

“WAR OF THE WORLDS”

Production Information

On June 29th, 2005, Earth goes to war. From Paramount Pictures and DreamWorks Pictures comes “War of the Worlds,” directed by Steven Spielberg and starring international superstar Tom Cruise. A contemporary retelling of H.G. Wells’s seminal classic, the sci-fi adventure thriller reveals the extraordinary battle for the future of humankind through the eyes of one American family fighting to survive it. The film also stars Dakota Fanning, Miranda Otto, Justin Chatwin, and Tim Robbins.

Cruise stars as Ray Ferrier, a divorced dockworker and less-than-perfect father. Soon after his ex-wife (Miranda Otto) and her new husband drop off his teenage son Robbie (Justin Chatwin) and young daughter Rachel (Dakota Fanning) for a rare weekend visit, a strange and powerful lightning storm touches down.

Moments later, at an intersection near his house, Ray witnesses an extraordinary event that will change all their lives forever. A towering three-legged war machine emerges from deep beneath the earth and, before anyone can react, incinerates everything in sight. An ordinary day has suddenly become the most extraordinary event of their lifetimes – the first strike in a catastrophic alien attack on Earth.

Ray scrambles to get his children away from this merciless new enemy, embarking on a journey that will take them across the ravaged countryside, where they become caught in the desperate tide of refugees fleeing from an extraterrestrial army of Tripods.

But no matter where they run, there is no safety, no refuge ... only Ray’s unconquerable will to protect the ones he loves.

Paramount Pictures and DreamWorks Pictures present an Amblin Entertainment/Cruise | Wagner Production, a Steven Spielberg film, “War of the

Worlds.” Directed by Steven Spielberg from a screenplay by Josh Friedman and David Koepp, based on the novel by H. G. Wells, the film is produced by Kathleen Kennedy and Colin Wilson. The executive producer is Paula Wagner. The film also stars Dakota Fanning, Miranda Otto, Justin Chatwin and Tim Robbins. This film has been rated PG-13 for Frightening Sequences of Sci-Fi Violence and Disturbing Images.

Spielberg’s core filmmaking team, which has collaborated with the director on numerous projects, is led by director of photography Janusz Kaminski, ASC, production designer Rick Carter, editor Michael Kahn, A.C.E., and costume designer Joanna Johnston. Music is composed by John Williams. Visual effects and animation is by Industrial Light & Magic, led by senior visual effects supervisor Dennis Muren and visual effects supervisor Pablo Helman.

“War of the Worlds” opens worldwide on June 29, 2005. The film’s official website is: www.waroftheworlds.com

ABOUT THE FILM

First published in 1898, *The War of the Worlds*, H. G. Wells’s seminal story of alien invasion, is a literary classic. The frightening specter of our planet being ripped from us – with ordinary human lives held in the balance like ants on a twig – has retained its power for over a century. For Spielberg, the story is especially resonant today. “I thought now would be a good time to send ‘War of the Worlds’ crashing down around everybody’s ears,” says the Academy Award®-winning director. Known for films about more hospitable intergalactic guests, Spielberg was eager to revisit the idea of alien visitation, but he warns anyone looking for long-fingered friendly space travelers: “This is not one of my sweet, cuddly, benign alien stories.”

“This is E.T. gone bad,” says Tom Cruise. “You do not want to run into these aliens.” Cruise plays Ray Ferrier, who is faced with the ultimate test of fatherhood

when the aliens attack. “The question is: are they going to make it?” says Cruise. “Will they survive? And to what extent would you go to protect your children?”

“War of the Worlds” marks Spielberg and Cruise’s second collaboration, after “Minority Report.” “Having known each other for many, many years, this has brought a whole new evolution to our relationship as director-actor,” comments Spielberg. “He’s such an intelligent, creative partner, and brings such great ideas to the set that we just spark each other. I love working with Tom Cruise.”

Producer and longtime collaborator Kathleen Kennedy notes that with “War of the Worlds” Spielberg had the opportunity to explore the antithesis of the characters brought to life in “E.T.” and “Close Encounters of the Third Kind.” “When we first started developing ‘E.T.’ it was a much edgier, darker story and it actually evolved into something that was more benign. I think that the edgier, darker story has always been somewhere inside him. Now, he’s telling that story.”

“This is the flip side of what we saw twenty years ago,” adds production designer Rick Carter. “Back then, we were introduced to some alien forms that were very benign and our great fears about them turned out to be ill-founded. The child in us understood that. For the man that Steven is now and the times that he’s living in, those aliens take on a different form.”

“I just thought it would be fun to make a really scary movie with really scary aliens, which I had never done before,” Spielberg says.

Far away from the halls of the Pentagon or the Oval Office, “War of the Worlds” takes place in an ordinary world. “This is a very simple story,” says Spielberg, “it’s a story about survival, about a father trying to keep his children safe. It’s about the basic elements of human nature set against an extraordinarily unnatural event.”

Cruise notes that from the beginning, Spielberg described the film to him in subjective, rather than objective, terms. “You understand that the whole world is under attack but it’s all from the point of view of Ray Ferrier,” Cruise says. “He has a great

perception of human behavior. He finds those unique moments, those little things. Steven does that with his movies and it brings you right into those characters and their stories. You're connected with them, so things that are frightening are really frightening. It's happening to us, the audience.”

“I wanted Ray to become like a lot of people,” says Spielberg, “because he has to represent all of us. He and his family are representing our own fears, our own facilities to survive, our own resourcefulness.”

Like H. G. Wells, Spielberg was intent on telling a contemporary story, on bringing the aliens into the world we know. “The story may be something born out of a fantasy notion but in fact is dealt with in a hyper-realistic way,” says Kennedy. “Steven is always exploring the extraordinary set against the ordinary and he continues to pursue that theme in ‘War of the Worlds.’”

It's a theme that finds its way back to H. G. Wells's novel. The screenwriters were charged with telling the epic story on a personal scale. “That's really the brilliance of the screenplay,” says Kennedy. “It adheres to something that H.G. Wells presented – the idea of a personal point of view. Ray and his family are being affected personally by what's happening.”

David Koepp, who helped Spielberg bring dinosaurs crashing into our contemporary world in “Jurassic Park” and “The Lost World,” says keeping the story simple was a necessity. “My feeling was that an invasion of the Earth is such an impossibly large subject that we could never record what that might be like,” he says.

As a result, the screenwriters focused on the attack's effect on one family. “We needed to go exactly the other way. The more you focus on these three main characters and their dilemmas – their confinement, their lack of information – the more terrible and personal it becomes,” says Koepp.

“Steven and I talked about how this was the biggest ‘little film’ we've made,” Cruise adds. “It's an epic – it's the biggest single film I've ever been a part of. But it's

also a very intimate story about a family. Steven, David and I talked about it as a film that we dedicate to our children and how much we love them. I think it's a film that represents what parents feel about how far you're going to go for your child."

Wells's story has had such a lasting impact on our culture that it's difficult to imagine that at the time it was published the concept of visitors from outer space was radical and new. *The War of the Worlds* laid the foundation for a genre – books, films, television and at least one musical about alien invasion.

"The novel seems to come back each time there is a fear of an invasion, us in a sense," comments H.G. Wells's grandson, zoologist and author Dr. Martin Wells, who visited the set with his family. "The British were nervous of the Kaiser about the time the novel was published. There is a significance to the world that it's being introduced to, whether it has been in broadcast or in film, or in literature."

"When I read the Wells novel, I was struck by his tremendous imagination in creating this believable scenario that puts the reader in that time and place," says Cruise.

Director Spielberg wanted to adhere to the power of Wells's story while avoiding some of the clichés it has spawned. "We made a list of things we felt we shouldn't have in the movie," says Koepp. "No destruction of famous landmarks, no shots of Manhattan getting the crap kicked out of it, no shots of generals standing around a large map pushing ships with sticks into place, no TV news crews photographing destruction."

"And no Martians," adds Spielberg. "We've been to Mars and we know that nobody's there."

"What that left us with," says Koepp, "is the heart of the book: a first-person account of an alien attack."

Spielberg and Cruise were looking for a film they could make together after their successful collaboration on "Minority Report." "It's a dream come true for me to be

able to work with Steven Spielberg,” says the actor. “I grew up watching his movies, studying them. I often tease him that I know his movies better than he does! It’s a real lesson in storytelling – every time I look at his films, I learn something.”

The opportunity revealed itself just prior to the release of “Minority Report” while Cruise was visiting the director on the set of his film “Catch Me If You Can.” “He mentioned three movies; ‘War of the Worlds’ was the third,” Cruise recalls. “We looked at each other and the lights went on. As soon as I heard it, I said ‘Oh my God! “War of the Worlds” – absolutely.’ That was it.”

An international superstar and three-time Academy Award nominee, Tom Cruise brings extraordinary energy and complexity to the role of Ray Ferrier. “Tom just lights the film on fire,” comments Spielberg, “he has a tremendous life force and an extraordinary presence. He has a kind of light that lights up scenes, and lights up the character.”

Cruise’s enthusiasm and energy on set were infectious, as actor Tim Robbins notes, “there is no slouching,” says Robbins. “He’s a professional and a generous actor. If he’s off-camera for you, he’s completely in character, completely giving one hundred percent.”

Ray Ferrier was a far cry from the noble or diabolical characters Cruise had brought to life in recent films. As Spielberg recalls, “I said to Tom when we first started working on this project, ‘I really want to make a movie where your character isn’t heroic – he’s running away.’ Ray’s larger agenda is, ‘How do I keep my family together? How do I keep my kids safe?’ Tom was really game for that. He was excited that the only war he was going to fight was the war to keep his family safe.”

The personal story at the heart of this epic odyssey is one with an unlikely hero. “At the beginning of the movie, Ray is truly inept as a father,” Koepp explains. “He’s not really interested in being a father, primarily because he thinks he’s not good at it.

And he isn't. He has been a failure. The kids don't like him and they don't like coming to his house.”

“I'm a very different father than Ray is,” Cruise says. “He doesn't understand his kids; he only understands himself. When things go wrong, he looks to them. He's more of a kid than they are.”

“Ray's really been unable to commit to being a father,” says Kathleen Kennedy. “He's been reluctant to grow up. That's the journey he's about to take – he's got to understand that participating in the lives of these children is the most important thing he could do.”

At the story's center, surrounded by death and destruction, is the emotional journey taken by Ray and his children. “It's the very thing that separates this movie from a lot of other movies in this genre,” says Kennedy, “because it is very character-driven. It's very specific to the dynamic of this family and the dynamic of survival.”

A painful distance exists between father and children when the story begins. Rachel (Dakota Fanning) and Robbie (Justin Chatwin) shuffle their feet up to their father's house with something less than enthusiasm for their rare weekend visit. But the challenges Ray faces with a surly teenager and a reticent young daughter quickly pale in the face of what's to come.

It's only a short time after his ex-wife and her new husband drive off that Ray comes face-to-face with a father's ultimate test, which, as Spielberg explains, is “to protect your loved ones and, if necessary, to flee for their lives.”

When the Tripod attack begins, there is little to do but try to stay alive. “We can be as intellectual as we want about stopping an enemy,” comments senior visual effects supervisor Dennis Muren. “We can be as persuasive as we can. And we can put all our armament against it, but you can't stop this. It's your worst nightmare you're facing. You can feel that happening to anyone in America.”

With the world literally crashing down around them, the familial tensions are heightened exponentially. Within minutes the world changes and Ray Ferrier must become the father he has, up to now, failed to be or he and his children will die. “This is a film that represents a parent’s worst-case scenario,” says Cruise. “Ray’s got to become a different kind of parent than he’s ever been if they are going to survive.”

Ray’s daughter Rachel is played by 11-year-old acting phenomenon Dakota Fanning. The young actress starred in the award-winning television miniseries “Steven Spielberg’s Taken” and starred in the DreamWorks film “The Cat in the Hat.”

“Dakota Fanning was on my mind the second I decided to make ‘War of the Worlds,’” says Spielberg. “I know no one her age that’s better than she is and more intuitive about human nature. She has a very wise old soul – it’s like she’s been around about seven or eight times.” This inherent wisdom worked well for the actress playing the daughter of an up-to-now unsuccessful father. As the director explains, “In certain instances, her character is a little wiser than her own father and that made for some interesting interplay.”

Fanning, who has now starred opposite the likes of Robert De Niro and Denzel Washington, is a formidable actress. “The first scene that I saw her shoot,” recalls Tim Robbins, “I thought, ‘Man, this girl’s 35 years old.’ She was so focused, and so there emotionally, immediately. She has incredible maturity for a kid.”

For Fanning, it was a dream job working with Spielberg and Cruise. “To work with Steven and Tom in the same film, I’ve learned so much from them,” adds Dakota Fanning. “I’m so grateful for the opportunity to work with Steven, and Tom made everything fun. He’s so nice and he’s made everything really special.”

For the role of Rachel’s brother, Robbie, Spielberg cast newcomer Justin Chatwin. “I looked a long time for somebody to play Tom’s son,” says the director.

“We’d seen Justin in ‘Chumscrubber,’” recalls producer Kathleen Kennedy. “He made a phenomenal debut in that movie and he’s completely holding his own in the

contentious relationship Robbie has with his father, with very believable 17-year-old behavior.”

Robbie is at that impossible age when young people yearn for both acceptance and independence, and it’s made all the worse by the gulf that exists between him and his father. “Justin was cast both against type and on type, because I felt that he played a good rebel,” says Spielberg. “He speaks for a whole generation of kids who don’t agree with anything their parents say or wear.” Robbie wears his defiance of his father boldly, his red and white Red Sox cap in stark contrast to his father’s Yankee blue.

While there is plenty of friction between on-screen father and son, off-screen, Cruise provided a solid anchor for the young actor. “Tom was always there for me,” says Justin Chatwin. “It’s great working with such a big star who is just there for you as an actor.”

The bond between brother and sister compensates for whatever lacks in their relationship with their father, their broken home and their mother’s new life. “It’s a contemporary story about a family that’s broken apart,” explains Justin Chatwin. “The father and son cannot connect. The father and daughter cannot connect. And the brother and sister are living in a world where they only have each other.”

During production, the bond between siblings translated into a close friendship between the two young actors. “Justin is a like a brother to me now,” says Dakota Fanning, “because we were together so long – in New York, Virginia, and California. So he’s like my real brother. We have fun.”

For Chatwin, the young actress was an inspiration. “Dakota Fanning is a beautiful kid,” he says. “She’s got a great head on her shoulders. She is phenomenal. I don’t know where she learned to act, but I am learning from her every day.”

Australian Miranda Otto was on a brief visit to Los Angeles when her agent phoned to tell her Steven Spielberg wanted to meet her. But Otto feared that the chance to work with Spielberg may have come at the wrong moment. “I had to say to him, ‘I

don't know if I can do this because I'm pregnant,'" recalls Otto. But the pregnancy worked for Spielberg, who saw it as a part of the complexity in the relationship between ex-wife and ex-husband.

As Kennedy explains, "It's not as though these two people don't like one another; they do. They still care very much for each other and they both care very much for their children, but the relationship hadn't really worked." The actress' pregnancy, which was accentuated for the film, helped to finalize her character's transition into a new life.

"There's this sweet gap between Ray and Mary Ann," says Spielberg, who envisioned the couple as two people who married young and were never able to transcend their different social backgrounds. "He's this blue-collar worker who unloads those big cargo containers and is a big kid at heart. He married a Connecticut aristocrat, someone who had horses growing up, and they fell in love and had a couple of kids. But he's a sexy guy – he's Tom Cruise after all – and she'd found something in Ray she loved despite still having this other lifestyle. There was such a great chasm between their upbringings that they never really could see eye-to-eye on many things. And I thought that contrast was great."

While her appearance in the story is relatively brief, Otto's character serves as a compass point for a good part of the story. As David Koepp explains, "Ray's first impulse is to get the kids to their mother because he knows she can take care of them and he believes he can't."

Both Spielberg and Cruise are fans of the 1953 George Pal / Byron Haskin adaptation of *The War of the Worlds*. The director asked that film's stars, Gene Barry and Ann Robinson, to make an appearance in his own adaptation of the novel. When he was just beginning his directing career, Spielberg directed Barry in a sci-fi episode of the television series "The Name of the Game." "I am honored, for one thing, to be asked to come back," says Barry. "As I look back at my original performance in 'War of the

Worlds’ – and it was a long time ago – at that time it was a very special event. And now, 53 years later, here I am commemorating the fact that Steven Spielberg is doing ‘War of the Worlds.’ It’s a big moment in my life that he asked me to make this appearance.”

“Being back, with the greatest director in the world, and the most popular actor in the world, Tom Cruise, it’s quite a coup for me to have been invited back,” says Ann Robinson.

“It was so special being able to bring the two actors back from the 1953 film,” comments Spielberg. “I was a big fan of Gene Barry when I worked with him. The second or third thing I ever directed in my life was ‘The Name of the Game,’ which he starred in. And it was a science fiction episode, a real departure from the normal series. So, I think Gene was rather surprised to get a call from me saying, ‘Hey, can you come back with Ann Robinson and do a cameo?’ There are many homages to that original film in my version of the H.G. Wells book. And he was happy to do it and Ann was thrilled as well.”

One major character is not a part of Ray’s family – in fact, he becomes a distinct threat. At a horrifying peak in the story, Ray and his daughter seek refuge in a farmhouse while a battle between man and alien ensues. With a devastating war exploding behind them, father and daughter follow a stranger into the cellar of an old house. The story takes a dramatic shift in tone and scope and the drama intensifies as it becomes clearer that the aliens are not the only things they have to fear.

The stranger who waves the father and his daughter away from the alien attacks is a broken man named Ogilvy, played by Academy Award®-winning actor Tim Robbins. “Ogilvy is a guy who has lost his entire family, as so many people have,” says Spielberg. “He has been hiding out in the basement of this farmhouse. He has a plan, but that plan is deranged. You forgive him some of his derangement because he has

suffered such a great loss and he’s not thinking clearly, but he becomes as much a danger to Ray’s and Rachel’s survival as the invaders.”

“In the midst of this action-adventure movie,” says Robbins, “we have an intense psychological drama, a dangerous situation with this man and his psychosis. It’s not just some kind of gratuitous psychosis, but a psychosis and a danger that you can understand in light of these events.”

“I think it’s a very brave thing for Steven to go into this cellar for this very intense confrontation with Ogilvy,” says Kennedy. “It’s a very brave thing to do in the context of a movie like this, but it’s the very thing that separates this movie from a lot of other movies that are similar in this genre and that is it is very character-driven, it’s very specific to the dynamic of this family and the dynamic of survival.”

The actor was exactly the kind of imposing figure the filmmakers were looking for. “Tim Robbins was a very, very early choice for us,” says Kennedy. “With the depth of his acting ability, he’s someone we thought could really hold the screen for this relatively short period of time, in this small space and not be overwhelmed by the size and scope of the rest of the film.”

Ogilvy is one of the many touchstones to the Wells novel that fans of the book will find in the film. “Ogilvy is a little bit like ‘the Curate’ in H.G. Wells’s book, whom the protagonist winds up having to share a very small space with,” Spielberg notes. “It’s a very uncomfortable part of the novel. And I wanted it to be a very uncomfortable part of the film as well.”

The story moves from an urban intersection along highways and rivers with expanses of refugees spilling out onto wide landscapes before landing into a small dark cellar. “The journey is across a barren landscape where the characters are reduced to the most basic elements – following the road, following the river, the simplest ways just to get somewhere,” says production designer Rick Carter. “And then you finally get to a point where you’re almost back in time because there’s nothing but a farmhouse on a

big hill. Over that hill is this whole war going on between the best that we have, our whole army going after the aliens, and then we have this very small, claustrophobic space. And instead of being a refuge, it's even worse.”

“It's an odyssey,” says Spielberg. “It's a journey based on gut instinct. It starts in New Jersey and ends in Boston; it's a very, very short span of distance when you compare it to how far these alien invaders must have come. And at the same time, that journey is forever.”

ABOUT THE PRODUCTION

Reuniting the team: Pre-Production Begins

The production came together with breakneck speed after Tom Cruise and Steven Spielberg decided to focus on “War of the Worlds.” Producer Kathleen Kennedy recalls a conversation she had with Spielberg early on. “Steven said to me, ‘Okay, we’re going to make this movie and we need to prep it quickly and we’re going to start shooting in three months,’” Kennedy recalls. “But don’t freak out when you look at the script. Just recognize that there are three people in the movie – that’s the heart of the film, and every now and then 1,000 people are running around in the background.”

In fall of 2004, production teams were quickly set up on both coasts to prepare for the start date, scouting locations up and down the Eastern Seaboard and preparing stages and sets which would be used when the company returned to Los Angeles after the winter holiday. “We had an East Coast production company in full swing with a lot of East Coast crew,” says Kennedy, “then, simultaneously, we had a West Coast crew prepping what we would be coming back to.”

Pre-production took place in essentially half the amount of time normally allotted to a film of similar size and scope. Spielberg notes, however, “This wasn’t a cram course for ‘War of the Worlds.’ This was my longest schedule in about 12 years. We took our time.”

“There are certain reasons that we were able to make this movie so fast,” comments director of photography and longtime Spielberg collaborator Janusz Kaminski. “First of all, you’re working with a director who’s extremely confident, who is very familiar with the genre, who knows how to make movies.”

Everyone agrees there are few directors with the experience and vision to put a project of this size and scope together with such deftness. “It’s terrifying because it’s so

fast, but it’s also incredibly energizing,” comments costume designer Joanna Johnston. “I don’t know anybody who works as fast as Steven does. He knows exactly what he wants.” Spielberg’s clarity, decisiveness, and easy communication with the team he assembled, many of whom are veterans of several Spielberg projects, ensured that the project would proceed on schedule.

The crew’s efficiency during the preproduction period was a result of the production team’s familiarity with each other and the director. “The majority of people heading all the major departments, including myself, have been with Steven for 15 to 20 years,” says Kennedy.

Of the team assembled, most had worked with Spielberg before, many on multiple projects over several decades: producer Kathleen Kennedy (15 films), producer Colin Wilson (10 films), cinematographer Janusz Kaminski (9 films), production designer Rick Carter (6 films), editor Michael Kahn (19 films), composer John Williams (21 films), senior visual effects supervisor Dennis Muren (10 films), costume designer Joanna Johnston (4 films), stunt coordinator Vic Armstrong (5 films), set decorator Anne Kuljian (3 films), property master Doug Harlocker (2 films), and sound mixer Ron Judkins (11 films).

“I attribute a great deal of the ability to be able to achieve this schedule to the group of people that we put together,” says producer Colin Wilson, who began with Spielberg as an editor and has produced several features with him over the years. “A lot of the key individuals have a shorthand because they have so much history together.”

Spielberg’s unique capacity to occupy both the worlds of visual effects and the world the camera sees was evidenced in the earliest stages of prep. The shooting schedule reflected the need to give Dennis Muren, Pablo Helman and their team at Industrial Light & Magic as much time as possible with the visual effects sequences. “We knew we had a fair number of effects and we knew we had a limited post-

production schedule,” says Kennedy. “We recognized that it was important to get on film those large sequences that were going to require the most number of effects so that ILM could get started on that work early. When we got to the East Coast, we began with the intersection sequence, which had a tremendous amount of crowd interaction and effects.”

Production designer Rick Carter recalls getting a phone call from Steven Spielberg in the months before production began. “I jumped on a plane and went back east to New Jersey where the movie was set,” continues Carter. “I went over to a neighborhood in Newark on the first day of scouting. It had five streets intersecting, which formed a great place to have this initial encounter with the aliens.”

Three months later, the company poured into the five-cornered intersection of the Ironbound, a small, tight-knit community in Newark, New Jersey, named for the railroad tracks that border the neighborhood on all four sides and gathered for the start of principal photography. Laced with Portuguese and Brazilian restaurants and bakeries, the location was also something of a homecoming for Cruise. “I lived in New Jersey twice,” says the actor. “These are the places that I grew up in.”

Cameras and Pre-Viz: The Look of ‘War of the Worlds’

With hundreds of extras, crew members, trucks, and equipment, the company prepared to shoot one of the film’s biggest sequences – the first time Ray comes face to face with one of the Tripods.

Spielberg was completely familiar with the intersection in Newark and several other key locations before he started shooting. He’d been working with them in a computer since the beginning of pre-production through a process called pre-visualization (or ‘pre-viz’), in which traditional storyboards are animated into 3D

digital sequences that depict not only what a scene will look like, but reveal every aspect of a given location, including sets, actors, cameras and crew.

While he'd used the computer to help visualize sequences in pre-production before, Spielberg said, “This is the first film I really tackled using the computer to animate all the storyboards.” He was visiting his good friend George Lucas who showed him how the process was working for him. “I got all the experts who had been working with ILM on ‘[Star Wars]: Episodes I, II and III’ for George. When they wrapped, I took most of them with me,” he says.

“It’s really been a fantastic communication tool,” adds producer Kathleen Kennedy. “We went out in August and scouted all the locations. Then we scanned everything into the computer and built the sequences around the actual locations. Steven literally lived in the same office with the guys who were creating this on the computer. It’s an extremely accurate representation of what he then shot.”

Previsualization supervisor Dan Gregoire was one of the leaders of the animatics team on the last two “Star Wars” installments. “It starts as a just a paragraph of text,” Gregoire explains, “‘A Tripod rises of out of the ground in Newark, New Jersey.’ Steven has it all in his mind but it’s tough to explain that to everybody involved – the D.P., the gaffer, the grips. We came in and built that intersection in 3D. We built the Tripod; we cracked up the ground; we blew everything up. We developed the sequence from scratch so that we could actually play that movie on set in Newark and everybody who saw it could understand what Steven was talking about.”

The pre-viz also allowed the actors to see what wasn’t there. “I invited the actors over to the computer while we were shooting and showed them the entire sequence,” Spielberg describes. “They knew exactly the size of these leviathan Tripods that they were up against and where they were in juxtaposition to the where the Tripods were.”

“Steven always shows us that kind of stuff when we’re doing something with an alien and it’s actually not there,” says Dakota Fanning. “He would show us what it was

going to look like and exactly where it was going to be. It was really neat to have the pre-viz to look at.”

“I wish I had it on ‘Close Encounters,’” says the director, “because the actors had to completely rely on imagination. I hadn’t imagined some of the UFOs when I was directing principal photography. I had to say ‘Well, it’s this big pie tin up there and it’s large.’ Here, all the actors had a visual reference. They could see roughly what it was going to look like when the film was done. And that was exciting to everybody.”

After weeks and weeks of occupying a 3D model of the intersection where they would start their work, the director finally flew out to New Jersey to stand in the middle of the real thing. “He came out to the real intersection,” recalls Rick Carter, “and now, was looking at it in terms of how he was going to film it, the real place. I said, ‘So, what do you like better? Your digital intersection, or the physical intersection?’ And, first, he said, ‘digital,’ and then, he turned and went, ‘no, physical.’ ‘No, I like them both.’ He was right there, between the two.”

In spite of pouring rain, hundreds of onlookers, and a gaggle of paparazzi, the week’s work went very smoothly. “We shot the intersection sequence in six days, but it didn’t ever feel rushed or unprepared,” says Cruise. “We were focused – we knew exactly what we had to accomplish each day. With pre-visualization, we were able to see what was coming.”

From locations and sets to costumes and props, the constant mandate on the film was reality. The real world begins in the film in a gritty reflection of the world we see around us, but begins to change as the film moves into a full-scale alien invasion.

Costume designer Joanna Johnston created 60 different versions of Ray’s leather jacket, to illustrate the degrees to which he is weathered from the beginning of the journey to the end. “He begins with the jacket, a hoodie, and two t-shirts,” explains Johnston. “Then slowly peels them away until he’s left with just a t-shirt and jeans. To me, it’s like an old-fashioned hero emerging.”

Rachel, played by Dakota Fanning, also undergoes a change as her pink “prototypical girly girl” clothes become increasingly dirty and weathered. One piece of Fanning’s costume that takes on a special importance is her lavender horse purse. “I wanted her to have something that made her feel safe, some little thing that she could sleep with and put over her face,” Johnston notes. “That was the lavender horse purse. We tied it up on a ribbon and Dakota hung it on her body, so it was with her at all times.”

Johnston dressed Robbie for an unconscious emulation of his father, “They’re more alike than they realize, with great tension on the surface,” she says. “They both wear hoodies, jeans, and baseball caps – but the caps are for different teams.”

Johnston got a chance to compare notes with Ann Robinson, who played the heroine of the 1953 adaptation of “The War of the Worlds,” and returns for a cameo role in Steven Spielberg’s film. “She saw us making up thousands of costumes and told me that in 1953, she and an assistant shopped for two suits at May Co., and those two suits served as her costume for the entire film,” she says.

Production designer Carter says Spielberg brought the same sensibility to the alien attack that he’d brought to his World War II epic. “When Steven was at the intersection, it was like he was at Normandy Beach,” he says.

Spielberg called upon the talents of his “Saving Private Ryan” cinematographer, Janusz Kaminski, to achieve that look. In fact, the Academy Award®-winning cinematographer has collaborated with Spielberg on the director’s last nine pictures. The handheld camera work was one part of a careful equation to create a spectacle that was both terrifying and real.

Spielberg wanted to put the audience inside the events of the film. “Janusz knew I was looking for reality – not a bird’s eye view of what was happening, but a man’s view, a child’s view,” says Spielberg. “He kept it very natural and the lighting very naturalistic.”

“This is my third movie with Janusz and his crew [after “Jerry Maguire” and “Minority Report”]; Steven has made nine with him,” says Tom Cruise. “Janusz is a true character and a true artist. Steven wanted to keep the film visceral and real, but obviously, it had to work with the effects as well. Janusz was able to do both.”

“The work I’ve done on this movie is so different from the work that I’ve done on other movies with Steven,” Kaminski notes. “Visually, I think that it’s very poetic and very sophisticated. It’s got a really beautiful color palette where it starts a little bit with the blue and gradually becomes more colorful. It’s stylized, but stylized within the confinements of trying to make something real. Lighting is really, really interesting in this movie.”

From lights in the sky to creeping shadows in the basement to the hand-held lanterns and flashlights of the refugees, the director and cinematographer skillfully blended the actors, extras and special effects (like smoke and fire) with real environments to make the fantastic as real as possible.

In one such scene, Ray and his family are driving in their minivan when they come upon an increasing number of wandering people, which eventually swells to a crowd. “Janusz and Steven wanted a lot of interactive light in that scene, so we gave the extras different kinds of lights, from Coleman lamps to oil lanterns to flashlights to Maglights to flashlights running out of juice,” recalls property master Doug Harlocker. “It really adds to the texture of the scene, creating a frenetic, chaotic, scary environment inside the car.”

Kaminski was also charged with creating a visual consistency between locations on the East Coast and soundstages and, in at least one case, three different environments – East Coast, West Coast and soundstage. “There is a very interesting scene that we began in Virginia, where we see our heroes walking on the road, walking towards the hill and troops are arriving,” Kaminski describes. “We’re seeing thousands and thousands of extras going towards the direction of big hill. We started in Virginia

in the evening, and then we continued this scene on the stage. After that, we went on location in southern California and we continue with the same scene. So, right there we're dealing with three different weather patterns, three different environments, three different lighting conditions.” Serendipity brought southern California a particularly rainy winter, which gave its hillsides a green hue, aiding Kaminski’s cause tremendously.

Carter underscores Spielberg’s ability to meld reality and fantasy seamlessly. “He never gives you a chance to figure out exactly how everything was done when you’re watching it the first time,” says Carter. “He’s mixing it up from the very beginning, not because he has a technical idea of what he’s trying to show you from a ‘wow’ factor, but because this is what his brain sees.”

The Practical and the Imagined: Visual Effects

With hundreds of extras screaming amid smoke and fire, an essential component of every major sequence would be created on computers. “When I decided to make ‘War of the Worlds,’” says the director, “Dennis Muren is one of the first phone calls I made.”

The recipient of eight Academy Awards for Best Achievement in Visual Effects (three of those for his work on Spielberg’s “E.T. – the Extraterrestrial,” “Indiana Jones and the Temple of Doom,” and “Jurassic Park”), Dennis Muren continues to be a driving force in the evolving art of visual effects.

“What Dennis Muren and everybody at ILM brings,” says production designer Carter, who has worked closely with Muren on a number projects, “is the ability to see in our world something you could never see, and that it could be filmed as though it was there the whole time.”

“I’m always looking for something new to do,” Muren notes. “As soon as I finish a film, I think, ‘That film is obsolete. The visuals in that are obsolete, what’s new?’ And the idea of doing ‘War of the Worlds’ was pretty exciting, especially going back to the book to look for the war machines. I think I’ve got a grasp of what people have seen, and what is fresh, because I get tired of it as fast or faster than the public does. And we spent a lot of time in the preproduction of this, coming up with an interesting look for the Tripods and even for the alien creatures. We didn’t just jump in at the first or second or third or tenth or fiftieth design.”

Despite Muren’s place on the cutting edge of visual effects, he worked with Spielberg to assign the most effective technique to each visual effect shot rather than relying heavily on CG. “Having come from the age of miniatures, I’ve got no problem with saying, ‘Let’s do this as a miniature, and let’s do this as computer graphics’ – whatever’s best for the shot,” he says. “We’ve got a lot of great talent here, people who know how to build the models. We know how to put them together in scenes. It’s really important to be able to use the whole toolbox, not just the computer graphic part of it.”

Spielberg, Muren and Janusz Kaminski worked closely together to keep all the composite elements of the film in sync. “You’re shooting inserts; then, you’re shooting against a green screen; then, you’re shooting against a ferry that’s tied to the wharf and doesn’t move,” Spielberg describes. “Then, you’re shooting the ferry actually in the water. And then there’s a digital unit. I’m pretty accustomed to shooting this way from all my experience from ‘Close Encounters’ through ‘Jurassic Park’ to now. To me, it’s like a big salad. You treat all the ingredients separately, but with equal tender loving care. Then, finally, when all these disparate pieces are combined, you put the final dressing on. And if that combination is correct, then you’re going to have a feast.”

The tight schedule did not afford the filmmakers a leisurely post-production period. Instead, processes allotted to post were assimilated into the production period.

“All the time that we were on location shooting, we were getting video back and forth,” Muren recalls. “That kept the process going rapidly, and essentially, it saved us weeks and weeks of time. We managed to parallel the action on both coasts, and get things directly approved by Steven on set all the time, too. So, it was really, really great.”

Because while Spielberg was shooting the film, he was also editing it, delivering shots to ILM and approving shots once they came back to him for review. Visual effects supervisor Pablo Helman notes, “Steven was the first director I ever worked with who turned the work early. As we were wrapping principal photography, he turned over all the visual effects work. This is a first for me.”

The Unnatural in a Naturalistic World: Creating the Tripods for “War of the Worlds”

In addition to allowing the director to completely design his shots before he started shooting, previsualization played a role in the development of every aspect of the alien presence. “We explored through a hunt and peck method what the Tripods should look like, what the aliens should look like, what the world they inhabit should look like,” Spielberg explains. “That was really, really important to explore – not just the way I’ve been doing it for 30 years – two dimensionally – but three dimensionally and in color.”

Spielberg worked with a group of diverse artists to create every aspect of the aliens, from their Tripods to the environment they create. This group was led by Rick Carter, Dennis Muren, the conceptual design teams of Iceblink’s Doug Chiang and ILM’s Ryan Church, and Dan Gregoire and his previsualization team. “I had the most amazing group of artists working on the design of the Tripods,” says Spielberg, “all working together in a kind of collaboration, throwing out all these ideas against the wall. We must have had 20 or 30 designs on aliens, from the sublime to the ridiculous.

It was a very interesting process, sometimes almost a blending of an element I liked here and an element I liked there.”

Comments Muren, “To begin on the design of the Tripod was exhilarating. You get as many artists as you can to contribute ideas to it. And then you guide it as little and as much as possible. You want it to be free enough so that Steven can see a broad spectrum of things, but you want them to be consistent with what you think the story needs, and what this time in motion picture history needs.”

Muren points out that Spielberg knows exactly what he wants; it’s just a question of bringing him the right elements. “You make a collage of different things, and present them all to him,” he says. “He’ll pick part of A and part of B and part of C, and you put them together, and it’s like, ‘Wow, they look like they were always meant to be together.’ It’s very easy working with Steven because he’s so clear on what he wants. The decision-making process couldn’t be better.”

For the Tripods themselves, described vividly in H.G. Wells’s book, Spielberg wanted first, as the author had over a century ago, to inspire fear,. “I wanted the Tripods to be really scary because they represent what’s driving them,” he says. “I wanted the audience to actually be terrified by what these things looked like from the outside.”

Conceptual designer Doug Chiang found inspiration in the concept of Tripods as the “image of fear.” “Whatever that is to each individual person is always different,” Chiang explains. “In some ways, we tried to create these Tripods as manifestations of what terrifies me or what terrifies Rick [Carter]. It may not terrify everybody else, but I think we’re trying to capture that essence.”

“I think these Tripods are going to scare people,” Chiang continues, “and not just the shape, but how it’s being filmed, how it’s being shot – it’s what you don’t see that is the scariest.”

Once conceived, the Tripods were given life by animation supervisor Randy M. Dutra and his team at ILM. Dutra, who worked with Spielberg on the first two “Jurassic Park” films, sought to create movement that would be believable in our natural world yet alien at the same time. “One of the things that Steven got from the beginning was that it's very important to have connections to things that are organic,” Dutra says. “I have a very healthy respect for nature. And I know that Steven does. When I'm working with the animators, they know that I'm very much into nature, and looking at references, so that even if at the end we departed so far that the origin wasn't recognizable, it would still have that seed of truth, no matter what we gave to it. I think it's those telling little bits of personality or information that really send a character into the range of believability and uniqueness.”

But Dutra also found that experimentation took his team to new and exciting places with the Tripods. “The old saying, ‘sometimes you gotta kill your darlings,’ means, don't use the things that you already know work. Go somewhere else, and bring something else to it,” he says.

Muren notes that the Tripods in movement are meant to inspire “amazement and danger and humbleness. Like, there's nothing you can do. They're there; they're in control. That's pretty neat when it comes across in the film. But the rest of it really comes down to how Tom, and how the actors are all reacting to our characters. Because this is the story about a man's life, and his relationship to his kids. That's what the movie's about.”

Coast to Coast: Locations of “War of the Worlds”

From Newark and Bayonne to Brooklyn, up the Hudson to Naugatuck, Connecticut, and onto Athens, New York, the company was on a whirlwind tour of the Eastern Seaboard that ended in eastern Virginia.

Lexington is a small town, home to Washington and Lee University and Virginia Military Institute and to the production for the final days of shooting on the East Coast before the winter break. In a small valley between rolling farmlands the first part of the “Valley War” sequence was shot. “We looked all over to try to find a place that had this hillside that you could run up, and over the top know something was going on that you couldn’t see,” says Carter. “Below that would be this farmhouse. It turns out we actually found a farmhouse in that proximity with the hill in Virginia.”

Hundreds of tattered and dirtied extras wheeling carts and wagons stuffed with a hodge podge of personal affects worked along side the Virginia National Guard as Spielberg orchestrated a devastating encounter with the alien attackers for the camera.

The Guard came on the heels of several military units that worked with the production company: New York’s 10th Mountain Division; Marines from Camp Pendleton, California; and Army from Fort Irwin and Twentynine Palms, California, among others.

Moving to the West Coast, production resumed at Los Angeles-area locations including Piru, California (dressed as Athens, New York) for a continuation of a scene involving hundreds of extras; and the resonantly named Mystery Mesa, roughly 60 miles north of Los Angeles.

Another striking West Coast location was a massive, painstakingly-disassembled and dressed 747 jetliner sprawled out over a small hill on the Universal Studios backlot. “You walk outside, and it’s almost your worst nightmare of what really could happen,” says Rick Carter. “A plane lands in your neighborhood, and just decimates everything.”

The plane crash site was “a monumental set to put together. We had to buy a 747, and then we had to cut it up into pieces and have it strewn on the back lot, and then build houses around it. It was quite an undertaking.”

Also at Universal, the company utilized the studio’s huge, 25-foot diameter tank on Stage 27 to shoot the underwater portions of the ferry sequence.

On stage 16 on the Fox lot, production designer Rick Carter and his team created an otherworldly set which they called “The Meadow.” The farmhouse, which the company shot in the rolling hills of eastern Virginia and completed at Mystery Mesa, north of Los Angeles, was recreated on a low sloping hill with the barn, wooden fence, a carpet of sod and some trees. But this time everything was covered with red weed. “Steven’s idea was that he wanted to go from basically black and white in the hallway, a long shot moving up to the door, and when it opens up it’s like in ‘The Wizard of Oz,’” explains Carter, “the whole movie turns to color. Only now, in this case, it’s our world turning red. It’s just expansive, and it’s taking over our entire world.”

“They essentially turn our planet into theirs,” says producer Kennedy, “and we see this happening with this look of red weed that begins to take over the landscape. And it’s a little gruesome when you find out why it’s red.”

In addition to the meadow and their work on dozens of practical locations the company worked on six stages spread over three studio lots. [Production also utilized stage facilities for the interior of Ray’s house in Bayonne, New Jersey]. Every stage was its own world. In addition to the meadow set, Fox was home to the claustrophobic cellar where Ray and Rachel encounter Ogilvy.

Actor Tim Robbins says, “Steven Spielberg is still making Hollywood movies, in the great sense of ‘here we are on a soundstage where they’ve done countless epic dramas.’ You build sets and you make things happen.”

While Spielberg has played a significant role in bringing state-of-art technology to film, he also still edits on a flatbed. He is less a Luddite than a filmmaker with respect and admiration for the wide range of film arts. “I need something to inspire me,” says Spielberg, “to help me invent the look of the picture. If I had to invent everything in post-production it would be an exercise in personal futility. I think I’ll

keep the Hollywood craft of actually building and constructing things alive for as long as I live. Because I really respect those women and men who can create worlds through their own craft, their own art. You walk onto a set and suddenly there’s a world you can only dream about at night.”

72 days, several thousand extras, two dozen locations, sets on two coasts and five states later – “War of the Worlds” completed principal photography.

ABOUT THE CAST

TOM CRUISE (Ray Ferrier) has achieved unprecedented success as an actor and producer in a career spanning two decades. He is a three-time Academy Award® nominee whose films have earned in excess of six billion dollars worldwide. In addition, while continuing to explore new artistic challenges, Cruise has utilized his professional success as a vehicle for positive change, becoming an international advocate, activist and philanthropist in the fields of health and education.

“War of the Worlds” marks Cruise’s second collaboration with director Steven Spielberg. In 2002, Cruise starred in Spielberg’s futuristic thriller “Minority Report.”

Through Cruise/Wagner Productions, which he founded in 1993 with his partner, Paula Wagner, Cruise has moved seamlessly into the broader role of producer, bringing a range of diverse projects from new and established talents to the screen. The first film released under the C/W banner was the international hit “Mission: Impossible,” and in 1997 resulted in the company being honored with the Nova Award for Most Promising Producers in Theatrical Motion Pictures. The company went on to produce the critically acclaimed films “Without Limits,” “Shattered Glass,” “Narc,” and the period thriller “The Others.” The last marked Cruise’s first collaboration with director Alejandro Amenabar, whose film “Abre Los Ojos” became the basis for the

C/W production “Vanilla Sky,” under the direction of Cameron Crowe. The producing team was honored recently with the UCLA /Producers Guild of America Vision Award.

Immediately following the release of “War of the Worlds,” Cruise will begin filming the third installment of the Cruise/Wagner blockbuster “Mission: Impossible” franchise, which has grossed over one billion dollars worldwide to date. In addition, in his role as producer through Cruise/Wagner Productions – which he founded in 1993 with his partner, Paula Wagner – he is producing Cameron Crowe’s “Elizabethtown,” starring Orlando Bloom and Kirsten Dunst, set for release this fall.

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

He next starred opposite Paul Newman in Martin Scorsese’s “The Color of Money” and opposite Dustin Hoffman in Barry Levinson’s Oscar®-winning “Rain Man.” In 1989, Cruise received his first Academy Award® nomination and earned the Golden Globe for Best Actor for his portrayal of Vietnam veteran and anti-war activist Ron Kovic in Oliver Stone’s “Born on the Fourth of July,” which received a Best Picture nomination. His performance in Rob Reiner’s “A Few Good Men,” opposite Jack Nicholson and Demi Moore, led to a third Golden Globe nomination, and, in 1997 he received his second Academy Award® nomination and the Golden Globe for Best Actor for his work in Cameron Crowe’s “Jerry Maguire.”

In 1999, Cruise received critical acclaim for his powerful performance in Paul Thomas Anderson’s ensemble drama “Magnolia,” earning a third Academy Award® nomination and his third Golden Globe, for Best Supporting Actor. That same year, he starred in Stanley Kubrick’s final film, the psychological thriller “Eyes Wide Shut.”

His additional screen credits include Ron Howard’s epic “Far and Away,” Sydney Pollack’s legal thriller “The Firm,” and Neil Jordan’s “Interview with the Vampire,” based on the bestselling novel by Anne Rice. He most recently starred in the critically acclaimed box-office hit “Collateral” for director Michael Mann.

Cruise has been the recipient of numerous awards and tributes, reflecting both critical and commercial recognition within the industry and the broad popular support of audiences worldwide.

This November Cruise will receive the Stanley Kubrick Britannia Award for excellence in film from the British Academy of Film & Television Arts. He was recently honored with the MTV Generation Award, which celebrated Cruise as the actor of his generation. And in April 2005, Cruise received a David di Donatello award for lifetime achievement. He has been honored twice by the People’s Choice Awards, and received two Screen Actors Guild nominations for his work in “Jerry Maguire” and “Magnolia.” He was recognized by the Chicago Film Festival as the ‘Actor of the Decade’ in 1993 and earned the NATO/SHOWEST Meritorious Achievement Award that same year. Cruise has also been honored with a Saturn Award for “Vanilla Sky,” both the Chicago Film Critics Award and the Blockbuster Award for “Magnolia,” and an MTV Award for “Mission: Impossible 2.”

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

Tom Cruise Filmography

Actor	Producer
2006 <i>Mission Impossible: 3</i>	2006 <i>Deathrace 3000</i>
2005 <i>War of the Worlds</i>	2006 <i>Mission Impossible: 3</i>
2004 <i>Collateral</i>	2005 <i>Elizabethtown</i>
2003 <i>The Last Samurai</i>	2003 <i>The Last Samurai</i>
2002 <i>Minority Report</i>	2003 <i>Shattered Glass</i>
2001 <i>Vanilla Sky</i>	2002 <i>Narc</i>
2000 <i>Mission Impossible: 2</i>	2001 <i>Vanilla Sky</i>
1999 <i>Magnolia</i>	2001 <i>The Others</i>
1999 <i>Eyes Wide Shut</i>	2001 <i>Mission Impossible: 2</i>
1996 <i>Jerry Maguire</i>	1998 <i>Without Limits</i>
1996 <i>Mission Impossible</i>	1996 <i>Mission Impossible</i>
1994 <i>Interview with the Vampire</i>	
1993 <i>The Firm</i>	
1992 <i>A Few Good Men</i>	
1992 <i>Far and Away</i>	
1990 <i>Days of Thunder</i>	
1989 <i>Born on the Fourth of July</i>	
1988 <i>Rain Man</i>	
1986 <i>The Color of Money</i>	
1986 <i>Top Gun</i>	
1986 <i>Legend</i>	
1983 <i>All the Right Moves</i>	
1983 <i>Risky Business</i>	
1983 <i>Losin' It</i>	
1983 <i>The Outsiders</i>	
1981 <i>Taps</i>	
1981 <i>Endless Love</i>	

Hailing from Conyers, Georgia, **DAKOTA FANNING** (Rachel) began her career only five years ago at the age of six. Guest appearances on such Emmy Award winning television series as “ER,” “The Practice,” “Malcolm in the Middle,” and “Spin City” led to her breakout role opposite Academy Award® winner Sean Penn and Michelle Pfeiffer in New Line’s “I Am Sam.” For her stunning performance as Lucy, Dakota won

a BAFTA award and became the youngest actor ever nominated for a Screen Actor’s Guild Award. Shortly thereafter, she starred in the miniseries “Taken” for executive producer Steven Spielberg, which not only became the Sci-Fi Channel’s highest rated show, but also won the 2003 Emmy Award for Outstanding Miniseries.

In 2004, Dakota was honored to star opposite Academy Award Winner Denzel Washington in “Man on Fire,” directed by Tony Scott. This 20th Century Fox release earned Dakota her second BAFTA nomination and her performance.

Dakota teamed again with 20th Century Fox, starring opposite Academy Award® winner Robert DeNiro in “Hide and Seek,” released this past January. The film opened #1 at the box office.

Dakota has also just wrapped the DreamWorks feature “Dreamer,” starring opposite Kurt Russell. Dakota is also proud to be part of a remarkable ensemble of women including Glenn Close, Holly Hunter, Sissy Spacek, and Robin Wright Penn in the film “Nine Lives,” which premiered at this year’s Sundance Film Festival.

She is currently in production in the starring role of Fern in Paramount’s/Walden Media’s live-action version of the beloved E.B. White novel, “Charlotte’s Web.” Also starring in voiceover roles will be such luminaries as Julia Roberts, Oprah Winfrey, and Robert Redford.

Dakota will soon tackle another classic as DreamWorks has committed to develop with her the definitive adaptation of Lewis Carroll’s *Alice in Wonderland*, which will be written by Emmy Award winner Les Bohem.

Other credits include “Trapped,” opposite Academy Award® winner Charlize Theron, “Dr. Seuss’ The Cat in the Hat,” opposite Mike Myers, “Uptown Girls” S with Brittany Murphy, and a cameo role as young Reese Witherspoon in “Sweet Home Alabama.”

Dakota is an avid reader who plays the piano, knits, collects dolls, rides horses, and dances ballet. She is also learning to speak both Spanish and French. She resides in

Los Angeles with her parents, Joy and Steve Fanning, and her sister, actress Elle Fanning.

TIM ROBBINS (Ogilvy) has a long list of notable film credits as an actor, his career highlighted by writing, producing, and directorial accomplishments. In 2003, Robbins starred in *Mystic River*, for which he won the Academy Award® for Best Supporting Actor. Other memorable roles include his performances in the remarkable “*The Shawshank Redemption*,” “*The Player*,” “*Bull Durham*,” “*Jacob’s Ladder*,” “*Bob Roberts*,” “*The Hudsucker Proxy*,” “*Short Cuts*,” “*High Fidelity*,” and “*Five Corners*.”

Robbins also appeared in the films “*Nothing To Lose*,” “*Arlington Road*,” “*Austin Powers: The Spy Who Shagged Me*,” “*Cadillac Man*,” “*The Sure Thing*,” “*Jungle Fever*,” “*Mission to Mars*,” and “*Code 46*.”

In addition to his Academy Award®, Robbins has won the Best Actor Award at the Cannes International Film Festival and The Golden Globe Award for Best Performance by an Actor for “*The Player*.” In 2003, Robbins won a Golden Globe Award, a SAG Award, and A Critic’s Choice Award for Best Supporting Actor for “*Mystic River*.” He was nominated for a Golden Globe Award for Best Performance by an Actor for “*Bob Roberts*” and by the Screen Actors Guild for Performance by an Actor for Outstanding Performance by a Male Actor for “*The Shawshank Redemption*.”

As a director, Robbins has distinguished himself with “*Cradle Will Rock*,” which he also wrote and produced, winning Best Film Director honors at The Barcelona/Sitges Film Festival and the National Board of Review Award for Special Achievement in Filmmaking. “*Dead Man Walking*,” which he also wrote and produced, won multiple awards, including the Humanitas Award and four awards at The Berlin Film Festival, as well as an Oscar® nomination for Best Director and a Golden Globe nomination for Best Original Screenplay. His first film, “*Bob Roberts*,” won the Bronze Award for Best Film at the Tokyo International Film Festival and Best Film, Best

Director, and Best Actor Awards at the Boston Film Festival. In addition, Robbins served as executive producer for the films “Specter of Hope” and “The Typewriter, The Rifle, and The Movie Camera,” a documentary about filmmaker Sam Fuller, which won the Cable Ace award for Best Documentary.

Robbins also serves as Artistic Director for the Actor’s Gang, a group formed in 1982 that has over 85 productions and more than 100 awards to its credit. As a playwright, he has written seven plays produced in Los Angeles, New York, Chicago, and at the Edinburgh Festival. He most recently wrote and directed “Embedded” at the Actor’s Gang Theatre in Los Angeles, The Public Theatre in New York, and at The Riverside Studios in London. The play began a national tour this year. In addition, his stage adaptation of “Dead Man Walking” is currently being introduced into the curriculums of forty Jesuit high schools and universities.

Earlier this year, Robbins was named Man of the year by Harvard University’s Hasty Pudding Theatricals.

Robbins lives in New York City with his partner in crime, Susan Sarandon, and is the proud father of three mischievous children

After earning top accolades for her Australian film and stage work, **MIRANDA OTTO** (Mary Ann) rose to fame as the warrior Eowyn in “Lord of the Rings: The Two Towers” and “Lord of the Rings: The Return of the King.” She also recently starred opposite Dennis Quaid in “Flight of the Phoenix,” in the New Zealand film “In My Father’s Den,” and in “Through My Eyes,” a miniseries for Australian television. Other recent roles include the title character in “Julie Walking Home” for acclaimed Polish director Agnieszka Holland, which premiered at the 2002 Venice and Toronto Film Festivals, as well as “The Three-Legged Fox” and “Doctor Sleep.”

Otto also starred in “Danny Deckchair,” which re-teamed her with Rhys Ifans after co-starring with Ifans in the Charlie Kaufman-written film, “Human Nature.”

Otto garnered rave reviews in the spring of 2002 for her portrayal of Nora Helmer in the Sydney Theatre Company’s production of the Henrik Ibsen classic “A Doll’s House.”

A graduate of the prestigious Australian theatrical school NIDA, which also boasts such alumni as Mel Gibson, Judy Davis, and Cate Blanchett, Otto has been honored with Australian Film Institute award nominations for her work in “In The Winter Dark,” “The Well,” “Daydream Believer,” and “The Last Days of Chez Nous.” She also earned an Australian Film Critics Circle Award nomination for her performance in “Last Days of Chez Nous,” as well as for “Love Serenade,” which won the Camera d’Or at the Cannes Film Festival.

Otto’s other credits include Robert Zemekis’s “What Lies Beneath,” Terence Malick’s “The Thin Red Line,” “Kin,” “Dead Letter Office,” “Doing Time for Patsy Cline,” “True Love and Chaos,” and “The Jack Bull,” opposite John Cusack, for HBO.

JUSTIN CHATWIN (Robbie) most recently starred opposite Ralph Fiennes, Glenn Close, Rita Wilson and Allison Janney in the Newmarket film “The Chumscrubber,” which will be released this summer. Chatwin will also appear in the upcoming Showtime pilot “Weeds,” co-starring Mary Louise Parker and Elizabeth Perkins.

Chatwin first garnered recognition for his starring role in the in the USA miniseries “Traffic,” directed by Stephen Hopkins. Based on his performance in the program, Newsweek magazine singled him out as an Actor to Watch. He also co-starred with Angelina Jolie and Ethan Hawke in the Warner Bros. thriller, “Taking Lives.”

The son of an engineer father and an artist mother, Chatwin was born and raised on Vancouver Island (Nanaimo), British Columbia. He fell into acting by accident at

age 18 when a friend dared Chatwin to join him on an audition. It was then that he fell in love with acting – he got an agent immediately after.

ABOUT THE FILMMAKERS

STEVEN SPIELBERG (director) is a three-time Academy Award® winner, earning two Oscars® for Best Director and Best Picture for “Schindler’s List” and a third Oscar® for Best Director for “Saving Private Ryan.” He has also received Best Director Oscar® nominations for “E.T. The Extra-Terrestrial,” “Raiders of the Lost Ark,” and “Close Encounters of the Third Kind.”

In 1994, Spielberg’s internationally lauded “Schindler’s List” emerged as the year’s most honored film, receiving a total of seven Oscars®, including the aforementioned nods for Best Picture and Best Director. The film also collected Best Picture awards from many of the major critics organizations, in addition to seven BAFTA Awards, including two for Spielberg. He also won the Golden Globe Award and received a Directors Guild of America (DGA) Award.

Spielberg’s critically acclaimed World War II drama “Saving Private Ryan,” starring Tom Hanks, was the highest-grossing release (domestically) of 1998. The film also won five Oscars®, including the one for Spielberg as Best Director, two Golden Globe Awards for Best Picture (Drama) and Best Director, and numerous critics groups awards for Best Picture and Best Director. In addition, Spielberg won a DGA Award and a Producers Guild of America (PGA) Award. That year, the PGA also presented Spielberg with the prestigious Milestone Award for his historic contribution to the motion picture industry.

Spielberg won his first DGA Award for “The Color Purple” and also earned DGA Award nominations for “E.T. The Extra-Terrestrial,” “Raiders of the Lost Ark,” “Close Encounters of the Third Kind,” “Empire of the Sun,” “Jaws” and “Amistad.”

With nine in all, Spielberg has received more DGA Award nominations than any director in history and, in 2000, he received the DGA’s Lifetime Achievement Award. He is also the recipient of the Lifetime Achievement Award from the American Film Institute and the prestigious Irving G. Thalberg Award from the Academy of Motion Picture Arts and Sciences. More recently, Spielberg was presented with the Lifetime Achievement Award from Italy’s David Di Donatello Committee.

For television, on the heels of “Saving Private Ryan,” Spielberg and Tom Hanks executive produced the miniseries “Band of Brothers” for HBO and DreamWorks Television. Based on the book of the same name by the late Stephen Ambrose, the fact-based World War II project won both Emmy and Golden Globe Awards for Best Miniseries. Spielberg and Hanks are currently in development on an as-yet-untitled World War II miniseries, focusing on the battles in the Pacific theatre.

Last year, Spielberg won another Emmy Award for Outstanding Miniseries for “Steven Spielberg Presents Taken,” a Sci Fi Channel drama about alien abduction, which he executive produced. He is currently developing another miniseries to air on the Sci Fi Channel called “Nine Lives.” Also for television, Spielberg is currently executive producing “Into the West,” an original limited series Western to air next year on the TNT cable network.

Born in Cincinnati, Ohio, Spielberg was raised in the suburbs of Haddonfield, New Jersey and Scottsdale, Arizona. He started making amateur films while still in his teens, later studying film at California State University, Long Beach. In 1969, his 22-minute short “Amblin” was shown at the Atlanta Film Festival, which led to a deal with Universal, making him the youngest director ever to be signed to a long-term deal with a major Hollywood studio.

Four years later, he directed the suspenseful telefilm “Duel,” which garnered both critical and audience attention. He made his feature film directorial debut on “The Sugarland Express” from a screenplay he co-wrote. In addition to the aforementioned

films, his earlier film credits as a director include “Always,” “Hook,” and the “Raiders of the Lost Ark” sequels “Indiana Jones and the Temple of Doom” and “Indiana Jones and the Last Crusade.”

Spielberg’s more recent films include “Catch Me If You Can,” starring Leonardo DiCaprio and Tom Hanks, the futuristic thriller “Minority Report,” starring Tom Cruise, and “The Terminal,” starring Tom Hanks. He also wrote, directed and produced “A.I. Artificial Intelligence,” which was realized from the vision of the late Stanley Kubrick. In 2000, Spielberg won the Stanley Kubrick Britannia Award for Excellence in Film, presented by BAFTA - Los Angeles.

In 1984, Spielberg formed his own production company, Amblin Entertainment. Under the Amblin banner, he has served as a producer or executive producer on more than a dozen films, including such successes as “Gremlins,” “The Goonies,” “Back to the Future I, II, and III,” “Who Framed Roger Rabbit,” “An American Tail,” “The Land Before Time,” “The Flintstones,” “Casper,” “Twister,” “The Mask of Zorro,” “Men in Black” and “Men in Black II.” Amblin Entertainment also produces the hit series “ER” with Warner Bros. Television.

In October 1994, Spielberg partnered with Jeffrey Katzenberg and David Geffen to form the new studio DreamWorks SKG. Since then, the studio’s successes have included three consecutive Best Picture Oscars® for “American Beauty,” “Gladiator” and “A Beautiful Mind,” the latter two in partnership with Universal.

Spielberg has also devoted his time and resources to many philanthropic causes. The impact of his experience making “Schindler’s List” led him to establish the Righteous Persons Foundation using all his profits from the film. He also founded Survivors of the Shoah Visual History Foundation, which has recorded more than 50,000 Holocaust survivor testimonies. In addition, Spielberg executive produced “The Last Days,” the Shoah Foundation’s third documentary, which won the Academy Award® for Best Documentary Feature. He is also the Chairman Emeritus of the

Starbright Foundation, which combines the efforts of pediatric health care, technology and entertainment to empower seriously ill children.

JOSH FRIEDMAN (written by) is also the author of the screenplay “The Black Dahlia,” based on the novel by James Ellroy, currently in production with director Brian De Palma. His screenplay “Orphan’s Dawn” is in development at 20th Century Fox.

A graduate of Brown University, he lives in Los Angeles with his wife and child.

DAVID KOEPP (written by) most recently served as writer-director of the films “Secret Window,” “Stir of Echoes,” “The Trigger Effect,” and “Suspicious.” He wrote or co-wrote the films “Spider-Man,” “Panic Room,” “Snake Eyes,” “The Lost World: Jurassic Park,” “Mission: Impossible,” “The Paper,” “Jurassic Park,” “Carlito’s Way,” “Death Becomes Her,” “Bad Influence,” and “Apartment Zero.”

Koepp was born in Wisconsin and went to film school at UCLA. He lives in New York City.

KATHLEEN KENNEDY’S (producer) record of achievement has made her one of the most successful executives in the film industry today. Among her credits are three of the highest grossing films in motion picture history: “E.T. The Extra-Terrestrial,” “Jurassic Park,” and “The Sixth Sense,” which she produced with Steven Spielberg, Gerald R. Molen, and Frank Marshall, respectively.

She currently heads The Kennedy/Marshall Company, which she founded alongside director/producer Frank Marshall in 1992. In 1999 and 2000, three films produced by The Kennedy/Marshall Company were released. The first, Universal’s “Snow Falling on Cedars,” was directed by Scott Hicks, award-winning director of “Shine.” It was followed by “The Sixth Sense,” which starred Bruce Willis and received six Academy Award® nominations, including Best Picture. Next release was “A Map of

the World,” starring Sigourney Weaver and Julianne Moore. The Kennedy/Marshall Company also recently produced the IMAX film “Olympic Glory,” which was released in May, 2000.

In the summer of 1995, The Kennedy/Marshall Company released the Marshall-directed “Congo,” which Kennedy produced with Sam Mercer, and “The Indian in the Cupboard,” directed by Frank Oz and produced by Kennedy, Marshall and Jane Startz.

That same year, Kennedy produced the Amblin Entertainment/Malpas Production “The Bridges of Madison County,” directed by Clint Eastwood. It was followed by Amblin Entertainment’s Jan DeBont-directed action thriller “Twister,” which Kennedy produced with Ian Bryce in 1996. Kennedy also served as executive producer on the Spielberg-directed “Jurassic Park” sequel “The Lost World.”

Kennedy began a successful association with Steven Spielberg when she served as his production assistant on 1941. She went on to become his associate on “Raiders of the Lost Ark,” associate producer of “Poltergeist” and producer of “E.T.” While “E.T.” was becoming an international phenomenon, Spielberg, Kennedy and Marshall were already in production on “Indiana Jones and the Temple of Doom,” which she and Marshall produced with George Lucas.

In 1982, Kennedy co-founded Amblin Entertainment with Spielberg and Marshall, for which she produced or executive-produced such films as “The Flintstones,” “Hook,” “Always,” “Gremlins,” “Gremlins 2: The New Batch,” “An American Tail,” “The Land Before Time,” “Young Sherlock Holmes,” “The Goonies,” “Innerspace,” “The Money Pit,” “*batteries not included,” “Dad,” “Joe Versus the Volcano,” “Noises Off,” “An American Tail: Fievel Goes West,” “Cape Fear,” and “We’re Back.”

Kennedy also teamed with Spielberg, Marshall and Quincy Jones to produce “The Color Purple,” which earned eleven Academy Award® nominations in 1985, including Best Picture. Later that same year, Kennedy, Spielberg and Marshall

produced 1985’s highest grossing film, “Back to the Future,” and later produced its two highly successful sequels: “Back to the Future, Part II” and “Back to the Future, Part III.”

In 1998, Kennedy again earned the distinction of top grossing film of the year for “Who Framed Roger Rabbit?,” which she produced with Marshall and Robert Watts. She then went on to produce “Empire of the Sun” with Spielberg and Marshall, which the National Board of Review named Best Picture of the Year.

Kennedy also served as executive producer on the critically acclaimed Spielberg-directed Holocaust drama “Schindler’s List,” which garnered seven Academy Awards® in 1993, including Best Director and Best Picture.

Kennedy also produced Marshall’s 1990 directorial debut “Arachnophobia” with Richard Vane and re-teamed with Robert Watts to produce Marshall’s second film, “Alive,” in 1993.

In 2001, Kennedy produced the Spielberg-directed “A.I. Artificial Intelligence” with Bonnie Curtis. That same year, she produced “Jurassic Park III” with Spielberg and Gerald Molen. The end of 2001, she served as executive producer on M. Night Shyamalan’s “Signs,” starring Mel Gibson, released August, 2002. In 2003, Kennedy produced (along with Marshall, Gary Ross and Jane Sindell) the critical and popular hit “Seabiscuit,” which was nominated for seven Academy Awards® and proved to be the biggest-selling drama on DVD for the year.

Kennedy’s latest project, “War of the Worlds” – directed by Steven Spielberg and starring Tom Cruise – opens nationwide June 29. The contemporary re-telling of H.G. Wells’ seminal science fiction classic centers on the extraordinary battle for the future of humankind as seen through the eyes of one American family fighting to survive it.

Kennedy produced the film, along with Colin Wilson. Also upcoming for Kennedy is the as-yet untitled Steven Spielberg Project, a historical drama set in the aftermath of the

1972 Munich Olympics; the film will be a Universal Pictures/DreamWorks co-production, directed by Spielberg.

Kennedy also currently serves as the President of the Producers Guild of America, as well as the Chair of the Producers Council Board of Governors.

Raised in the small Northern California towns of Weaverville and Redding, Kennedy graduated from San Diego State University with a degree in telecommunications and film. While still a student, she began working at a local San Diego television station. Following jobs as a camera operator, video editor, floor director and news production coordinator, Kennedy produced the station’s talk show, “You’re On.” She then relocated to Los Angeles and worked with director John Milius prior to beginning her association with Spielberg.

COLIN WILSON (producer) frequently collaborates with Steven Spielberg, with whom he began as an editor. He associate produced “Jurassic Park,” co-produced “The Flintstones,” and produced “Casper”, “Amistad”, “Small Soldiers”, “The Lost World”, “The Haunting”, “Lara Croft: Tomb Raider”, “Terminator 3: Rise of the Machines” and most recently, “Troy”.

PAULA WAGNER (*executive producer*) and Tom Cruise partnered to form C/W Productions in 1993, and have been based at Paramount Pictures for the past 12 years. The company has released eight diverse, groundbreaking films -- earning multiple awards, widespread critical praise and international box office success. Together Cruise and Wagner have produced films that range in scope from the action blockbusters “Mission: Impossible” and “M:I 2” to Cameron Crowe’s films “Vanilla Sky” and upcoming “Elizabethtown,” Alejandro Amenabar’s chilling supernatural thriller “The Others,” as well as Robert Towne’s critically acclaimed portrait of the late runner Steve Prefontaine, “Without Limits,” and forthcoming adaptation of John Fante’s novel “Ask the Dust,” starring Colin Farrell and Salma Hayek.

Wagner and Cruise were also producers on Ed Zwick’s “The Last Samurai,” starring Tom Cruise, and Billy Ray’s directorial debut “Shattered Glass,” starring Hayden Christensen and Peter Sarsgaard. Wagner and Cruise are currently in pre-production on the third installment of the “Mission: Impossible” series, a franchise that has earned over a billion dollars to date.

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

In 2001, Wagner was honored by Premiere magazine with the Women in Hollywood Icon Award, and was featured the following year in Bravo’s “Women on Top,” a documentary profiling top women in entertainment. In 2004, she returned as co-chair to the Hollywood Film Festival for the second year in a row and is a member of the American Cinematheque’s Board of Directors. She has been the recipient of the Producers Guild Nova Award, as well as their Vision Award in 2004. Additionally, Wagner is on the Board of Trustees of Carnegie Mellon University and serves on the Executive Committee of the UCLA School of Theater, Film and Television.

JANUSZ KAMINSKI, ASC (Director of Photography), a two-time Academy Award® winner, took home his first Oscar® for his black-and-white cinematography on Steven Spielberg’s “Schindler’s List.” For his work on that film, Kaminski was also honored with a BAFTA Award and numerous critics awards, including the Los Angeles and New York Film Critics Awards for Best Cinematography. He won his second Academy Award® for his cinematography on Spielberg’s World War II drama “Saving Private Ryan.” In addition, Kaminski received a third Best Cinematography Oscar® nomination for Spielberg’s “Amistad.”

Kaminski more recently collaborated with Spielberg on the '60s-era dramatic comedy “Catch Me If You Can,” the futuristic thriller “Minority Report,” and “The Terminal.” He also served as the director of photography on the Spielberg-directed films “A.I. Artificial Intelligence” and “The Lost World: Jurassic Park.” Kaminski’s other film credits include Cameron Crowe’s hit “Jerry Maguire,” “How to Make an American Quilt,” “Trouble Bound,” “Tall Tale” and “The Adventures of Huckleberry Finn.”

A native of Poland, Kaminski came to the United States in 1981. He studied cinematography at Columbia College in Chicago, receiving his B.A. in 1987. After graduating, he relocated to Los Angeles to become a cinematography fellow at the prestigious American Film Institute, and began his professional career on the feature “Fallen Angel.” He also lensed two television projects: the Amblin production “Class of ‘61,” and the acclaimed cable movie “Wildflower,” directed by Diane Keaton.

In 2000, Kaminski made his feature film directorial debut with the thriller “Lost Souls,” starring Winona Ryder, Ben Chaplin and John Hurt. He has also directed a number of commercials.

RICK CARTER, A.C.E. (Production Designer) has been designing sets for the worlds of film and television for over 25 years. Among his recent credits are Steven Spielberg’s “A.I.: Artificial Intelligence,” for which Carter was nominated for both the AFI Production Designer of the Year and the Art Directors Guild Award; and the acclaimed Robert Zemeckis film “Cast Away.”

Carter previously teamed with Spielberg on “Jurassic Park,” “The Lost World: Jurassic Park,” “Amistad” (which earned another Art Directors Guild Award

nomination), and the Spielberg-produced anthology series “Amazing Stories.” Carter has also collaborated with Zemeckis several times, including the films “What Lies Beneath,” “Death Becomes Her,” “Back to the Future Part II” and “Part III,” and “Forrest Gump,” for which he earned an Academy Award® nomination.

MICHAEL KAHN (Editor) has won three Academy Awards® for Best Editing for his work on films directed by Steven Spielberg. He won his first Oscar® in 1982 for the blockbuster “Raiders of the Lost Ark,” and was also honored by his peers with an Eddie Award from the American Cinema Editors. In 1994, he received his second Oscar® for the editing of “Schindler’s List,” for which he also won a BAFTA Award. His most recent Oscar® came for his work on Spielberg’s World War II drama “Saving Private Ryan,” which brought him another Eddie Award. In addition, Kahn has garnered Oscar® nominations for his work on Spielberg’s “Empire of the Sun” and “Close Encounters of the Third Kind,” as well as Adrian Lyne’s “Fatal Attraction,” winning another BAFTA Award for the last.

Kahn has edited nearly all of Steven Spielberg’s films, most recently working with the director on “Catch Me if You Can,” “Minority Report,” and “The Terminal.” His other Spielberg collaborations include “A.I. Artificial Intelligence,” “Amistad,” “Jurassic Park” and the sequel “The Lost World: Jurassic Park,” “Hook,” “Always,” “Indiana Jones and the Last Crusade,” “Indiana Jones and the Temple of Doom,” “1941,” and “The Color Purple.”

Kahn has also edited a wide range of films for other directors, including “The Haunting,” “Twister,” “Casper,” “Alive,” “Arachnophobia,” “The Goonies,” “Poltergeist” and “Eyes of Laura Mars.” His most recent credit is “Lemony Snicket’s A Series of Unfortunate Events,” for director Brad Silberling.

JOANNA JOHNSTON's (Costume Designer) feature film credits as a costume designer began with the 1987 horror fantasy “Hellraiser”; directly following that, she created Jessica Rabbit’s trademark form-fitting evening gown for “Who Framed Roger Rabbit?” for director Robert Zemeckis and producer Steven Spielberg. She has gone on to collaborate many times with Spielberg (“Indiana Jones and the Last Crusade” and “Saving Private Ryan”) and Zemeckis (“The Polar Express,” “Cast Away,” “Contact,” “Forrest Gump,” “Death Becomes Her,” and “Back to the Future Parts II and III.”)

Other credits include Ron Howard’s romantic epic “Far and Away”; Lawrence Kasdan’s “French Kiss”; M. Night Shyamalan’s “The Sixth Sense” and “Unbreakable”; “About a Boy”; and “Love Actually.” She earned a Costume Designers Guild Award nomination for her work on “About a Boy.” Earlier in her career, she worked on a number of high-profile films including “The Color Purple,” “Indiana Jones and the Temple of Doom,” “The Pirates of Penzance,” “Tess,” and “Death on the Nile.”

JOHN WILLIAMS (Composer) is one of the most esteemed and prolific film composers of all time, and the recipient of numerous honors, including five Academy Awards®, three Golden Globe Awards, a British Academy Award, four Emmy Awards and eighteen Grammy Awards. Williams won three of his five Oscars for his work on the Steven Spielberg films “Jaws,” “E.T. The Extra-Terrestrial,” and “Schindler’s List.” His other Academy Awards came for the unforgettable “Star Wars” score and the scoring of the screen version of “Fiddler on the Roof.”

Williams has also earned a remarkable 43 Oscar nominations – more than any other living person – most recently for “Harry Potter and the Prisoner of Azkaban.” In 2003, he was nominated for his work for Spielberg’s “Catch Me if You Can,” and in 2002, he received dual nominations for his scores for Spielberg’s “A.I. Artificial Intelligence” and the blockbuster “Harry Potter and the Sorcerer’s Stone.” A master of

every genre, he has created many of the most familiar themes in movie history, including the Oscar-nominated scores for “Close Encounters of the Third Kind,” “Superman,” and all three of Spielberg’s “Indiana Jones” movies: “Raiders of the Lost Ark,” “Indiana Jones and the Temple of Doom” and “Indiana Jones and the Last Crusade.” Williams’ other Academy Award nominations have included Best Original Score nods for “The Patriot,” “Saving Private Ryan,” “Amistad,” “Nixon,” “Sabrina,” “JFK,” “Home Alone,” “Born on the Fourth of July,” “Empire of the Sun,” “The River,” “The Towering Inferno” and “The Poseidon Adventure,” to name only a few.

Williams’ long association with Spielberg began with the director’s first feature, “The Sugarland Express,” and has encompassed almost all of Spielberg’s films, more recently including “Minority Report,” “A.I. Artificial Intelligence,” and “The Terminal.” Williams’ latest film franchise credits include “Harry Potter and the Sorcerer’s Stone,” “Harry Potter and the Chamber of Secrets,” and “Harry Potter and the Prisoner of Azkaban”; and “Star Wars: Episode I – The Phantom Menace,” “Star Wars: Episode II – Attack of the Clones” and the upcoming “Star Wars: Episode III – Revenge of the Sith.” In addition to his feature film work, Williams created [official](#) themes for several Olympic games, and also wrote an orchestral work to accompany Spielberg’s film tribute to the new millennium, “American Journey.” He has also composed numerous concert pieces, including two symphonies, and a cello concerto premiered by Yo- Yo Ma and the Boston Symphony Orchestra in 1994, as well as concertos for flute, tuba, violin, clarinet, bassoon and trumpet. Williams was also Music Director of the Boston Pops Orchestra for 14 highly successful seasons from 1980 to 1993. He still holds the title of Laureate Conductor of that famed ensemble, as well as that of Artist in Residence at Tanglewood. As a guest conductor, he appears regularly with many of the world’s most renowned orchestras.

DENNIS MUREN is the Senior Visual Effects Supervisor at Industrial Light & Magic. Recipient of eight Academy Awards® for Best Achievement in Visual Effects, Muren is actively involved in the evolution of the company, as well as the design and development of new techniques and equipment. In June 1999, Muren became the first visual effects artist to be honored with a Star on the Hollywood Walk of Fame.

Muren’s many credits include, the first five released episodes of the “Star Wars” saga, “Close Encounters of the Third Kind,” “Dragonslayer,” “E.T. the Extra-Terrestrial,” “Indiana Jones and the Temple of Doom,” “Young Sherlock Holmes,” “Innerspace,” “Willow,” “The Abyss,” “Terminator 2: Judgment Day,” “Jurassic Park,” “Mission: Impossible,” “Twister,” “The Lost World: Jurassic Park,” “A.I. Artificial Intelligence,” and, most recently, “The Hulk.” He also received an Academy Award® for Technical Achievement for his role in creating the Go-Motion Figure Mover.

Born and raised in Miami Beach, Florida, **DEBRA ZANE** (casting director) is a graduate of Sarah Lawrence College in Bronxville, New York. After college, Zane studied acting at the William Esper Studio in New York City before moving to Los Angeles.

She began her casting career as an assistant to David Rubin. After seven years with Mr. Rubin, ending with their happy collaboration as partners on such films as “Get Shorty” and “Men in Black,” Zane created Debra Zane Casting in 1996.

Directors such as Sam Mendes, Gary Ross, Ridley Scott, Steven Soderbergh and Steven Spielberg have regularly called upon Ms. Zane to collaborate on the casting of their films. Her list of credits includes “Pleasantville,” “American Beauty,” “The Limey,” “Stuart Little,” “Galaxy Quest,” “Traffic,” “Ocean’s Eleven,” “Road to Perdition,” “Solaris,” “Seabiscuit,” “Matchstick Men,” “Ocean’s Twelve,” and Ridley Scott’s soon-to-be-released “Kingdom of Heaven.”

Zane’s recent collaborations with Steven Speilberg include “The Terminal” and “Catch Me if You Can.”

A member of the Casting Society of America, Zane has won their Artios Award twice for the casts of “American Beauty” and “Traffic.” The Screen Actors Guild also honored Zane as the casting director for Outstanding Performance by the Cast of a Motion Picture for “American Beauty” and “Traffic.”

Zane is a member of the Academy of Motion Picture Arts and Sciences.

She is the wife of Jeff Jarkow, whom she has known since elementary school. They are the proud parents of Ben and Amy.

Before partnering with Debra Zane on “War Of The Worlds,” **TERRI TAYLOR** (casting director) was co-casting director of the comedy hit “13 Going On 30” directed by Gary Winick.

Taylor has been part of the casting community for twelve years. Seven of those years were spent with mentor Debra Zane. Together they worked with such prominent directors as Steven Spielberg, Steven Soderbergh, Sam Mendes, Robert Redford, Gary Ross and Ridley Scott. She was the casting associate on “Galaxy Quest,” “Traffic,” “Ocean’s 11,” “Road To Perdition,” “Catch Me If You Can,” “Solaris,” “Matchstick Men,” and “Seabiscuit”.

Currently, Taylor is re-teaming with producer, Kathleen Kennedy and director Steven Spielberg on an untitled project scheduled to go before cameras this summer.

Terri attended Syracuse University and lives in Los Angeles with her husband of ten years, Gregg Taylor and their 18-month old son, Joe.