

NEXT

Production Information

"You've probably seen a lot of those shows - Mentalists, Magicians, Illusionists - and wondered if they're the real deal. Your skepticism tells you it's just an act. That way, you can sleep at night. You'd be shocked to know that sometimes, not often, but sometimes, it is the real deal, masquerading as an act, hiding behind a few 50-dollar tricks, hiding in plain sight. Because if the magician doesn't do that...the alternative is impossible to live with..."

-Cris Johnson

In Revolution Studios' exciting sci-fi thriller "Next," Academy Award® winner Nicolas Cage stars as Cris Johnson, a Las Vegas magician with a secret gift that is both a blessing and a curse: He has the uncanny ability to tell you what will happen next.

Johnson can see a few minutes into the future, an extrasensory talent that comes in handy for his job as a magician and mentalist in a seedy Vegas club where he performs nightly. It also has its uses at the blackjack tables when Cris needs some extra cash.

But his talent is no mere parlor trick, and his dexterity with the portals of time has not gone totally unnoticed. Vegas security guards are watching through their all-seeing casino floor cameras, eager to decipher his knack for consistently beating the odds. And FBI counter-terror agent Callie Ferris, played by Oscar® nominee Julianne Moore, is eager to tap his brain to help thwart a terrorist group's planned attack on Los Angeles with a weapon of mass destruction.

With the nuclear time bomb ticking, Cris Johnson could be key in averting a nuclear holocaust. If he doesn't use his powers to back-channel through the right portals and change the present, his future - and the future of hundreds of thousands- could be a thing of the past.

Revolution Studios and IEG Virtual Studios Present A Saturn Films/Broken Road Production directed by Lee Tamahori, "Next," starring Academy Award® winner Nicolas Cage, Academy Award® nominee Julianne Moore, Jessica Biel, Thomas Kretschmann, Tory Kittles and Peter Falk. The film is directed by Lee Tamahori from a screenplay by Gary Goldman and Jonathan Hensleigh and Paul Bernbaum and a screen story by Goldman based on the short story *The Golden Man* by Philip K. Dick. The producers are Nicolas Cage, Norm Golightly, Todd Garner, Arne L. Schmidt and Graham King. The executive producers are Gary Goldman, Jason Koornick and Ben Waisbren.

The film's sharp, fast-paced look is evoked by director of photography David Tattersall, BSC. The production designer is William Sandell. The editor is Christian Wagner. The costumes are designed by Sanja Milkovic Hays. The music is by Mark Isham. "Next" is distributed by Paramount Pictures. The film is rated PG-13 for intense sequences of violent action and some language.

**THE FUTURISTIC VISION OF SCI-FI
SET IN THE PRESENT: THE MAKING OF "NEXT"**

In today's sometimes justifiably paranoid world, where once sacrosanct edifices have been destroyed by terrorists, it's not too much of a stretch to imagine that out there, others are plotting yet another similarly unspeakable act. To avert this frightening possibility, it would be most valuable if we could see into the future, and that's exactly the premise that attracted screenwriter Gary Goldman to

Philip K. Dick's short story, *The Golden Man*, a sci-fi tale which he decided to update and reset in the present day. "What I liked most about the story was that the protagonist Cris Johnson is a 'pre-cog.' Yes, he can see two minutes into his own future, which gives him a vast amount of power, but that gift also has its limitations," says Goldman.

The idea of turning "Next" into a motion picture stemmed from the release of the hit Steven Spielberg film "Minority Report" in 2002, which was also adapted from a work by Dick and on which Goldman was the screenwriter and executive producer.

"I was approached by Jason Koornick, who created and ran the official Philip K. Dick website, who said he wanted to interview me," explains Goldman. During the course of the interview, Koornick told Goldman that he had negotiated a compensation package with the Philip K. Dick estate in return for running the website. It included an option on one of the author's short stories of his choosing. The two men decided to form a partnership since Goldman already knew how expensive and difficult it is to secure an option a Dick story, and Koornick was well aware of the challenges of adapting and producing one. Together they set their sights on Dick's story *The Golden Man*.

Although the original short story takes place in the future, Goldman decided to set the story in the present. Koornick refers to this as genre speculative fiction because, he explains, "science fiction takes place in the future, with future technology and aliens. 'Next' is set in the real world that we all recognize. It obeys all the laws of physics except in the case of the central character," explains Koornick.

What Goldman liked best about the protagonist's precognitive ability was that it approached life in the same

way that many of us learn how to play video games. "When you play a video game, you try something out. You see if it works and then, eventually, you get killed. After that, you do it over and you get better at it. You're able to understand and learn things from your previous mistakes and bring them to bear during your next attempt. The idea of being able to live life as if you were playing a video game, I think, is very appealing, and that's basically what Cris is able to do. With his gift, he is able to live his life up to the point where he's harmed or killed. "And then he's able to snap back and play it again and again, each time going a little further until he gets it right."

The unique nature of how this gift is manifested, however, is what really fascinated Goldman. "*Golden Man* has a character with a super power, which is precognition, the ability to see into the future, but it's done in a way that we've never really seen before," he adds. "Instead of just being a clairvoyant who can glimpse something far into the future, Cris has a kind of future radar. He can see with absolute precision a short distance into his own (and only his own) future. I was very excited about the possibility of putting this on screen."

Goldman and Koornick brought the idea to producer Norm Golightly, head of production for Nicolas Cage's Saturn Films. "It was instantly something we wanted to do," says Golightly. "We asked Gary if he would write the script and then come back to us, which he did. And Nic reacted to it about as strongly as I've ever seen him react to any first draft."

Cage was attracted to the story for several reasons, he says. "I admire Philip K. Dick; he's edgy and uncompromising, and his unique voice in writing translates successfully to films."

He also enjoys being challenged by every new role and "Next" seemed like a new frontier for him. "I was interested in a man who appears to be average and normal, but who was born with a gift of being able to see two minutes into his own future. I'd never played a character like that before. This also was a different genre for me because it's not science fiction. It's paranormal. So there are no electronic gizmos or futuristic backdrops. And Cris' 'pre-cogging' and the unique way he thinks is a marvelous playing field for an actor."

When he received Goldman's script, Cage says he was immediately hooked. "I read it and thought it was a very original and heartfelt adventure film. I had never seen anything like it. So I thought, let's go get this made."

Cage and Golightly brought the script to Revolution Studios' production executive/producer Todd Garner, who took to the project for several reasons. "I liked the fact that at its heart, 'Next' is a beautiful love story." It also helped that he was a huge Cage fan and had previously worked with him on such films as "Con Air" and "Gone in 60 Seconds." "Nic is not only a great action hero, he is an unbelievably sympathetic actor. His acting doesn't require dialog, which is what makes him so exceptional. You can read a sentiment on his face. He can convey so much without saying a word."

Producer Koornick agrees, adding "The reason that Nic is ideal for this role, besides the fact that he's a great actor, is that he has an intensity in his facial expressions that makes it very interesting for a viewer to imagine what he's thinking at any given time. He can convey this wide range of emotions even when he's not speaking. He's in his own world and envisioning these events playing out. To be able to convey that in real time as we're watching him while

he's thinking forward, adds so much to how the story is going to play."

Bringing director Lee Tamahori on board was...next. "I've been a Lee Tamahori fan for some time," says Cage. "I watch his film 'The Edge,' with Anthony Hopkins and Alec Baldwin, annually. I feel connected to that movie. I also like 'Once Were Warriors.' I can see Lee's association with his actors; he has a real facility for getting the best performances out of them."

Producer Garner agrees. "Although we knew Lee had the action movie genre down with its exciting visuals and stunts, as he showed in his James Bond film 'Die Another Day' and 'XXX: State of the Union,' we were also attracted by his earlier works in which he dealt with stories that were on a more human level."

"I wanted Lee to dig deep into the development of the characters and try to think out every aspect of what Chris' unique ability would be like for him," says Cage. "And he was up for that. In a lot of scenes, he helped me find the right levels of anger and frustration."

Casting Julianne Moore as Agent Callie Ferris was an easy choice for the filmmakers. "Julianne is someone I've always admired because she's always doing something different," says Cage.

Although Moore had previously played FBI Agent Clarice Starling in "Hannibal," the actress had a different focus for Ferris. "Here I'm finally playing the antagonist. It's fun because I don't have to worry about being sympathetic," she laughs. "Ferris is working at cross-purposes with Cris. She tries to make him realize that he should cooperate with the government to help quash the terrorist threat of a nuclear bomb going off somewhere in Los Angeles; that the needs of many are more important than the needs of the one, himself."

In terms of the needs of the one, Cris resists at first because he doesn't want to be held captive in some underground government facility, watching television or reading graphs for the rest of his life. He sees his future with a beautiful, uncomplicated woman. But after he meets her, both their lives become much more complicated.

The romance has another ripple effect. When he begins to fall in love with this woman, he suddenly gains the ability to see much farther into the future - which makes his cooperation with the FBI agents even more crucial.

The filmmakers chose Jessica Biel to play the love of Chris' life, Liz Cooper, a teacher trying to make a difference by teaching underprivileged children. The actress jumped at the chance to be in "Next" for several reasons: "Acting in a film with such exceptional talent and experience as director Lee Tamahori, and actors like Nic Cage and Julianne Moore was amazing to me," says Biel. "Lee brought a very relaxed tone to the set. And he was completely open to improvisation, so I felt free to experiment with my role," she continues. "Julianne has made such smart and diverse choices in her career. I was just so eager to watch her and figure out how she acts so brilliantly and effortlessly. And Nic is so thorough about his performances and who his characters are and how they behave that it spurred me on to kick up my performance. He made me go a little bit deeper, to try and find other layers in my character. He set a high bar that I wanted to meet," says Biel.

Cage, for his part, honed in on Biel's special talents throughout the script development process. "We set out to find ways to make both mine and Jessica's characters have a very romantic quality. Jessica plays this part, she's very beautiful and has a quality that makes you feel you could be friends with her, whereas Cris is kind of unusual and his

mannerisms are different and he doesn't seem like everybody else. So it's an interesting match that these two would fall in love."

Biel describes her character as a "kind of the damsel in distress throughout the film, which was a real switch for me." The actress is best known for her action roles in such movies as "Blade" and "Stealth." "It was nice to be a regular girl," says Biel. "I didn't have to work out or learn any special skills to play her. I play a dedicated school teacher leading a simple life, and then BAM, I'm running from the Feds, and falling for this guy who is telling me that he can see the future, and being thrown into terrifying situations."

In effect, Biel had to un-train herself for the role. "I had to do the opposite of action. I tried not to look really cool when I ran. And I didn't get to beat anyone up. I had to play Liz a little bit more feminine and soft, which is not what I'm used to," she says.

Cage has also been an action hero in many films. But while his character in "Next" gets into many confrontations, he often found ways to skirt a confrontation by using his special abilities. "For Cris, it's really all about the art of fighting without fighting," says Cage. "Because he can see things before they happen, he can avoid a fight in a lot of ways. It's fun, and I thought it would be interesting to watch."

For these sequences, Cage utilized choreography and stunt training, which incorporate some modern dance - Yes, modern dance. Cage had modern dance instructor Scott Grossman on the set to show him different ways of moving in a fight. "I thought that Cris would have a distinctive approach to movement considering he could see what was coming," says Cage. "Therefore he could duck out of the way. He was a

New Age action here. Also, I felt comfortable incorporating the dance movements because my mother was a modern dancer."

Being a lover and a fighter isn't the only way Cage performed dual roles on "Next." He also served a dual role as actor/producer, as he had on such previous films as "Lord of War" and "The Wicker Man." "The job of actor and producer seems to be merging more often for me these days," says Cage. It's a lot more convenient for me to get ideas across if I go through the channels that our film company, Saturn Films, offers me."

Cage contributed many significant story points for "Next." It was his idea that Cris be a magician. "I thought it would make him more believable," says Cage. "Because if a man was born with these precognitive powers, he would stand the chance of being ostracized, considered a freak or an alien. And he would probably scare people. So he'd want to hide that fact and the best way to do it is to hide in plain sight; to mask it within the guise of being a magician."

The decision to make Cris a magician didn't actually take hold until after filming had begun. "So all the actors and Lee were looking at me doing a test for this stage character 'Frank Cadillac,' and I'm sure they were thinking, 'What are you doing?'" laughs Cage. "But Lee, being the collaborative director that he is, went along with it."

Not only did Cage think that making Cris a magician was good for the story, it was also fun for him personally. "I've always been interested in magic. So I got a great magic team on the set with me. Magician Sir James Brown taught me some magic and made sure it went smoothly," says Cage. "It was a child's dream come true for me."

Another surprise for the production came when Cage suggested casting his wife Alice in the film just days before the filming of her scene took place. Alice Cage plays a

woman whom Frank Cadillac calls up to the stage during his Vegas show. "It was Alice's first time acting," says Cage. "She's not interested in being an actress. But I thought it would be fun for us to have that moment together. And it was."

CANYONS AND CLIFF-HANGERS **SHAKING UP THE ACTION ON LOCATION**

Filming began on "Next" in spring at the Morongo Casino in Cabazon, California, which doubled for the generic Las Vegas casino where Cris gambles in the film. "Morongo was great to us," says producer Garner. "They gave us a lot more freedom and access there, than if we had shot in Las Vegas."

After two weeks of shooting there, the company moved to Big Bear and Lake Arrowhead for the exterior of the film's Cliffhanger Motel, as well as its outdoor mountain sequences.

Veteran producer Arne L. Schmidt (who had just produced "XXX: State of the Union" with director Tamahori) says the location was chosen because "we needed a cliffside motel with a steep slope behind it because an avalanche of sorts was going to take place there. We found a great place called The Cliffhanger Restaurant that our production designer, Bill Sandell, transformed into a motel," says Schmidt.

Although The Cliffhanger was exactly what the script called for, the unpredictable weather was not. "The location was at the end of this precipice, at 8,000 feet. So it had its own little microclimate," explains Schmidt. "Every day would start out sunny in the morning, and then it would get blindingly foggy in the afternoon. No other place around us was foggy. This was a nightmare. It was very disruptive for production, causing us havoc trying to match shots over several days."

A master of adaptation, Tamahori found a way to salvage the days. "Lee was very quick on his feet," says Schmidt.

"We had one day where Lee and (director of photography) David Tattersall shot close-ups. This way, you couldn't see that much fog. Then for about 2 ½ hours, the fog lifted and Lee managed to fit 12 hours of filming into that small window. I don't know many directors around who could have done that."

The film's avalanche sequence, in which Cris is running down a long steep slope, with the Feds and boulders, a water tower, a steam locomotive, logs and debris tumbling down behind him, took over a week to complete.

"It's a good thing that Nic was in such good shape," says Schmidt, "because we started filming on one mountain and continued on several different locations to create one sheer, continuous mountain. Nic not only had to run down these slopes, he also had to walk back up again and again, at 8,500 feet above sea level. It was a week of jumping, ducking and diving. And he did it without even breathing that hard."

After three weeks of filming in the California mountains, the production proceeded to Long Beach at the Port of Los Angeles for the film's biggest sequence which contains terrorists, SWAT teams, FBI agents, helicopters, gunfire and explosions aboard an enormous cargo ship.

Schmidt assembled a top-notch technical team for this Herculean task. "In order to make a film like this, you must have people who are really capable and experienced," he observes. "Then it's a question of organizing and breaking down scenes into what we can manage each day and making it look as realistic as possible."

Renowned supervising stunt coordinator R.A. Rondell (a third generation stunt man) choreographed the scenes with director Tamahori using more than 35 stuntmen, background fighters, special effects people and helicopters for the attack of the cargo ship holding the explosives.

"It took me a few weeks to figure it out and bring suggestions to Lee. I gave him everything in the location that he might want, and some he hadn't even thought of, and I let him choose. After all, it's his playground, and he usually has great ideas; he has a great eye for camera, action, movement," notes Rondell.

Tamahori and Rondell decided that they wanted to shoot the attack on the boat in a documentary style. With the help of special effects supervisor Clay Pinney (who had worked with Rondell on "The Matrix") they mapped out the following scenario: "The terrorists come aboard. They smoke bomb the area, taking no prisoners," says Rondell. "There's a feeling of claustrophobia, noise, effects and confinement; close-ups of people screaming, someone dying next to you, you have to take care of them and move on. We wanted it to be right in your face, not done in Hollywood broad strokes. We were more concerned with the chaos of battle, rather than the end result of a man being killed. That's what makes it so scary."

To make things even more realistic, Schmidt brought in Jared Chandler as the military technical advisor. "Jared is a former Special Forces guy. Plus, he understands the movie business," says Schmidt. "Whenever there was a scene that involved tactical movement or weapons handling, he was our go-to guy. He taught the actors and extras how to carry themselves properly, dress properly, make sure their equipment was tight and right. He also helped with making sure the military dialog sounded appropriate."

Chandler greatly facilitated the production because he knew the answers to military questions right on the spot. This and his knowledge of the logistics of filmmaking made him invaluable. "It was great to work with Jared because he gently explains how the scene is going to happen, how I

should set it up, what will be the formation, how you pass a sniper rifle," says Julianne Moore.

To add yet another layer of authenticity, the production utilized the services of Jody Hart's Combat Casting Company, former military men, SWAT team members and policemen who are comfortable using firearms like M4s and AK47s.

"Next" also has several helicopter action sequences, for which the production brought in aerial coordinator Cliff Fleming. "Cliff is one of the best pilots in the business and the world," says Schmidt, who had previously worked with the aviator on "Rules of Engagement" and "We Were Soldiers." "When he's not doing movies, NASA hires him to retrieve satellites for them."

Moore appreciated Fleming's presence and supervision. "We had a helicopter without any doors during the sequence when we land at the Port of Los Angeles, and I'd never been in a door-less helicopter before. It can make you feel a bit unstable. But Cliff and his crew showed me how to get Nic into the helicopter first, check his seatbelt before I did my own, and alerted me to the fact that it would take off immediately. They were so supportive with their instructions and very mindful of everyone's safety, but they were also concerned that we looked like we knew what we were doing."

With the sequence so meticulously planned and laid out to be technically perfect, now it was up to Tamahori and his cast to make it crackle. As producer Golightly observes, "That's why we were so excited about Lee directing this film. He has that rare ability to work both ends of the spectrum, from large action films to small, intimate character-driven pieces. 'Once Were Warriors' is one of my favorite films and one of Nic's as well. He achieved great character work and plotting on that film, and great action skills in the Bond film, for example. So naturally, we thought if both those Lee

Tamahoris exist it would be fantastic if we could harness them and put it all into one film with incredible action set pieces, amazing characters and a unique plot."

Filming concluded at the Havasupai Indian reservation, located at the bottom of the Grand Canyon, for a scene in which Liz teaches the Native American children and exposes Cris to the natural wonders of the surroundings. The idea to use this remote location came from the ever-romantic Cage, who had taken his wife Alice there on their first date. "We were dropped off by helicopter at the bottom of the Canyon, and we went for a hike. And I met all these wonderful Native Americans. It was the most beautiful place I'd ever seen," he says. "And I thought, 'no one's ever seen this area, its gorgeous waterfall and fantastic rocks, and it's right in our own backyard.' So, I wanted to share that with the audience through this film."

Logistically, however, it was not a backyard shoot, and Schmidt says it all had to be carefully planned. "We took a third of our normal crew, about 54 people," says Schmidt. "A limited amount of crew stayed at a small hotel, about an hour's drive away, and then we helicoptered them down to the location. The remaining cast and crew stayed in Las Vegas, and would helicopter in from there (a 1 ½ hour ride in choppers holding six or seven).

Aerial coordinator Cliff Fleming not only handled the people-moving, he also brought in lighting equipment, food and water. "It was 105 degrees at the bottom, so we went through plenty of water," notes Schmidt.

Another constraint was the steep walls of the Canyon. The morning light wasn't suitable for filming until around 10:00 a.m. and started to disappear as early as 5:00 p.m. "This really restricted our day on top of everything else," says Schmidt. But it was worth it, he notes, because of the

natural beauty and unique terrain. "No other movie has ever been shot there," he notes. "In fact, the Havasupai people, in general, don't like to be photographed," says Schmidt. "But Nic had been there several times before as a tourist, and he'd bonded with them. I'm sure that's why their tribal council gave us their permission."

In turn, the production cast all the Havasupai who wanted to work (50-60 adults and the 11 children who played Liz's students at the waterfall). The tribal Chieftain played a wise old shaman in a sequence in which Cris performs magic trick for the kids.

In all, the company shot two days on the canyon floor, a day and a half at the glorious waterfall nearby and a half-day in the little town on the Havasupai reservation. "When we were near the end of our time there, the Havasupai and their 11 year-old tribe princess did a special dance for us in their traditional garb. We all got in a circle and danced with them. It was a wonderful, spiritual experience," says Schmidt.

By the end of production, Cage was convinced that he had realized his ambition, both as an actor and creative producer, on "Next." "I enjoy romantic films, and adventure movies and action. The best is when you can combine them as we did on this movie," he says. "It has unique characters. I'm hopeful 'Next' will provide as interesting an experience for audiences as it did for those of us who made it. And I believe it will."

ABOUT THE CAST

NICOLAS CAGE (Cris Johnson, Producer) gave a memorable performance as a suicidal alcoholic in the drama "Leaving Las

Vegas," directed by Mike Figgis. His work earned him an Academy Award®, a Golden Globe and Best Actor awards from the New York Film Critics Circle, the Los Angeles Film Critics Association, the Chicago Film Critics and the National Board of Review.

Cage further solidified his leading-man status when he received Academy Award®, Golden Globe, Screen Actors Guild and BAFTA nominations for his dual role in Spike Jonze's comedy "Adaptation," co-starring Meryl Streep and Chris Cooper.

Cage most recently starred in Sony Pictures' worldwide box office hit film "Ghost Rider" directed by Mark Steven Johnson, Oliver Stone's acclaimed "World Trade Center" for Paramount Pictures and "The Wicker Man," a mystery/thriller directed by Neil LaBute. Other recent starring roles include Gore Verbinski's "The Weather Man" opposite Michael Caine, Andrew Niccol's controversial "Lord of War," "National Treasure," directed by Jon Turteltaub and "Matchstick Men," directed by Ridley Scott.

In 2002, Cage directed his first feature film "Sonny" starring Golden Globe winner James Franco in the title role, Mena Suvari, Brenda Blethyn and Harry Dean Stanton. The film was accepted into the 2002 Deauville Film Festival.

Also in 2002, Cage's production company, Saturn Films, produced "The Life of David Gale," starring Kevin Spacey, Kate Winslet and Laura Linney. Saturn Films also produced "Shadow of the Vampire," for which Willem Dafoe earned an Academy Award® nomination.

In 2002, Cage starred in John Woo's World War II film "Windtalkers." Other notable starring roles include "Captain Correlli's Mandolin," "The Family Man," the 2000 remake of "Gone in 60 Seconds" opposite Angelina Jolie and Giovanni Ribisi, Martin Scorsese's "Bringing Out the Dead" opposite

Patricia Arquette and John Goodman, "Eight Millimeter" with Joaquin Phoenix, the romance "City of Angels," opposite Meg Ryan, Paramount Pictures' "Snake Eyes" and "Face/Off," opposite John Travolta. "Face/Off" earned him a Blockbuster Entertainment Award for Favorite Actor in an Action/Adventure movie as well as three MTV Movie Award nominations for Best Male Performance, Best On-Screen Duo (with John Travolta) and Best Villain.

Cage has also starred in "Con Air," opposite John Cusack and John Malkovich, in the blockbuster action film "The Rock," with Sean Connery and Ed Harris, "Guarding Tess" with Shirley MacLaine, the acclaimed film noir "Red Rock West," the romantic comedy "It Could Happen to You" with Bridget Fonda and Rosie Perez and Barbet Schroeder's thriller "Kiss of Death."

Cage's portrayal of a tormented Vietnam vet in "Birdy" established him as a serious actor. Cage went on to earn a Golden Globe nomination as Best Actor for his role as Cher's lover in "Moonstruck." David Lynch's "Wild at Heart," in which Cage starred with Laura Dern, won the Palme d'Or at the 1990 Cannes Film Festival.

Cage received another Golden Globe nomination for his role in the romantic comedy "Honeymoon in Vegas," which also starred Sarah Jessica Parker and James Caan.

Among his other honors was the Montreal World Film Festival's prestigious Lifetime Achievement Award, the first ever Distinguished Decade in Film Award at ShoWest and he was honored by the American Cinematheque with their 2001 Moving Picture Ball Award, which had previously been won by such actors as Sean Connery, Mel Gibson and Jodie Foster.

His other film credits include "Valley Girl," "Cotton Club," "Racing With the Moon," "The Boy in Blue," "Peggy Sue

Got Married," Joel and Ethan Coen's "Raising Arizona," "Vampire's Kiss" and "Fire Birds."

Cage was raised in Long Beach, California and moved to San Francisco when he was 12. Cage began acting at age 15 at San Francisco's American Conservatory Theatre, where he appeared in the school's production of "Golden Boy." He later moved to Los Angeles, and while still a high school student landed a role in the television film "The Best of Times." He made his feature film debut in "Rumble Fish" in 1983.

Cage currently resides in Los Angeles with wife Alice Cage.

JULIANNE MOORE (Callie Ferris), an actress of exceptional range, has delivered outstanding work in both boxoffice hits and independent features.

Moore recently starred opposite Samuel L. Jackson in "Freedomland," directed by Joe Roth, Alfonso Cuarón's futuristic "Children of Men" opposite Clive Owen, "Trust the Man," directed by Bart Freundlich and co-starring David Duchovny, Billy Crudup and Maggie Gyllenhaal. Prior to that she starred in Joseph Ruben's hit thriller "The Forgotten" opposite Dominic West, Peter Howitt's romantic comedy "Laws of Attraction" opposite Pierce Brosnan and Jane Anderson's "The Prizewinner of Defiance, Ohio" opposite Woody Harrelson. She has also starred opposite Matthew Broderick in the independent film "Marie and Bruce."

Moore is one of only nine people in Academy history to receive two acting Oscar® nominations in the same year; she was simultaneously cited for "Far From Heaven," (as Best Actress) and "The Hours" (as Best Supporting Actress). In addition, her work in "Far From Heaven" earned her critical honors from the National Board of Review, the Los Angeles

Film Critics and the Broadcast Film Critics, among others. She earned an Independent Spirit Award as Best Actress for her performance and also scored Golden Globe and Screen Actors Guild Award nominations. "The Hours" brought her a Screen Actors Guild Award nomination for Outstanding Supporting Actress.

Moore starred opposite Kevin Spacey, Judi Dench and Cate Blanchett in "The Shipping News," directed Lasse Hallstrom, in Bart Freundlich's "World Traveler," as Clarice Starling in the blockbuster hit "Hannibal," opposite Anthony Hopkins and Gary Oldman, and in the comedy "Evolution" opposite David Duchovny.

Moore received rave reviews for her performances in "The End of the Affair," opposite Ralph Fiennes and directed by Neil Jordan, and "Boogie Nights," directed by Paul Thomas Anderson. The former earned her a Best Actress nomination and the latter mention in the Best Supporting Actress category. Other notable appearances include Robert Altman's "Cookie's Fortune," co-starring Glenn Close, Charles Dutton and Liv Tyler, the remake of "Psycho," directed by Gus Van Sant and co-starring Anne Heche, Viggo Mortensen, Vince Vaughn and William H. Macy and "An Ideal Husband," with Rupert Everett, Minnie Driver and Cate Blanchett, which earned her a Golden Globe nomination for Best Actress in a Musical or Comedy. Moore also starred in "A Map of the World," opposite Sigourney Weaver, "Magnolia," directed by Paul Thomas Anderson, "The Lost World: Jurassic Park" directed by Steven Spielberg, "The Myth of Fingerprints," directed by Bart Freundlich and the Coen Brothers' "The Big Lebowski."

Moore was nominated for an Independent Spirit Award for both Robert Altman's "Short Cuts" and Todd Haynes' "Safe." She also received critical acclaim for her performance in Louis Malle's "Vanya on 42nd Street" and James Ivory's

"Surviving Picasso." Additional film credits include "The Hand That Rocks the Cradle," "Benny & Joon," "The Fugitive," "Nine Months" and "Assassins."

Moore received the Excellence in Media Award at the 2004 GLAAD Media Awards, the Actor Award at the 2002 Gotham Awards and the "Tribute to Independent Vision" at the 2001 Sundance Film Festival.

After earning her B.F.A. from Boston University for the Performing Arts, Moore starred in a number of off-Broadway productions, including Caryl Churchill's "Serious Money" and "Ice Cream/Hot Fudge" at the Public Theater. She appeared in Minneapolis in the Guthrie Theater's "Hamlet," and participated in workshop productions of Strindberg's "The Father" with Al Pacino and Wendy Wasserstein's "An American Daughter" with Meryl Streep.

JESSICA BIEL (Liz) who was named "Sexiest Woman Alive" by Esquire Magazine, has become one of Hollywood's most sought-out actresses. Her television series acting debut came on WB's "7th Heaven," which led to a host of prestigious film roles, of which the most recent are "Home of the Brave" with Samuel L. Jackson and Christina Ricci, "The Illusionist" opposite Ed Norton and Paul Giamatti and "London" co-starring Jason Statham, Chris Evans and Kelli Garner.

Biel also starred in Cameron Crowe's "Elizabethtown" opposite Orlando Bloom, Kirsten Dunst and Susan Sarandon, the action/thriller "Stealth" with Josh Lucas and Jamie Foxx and "Blade: Trinity" opposite Wesley Snipes, Kris Kristofferson and Ryan Reynolds. Biel's other film credits include the hit remake of "Texas Chainsaw Massacre," "Cellular" co-starring Kim Basinger and Chris Evans, "The Rules of Attraction" for director Roger Avary, the romantic comedy "Summer Catch" co-starring Freddie, Prinze Jr. and the

holiday film "I'll Be Home For Christmas" with Jonathan Taylor Thomas. In an impressive display of versatility, Biel garnered rave notices for her portrayal as the rebellious daughter in Victor Nunez's critically acclaimed "Ulee's Gold" with Peter Fonda. Selected as the Centerpiece Premiere for the 1997 Sundance Film Festival and presented at the Cannes Film Festival, the movie opened to glowing reviews.

As a child, Biel initially pursued a career as a vocalist and, starting at age nine, starred in such productions as "Annie," "The Sound of Music" and "Beauty and the Beast." She soon turned to modeling and commercial work after competing in The International Modeling and Talent Association's Annual Conference in 1994.

In her spare time Biel is involved with charities such as Best Friends Animal Sanctuary and PETA. Her hobbies include ballet, soccer, running, yoga and hiking with her dog East. Jessica currently resides in Los Angeles.

THOMAS KRETSCHMANN (Mr. Smith) was born in East Germany and before becoming an actor trained as an Olympic swimmer. At age 19, he began a month-long trek from East to West Germany to escape Communism, during which he lost part of his finger to frostbite. He crossed four borders with nothing other than a passport and the equivalent to \$100 in his possession.

His other films include "Grimm Love," "King Kong," "Celestine Prophecy," "U-Boat" and "Blade 2."

He has played a Nazi in six films: "Stalingrad," "U-571," "The Pianist," "In Enemy Hands," "Untergang, Der" ("The Downfall") and "Head in the Clouds."

For television, he played the title character in "Have No Fear: The Life of Pope John Paul II."

TORY KITTLES (Cavanaugh) most recently starred in Jim Sheridan's "Get Rich or Die Tryin'" opposite 50 Cent.

Kittles was born and raised in Lawtey, Florida, approximately forty miles outside of Jacksonville. A basketball player at Valencia Community College in Orlando, he transferred to the University of Central Florida to continue his studies. To earn tuition money, he answered a local newspaper ad searching for extras and was hired on the Nickelodeon comedy show "Kenan & Kel."

Kittles soon began studying with Russ Blackwell and got his first role in a film as a featured character in "Instinct" starring Anthony Hopkins. He subsequently appeared in Joel Schumacher's "Tigerland," for which the director asked Kittles to write a song that became the film's theme song, "Looking for Charlie." He was subsequently cast by Schumacher in "Phone Booth," again opposite Colin Farrell.

Kittles' additional film credits include "Dirty" starring Cuba Gooding, Jr. and Clifton Collins, Jr., "Little Athens" with DJ Qualls and Shawn Hatosy, "Against the Ropes" directed by Charles S. Dutton, starring Meg Ryan and Omar Epps, and "Malibu's Most Wanted" with Jamie Kennedy.

Television credits include the FX film "Big Shot: Confessions of a Campus Bookie," the Mel Gibson and Jet Li produced telefilm "Invincible" and a guest starring role on "CSI: NY."

PETER FALK (Irv) was born in New York City on September 16, 1927 and raised in Ossining, New York. When he was 12 years old, he made his first stage appearance in a production of "The Pirates of Penzance" at Camp High Point in upstate New York.

After graduating from Ossining High School, where he was a star athlete and president of his class, Falk served as a

cook in the Merchant Marine, then studied at Hamilton College in Clinton, New York. He completed his work for a B.A. in Political Science at the New School for Social Research in 1951. He earned a Masters in Public Administration at Syracuse University in 1953. After applying unsuccessfully for a job with the Central Intelligence Agency, he became a management analyst with the Connecticut State Budget Bureau, in Hartford. In his spare time, he acted with the Mark Twain Maskers in Hartford and studied at the White Barn Theatre in Westport, where he began to consider the possibility of becoming a professional actor. In 1956, at the age of 29, he left his job with the Budget Bureau and moved to Greenwich Village to pursue an acting career.

Falk made his professional debut off-Broadway in Moliere's "Don Juan" at the Fourth Street Theatre on January 3, 1956, and the following season he appeared in the Circle in the Square's successful revival of "The Iceman Cometh" with Jason Robards. For the next three years Falk was never out of work, bouncing from one off-Broadway theater to another.

Although Falk was enjoying success onstage, a theatrical agent advised him not to expect much work in motion pictures because of his glass eye. Surgeons had removed his right eye, along with a malignant tumor, when he was three years old.

In 1960, Falk left New York and moved to Hollywood, where he landed his first movie, "Murder Incorporated," and was nominated for an Oscar® as Best Supporting Actor. The same year, he was nominated for an Emmy for playing a drug addict in "The Law and Mr. Jones." Frank Capra's "A Pocketful of Miracles" with Bette Davis and Glenn Ford was Falk's second feature in 1961 and it brought him a second Oscar® nomination. He garnered a second Emmy nomination that

same year in The Dick Powell Playhouse's presentation of "The Price of Tomatoes," this time taking home the prize.

After rejecting several other TV series offers, in 1965 Falk agreed to star in "The Trials of O'Brien," which brought him critical kudos. But it was his turn as the inimitable Lt. Frank Columbo that made him a household name and earned him four Emmys. What began as two TV movies, "Prescription: Murder" and "Ransom for a Dead Man," evolved into the 90-minute "Columbo," part of three alternating NBC mystery shows. "Columbo" quickly climbed to the top five in the Nielsen Ratings. Though the series ended in 1977, it was revived in 1988 as a two-hour TV movie and continues to this day.

Also in 1971, Falk returned to Broadway for Neil Simon's, "The Prisoner of Second Avenue" directed by Mike Nichols, for which he received a Tony Award. The love affair with Neil Simon continued with three starring roles in the films "Murder by Death" with Peter Sellers, "The Cheap Detective" with Stockard Channing and "The Sunshine Boys" with Woody Allen. He also toured in David Mamet's Pulitzer Prize-winning play "Glengarry Glen Ross" with Joe Mantegna.

Falk's film career includes three memorable films with his close friend John Cassavetes: "A Woman Under the Influence" with Gena Rowlands, "Husbands" with Cassavetes and Ben Gazzara and "Mikey and Nicky," in which he and Cassavetes starred for writer/director Elaine May. Falk's comedic flair is a standout in his personal favorite "The In-Laws" with Alan Arkin, directed by Arthur Hiller. In Rob Reiner's fantasy "The Princess Bride," Falk plays the beloved grandfather. In Wim Wenders' "Wings of Desire," he played an ex-angel. He also won acclaim for his roles in "Cookie," "Tune in Tomorrow," "Faraway, So Close!," "Roommates" and "Vig."

Falk returned to the stage in spring 1998 to star in Arthur Miller's new drama "Mr. Peter's Connections" at the Signature Theatre in New York, for a sold-out engagement. In 1999, Falk delivered a heartfelt performance in the drama "A Storm in Summer" directed by veteran filmmaker Robert Wise and written by Rod Serling. Later that year he appeared in Joe Mantegna's directorial debut "Lakeboat," which also starred Mantegna, Andy Garcia, John Turturro and George Wendt. It was followed by a role in the mobster drama "Made" starring starring Jon Favreau, Vince Vaughn and Sean "Puffy" Combs. In spring 2000, Falk starred in the Los Angeles production of "Defiled" opposite Jason Alexander, which enjoyed a sold-out run at the Geffen Playhouse.

In the comedy "Corky Romano," Falk appeared opposite "Saturday Night Live" star Chris Kattan, and subsequently appeared in the TV mini-series production of the classic "The Lost World" with Bob Hoskins and "A Town Without Christmas" starring with Patricia Heaton, CBS's highest rated movie of 2001. In 2002, Falk starred in the feature "Undisputed" directed by Walter Hill with Wesley Snipes and Ving Rhames.

In January 2003, the 69th "Columbo" episode, "Columbo Likes the Nightlife," aired on ABC. In April 2003, the 5th Annual Method Fest Independent Film Festival honored him with the festival's Lifetime Achievement Award. In "Wilder Days," a TNT/Johnson & Johnson Spotlight Presentation film which aired in October 2003, Falk played father to Tim Daly and grandfather to Josh Hutcherson on a road trip examining the emotions among three generations of males. He reprised his role of an angel from "A Town Without Christmas" when he co-starred with Valerie Bertinelli in "Finding John Christmas."

Falk provided the voice of Don Brizzi in the animated hit "Shark Tale" and soon after received a Lifetime Achievement Award at the annual David Di Donatello Awards in

Italy. In 2004, he starred in "Checking Out," a film version of the Tony Award-winning play, as well as a third turn as the angel Max in the TV movie "A Town Without Ornaments." He next starred in the film "The Thing About My Folks" opposite Paul Reiser. He also starred in "Retirement" alongside George Segal and Rip Torn.

Beyond his talents as an actor, Falk also excels as an artist - preferring charcoal pencil - although lately he has been dabbling in watercolors. This passion began as a way to pass the time between scenes while filming on location. Aside from numerous gallery shows and a 2004 exhibition of his art at Bulgari's in Rome, he shares many of his drawings on his website, www.PeterFalk.com, and sells some of his lithographs as well.

ABOUT THE FILMMAKERS

LEE TAMAHORI (Director) most recently directed "XXX: State of the Union." He previously guided the international boxoffice success "Die Another Day," the 20th installment of the legendary James Bond film series.

Born in Wellington, New Zealand, Tamahori entered the film business as a sound man and assistant director before moving into directing. He became an award-winning commercial director and helmed several episodes of "The Ray Bradbury Theatre" and the series "Thunderbox" on television before making an auspicious feature film director debut with "Once Were Warriors" in 1993. The stark contemporary depiction of New Zealand's native Maori population won many international film festival awards, and several mainstream film assignments followed, including "Mulholland Falls," "The Edge" and "Along Came a Spider."

GARY GOLDMAN (Screenwriter, Executive Producer) has been involved in a string of Hollywood blockbusters noted for their quality and originality. He was the final writer of "Total Recall" (starring Arnold Schwarzenegger, directed by Paul Verhoeven), and the director's script doctor on Joe Eszterhas' famous screenplay "Basic Instinct" (starring Michael Douglas and Sharon Stone), which went on to become the highest grossing film worldwide in the year of its release. Goldman optioned the short story "Minority Report" by Philip K. Dick and then, together with Ronald Shusett, wrote the first three drafts of the screenplay and executive produced the film, which was directed by Steven Spielberg, starring Tom Cruise. Goldman repeated that achievement with "Next": he optioned another Philip K. Dick short story, "The Golden Man," wrote the screenplay on spec, and then teamed with Nicolas Cage and Saturn Films in bringing the package to Revolution Studios.

A native of New Orleans, Goldman graduated from Brandeis University and studied filmmaking at NYU and the UCLA graduate program of film production. He directed two award-winning documentaries on Louisiana subjects: "Degas in New Orleans," which was invited to the Cannes Film Festival, and "Yes, Ma'am," which won first prize at the American Film Festival in New York.

Goldman started his feature film career as apprentice to the great French director Louis Malle on "Pretty Baby." He followed this with a two-year term as production and development executive with producers Lawrence Gordon and Joel Silver. Goldman then sat down (with his partner David Weinstein) to write his first screenplay, "Big Trouble in Little China," which was directed by John Carpenter and starred Kurt Russell and Kim Cattrall.

JONATHAN HENSLEIGH (Screenwriter) has a prolific output as a screenwriter and director of old-school action/adventure films. Before he began his career in film, Hensleigh was an attorney in Manhattan. He started his career writing episodes of "The Young Indiana Jones Chronicles" for George Lucas on ABC. He went on to write "Die Hard: With a Vengeance" (1995), which was reconceived from his original spec script "Simon Says." He followed that with "Jumanji" (1995) and "The Saint" (1997). After that he enjoyed a long working friendship with producer Jerry Bruckheimer, with whom he has collaborated on many projects since 1996, including "The Rock" (1996), "Con Air" (1997) and the remake of "Gone in 60 Seconds" (2000). "Armageddon" (1998), written from his original idea, was the second time Hensleigh had the highest-grossing film worldwide at the box office. The first was "Die Hard: With a Vengeance." He made his directorial debut in 2004 with the Marvel character "The Punisher," which he also wrote. His next film, "Welcome to the Jungle," will be released in fall 2007. Hensleigh has been working on a "Punisher 2" script, which will go into production once he and the film's star Thomas Jane have an opening in their respective schedules.

PAUL BERNBAUM (Screenwriter) most recently wrote the screenplay for Focus Features' "Hollywoodland."

In addition, he has a number of scripts in development, including: "Counter-Clockwise," with Jennifer Aniston producing/starring; "The Day I Turned Uncool," with Adam Sandler producing/starring; HBO Films' "The Warden" and Misher Films' "Wild Ride."

NICOLAS CAGE (Producer, Cris Johnson) See bio in About the Cast section above.

NORM GOLIGHTLY (Producer) is the President of and Partner in Nicolas Cage's Saturn Films.

Hailing from Canada and Florida, Golightly attended the Wharton School at the University of Pennsylvania. While at Penn, Golightly served as a writer, director and actor in the Mask and Wig Club, the university's all-male comedy troupe. Over 100 years old, Mask and Wig is the country's oldest comedy ensemble.

Golightly began his motion picture industry career at CAA. He subsequently worked as a development executive with actor/writer/director Ben Stiller. He joined Saturn Films in 1997 as Vice President of Creative Affairs. He became President of Saturn in January 2001.

The first production for Saturn Films was the highly acclaimed "Shadow of the Vampire," for which Willem Dafoe earned an Academy Award® nomination as Best Supporting Actor and Ann Buchanan and Amber Stiley earned Academy Award® nominations for Achievement in Make-up. "Shadow of the Vampire" marked Cage's first endeavor as a Producer and Norm Golightly served as an Associate Producer on the film.

Golightly and Saturn also produced: "The Life of David Gale," directed by Alan Parker, starring Kevin Spacey and Kate Winslet (Co-Executive Producer); "Sonny," the directorial debut of Nicolas Cage, which starred James Franco and Mena Suvari (Producer); "Lord of War" written and directed by Andrew Niccol, starring Cage, Ethan Hawke, Jared Leto and Bridget Moynahan (Producer); "The Weather Man" directed by Gore Verbinski, starring Cage, Michael Caine and Hope Davis (Executive Producer); "Ghost Rider" directed by Mark Steven Johnson starring Cage and Eva Mendes (Executive Producer); "The Wicker Man" directed by Neil LaBute, starring Cage, Ellen Burstyn and Kate Beahan (Producer); "World Trade

Center" directed by Oliver Stone starring Nicolas Cage, Michael Pena and Maria Bello (Executive Producer); and "The Dresden Files" for the Sci Fi Network starring Paul Blackthorne (Executive Producer). Golightly, 33, currently resides in Los Feliz with his dog, Marino. In his spare time, he is an avid traveler, golfer and scuba diver. Golightly has also spent a number of years volunteering as a mentor to inner-city youth via the Fulfillment Fund.

TODD GARNER (Producer) is a veteran producer and Hollywood creative executive with a unique gift for creating and nurturing mainstream, commercial motion pictures. In various capacities throughout his career, Garner has developed, overseen, executive produced or produced more than 100 movies, many of them major hits for their respective studios. Formerly a founding partner of Revolution Studios, Garner founded Broken Road Productions in summer 2005.

Known for his strong relationships with top actors, directors and writers, Garner has numerous projects in various stages of post-production, production, pre-production and development through Broken Road. He recently produced "Zoom" and "Are We Done Yet?," a sequel to the smash comedy hit "Are We There Yet?" starring Ice Cube.

Garner joined Revolution as a partner in May 2000. He was responsible for overseeing all aspects of development and production for the company's motion pictures during its remarkable first five years. Garner oversaw such hit Revolution films as "Black Hawk Down," "Hellboy" and "Daddy Day Care," and developed and served as executive producer on films like "XXX," "Anger Management," "Radio," "13 Going on 30," "The Forgotten" and "Are We There Yet?."

Prior to joining Revolution Studios, Garner served as Co-President of the Walt Disney Company's Buena Vista Motion

Picture Group. Among the highly successful films he oversaw were "Pearl Harbor," "Remember the Titans," "Gone in 60 Seconds," "Con Air," "Coyote Ugly" and "The Waterboy." Prior to that post, Garner was Executive Vice President (1998-99) of Buena Vista Motion Picture Group. He began his 10-year association with Disney as a Creative Executive at Touchstone Pictures in 1990 and was subsequently promoted to Director of Production, Vice President of Production (1995-96) and Senior Vice President of Production (1996-98).

Prior to joining Disney, Garner worked at Paramount Pictures in finance. He began his professional career as a freelance editor with credits on several commercials and music videos.

A graduate of Occidental College, Garner lives in Brentwood, California.

ARNE L. SCHMIDT (Producer) most recently produced "XXX:State of the Union." Schmidt's line up of executive producing credits include the critically acclaimed "Big Fish" starring Ewan McGregor, Albert Finney, Billy Crudup and Jessica Lange under the direction of Tim Burton. He also recently executive produced Randall Wallace's Vietnam War epic "We Were Soldiers" and "XXX" starring Vin Diesel and Samuel L. Jackson.

Born in Cleveland, Schmidt graduated from UCLA and was accepted into the Directors Guild of America's training program. He worked up the ranks and became an assistant director working on numerous films with some of Hollywood's most revered directors including John Schlesinger on "The Day of the Locust," Michael Cimino on "Thunderbolt and Lightfoot," Richard Attenborough on "Magic", Samuel Fuller on "The Big Red One," Francis Ford Coppola on "One From the Heart," Wim Wenders on "Hammett," Karel Reisz on "Who'll Stop

the Rain?," John Milius on "Red Dawn," Michael Crichton on "Runaway" and Zucker/Abrahams/Zucker on "Airplane!" Schmidt went on to production manage several films, including John Hughes' "Ferris Bueller's Day Off" and "Pretty in Pink."

Since 1986, when he produced "RoboCop," directed by Paul Verhoeven, Schmidt has gone on to produce Danny DeVito's "Throw Momma From the Train," "The Great Outdoors," "The Package," "Awakenings," "The Butcher's Wife," "Stay Tuned," "Josh and S.A.M.," "Little Giants," "Chain Reaction" (which was based on his original story) and William Friedkin's "Rules of Engagement. "

GRAHAM KING (Producer) has emerged as a formidable producer of both major motion pictures and independent features. At the 2007 Academy Awards®, King won a Best Picture Oscar® for the ensemble crime thriller "The Departed."

A winner of four Academy Awards® including Best Director and Best Adapted Screenplay, "The Departed" marked King's third collaboration with director Martin Scorsese. In 2004, he produced Scorsese's widely-praised Howard Hughes biopic "The Aviator" starring Leonardo DiCaprio, for which King earned an Academy Award® nomination and won a BAFTA Award for Best Picture. He was also honored by the Producers Guild of America with a Golden Laurel Award for Producer of the Year. King had earlier been a co-executive producer on Scorsese's epic drama "Gangs of New York" starring DiCaprio, Daniel Day-Lewis and Cameron Diaz.

Under King's first-look producing deal with Warner Bros. Pictures., he produced the Academy Award®-nominated "Blood Diamond" as well as "The Departed." King has a wide range of films in various stages of production and development with Warners including "Shantaram," a Warner Bros., Infinitum

Nihil and Plan B production to star Johnny Depp, "Sasha's Story: The Life and Death of a Russian Spy," also with Infinitum Nihil, and "The Adventures of Hugo Cabret" with Scorsese attached to direct, just to name a few.

King is President and CEO of Initial Entertainment Group, one of Hollywood's leading independent film companies that acquires, produces or co-produces films for the worldwide market. Under the Initial Entertainment banner, King served as an executive producer on such films as "The Dangerous Lives of Altar Boys" produced by and starring Jodie Foster; Michael Mann's biographical drama "Ali" starring Will Smith in the title role, and Steven Soderbergh's Oscar®-winning ensemble drama "Traffic." King went on to executive produce the television miniseries "Traffic," for which he received an Emmy Award nomination for Outstanding Miniseries. Apart from the company's own independent productions, which currently includes "The Young Victoria" produced with Scorsese and starring Emily Blunt, Initial Entertainment Group fosters projects with some of the industry's leading creative talents, including Johnny Depp and his company, Infinitum Nihil.

A native of the United Kingdom, King moved to the United States in 1982 and, soon after, joined the international distribution department at Twentieth Century Fox. In 1987, King moved into international sales before forming Initial in 1995.

JASON KOORNICK (Executive Producer) became the first producer involved in the film "Next" when, along with screenwriter Gary Goldman, he optioned the short story "The Golden Man" by Philip K. Dick in 2003.

Koornick grew up in Brookline, Massachusetts before attending the University of Vermont in Burlington. He

graduated in 1993 and spent the next decade working as a journalist for various local newspapers and regional magazines. During that time he created a website and online community devoted to the life and work of Philip K. Dick, which he continues to maintain at www.philipkdickfans.com. The project caught the attention of the Dick estate, who were impressed enough with his efforts that they agreed to partner on a film adaptation of "The Golden Man."

Koornick worked closely with Goldman during the development of the screenplay and subsequent sale to Revolution Studios. His other projects currently in development include a biopic of Dick, a historical epic about Magellan's circumnavigation of the globe and a handful of independent films. He continues to work in the music business producing roots music for various record labels. He directed and produced the concert documentary of the 2004 High Sierra Music Festival entitled "Hitting the High Notes," which was released nationally by CMH Records in May 2005.

BENJAMIN WAISBREN (Executive Producer) is the Managing Director of Virtual Studios, LLC, a business involved in the global production and distribution of major motion pictures. He also co-manages the Structured Finance strategies of Stark Investments, a global multi-asset class manager with over \$9 billion of equity capital under management. He led Stark's entry into the motion picture business by forming Virtual Studios, LLC, which then formed IEG Virtual Studios with Initial Entertainment Group (Los Angeles) and Virtual Films with Wild Bunch (Paris), and entered into co-financing production deals with Warner Bros. Pictures, as well as unrelated independent production deals.

Waisbren is also on the Board of Directors of Wild Bunch, S.A., the motion picture distributor and sales company

based in Paris, and is the Executive Producer on "V for Vendetta," and such other recent films as "Poseidon," "The Good German," "The Assassination of Jesse James by the Coward Robert Ford," "Blood Diamond," "300," "First Born," "Gardener of Eden," "Nancy Drew," "Duane Hopwood" and "Scoop."

Prior to joining Stark Investments, he was a Managing Director of Salomon Brothers Inc. in New York, in the Investment Banking Department, and before that he was a partner at the Chicago Law Firm of Lord, Bissell & Brook.

DAVID TATTERSALL, BSC (Director of Photography) was most recently director of photography on "Star Wars: Episode III - Revenge of the Sith," "XXX: State of the Union" and "The Matador" starring Pierce Brosnan. His work will next be seen in "Spring Break in Bosnia" starring Richard Gere. He began his career as a cinematographer before becoming the director of photography for television's "The Young Indiana Jones Chronicles" in 1992. He went on to work on such major productions as "Moll Flanders," "The Wind in the Willows," "Con Air," "Soldier," "Star Wars: Episode I - The Phantom Menace," "The Green Mile," "Vertical Limit," "The Majestic," "Star Wars: Episode II - Attack of the Clones," "Die Another Day" and "Lara Croft, Tomb Raider: The Cradle of Life."

WILLIAM SANDELL (Production Designer) garnered an Academy Award® nomination and the British Academy Award for his design work on Peter Weir's "Master and Commander."

Sandell began his career in films as an art department assistant on Martin Scorsese's "Mean Streets." He assisted the art department in various capacities on a number of Roger

Corman-produced films before becoming art director on Jonathan Demme's "Fighting Mad" in 1975.

As a production designer, he has contributed to the look of such films as "I Never Promised You A Rose Garden," "Serial," "Blood Beach," "Airplane II:The Sequel," "The Wild Life," "St. Elmo's Fire," "RoboCop," "Big Business," "Nothing But Trouble," "Total Recall," "Newsies," "Hocus Pocus," "The Flintstones," "Outbreak," "The Glimmer Man," "Air Force One," "The Perfect Storm," "Deep Blue Sea," "Dr. Dolittle 2," and "The First 20 Million." Most recently, Sandell designed the production for "Poseidon," filling Warner Bros.' soundstages with some of the largest sets ever designed.

CHRISTIAN WAGNER (Editor) has a roster of high octane action films to his credit, including "Domino," directed by Tony Scott, starring Kiera Knightly; "The Island," directed by Michael Bay, starring Ewan McGregor and Scarlett Johansson;"The Amityville Horror," directed by Andrew Douglas, starring Ryan Reynolds and Melissa George; "Man On Fire," directed by Tony Scott, starring Denzel Washington and Dakota Fanning; "Die Another Day" (for which Wagner has the distinction of being the first American editor on a James Bond film), directed by Lee Tamahori, starring Pierce Brosnan and Halle Berry; "Spy Game," directed by Tony Scott, starring Robert Redford and Brad Pitt; "Mission: Impossible II," directed by John Woo, starring Tom Cruise; "The Negotiator," directed by F. Gary Gray, starring Samuel Jackson and Kevin Spacey; "Face/Off," directed by John Woo, starring John Travolta and Nicolas Cage; "The Fan," directed by Tony Scott, starring Robert DeNiro and Wesley Snipes; "Fair Game," directed by Andrew Sipes, starring William Baldwin and Cindy Crawford; "Bad Boys," directed by Michael Bay, starring

Martin Lawrence and Will Smith; "Chasers," directed by Dennis Hopper, starring Tom Berenger; "True Romance," directed by Tony Scott, starring Christian Slater; and "Hero and the Terror," directed by William Tannen and starring Chuck Norris.

SANJA MILKOVIC HAYS (Costume Designer) designed the cutting-edge costumes for director Rob Cohen's "The Fast and the Furious," as well as "XXX." The Yugoslavian-born designer most recently worked on "XXX: State of the Union," "Taxi," "Cheaper by the Dozen" and "2 Fast 2 Furious."

Milkovic Hays has also created the wardrobe for such other motion pictures as "Big Fat Liar," "Along Came a Spider" (her first film for director Lee Tamahori), "Mission to Mars," "Star Trek: Insurrection," "Blade," "8 Heads in a Duffel Bag," "Spaced Invaders," "Buried Alive" and "The Masque of the Red Death." She was also assistant costume designer of three fantasy/science fiction films, "Mighty Morphin Power Rangers: The Movie" plus two blockbusters from director Roland Emmerich, "Stargate" and "Independence Day."

MARK ISHAM (Music) was born in New York City on September 7, 1951. His mother was a violinist and his father taught music and history, so he began studying classical piano, trumpet and violin from an early age. He began his music career as a trumpet player in the Oakland and San Francisco Symphonies and went on to play in various rock and jazz bands. In his early twenties, Isham branched out into electronic music, building a reputation as a synthesizer programmer, although trumpet remained his primary instrument, and he established a career as a classical trumpeter, jazz stylist, solo instrumentalist and rock guest artist with such

high-profile bands as the Rolling Stones. He is in constant demand as a trumpeter and has appeared as a guest musician on the last two Joni Mitchell albums and several Van Morrison records.

Isham garnished critical acclaim for his debut album as a solo artist on "Vapour Drawings" and went on to release two more albums, "Castalia" and "Tibet," for which he received Grammy nominations. His album "Miles Remembered: The Silent Way Project" was awarded Best Jazz Album in 1999 by the London Times and is a reinterpretation of the late '60s music by Miles Davis. Isham is one of Hollywood's most prolific film composers, with a career spanning two decades and over 50 film and TV credits beginning with his debut film, 1983's "Never Cry Wolf," "The Hitcher," "Point Break," "Little Man Tate" and the Academy Award®-nominated "A River Runs Through It," as well as television scores such as "EZ Streets," for which he received an Emmy Award. Isham's most recent film scores are "Freedom Writers," "Bobby," "Invincible" and "The Black Dahlia."

Cast	
(Character's Name)	(Talent's Name)
Cris	Nicolas Cage
Callie Ferris	Julianne Moore
Liz	Jessica Biel
Mr. Smith	Thomas Kretschmann
Cavanaugh	Tory Kittles
Security Chief Roybal	Jose Zuniga
Wisdom	Jim Beaver
Jeff Baines	Jason Butler Harner
Kendall	Michael Trucco
Mr. Jones	Enzo Cilenti
Miss Brown	Laetitia Danielle
Mr. Green	Nicolas Pajon
Mr. White	Sergej Trifunovic
Davis	Charles Chun
Showgirl	Patricia Prata
Emcee	Jon Hughes
Korean Man	Jack Ong
Girl With Necklace	Alice Kim Cage
Old Lady in Casino	Edith Fields
Blackjack Dealer	Lorilynn Failor
Pretty Blonde	Jessica Barth
Blonde's Boyfriend	Logan Christopher
Drunk Man	Richard Kay
Cashier Girl	Bonita Friedericy
Gunman	Danny Downey
Security Guard	Michael Runyard
Irv	Peter Falk
Diner Manager	Adam Lieberman
Diner Waitress	Miranda Frigon
Shadow Techs	Sam Kim
	Max Lee
Shaman	Thomas Siyuja, Sr.
Havasupai Children	Kaynece Watahomigie
	Dimitri Watahomigie
	Nuce Ty-Teray Marshall
	Mavis Jones
Road Crew Foreman	Paul Rae
Dead Girl	Hinetoa
As Himself	Jeff Michael
As Herself	Lisa Joyner
JTTF Sniper Agent	Dean Cudworth
SWAT Commander	Chris Palermo
Helicopter Pilot	John Scanlon
	R.A. Rondell
—————Supervising Stunt Coordinator	Eddie Yansick
Stunt Coordinator	Scott Grossman
Fight Choreography	

Stunts	Jennifer Caputo Lisa Hoyle David M. Leitch Chad Stahelski Pete Weireter
Aerial Coordinator Pilots	Cliff Fleming Craig Hosking Cory Fleming
Supervising Art Director Art Director Set Decorator Property Master Script Supervisor	Mark W. Mansbridge Kevin Ishioka Robert Gould C.J. Maguire Luca Kouimelis
Location Manager Production Coordinator Production Controller	Liz Matthews Jennifer Corey Alison Cannon
“A” Camera Operator “B” Camera/Steadicam Operator First Assistant “A” Camera First Assistant “B” Camera Second Assistant “A” Camera Second Assistant “B” Camera Aerial Director Of Photography	Phil Carr-Forster Gregory West Smith Zoran Veselic Donal Steinberg Steven Cueva Mark Gilmer Hans Bjerno
Assistant Costume Designer Costume Supervisor Key Costumers Costumers	Elizabeth Moore Deborah Blevins Irena Stepic Rendulic Sandra L. Collier Donna O’Neal Lorenzo Hearn, Jr. Diana Edgmon Annie Garrity Robin McMullan Hans G. Struhar Celeste Cleveland
Costumer to Mr. Cage Cutter/Fitter	
Department Head Makeup Artist Key Makeup Artist Makeup Designer for Mr. Cage Makeup Artist To Ms. Moore	Patty York Elisa Marsh Ilona Herman Susan Reilly Lehane
Department Head Hair Stylist Key Hair Stylist Hair Stylist To Ms. Moore	Beth Miller Ginger Damon Alan D’Angerio

Chief Lighting Technician
Assistant Chief Lighting Technician
Rigging Chief Lighting Technician
Assistant Rigging Chief Lighting Technician
Lighting Technicians

Jeffrey Murrell
Steve Reinhardt
Dennis Lootens
Branch M. Brunson
Ron Koch, Jr.
Lee Majors II
Sean Ginn (need k)
Erik Folsom
Russell Griffith

Key Grip
Best Boy
Dolly Grips

Richard Mall
Thomas Crawford
Dave Pearlberg
Ralph Del Castillo
Blake Pike (need k)
Jerry L. Marshall
Ken Carceller
Alec Shepherd
John Anthony Gargiulo
Andy Bertelson

Rigging Key Grip
Rigging Best Boy Grip
Grips

Production Sound Mixer
Boom Operator
Cable Puller
Video Assist

William B. Kaplan
Cary Weitz
Thomas Giordano
Ian Kelly
Jesse Kaplan
Mike Shaheen
Vince Parker

Video/Computer Supervisor
Computer Graphics

Special Effects Supervisor
Special Effects Shop Supervisor
Special Effects Foremen

Clay Pinney
Hans Metz
Anthony Centonze
Robert Simokovic
Arnold Verbiesen
Anthony Simonaitis