

# STEALTH

## SYNOPSIS

In director Rob Cohen's exciting action adventure, *Stealth*, U.S. Navy pilots BEN GANNON (Josh Lucas), KARA WADE (Jessica Biel) and HENRY PURCELL (Oscar<sup>®</sup> winner Jamie Foxx) are part of a close-knit elite division of test pilots flying highly classified stealth fighter jets, referred to only as Talons.

They're the best of the best and they know it.

Then their commanding officer CPT. GEORGE CUMMINGS (Sam Shepard) introduces the team to their new wingman — an artificial intelligence-basedUCAV (Unmanned Combat Aerial Vehicle), nicknamed "EDI."

Although Ben is hesitant about taking "the human pilot out of the equation of war," Cummings orders the team to execute their first real mission alongside "EDI." To their amazement, "EDI" proves to be a cracker-jack wingman and they successfully eliminate their target. But on the return trip to their base aboard the aircraft carrier U.S.S. CARL VINSON, "EDI" is struck by lightning. The drone's brain expands in ways its creators could never have predicted. Despite Ben and Henry's reservations,

Cummings declares "EDI" ready to rejoin the team in the air.

On their next mission against a nuclear-armed warlord in a remote Chinese province, "EDI's" seriously compromised circuitry problems only get worse. Ben

decides that the risks of the attack far outweigh the benefits to himself, Henry and Kara, (for whom he has developed a romantic attraction). When he aborts the mission, “EDI” goes against orders and executes the hit anyway.

The danger escalates when “EDI” decides to execute a top-secret mission that, if successful, could spiral into worldwide nuclear Armageddon. And only Ben can prevent it.

Columbia Pictures Presents An Original Film/Phoenix Pictures/Laura Ziskin Production *Stealth* starring Josh Lucas, Jessica Biel and Jamie Foxx. The film also stars Sam Shepard, Joe Morton and Richard Roxburgh. The director is Rob Cohen. The film was written by W.D. Richter. The producers are Laura Ziskin, Mike Medavoy and Neal H. Moritz. The executive producers are E. Bennett Walsh and Arnold W. Messer. The director of photography is Dean Semler, ACS, ASC. The production designers are J. Michael Riva and Jonathan Lee. The film is edited by Stephen Rivkin, A.C.E. The costume designer is Lizzy Gardiner. The visual effects are by Digital Domain. The music is by BT.

*Stealth* has been rated PG-13 by the MPAA for Intense Action, Some Violence, Brief Strong Language and Innuendo.

*Stealth* will be released by Columbia Pictures on July 29, 2005.

## **TAKING THE SKIES**

Over the past few years, writer/director Rob Cohen has been contemplating making a movie about Navy fighter pilots — but in a way that had never been seen on screen before. “I really thought there was a way to create an intense experience in the air,” says Cohen, “not dissimilar to the way I depicted drag racing in *The Fast And The Furious* or the avalanche in *XXX*.”

Cohen was also fascinated by a recent technological advance called Tergen (terrain generator), developed by Digital Domain, which would give him the ability to create virtual backgrounds. “So, if you want to fly over the mountains in Tajikistan, you dial up the real maps of those mountains,” he explains. “From there you can create the actual terrain and, once it’s virtual, match it to whatever you want. Prior to Tergen, when you wanted to make an aircraft change its

position in space, the background had to change its position exactly as well. That was very difficult to do. But now we can match the terrain to any move a jet might make, no matter how extreme.”

Thematically, *Stealth* is about war and technology, and just as importantly, according to Cohen, about technology being the child we have created and what can happen if that child surpasses us in ability. “What will be the consequences when computers become smarter, faster, more creative, self-generating and self-replicating?” he asks. “If they have control of our energy, they have control of our communication systems and of our military systems. What happens when they decide, in their evolution, to exercise free will?”

The action in *Stealth* revolves around a prototype of a computer driven aircraft, known as “EDI” (Extreme Deep Invader). He’s what the military refers to as aUCAV (Unmanned Combat Aerial Vehicle). “In the film, we examine technology and what happens to the nature of war when the technical equation shifts because America has the ability to create a capable air force of smart drones, like “EDI.” This capability already exists in the present, so it’s not science fiction. It’s where we’re heading. The Navy told me they will no longer be ordering jets for human pilots.”

In preparation for *Stealth*, Cohen worked on the designs for “EDI” and the Talons, the other naval jets used in the movie. “These are swing-wing, hypersonic fighter bombers with pulse detonation engines, which are on the naval drawing board but haven’t been totally executed yet,” Cohen explains.

Working with two senior designers at North Aviation, Cohen came up with the first prototype Talon. With his production designer, J. Michael Riva, and a team of industrial designers, they refined it and came up with a more “sexy” Talon, which would be flown by the three main pilots in the film (played by Josh Lucas, Jessica Biel and Jamie Foxx).

They also created the unmanned “EDI.” “I wanted the Talons to be sculpturally very beautiful, as well as powerful,” says Cohen. “And I wanted “EDI” to be both cool and terrifying. I was extremely pleased with the final results.”

## **SPECIAL EFFECTS – A GAMBLE ON A GIMBAL**

In order to fly both “EDI” and the Talons, Cohen needed a special gimbal, a device that allows an object – in this case a fighter jet – to incline at different angles in all directions. “In terms of our mechanical technology, we designed a gimbal the likes of which had not been seen before,” he says. “It weighs about 100 tons, has the ability to pull about five G’s and can work on a very wide range of motion.”

Cohen was aided in designing the gimbal by John Frazier, the film’s special effects expert. “John is a master with the mechanical – in this case, hydraulic work,” says Cohen. “He and a group of his engineers designed and built the gimbal in the U.S. then shipped it to Australia in pieces and re-built it there.”

According to Frazier, his work on the movie was broken up into two segments – the physical explosions and the creations of the gimbal. “The gimbal was pretty much half the movie,” he explains. “It was very complicated to design and build and it’s definitely one of a kind. Normally gimbals just go up and down. This one has five different axes so it could execute the kind of turns that fighter jets really make. The design was further complicated by the fact that so many different departments had to be involved. We had Digital Domain which did all the background on the shots. Then the lighting department lit everything electronically so that it was all in sync. We also coordinated with the cable cam, a camera on a cable that’s totally computer controlled. Each of them had to be in operation before the gimbal could be turned on. In all, it took about 17 computer screens to control the gimbal.”

Frazier is excited by the ground-breaking work done with the gimbal in *Stealth*. “It was the most complex, and the most rewarding work I’ve ever been involved with. I think it will be a long time before a movie of this magnitude comes along again where they’ll be able to use this type of technology.”

To add even more realism, Cohen had actual fighter pilots “fly” the aircraft by remote control once they were attached to the gimbal, in order to make the movement of the jets more realistic. Says Cohen: “These guys know how to really fly. So we would talk to them about what altitude we were at, the terrain we were flying over, the different air currents, cloud patterns and the time of day and then they’d sit at the remote controls attached to the gimbal and fly.”

More than 800 visual effects shots were also planned out to enhance the special and 'gimbal' effects.

### **SPECIAL EFFECTS – NOT JUST YOUR ORDINARY EXPLOSIONS**

Frazier promises spectacular explosions in *Stealth*, "Each bigger than the other. In any Rob Cohen picture, you know there are going to be big bangs and that it's going to be a total thrill ride. But *Stealth* is something else again."

*Stealth* actually begins with a huge explosion in a cave. Frazier was also called upon to simulate a big fuel-air explosion over North Korea that took place at a "safe spot" in Sydney's Blue Mountains, as well as simulate a nuclear cloud in China.

"We had to drill into the mountain where we were shooting to create the cave," says Frazier, "so that the explosion looked like it was coming from the depths of a cave, rather than just laying flat on the surface. We even put in vent holes to show how deep the caves are into the mountain."

But perhaps the biggest explosion in the film — or in any film for that matter — occurs when "EDI" blasts its way out of a hangar in Alaska. "Though the sequence is set in Alaska, we shot it in Sydney in a place called Schofields, about a two hour drive northwest of the city. There was an abandoned private aerodrome out there that we completely rebuilt. When "EDI" blasts out of the hangar Rob didn't just want to blow the doors off. He wanted to show the magnitude and power of these missiles. So when we designed the explosion, we made it so that everything would roll. The fuel rolls, the cars roll and the stunt men roll. They were all timed sequentially to roll into the various cameras. We used about 500 gallons of gasoline in that shot, probably 400 gallons more than the norm. We took the real hangar doors down and replaced them with balsa-wood so the stuntmen wouldn't get hurt. The cars were all rigged to flip, but they were also rigged to a cable ramp. So as the car flipped, the cable would then pull it tumbling towards the camera. Everything was on cable, so we knew where every car was going. In total it took about four months to plan it out, because with a sequence as big and complicated as this one you can't leave anything to chance."

## **LOCATIONS, LOCATIONS, LOCATIONS**

Cohen thought Australia would be the perfect location for *Stealth*. “We based ourselves at Fox Studios because we needed a lot of studio space, more than we could ever have found in Los Angeles,” he claims. “In addition, we also needed locations to double for Alaska, North Korea and Asia. And all of that was either in or very close to Australia. It’s a very film friendly community. The technicians and the entire infrastructure have grown enormously in sophistication over the years. Not only does it rival Hollywood, the crew I had on *Stealth* was the best crew I’ve worked with in any country.”

“*Stealth* begins in Nevada, for which we used Australia’s Flinders Ranges mountains,” Cohen continues. “Then the action moves to North Korea’s rugged mountainous terrain, which we found in Sydney’s Blue Mountains. Then we popped over to New Zealand and got some shots that looked like Alaska. We recreated Myanmar (formerly Burma) in an area called Zetlands in Sydney and brought in more than 100 Burmese as extras and also put together a platoon of Korean soldiers.”

Following completion of photography in Australia, the production moved to Northern Thailand for three weeks, followed by a week at sea off the coast of San Diego on the USS Carl Vinson, an active aircraft carrier.

## **NAVAL INTELLIGENCE**

In order to achieve the authenticity he felt was vital to the success of the action in *Stealth*, Cohen worked closely throughout production with active duty and retired U.S. Navy technical experts. Retired Navy Captain David Kennedy, a test pilot with F/A-18 carrier experience who had previously worked with Cohen on *XXX*, oversaw any scenes that focused on the way in which weapons systems would be employed, how a squadron would operate or the way the flight leader would work with his wingman. Admits Kennedy: “Rob asked me to give it to him straight at all times. What’s real, what’s not. How exactly would it be done? When we created the dogfight scenario we diagramed it out step by step, movement by movement. So it was all very real. I assisted with the actual combat scenarios

where the aircraft were being used to hit targets. I tried to make sure the tactics were a true reflection of a current combat doctrine.”

Cohen also called upon Kennedy to actually “fly” the aircraft in the movie. “We used the gimbal to capture the way that a pilot would really fly an aircraft in combat,” he says. “A remote-control device was directly connected to the gimbal, to the roll pitch and to all the axes of the gimbal. So I could ‘fly’ the gimbal by using the remote, very much like I’d fly a real aircraft.”

In order to create a unique flying style that matched each character’s personality, Kennedy assembled a crack team of pilots to fly the gimbal, including U.S. Navy test pilots Chip Shanle and Wade Knudsen, as well as former Royal Australian Air Force F/A-18 pilot and current Qantas pilot Paul Donazzan. “This was very much a team effort” said Kennedy, “and that was the way Rob wanted it.”

Among Kennedy’s other contributions was being on hand to give technical advice to the cast members when needed. “I was assigned to provide the actors with background training so they could understand the phenomenon of being a fighter pilot,” he says. “We sent Josh Lucas to the naval air station at Lemoore where he went through aviation psychology and the water survival training that fighter pilots go through. Jessica Biel also spent several days there with one of the best fighter squadrons in the Navy and Jamie Foxx put on all the gear to work in the cockpit of an F-14 Tomcat at the naval air station at Point Mugu, north of Los Angeles.”

Though Kennedy’s no stranger to being a military advisor on films, he says his experiences on *Stealth* were unique. “The way in which we were able to simulate the flying of aircraft, thanks to the gimbal, was something quite extraordinary. And Rob Cohen’s attention to detail was also remarkable. As well as being a great filmmaker, he’s a classic leader in a military sense of inspiring and empowering his team members. We all wanted to make a great movie that people would go and watch and say, ‘Wow, that was realistic, that was awesome.’”

Cohen also utilized the services of naval liaison officer Lt. Cmdr. Christy Hagen to coordinate all interactions between the production and the United

States Navy. “It all begins at script stage where we review scripts to make sure they meet the guidelines that the Navy has for supporting feature films,” explains Hagen. “And that would encompass such areas as whether the depiction is a feasible interpretation of military life, if it is of informational value to the public and if it could possibly enhance our recruiting program. We believe it’s important that any film the Navy supports has accurate context within which a filmmaker can then tell his or her story.”

Hagen says she was impressed by the script for *Stealth* because “it highlighted the high levels of missions the Navy is conducting today and showed a network-centric branch of the military that communicates in a high-tech environment, responding in real-time to any given crisis,” she says. “It also depicted some great personalities working together as a team and that was very important to us.”

She also confirms that far from being a futuristic scenario, the Navy is already using unmanned combat aerial vehicles. “These unmanned aircraft are used for intelligence, surveillance and for dropping weapons on target. They can also take out targets to make a mission a little safer. They have become a vital military tool that can be effectively used to help keep our pilots safe.”

Hagen echoes Kennedy in observing that director Cohen was fastidious about creating an authentic context for the story he was telling. “Rob was extremely keen that every little detail be correct, everything from the look of the uniforms, to the way we walk and the language we use.”

One of the key sets to be built for the film, and the most impressive, was the set of the aircraft carrier hangar, taking up a full stage at Fox Studios. Director Cohen, one of the film’s production designers, J. Michael Riva, and various members of the art department spent time on the USS Stennis, both in port and at sea. They studied the real aircraft hangar and how it worked in great detail. Says Hagen: “I saw the results of their labor the minute I stepped on the aircraft carrier hangar set. The only thing missing was the smell of jet fuel! It was quite fantastic. On the deck, they had painted the lines that onboard a ship you wouldn’t walk across. I found myself unconsciously walking around those lines.

Every detail was covered from the color of the paint, to the non-skid material on the deck to all those fire-fighting tools on the wall. They hadn't missed a beat."

### **PILOT SEASON: THE CAST**

"I was very excited about casting *Stealth*," says director Cohen, "because Sony allowed me to go with some really great actors who were completely right for the roles. They let me have Josh Lucas, Jessica Biel, Jamie Foxx, Sam Shepard, Joe Morton and Richard Roxburgh, who were all truly appropriate in these roles and really excelled."

Lucas, who stars as Navy pilot Lt. Ben Gannon, says that, "One of the interesting things about playing Ben was that, like many Naval pilots, he possesses a cocky arrogance and believes he's completely indestructible. The pilots need to have that arrogance, because what they're doing is so dangerous. To land an aircraft on a 150-yard strip in the middle of the ocean in a storm with the boat moving up and down 30 feet is pretty intense. The plane is going 150 to 250 miles per hour and they don't actually see the tarmac until seconds before they land. Then they have to go onto full power as they land in case they haven't actually hooked the wire that stops them. I think there's a certain mentality you have to have in order to do that, an incredible sense of confidence. With Ben, the interesting transition begins when he becomes more human because he is suddenly more vulnerable."

Unlike some action films, Lucas says the script for *Stealth* had a refreshing complexity. "There's an allegorical aspect that I found fascinating — about power and the abuse of power. The concepts of humans destructively colliding with technology coupled with the absence of humanity at the core of technology gave the story a wonderful psychological thrust. And on top of that, it's also a big summer action film with a visual feast of extraordinary images."

The glamour of movie acting is belied by some of the rigors experienced by Lucas and his co-star Jessica Biel in *Stealth* as they tried to perform while working in the cockpit of the plane attached to the giant gimbal. "This gimbal is a 100 ton hydraulic mechanism. It could take the cockpit through a 5 G roll," he explains. "In the training I underwent before the start of production I went into a

centrifuge and passed out at 4 Gs. That's where most average human beings pass out. Filming inside the cockpit was very demanding. We were thrown around so violently that it was easy to get smashed around and to experience motion sickness. Every single day, I would crawl into this thing, strap myself in, put on my oxygen mask and start 14 hours of shooting! For all of us, it was about pushing ourselves beyond our normal limits."

Like many of the cast members, Lucas performed all his own stunts in *Stealth*. "There's not a single image in my scenes that isn't actually me," says the actor. "And I paid a physical price to create that, even receiving a nasty concussion in that gimbal."

But it was worth it, Lucas says, to help Cohen achieve the level of realism to which he aspired. "Rob really wanted to create a movie that is totally viewed from the pilot's perspective, where you can see the actual fear in his eyes. And believe me, at times I was afraid. But because Rob is such a focused guy to work with, you give him your complete concentration. He was the commander in chief of an epic film that was almost entirely and exclusively in his own mind, his own creation. Every day he tried to convey to everyone on the set what he was trying to achieve. He has an amazing ability to move a camera and tell a story, and a keen understanding of how to create vivid images."

For example, Lucas continues, there were the film's numerous and brilliantly executed explosions: "One of the explosions – as "EDI" blasts his way out of a hangar – was so big that they had to register with NASA so they could inform different governments around the world that there would be a movie explosion so large in Australia that it could be seen from space. That's the joy of Rob. It's gotta be the biggest explosion ever undertaken in the Southern hemisphere and possibly the largest explosion in the history of film."

In *Stealth*, Biel plays Lt. Kara Wade, one of only a handful of female fighter pilots in the world. "That's what made this character so intriguing to play," says Biel. "She's so incredibly dedicated, strong, smart. She's also an adrenaline junkie, willing to risk her life every time she goes to work. In a way I was actually intimidated by her. It was a great challenge to become Kara and a great challenge to be in the film on many levels."

Biel is the only female character in the film and was the only woman on the set most of the time. "It's always a bit tricky to break through the circle of guy relationships. Luckily, I grew up around boys, so it wasn't too difficult. You just have to become one of the guys and give it right back to them. Also, Josh and Jamie were incredibly supportive as was the crew. Being part of the boys' club was actually really cool, being the one girl who's accepted and treated as an equal. It turned out to be something that I and my character had in common."

Biel credits Cohen for eliciting her best work. "Rob's incredibly talented and collaborative. I love to try new things and I love it when the director gives me notes. When you read a scene, you see it mainly from your perspective. But Rob sees it from many different perspectives and when he communicates that to you it really helps you layer your performance."

Since Biel suffers from motion sickness, much of her work in *Stealth* was physically demanding. "The good thing is that I think I'm cured of motion sickness by now," she laughs. Biel took to the sessions working on the gimbal, though she found it difficult spending so much time isolated and alone in the cockpit. Working with green screen work was also new to her. "It's much harder than I thought it would be," she confesses. "You're there all by yourself. You're not actually talking to anyone and you're not actually looking at anything. Your emotions have to surface with nothing to play off of. It took a great deal of concentration to make it all come out natural and realistic. It was a great learning experience."

One of her biggest challenges, Biel continues, was working with the device known as the "two-axis rig," which was utilized for the scenes where Kara has to eject from the plane over North Korea. As with the gimbal, the rig was a completely new mechanism, again affording Cohen the ability to bring greater realism to the action. "The rig spun up, down and sideways," recalls Biel. "It was ten times worse than the gimbal. The ejection sequence was incredibly intense. We did it in four takes. I don't think I could have done one more without being sick."

In the scene, as Lt. Wade ejects, the plane goes into a nose spin, so she has to eject from underneath the plane. The plane then explodes above her. Fiery debris and chunks of metal fall around her as she plummets toward earth in her

parachute — which also catches fire. “The way we shot it, you really see me falling and spinning,” confides Biel. “I was hanging 35 feet in the air on a harness attached to a crane. Then I released. That first release knocked me horizontal in the air. With the second release I spun fast and unraveled, stopping suddenly four feet above the ground. And then I crashed to the ground. It was awesome – I still can’t believe I did it.”

Recent Oscar<sup>®</sup> winner Jamie Foxx (*Ray*) plays Lt. Henry Purcell, a character he describes as “a bit of a smart ass, a bit cocky. But that’s very real. We met quite a few fighter pilots before we started work and they all had a bit of that in them. You have to because some of the things you’re called on to do are crazy. One wrong move here, a centimeter off there and you’re dead. Henry is a bit cocky but he’s also somewhat spiritual. He believes in the signs and numerology and all that. That played off very well against Josh’s character.”

Unlike his co-pilots, Henry actually believes in technology, according to Foxx. “He sees the drone “EDI” as the way of the future. He figures that if there are drones he won’t have to actually go out and get shot at. War tactics will be able to move forward with drones, so he embraces “EDI.” However, he discovers that, as with any machine, from your VCR to your drone, there’s always a problem no matter how great the technology.”

Foxx enjoyed the working experience in Australia. “The dynamic on set was really cool and off set we had a great time hanging out together. A lot of partying went down in Australia. A lot of energy went into working and a lot of energy went into hanging out and having some fun.”

## **ABOUT THE CAST**

**JOSH LUCAS** (Lt. Ben Gannon) recently completed production on *Glory Road* starring as the legendary NCAA basketball coach Don Haskins. The film, which tells the story of the 1966 NCAA Final Four, also stars Jon Voight and Derek Luke and is directed by Jim Gartner and produced by Jerry Bruckheimer.

Lucas most recently starred in David Gordon Green’s drama *Undertow* with Dermot Mulroney, Lasse Hallstrom’s *An Unfinished Life* with Jennifer Lopez and

Robert Redford and Jordan Roberts' *Around the Bend* opposite Michael Caine and Christopher Walken.

Lucas just completed a Broadway engagement in the revival of Tennessee Williams' "The Glass Menagerie" starring alongside Jessica Lange. The production was directed by David Leveaux.

Lucas was recently seen in *Wonderland*, directed by James Cox and co-starring Val Kilmer, Lisa Kudrow, and Dylan McDermott. He has also starred opposite Jennifer Connelly and Eric Bana in Ang Lee's *The Hulk* as well as Andy Tennant's *Sweet Home Alabama* with Reese Witherspoon. In 2001, he appeared in Ron Howard's Academy Award<sup>®</sup>-winning drama, *A Beautiful Mind*, in which he co-starred with Russell Crowe, Jennifer Connelly and Ed Harris.

Additional credits include Kathryn Bigelow's *The Weight of Water*, Brad Anderson's thriller *Session 9, The Deep End* directed by Scott McGehee and David Siegel, *American Psycho* directed by Mary Harron and co-starring Christian Bale and Reese Witherspoon and *You Can Count on Me* directed by Kenneth Lonergan and co-starring Laura Linney. Lucas' first film was *Alive* directed by Frank Marshall.

Lucas' other theater credits include "Corpus Christi" at the Manhattan Theatre Club, "What Didn't Happen" by Chris Shinn at the Mark Taper Forum and "The Picture of Dorian Gray" at the Los Angeles Theatre Center.

**JESSICA BIEL** (Lt. Kara Wade) made her TV-series acting debut on the WB's "7th Heaven" and has recently starred in such films as *Blade: Trinity* in which she co-starred with Wesley Snipes and Kris Kristofferson and Cameron Crowe's  *Elizabethtown* with Orlando Bloom, Kirsten Dunst and Susan Sarandon.

She also starred in the recent remake of *Texas Chainsaw Massacre* and director Roger Avary's *The Rules of Attraction*.

Biel recently signed to an exclusive contract with L'Oreal as one of their spokeswomen.

She first garnered notice in Victor Nunez's critically acclaimed *Ulee's Gold* with Peter Fonda, which debuted at the 1997 Sundance Film Festival and was presented at Cannes. She went on to star in the romantic comedy *Summer*

*Catch* with Freddie Prinze Jr. and the holiday film *I'll Be Home For Christmas* with Jonathan Taylor Thomas.

She had initially pursued a career as a musical theater performer and, starting at age nine, appeared in such productions as “Annie,” “The Sound of Music” and “Beauty and the Beast.” She soon turned to modeling and commercial work. In her spare time, Biel is involved with charities such as Best Friends Animal Sanctuary and PETA. Her hobbies include ballet, soccer, running, yoga and hiking with her dog ‘East.’

She currently resides in Los Angeles.

**JAMIE FOXX** (Lt. Henry Purcell) recently won the Academy Award<sup>®</sup> and the Golden Globe for his universally lauded performance as the great Ray Charles in Taylor Hackford’s biographical drama *Ray*. He also earned Oscar<sup>®</sup> and Golden Globe nominations as Best Supporting Actor for his role in Michael Mann’s thriller *Collateral*, in which he starred opposite Tom Cruise, as well as a Golden Globe nomination as Best Actor in a Mini-Series or Movie Made for Television for “Redemption,” the true life tale of Tookie Williams, one of the founding fathers of the notorious Crips street gang in Los Angeles.

Over the past few years Foxx has starred in his own successful TV sitcom, become a top film leading man, sold out venues with his stand-up comedy tour and served as award-show host for the MTV Video Music Awards and ESPY Awards.

The performance that first brought Foxx critical acclaim was his role as an up-and-coming pro quarterback in Oliver Stone’s football-themed drama *Any Given Sunday*. In addition to his work in front of the camera, Foxx wrote, produced and performed two songs featured on the film’s soundtrack. He followed *Any Given Sunday* with another lauded performance in Michael Mann’s *Ali* opposite Will Smith. He followed it with his first HBO Comedy Special “Jamie Foxx: I Might Need Security,” which aired in February 2002.

For three years, Foxx co-starred with Jim Carrey, Damon Wayans and Tommy Davidson on the landmark comedy series “In Living Color.” He also had a recurring role on another series, “Roc,” in which he played the hilarious Crazy

George. His own series, "The Jamie Foxx Show," ran for five successful seasons on the WB. Foxx not only starred, but was also the show's co-creator, an executive producer and the director of several episodes.

On the big screen Foxx has also starred in the action-comedy *Bait* directed by Antoine Fuqua, to which he also contributed a soundtrack song. Other film credits include *Booty Call* with Tommy Davidson and Vivica A. Fox, a co-starring role opposite Janeane Garofalo and Uma Thurman in *The Truth About Cats and Dogs* and *The Great White Hype* with Samuel L. Jackson, Damon Wayans, and Jeff Goldblum.

**SAM SHEPARD** (Captain George Cummings) is an actor, screenwriter, director and Pulitzer Prize-winning

playwright (for his 1979 three-act play "Buried Child"). Shepard's numerous other plays have included "Angel City," "Curse of the Starving Class," "Killer's Head," "Action," "The Mad Dog Blues," "Cowboy Mouth" and "The Rock Garden."

Shepard's fascinating career saw him as one of the writers of Michelangelo Antonioni's *Zabriskie Point* in 1970. He later won critical acclaim for his original screenplay of Wim Wenders' *Paris, Texas*. As an actor, he made his film debut in and co-wrote Bob Dylan's *Renaldo and Clara*, also impressing critics for his work opposite Richard Gere in Terrence Malick's *Days of Heaven*. A number of strong appearances followed, including *Resurrection* with Ellen Burstyn, *Raggedy Man* with Sissy Spacek, *Frances* with Jessica Lange and as test pilot Chuck Yeager in Philip Kaufman's *The Right Stuff*, which brought him an Academy Award® nomination. He re-teamed with Lange in *Country* and *Crimes of the Heart* and played the lead in Robert Altman's adaptation of his play *Fool for Love*. Subsequent films have included *Baby Boom*, *Steel Magnolias*, *Defenseless*, *Thunderheart*, *Bright Angel*, *Voyager*, *The Pelican Brief*, *Snow Falling on Cedars*, *Hamlet*, *All The Pretty Horses*, *The Pledge*, *Swordfish* and most recently *Black Hawk Down* and *The Notebook*. Upcoming is Wenders' *Don't Come Knockin'*, for which he also co-wrote the script.

Shepard's notable television films and mini-series have included Larry McMurtry's "Streets of Laredo," "Lily Dale," "Purgatory," "Dash and Lilly" (which

brought him both Golden Globe and Emmy nominations for his performance as writer Dashiell Hammett), "One Kill" and "Wild Geese." He also directed the features *Far North* and *Silent Tongue*, both of which he also wrote.

**JOE MORTON** (Captain Dick Marshfield) recently starred in *Paycheck* alongside Ben Affleck and Uma Thurman for director John Woo. Before that he co-starred with Jon Voight in the Showtime movie "Jasper, Texas," Will Smith in *Ali*, Kevin Costner in *Dragonfly* and in *Bounce* with Ben Affleck and Gwyneth Paltrow. Morton was one of the narrators on the enormously successful Ken Burns documentary "Jazz" and the eight-part documentary "Africa" on PBS.

Film fans perhaps best know Morton as *The Brother From Another Planet* or as the ill-fated scientist in *Terminator 2 – Judgment Day*. His other film credits include John Sayles' *Lone Star* and *City Of Hope*, *Speed*, *Executive Decision*, *The Astronaut's Wife*, *Blues Brothers 2000*, *Tap* and Gary Sinise's *Of Mice and Men*.

Morton was a Tony Award nominee for his portrayal of Walter Lee Younger in the musical "Raisin." He played Serge in "Art" with Judd Hirsch and George Wendt on Broadway and then in London.

Television audiences have enjoyed Morton's starring roles in the series "Equal Justice," "Under One Roof" with James Earl Jones and "Tribeca" (for which he also directed an episode), as well as a recurring role on the WB's "Smallville." Morton also turned in noteworthy performances as Malcolm X in "Ali: An American Hero," in the award-winning cable feature "Miss Evers' Boys" and as a guest star on "The X Files."

**RICHARD ROXBURGH** (Keith Orbit) is a graduate of the National Institute of Dramatic Art and one of Australia's most respected actors. His most recent film roles include Count Dracula in Stephen Sommers' *Van Helsing* and Mycroft 'M' Holmes in *The League of Extraordinary Gentlemen*. Other film credits include Baz Luhrmann's *Moulin Rouge*, *The One And Only*, *The Touch*, *Mission: Impossible II*, *The Last September*, the Percy Grainger biopic *Passion*, *In The Winter Dark*, *A Little Bit Of Soul*, Gillian Armstrong's *Oscar and Lucinda*, *Thank*

*God He Met Lizzie*, Peter Duncan's *Children Of The Revolution*, *Billy's Holiday*, *Talk* and *Dead To The World*. For his role as Boyd in writer/director Chris Kennedy's *Doing Time For Patsy Kline* Roxburgh received the 1997 Film Critics' Circle of Australia Award and the Australian Film Institute Award for Best Actor.

Roxburgh has worked with most of Australia's major theater companies, including the Queensland Theatre Company; the Melbourne Theatre Company; Playbox and La Mama. His numerous roles for the Sydney Theatre Company include Lenny in Harold Pinter's "The Homecoming," for which he received a 1992 Sydney Theatre Critics' Circle Award. He also has a long association with Sydney's Company B Belvoir, and its previous incarnation, Belvoir Street Theatre, where he first appeared in 1987 in "On Parliament Hill" for director Robyn Archer. For his portrayal of Hamlet in Belvoir's 1994 production, the cast of which included Geoffrey Rush and Jacqueline McKenzie, Roxburgh picked up a Green Room Award nomination and a Sydney Theatre Critics' Circle Award. He returned to Belvoir in 2000 to direct "Twelfth Night." His other directing experience includes a stage adaptation of Tim Winton's novel "That Eye the Sky," which played at the Melbourne and Sydney Festivals and earned him a Sydney Theatre Critics' Circle Award for direction in 1994.

Roxburgh played Sherlock Holmes in the popular BBC telefilm "The Hound Of The Baskervilles." Other stand-out television roles include the husband of Juliet Stevenson in the Australian miniseries "The Road From Coorain," which won an impressive four AFI Awards in 2002, and corrupt cop Roger Rogerson in ABC's highly controversial 1995 miniseries "Blue Murder," for which he received an AFI Award nomination and a Silver Logie.

## **ABOUT THE FILMMAKERS**

**ROB COHEN** (Director) Combining nearly three decades of motion picture experience, first as an executive, then as a highly prolific producer and finally as one of American film's most versatile and successful directors, Rob Cohen maintains a unique place in the entertainment industry.

His two recent back-to-back blockbusters, *The Fast and the Furious* and *XXX*, prove that Cohen is often on the cutting edge of cultural (pop and otherwise) and

technological developments. Cohen's films as both producer and director have swept across a wide range of topics and backdrops, revealing a filmmaker constantly in search of broadening his cinematic horizons. The two films have generated over \$1 billion.

Cohen's most recent hit was Columbia Pictures/Revolution Studios' action thriller *XXX*, starring Vin Diesel, Samuel L. Jackson and Asia Argento, which grossed more than \$275 million worldwide and broke records on its DVD and video sales and rentals. Filmed in Prague, the Austrian Alps, Bora Bora and Los Angeles, the summer 2002 release vigorously revived the secret agent genre for a new generation with its high-adrenaline stunts and wicked sense of humor.

Cohen's blockbuster *The Fast and the Furious*, set against the explosively charged backdrop of underground street racing in Los Angeles, was released in the summer of 2001. The trend-setting film, which starred a young ensemble of cutting-edge talent headed by Vin Diesel and Paul Walker, grossed in excess of \$145-million at the domestic box office, and won extensive praise for its highly visceral and imaginative reinvention of the dormant auto racing genre. The film was also a blockbuster in its DVD and video sales and rentals.

In 2000, Cohen's provocative thriller *The Skulls*, revealed the machinations of Ivy League university secret societies. The film starred Joshua Jackson, Paul Walker and Leslie Bibb. Cohen's critically acclaimed "The Rat Pack," an HBO film starring Ray Liotta as Frank Sinatra, Joe Mantegna as Dean Martin and Don Cheadle as Sammy Davis, Jr., chronicled an entire era as it told the story of Hollywood and Las Vegas' most famous swingers in their heyday. "The Rat Pack" garnered 11 Emmy Award nominations (winning three), won Cheadle a Golden Globe Award and earned Cohen a nomination from the Directors Guild of America for Outstanding Direction of a Television Film.

Cohen's previous directorial efforts reveal his expansive storytelling interests. His debut film, *A Small Circle of Friends*, starred the late Brad Davis and Karen Allen in a romance set against the political turmoil of late 1960s Harvard University (Cohen's alma mater). Heralded both by critics and audiences, *Dragon: The Bruce Lee Story* — which was both written and directed by Cohen — humanized the legendary Hong Kong-born action hero for new generations,

and made stars of both Jason Scott Lee and Lauren Holly. *Daylight*, starring Sylvester Stallone, was a big-scale action thriller with high-tech special effects set primarily in a massive tunnel beneath New York's Hudson River, which was re-created in Rome's Cinecitta Studios. *Daylight* was nominated for an Academy Award® for Best Sound Effects Editing.

Visual effects made a quantum leap in *Dragonheart*, Cohen's epic fable of an unlikely alliance in mythical times between a knight (Dennis Quaid) and a fierce but noble dragon endowed with the powers of speech (voiced by Sean Connery). Cohen was intricately involved with both the design of the massive creature and implementation of the state-of-the-art effects from ILM, the first time that a major motion picture character was fully rendered digitally. The film won the Saturn Award as Best Fantasy Film of 1996, and was nominated for an Academy Award® for Best Visual Effects.

Cohen was born in Cornwall-on-Hudson in New York. He attended Harvard University, from which he graduated magna cum laude with a degree in anthropology. He began his career in film during his sophomore year at Harvard, when he assisted director Daniel Petrie in making "Silent Night, Lonely Night," an NBC made-for-TV movie. After graduation, Cohen moved to Los Angeles, where as a reader for International Famous Agency, he discovered the now-classic *The Sting*.

He left IFA for 20th Century Fox Television and quickly acquired the title Director of Television Movies, developing such projects as "Mrs. Sundance" and "Stowaway to the Moon." Desiring to expand into feature films, Cohen joined Motown as their Executive VP of the motion picture division while still in his early 20s. At Motown, Cohen produced some key entries in 1970s cinema, several of them antidotes for the "blaxploitation" films of the era. *The Bingo Long Traveling All-Stars & Motor Kings*, starring Billy Dee Williams, James Earl Jones and Richard Pryor, was a serio-comic look at the "Negro Leagues" of the 1930s. The television movie "Scott Joplin," which also starred Williams, was the story of the great early 20th century ragtime pianist and composer whose music was popularized in the soundtrack for *The Sting*. *Mahogany* and *The Wiz* both starred Diana Ross, the former a romantic drama set against the world of high fashion,

the latter a screen adaptation of the smash Broadway hit musical. For *The Wiz*, Cohen received the NAACP Image Award for Best Picture, and Mahogany received an Oscar<sup>®</sup> nomination for its now-standard theme song “Theme From Mahogany (Do You Know Where You’re Going To).”

At Motown, Cohen also produced *Thank God It’s Friday*, the decade’s quintessential disco movie. The film featured superstar diva Donna Summer and such young talents as Jeff Goldblum, Debra Winger and Terri Nunn (later the lead singer of the group Berlin) at early stages of their careers. In 1978, Cohen set up his own production company for which he produced or executive produced numerous box office hits with major stars, including *Ironweed* (Jack Nicholson, Meryl Streep), *Light of Day* (Michael J. Fox), *The Witches of Eastwick* (Jack Nicholson, Michelle Pfeiffer, Susan Sarandon, and Cher, which received Academy Award<sup>®</sup> nominations in both the Music and Sound categories), *The Running Man* (Arnold Schwarzenegger), *The Serpent and the Rainbow* (Bill Pullman), *The Hard Way* (Michael J. Fox, James Woods) and *Bird on a Wire* (Mel Gibson, Goldie Hawn).

Cohen’s television directorial credits include an Emmy nominated episode of “Miami Vice,” as well as segments of “thirtysomething,” “Hooperman,” “A Year in the Life” and “Private Eye.” He also created, wrote and executive produced the series “Vanishing Son,” notable for being one of the very few to focus on Asian characters in which Asian actors filled all of the roles. “Vanishing Son” won two MANAA (Media Action Network for Asian-Americans) Awards for positive portrayal of Asians in media, one for the program itself and another for star Russell Wong.

Cohen is an avid surfer and collector of first edition books, with homes in Venice and Malibu, California and Bali, Indonesia.

**W.D. RICHTER** (Written by) is a veteran screenwriter, producer and director whose writing credits include *Needful Things*, Jodie Foster’s *Home for the Holidays*, *Big Trouble in Little China*, *Hard Feelings*, *All Night Long*, *Brubaker* (for which he earned an Oscar<sup>®</sup> nomination), *Dracula*, *Nickelodeon*, *Peeper*, *Invasion of the Body Snatchers* and *Slither* (both of which brought him Writer’s Guild nominations). Richter also directed and produced the comedies *Late for Dinner* and *The Adventures of Buckaroo Banzai*.

**LAURA ZISKIN** (Producer) has established herself as one of Hollywood's leading independent producers and studio executives with a passion for discovering new talent.

In May 2002, Columbia Pictures released *Spider-Man*, a Marvel Enterprises/Laura Ziskin Production, directed by Sam Raimi and starring Tobey Maguire, Kirsten Dunst and Willem Dafoe. In its opening weekend, *Spider-Man* grossed \$114.8 million, making it the largest domestic opening of all time, and the movie surpassed \$820 million in worldwide box office gross. Last year Ziskin marked her second collaboration with Raimi on *Spider-Man 2*, which grossed more than \$780 million worldwide. She and Raimi are now hard at work on the third installment in the blockbuster franchise due for release on May 4, 2007.

In 2003, Ziskin served as Executive Producer on the WB network's series "Tarzan."

In March 2002, Ziskin produced the 74th Annual Academy Awards® (the first woman to produce the awards solo). The show was nominated for eight Emmy Awards including Outstanding Variety, Music or Comedy Special.

Ziskin also Executive Produced the Norman Jewison-directed HBO Film "Dinner With Friends" written by Donald Margulies from his Pulitzer Prize-winning play and starring Dennis Quaid, Andie MacDowell, Greg Kinnear and Toni Collette. The film was nominated for two Emmy Awards, including Outstanding Made for Television Movie.

In 1984, Ziskin partnered with Sally Field in Fogwood Films and produced *Murphy's Romance*, which yielded an Academy Award® nomination for James Garner as Best Actor. She also produced *No Way Out* starring then newcomer Kevin Costner and Gene Hackman. In 1990, she was Executive Producer of *Pretty Woman*, which remains one of the highest grossing films in Disney's history.

In 1991, Ziskin produced two films, the comedy hit *What About Bob?*, from a story by Ziskin and Alvin Sargent, starring Bill Murray and Richard Dreyfuss and the critically acclaimed *The Doctor* starring William Hurt and Christine Lahti under the direction of Randa Haines. In 1992, Ziskin produced *Hero*, which was also from a story by Ziskin and Sargent, directed by Stephen

Frears and starred Dustin Hoffman, Andy Garcia, and Geena Davis. In 1994, she produced *To Die For* starring Nicole Kidman (who won a Golden Globe as Best Actress – Musical or Comedy) and directed by Gus Van Sant. She also developed and served as Executive Producer of Columbia Pictures' *As Good as it Gets*, which garnered Academy Awards® for stars Helen Hunt and Jack Nicholson.

In 1994, Ziskin was named President of Fox 2000 Pictures, a newly formed feature film division of 20th Century Fox. Under her stewardship, Fox 2000 released such films as *Courage Under Fire*, *One Fine Day*, *Inventing the Abbotts*, *Volcano*, *Soul Food*, *Never Been Kissed*, *Fight Club*, *Anywhere but Here*, *Anna and the King* and *The Thin Red Line*, which garnered seven Academy Award® nominations including Best Picture.

Ziskin has been actively involved in issues that concern both the environment and families, having served on the board of Americans for a Safe Future, the National Council of Jewish Women and Education First. She is also a board member of the Producer's Guild of America. In addition she was honored by Senator Barbara Boxer as a "Woman Making History IV," by the City of Hope as Woman of the Year, Premiere Magazine's "Women in Hollywood" award, the Big Sisters of Los Angeles Sterling Award, Women's Image Network Award, Women in Film's Crystal Award, the Israel Film Festival's Visionary Award and, most recently, The Producers Guild of America's David O. Selznick Award.

**MIKE MEDAVOY** (Producer) has, as an agent, studio head and producer, been involved in more than 300 feature films including some of the best American movies of the past 25 years.

Medavoy began his career at Universal Studios in 1964, rising from the mailroom to casting director. In 1965 he became an agent, working at General Artists Corporation and later, vice-president at Creative Management Agency. Joining International Famous Agency as vice president in charge of the motion picture department in 1971, he worked with such prestigious clients as Steven Spielberg, Francis Ford Coppola, Terrence Malick, Jane Fonda, Donald Sutherland and Gene Wilder, among others. United Artists brought him in as senior vice president of production in 1974, where he was part of the team

responsible for the Best Picture Academy Award<sup>®</sup> winner for three years in a row — *One Flew Over the Cuckoo's Nest*, *Rocky* and *Annie Hall*. In 1978, Medavoy co-founded Orion Pictures. During his tenure the company released such well-regarded and financially successful films as *Platoon*, *Amadeus*, *RoboCop*, *Hannah and Her Sisters*, *The Terminator*, *Dances with Wolves* and *Silence of the Lambs*. In 1990, after 12 fruitful years at Orion, Medavoy became chairman of TriStar Pictures. Under his aegis, the company released such critically-acclaimed successes as *Philadelphia*, *Terminator 2: Judgment Day* (with Carolco), *Sleepless in Seattle*, *Cliffhanger* (also with Carolco), *The Fisher King*, *Legends of the Fall* and Steven Spielberg's *Hook*.

In all, Medavoy has been involved with sixteen Best Picture Oscar<sup>®</sup> nominees and seven winners.

Today, as chairman and co-founder of Phoenix Pictures, Mike Medavoy has brought to the screen *The People vs. Larry Flynt*, *The Mirror Has Two Faces*, *U-Turn*, *Apt Pupil*, *The Thin Red Line*, *Dick*, *Urban Legend* and *The Sixth Day*, among others. *The Thin Red Line* was nominated for seven Academy Awards<sup>®</sup>, received five nominations from the Chicago Film Critics, won the Golden Bear at the Berlin Film Festival and five Golden Satellite Awards. The film also garnered a cinematography award for John Toll from the A.S.C., as well as nominations from the DGA and WGA for Terrence Malick.

In 2003, Phoenix Pictures produced *Basic* starring John Travolta and Samuel L. Jackson, directed by John McTiernan and *Holes*, based on the Newbury Medal winning bestseller by Louis Sachar starring Sigourney Weaver and Jon Voight, directed by Andrew Davis. For 2005, Medavoy has produced *In My Country* starring Samuel L. Jackson and Juliette Binoche under the direction of John Boorman, as well as Steve Zaillian's adaptation of *All the King's Men* starring Sean Penn, Jude Law, Kate Winslet and Anthony Hopkins. Upcoming are the dramas *Skellig*, *Black Autumn*, *Zodiac* and *Pathfinder*.

In 2002, Simon & Schuster published Mr. Medavoy's best-selling book, *You're Only As Good As Your Next One: 100 Great Films, 100 Good Films and 100 For Which I Should Be Shot*, which was released in paperback the following year.

Medavoy has received several awards including the Cannes Film Festival Producers Award and the Motion Picture Pioneer Award. He has also been active in politics. Among others, he participated in President Clinton's election campaigns in 1992 and 1996. In addition, he co-chairs The Burkle Center for International Relations and Harvard's Kennedy School of Government Board of Advisors.

He was born in Shanghai, China in 1941 and lived in Chile from 1947 to 1957. He graduated with honors in history from UCLA in 1963. He is married to Irena Medavoy, the executive vice chairman of the charity Coach for Kids, which provides free medical care for inner city kids via a mobile medical unit. He has two sons, Brian and Nicholas, and resides in Beverly Hills, California.

**NEAL H. MORITZ** (Producer) Moritz is the owner of Original Film, an established feature film and television company. Moritz has a degree in economics from UCLA and a graduate degree from the Peter Stark motion picture producing program at the University of Southern California.

Moritz produced such recent hit films as *Sweet Home Alabama* starring Reese Witherspoon, *2 Fast 2 Furious* with Paul Walker and Tyrese, *S.W.A.T.* starring Samuel L. Jackson and Colin Farrell and Revolution Studios' *XXX* with Vin Diesel and Jackson and its sequel *XXX: State of the Union* with Jackson and Ice Cube. *Stealth* is Moritz's fifth collaboration with director Rob Cohen following the blockbuster *The Fast and The Furious* starring Diesel, Walker, Michelle Rodriguez and Jordana Brewster. Their other films together are *XXX*, *The Skulls* starring Walker and Joshua Jackson, and the HBO movie "The Rat Pack" with Ray Liotta and Don Cheadle, which was nominated for 11 Emmy awards. He and Cohen are re-teamed on Columbia Pictures' epic adventure *The 8th Voyage of Sinbad* starring Keanu Reeves.

Other recent productions include the Denzel Washington thriller *Out of Time*, directed by Carl Franklin and *Torque*, a motorcycle action movie helmed by music video veteran Joseph Kahn.

Moritz's earlier credits helped establish him as one of the most bankable producers in Hollywood. *Juice* was his first major film, followed by the Columbia

Pictures hit *I Know What You Did Last Summer*, which featured break-through performances from Jennifer Love Hewitt, Sarah Michelle Gellar, Ryan Phillippe and Freddie Prinze, Jr. A successful sequel, *I Still Know What You Did Last Summer*, followed with the addition of pop sensation Brandy to the cast. Neal's next film for Columbia, *Urban Legend*, also spawned a successful sequel, *Urban Legends: Final Cut*. The youth drama *Cruel Intentions* was Original Film's first self-financed feature.

Moritz's more recent credits include *Not Another Teen Movie*, a spoof of the very teen film genre that he helped create, and the college comedy *Slackers* starring Jason Schwartzman and Devon Sawa. Other credits include *Volcano*, *Blue Streak* with Martin Lawrence, *Saving Silverman* with Jack Black, Steve Zahn and Jason Biggs and the Leelee Sobieski-starrer *The Glass House*.

**E. BENNETT WALSH** (Executive Producer) has worked in numerous capacities in the film world – from producer to cameraman to art director. He recently served as executive producer on Quentin Tarantino's two-part *Kill Bill*. He previously served as executive producer on Columbia Pictures' *Enough*, as co-producer on *Glitter*, *Turn It Up* for producers Madonna and Guy Oseary, and the well-received Wall Street thriller *Boiler Room*. He was co-producer/unit production manager on *Coming Soon*, *Too Tired To Die* and producer /UPM on *A Brother's Kiss* produced by Norman Jewison. He is currently executive producing Columbia Pictures' *Ghost Rider* starring Nicolas Cage and Eva Mendes.

**ARNOLD W. MESSER** (Executive Producer) has, as president and chief operating officer of Phoenix Pictures, brought a wealth of experience to bear on the company's future as a beacon for film and television entertainment.

A native of Lincoln, Nebraska, Messer is a graduate of Harvard Law School. He launched his career in the entertainment business as senior counsel at Columbia Pictures Television, in 1979. After a stint as vice-president of business affairs at Viacom International, Messer returned to Columbia, where he served first as senior vice president and later as executive vice president of worldwide business affairs. In 1983, he was named a senior executive vice president and

president of TriStar Pictures' Telecommunications Group, where he oversaw all theatrical production and ancillary marketing activities for the company.

In 1987, Messer returned to Columbia Pictures as executive vice president. He supervised worldwide television production and distribution activities, and negotiated major international television agreements for the company. In 1989, Messer was named president of the international releasing group for Sony Pictures Entertainment, where he was responsible for all international activities and ancillary market operations. In 1992, his division was responsible for more than \$1 billion in gross revenues worldwide. That year, Messer was promoted to executive vice president of Sony Pictures Entertainment, taking charge of long-term global strategy and overseeing international production.

In 1994, Messer teamed with his friend and colleague Medavoy to launch Phoenix Pictures.

**DEAN SEMLER, ACS, ASC** (Director of Photography) is an Australian-born Academy Award<sup>®</sup>-winning cinematographer. He won the Oscar<sup>®</sup> and the American Society of Cinematographers Award for *Dances With Wolves*. He also received a BAFTA Award nomination and a British Society of Cinematographers Award nomination.

Semler's recent credits include *The Longest Yard*, Rob Cohen's *XXX*, *The Alamo*, *Bruce Almighty*, *We Were Soldiers*, *Dragonfly*, *The Nutty Professor II: The Klumps*, Phillip Noyce's *The Bone Collector*, *Heartbreakers*, *Gone Fishin'*, *Waterworld*, *The Cowboy Way*, *The Three Musketeers*, *The Last Action Hero*, *Super Mario Bros.*, *The Power of One*, *City Slickers*, *Young Guns II*, *K9*, *Dead Calm*, for which he won an Australian Film Institute Award, *Farewell to the King*, *Young Guns*, *Cocktail*, *Mad Max Beyond Thunderdome* and *Mad Max 2: The Road Warrior*.

In 1997, Semler was inducted into the Australian Cinematographers Hall of Fame. In 2002, he received the Order of Australia for services to the arts as an internationally acclaimed cinematographer and, in 2003, was awarded the Centenary Medal for contribution to Australian Society.

**STEPHEN RIVKIN, A.C.E** (Editor) recently won the A.C.E. Eddie Award for co-editing the Jerry Bruckheimer summer blockbuster *Pirates of the Caribbean: The Curse of the Black Pearl*, directed by Gore Verbinski and starring Johnny Depp who received an Academy Award® nomination as Best Actor. He also was a co-editor on the Michael Mann film *Ali*, which brought its star Will Smith an Academy Award® nomination for Best Actor. Previously, Rivkin edited the action thriller *Swordfish* starring John Travolta, Hugh Jackman and Halle Berry. He worked with director Norman Jewison on four films: *The Hurricane*, for which Denzel Washington received an Oscar® nomination and a Golden Globe award, *The Statement* starring Michael Caine, *Bogus* starring Whoopi Goldberg and *Only You* starring Robert Downey Jr. and Marisa Tomei.

Other credits include *Idle Hands*, *Excess Baggage*, *Robin Hood: Men in Tights* for director Mel Brooks, *Bat\*21* and *Hot Dog: The Movie*. Rivkin edited and was associate producer on the features *Youngblood* and *The Personals*. He was also a co-editor on the popular films *Nine Months*, *Outbreak*, *My Cousin Vinny*, *Band of the Hand* and *Fire in the Sky*.

Among Rivkin's television credits are TNT's CableAce Award nominee "Nightbreaker," HBO's "The Comrades of Summer" and "El Diablo," as well as Lifetime's "Wildflower" and the CBS movie "The Girl with the Crazy Brother," both directed by Diane Keaton.

**J. MICHAEL RIVA** (Production Designer) is an Academy Award® nominee for his designs on *The Color Purple*. He also designed Columbia Pictures' *Charlie's Angels*® and *Charlie's Angels*®: *Full Throttle* and Ivan Reitman's *Evolution*. Upcoming is Columbia Pictures' intergalactic adventure *Zathura*. Riva has doubled as the production designer and second unit director on *A Few Good Men*, *Radio Flyer*, *Scrooged* and *Goonies*. Other memorable production design credits include *Dave*, *Six Days Seven Nights*, *Congo*, *The Adventures of Buckaroo Banzai*, *Lethal Weapon*, *Lethal Weapon 2*, *Lethal Weapon 4*, *Ordinary People*, *Bad Boys* and *Brubaker*.

Among his television credits are the Emmy Award-winning telefilm “Tuesdays with Morrie” and the “74th Academy Awards,” for which he received an Emmy nomination.

**JONATHAN LEE** (Production Designer) recently did the production design for the TV mini-series “Escape from Colditz” and such series as “The Vice” and “Kavanagh QC,” as well as the feature film *Head in the Clouds*. He served as art director on such films as *Star Wars: Episode II – Attack of the Clones*, *Ali*, *The Haunting*, *Tomorrow Never Dies* and *Restoration* among others.

**JOEL HYNEK** (Visual Effects Supervisor) is considered one of the most knowledgeable visual effects supervisors in the industry. His background in effects and animation comes with an uncompromising attention to detail, a reputation for creative and technical innovation as well as in-depth experience in many other aspects of feature film production.

Hynek was awarded the Academy Award<sup>®</sup> for Best Visual Effects as lead visual effects supervisor for *What Dreams May Come*. His work on that film pushed technology and artistry to another level and to this day is considered some of the most singular and beautiful CG work in film.

Based on his reputation, Hynek was approached by Joel Silver and the Wachowski Brothers to lend his talents to *The Matrix*, a film that has been highly regarded as a technological breakthrough for the development of ‘Bullet Time.’ Hynek was responsible for the design of the camera rig and technical methodology used to create the now signature effect.

Hynek has also been awarded a Scientific and Technical Achievement Academy Award<sup>®</sup> for his Optical Printer Design. This computerized optical printer allowed functionality never before possible. Hynek used this new technology to create the effects on *Predator*, for which he received an Academy Award<sup>®</sup> nomination.

Hynek joined forces with Digital Domain to work as visual effects supervisor on the Rob Cohen action film *XXX*. Cohen called on Hynek to create more than 400 shots for the film, including a photo-realistic fully CG avalanche sequence.

Prior to joining Digital Domain, Hynek was a key creative talent for Manex, Mass Illusions, R/Greenberg Associates and The Trumbull Company. Hynek's additional visual effects supervisor credits include, *Bless the Child*, *Eraser*, *Judge Dredd*, *Ladyhawke*, *Predator 2*, *Die Hard 3* and *Zelig*. Hynek was nominated for a British Academy of Film & Television Arts (BAFTA) award for his work on *Zelig*, representing the first time an actor was placed in archival film footage. He also supervised the three location-based film attractions for Doug Trumbull's *Project Luxor* in Las Vegas. Along with his film effects work, Hynek has supervised and directed many high profile commercials. Hynek is a member of the Visual Effects Executive Committee at the Motion Picture Academy of Arts and Sciences.

**LIZZY GARDINER** (Costume Designer) is one of Australia's most accomplished costume designers. Her credits include her Academy Award<sup>®</sup> winning work for *The Adventures of Priscilla, Queen of The Desert*, *Mission Impossible II* starring Tom Cruise, *The Great Raid*, *Gone Fishin'* starring Danny Glover and Joe Pesci, the Wachowski brothers' *Bound*, *Eye Of The Beholder* starring Ewan McGregor and *Woundings* starring Noah Taylor and Guy Pearce.

Gardiner received a Bachelor of Arts from the Academia Italiana in Florence, Italy where she majored in Costume/Fashion Design.

**BT** (Music), who was initially known as the pioneer of trance music, has arrived as one of the most cutting-edge artists, producers, and composers for a multitude of musical styles, including crafting perfect pop hooks with \*NSYNC, composing intricate scores with eighty-piece orchestras for films like *The Fast and the Furious*, collaborating with Sting on a track from his forthcoming album, or remixing emotional and languid epics for Sarah McLachlan, Madonna or Seal.

BT consistently balances creative and memorable songwriting, sonic innovation, and the latest technology for a cutting-edge, yet organic sound, which can be found in his epic albums, "IMA," "ESCM," "Movement In Still Life" and, most recently, "Emotional Technology" — the most personal and intimate statement of his impressive career, which now spans over 10 years.

BT has also gained the reputation as a talented and versatile film score composer. In addition to *The Fast and the Furious*, he scored Doug Liman's *Go, Under Suspicion* starring Morgan Freeman and Gene Hackman, and the Academy Award®-winning *Monster* starring Charlize Theron. For his release "Music From and Inspired by the Film Monster," BT received the Surround Maverick of the Year award at the 2004 Surround Awards, which is awarded for innovation in the field of surround sound. More recently, he's scored *The Underclassman* and the video game "Tiger Woods Legends." In addition to composing music for film and video games, BT is currently scoring and executive producing a reality show featuring Tommy Lee.

"To marry melody, harmony and memorable songwriting with the most bleeding-edge technology possible is my passion. These are the things that excite me."

— BT

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