You get the sense that they've been on a million adventures before and they'll be on another million after this movie ends."

ABOUT THE CAST

MATTHEW MCCONAUGHEY (Dirk Pitt/executive producer) first attracted attention in Richard Linklater's coming of age comedy, "Dazed and Confused." He was cast in a number of roles in films, including "Boys on the Side" and "Lone Star," landing the lead role in "A Time to Kill," with Kevin Spacey, Samuel L Jackson, Sandra Bullock and Donald Sutherland. Based on the John Grisham novel, the film was directed by Joel Schumacher.

Steven Spielberg cast him in "Amistad" with Anthony Hopkins and Morgan Freeman and that led to Robert Zemeckis casting him in "Contact" opposite Jodie Foster. He teamed with Woody Harrelson, Jenna Elfman and Ellen DeGeneres in Ron Howard's "Edtv." The controversial drama about the wartime capture of the enigma codes, "U-571," with Bill Paxton was in marked contrast to the romantic comedy, "The Wedding Planner" with Jennifer Lopez.

McConaughey's range of roles was well tested in 2002 with three diverse films. He played an attorney facing a moral dilemma in "Thirteen Conversations About One Thing," which was followed by a horror thriller, "Frailty," written and directed by Bill Paxton. He then showed off his sci-fi action chops in "Reign of Fire" as he and co-star Christian Bale try to save the world from fire breathing dragons.

The romantic comedy "How to Lose a Guy in 10 Days" with Kate Hudson was his most successful film to date, opening at number one and securing a domestic box office of over \$100 million.

McConaughey's company, j. k. livin, is developing projects with New Line, Universal Pictures, Paramount Pictures, and Imagine Entertainment. They produced the documentary "Hands on a Hardbody" and collaborated with Sandra Bullock's Fortis Films, producing "Making Sandwiches," which debuted at the Sundance Film Festival. McConaughey also wrote and directed the short films "The Rebel" and "Chicano Chariots."

STEVE ZAHN (Al Giordino) was introduced to improvisational theatre in high school. After completing his freshman year at Gustavus-Adolphus College in Minnesota, he crashed the audition of a local production of "Biloxi Blues" and was cast in the leading role.

Following his debut, he trained for two years with the prestigious American Repertory Theatre in Cambridge, Massachusetts, before moving to New York where he was cast in Tommy Tune's National Tour of "Bye Bye Birdie."

He was cast opposite Ethan Hawke in "Sophistry" at the Playwrights Horizon, where he caught the eye of director Ben Stiller, who cast him in "Reality Bites," Zahn's debut film. He worked with Ethan Hawke again in a modern-day retelling of "Hamlet."

Zahn captivated critics and audiences alike in Tom Hanks directorial debut film, "That Thing You Do." He has since appeared in numerous films. Zahn was a scene-stealer in his critically acclaimed performance in Steven Soderbergh's "Out of Sight." He won the Independent Spirit Award for Best Actor for his comic turn in "Happy, Texas." Other films include "You've Got Mail" with Tom Hanks, "Joy Ride" for director John Dahl, and "Riding in Cars with Boys," for which Zahn received praise for his performance

as a drug-addicted father. More recently, Zahn starred in "Shattered Glass" with Hayden Christensen and Chloe Sevigny, in "Daddy Daycare" with Eddie Murphy, and in "National Security" with Martin Lawrence. He'll soon team up again with "Sahara" star Penelope Cruz in "Bandidas."

Zahn has also had fun providing voice over characters - Archie the Bear in "Dr. Dolittle 2" and Monty the Cat in "Stuart Little" and the sequel. Upcoming, he provides the voice of Runt in "Chicken Little."

Zahn is married to actress Robyn Peterman. They reside on a farm in Kentucky.

Born in Madrid, Spain, **PENELOPE CRUZ** (Dr. Eva Rojas) studied ballet at Spain's National Conservatory until she was 15, when she attended a talent audition.

She made her film debut in 1991 in "Jamón, Jamón" with Javier Bardem, followed by "Belle Epoque." A collaboration with acclaimed director Pedro Almodóvar led her towards an international career with "Live Flesh" and "All About My Mother."

After the success of "All About My Mother," Cruz was in demand on both sides of the Atlantic. Billy Bob Thornton cast her opposite Matt Damon in "All the Pretty Horses," she worked with Johnny Depp in "Blow," and she joined Nicolas Cage and Christian Bale in John Madden's "Captain Corelli's Mandolin."

Cruz starred with Tom Cruise, Cameron Diaz and Jason Lee in "Vanilla Sky," directed by Cameron Crowe.

Cruz' other credits include "Masked & Anonymous," "Gothika," and "Head in the Clouds," with Charlize Theron. Upcoming films for Cruz include "Don't Move," for which she won the Italian Academy Award; "Bandidas," opposite Salma Hayek; and a new film with Pedro Almodóvar.

Since graduating from London's Drama Centre, multi-talented French actor **LAMBERT WILSON** (Massarde) has worked extensively in films and on stage on both

sides of the Atlantic. He was last seen in the Warner Bros. film "Catwoman" alongside Halle Berry as Georges Hedare, an evil cosmetics tycoon. Previously he starred as Merovingian in both "Matrix" sequels ("Reloaded" and "Revolutions"); in the Richard Donner-directed "Timeline," and the French musical "Pas Sur la Bouche" with Audrey Tautou.

Wilson has been nominated five times for the French Cesar (equivalent of our Academy Awards®), most recently for Best Supporting Actor for his performance in Fabian Onteniente's comedy "Jetset." His first starring role was opposite Sean Connery in "Five Days One Summer." He has also worked with Jodie Foster in Claude Chabrol's "The Blood of Others"; with Juliette Binoche in "Rendez-Vous"; in Andrzej Wajda's "The Possessed"; Peter Greenaway's "The Belly of an Architect"; Carlos Saura's "El Dorado"; James Ivory's acclaimed "Jefferson in Paris"; Vera Belmont for both "Red Kiss" and "Marquise"; John Duigan's "The Leading Man"; Alain Resnais' "Same Old Song"; Jacques Doillon's "Trop(peu) d'amour"; Deborah Warner's "The Last September"; and Raul Ruiz' "Combat d'amour en Songe," among others.

On stage, Wilson has performed in both French and English. He starred in "A Little Night Music," directed by Sean Matthias, with Judi Dench for the Royal National Theater in London, as well as in Harold Pinter's "Ashes to Ashes." Other stage credits include "L'Amour de L'Amour," "La Machine Infernale," "La Celestine," "Eurydice," and "Ruy Blas." Wilson has also directed himself in Musset's "Les Caprices de Marianne," which opened in Peter Brooks' Theatre des Bouffes du Nord in Paris, and subsequently toured throughout France. In 2002, he directed Kristen Scott Thomas and performed in Racine's "Berenice" at the Avignon Festival and at the Chaillot National Theatre in Paris.

As a singer, Wilson recorded an album of songs from the Great American musicals, entitled "Musicals." The album, released by EMI and produced by John McGlinn, formed the basis of his concert series "Lambert Wilson chante" at the Casino de Paris and on tour. In addition, he recorded a collection of classic songs from the golden age of French cinema

entitled "Demon et Merveilles" on Virgin Classics and opened the new Theatre des Abbesses in Paris with concert performances based on these recordings. The show, also titled "Demons et Merveilles," toured France and was presented in Canada, Hong Kong, and Japan.

GLYNN TURMAN (Dr. Hopper) currently stars as Mayor Clarence V. Royce on HBO's acclaimed series, "The Wire." His feature film credits include "Fire & Ice," "Men of Honor," "The Visit," "Freedom Song," "How Stella Got her Groove Back," "Buffalo Soldiers," and "The Inkwell." His film "The Seat Filler" is soon to be released, and he is currently working on "Bam Bam & Celeste," which stars Margaret Cho. Turman is also touring his one man show, entitled "Movin' Man."

DELROY LINDO (Carl) will be seen in the upcoming comedy "Domino," directed by Tony Scott. Prior to that, he had recent memorable roles in David Mamet's "Heist," co-starring Gene Hackman and Danny DeVito, and as Mr. Rose in "The Cider House Rules." Lindo garnered critical acclaim for his role as Rodney in Spike Lee's drama "Clockers" and also worked with Lee on "Crooklyn" and "Malcolm X," the latter earning him an NAACP Image Award nomination.

Lindo's impressive filmography also includes such feature films as "Wondrous Oblivion," "The Core," "The Last Castle," "The One," "Gone in 60 Seconds," opposite Nicolas Cage and Robert Duvall, "Ransom," for which he received an NAACP Image Award nomination for his role opposite Mel Gibson, "A Life Less Ordinary," with Cameron Diaz and Ewan McGregor, "Get Shorty," again with Hackman and DeVito, along with John Travolta, "Broken Arrow," "Feeling Minnesota," "Romeo Must Die," "Mr. Jones," "L'Exil du Roi Behanzin," "The Devil's Advocate," "Bright Angel" and "Mountains of the Moon."

On the small screen, Lindo was recently seen in "Lackawanna Blues" (HBO) and in "The Exonerated" for Court TV. He also portrayed Ricardo Thornton in the critically acclaimed CBS drama "Profoundly Normal," starred as Clarence Thomas in the Peabody Award winner, "Strange Justice," directed by Ernest Dickerson and co-starring Regina Taylor, Louis Gossett, Jr., Paul Winfield and Mandy Patinkin. He also portrayed baseball legend Satchel Paige in the stirring sports drama, "Soul of the Game." Lindo also played Arctic explorer Matthew Henson in "Glory and Honor"(TNT) and appeared in "First Time Felon"(HBO).

On Broadway, Lindo appeared in August Wilson's "Joe Turner's Come and Gone," for which he received Tony and Drama Desk Award nominations, "Master Harold and the Boys" (Broadway & National Tour) and the Kennedy Center and Los Angeles productions of "A Raisin in the Sun" (Helen Hayes Award Nomination and NAACP Image Award Best Actor). Lindo has also worked Off-Broadway and extensively in regional theaters throughout the United States and Canada.

Also for television, Lindo conceived, directed, hosted, and produced "Delroy Lindo on Spike Lee," "Delroy Lindo in Conversations with Charles Burnett," and "Delroy Lindo and Joan Chen: A Conversation."

WILLIAM H. MACY (Admiral Sandecker) is currently in production on "Edmond," an adaptation of the David Mamet play, directed by Stuart Gordon and produced by Muse Films. He also recently joined the cast of "Thank You for Smoking," an independent film based on the novel by Christopher Buckley, which also stars Aaron Eckhart, Robert Duvall, and Katie Holmes. Jason Reitman will direct.

Most recently, Macy starred in TNT's "The Wool Cap," a new take on the 1962 comedy "Gigot." Macy co-wrote the updated film with his writing partner Steven Schachter, who also directed the film. Macy was nominated for a Golden Globe Award

and a SAG Award for his performance, he and Schachter were nominated for a Writers Guild Award, and the film was nominated for a Critics' Choice Award.

Macy's many credits include "Stealing Sinatra," "Spartan," Woody Allen's "Radio Days," "The Murder of Mary Phagan," "Searching for Bobby Fischer," "The Client," "Murder in the First," "Mr. Holland's Opus," "Ghosts of Mississippi," "Air Force One," "Boogie Nights," "Wag the Dog," "Pleasantville," "Happy, Texas," "Magnolia," "State and Main," "Jurassic Park III," "Welcome to Collinwood," "Cellular," and "The Cooler." Macy was nominated for a Golden Globe for his role as Tick Tock McLaughlin in "Seabiscuit," and the movie was nominated for Best Picture. In 1997, he was nominated for the Academy Award® for his performance in "Fargo." Last year, after co-writing and starring in TNT's highly acclaimed movie "Door to Door," Macy was honored with two Emmy Awards (one for Outstanding Lead Actor in a Television Movie and another for Outstanding Writing of a Television Movie, with Steven Schachter) for his work. The movie received 12 Emmy nominations and won 6.

He is married to actress Felicity Huffman, who stars on "Desperate Housewives." They live in Los Angeles with their two daughters.

Beloved (and desired) by morticians all across the globe, **RAINN WILSON** (Rudi) is best-known for playing the role of Arthur Martin, the odd mortician intern on HBO's "Six Feet Under." He will soon star in "The Office," premiering this March on NBC.

Wilson has appeared in such features as "Galaxy Quest," "Almost Famous," "America's Sweethearts," and Rob Zombie's "House of 1,000 Corpses." He most recently played Bill Harris in "Baadasssss!" On television, he has played guest and recurring roles on several shows and playing wonderfully quirky lead parts on many failed pilots.

Wilson was born and raised in the Seattle area and attended the graduate acting program at NYU. After spending many years doing Broadway, Off-Broadway, and regional theater roles, he moved to Los Angeles with a comedy troupe called The New

Bozena. After transferring their hit Off-Broadway show “Winter is the Coldest Season” to LA, the group developed their off-beat brand of slack-vaudeville into a Fox pilot, which was summarily dumped. He won Best Comedy Direction honors for the show from the LA Weekly.

ABOUT THE FILMMAKERS

After training at USC film school, **BRECK EISNER** (director) began directing commercials and was championed by Steven Spielberg, who chose him to direct “Taken” the mini series Spielberg produced in 2002. Eisner has directed television pilots, including “The Invisible Man” in 2000 and “Thoughtcrimes” in 2003.

THOMAS DEAN DONNELLY & JOSHUA OPPENHEIMER (screenplay by) met at USC Film School while in the Directing and Producing programs respectively, so naturally they teamed up as writers.

Together they’ve written projects for Fox, Miramax, Warner Brothers, Paramount, Columbia, and Universal. They were the executive producers and writers of the Studios USA movie “Thoughtcrimes” and the upcoming Warner Brothers release “A Sound of Thunder.”

They are currently finishing work on Sony Pictures’ “Cowboys and Aliens” and are slated to write “Airborn” for director Stephen Sommers at Universal.

JOHN C. RICHARDS (screenplay by) won the Best Screenplay award at the 2000 Cannes Film Festival for “Nurse Betty,” for which he also received an Edgar nomination. In addition to Sahara, he has adapted the Elmore Leonard novel “Tishomingo Blues” for the screen, with Don Cheadle directing and Matthew McConaughey starring. Production

begins later this year. Richards will make his directing debut next year with his original piece, "The Round," starring Don Cheadle.

JAMES V. HART (screenplay by) has an impressive list of writing credits, including "Tuck Everlasting," "Jack and the Beanstalk: The Real Story," "Contact," "Muppets Treasure Island," "Treasure Island: The Adventure Begins," "Bram Stoker's Dracula," "Hook" and "Gimme an 'F.'" He most recently received story credit for "Tomb Raider: The Cradle of Life."

As a producer, Hart includes in his filmography "Jack and the Beanstalk: The Real Story," "Frankenstein," "Dracula," "Hook," "Ransom" and "Summer Run."

HOWARD BALDWIN (producer) and Karen Baldwin formed Baldwin Entertainment Group in February 2004. Mr. Baldwin is the President and CEO.

Baldwin was President of Crusader Entertainment and partner of Philip Anschutz from 2000 through early 2004. At Crusader, Baldwin developed and produced an impressive slate of films scheduled for release in 2004-2005, which include: "Ray," an Academy Award® nominee for Best Picture (a Universal Pictures release), directed by Taylor Hackford and starring Jamie Foxx as the legendary music icon Ray Charles; "Swimming Upstream," with Academy Award®-winner Geoffrey Rush and Academy Award® nominee Judy Davis (MGM release); "Danny Deckchair," the 2003 Toronto Film Festival Closing Night Gala film, starring Rhys Ifans and Miranda Otto (Lion's Gate Entertainment); "Sound of Thunder" (Warner Bros.), with Academy Award® winner Sir Ben Kingsley; and "The Game of Their Lives" (IFC Films), starring Wes Bentley and Gerard Butler and written and directed by the team of "Hoosiers" and "Rudy" fame: David Anspaugh and Angelo Pizzo.

From 1984-2000, Baldwin formed and ran Baldwin/Cohen Productions with partner Richard Cohen, producing a variety of films, such as "Sudden Death," "Gideon," "Resurrection," and the Russell Crowe hockey drama "Mystery, Alaska."

Prior to his career in film, Baldwin was integral in the formation and ownership of numerous sports franchises. In 1971, at the age of 28, he started the Hartford Whalers WHA hockey franchise and later helped form Prism New England Sports Channel. Baldwin also co-brokered the historic merger of the WHA with the National Hockey League. In the early 90's, Baldwin became Chairman of the Board and owner of the two-time NHL Stanley Cup Champions, the Pittsburgh Penguins. Concurrently, Baldwin was the first American sports entrepreneur to break through the Iron Curtain, becoming 50% partner with the Russian government in ownership of the famous CCCP Red Army team in Moscow.

Equally noted for his diverse charitable activities, Baldwin was the driving force behind the Whalers' award-winning community relations program that was second to none in professional sports. He established the Whalers Foundation for Giving and a Whalers Teaching Chair in Pediatric Oncology at the University of Connecticut Health Center – a \$500,000 gift.

Presently, Howard Baldwin is partnered with Global Spectrum on the \$217 million Iowa Events Center under construction in downtown Des Moines that will house Baldwin's American Hockey League franchise.

He recently became a member of the Producers Guild of America.

KAREN BALDWIN (producer), Senior Vice President of Creative Affairs for Baldwin Entertainment Group, has been involved in many different aspects of the entertainment business over the years. Karen's diversity of experience in all aspects of the entertainment business has helped to make her a well-rounded executive with an awareness of each component of the industry. Her wealth of personal experience "in the

field” has served her well in her executive capacity. Having attended Holy Cross and Wellesley, Karen graduated Phi Beta Kappa and holds a degree in Psychology.

Karen began her career in professional sports as the Assistant All-Star coordinator for the 1986 NHL All-Star Game hosted by the Hartford Whalers. She then went on to write and co-host her own local sports-oriented talk show in Hartford, called “Ahead of the Game.”

A move to Los Angeles with her husband, Howard, in the 90’s provided Karen with the opportunity to pursue an interest she had developed in high school and college – a career in acting. As an actress Karen’s credits include “Blue Grass,” “Spellbinder,” “Sudden Death,” and “Eyewitness to a Murder,” plus several other films and television guest appearances.

Having enjoyed a fair amount of success as an actress, Karen then became interested in the writing aspect of the business, which was to become her focus. Karen created several concepts for films and had them produced. “Redline,” “Hot,” “Eyewitness to a Murder,” “Seeing Red,” and “Sudden Death” are a few of her writing credits.

Karen and Howard subsequently formed Baldwin/Cohen Entertainment with Richard Cohen, where Karen became interested in the development and producing end of the business and served as Vice President of Creative Affairs. During her tenure at Baldwin/Cohen, Karen helped develop and produce films such as “Sudden Death,” “Resurrection,” “Gideon,” and “Mystery, Alaska.”

Due to the passing of their partner, the Baldwins moved on to form a partnership with Philip Anschutz, and Crusader Entertainment was created. As Executive Vice President of Creative Affairs for Crusader Entertainment, Karen was involved with the day-to-day running of the company and the development and production of eight films in three years: “Ray,” “Joshua,” “Children on Their Birthdays,” “A Sound of Thunder,” “Game of Their Lives,” “Danny Deckchair,” and “Swimming Upstream.”

In 2004 the Baldwins formed their own independent development and production company, Baldwin Entertainment Group. With numerous projects in various stages of development, Karen's goal at Baldwin Entertainment Group is to work with talent (writers, directors and actors) in a highly collaborative fashion to develop quality scripts that will resonate with the public.

She recently became a member of the Producers Guild of America.

With his films grossing over one billion dollars worldwide, **MACE NEUFELD** (producer) is one of the most prolific and successful producers in Hollywood. His keen eye for talent and ability to turn published works into box-office hits has helped launch the careers of such stars as Kevin Costner and Alec Baldwin and directors Richard Donner, Roger Donaldson, Phillip Noyce and John McTiernan.

Neufeld recently wrapped principal photography on "Asylum" for Paramount Classics, starring Natasha Richardson and Ian McKellan, directed by David Mackenzie.

Upcoming projects for Neufeld include "Powers," based on the best-selling comic book, to be directed by Frank Oz; the tentatively titled "Mazar E Sharif," a project about a real-life U.S. takeover of an Afghanistan city; a remake of the John Frankenheimer classic "Seconds," to be directed by Jonathan Mostow; the Warner Bros. sci-fi thriller "Cosmonaut," based on the best-selling Australian novel by Peter McAllister; and "Pathfinder" for Paramount Pictures.

Neufeld's most recent film was the 4th installment of the Jack Ryan series of novels by Tom Clancy, Paramount's "The Sum of All Fears." Neufeld served as producer on the previous Jack Ryan movies: "The Hunt for Red October," "Patriot Games," and "Clear and Present Danger."

Among Neufeld's other film credits are the "The General's Daughter," "No Way Out," "The Saint," "Lost in Space," "Flight of the Intruder," "Beverly Hills Cop III," "Necessary Roughness," "The Omen," and many other films. For television, he has

produced the miniseries "East of Eden" and such telefilms as "Gettysburg" and "Blind Faith," as well as the pilot for "Cagney and Lacey," which went on to become one of the most watched television series in the 1980s. In 1993, Neufeld and his partner at the time, Robert G. Rehme, were voted ShoWest Producers of the Year; the following year, the Publicists Guild chose them as Showmen of the Year.

In his long career, Neufeld has also served as a talent manager, an award-winning photographer, and songwriter. Born and raised in New York City, Neufeld is a graduate of Yale University. He has an outstanding collection of primitive art and holds a multi-engine instrument rating pilot's license. He is also a member of the Board of Trustees of the American Film Institute.

Neufeld has been a supporter of PATH (People Assisting the Homeless) for over a decade and was honored with the 2000 PATHMakers Award at the Century Plaza Hotel. Neufeld is a passionate supporter of Stop Cancer, an organization for which he has donated much of his time and energy and has served on the Beverly Hills Arts Commission. He currently resides in Beverly Hills, CA and is the proud father of three children and eight grandchildren (with a ninth on the way).

Producer **STEPHANIE AUSTIN** produced the critical and box-office successes "Terminator 2: Judgment Day" and "True Lies," both for writer-director James Cameron, as well as the action-thrillers "The Long Kiss Goodnight," directed by Renny Harlin, and "Behind Enemy Lines," starring Gene Hackman and Owen Wilson. Her most recent credit is "Shanghai Knights," starring Jackie Chan.

Austin began her career at New Line Cinema, before leaving to pursue independent production. After working in various production capacities on feature films, she joined Robert Papazian Productions, Inc., where she was soon promoted to Vice President. She served as associate producer on over 30 television movies and miniseries, including the controversial telefilm "The Day After" and the 12-hour miniseries "North

and South Book II” and later moved into producing television movies under the Papazian banner.

Austin then formed the independent production company Stevie Productions, Inc., and produced, among other titles, “Out On the Edge,” for which she received the Women In Film Lillian Gish Award for Best Producer. She produced her first feature film, “Heartbreak Hotel,” directed by Chris Columbus, before moving on to Carolco Pictures, where she worked with James Cameron on “T2.” In 1989 she partnered with husband Scott Thaler in the commercial production company Treehouse Entertainment Group, Inc. The company has evolved into a multi-faceted venture that includes Roadhouse Films, Inc., a service that produces screen tests, pick-up shots, and second units for both independent and major studios, while continuing to produce television commercials and rock videos.

Austin has been a visiting professor in the Weigand Visitor-in-Residence Program at the Claremont Colleges and is on the Board of Trustees for the Women in Film Foundation, where she chairs the Film Finishing Fund. She is also a member of the Producers Guild of America.

Matthew McConaughey’s business partner in j. k. livin (as in “just keep living”) for the past eight years, **GUS GUSTAWES** (executive producer) met the actor when they were both undergraduates at the University of Texas.

Born in Houston, and brought up in Austin, Gustawes was intent on a business career, ideally one that combined business and travel. When McConaughey’s acting career began to take off with “A Time to Kill,” his breakthrough movie, he invited his friend to join him in Hollywood.

Alongside McConaughey, Gustawes experienced the film business from the actor’s perspective: a steep learning curve, but a limited one. He extended his terms of reference by two years with Mike Ovitz’ AMG agency.

McConaughey and Gustawes' company has several development projects. They are gestating comfortably while McConaughey, Gustawes and friends have the time of their lives bringing "Sahara" to the screen.

COO of Crusader Entertainment, **WILLIAM J. IMMERMEN** (executive producer) began his career in the film industry at American International Pictures as business affairs and production executive. He joined 20th Century Fox wearing his business affairs hat, and was promoted there to the feature film division. He had an exclusive production agreement with Warner Bros prior to forming Cinema Group as chairman of the board and president of the company. He initiated startup money from Wall Street - the first company to do so. He served time as vice chairman of Cannon Pictures.

Immerman practiced law as an entertainment attorney. He has executive produced several movies.

VICKI DEE ROCK (executive producer) has executive-produced Sony Pictures' "Whatever It Takes," starring James Franco and Shane West and "Sizzling Kung Fu Mice," a test feature for Sony Pictures.

In addition, Dee Rock has served as Senior Vice President, Physical Production for Bristol Bay/Walden Media. During her tenure she has supervised the making of such films as "Ray," which was recently nominated for six Academy Awards®, as well as David Anspaugh's soccer film "The Game of Their Lives."

Prior to joining Bristol Bay/Walden Media, Dee Rock was the Head of Physical Production for USA Films (Focus Features). She was the Executive in Charge of Production for such films as Academy Award® nominees "Traffic," "Far From Heaven," and "Gosford Park"; the Coen Brothers' "The Man Who Wasn't There"; "Deliver Us From Eva"; and "Possession."

Dee Rock worked for nearly three years as co-head (with Bill Brown) of physical production for Phoenix Pictures. During that time, she supervised such projects as the "Urban Legend" movies, Andrew Fleming's "Dick," Terrence Malick's Academy Award® nominee, "The Thin Red Line," David Kelley's "Lake Placid," and Roger Spottiswoode's "The Sixth Day."

Before her stint at Phoenix, Dee Rock worked as a production executive at 20th Century Fox, where she was responsible for feature estimates on movies including Jim Cameron's "True Lies" and "Titanic," Baz Luhrmann's "William Shakespeare's Romeo + Juliet," "Anastasia," and "Alien Resurrection." She previously worked as a production accountant on such films as Jonathan Demme's Academy Award®-winning film "The Silence of the Lambs," Jan De Bont's "Speed," and Jodie Foster's "Little Man Tate."

Very much a rising star, **SEAMUS McGARVEY, BSC** (director of photography) captured considerable attention for his work on "The Hours," lighting three luminous leading ladies - Nicole Kidman, Meryl Streep, and Julianne Moore. Recently, he added a London Evening Standard award to the praise the movie has received.

Born in Armagh, Northern Ireland, McGarvey began his career as a still photographer. His credits as director of photography include "Butterfly Kiss", "The Winter Guest," "The War Zone," "I Could Read the Sky," "The Actors," "A Map of the World," "High Fidelity," "Enigma," Mike Nichols' "Wit," and the upcoming "Charlotte's Web."

Following a successful career as a television production designer where his work included "The Naked Civil Servant" and "Edward and Mrs. Simpson," **ALLAN CAMERON** (production designer) made his debut as a film production designer with "The Honorary Consul," based on the Graham Greene novel.

He rapidly made a name for himself with films as varied as "1984" with Richard Burton and John Hurt, Trevor Nunn's "Lady Jane," "Highlander" with Christopher Lambert and Sean Connery, "The Fourth Protocol" with Michael Caine and Pierce Brosnan, and "Willow" for director George Lucas.

No challenge is insurmountable for the resourceful Cameron, working with his regular team of art department professionals. From the most remote corners of Thailand ("Air America") and India ("The Jungle Book") to the West Coast of Ireland ("Far and Away") and four separate movies in Morocco ("The Mummy," "The Mummy Returns," "The Four Feathers" and now "Sahara").

Cameron also knows all the best locations in the Czech Republic ("Swing Kids," "The Adventures of Pinocchio," "Shanghai Knights" and "Van Helsing"). In addition, other credits include the James Bond movie "Tomorrow Never Dies" and Paul Verhoeven's "Starship Troopers."

ANDREW MacRITCHIE's (editor) first film as editor was "The New Adventures of Pinocchio" in 1999, followed by "Die Another Day" and "Agent Cody Banks 2: Destination London." He co-edited "Tomb Raider: The Cradle of Life."

MacRitchie also worked as a visual effects editor on "Tomorrow Never Dies," "The World is Not Enough," and "The Mummy Returns".

As an assistant editor, his credits include "The Princess Bride," "Who Framed Roger Rabbit?," "Indiana Jones and the Last Crusade," "Hamlet," "Patriot Games," "Elizabeth," and "The Mummy."

An established costume designer in her native Poland where she worked as Anna Biedrzycka through the '70s and '80s, **ANNA SHEPPARD** (costume designer) moved to England in the late '70s. After working with Anzieska Holland on "To Kill a Priest" she

became internationally recognized when Steven Spielberg chose her to costume "Schindler's List."

This painful territory was revisited more recently when she designed the costumes for Roman Polanski's "The Pianist."

Since "Schindler's List," her career has been largely in the West, achieving a range of credits including "Washington Square," "The Wisdom of Crocodiles," Michael Mann's contemporary drama "The Insider" starring Russell Crowe. She returned to the subject of World War II when Steven Spielberg and Tom Hanks asked her to design the costumes for their miniseries, "Band of Brothers." Her recent credits include "Shanghai Knights" and "Around the World in 80 Days," both with Jackie Chan.

CLINT MANSELL (music by) has emerged to become one of the most innovative film composers in the last five years. Beginning with Darren Aronofsky's groundbreaking "Pi" in 1998, and continuing nonstop ever since, Mansell has begun to establish a unique musical vision and style that transcends the boundaries of conventional film music, through such films as "Requiem for a Dream," "Abandon" and "Murder by Numbers."

As the lead vocalist and guitarist of the pioneering British band Pop Will Eat Itself, Mansell quickly became known as something of a musical renegade. Fusing pop, rock and rap, the band began an underground revolution that was to influence the international musical landscape, eventually gaining the attention of Trent Reznor (Nine Inch Nails), who signed the band to his own label in 1994. Shortly after the group disbanded in 1996, Mansell moved to New York to begin the next phase of his career. It was then that he met filmmaker Darren Aronofsky ("Pi," "Requiem for a Dream") and the two began what would become a close creative collaboration. His most recent film score was "Suspect Zero."

MARA BRYAN (visual effects supervisor) began her career in visual effects in London's Soho when the world of digital images was still in its infancy, producing graphic sequences and commercials for television stations around Europe. As technology moved on she moved into the cutting edge of digital film techniques, working at CFC and later Cinesite, Europe.

After cutting her movie teeth in the VFX department on "Judge Dredd," Bryan joined the James Bond family for "Goldeneye," and followed that with "Tomorrow Never Dies," "The World Is Not Enough" and "Die Another Day," the last two as Visual Effects Supervisor.

Between Bonds, Bryan worked on smaller movies directing miniature shooting and becoming involved with a broad range of visual effects techniques.