

# DÉJÀ VU

## PRODUCTI ON NOTES

*"Someone--tell me, is that woman alive, right now?"*

-Doug Carlin in DEJA VU

Everyone has experienced the unsettling mystery of déjà vu – that flash of memory when you meet someone new you feel you've known all your life or recognize a place even though you've never been there before. But what if these strange, spooky feelings were actually warnings sent from the past or clues to an unfolding future?

In the captivating new action-thriller from producer Jerry Bruckheimer and director Tony Scott, written by Bill Marsilli & Terry Rossio, it is déjà vu that unexpectedly guides ATF agent Doug Carlin (DENZEL WASHINGTON) through an investigation into a shattering crime. Called in to recover evidence after a bomb sets off a cataclysmic explosion on a New Orleans Ferry, Carlin is about to discover that what most people believe is only in their heads is actually something far more powerful – and will lead him on a mind-bending race to save hundreds of innocent people.

As Carlin's investigation deepens, it not only probes through the very fabric of space and time, but becomes an innovative love story that unfolds in reverse, when Carlin discovers his puzzling emotional connection to a woman whose past holds the key to stopping a catastrophe that could destroy their future. In the split second of a glance, without words yet with complete trust, Carlin takes one chance to change everything.

DÉJÀ VU is a Jerry Bruckheimer production of a film by Tony Scott for Touchstone Pictures. The film stars two-time Academy Award® winner Denzel Washington ("Man On Fire," "Training Day," "Glory"), Val Kilmer ("Kiss Kiss Bang Bang," "Alexander"), Paula Patton ("Hitch," upcoming "Idlewild"), Adam Goldberg ("How to Lose a Guy in 10 Days" "Saving Private Ryan") and Jim Caviezel ("Passion of the Christ").

Jerry Bruckheimer ("Pirates of the Caribbean" Trilogy, "Remember the Titans," "Pearl Harbor," "Armageddon") produces under his Jerry Bruckheimer Films banner. Tony Scott ("Man On Fire," "Enemy of the State," "Domino") directs. This is the 6<sup>th</sup> film production Jerry Bruckheimer and Tony Scott have collaborated on including "Enemy of the State," "Top Gun," "Beverly Hills Cop II," "Days of Thunder," and "Crimson Tide" which starred Denzel Washington. Bill Marsilli & Terry Rossio penned the script. Associate producers are Pat Sandston and Don Ferrarone.

The executive producers are Mike Stenson and Chad Oman ("National Treasure," "Bad Boys II," "Pirates of the Caribbean: The Curse of the Black Pearl," "Pearl Harbor," "Black Hawk Down," "Remember The Titans"), Ted Elliott & Terry Rossio and Barry H. Waldman ("Domino," "National Treasure," "Pearl Harbor").

Bruckheimer and Scott's DEJA VU creative team includes cinematographer Paul Cameron, ("Collateral," "Man On Fire"), production designer Chris Seagers ("Man On Fire," "Domino," "Saving Private Ryan"), costume designer Ellen Mirojnick ("Chronicles of Riddick," upcoming "The Sentinel"),

and Academy Award®-nominated editor Chris Lebenzon (“Charlie and the Chocolate Factory,” “Enemy of the State,” “Crimson Tide,” “Top Gun.”).

### **DÉJÀ VU : THE STORY BEGINS**

The spine-tingling sensation of déjà vu has mystified humankind for centuries. The feeling hits at the strangest moments – when we fall instantly and madly in love with a total stranger, when we arrive at a brand new place we know like the back of our hand, whenever events occur that inexplicably feel like they have must have played out somehow, somewhere before in our lives. From philosophers to filmmakers, we have all wondered: *Where does this feeling come from? Is it all in the mind or does it emerge from some deeper reality? Why does it happen? And most of all, what does it mean?*

“It is these fascinating gray areas that lie at the heart of our film,” says the star of DÉJÀ VU, Denzel Washington.

A two-time Oscar® winner who is regularly offered the cream of the current screenplay crop, Washington was swept up when he encountered DÉJÀ VU's uniquely time-shifting, backwards-moving structure and its provocative exploration of one of life's most inexplicable experiences through the lens of a love story and a crime-solving thriller. “I think we all have had the feeling that we have been somewhere before – I've had it, too,” Washington admits. “I used to have this dream about a particular place in Brooklyn, and then one day I went there and I couldn't help but feel like I had been there before. It's one of those big mysteries in life that I think everyone wants to get to the bottom of.”

Indeed, everyone who first came into contact with DÉJÀ VU was instantly intrigued. It's not often that a screenplay arrives in leading producer Jerry Bruckheimer's office and is purchased within a matter of hours – but DÉJÀ VU, written by Bill Marsilii & Terry Rossio, was an exception to the rule. Bruckheimer, who has become a brand unto himself with a roster of films that span many of the most popular and influential films of the last two decades, felt right away that the script was something special. Screenwriter Rossio (along with another partner Ted Elliott) had already written the wildly entertaining and phenomenally successful “Pirates of the Caribbean” series for Bruckheimer, as well such runaway hits as “Aladdin,” “Shrek” and “Zorro,” among others. But with DÉJÀ VU he and newcomer Bill Marsilii had ventured into fresh territory – taking a sleek modern thriller and poignant romance out onto the edges of modern physics' understanding of time.

Recalls Bruckheimer, “The concept of DÉJÀ VU was completely original, a real page-turner, and different from any other love story I had ever read. We were fortunate enough to be the first ones to get a peek at it, so we bought the screenplay within forty-eight hours of receiving it.”

Rossio and Elliot first formed their unusual writing partnership in the most modern of ways: in cyberspace. Around ten years ago, Rossio was in an America On Line chat-room talking to different aspiring writers about their careers, when he came across Marsilii, and was immediately impressed by his insights and smarts about movies. The two seemed to have an instant creative rapport.

But Terry lived in Los Angeles and Bill in New York, so they began exchanging ideas and script concepts by e-mail over the course of several years. One of those ideas was for an unconventional, intricately woven thriller/love-story that would take place unmoored from the usual rules of time. Starting with a deadly, heartbreaking tragedy, a federal agent would have to follow his sense of déjà vu and, using top-secret technology, trace his steps all the way back to the moment in time when he might have a shot at altering the catastrophe -- and with it, his own chance for a once in a lifetime love affair.

The idea seemed to have enormous potential but was also unusually complex, pushing the thriller into realms where it usually doesn't go. Soon Rossio and Marsilli were simultaneously developing the nuances of a romance-in-reverse, while also exploring next-generation surveillance technology and conversing with leading experts on the cutting-edge of String Theory and parallel universes.

Over time, Terry and Bill had each written different scenes that were fragments of DÉJÀ VU, but had never attempted to put it all together into one continuous narrative. Then, Rossio heard Jerry Bruckheimer Films was looking for a new large-scale film project and he had a feeling this story of romance, crime and time travel would resonate with the producer. He and Marsilli cleaned up what they had, and sent a first draft of DÉJÀ VU to Bruckheimer. They never looked back.

The result was wholly unlike the usual run-of-the-mill Hollywood thriller – and Bruckheimer loved that. Says Bruckheimer, “We felt that DÉJÀ VU had enormous drama to it because of what takes place around the love story. The idea that you can bring somebody back to life again is a wonderful concept. This story is risky, it’s entertaining and it’s romantic. And by bringing in Tony Scott to direct, we knew it would be filled with exciting action.” Bruckheimer knew that Scott would bring his distinctive panache with visceral thrills to the film – but also something more.

“Tony, Denzel, and I had all worked together on ‘Crimson Tide,’” says Bruckheimer, “but Tony and I hadn’t really done a love story together since ‘Top Gun.’ DÉJÀ VU presented those same elements of action and drama, but with the underpinnings of a beautiful romance tinged with incredible mystery. This was just the project to reunite us.”

Scott brought with him to DÉJÀ VU a well-deserved reputation for being not only one of the most accomplished, but also one of the hardest-working, directors in Hollywood. Famously, his vision is so specific and well-crafted that he wakes up every morning at 3 AM in order to draw his own storyboards for the day, mapping out every inch of every action scene before anyone else is even awake. Yet, typically sporting his signature pink baseball cap, khaki shorts and Cuban cigar, Scott is also renowned for making the non-stop pace of an action-thriller feel effortless to the cast and crew. Most of all, Scott is highly regarded for his unique ability to generate visual excitement and dramatic fireworks on the screen.

Sums up Bruckheimer, “Tony brings the amazing scope of his artistry to every visual aspect of a movie. That is why you hire Tony Scott. He is a great storyteller who is extremely dedicated to his craft. We both had the same goal for this film: to take you away for two hours so you can forget

about everything else and just get lost in the magic on the screen....and when those lights go down you are in another world, the world of DÉJÀ VU.”

### **THE CAST OF DEJA VU**

From the beginning, Jerry Bruckheimer knew exactly who he wanted to cast in DÉJÀ VU's lead role of ATF agent Doug Carlin – the tough-minded investigator who is forced to look in wildly unexpected directions for the answers to a heartbreaking crime. The producer was instantly put in mind of Denzel Washington. Not only is Washington one of today's most lauded actors, with Oscar®-winning roles as a corrupted police officer in “Training Day” and a Civil War soldier in “Glory,” but Bruckheimer was drawn to his skill at carving out indelible portraits of strong, take-charge characters in such films as “Man on Fire,” “The Pelican Brief” and, most recently, as the investigator in Spike Lee's critically acclaimed bank heist movie “The Inside Man,”

Says Bruckheimer: “Denzel is one of those actors who as a movie-goer you are always rooting for, which made him perfect for this role. As a federal agent, he's faced with an incredible situation where he can change the past. There is a line halfway through DÉJÀ VU where Denzel's character says ‘...all of my career I've been trying to catch people *after* they do something horrible. For once in my life I'd like to catch somebody before they doing something horrible. Alright? Can you understand that?’ That is the moment that you feel empathy for this tough ATF guy who has seen it all and you are completely hooked. We knew Denzel would bring this story to life, and have people in the audience want to take this journey with him.”

Adds director Tony Scott, “Doug Carlin has great intuition and Denzel is a very intuitive actor, so the fit seemed almost meant to be.”

Washington was drawn not only to the thriller aspects of the story but to a relationship unlike any other he had ever encountered, that between Doug and Claire Kuchever, who, in a bizarre twist typical of the film's unexpected turns, appears to die before he gets to know her. “I loved that a big part of this story is a love story in reverse. My character encounters a young woman who's dead when he meets her, and then he gets a chance to watch her live. It sounds complicated at first, but with Jerry Bruckheimer and Tony Scott involved, I knew it was going to be a great ride,” Washington comments. To play Claire Kuchever, a woman with such a strong allure that she compels Denzel Washington's Doug to figure out her mystery, the filmmakers wanted a fresh face. They chose rising newcomer Paula Patton who recently starred as the diva who develops a stage show and a love affair with Outkast's Andre Benjamin in the musical “Idlewild.”

For Patton, the chance to work with Washington was a dream come true. It also gave her a sense of déjà vu in its own right. “The relationship between me and Denzel was something that happened so organically, it made me think even more about what that feeling of déjà vu means,” she remarks. “That same experience where you meet someone and you immediately feel comfortable and connected to them – that's what happened between Denzel and me instantly!”

Patton continues: "Working with Denzel is like working with a jazz musician. He's with the script but it can also go anywhere. He trusts himself and his instincts so deeply. It keeps you on your toes because you never know what direction he is going to turn next."

Washington felt an equal affinity for Patton's performance, "My character ends up watching every move Claire Kuchever makes through satellite surveillance footage leading up to her death. It is a bit voyeuristic, but it wasn't hard at all with such a beautiful actress as Paula Patton," he says. "The camera loves her, and everybody in the room falls for her."

Patton especially enjoyed turning Claire into a courageous and indelible female heroine. "Tony Scott is a true lover of women, and if you really look at his movies, all of his female characters are strong, independent and unique," she observes. "They all have a vulnerability and sexiness to them, but they are solid people. Even with a victim, like my character Claire is in this film, she still has a very compelling strength and power."

Also joining the cast as the prime suspect of DÉJÀ VU is Jim Caviezel, who previously made a rich impression on moviegoers in a very different role – offering a remarkable portrait of Jesus Christ in his final days in Mel Gibson's "The Passion of The Christ." Here, he plays a darker, disturbed character, but Caviezel simply couldn't resist the screenplay's rare mix of unpredictable thrills with compelling questions about the nature of reality.

"The story is definitely complex, but nobody can do complex better than Jerry Bruckheimer and Tony Scott and make it the most extraordinary movie-going experience in the process," says Caviezel. "I love that it's a thriller that tackles both the seen and the unseen."

Caviezel was especially excited to have a chance to work with such Hollywood powerhouses as Jerry Bruckheimer and Tony Scott. "I can remember seeing 'Top Gun' in my junior year of high school and because of that film applying to the United States Naval Academy three times. It was my favorite film ever and suddenly I thought my destiny was to fly jets," he recalls. "Having this chance to work with them on this film was such a pleasure – Jerry and Tony are truly good people."

Also reunited with Jerry Bruckheimer and Tony Scott on DÉJÀ VU is Val Kilmer who teamed up with them many years ago as a young actor making his breakthrough in "Top Gun." Since then Kilmer has gone on to a diverse career, starring as Jim Morrison in Oliver Stone's "The Doors," working with Michael Mann in the acclaimed "Heat," collaborating with David Mamet on "Spartan" and recently joining Robert Downey, Jr. in the action-comedy "Kiss Kiss Bang Bang." For this film, Kilmer had the opportunity to partner up with Denzel Washington as FBI agent Andrew Pryzwarra. That and the chance to work together with Bruckheimer and Scott a second time around were compelling draws.

Says Kilmer, "The size and spectacle of Jerry and Tony's imagination is very big and satisfying, and their palette for action adventure unstoppable. Tony Scott is one of my favorite people, not just directors. He says good morning to 100 people on the crew by name, and his enthusiasm is what gets everyone thru the shooting day. With Jerry and Tony, what I love being around is that they're very genuine people. They like the life they're living and they're generous with it and it makes for a great experience."

Rounding out the cast is Adam Goldberg as the brainiac physicist Dr. Alexander Denny who helps Denzel Washington understand the cutting-edge science behind the strange chain of events happening to him. Goldberg is best known for his roles on NBC's sitcom "Joey" and such feature films as "Keeping Up With The Steins" and "Stay Alive" – but had never played a character like Dr. Alexander Denny before.

Modeling himself after some of today's leading physicists, Goldberg had a blast with the role, even while his own mind was being blown with everything he learned. Says Goldberg, "I play the mad scientist who knows all the theories behind wormholes and time tunnels and ways of bending time and space. It was quite daunting at times, because you can't really improvise your dialogue when you play a physicist. After all, they're dealing with the laws of the universe!"

### **AN EXPLOSIVE CAREER: DENZEL WASHINGTON TRAINS AS AN ATF AGENT**

To keep the emphasis on realistic action at the core of *DEJA VU*, Jerry Bruckheimer and Tony Scott brought in a number of consultants from the U.S. Bureau of Alcohol, Tobacco and Firearms (ATF), the agency that in real-life is charged with the investigation of all federal bombings – including such infamous events as the tragic explosion of the Alfred E. Murrah building in Oklahoma City and the 1993 car bombing of the World Trade Center. The film's advisors included retired agent Jerry Rudden, who has spent twenty years involved in these and other high-profile, post-blast investigations.

Rudden worked closely with Denzel Washington to train him in ATF protocol and also to help the actor forge the emotional nuances of a typically driven and devoted federal agent. "Denzel and I talked a lot about the investigations I had been involved with, and especially the perceptions and feelings that are involved," recalls Rudden. "He asked how I felt at the crime scene of the Oklahoma City Bombings, and I told him the hardest thing to do is not to become personally involved in the investigation. You try and handle everything objectively, but by the same token, you are still human."

For Washington, working with real ATF agents was invaluable. "It helped to do research with real guys like Rudden who worked on the Pentagon bombing investigation, the first World Trade Center bombing and Oklahoma City. You name it, he was there and he knows what it's really like," he notes. "It helped me to really understand how, as a bomb specialist, Doug is not really as good at dealing with people as he is at dealing with evidence."

In addition to briefing and training the cast, Bruckheimer also had Rudden make notes on the screenplay, adding in touches of authenticity and assuring the film represented the way actual disaster sites are handled. Says Bruckheimer, "One of the things Jerry Rudden mentioned that really rang true with us was that when you have a bombing and hundreds of people die, each person is treated like an individual homicide victim. This approach is one of our key plot points in *DÉJÀ VU*, so we knew we were on the right track. We wanted the audience to know right away that this explosion was a criminal act, and not an accident."

Rudden also collaborated with Bruckheimer, Scott and Jim Caviezel in creating a true-to-life portrait of a dangerous bomber in the character of Oerstadt. He further consulted with production designer Chris Seagers and costume designer Ellen Mirojnick on details of sets, props and costumes that would make DÉJÀ VU all the more authentic.

Says Mirojnick, “We had books and books to research when we shot the large disaster scenes. Tony was very specific that he didn’t want our extras to look like actors and Jerry Rudden was a huge help to us in discerning the different looks we were going for. It was all so real that at times during DÉJÀ VU it felt like we were making a documentary.”

### **THE MYSTERY OF DÉJÀ VU: WHAT DO WE KNOW?**

While the action elements of DÉJÀ VU are all about realism, the unconventional underpinning of the thriller is an inquiry into just what the feeling of déjà vu really is – and what it might reveal about the workings of the universe.

Déjà vu, though a common phenomenon, has defied easy explanations by biologists, psychiatrists, neurologists and physicists. Current theories, as the filmmakers discovered, range from the psychological to the downright fantastical and include:

- Some neurologists believe that déjà vu happens when the brain latches onto a single detail – a smell, sight or sound – the familiarity of which causes it to confuse the past and present for a split second
- Doctors point out that many patients with temporal lobe seizures experience the feeling of déjà vu so it may originate from unexpected stimulation to that part of the brain
- Some psychoanalysts believe déjà vu is a form of “wish fulfillment” – in which deep-seated psychological desires come to the fore, as they usually do in dreams, but in waking life
- Those who subscribe to the theory of reincarnation believe detailed episodes of déjà vu are evidence of memories of previous lives
- Scientists on the fringes of new discoveries in quantum physics have suggested that déjà vu could be the result of parallel universes that accidentally intersect when the fabric of space-time is disrupted

It is the latter theory that plays a vital role in the development of DÉJÀ VU’s suspenseful and thought-provoking twists. In order to get a better handle on what pioneering physicists believe about how time really operates, Jerry Bruckheimer and Tony Scott went right to the source: they picked the mega-sized brains of several world-class physicists including Dr. Brian Greene, an expert on String Theory and a professor of physics at Columbia University who has written such popular explorations of general relativity and quantum mechanics as The Fabric of the Cosmos and The Elegant Universe.

Says Bruckheimer, “We wanted to do our best to really explore what the various characters do in DÉJÀ VU, including the scientists in our time window lab. I’ve made a career of telling stories that

take you inside a world you'd never be a part of, yet, we make you part of it through this movie. Balancing science fiction and science fact can be tricky and complex, but we wanted to start this dialogue in DÉJÀ VU and open our eyes to possibilities that perhaps are not as far fetched as they seem.”

To get inside the surprising world of quantum physics, Bruckheimer and Scott sat down with Dr. Greene and asked him to explain some of theories behind time travel and parallel universes to them as simply as possible. Greene, in turn, simplified the concepts on a blackboard for Bruckheimer and Scott. He explained that we live in a world in which we are not always aware of the tricks our minds play on us when it comes to the medium of time. For example, he noted that when you look at yourself in a mirror that is 8 feet away, you might think you're seeing yourself right now, but you are actually looking at yourself as you existed 16 nanoseconds ago! (That 16 nanoseconds is the time it takes for light to reflect off your face at the mirror and come back.) So, in a sense, you are actually looking into the past. We do it all the time. It happens whenever you look up in the night sky to admire the North Star – even though it appears to be twinkling right at you, in fact you are actually peering at the star as it was 630 years ago. So one thing we know for sure is that time isn't always what it seems to be.

Getting into even more mind-bending concepts, Green explained how some physicists now believe, based on the latest evidence, that there exist an infinite number of parallel universes in the cosmos -- and that we just happen to lead our lives in one of them, unaware of the others. Once considered pure science fiction, the theory of parallel universes has now been directly implicated by recent cosmological observations. Though there are many different views of how parallel universes might operate, one of the most elegant explanations comes from an exciting new frontier in contemporary physics: String Theory. String Theory posits that the universe consists of tiny strings or membranes that vibrate in 11 dimensions. In this theory of a multi-dimensional cosmos, parallel universes could be separated from our own by as little as a fraction of a millimeter. Greene uses the analogy that our universe and everything in it might be just one thin slice of bread in an inconceivably vast loaf.

Though most of these theories still leave many questions unanswered, the potential they suggest for time travel and manipulation of the past or future is mind-boggling. As Dr. Greene says, “The realization there's more to the universe than we are directly aware of helps us appreciate our place in the cosmos.”

Continues Bruckheimer, “Understanding parallel universes was one of our biggest challenges in developing the DÉJÀ VU story. We wanted to know by consulting the experts in this area how we could convince audiences that there really are parallel universe – that, even as I am sitting here right now, there might be yet another Jerry talking somewhere else saying something completely different. An then how do you bridge these parallel universes? That's another area we explore in DÉJÀ VU.”

At the time window lab, things become more peculiar as the scientists utilize “wormholes” to journey across the gap between past and future. Wormholes, also known as “Einstein-Rosen bridges” (based on a paper by Albert Einstein and Nathan Rosen in which they proposed a bridge that could



travel between a black hole and white hole at a speed faster than light) and “space tunnels,” are a hypothetical feature of space-time that could provide a shortcut between one point in time and another. Wormholes, similar to black holes, are created by sources of intense gravity that cause the space-time fabric to fold or distort. Just as a worm can get to the other side of an apple by journeying through its center, wormholes could provide a quick path to an alternate place in this or other universes.

So can we alter events that have already happened? Can our future really change our past? The answers are very much open to debate – and that just adds to the fun of DÉJÀ VU.

Says Tony Scott, “I want audiences to leave the theater thinking this type of travel through time is really possible. If they haven’t quite perfected this technology today, scientists will do it tomorrow. When the audience takes that leap with us, they’ll be swept up in the story.”

### **THERE IS NO PLACE LIKE NEW ORLEANS: THE PRODUCTION OF DEJA VU**

Production of DÉJÀ VU was set to begin in Fall of 2005 amidst the watery beauty and inimitably soulful atmosphere of New Orleans. But in August of 2005, the unprecedented power of Hurricane Katrina struck, devastating the city and rocking the nation. While recovery efforts began, the film was put on indefinite hold. At first Jerry Bruckheimer and Tony Scott considered looking elsewhere in the United States for an appropriate location. But they both agreed: from the unique architecture of the French Quarter to the funky swamps of the bayou, there was simply no other place on earth like New Orleans. And it seemed that now New Orleans needed people to stand by it more than ever.

“I was already in love with New Orleans, having made several films here,” says Bruckheimer. “Tony had never been there before, but he too fell in love with the all the French and Spanish influences. The city has a distinct culture that is unforgettable, and Tony and I both knew this was right for the story of DEJA VU. New Orleans deservedly became a character in the film.”

Unable to give up the dream of shooting in the city, the filmmakers stayed in close contact with the New Orleans Film Commission as recovery efforts progressed, hoping a time would soon come when they could safely return. By early 2006, the city had begun to rebuild its infrastructure, and the production of DÉJÀ VU didn’t waste a second, becoming the very first film to start shooting in New Orleans post-Katrina – and setting an example for other productions that New Orleans was open again for filming.

Continues director Tony Scott, “We had adapted the DÉJÀ VU script to take place in some of the most interesting New Orleans locations and show the incredible landscape through the story’s car chases and ferry sequences. DÉJÀ VU is set against a city in a time warp, a beautiful time warp, much like New Orleans.”

The New Orleans locals were especially supportive of DÉJÀ VU bringing the excitement of the movies back to their city. “While filming on the streets of New Orleans, everyday locals would come up to me and thank us for bringing this film here, for helping us revitalize their city in need,,” recalls

Bruckheimer. "Tony and I, and the cast and crew felt extremely proud to be part of the rebirth of the city and the return of the film industry there."

When the production held an open casting call for extras at a mall in Metairie, the community demonstrated overwhelming interest as over 5,000 people showed up ready to take part. The production also garnered the support of many local government organizations including the Coast Guard, National Guard, New Orleans Police Department, New Orleans Fire Department, EMS, Department of Transportation, Port of New Orleans, Army, and others that lent assistance when needed, whether it be closing down a bridge for a car chase or securing an area for a large pyrotechnic explosion.

Just being in New Orleans during those early days of its recovery was extremely moving for cast and crew. Says Denzel Washington, "I was truly inspired by the people that I met in New Orleans who were fighting to get back their lives. Katrina was a tragedy beyond imagination. I got in my truck everyday and just took rides around the city by myself to see mile after mile of devastation. I'll just never forget what I witnessed."

Besides providing job opportunities and priming the local economy, DÉJÀ VU also left its mark behind in subtler ways. When shooting at night on the ferry at Algiers, the art department had to put up additional lighting on the Mississippi Bridge to be able to see the New Orleans skyline in its glory. Many locals commented that the bridge never looked so good since Katrina.

Key to the mystery and action in DÉJÀ VU is the shattering ferry blast that kicks off Doug Carlin's investigation. So once in New Orleans, the filmmakers leased the Alvin Stumpf Ferry, a massive, 225-foot long, 75-foot wide, 50-foot high boat that typically runs between the Canal Street and Algiers ferry landing on the Mississippi River.

For a little over a month the cast and crew of DÉJÀ VU made the ferry and the Mississippi River their daily work site. In close quarters cars exploded, guns were fired, and hundred of background players re-created the chaos of a major disaster. Then came the pivotal moment: a simulated pyrotechnics explosion with flames that would rage 350 feet high, all undertaken in the middle of the Mississippi River, under the Crescent City Connection bridge, while Tony Scott and his camera department targeted fifteen cameras on the cataclysm. (In order to prevent undue alarm at the flaming spectacle, New Orleans media warned the public ahead of time.)

The aftermath of the deadly explosion was equally complex to capture, with key action moments filmed in the Turning Basin of the Mississippi River. Additional elements of the ferry sequence aftermath were shot in the calmer waters of a giant tank on a soundstage. Here the filmmakers and the stunt crew had complete control over the elements as they sank cars and shot the principal actors in action with underwater cameras.

Says Bruckheimer, "It was really something to see 20 stunt people jump from the ferry at different levels -- some from as high as 25 feet. Several of the stunt people lit themselves on fire before jumping. It looked so realistic it was incredible."

## **CHASES THROUGH TIME: CREATING DÉJÀ VU'S INVENTIVE ACTION SEQUENCES**

Beginning with the ferry explosion, the tension in DÉJÀ VU builds on both a psychological level and a physical level. As the story crescendos, so too does the action, with innovative chase scenes that not only travel the roads – but also travel through time.

For the actors, the challenges were intense. As the bombing's prime suspect, Oerstadt, Jim Caviezel was especially put to the test, over and over again. In one riveting scene, Oerstadt is smashed right through with a car – which necessitated that Caviezel shoot the stunningly realistic scene inside a steel cage for his own safety. Notes the actor, "They put me in a cage and then ran two cars into me. It took everything in me not to say no. All I kept thinking was if this cage collapses, there goes my legs."

Caviezel also had to shoot physically demanding MP-5 machine guns. To prepare, he trained in preproduction with ATF agents who let him feel the full throttle of these powerful weapons by practicing with live rounds. "I knew my gun-toting had to look believable for the scene to get the intensity it deserves. Even though on film I had blanks, I wanted to show that realistic torque and pressure. Especially against Denzel Washington. I had to prepare on the highest level."

Washington also had to face moments of fear. "There was this day when we were shooting under the Mississippi bridge and just to get down to the set we had to climb over railings and shimmy on narrow planks while 350 feet in the air," he recalls. "I saw Tony Scott go over the side, but you know he has experience rock climbing. That is when ego comes into play. My faith was tested but it was cool, fun and exciting."

Meanwhile, newcomer Paula Patton was not only zip-tied, bound, gagged and beaten, she also had to shoot a scene submerged in the treacherous Mississippi River – with her hands tied to a 5 lb. steering wheel prop. She explains: "I had no protection; just this little sundress on with a leather jacket. No flotation devices. Tony wanted it to look real. Suddenly there I was kicking in the heavy river currents, literally kicking for my life. The Coast Guard and stunt crew were standing by in case of any trouble. I was scared but didn't want to say no to Tony, and we got the shot."

Scott is particularly proud of the film's intricately choreographed car chases which he hopes will take the high-speed scenes that often become audience favorites to the next level.

"The car chases in this movie are so cool and nothing has ever been done like them before," says Scott. "Because of the time travel elements, you will see a split-level chase happening both four days in the past and in the present moment. The four days in the past chase is happening at night in the rain, and the present day chase is happening during daytime commuter traffic. Denzel spins around and is suddenly driving against traffic. I think at one point there are 5 car wrecks in the span of 15 seconds. It's pretty amazing."

The majority of the car action was set in motion on the Mississippi Bridge which connects the west and east banks of New Orleans. The bridge is 300 feet high so there was absolutely no room for mistakes even while flipping cars right and left. Stunt coordinator Chuck Picerni of Stunts Unlimited comments: "Everything had to be precise. We had to make the chase on the bridge exciting, but at

the same time think about safety and the aspect that we were closing down this major thoroughfare. I think at one point with the local precision drivers and stunt professionals we had a stunt crew of over 50 people orchestrating the car chase sequences.”

Veteran action cinematographer Paul Cameron, who previously worked with Denzel Washington on “Man on Fire,” enhanced the visual excitement of the chases even more with a special camera rig called the Ultimate Arm -- which feature a large arm that can swing the camera 360 degrees around a car in five seconds.

Still, not all of the chases in DÉJÀ VU happen in cars. Jim Caviezel got to try his hand at a chase scene that takes place aboard the whizzing airboats that ply the bayous swamps -- all while three helicopters were hovering just above his head to capture birds-eye aerials.

“Boy that was hairy,” says Caviezel. “You don’t want to go full speed in an airboat because the steering is all over the place and the boat leans so easily. There was a point when a helicopter was overhead, there were two other airboats in the water, and three police boats. Suddenly there were 12-foot swells in the water, and on top of that gun fire. I am lucky our stunt team were such great athletes as they controlled the situation to make it easier on me. I am sure it will look great on film.”

### **SECRETS OF SURVEILLANCE : CREATING THE TIME WINDOW LAB**

Doug Carlin’s search to understand what happened at the moment the ferry bomb exploded and what it has to do with his past and future ultimately takes him to one of DÉJÀ VU’s most intriguing locations: the secret time window lab in which Doug can view surveillance footage of past events.

The lab was built on a stage in Los Angeles under the aegis of production designer Chris Seagers, who was given a distinct mission from Tony Scott: to give the lab a raw-edged, high-tech feel in which everything was digital and state-of-the art and yet cables, wires and ducts were exposed. Says Seagers, “Tony wanted it to feel like the lab was a work in progress, that everyday the scientists and Secret Service would come in and hack away at trial and error to improve it. Plus, he wanted the feeling that these people spend their entire day working intensely in the Lab, so there is also a chaos to this very tight, claustrophobic space.”

The whole concept of the time window lab reflects a new world in which visual surveillance is increasingly used to watch over human traffic at airports, gas stations, ATM’s, stores, offices and on freeways, as well as to reconstruct criminal activity. Indeed, prior to Katrina, New Orleans already had in place a surveillance system with six satellite cameras at various locations, though these were destroyed during the storm. Surveillance also came to fore in the story of the recent London Underground bombings, as the culprits were apprehended using clues provided by the cameras set up in the underground system.

Thus, at the center of the lab’s design is the main surveillance screen, made up of 72 tiles, so that an image at any given time can be blown up from one foot to 20 larger-than-life feet. A special

video unit crew was assigned the task of capturing every visual that appears on the tiles. Ultimately, over 500 hours of footage were shot that would be edited and projected in this time window lab set.

### **HIGH SPEED AND HIGH DEFINITION: THE VISUAL DESIGN OF DÉJÀ VU**

The look of DÉJÀ VU is as innovative as its storyline. Says Jerry Bruckheimer, “Tony Scott’s films have a signature look with fast cuts and unusual camera angles. In DÉJÀ VU, he uses many unique visual techniques to enhance the storytelling.”

Rather than sticking to one form of camera equipment, DÉJÀ VU uses a high-tech fusion of several, including the high definition Genesis camera, which provides the ability to shoot in low light while maintaining high-quality, as well as being incredibly mobile. Cinematographer Paul Cameron was thrilled to use them. “We couldn’t have shot DÉJÀ VU without using Genesis cameras because they gave us a ton of flexibility,” he comments. “The main reason for using Genesis conceptually in DÉJÀ VU is our time window lab set that looks into the past had to be photographed on a stage with rear screen projection. We wanted the absolute sharpest clearest image so that when we re-photographed the time window with actors in front of it, it would be absolutely sharp and 3D as possible.”

In a movie first, the visionary Time Track camera by Digital Air, which has been used often in film to create a stop motion frozen look, was used as an effect in DÉJÀ VU. When shooting interiors of Claire’s House, the movement of Paula Patton was tracked with trails to produce a stunning ghosting effect as 160 small cameras lenses shot in sequence. A Lydar camera, which was originally made for the military, was also used to scan structures such as Claire’s house to show diagrams and create a sense of place in the time window lab. The Lydar technology is not able to scan human beings, so Tony Scott asked DÉJÀ VU’s visual effects house, Asylum, to create a computer-generated Lydar version of a person. Asylum created an additional 100 visual effects shots for the film.

In addition, several military techniques such as Infrared, Thermal Imaging, and Heat Impulse visual imagery were utilized in DÉJÀ VU, adding further to the realism.

For Tony Scott, using different cameras was just another way of getting to the heart of a story that is about the way love and action occur in split-seconds that seem divorced from the usual framework of time. “I see different cameras sort of like different tools used in an investigation,” he summarizes. “All the imagery used in DÉJÀ VU works to make the story’s mix of romance, crime investigation and time travel more convincing.”

# # # # #

## FILMMAKER BIOS

### JERRY BRUCKHEIMER (PRODUCER)

Great stories, well told. They can be for audiences in darkened movie theatres or home living rooms. They can feature great movie stars or introduce new talent. They can be true adventure, broad comedy, heartbreaking tragedy, epic history, joyous romance or searing drama. They can be set in the distant or recent past, an only-imagined future or a familiar present. Whatever their elements, though, if they begin with a lightning bolt, they are stories being told by Jerry Bruckheimer, and they will be great stories, well told.

The numbers—of dollars and honors—are a matter of often-reported record. Bruckheimer's films have earned worldwide revenues of over \$14.5 billion in box office, video and recording receipts. In the 2005-6 season he has a record-breaking eight series on network television. His films—15 of which exceeded the \$100 million mark in U.S. box office receipts—have been acknowledged with 35 Academy Award nominations, five Oscars, eight Grammy Award nominations, five Grammys, 23 Golden Globe nominations, four Golden Globes, 53 Emmy Award nominations, 12 Emmys, 16 People's Choice nominations, six People's Choice Awards, numerous MTV Awards, including one for Best Picture of the Decade for *Beverly Hills Cop* and 14 Teen Choice Awards.

But the numbers exist only because of Bruckheimer's uncanny ability to find the stories and tell them on film. He is, according to the *Washington Post*, "the man with the golden gut." He may have been born that way, but more likely, his natural gifts were polished to laser focus in the early years of his career. His first films were the 60-second tales he told as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of *Bonnie and Clyde* created for Pontiac, was noted for its brilliance in *Time Magazine* and brought the 23-YEAR-old producer to the attention of world-renowned ad agency BBD&O, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, not yet 30, he was at the helm of memorable films like *Farewell, My Lovely*, *American Gigolo* and 1983's *Flashdance*, which changed Bruckheimer's life by grossing \$92 million in the U.S. alone and pairing him with Don Simpson, who would be his producing partner for the next 13 years.

Together the Simpson/Bruckheimer juggernaut produced one hit after another, including *Top Gun*, *Days of Thunder*, *Beverly Hills Cop*, *Bad Boys*, *Dangerous Minds* and *Crimson Tide*. Box office success was acknowledged in both 1985 and 1988 when the National Association of Theater Owners (NATO) named Bruckheimer Producer of the Year. And in 1988 the Publicists Guild of America chose him, along with Simpson, Motion Picture Showmen of the Year.

In 1996, Bruckheimer produced *The Rock*, re-establishing Sean Connery as an action star and turning an unlikely Nicolas Cage into an action hero. *The Rock*, named Favorite Movie of the

Year by NATO, grossed \$350 million worldwide and was Bruckheimer's last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with *Con Air*, which grossed over \$230 million, earned a Grammy and two Oscar nominations and brought its producer the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

Then came Touchstone Pictures' megahit *Armageddon*, starring Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler and Steve Buscemi. Directed by Michael Bay, it was the biggest movie of 1998, grossing nearly \$560 million worldwide and introducing legendary rock band Aerosmith's first #1 single, "I Don't Want to Miss a Thing."

By the end of the millennium, Bruckheimer had produced *Enemy of the State*, starring Will Smith and Gene Hackman and *Gone in 60 Seconds*, starring Cage, Angelina Jolie and Robert Duvall, both grossing over \$225 million worldwide; *Coyote Ugly*, whose soundtrack album went triple platinum; and the NAACP Image Award-winning *Remember the Titans*, starring Denzel Washington. His peers in the Producers Guild of America acknowledged his genius with the David O. Selznick Award for Lifetime Achievement in Motion Pictures.

He began the 21<sup>st</sup> century with triple Oscar-nominee *Pearl Harbor*. Starring Affleck, Josh Hartnett and Kate Beckinsale and directed by Bay, the film was hailed by World War II veterans and scholars as a worthy re-creation of the event that brought the United States into the war. In addition to multiple award nominations and the Oscar for Best Sound Editing, it earned over \$450 million in worldwide box office and has topped \$250 million in DVD and video sales.

*Black Hawk Down*, the story of the 1993 Battle of Mogadishu, starred Hartnett, Eric Bana and Ewan McGregor and was directed by Ridley Scott. The adaptation of the Mark Bowden bestseller was honored with multiple award nominations, two Oscars and rave reviews.

Turning his hand toward comedy in 2003, Bruckheimer released the raucously funny *Kangaroo Jack*, a family film that won an MTV Award for Best Virtual performance for the kangaroo.

And later in 2003, Bruckheimer unveiled *Pirates of the Caribbean: The Curse of the Black Pearl*. Starring Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley and directed by Gore Verbinski, the comedy/adventure/romance grossed more than \$630 million worldwide, earned five Academy Award nominations and spawned two sequels: *Pirates of the Caribbean: Dead Man's Chest* and the next chapter slated for a summer 2007 opening.

Following *Pirates of the Caribbean: The Curse of the Black Pearl*, The Films That Begin With The Lightning Bolt have included *Bad Boys II*; *Veronica Guerin*, starring a luminous Cate Blanchett as the Irish journalist murdered by Dublin crime lords; and *King Arthur*, with Clive Owen starring in the revisionist re-telling of the Arthurian legend.

In 2004 *National Treasure*, starring Cage and Sean Bean in a roller-coaster adventure about solving the mystery of untold buried treasure, opened to cheering audiences and grossed more than \$335 million worldwide.

*Glory Road*, the story of Texas Western coach, Don Haskins, who led the first all-black starting line-up for a college basketball team to the NCAA national championship in 1966, debuted in early 2006 starring Josh Lucas, Derek Luke, Al Shearer, Mehdad Brooks and Emily Deschanel. The film was honored with an ESPY Award for “Best Sports Movie of the Year” for 2006, while the writers received a Humanitas Prize for work that “honestly explores the complexities of the human experience and sheds light on the positive values of life.”

Summer 2006 brought the theatrical release of *Pirates of the Caribbean: Dead Man's Chest*, which sailed into the record books by becoming not only Bruckheimer's most financially successful film, but the highest grossing movie opening ever in the history of film: \$132 million in its first three days. Shattering projected estimates, the film earned \$55.5 million the first day of release. Seizing \$44.7 million on the second day, *Pirates of the Caribbean: Dead Man's Chest* became the first movie to top \$100 million in only two days. In its first eight weeks, the film surpassed the \$1 billion dollar mark worldwide, easily distinguishing itself as the number one movie in the world.

Teaming for the sixth time with director Tony Scott, Bruckheimer is currently in production on *Déjà Vu*, the story of an ATF agent who falls in love with a complete stranger as he races against time to track down her brutal killer. The film stars Denzel Washington, Val Kilmer, Paula Patton and Jim Caviezel and is scheduled for a late 2006 release.

Could the master film storyteller make the same magic in 47 minutes for the living room audience? Apparently. As *Time Magazine* recently wrote, “The most successful producer in film history...is on his way to becoming the most successful producer in the history of TV.”

Bruckheimer brought the power of the lightning bolt to television in 2000 with *C.S.I.*, starring William Petersen and Marg Helgenberger. It quickly became the number one show on television, averaging 25 million viewers a week, and, along with its two spin-offs, *C.S.I.: Miami*—distinguished as the biggest television series hit on a global scale in 2005 as well as being broadcast TV's # 1 primetime series for the summer of 2006—and *C.S.I.: NY*, helped catapult languishing CBS back to the top of the broadcast heap.

Bruckheimer Television broadened its imprint by telling compelling stories and delivering viewers in huge numbers with *Without a Trace*, *Cold Case*, three-time Emmy Award-winning *Amazing Race* and *Close to Home* on CBS, and *Justice* for Fox. Bruckheimer consistently has four series listed in the top ten shows on television.

In 2006, Bruckheimer was honored with a Doctor of Fine Arts degree from The University of Arizona, his alma mater. “Bruckheimer is unique in the industry in that his creative vision spans both large and small screens. We are pleased to recognize his work through this honor,” said Maurice Sevigny, dean of the UA College of Fine Arts.

Variety selected Bruckheimer as their Showman of the Year for 2006. This award—determined by Variety's top editors and reporters—is presented to an individual who has had significant economic impact, innovations and/or breakthroughs in the entertainment industry.



Bruckheimer was presented with the Salute to Excellence Award from The Museum of Television and Radio for 2006 for his contribution to the television medium.

The Los Angeles Times listed Bruckheimer as number 8 in its 2006 The Power Issue, which features the 100 people who wield the most influence in Southern California. Premiere magazine ranked Bruckheimer as number 10 on its list of 2006 power players, while Forbes magazine positioned the producer at 42 on its 2006 Celebrity 100 List.

Bruckheimer has been successful in many genres and multiple mediums because he's a great storyteller.

Look for the lightning bolt. The best stories are right behind it.

### **TONY SCOTT (DIRECTOR)**

Director Tony Scott has created a series of landmark action films, mastering the balance of technical virtuosity with an exuberant sense of tempo. Scott, a member of the exclusive club of billion dollar-grossing directors, has been one of mainstream Hollywood's more reliable and stylish action filmmakers since the mid-1980s. With one high profile project set for release and many more in development, Scott shows no sign of slowing the pace.

DÉJÀ VU marks Scott's third collaboration with Denzel Washington and his sixth collaboration with Jerry Bruckheimer. In 1995, he directed CRIMSON TIDE, starring Washington and Gene Hackman and produced by Bruckheimer, which received both critical and popular acclaim. Scott went on to direct Washington again in the 2004 action thriller MAN ON FIRE, this time alongside Dakota Fanning and Christopher Walken.

Scott made his feature debut in 1983 with the modern vampire story THE HUNGER, starring Catherine Deneuve, David Bowie, and Susan Sarandon. The movie was adapted as a trilogy for Showtime in 1998, in which Scott directed one episode starring Giovanni Ribisi and David Bowie. In 1986, Scott directed Tom Cruise and Kelly McGillis in the mega-blockbuster TOP GUN, whose stunning aerial sequences helped make the film a global success. Scott confirmed his place as one of Hollywood's premiere action directors the following year with BEVERLY HILLS COP II, starring Eddie Murphy.

Scott's ability to mine box office gold from a deft blending of material and talent was evident in Touchstone Pictures' ENEMY OF THE STATE. Reuniting Scott with Gene Hackman and producer Jerry Bruckheimer, the political thriller starring Will Smith, became one of the biggest hits of 1998. In 2001, Scott directed Universal's SPY GAME, a taut, ambitious thriller that reunited screen giants Robert Redford and Brad Pitt. In 2005, after years of development, Scott finally brought his beloved project DOMINO to the screen with an all-star cast lead by Kiera Knightley portraying real life bounty hunter Domino Harvey.

Scott's Additional film credits include: REVENGE (1988), with Kevin Costner and Anthony Quinn; DAYS OF THUNDER (1990), starring Tom Cruise and Robert Duvall; THE LAST BOY SCOUT (1991), with Bruce Willis; the critically acclaimed TRUE ROMANCE (1993), starring

Christian Slater, Roseanna Arquette and Christopher Walken, with a script by Quentin Tarantino; and THE FAN (1996), starring Robert De Niro and Wesley Snipes.

Born in Newcastle, Tyne and Wear, England, Scott attended the Sunderland Art School, where he received a fine arts degree in painting. While completing a yearlong post-graduate study at Leeds College, he developed an interest in cinematography and made ONE OF THE MISSING, a half hour film financed by the British Film Institute and based on an Ambrose Bierce short story. He then went on to earn his Master of Fine Arts degree at the Royal College of Arts, completing another film for the British Film Institute, LOVING MEMORY, from an original script financed by Albert Finney.

In 1973, Scott partnered with brother Ridley to form the London-based commercial production company, RSA. Over the next decade, Scott created some of the world's most entertaining and memorable commercials, honing his film vocabulary and picking up every major honor in the field, including: a number of Clio awards, several Silver and Gold Lion Awards from the Cannes International Television/Cinema Commercials Festival, and London's prestigious Designers & Art Directors Award. While working as a commercial director, Scott also made three movies for television: two documentaries and a one-hour special entitled "Author of Beltraffio" from the story by Henry James. In 2002, under the RSA banner, Scott produced a series of stylish short film advertisements for automaker BMW starring Clive Owen. Scott himself directed one of these shorts entitled BEAT THE DEVIL that featured Owen, James Brown and Gary Oldman.

In 1995, the two brothers went on to form the film and television production company Scott Free. With offices in Los Angeles and London, the Scott's have produced such films as IN HER SHOES, TRISTAN + ISOLDE and the soon to be released THE ASSASSINATION OF JESSE JAMES, starring Brad Pitt. They also executive produce the hit CBS series "Numbers", currently in its third season, as well as the upcoming TNT mini-series "The Company," starring Chris O'Donnell and Michael Keaton.

## **MIKE STENSON (EXECUTIVE PRODUCER)**

Mike Stenson is president of Jerry Bruckheimer Films for which he supervises all aspects of film development and production. Before joining the company, he was an executive in charge of production at Disney, responsible for many Bruckheimer films including "Armageddon," "The Rock," "Crimson Tide," and "Dangerous Minds." Stenson served as a producer on "Bad Company," and "Gone in Sixty Seconds" and as an executive producer on "Pirates of the Caribbean: Dead Man's Chest," "Glory Road," "National Treasure," "King Arthur," "Pirates of the Caribbean," "Bad Boys 2," "Veronica Guerin," "Kangaroo Jack," "Black Hawk Down," "Pearl Harbor," "Coyote Ugly" and "Remember the Titans." Stenson is currently executive producing "Pirates of the Caribbean: At World's End," the third of the Pirates series, as well as a sequel to the 2004 hit "National Treasure."

Born and raised in Boston, Stenson graduated from Harvard University with a bachelor's degree in economics and a master of business administration. After his undergraduate stint, he started as a

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

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

#### **CHAD OMAN (EXECUTIVE PRODUCER)**

Chad Oman is the president of production for Jerry Bruckheimer Films for which he oversees all aspects of film development and production. Oman produced, along with Bruckheimer, "Remember the Titans " starring Denzel Washington for Walt Disney Pictures, and "Coyote Ugly" starring Piper Perabo and John Goodman for Touchstone Pictures.

His executive producer credits include "Glory Road," "National Treasure," "King Arthur," "Veronica Guerin," as well as the block-buster hits "Pirates of the Caribbean" directed by Gore Verbinski, and starring Johnny Depp, "Bad Boys II" starring Will Smith and Martin Lawrence, "Black Hawk Down" directed by Ridley Scott, and starring Josh Hartnett, "Pearl Harbor" starring Ben Affleck, Kate Beckinsale and Josh Hartnett, "Gone in 60 Seconds" starring Nicolas Cage, Angelina Jolie and Robert Duvall, "Enemy of the State" starring Will Smith and Gene Hackman, "Armageddon" starring Bruce Willis and Ben Affleck, and "Con Air" starring Nicolas Cage and John Malkovich. Oman recently executive produced "Pirates of the Caribbean: Dead Man's Chest," the second of the Pirates series.

In addition to his work on JBF's many motion picture projects, Oman also supervised production on several television projects including ABC's drama "Dangerous Minds" starring Annie Potts, and the ABC drama "Swing Vote" written by Ron Bass, and starring Andy Garcia. Prior to joining Simpson Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production.

Oman served as an associate producer on "Dumb and Dumber" starring Jim Carrey, executive produced Touchstone Pictures' "The War at Home" starring Emilio Estevez, Kathy Bates and Martin Sheen, and co-produced on "The Desperate Trail" with Sam Elliot, and "The Sketch Artist" starring Drew Barrymore and Sean Young. Oman produced "Hands That See" with Courtney Cox and "Love, Cheat and Steal" with John Lithgow and Eric Roberts.

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles where

he studied screenwriting and New York University where he participated in the undergraduate film production program. He was born and raised in Wichita Falls, Texas.

### **TED ELLIOTT (EXECUTIVE PRODUCER)**

Ted Elliott is an Academy Award®-nominated writer who, with his partner Terry Rossio, wrote the DreamWorks animated feature "Shrek," winner of the first Academy Award® for Best Animated Film in 2002.

In 2003, Elliott and Rossio co-wrote Jerry Bruckheimer's production of "Pirates of the Caribbean: The Curse of the Black Pearl," winner of the People's Choice Awards for Best Picture and recipient of five Academy Award® nominations, including Best Actor for Johnny Depp. They went on to write the recent blockbuster sequel "Pirates of the Caribbean: Dead Man's Chest" and the forthcoming finale to the trilogy, "Pirates of the Caribbean: At World's End."

In 1992, the pair co-wrote the highest-grossing film of the year, the Disney animated feature "Aladdin" starring Robin Williams. Their live-action feature-film credits also include "Little Monsters", "Small Soldiers," "Godzilla" and "The Mask of Zorro."

In 1996, Elliott and Rossio became the first writers signed to an overall writing and producing deal at DreamWorks SKG. In addition to "Shrek," their animated projects at DreamWorks include "The Road to El Dorado" featuring Kevin Kline and Kenneth Branagh; "Antz" (creative consultants) featuring Woody Allen; and "Sinbad: Legend of the Seven Seas" (creative consultants) featuring Brad Pitt and Catherine Zeta-Jones.

### **BARRY H. WALDMAN (EXECUTIVE PRODUCER)**

Barry H. Waldman' collaborated with producer Jerry Bruckheimer on such box office hits as "National Treasure," "Bad Boys" and "Bad Boys II," "Pearl Harbor," "Gone in 60 Seconds," "Armageddon," and "The Rock." Waldman recently worked with director Tony Scott on "Domino." Other film credits include "Kangaroo Jack," and prior to producing he acted as the production manager on "Batman & Robin" and "The Craft."

Born and raised in New York, Waldman moved to Florida to complete his studies at the University of Miami. Upon graduation, he paid his dues as a production assistant before quickly moving up the ranks to become an assistant director on various independent films and television programs. He first met producer Jerry Bruckheimer and director Michael Bay when he worked on the second unit of the original "Bad Boys," which sparked a long running association with both entertainment moguls.

Waldman realized his ambition as he quickly progressed to producing and production managing such popular television shows as "Key West" and "Dead at 21," which garnered a Genesis Award and a Cable Ace nomination. Another highlight included producing a documentary shot on location in Nicaragua, Honduras and Costa Rica depicting the war between the Sandanistas and Contras. When Waldman decided to make a transition to feature films, he relocated to Los Angeles and has continued to work non-stop on some of the industry's most prestigious big-budget projects.

Bicoastal, Waldman resides in Los Angeles and Miami with his wife and son.

#### **DON FERRARONE (ASSOCIATE PRODUCER/ CONSULTANT)**

Don Ferrarone is a former Chief Inspector with the U.S. Marshal's Service and a legendary DEA agent. As a US Marshal Ferrarone established the International Most Wanted Program eventually assuming control of both foreign and domestic fugitive operations. Ferrarone led the international hunt for the murderous Dr. Josef Mengele, the ruthless Nazi concentration doctor known as the "Angel of Death". While in DEA Ferrarone successfully prosecuted the infamous Nicky Barnes a.k.a. "Mr. Untouchable" in New York City (soon to be the subject of a documentary titled American Gangster), ran highly successful paramilitary counter drug operations in the jungles of South America, and supervised the immobilization of the notorious "Opium Warlord" known as Khun Sa, leader of the Shan United Army in Burma. He retired as Special Agent in Charge of the Houston Division responsible for much of the U.S.-Mexican border. He previously collaborated with Jerry Bruckheimer as an associate producer on "Bad Boys II," directed by Michael Bay, providing an authentic inside view into drug cartels operating in the U.S. He also consulted with Bruckheimer and Tony Scott on "Man on Fire," starring Denzel Washington, and "Enemy of the State."

#### **BILL MARSILLI (WRITER)**

Bill Marsilli comes to screenwriting after a thriving career as a comedy writer/performer in New York. He was in the original Off-Broadway cast of "Tony 'N Tina's Wedding," and has been featured at Caroline's on Broadway, Catch a Rising Star and numerous other theatrical venues. His television work includes writing and starring in two comedy pilots for the Hallmark Channel, and he has written feature screenplays for Walt Disney Pictures, The Samuel Goldwyn Company, TriStar, Warner Bros., and Paramount Pictures. His screenplay "Jingle" is now at Nickelodeon Movies, where he is co-producing it with Ted Elliott, Terry Rossio and Sandra Bullock.

#### **TERRY ROSSIO (Co-WRITER and EXECUTIVE PRODUCER)**

Academy Award®-nominated writer Terry Rossio co-wrote "Shrek," the first ever Oscar winner for Best Animated Film. With writing partner Ted Elliott, Rossio also co-wrote "Pirates Of The Caribbean: The Curse Of The Black Pearl," which received five Oscar nominations and won the People's Choice Award for Best Picture. The pair went on to co-write the sequel "Pirates of the Caribbean: Dead Man's Chest," and are at work on the third installment of the trilogy due in theatres in Summer 2007. Other credits include: "Aladdin" (1992's highest grossing film); "The Mask of Zorro" starring Anthony Hopkins, Antonio Banderas and Catherine Zeta-Jones; and "Shrek 2" (as Creative Consultants), currently the highest grossing animated film ever.

In 1996, Elliott and Rossio became the first writers signed to an overall writing and producing deal at DreamWorks SKG. Their animated projects at DreamWorks, in addition to "Shrek" and "Shrek 2" include: "The Road To El Dorado," featuring Kevin Kline and Kenneth Branagh; "Antz" (as Creative Consultants), featuring Woody Allen; and "Sinbad" (Creative Consultants), featuring Brad Pitt and

Catherine Zeta-Jones.

### **PAUL CAMERON, ASC (DIRECTOR OF PHOTOGRAPHY)**

Cinematographer Paul Cameron A.S.C., who previously collaborated with director Tony Scott on "Man on Fire", won a BAFTA award in 2004, Best Cinematography for Michael Mann's "Collateral". His inventive visual style can also be seen in "Swordfish", "Gone in Sixty Seconds" and the upcoming "In the Land of Women". Cameron has shot hundreds of commercials and music videos for the best in the business. He won the prestigious CLIO Award twice, most recently in 2003, Best Cinematography for "Beat the Devil", a 9-minute commercial/film for BMW starring Clive Owen. Born in Canada, Cameron studied at State University of New York. He currently lives in Los Angeles.

### **CHRIS LEBENZON, A.C.E. (EDITOR)**

Chris Lebenzon has teamed up many times with producer Jerry Bruckheimer and Tony Scott, earning Academy Award® nominations for his work on "Crimson Tide" and "Top Gun". He also worked with Bruckheimer and Scott on "Enemy of The State", "Days of Thunder" and "Beverly Hills Cop 2". He teamed up with Bruckheimer on "Pearl Harbor", "Gone in Sixty Seconds", "Armageddon", and "Con Air. Lebenzon has also collaborated numerous times with director Tim Burton on "Charlie and the Chocolate Factory", "Corpse Bride", "Big Fish", "Planet of the Apes", "Sleepy Hollow", "Mars Attacks", "Ed Wood", "Tim Burton's The Nightmare Before Christmas" and "Batman Returns." His other credits include "Radio", "XXX", "The Last Boy Scout", "Revenge", "Midnight Run", and "Weird Science."

### **HARRY GREGSON-WILLIAMS (COMPOSER)**

Harry Gregson-Williams is one of Hollywood's most sought after composers, working on a variety of high-profile projects, both live-action and animated.

On the live-action side, he most recently composed the scores for "The Chronicles of Narnia: The Lion, The Witch, and the Wardrobe" directed by Andrew Adamson, (for which he was nominated for a Golden Globe) "Kingdom of Heaven" directed by Ridley Scott, "Domino" and "Man on Fire," both directed by Tony Scott and "Bridget Jones: The Edge of Reason," starring Renée Zellweger. Gregson-Williams' live-action credits also include "Veronica Guerin," "Phone Booth," "Spy Game," "Enemy of the State," "The Match," "The Borrowers," "The Replacement Killers," "Deceiver" "Smilla's Sense of Snow," "The Rundown" and "Return to Sender."

Gregson-Williams also composed the music for the blockbuster film "Shrek 2" and previously won an Annie Award for the score to the original "Shrek". Other animated films include "Team America: World Police", "Chicken Run", "Sinbad: Legend of the Seven Seas," "Antz" and the recently released "Flushed Away."

Born in England to a musical family, Gregson-Williams earned a scholarship from the music school of St. John's College in Cambridge at the age of seven. By age 13, he had been a

soloist on over a dozen records, and then earned a coveted spot at the Guildhall School of Music and Drama in London. He started his film career as an orchestrator and arranger for composer Stanley Myers, and went on to compose his first scores for the veteran English director, Nicolas Roeg.

Gregson-Williams' initiation in to Hollywood film scoring was then quickly facilitated by his collaboration and friendship with Oscar winning composer Hans Zimmer - this resulting in Gregson-Williams providing additional music for such films as "The Rock," "Broken Arrow," "The Fan," "Muppet Treasure Island," "Armageddon", "As Good as it Gets" and "The Prince of Egypt."

Upcoming projects for Gregson-Williams include "*Seraphim Falls*" starring Pierce Brosnan, Liam Neeson and Anjelica Huston, "The Number 23" starring Jim Carrey and the highly anticipated "Shrek the Third."

### **CHRIS SEAGERS (PRODUCTION DESIGNER)**

Chris Seagers began his association with Tony Scott as a supervising art director and production designer for the Moroccan portion of "Spy Game," and most recently worked for Scott on "Man on Fire" and "Domino." Seagers was the production designer on the spy spoof "Johnny English," and the art director on "Captain Corelli's Mandolin" and "The End of the Affair."

His other credits as art director include "Saving Private Ryan," for which he was part of the design team that was nominated for the prestigious Art Directors Guild Award for Excellence in Production Design, "The Good Thief," "The Crying Game" and "A Kiss Before Dying."

### **ELLEN MIROJNICK (COSTUME DESIGNER)**

Ellen Mirojnick's first feature film as costume designer was "French Quarter," followed by the 1980 breakout hit "Fame," which she was assistant designer to Kristin Zea. Mirojnick later designed the "Fame" television pilot. Mirojnick was costume designer on "The Flamingo Kid," and "Nobody's Fool" shortly thereafter.

In 1987 Mirojnick's long association with Michael Douglas began with "Fatal Attraction" and "Wall Street" followed by "Black Rain," "Basic Instinct," "The Ghost in the Darkness," "A Perfect Murder," "One Night at McCool's," "Don't Say a Word," and "It Runs in the Family."

Along with "Fatal Attraction," Mirojnick also worked with director Adrian Lyne on "Jacobs Ladder," and "Unfaithful," the later for which she was nomination for a Contemporary Design Award from the Costume Designers Guild.

"Starship Troopers," "Showgirls," "Basic Instinct," "Hollow Man," were a few of the cult favorites Mirojnick collaborated with director Paul Verhoven.

Mirojnick was nominated for a BAFTA Award for Best Costume Design, along with designer John Mollo, for their work on "Chaplin." Other film credits include "What Women Want," "Speed," "Twister," and "The Chronicles of Riddick," to name a few.

Mirojnick herself was the subject of a documentary on costume design "Hollywood Fashion Machine Special: The Costume Designer" (2000). She even played a physics teacher in the the

romance drama “Reckless.”

Her designs for the telefeature “Rodgers and Hammerstein’s Cinderella” garnered her an Emmy nomination for Outstanding Costume Design (for a Variety or Music Program).

Mirojnick’s designs will be seen in the upcoming drama “The Sentinel” starring Michael Douglas, Keifer Sutherland, and Eva Longoria, and the romantic comedy “Failure To Launch” starring Sarah Jessica Parker and Matthew McConaughey.

## **BRIAN GREENE (CONSULTANT)**

Brian Greene is one of the world’s leading theoretical physicists and an acclaimed communicator of cutting-edge scientific concepts. A professor of physics and mathematics at Columbia University known for a number of groundbreaking discoveries, he is also a bestselling author.

His national bestseller, *The Elegant Universe* (Pulitzer Prize finalist and winner of the Aventis Prize, Britain’s top science book award), explores how the theories of general relativity and quantum mechanics transformed our understanding of the universe, and introduces string theory, a concept that might be the key to a unified theory of the universe. The book has sold more than a million copies. This was followed by *The Fabric of the Cosmos: Space, Time and the Texture of Reality*, which spent 6 months on *The New York Times* bestsellers list and inspired *The Washington Post* to describe him as “the single best explainer of abstruse concepts in the world today.” □

In fall 2003 Greene hosted the Emmy Award-winning NOVA special, “The Elegant Universe,” on PBS, taking audiences on a thrilling journey through hidden dimensions, superstrings and black holes in a quest to unify the laws of nature. The response to “The Elegant Universe” was phenomenal, drawing more than twice the average TV audience for a NOVA series. The program received a 2004 Peabody Award for broadcast excellence. Greene has also made cameo appearances in the films “Frequency,” “Maze” and “Mimzy.”

A graduate of Harvard and a Rhodes Scholar at Oxford, Greene is also co-director of Columbia’s Institute for Strings, Cosmology, and Astroparticle Physics (ISCAP).

Greene is working with Robert LePage to develop his “Strings and Strings” collaboration with The Emerson Quartet for a series of performances at Lincoln Center in 2008. He also is organizing the first annual World Science Festival, a weeklong exploration of science, from cutting-edge research to works in theatre, film, and the arts inspired by science. The festival, which Greene is co-founding with the four-time National Emmy Award winning producer Tracy Day, will be held in New York City in 2008.



## CAST BIOS

### DENZEL WASHINGTON (DOUG CARLIN)

Two-time Academy Award®-winning actor Denzel Washington is a man constantly on the move. Never comfortable repeating himself or his successes, Washington is always in search of new challenges and his numerous and varied film and stage portrayals bear this out. From Trip, an embittered runaway slave in "Glory," to South African freedom fighter Steven Biko in "Cry Freedom;" From Shakespeare's tragic historical figure "Richard III," to the womanizing trumpet player, Bleek Gilliam in Spike Lee's "Mo' Better Blues," Washington has amazed and entertained us with a rich array of characters distinctly his own.

In 2004, Washington collaborated with Tony Scott on "Man On Fire". In this film, Washington plays an ex marine who has been hired to protect a young girl, played by Dakota Fanning, from kidnapping threats. That same year, Washington was also seen in "The Manchurian Candidate," a modern day remake of the 1962 classic film for Paramount Pictures. Washington will star along side Meryl Streep and Liev Schreiber, in the part that Frank Sinatra made famous. He plays Bennett Marco, a gulf war soldier who returns from combat and is unable to remember events as he has been brainwashed. The film is directed by Jonathan Demme.

Perhaps one of his most critically acclaimed performances to date was the Academy-Award® winning performance in "Training Day," directed by Antoine Fuqua. The story revolves around a grizzled LAPD veteran, played by Washington, who shows a rookie narcotics cop, played by Ethan Hawke, the ropes on his first day of the soul-city beat. The film was only one of two in 2001 that spent two week at the number one spot at the box office.

In 2003 Washington was seen in "Out Of Time" directed by Carl Franklin. Washington played opposite Eva Mendez and Sanaa Lathan in the murder mystery thriller for MGM. He played a Florida police chief who must solve a double homicide before he falls under suspicion for the murders himself.

December 2002 marked Denzel Washington's feature film directorial debut with "Antwone Fisher." The film, which is based on a true-life story, and inspired by the best-selling autobiography, "Finding Fish," follows Fisher, a troubled young sailor played by newcomer Derek Luke, as he comes to terms with his past. The film won critical praise, and was awarded the "Stanley Kramer Award" from the Producers Guild of America, as well as winning an NAACP Award for "Outstanding Motion Picture" and "Outstanding Supporting Actor" for Washington. Also, in 2002, Washington was seen in "John Q," a story about a down-on-his-luck father whose son is in need of a heart transplant. The film established an opening day record for President's Day weekend, grossing \$24.1 million and was the highest weekend gross in Washington's illustrious career. The film garnered Washington a NAACP Image Award for "Outstanding Actor in a Motion Picture."

In September of 2000, he starred in Jerry Bruckheimer's box-office sensation (\$115 million domestic gross) "Remember the Titans," a fact-based film about the integration of a high school football team in Alexandria VA. in 1971. Earlier that year, he starred in Universal's "The Hurricane," reteaming with director Norman Jewison. Washington received a Golden Globe Award for Best Actor and an Academy Award nomination (his fourth) for his portrayal of Rubin "Hurricane" Carter, who was the world middleweight champion boxer during the 1960s, who was wrongfully imprisoned twice for the June 17, 1966, murder of

three whites in a New Jersey bar.

In November of 1999, he starred in Universal's "The Bone Collector," the adaptation of Jeffrey Deaver's novel about the search for a serial killer, co-starring Angelina Jolie and directed by Phillip Noyce. He played the role of a quadriplegic police detective who is a forensics expert.

In 1998, he starred in the crime thriller "Fallen" (Warner Bros.), for director Greg Hoblit, and in Spike Lee's "He Got Game," released by Touchstone (Disney). Also, he reteamed with director Ed Zwick in the 20<sup>th</sup> Century-Fox terrorist thriller "The Siege," co-starring Annette Bening and Bruce Willis.

In the summer of 1996, he starred in the critically acclaimed military drama "Courage Under Fire," for his "Glory" director, Ed Zwick. Washington portrayed Lt. Colonel Nathaniel Serling, a tank commander in the Gulf War, who is charged with investigating conflicting reports surrounding the first female nominee for a Medal of Honor. Later that year, Washington starred opposite Whitney Houston in Penny Marshall's romantic comedy "The Preacher's Wife." Washington played an angel who comes to the aid of Reverend Biggs (Courtney B. Vance) who's doubts about his ability to make a difference in his troubled community are also affecting his family.

In 1995, he starred opposite Gene Hackman as Navy Lieutenant Commander Ron Hunter in Tony Scott's underwater action adventure "Crimson Tide;" as ex-cop Parker Barnes, released from prison to track down a computer-generated criminal in the futuristic thriller "Virtuosity;" and as World War II veteran Easy Rawlins, in the 1940's romantic thriller "Devil in a Blue Dress" (which Washington's Mundy Lane Entertainment produced with Jonathan Demme's Clinica Estetico). Another critically acclaimed performance was his portrayal of Malcolm X, the complex and controversial Black activist from the 1960's, in director Spike Lee's biographical epic, "Malcolm X." Monumental in scope and filmed over a period of six months in the United States and Africa, "Malcolm X" was hailed by critics and audiences alike as one of the best films of 1992. For his portrayal, Denzel received a number of accolades including an Academy Award nomination for Best Actor.

In addition to his accomplishments on screen, Washington took on a very different type of role in 2000. He produced the HBO documentary "Half Past Autumn: The Life and Works of Gordon Parks," nominated for two Emmys. Also, he served as executive producer on "Hank Aaron: Chasing The Dream," a biographical documentary for TBS which was nominated for an Emmy Award. Additionally, Washington's narration of the legend of "John Henry" was nominated for a 1996 Grammy Award in the category of Best Spoken Word Album for Children and he was awarded the 1996 NAACP Image Award for his performance in the animated children's special "Happily Ever After: Rumpelstiltskin."

A native of Mt. Vernon, New York, Washington had his career sights set on medicine when he attended Fordham University. During a stint as a summer camp counselor he appeared in one of their theatre productions; Denzel was bitten by the acting bug and returned to Fordham that year seeking the tutelage of Robinson Stone, one of the school's leading professors. Upon graduation from Fordham, Washington was accepted into San Francisco's prestigious American Conservatory Theater. Following an intensive year of study in their theater program, he returned to New York after a brief stop in Los Angeles.

Washington's professional New York theater career began with Joseph Papp's Shakespeare in the Park and was quickly followed by numerous off-Broadway productions including "Ceremonies in Dark Old Men;" "When The Chickens Came Home to Roost (in which he portrayed Malcolm X);" "One Tiger to a Hill;" "Man and Superman;" "Othello;" "A Soldier's Play," for which he won an Obie Award. Washington's more recent stage appearances include the Broadway production of "Checkmates" and "Richard III," which was produced as part of the 1990 Free Shakespeare in the Park series hosted by Joseph Papp's Public Theatre in New York City.

Washington was 'discovered' by Hollywood when he was cast in 1979 in the television film "Flesh and Blood". But it was Denzel's award-winning performance on stage in "A Soldier's Play" that captured the attention of the producers of the NBC television series, "St. Elsewhere," and he was soon cast in that long-running hit series as Dr. Phillip Chandler. His other television credits include "The George McKenna Story," "License to Kill," and "Wilma."

In 1982, Washington re-created his role from "A Soldier's Play" for Norman Jewison's film version. Re-titled "A Soldier's Story," Denzel's portrayal of Private Peterson was critically well-received. Washington went on to star in Sidney Lumet's "Power," Richard Attenborough's "Cry Freedom" for which he received his first Oscar nomination, "For Queen and Country," "The Mighty Quinn," "Heart Condition," "Glory," for which he won the Academy Award for Best Supporting Actor and Spike Lee's "Mo' Better Blues." Washington also starred in the action adventure film, "Ricochet, and in Mira Nair's bittersweet comedy "Mississippi Masala.

Additional film credits include Kenneth Branagh's film adaptation of "Much Ado About Nothing," Jonathan Demme's controversial "Philadelphia" with Tom Hanks and "The Pelican Brief," based on the John Grisham novel.

## **VAL KILMER (ANDREW PRYZWARRA)**

Val Kilmer is one of the most prolific actors of his generation. From his early work in Top Gun through his work with Oliver Stone in The Doors and Michael Mann in Heat, to his most recent work as a career military officer in David Mamet's Spartan, and the recent Kiss, Kiss Bang, Bang written and directed by Shane Black, produced by Joel Silver and co-starring Robert Downey Jr., Kilmer has worked with many of film's most respected directors and actors. He adds to that impressive list with two new films: Déjà vu where he will re-team with Jerry Bruckheimer and Tony Scott and Comanche Moon, currently in production.

Deja Vu is an action-thriller produced by Jerry Bruckheimer Films for Touchstone Pictures, with Jerry Bruckheimer producing and Tony Scott directing. Kilmer will be starring with Denzel Washington and Jim Caviezel. Kilmer will play the role of FBI Agent, Andrew Pryzwarra. Filming began early February in New Orleans and finishes in Los Angeles in late May.

Comanche Moon, a prequel to the successful Lonesome Dove, is a CBS miniseries from Oscar-winning writers Larry McMurtry and Diana Ossana. Based on McMurtry's novel of the same title, Comanche Moon follows two cowboys through their years as Texas Rangers as they create

legends for themselves fighting the Comanche to open West Texas settlement. The series also stars Steve Zahn, Rachel Griffiths and Karl Urban.

The youngest student ever admitted to the drama department at Juilliard, Kilmer made his feature debut in the comedy *Top Secret*, which he followed up with *Real Genius* and his breakout role as the Iceman in Tony Scott's *Top Gun* opposite Tom Cruise.

Kilmer's other memorable roles include Jim Morrison in Oliver Stone's *The Doors*, the title character in *Batman Forever*, Doc Holliday in *Tombstone* and Simon Templar in *The Saint*. His other starring roles include Michael Mann's *Heat* with Robert De Niro and Al Pacino, *True Romance*, directed by Tony Scott, Ron Howard's *Willow*, *At First Sight* and *Thunderheart*. He won the 2003 Prism Award for his work in *The Salton Sea*, and appeared in the 3-D epic *Wings of Courage*, as well as voicing the character of Moses in the animated film *The Prince of Egypt*.

Kilmer's films also include Oliver Stone's *Alexander*, Renny Harlin's *Mindhunters*, the animated feature *Delgo*, Ron Howard's *The Missing*, *Blind Horizon*, *Stateside* and *Wonderland*.

During the production of *Wonderland*, Kilmer began a photography project which blossomed into a behind-the-scenes pictorial book. Released by Pocket Book, the photographs were exhibited in several cities in the United States.

When Kilmer was at Juilliard, he co-wrote the play *How It All Began*, based on the true story of a West German radical. The play was directed by Des McAnuff and produced by Joseph Papp for the Public Theatre. He made his Broadway debut in the 1983 production of *Slab Boys* with Sean Penn and Kevin Bacon. He also appeared in Papp's Delacorte Theatre production of *Henry IV: Part One*, *As You Like It*, the title role of *Hamlet* and *'Tis Pity She's A Whore*, also at Papp's Public Theatre. He starred in the Max Azria produced musical *The Ten Commandments* as Moses at the Kodak Theater in Los Angeles. In 2005, he starred on London's West End at the Playhouse Theater in Andrew Rattenbury's adaptation of *The Postman Always Rings Twice* as Frank Chambers, the drifter played by Jack Nicholson in the 1981 film version.

On television, Kilmer starred in the critically acclaimed HBO Original Movie *The Man Who Broke 1,000 Chains*, for which he received a CableACE nomination, and in Gore Vidal's *Billy the Kid*, playing the title role.

## **PAULA PATTON (CLAIRE KUCHEVER)**

In 2006, Paula Patton emerged as an unforgettable talent with her leading role in the original musical "Idlewild." Paula stars among an impressive cast including: Outkast's Andre Benjamin and Antwan Patton, Terrence Howard, Ving Rhames and Patti LaBelle. The musical, set in the Prohibition-era American South is directed by Bryan Barber, produced by Charles Roven and will be released by Universal in 2006. Paula plays a songstress from St. Louis who travels to Idlewild and with the help of Andre Benjamin's character as her piano man, the two develop a stage act as well as a love affair.

Paula was last seen in Columbia Pictures' romantic comedy, "Hitch," in which she co-starred opposite Will Smith, Eva Mendes and Kevin James.

She grew up in Los Angeles, attending the Hamilton School for the Performing Arts. Paula

always had a passion for acting as well as film making; upon graduating from high school she was chosen as one of four young filmmakers for a documentary series for PBS titled: "The Ride," which followed the four filmmakers as they directed their own documentary films about young people across America. After spending her freshman year of college at UC Berkeley, with an increasing passion for film making, Paula transferred to the prestigious USC Film School, where she graduated Magna Cum Laude. Upon graduation, she began doing various production assistant work, and eventually worked her way up to shooting and producing a show titled: "Medical Diaries" for The Discovery Channel. When the show was completed, Paula realized her love of acting and immediately enrolled in acting classes, and after a year of studying she decided to pursue a career in professional acting.

### **JIM CAVIEZEL (CARROLL OERSTADT)**

Jim Caviezel was born and raised in Skagit County, Washington. The Caviezel's were a family of athletes, and Jim steered initially towards athletics, especially basketball. It wasn't until an injured foot sidelined him that he began to develop other interests. His first acting gig was an undergraduate stage adaptation of the Frank Sinatra musical *Come Blow Your Horn*. In the early 1980s, he re-located to Los Angeles working as a waiter and making the rounds of auditions.

He found small roles on popular TV shows such as "Murder, She Wrote" and "The Wonder Years." He talked his way into his big screen debut as an airline reservations clerk in Gus Van Sant's "My Own Private Idaho" (1991) by pretending to be a recent Italian immigrant with a thick accent. He continued to get small roles in pictures such as "Diggstown" (1992), Lawrence Kasdan's "Wyatt Earp" (1994), and began to be noticed. As "Slov" Slovník in "G.I. Jane" (1997) he made his presence felt in several scenes of intense fraternization with co-star Demi Moore.

His breakthrough role, however, was another military assignment, the brooding pacifist Private Witt in Terrence Malick's "The Thin Red Line" (1998), holding his own in the presence of co-stars like Sean Penn, Nick Nolte, and Adrien Brody. His evident ability to mix soulful introspection with physicality and action came to the fore over the next few years in his work in projects like Ang Lee's Civil War-era Western "Ride With the Devil" (1999), and in Gregory Hoblit's ingenious time-twist thriller "Frequency" (2000), in which he played a troubled son hooking up across two decades of time with his long-dead father (Dennis Quaid). In 2001 he starred with Jennifer Lopez in "Angel Eyes," directed by Luis Mandoki. He had all the soaring range needed to convincingly play the wrongly convicted Edmond Dantes in Kevin Reynolds's adaptation of Alexandre Dumas' classic "The Count of Monte Cristo" (2002), and a war hero wrestling with a murder charge in Carl Franklin's courtroom drama "High Crimes" (2002), with Morgan Freeman and Ashley Judd.

It could be said that Jim's role in "The Passion of The Christ" made the ultimate demands on a performer both physically and emotionally. The actor was chosen for the role because he was willing to commit to this unique project whole-heartedly.

In 2004, Caviezel appeared with Robin Williams and Mira Sorvino in Omar Naim's "Final Cut" and with Claire Forlani and Jeremy Northam in Rowdy Harrington's "Bobby Jones: Stroke of Genius." He will next be seen starring in the film "Unknown" with Barry Pepper and Greg Kinnear.

He is currently shooting his next film, "Outlander" in Nova Scotia.

### **BRUCE GREENWOOD (JACK McCREADY)**

Bruce Greenwood is well known for his role as President John F. Kennedy in the Cuban Missile Crisis drama "Thirteen Days." Most recently, he played Truman Capote's partner, the writer Jack Dunphy, in the acclaimed "Capote" with Phillip Seymour Hoffman and starred opposite many Malamutes and Huskys in the Disney hit "8 Below", as well as appearing in "The World's Fastest Indian" with Anthony Hopkins. He has just completed "Firehouse Dog" for Fox and the Denzel Washington thriller "Déjà vu" for director Tony Scott.

Greenwood has worked three times with acclaimed director Atom Egoyan: on "Exotica," "The Sweet Hereafter" and "Ararat." Greenwood's other film credits include "Double Jeopardy", "I, Robot," "Being Julia," "The Core" and "Rules of Engagement" as well as "Racing Stripes". On TV, Greenwood was a series regular on "St. Elsewhere", appeared on "The Larry Sanders Show" and starred in the cult series "Nowhere Man." He can be heard on many books on tape, the most recent being Hemingway's 'Islands in the Stream', released this year by Simon and Shuster. He most recently finished filming 'I'm not there', the Todd Haynes film about Bob Dylan, in which he plays two roles; one opposite Cate Blanchett and the other opposite Richard Gere.

### **ADAM GOLDBERG (DR. ALEXANDER DENNY)**

An actor with a talent for mining the neuroses of his characters for both comedic and dramatic effect and a filmmaker adept at exploring the philosophical questions at the heart of the human experience, Adam Goldberg has solidified his position as a versatile and unique talent.

Goldberg co-wrote and directed his latest feature, "I Love Your Work," which was produced through his production company and released by Think Film. The film, starring Giovanni Ribisi, Franka Potente, Christina Ricci and Joshua Jackson, with a cameo by Elvis Costello, is about the gradual meltdown of a fictional movie star. Goldberg also composed the film's original music with The Flaming Lips' drummer Steven Drozd.

Goldberg was most recently seen on the big screen in Donald Petrie's "How to Lose a Guy in 10 Days" with Matthew McConaughey and Kate Hudson, Jonathan Kesselman's send-up "The Hebrew Hammer," D.J. Caruso's drug noir "The Salton Sea" with Val Kilmer, and Ron Howard's Academy Award-winning film "A Beautiful Mind" with Russell Crowe.

Goldberg made his feature film debut in 1991 as Billy Crystal's younger brother-in-law in "Mr. Saturday Night." Additional film credits include Steven Spielberg's "Saving Private Ryan" with Tom Hanks,

Ron Howard's "Edtv," Richard Linklater's ode to 70's high school life, "Dazed and Confused" as well as "Waking Life," John Singleton's "Higher Learning," Gregory Widen's "The Prophecy" opposite Christopher Walken, and lent his voice to George Miller's "Babe: Pig in the City."

As a filmmaker, Goldberg wrote, directed and starred in the "neo-noir," "Scotch and Milk," which made its debut in 1998 at the Los Angeles Independent Film Festival, and was featured on the Sundance Channel series "10 Best Films You May Never Seen." In addition, Goldberg directed, co-edited, and produced the comic documentary short, "Running with the Bulls" for the Independent Film Channel.

A familiar presence on television, Goldberg's recent credits include Marcus Nispel's made-for-television Film "Frankenstein" opposite Parker Posey, guest-starring appearances on "Law & Order: Criminal Intent," "The Practice," "Will & Grace," and a popular recurring role on "Friends." Additional credits include "The Outer Limits," "ER" and "NYPD Blue."

Goldberg was born in Los Angeles, and after many years in New York, currently lives there.

### **MATT CRAVEN (LARRY MINUTI)**

Matt Craven – Born in the small Canadian town of Port Colborne, his first job as an actor was a supporting role in the movie "Meatballs" and was followed up by starring in the short film "Bravery in the Field" which was nominated for an Academy Award. In 1982, he made his mark on the New York Theatre scene with the off-Broadway runaway hit "Blue Window." From there he went on to star in such films as "A Few Good Men," "Crimson Tide" and "The Life of David Gale." Matt will next be seen starring in "Raines" for NBC. He has received critical acclaim in many films and television performances but regards his two children as his most important accomplishments.

### **ELDEN HENSON (GUNNARS)**

Elden Henson has worked hard to establish himself as one of the most talented, unique and diverse actors in Hollywood today. Henson was recently seen opposite an all star cast in "Marilyn Hotchkiss' Ballroom Dancing and Charm School" directed by Randall Miller, in Eric Bress' and J. Mackye Gruber's "Butterfly Effect" opposite Ashton Kutcher, and "The Moguls" starring Jeff Bridges and directed by Michael Traeger.

In addition, Henson's credits include: "Under The Tuscan Sun" with Diane Lane, "The Battle of Shaker Heights" starring opposite Shia LaBeouf, "Dumb and Dumberer," "Manic," "O," "Cheats," "She's All That," "Idle Hands, " "Mighty Ducks I, II & III" as well as Miramax's critically acclaimed "The Mighty" starring alongside Kieran Culkin, Gena Rowlands and Sharon Stone.

### **ERIKA ALEXANDER (SHANTI)**

With lauded roles on film, television and the stage to her name, actress Erika Alexander's star shines brightly in Hollywood. She co-stars in the upcoming Tony Scott directed feature film

DÉJÀ VU for Walt Disney, alongside Denzel Washington, Val Kilmer, Adam Goldberg and Paula Patton. A two time Outstanding Comedy Actress at the NAACP Image Awards, Alexander won TV viewers' hearts in her role as maverick attorney Maxine Shaw on FOX's hit series "Living Single." She broke into the world of television after Bill Crosby caught her performing onstage and personally invited her to create the character of Cousin Pam on "The Cosby Show." Since then Alexander has appeared in the recurring role of Fran Winston on CBS's "Judging Amy" and on the CBS mini-series "Mama Flora's Family" with costars Queen Latifah, Cecily Tyson and Blair Underwood.

Alexander transcended her previous comedic success with the gutsy role of parole officer Dee Mulhern on the Showtime original series "Street Time." The critically acclaimed show ended its second season 2004. Recent additional work include pilots for ABC, NBC and numerous guest starring roles in both comedy and drama.

On the big screen, Alexander played Lucy in Steven Soderbergh's "Full Frontal," starring alongside Julia Roberts, Catherine Keener, David Duchovny, Blair Underwood and David Hyde Pierce. She also starred in the movie "30 Years To Life" – an ensemble comedy that premiered in competition at the 2001 Sundance Film Festival – as well as "Love Liza" with Phillip Seymour Hoffman and Kathy Bates, a Sundance acquisition released by Sony Classics in 2002. Additional film credits include "My Little Girl" starring James Earl Jones and Geraldine Page (Alexander's first film role at age 15), Miramax's "54" opposite Neve Campbell, Mike Myers, and Salma Hayek; "The Long Walk Home" with Whoopi Goldberg and Sissy Spacek, "Fathers & Sons," "He Said, She Said" and the recent independent film "Tricks."

Prior to her film and television work, Alexander honed her acting chops onstage. She attended the progressive Philadelphia High School for Girls and participated in summer programs at the Philadelphia Freedom Theatre, Pennsylvania's oldest African-American performance troupe. She toured internationally with "The Mahabharata" (also starring in the French film adaptation), and most appeared in the New York Public Theater's Shakespeare In The Park production of "The Taming Of The Shrew" with Allison Janney and Jay O'Sanders and most recently starred in the Public Theater's production of "The Story" opposite Phylicia Rashad.

In addition to her thespian accomplishments, Alexander also writes, directs and produces with her production company Popcult Entertainment. Along with award-winning producer Jon Avnet she developed and sold the one-hour television series "Concrete Park" to UPN, and is packaging the irreverent movie reviews show "Popcorn" for syndicated television and internet distribution. She has written and intends to direct her first feature, the urban golf comedy, FORE.

Alexander heads Together Strong, a nonprofit youth and community organization, and has established a scholarship program for the Freedom Theatre's performing arts program to encourage up-and-coming young actors. "I understand better than most the importance of helping others to achieve," she explains of her advocacy work. "You've got to lift as you climb." Alexander is married to painter and screenwriter ("Eraser") Tony Puryear.



## **RICH HUTCHMAN**

Rich Hutchman was born in Belfast, Northern Ireland, and grew up in Detroit, Michigan. He is a graduate in Theater Arts from Kalamazoo College, and spent his post-college years acting in Chicago with such acclaimed theaters as Steppenwolf and Lookingglass. He has guest-starred on a number of popular television series including "C.S.I.", "Monk", "Yes, Dear", "In Justice", "Medical Investigation", "Still Standing", "Angel", "NYPD Blue" and "Chicago Hope." His feature film credits include "The Island," "Since You've Been Gone," "Spaceman," "Stricken" and "Phantom of the Megaplex."

## **BRIAN HOWE (MEDICAL EXAMINER LAVALA)**

Brian Howe was most recently seen with Robin Williams in Barry Levinson's vacation comedy "RV" and will next be seen co-starring with Will Smith in "The Pursuit of Happyness" and in "Evan Almighty" with Steve Carell. Howe's feature film roles also include Carl Leffert in "The Majestic" with Jim Carrey; starring as Earl Amdursky in Steven Spielberg's acclaimed "Catch Me If You Can" with Leonardo DiCaprio and Tom Hanks; the indie "Dark Heart" about an Iraq War vet's

homecoming; "K-PAX" starring Kevin Spacey and Jeff Bridges; and David Mamet's "State and Main." His extensive television credits include "The Shield", "Law and Order," "C.S.I.," "Crossing Jordan," "Without A Trace," "Felicity," "Will and Grace," "Judging Amy," "The District," "Charmed," "C.S.I.: Miami" and "The Unit." On stage, Brian will be playing the role of Leslie Gorrell in Aaron Sorkin's new play, "The Farnsworth Invention" premiering at the La Jolla Playhouse in February 2007.