



the rundown

Production Information

In the always rough, have-to-be tough urban jungle of Los Angeles, there are men like Beck (THE ROCK)...well, not exactly like Beck—a man who uses whatever means are necessary to retrieve whatever he is paid to bring back. A marker, a late payment or a Super Bowl ring from a quarterback with gambling debts—Beck doesn't differentiate and simply relies on his wits, his "let's get this over with" attitude and his devastating physical prowess to get the job done. For him, it's a simple, multiple-choice world: (A) Beck's way, (B) Beck's way with force, or (C)...there is no "C."

Beck doesn't go looking for trouble, and he doesn't like making trouble for anyone, either. Unfortunately, trouble is what he's hired to clean up, and there's one final mess he's got to get out of before he can leave it all behind. And this one just keeps getting more and more tangled, like the Amazon jungle he's been sent to in *The Rundown*.

At the center of his current trouble is a wise-ass named Travis (SEANN WILLIAM SCOTT), a fast-talking double dealer whose dad has commissioned Beck to retrieve from a lingering adventure in Brazil. Travis proves to be more of a handful than Beck expected, not only because of his mouth and his heels-dug-in reluctance to leave, but because of a couple of other complications he brings with him: Mariana (ROSARIO DAWSON), a no-nonsense local who holds the answers to some of the jungle's hidden mysteries, and Hatcher (CHRISTOPHER WALKEN), an unhinged despot who has turned the jungle and its inhabitants into his own fortune-making, gold-mining empire.

The rundown: Beck is after a guy...who's after a fortune...and now everybody's after them. So he's going to have to unleash everything he's got to keep on top of his smack-talking quarry, the girl with the secret, the crazy tyrant, the horny monkeys, the hallucinogenic fruit, the backs-to-the-wall rebels, the perilous terrain, the hidden traps and every other obstacle that this jungle throws at him.

PETER BERG (*Very Bad Things*, television's *Chicago Hope* and *Wonderland*) directs *The Rundown*, a comic action-adventure with exotic locations and hard-hitting, exquisitely crafted fight sequences choreographed by Hong Kong master ANDY CHENG. The film is produced by KEVIN MISHER (*The Scorpion King*), MARC ABRAHAM (*Bring It On*) and KAREN GLASSER (*Felicia's Journey*). R.J. STEWART (*Major League II*) and JAMES VANDERBILT (*Basic*) wrote the screenplay from a story by Stewart.

Joining Berg and the producers behind the camera are executive producers VINCE McMAHON (*The Scorpion King*) and RIC KIDNEY (*The Recruit*); director of photography TOBIAS SCHLIESSLER (*Bait*); production designer TOM DUFFIELD (*The Ring*); editor RICHARD PEARSON (*Men in Black II*); costume designer LOUISE MINGENBACH (*X-Men 2*); and composer HARRY GREGSON-WILLIAMS (*Spy Game*).

ABOUT THE PRODUCTION

The Mission...

A contemporary action-comedy set against the raw, untamed landscape of the Amazon was the perfect melding of genres for The Rock as a follow-up to his first starring roles in *The Scorpion King* and *The Mummy Returns* (his big-screen debut).

"The last two movies I've done, well, the *only* two movies I've done," quips the star, "were period movies. So I was looking forward to doing something contemporary, playing a character with some mystique while injecting a little humor without losing the spirit of the character. Beck is the quintessential reluctant hero, one of those classic characters who can handle any situation, but whose problems just keep piling up."

While in production on *The Scorpion King*, producer Kevin Misher (former President of Production at Universal Pictures) and The Rock had discussed collaborating on another project. Producer Karen Glasser had recalled a compelling, two-fisted adventure story she had read and brought it to The Rock and Misher's attention. Once The Rock expressed interest in the Amazon-set action-adventure, Universal Pictures quickly set the project on the fast-track. Everyone agreed that it had elements that were both familiar and innovative to a no-holds-barred action film and that The Rock, who was poised for stardom after his charismatic turn in the worldwide hit *The Scorpion King*, should be its hero.

Producer Marc Abraham came on board soon after, and the team developed the script for the action star, making sure that the story amply showcased his natural athletic ability and impressive comedic acting, not yet tapped on the big screen but which audiences got a glimpse of with The Rock's standout appearances hosting *Saturday Night Live*.

"The remarkable thing about The Rock is he's very capable of performing the stunt, often better than most stunt doubles. The great fun in all of this is that you keep the camera rolling and the audience knows it's him pulling off these incredible stunts. And on top of all of that is his style and his on-screen presence. Of course, as a producer you're thinking 'What are we doing, that's our star out there!'" comments Misher.

"Anyone who knows The Rock knows that he is very witty and charming," adds Abraham, "and *The Rundown* gives him a chance to showcase those qualities on screen. He has great instincts as a performer. And his career as an athlete gave him incredible drive and discipline, but the truth is, he was just born with natural star power."

Director Peter Berg, well known as a film and television actor (*The Last Seduction* and *Cop Land*), emerged as a director on the critically acclaimed television series *Chicago Hope* (in which he also starred) and made his feature debut as a writer/director with the black comedy *Very Bad Things*.

It was Berg's training in and understanding of performance and his sharp, singular approach to the film that made him a leading candidate to visualize the hard-hitting action of the film and still maintain its many differing and unique elements.

“On paper, Pete may not have been a natural choice to helm a big, action film,” observes Misher. “But he’s proven himself as an actor and a director with keen sensibilities in dealing with genre-breaking projects—and *The Rundown* isn’t your standard action fare. The elements that make it different and special, such as the character work and the humor, dovetail perfectly with Pete’s proven strengths as a director. But on top of that, he also really stepped up to the challenge and delivered a kinetic, exciting, visceral film of big action that includes these colorful characters in compelling situations.”

“What made Pete a great choice,” remarks Glasser, “is that I think he really understands conflict. Whether a movie is a comedy or an action film, there needs to be an underlying tension and Pete really gets that. Obviously, he understands characters really well and an actor’s process and what an actor needs. His vision for the action has been very creative. He wanted to turn things upside down and play with them, which just comes from who he is.”

The director was enthusiastic about signing on to a project with The Rock in the lead. In addition to The Rock’s prior film work, Berg was struck by his WWE performances and remembers, “When The Rock appeared in these giant stadiums, he would deliver these long monologues where he would go off, taunting members of the audience or taunting other wrestlers, and it was real theater. And his audience was galvanized—35,000 people and he had them right in the palm of his hand. And I realized that the guy has tremendous acting chops and a commanding presence and he had been honing them every day, learning how to control an audience. So I was confident in his ability to hold his own in any situation, even with a veteran like Christopher Walken.”

Much like the tough action work the professional athlete executed in his football and wrestling career, the sequences of *The Rundown* are The Rock, pure and simple—in both cases, the action is completed in large part by the star without the benefits of post-production magic substituting a CGI Beck for The Rock’s Beck.

The filmmakers were ever mindful of the star’s commitment to authentic physicality. Producer Abraham notes, “Whenever we were working on an action set piece that involved The Rock, we made every attempt to shoot it without trickery. It’s

Rock's face on his body in those sequences. This is a star who really can do his own stunts."

Berg echoes Abraham when he says, "I think he's a new type of action actor. He really is. He's not anything that I've been able to easily define. And his ability to take risks and to try new things and to want to learn always surprised me and made me just want to pull for him that much more."

For the role of Travis, the filmmakers found the perfect foil to The Rock in actor Seann William Scott, best known for his comedic role as the iconic arrested adolescent Stifler in the *American Pie* trilogy. Scott was eager for a role that was different from his previous work and collaborated closely with Berg to ensure that Travis retained the edgy quality that had initially attracted him to the character, but also gave him a chance to "graduate" from the previous roles he so indelibly created.

Scott says, "This has been the first movie where I've been able to give a lot of input...I wanted to play a guy who's a little bit older and smarter and a little bit *off*, and Pete was all for that."

"These two guys," reasons Berg, "work quite well because there's a tremendous contrast in the personalities. These are two characters who clearly would never spend two minutes with each other unless they were absolutely forced to. The Rock and Seann's styles mesh perfectly with their characters. I think Seann has real charisma. If you look at his performances as Stifler, underneath all that beautiful nonsense is a very crafty performer. And I thought that he had legitimate fire burning underneath, which is such a commodity for an actor."

"You will see a Seann William Scott that you haven't seen before," adds Glasser, "He's not goofy, though Travis is slightly half-cocked. I think what's fun about him is that there is something always slightly unexpected about what he's going to do. Seann is fearless in terms of casting himself out there and seeing what happens."

The Rock was enthusiastic when Scott's name was first mentioned for the role of Travis. Once the filmmakers saw the immediate and effortless chemistry between the two they realized they had their match.

“I have the best time with Seann,” remarks The Rock. “It’s just so easy working with him. He takes his work very seriously yet, at the same time, he loves to have fun. Off-screen, we have become great friends. It’s non-stop laughter, continuously ragging and joking on each other. Hopefully that dynamic will come across on-screen as well.”

“How the characters react to one another in the middle of all of this action establishes the personality of the film. The contrasting nature of Travis’ manic electricity and Beck’s imposing stoicism as played by Seann and Rock is the real draw of the film,” Misher enthuses.

Scott was more than appreciative of Berg’s acting roots and compliments, “I’ve never really felt so trusting and understood as I have with Pete. We both have an offbeat sense of humor, so it’s perfect. Some of the things that I would normally think are funny and hesitant to explore—he’s right in tune with me. He’s a director who’s cerebral and very aware of trying to tell a story and create good characters. Otherwise, if you’ve got all this great action and there’s no story, nobody is going to care.”

Academy Award® winner Christopher Walken, a recent Oscar® nominee for his performance in *Catch Me If You Can*, was cast as Hatcher, a hold-out from Brazil’s gold rush boom of the 80’s who continues to plunder the countryside using the impoverished locals to make his personal fortune.

The filmmakers hoped Walken, an actor known for creating memorable characters even with limited screen time, would inject his own trademark quirky malevolence to an atypical villain. Says Walken of his portrayal of the despot, “All villains have to have a rationale and Hatcher thinks he’s bringing civilization to the jungle. He tries to justify that by being a citizen of the world and helping the downtrodden. He’s terrible.”

The director notes, “It was a thrill watching Chris Walken. He’s just truly a guy that could read the phone book and you would sit there and listen to him. Just one sentence with him is simultaneously terrifying, confusing and hilarious...and endearing, probably, and all at once.”

To which Walken adds, “Peter’s a wonderful actor and it enhances his direction.” Recalling the sometime exhausting 14-week location shoot, Walken comments, “He handles it all with total grace and ease.”

Rosario Dawson, the sole woman among the principal cast, portrays the enigmatic Mariana, who slips into the role of moral compass for both Beck and Travis. For Dawson, the film’s action was the icing on the cake but the true appeal of the project was the chance to play a woman tough enough to hold her own in the jungle against all of these guys.

Dawson comments, “Everyone will enjoy the action and the adventure—it’s incredible. But what made it great for me, in addition to the obvious of playing opposite The Rock and Seann, was that Mariana isn’t just ‘the girl in the story.’ She actually turns out to be a key to the plotline—there are layers and things that the audience doesn’t know about her. And that is what an actor loves to play.”

Berg simply adds, “Rosario’s talent, her presence, her smile—she is great as the third side in this power struggle between Beck and Travis, giving Mariana a depth and mystery that’s really great for the story.”

Rounding out the cast of characters are Scottish actor Ewen Bremner as Declan, the eccentric bush pilot who flies Beck into the Amazon; Jon Gries, who portrays Harvey, the other crazy Hatcher brother; and Ernie Reyes, Jr., a martial arts champion-turned-actor who portrays Manito, a Brazilian rebel who squares off against Beck in an amazing Andy Cheng-choreographed battle of strength and wits.

Welcome to the Jungle...

Essential to crafting a believable character who has an aversion to guns and relies more on hand-to-hand combat, the filmmakers and The Rock agreed that they needed someone who understood the visual aspects of a fight as much as the physical and could translate that into evocative and original fight sequences. Andy Cheng, a fight choreographer who worked with The Rock on *The Scorpion King*, fit the bill on all counts.

Director Berg observes, “Andy Cheng did a wonderful job of taking what was a Hong Kong-influenced style of fighting and reinventing it. He took the acrobatics of the

style and customized it to the Brazilian jungle setting. What comes across is a believable combat style for these guerilla-style rebels. So now, in some ways, it's like he invented a new style of fighting.”

The Rock explains, “Andy Cheng has a modern approach to designing fights that incorporates everything—strength, speed and agility—that people can relate to. He always wants to make things different which, in turn, makes Andy very unique.”

Adds Misher, “Andy has the eye on how to put action on the screen, without equal. He's the guy who knows how to do something that people haven't seen before and puts a fresh spin even if you think you have.”

Cheng, who also serves as a second unit director (with additional second unit direction from E.J. Foerster) worked closely with Peter Berg to inject creative (and sometime humorous) elements into the picture's plentiful action. Both The Rock and Scott were very focused as they prepared for their physically demanding roles. The resulting transformations are evident in both of their leaner physiques, particularly for The Rock, who shed close to 40 pounds for the role.

The Rock wasn't the only one the filmmakers were looking at to deliver some of the film's eye-popping action. To their delight, they found in Scott an actor ready, willing and able to delve into the more physical aspects of the role. Scott had recently completed shooting *Bulletproof Monk*, a film that required five months of aerial wirework training and conditioning, so he too was geared up for what Cheng was envisioning.

“I love being physical,” explains Scott of the film's action. “I like the action that I get to do. It's not like I'm The Terminator or Rambo. Travis is the guy who's not going to give up. He's not a great fighter but he's always bouncing back. It works really well with what Rock is doing.”

Extensive stunt rehearsals beginning in pre-production prepared The Rock and Scott for what the filmmakers had in store for them. Over the course of filming they both were strung upside-down from a 50-foot tree for a scene that filmed over several days; Scott dove from an exploding bus; and The Rock, strapped into aerial wires, was hurled more than 30 feet through the air.

The final climactic fight sequence, which takes place in and ravages the town of El Dorado, was particularly arduous for the actors. An elaborately choreographed sequence replete with fights, explosions, and hundreds of squibs detonating around the actors had them running, jumping and diving for cover—all quite safely, of course.

The Amazon, USA...

The jungle locale figured prominently into the script and although set in the Brazilian Amazon, the filmmakers thought the lush, vibrant beauty of Hawaii's own rainforests—complete with towering Banyan trees, spectacular waterfalls and other breathtaking locales—offered a multitude of options for the film's exotic setting.

Brazil was briefly considered for some of the film's secondary locales, but a scouting trip to research design ideas for production designer Tom Duffield reinforced the decision to film entirely in the U.S. when Berg, Misher, Duffield, executive producer Ric Kidney and their escorts had an unexpected and frightening encounter with armed bandits outside the city of Manaus. (While the local guides pleaded for everyone's safe release, the assailants relieved the group of their cash and camera equipment. Everyone safely returned stateside but in a unique example of art imitating life, the filmmakers felt compelled to utilize parts of their encounter for *The Rundown*, infusing the film's dialogue, as well as costume and production design, with the experience.)

Before filming commenced on the Hawaiian island of Oahu, a kahu, a Hawaiian priest, presided over a traditional blessing, courtesy of The Rock, a former resident of the island, and the filmmakers. Five weeks of filming expansive jungle exterior scenes followed before the company returned to Los Angeles. Other locations used for filming included Hollywood, Hancock Park, the tropical garden of the Los Angeles Arboretum (which provided backdrop for the rebel campsite) and soundstages in Van Nuys, which housed several sets (including the ingeniously designed underwater cavern and tunnel which lead to the entombed *Gato Diablo* and the Amazonas Bar where Mariana works).

Perhaps most notable, though, is the unique set for the village of El Dorado. Located 15 miles north of Los Angeles in the foothills of the San Gabriel Mountains, the

enormous set was constructed within a four-acre parcel of land, which also included a work area for the crew and a holding pen for hundreds of animals.

Working closely with the U.S. Fish and Wildlife Service and a number of state and city agencies, the filmmakers commissioned a detailed environmental impact study, as well as ornithological and ichthyological surveys of the area, to ensure that production's presence did not have any permanent ecological affects before they broke ground on the film set.

Production designer Duffield and his department designed, constructed and landscaped the village, which gave the filmmakers an inordinate amount of creative and technical options for filming. Duffield and his team (working with greens coordinator Danny Ondrejko) brought in hundreds of pounds of red dirt and thousands of tropical plants to lay the foundation for the enormous set.

What followed were over two months of labor-intensive construction of 50 structures that make up El Dorado—including a church, markets, bars, restaurants, homes and Hatcher's two-storey concrete observation deck, flanked by 500-foot hills of molded dirt (fashioned from red-tinted wood and plaster) that border the gaping gold mine.

The jungle setting was completed with large-scale landscaping of coconut, palm and banana trees, ferns and other tropical plants—all supported by their own irrigation system.

“We literally created a tropical rainforest in the desert,” points out Duffield of the maintenance for the site.

With a discerning level of detail, set decorator Gary Fettis accented the town with every sort of embellishment—from markets overflowing with Brazilian candy, posters, magazines, cigarettes and canned food to several rusted-out early model automobiles sitting on cinder blocks. Brazilian background artists filming on the sets were amazed to recognize hometown brands placed throughout the sprawling set.

The Rock, commenting on the detail that went into constructing the village, says, “What’s amazing to me is that you can literally be dropped right in the middle of this set with your eyes closed, only to open them and think you’re in a small South American town. The art department did an incredible job.”

In addition to looking authentic, however, the set also had to withstand the rigors of two film units filming the large-scale action movie, sometimes simultaneously. At times a visit to the set found horses, cattle, pigs, chickens, hundreds of background players, explosions, buildings shredded by gunfire, and dozens of fires burning—all simultaneously—while cast and crew executed their jobs in various areas of the set.

El Dorado handled the punishment of filming well, but the true test for the makeshift town was several days of unexpected high winds courtesy of Mother Nature. The film crew was plagued with fierce dust storms of red dirt that made it difficult to see (let alone film). Tin-roofed structures and tropical plants sustained minor damage but as a testament to its sturdy construction, all was easily repaired.

Nevertheless, when filming concluded, Duffield and his crew began returning the area to its original condition, beginning with the demolition and removal of the structures, dirt and plants. Once completed, the process continued with a re-grading of the entire area to its original topography and re-vegetating the surrounding area, followed by several months of monitoring the area as it settled back to pre-*Rundown* “normal.”

Universal Pictures and Columbia Pictures Present, In Association with WWE Films, A Misher Films – Strike Entertainment Production, In Association with IM3 Entertainment, of A Peter Berg Film: *The Rundown*, starring The Rock, Seann William Scott, Christopher Walken, Rosario Dawson and Ewen Bremner. The music is by Harry Gregson-Williams. The costume designer is Louise Mingenbach. The editor is Richard Pearson; the production designer is Tom Duffield; and the director of photography is Tobias Schliessler. The executive producers are Vince McMahon and Ric Kidney. The film is produced by Kevin Misher, Marc Abraham and Karen Glasser. The story is by R.J. Stewart, and the screenplay is by R.J. Stewart and James Vanderbilt. *The Rundown* is directed by Peter Berg. The film is distributed worldwide by Universal Pictures.

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ABOUT THE CAST

THE ROCK (Beck) conquered the world of professional wrestling as a record-setting, seven-time champion of the World Wrestling Entertainment before he entered the demanding realm of film acting and established himself as one of Hollywood's most sought after leading men. His striking debut as the Scorpion King in *The Mummy Returns* led to his starring role in *The Scorpion King*, which broke box office records in 2002 with the biggest April opening of all time and which to date has grossed more than \$400 million worldwide.

Born in San Francisco and raised in Hawaii, Dwayne Douglas Johnson would become a third-generation professional wrestler, following the careers of legendary wrestlers, his father, Rocky Johnson, and his grandfather, Samoan High Chief Peter Maivia. Johnson shined as a high school All-American and a star defensive lineman for the University of Miami Hurricanes. He was a member of the university's NCAA National Championship team in 1991 and graduated in 1995 with a degree in criminology. He then went on to play professional football, but injuries soon forced him to leave the game.

As luck would have it, he turned to wrestling and adopted the name of "Rocky Maivia," which he eventually shortened to "The Rock." He became the youngest WWE World Champion at the age of 26. Moving swiftly up the WWE ladder, The Rock came to be known as the "People's Champion," a monumentally popular and innovative wrestler who is now recognized the world over as a modern sports and entertainment icon.

Having always wanted to act, The Rock made several television appearances as a guest star, including *That '70s Show* (playing his father), *The Net*, *Star Trek: Voyager*, *DAG*, and, most notably, an eye-catching hosting stint on *Saturday Night Live* that displayed his talent for comedic acting and singing. He addressed both the Republican and Democratic National Conventions in 2000, and appeared in Wyclef Jean's music video "It Doesn't Matter," which was inspired by The Rock. Not content to remain in

front of the camera, his autobiography *The Rock Says* was released in January 2000 and shot to number one on *The New York Times* bestseller list.

His upcoming projects include starring as Buford Pusser, the tough Tennessee sheriff who instigates a one-man campaign to rid his town of crime and corruption, in *Walking Tall*.

Constantly delivering memorable performances, **SEANN WILLIAM SCOTT (Travis)** has proven himself a diverse talent and continues to surprise audiences with an impressive slate of projects in 2003.

Seann was most recently seen reprising his now classic role as Stifler in the third and final installment of the *American Pie* trilogy, *American Wedding* (which opened in first place at the box office), and starring opposite Chow Yun-Fat in *Bulletproof Monk*. Seann also has a scene-stealing cameo in the hit comedy *Old School*, opposite Will Ferrell.

In the summer of 2001, Scott reprised his classic role as Stifler in the box office hit *American Pie 2*. The film premiered as the largest box office opening ever for an R-rated film, grossing over \$300 million dollars cumulatively worldwide. In addition to his unforgettable cameo in *Jay and Silent Bob*, Scott also appeared in the sci-fi comedy *Evolution*, directed by Ivan Reitman and co-starring Julianne Moore, David Duchovny and Orlando Jones.

Scott landed his first major motion picture as wild man Steve Stifler, the party-throwing horny high school jock/jerk, in the initial installment of Universal's raucous *American Pie* sex comedies, *American Pie*, directed by Chris and Paul Weitz.

He followed up *American Pie* with *Road Trip*; the smash comedy hit *Dude, Where's My Car?*, opposite Ashton Kutcher; and the thriller *Final Destination*. In October of 2001, he had the privilege of hosting *Saturday Night Live* and he recently co-hosted the *2003 MTV Movie Awards* with Justin Timberlake.

Scott has recently set up his production company, Identity Films, at Universal Pictures. He is in the process of developing a unique and vast array of projects at the studio to both star in and/or produce. His first project will be a remake of the French film

Grégoire Moulin Vs. Humanity, which he will also star in and co-produce with Lauren Shuler Donner.

Scott has come a long way since 1995, when he worked double shifts at the local movie theater while completing high school in Cottage Grove, Minnesota. Inspired by all the free movies he could watch, he decided that acting was his future. He finished high school a semester early and left the security of his parents, his six brothers and sisters and his small town behind to move to Los Angeles, where he still resides.

CHRISTOPHER WALKEN (Hatcher) is a multitalented actor who won the Academy Award® for Best Supporting Actor in Michael Cimino's *The Deer Hunter* and recently received another Academy Award® nomination for his supporting role in Steven Spielberg's *Catch Me If You Can* with Leonardo DiCaprio and Tom Hanks. He won the British Academy of Film and Television Arts Award (BAFTA) and the Screen Actors Guild Award for this performance. He will next star opposite Denzel Washington in Tony Scott's *Man on Fire*; Frank Oz's updated *The Stepford Wives*, opposite Nicole Kidman and Glenn Close; and with Ben Stiller and Jack Black in Barry Levinson's *Envy*.

In the summer of 2001, Walken co-starred in the New York Shakespeare Festival revival of Anton Chekhov's *The Seagull*, directed by Mike Nichols and also starring Meryl Streep. Walken also appeared in an award-winning dance performance in a music video directed by Spike Jonze for "Weapons of Choice" by Fat Boy Slim.

Walken's film career rocketed after his unforgettable role as Diane Keaton's brother in Woody Allen's Academy Award®-winning film *Annie Hall*. *The Deer Hunter* followed the next year. He has since built up a filmography of some 50 films, including Neil Simon's *Biloxi Blues*, *At Close Range*, *Pennies From Heaven*, *Heaven's Gate*, *King of New York* and *Blast from the Past*.

In more recent years Walken has become an icon to legions of fans who know him from his performances in Tim Burton's *Sleepy Hollow*, John Turturro's *Illuminata*, Quentin Tarantino's *Pulp Fiction* and Tony Scott's *True Romance*.

Walken began acting and dancing at the age of 10. Walken has a virtual cult following based on his outrageously funny performances hosting *Saturday Night Live*,

immortalizing such sidesplitting characters as “The Continental,” a playboy who practically holds his dates hostage in his ludicrous attempts to wine and dine them.

With numerous films already to her credit, including the upcoming female leading roles opposite two of today’s hottest film actors, **ROSARIO DAWSON (Mariana)** is emerging as one of Hollywood’s hottest leading ladies.

Immediately following her starring role in *The Rundown*, Dawson will appear in the drama *Shattered Glass* with Hayden Christensen, Chloë Sevigny and Steve Zahn. Dawson can also be seen in *This Girl’s Life*, which has been making its run in the festivals this year. She also recently signed on to star in writer/director Oliver Stone’s upcoming epic *Alexander*, playing opposite Colin Farrell and Angelina Jolie.

Dawson was last seen on the big screen starring in the critically acclaimed Spike Lee film, *The 25th Hour*, opposite Edward Norton, Philip Seymour Hoffman and Barry Pepper. She recently starred opposite Will Smith and Tommy Lee Jones in the hit sequel *Men in Black II* and in *The Adventures of Pluto Nash*, a futuristic action/comedy, starring opposite Eddie Murphy. She also recently starred in *Chelsea Walls* for director Ethan Hawke, which was based on the play of the same name.

Dawson made her film debut in the highly acclaimed and controversial hit *Kids*. Directed by photographer Larry Clark, with a script by Harmony Korine, *Kids* depicts 24 hours in the life of a group of New York street kids and the havoc that runs through their lives. With a surprise midnight screening at Sundance and a spot in the main competition at the Cannes Film Festival, Dawson’s film career was well underway.

Dawson’s credits include *Sidewalks of New York*, a romantic comedy, written, directed by and starring Ed Burns, as well as Heather Graham, Stanley Tucci and Brittany Murphy. She also appears in the *The First \$20 Million Is Always the Hardest*, written by Jon Favreau and directed by Mick Jackson. The film, starring Adam Garcia (*Coyote Ugly*), centers around four misfit Silicone Valley inventors who design the computer of the future only to have the idea stolen by another inventor. Dawson plays Alissa, an art major and Adam Garcia’s love interest. She will also appear in Ed Burn’s next film *Ash Wednesday*, along with Ed Burns and Elijah Wood.

She can also be seen in the independent film *Love in the Time of Money*, written and directed by theater director Peter Marrei, which premiered to high acclaim at the 2002 Sundance Film Festival. The dark comedy chronicles the lives of nine New Yorkers connected through searches for love and sex in the city. The film also stars Steve Buscemi, Carol Kane, Michael Imperioli and Adrian Grenier.

Dawson recently produced a 15-minute short entitled *Bliss Virus*, written and directed by Talia Lugacy. Additionally, Dawson hopes to produce Lugacy's first feature sometime in the near future.

Scottish-born actor **EWEN BREMNER (Declan)** first attracted international attention with his portrayal of the perpetually unfortunate Spud in Danny Boyle's *Trainspotting*, opposite Ewen McGregor and Jonny Lee Miller; Bremner originated the role in the Edinburgh Traverse Theatre production of Irvine Welsh's novel. Bremner most recently appeared in such motion pictures as Ridley Scott's critically acclaimed *Black Hawk Down*, the historical action hit *Pearl Harbor* and Guy Ritchie's *Snatch*. Bremner's other feature film credits include Harmony Korine's *Julien: Donkey Boy*, John Duigan's thriller *Paranoid*, *Judge Dredd*, Mike Leigh's *Naked*, *The Acid House* and *Life of Stuff*, among others. He will soon be seen opposite Jackie Chan in the re-make of *Around the World in 80 Days*.

A native of Portobello, Scotland, Bremner also has numerous theater and television credits working with a who's who of United Kingdom filmmakers. Select theatre credits include *The Present*, *Gormenghast*, *Bright Light Shining*, *Slab Boys*, *Greenfingers* and *The Funeral*.

Bremner's television credits include *The Secret Life of Michael Fry*, *Surrealissimo: The Trial of Salvador Dali*, *Deacon Brodie*, *Ruffian Hearts*, *Forget About Me* and *Inspector Alleyn*.

ABOUT THE FILMMAKERS

PETER BERG (Director) is a prolific talent with a taste for challenging material, whether as a writer, director, producer or actor. He made his feature directorial debut with the cult classic *Very Bad Things*, starring Cameron Diaz, John Favreau and Christian Slater. He is currently adapting *Friday Night Lights*, the best-selling novel about Texas football by H.G. Bissinger for himself to direct in 2004. Also in development is *The Kingdom*, a Michael Mann-produced political thriller set in Saudi Arabia to be written by Matthew Carnahan. Other Berg projects include *04 July*, a film featuring the heroic adventures of U.S. Coast Guard rescuers, and a New York fireman heist drama, *Truck 44*. Both are in active development.

As an actor, Berg gained considerable notice for his starring role opposite Linda Fiorentino in John Dahl's neo noir *The Last Seduction*. He won critical acclaim for his portrayal of a naive local who falls for the dubious charms of Fiorentino's femme fatale. Other notable acting film credits include James Mangold's independent drama *Cop Land*, with Sylvester Stallone, Robert De Niro and Harvey Keitel; *The Great White Hype*, opposite Samuel L. Jackson; Spike Lee's *Girl 6*; Wes Craven's *Shocker*; *Late For Dinner*, with Marcia Gay Harden; Keith Gordon's *A Midnight Clear*; and *Fire in the Sky*.

For television, Berg created, wrote, produced and directed the ABC drama series *Wonderland*. Berg also wrote and directed episodes of David Kelley's critically acclaimed series, *Chicago Hope*, in which he also starred for three seasons. He made an indelible impression as the cocky hockey-playing surgeon, Dr. Billy Kronk, on the medical drama. Most recently, he was seen in a recurring role on the ABC action series, *Alias*.

Berg's interest in performing was inspired as a child attending Broadway plays twice a month with his parents. He studied theater at Macalester College in Minneapolis, where he appeared in several theatrical productions, including *Flibberty Gibbet* and *Tartuffe*.

R.J. STEWART (Story by, Screenwriter) developed and wrote the pilot for the hit series *Xena: Warrior Princess*. He stayed with *Xena* as executive producer and head writer for the entire run of the series—six years and 135 episodes. His feature credits include *Major League II*.

JAMES VANDERBILT's (Screenwriter) most recent motion picture credits include *Darkness Falls*, which he co-wrote, and the military thriller *Basic*, starring John Travolta, Samuel L. Jackson and Connie Nielsen.

Vanderbilt is a 1999 graduate of University of Southern California's Filmic Writing Program, selling his first screenplay, *Independence, Mississippi*, to a studio 48 hours before receiving his diploma.

He is currently writing the film adaptation of Robert Graysmith's best-selling *Zodiac*, which he will produce with Mike Medavoy, and adapting Isaac Asimov's science fiction classic *Caves of Steel* for Universal and director Simon West.

The ability to suss out the creative potential in even the rawest material, and to then shape the elements into a successful movie, is what catapulted **KEVIN MISHER (Producer)** through the studio ranks, landing him atop Universal Picture's production division at just 33. Now Misher brings his expansive vision and assiduous, hands-on approach to his Universal-based production company.

In a testament to Misher's deep connections within Hollywood's community of directors, writers and actors, Misher Films has quickly assembled a diverse slate of high profile projects. Ranging in scope from summer blockbuster to father-son drama to international thriller, they are driven by a passion for heroic themes and characters.

The Rundown reunites Misher with The Rock, with whom he first worked on last year's runaway smash hit, *The Scorpion King*. The film also starred Kelly Hu and Michael Clarke Duncan in a spin-off of the hugely successful *Mummy* franchise. The film was originally conceived and further developed by Misher while still at Universal and produced by him, Stephen Sommers, Sean Daniel and Jim Jacks.

Also in the works for Misher Films is a bevy of diverse projects at various stages of development: next up is *The Interpreter* (a co-production with Working Title and Universal that begins production in January) with Sydney Pollack attached to direct and Nicole Kidman attached to star as a U.N. interpreter who overhears an assassination plot; a screen adaptation of legendary hip-hop pioneer Russell Simmons' autobiography *Live and Def*—the film, to be produced by Misher and Bobby Shriver of RSS Inc., will chronicle the astonishing career of Simmons, a former street hustler and concert promoter who transformed American culture by co-founding Def Jam Records (home to Run-DMC, the Beastie Boys and Public Enemy, as well as the successful comedy showcase Def Comedy Jam and the fashion label Phat Farm); *Wild Ride* will explore the mystery surrounding the death of the famous racehorse Alydar on Calumet Farms in Kentucky; *The Submariner*, based on the Marvel Comics superhero, will be produced with Marvel productions and written by David Self (*Road to Perdition*); and Ray Bradbury's classic *The Martian Chronicles* will be brought to the screen by writer John Orloff (*Band of Brothers*).

Misher first joined Universal Pictures in 1996 as executive vice president of production, rising to president of production in just three years. During his tenure, Universal enjoyed an unprecedented record of success, culminating in 2000 with a billion-dollar year, which included five consecutive number one releases. Among the projects that Misher ushered from conception through release—often beginning with a dormant script or the mere suggestion of a larger story—were this summer's surprise hit *The Fast and the Furious*, starring Vin Diesel; Jay Roach's comedy hit *Meet the Parents*, starring Robert DeNiro and Ben Stiller; Tom Shadyac's heartwarming blockbuster *Patch Adams*, starring Robin Williams; *The Bone Collector*, with Denzel Washington and Angelina Jolie; and Jonathan Mostow's World War II drama *U-571*, starring Matthew McConaughey.

As president, Misher also supervised production on some of Universal's most successful franchises and features, including Stephen Sommers' *The Mummy* and *The Mummy Returns*; Ridley Scott's *Hannibal*, starring Anthony Hopkins and Julianne Moore; Stephen Soderbergh's *Erin Brockovich*, starring Academy Award® winner Julia

Roberts; *Bring It On*, starring Kirsten Dunst; and *The Family Man*, starring Nicolas Cage and Téa Leoni.

Misher got his start in entertainment as a financial analyst with HBO after gaining a B.S. in Economics from the Wharton School of Business at the University of Pennsylvania in 1987. After brief stints at ICM and Intertalent (a boutique agency later folded into ICM and UTA), he spent five years at Tristar Pictures, where his passion for good ideas and tenacious commitment helped him rise quickly from executive assistant to senior vice president. Among the films he oversaw while there were David Anspaugh's *Rudy*, Andrew Bergman's *It Could Happen To You* and Mike Newell's *Donnie Brasco*.

MARC ABRAHAM (Producer) founded Strike Entertainment, a development and production entity, in early 2002. Strike is based at Universal, where the company enjoys a comprehensive first-look, four-year production agreement, of which *The Rundown* is its first production.

Previously Abraham served as the President of Beacon Communications, a company which he co-founded. While there, Abraham also spearheaded the formation of Beacon Records, which released five soundtracks that sold over 4 million units worldwide.

Most recently Abraham produced Universal's *The Emperors Club*, starring Kevin Kline, and *Tuck Everlasting*, starring Oscar© winners Ben Kingsley, William Hurt and Sissy Spacek. He also produced (with Doug Wick) *Spy Game*, directed by Tony Scott, and starring Robert Redford and Brad Pitt. His upcoming releases include *Dawn of the Dead*, starring Ving Rhames, Sarah Polley and Mekhi Phifer.

In 2000, Abraham produced *The Family Man*, starring Nicolas Cage and Téa Leoni, and the summer blockbuster hit *Bring It On*, starring Kirsten Dunst. He also produced *A Thousand Acres*, based on the Pulitzer Prize-winning novel, starring Michelle Pfeiffer, Jessica Lange and Jennifer Jason Leigh; and *Playing God*.

Abraham served as executive producer on the action-thriller *Air Force One* starring Harrison Ford, a worldwide hit which earned \$330 million; *The Hurricane*,

starring Denzel Washington and directed by Norman Jewison; *For Love of the Game*, starring Kevin Costner; and *End of Days*, starring Arnold Schwarzenegger.

During its first few years, Beacon produced such award-winning films as *The Commitments*, which was nominated for a Golden Globe Award for Best Picture in 1991 and went on to win four BAFTA awards; and Keith Gordon's well-received *A Midnight Clear*. In a co-venture with Turner Pictures, Abraham executive produced David Mamet's *A Life in the Theatre*, which won a Cable ACE Award for Best Dramatic or Theatrical Special. Beacon also produced *Sugar Hill*; *Princess Caraboo*, starring Phoebe Cates and Kevin Kline, for which Abraham was a Golden Halo winner; Alan Parker's *The Road to Wellville*, starring Anthony Hopkins; and *The Baby-Sitters Club*.

Abraham's entry into film began with the documentary *Playing to Win*, an inside look at the Cuban athletic system. He authored several screenplays for such companies as 20th Century Fox, Warner Bros. and CBS and wrote for the popular series *21 Jump Street* and *Moonlighting*. In 1990 Abraham won a Writer's Guild Award for *The Earth Day Special*.

Abraham began his career as a copywriter for Young & Rubicam in New York City after graduating from the University of Virginia. He left advertising to concentrate full-time on a writing career and freelanced as a sportswriter for many newspapers and magazines and wrote two books on the International Olympic Games for Universal Press. Abraham is a member of the Writers Guild, the Producers Guild, and on the board of the Virginia Film Festival and the Violence Policy Center.

Most recently **KAREN GLASSER (Producer)** served as President of Feature Films for Mel Gibson's Icon Productions. There, Glasser shepherded a number of films from inception through to production, including the box office hit *What Women Want*, starring Gibson and Helen Hunt; Oliver Parker's *An Ideal Husband*, starring Julianne Moore, Cate Blanchett, Rupert Everett and Minnie Driver; Brian Helgeland's *Payback*; *187*; *Anna Karenina*; and *FairyTale: A True Story*. Glasser served as producer on Atom Egoyan's *Felicia's Journey*, which was an official selection at the 1999 Cannes Film Festival.

Glasser also oversaw development of films for financing in the U.K. such as *Kevin and Perry Go Large*, *The Martins* and *The Man Who Sued God* and was heavily involved in the acquisition of films for U.K. and Australia.

Prior to her involvement with Icon, Karen worked for almost ten years at the William Morris Agency as Head of the Story Department.

VINCE McMAHON (Executive Producer), Chairman of the Board of World Wrestling Entertainment, Inc. (WWE), is a third-generation promoter who has made WWE into the global phenomenon it is today. As a pioneer in the television syndication business, a recognized television personality throughout the world, a visionary promoter and a fearless marketer, he continues to make his presence known as a leader within the broadcast and entertainment industries.

In 1972, McMahon joined his father's company, Capitol Wrestling Corporation, on a full-time basis. By 1979, the company had syndicated programming to 30 television stations. In 1982, he purchased the Capitol Wrestling Corporation from his father and decided to take what had been a regional operation and turn it into a national venture.

McMahon soon became a pioneer in the cable television industry by leveraging the new technologies of pay-per-view and closed-circuit television for the first WrestleMania. Now, not only had he built a brand that people would watch in syndication, he had built the WWE into a brand that people would pay to watch. WrestleMania III in 1987 attracted 93,173 fans to the Pontiac Silverdome, setting an indoor attendance record that still stands. In April 2001, more than one million fans purchased the WWE's premiere event, WrestleMania X-7, the most watched non-boxing event in pay-per-view history. This fiscal year, more than five million households will purchase WWE pay-per-view events, making the company the largest pay-per-view provider in the world.

For nearly 1,000 consecutive weeks, WWE programming has aired in the United States without a rerun. Today, WWE produces a total of nine hours of new television programming 52 weeks a year, and its programming can be seen in 125 countries and heard in a dozen languages. *WWE RAW* on Spike TV has perennially been the #1

regularly scheduled program on basic cable for the past seven years and has helped to propel Spike TV into a Top 10 cable network. *WWE SmackDown!* is the highest rated program on the UPN network, and is consistently one of the Top 10 programs on broadcast television among male teens.

As television audiences grew exponentially, so did the live event audience. In fiscal year 2003, WWE performed 327 live events in the United States, Canada, Europe, Asia, Australia, South Africa and India before more than 1.8 million people.

Under McMahon's leadership, the company continues to grow. In October 1999, the company undertook a successful initial public offering. Today, the company trades on the New York Stock Exchange under the symbol WWE. The company recently started WWE Films to develop feature films, as well as additional pay-per-view and television programming.

RIC KIDNEY (Executive Producer) has previously served as producer or executive producer on such films as *The Recruit*, *Life or Something Like It*, *D-Tox*, *Legally Blonde*, *Mercury Rising*, *Fear*, *The Chamber*, *A Simple Twist of Fate*, *Six Degrees of Separation*, *Other People's Money* and *After Dark*, *My Sweet*.

TOBIAS SCHLISSLER (Director of Photography) is a talented cinematographer whose feature film credits include the comedy *Bait*, starring Jamie Foxx; *The Guilty*, starring Bill Pullman; and *Free Willy 3: The Rescue*.

Austrian-born Schliessler has numerous television credits such as the television series *DayBreak* and the telepics *Legalese*, *The Fisherman and His Wife*, *The Long Way Home*, *The Escape* and *Mandela and de Klerk*, to name a few.

TOM DUFFIELD (Production Designer) served as production designer on Gore Verbinski's acclaimed thriller *The Ring*, starring Naomi Watts, and Tim Burton's award-winning *Ed Wood*, starring Johnny Depp and Oscar® winner Martin Landau.

Educated as an architect, Duffield found motion picture set design more rewarding. As an art director, Duffield collaborated with production designer Bo Welch

for more than 15 years on such films as *What Planet Are You From?*, *Wild Wild West*, *Primary Colors*, *Men in Black*, *The Birdcage*, *A Little Princess*, *Wolf*, *Grand Canyon*, *Edward Scissorhands*, *Joe Versus the Volcano*, *Ghostbusters II*, *The Accidental Tourist*, *Beetlejuice* and *The Lost Boys*. Together with Welch, Duffield was nominated by the Society of Motion Picture and Television Art Directors for Excellence in Production Design for their work on *Men in Black* and *The Birdcage*.

RICHARD PEARSON (Editor) most recently served as editor on the hit sequel *Men in Black II* (with editor Steven Weisberg). His other motion picture credits include *The Score*, *Drowning Mona*, *Bowfinger* and *Muppets From Space*.

Pearson received an Emmy nomination for his work on the 1998 mini-series *From the Earth to the Moon*. He also created the title design for the acclaimed series.

LOUISE MINGENBACH (Costume Designer) most recently designed the futuristic costumes for the box office hit *X-Men* and its sequel *X-Men 2*, marking her fourth motion picture with director Bryan Singer. They previously collaborated on *Apt Pupil* and the critically acclaimed *The Usual Suspects*.

Mingenbach has amassed an eclectic resume of feature film and television credits. Other film credits include *Gossip*, *Permanent Midnight*, *Nightwatch*, *The Spitfire Grill*, *One Night Stand* and *Punk*. Her television credits include the comedy series, *The Naked Truth*, starring Téa Leoni, and several telepics. Her costuming work will also be seen in the upcoming big screen version of *Starsky & Hutch*, starring Ben Stiller and Owen Wilson.

As a child, **HARRY GREGSON-WILLIAMS (Composer)** toured extensively in Europe with an ensemble from the music school of St. John's College, Cambridge, and by age 13 had appeared as a soloist on over a dozen records. He went on to earn musical scholarships throughout his education, culminating in a coveted spot at the Guildhall School of Music and Drama in London.

After his formal education, Gregson-Williams taught music to young children, guiding many of his students to musical careers. He spent a year in Egypt working for the government, teaching disadvantaged children in Alexandria and Cairo, and six months in an inspirational program with similar aims in the Rift Valley in Kenya. It was during this time that his ear became sensitive to the rhythms and sounds of African music (which find their way into his work today).

Moving to London, he sought out Stanley Myers, who recognized a kindred spirit in Gregson-Williams. As an orchestrator, arranger, and writer on many of Myers' subsequent films, he rapidly learned the techniques of film scoring and formed relationships with other top composers including Hans Zimmer, who had also previously been a protégé of Myers. It was a natural progression for Gregson-Williams to work with Zimmer on several projects that Zimmer scored and recorded in the U.K., such as *The Lion King*, *Crimson Tide*, *Beyond Rangoon*, *K2* and *Two Deaths*.

It was through his association with Stanley Myers that Gregson-Williams also became friends with legendary filmmaker Nicolas Roeg, composing his first major scores for Roeg's *Full Body Massage* (starring Brian Brown and Mimi Rogers) and *Hotel Paradise* (starring Vincent D'Onofrio and Theresa Russell).

In 1995 Gregson-Williams moved to Los Angeles and quickly launched his career as a Hollywood composer by composing the score for Billie August's *Smilla's Sense of Snow*. Gregson-Williams next took on *The Whole Wide World*, a period romance starring Renée Zellweger and Vincent D'Onofrio and in 1996, he composed music for *The Rock*, forming a relationship with producer Jerry Bruckheimer, which has continued to this day.

The following year found Gregson-Williams busy with a total of eight feature film projects, starting with *Deceiver*, a thriller directed by the Pate brothers; and *The Replacement Killers*, with Mira Sorvino and Asian superstar Chow Yun-Fat. The public was then treated to a very different Gregson-Williams score for *The Borrowers*, a live-action version of the classic English children's story.

Gregson-Williams went on to team up with legendary rock guitarist Trevor Rabin for the scores to *Armageddon* and *Enemy of the State* for Jerry Bruckheimer. Following was the computer animated movie *Antz*. Then Gregson-Williams wrote a Celtic-themed

score for *The Match*, a romantic comedy for director Mick Davis. All of these projects were in addition to composing selected cues for the animated *The Price of Egypt*.

Gregson-Williams' diverse work continued with his scores to big studio films interspersed with smaller independent movies. In 1999 after completing the score for *King of the Jungle*, starring John Leguizamo and Rosie Perez, Gregson-Williams scored the Jerry Bruckheimer-produced TV movie, *Swing Vote*. He also simultaneously completed an episode of "The Hunger" directed by Tony Scott starring David Bowie, the independent film *The Magic of Marciano*, starring Nastassja Kinsky; and the urban drama *Light It Up*, produced by Kenny "Babyface" Edmonds.

2000 found Gregson-Williams scoring two of the year's most successful family films—*The Tigger Movie* and *Chicken Run*. He also composed the music for a British independent film, *Whatever Happened to Harold Smith?*. Later that year Konami approached Harry to write music for the video game *Metal Gear Solid 2*.

Becoming a recognized and a highly sought-after talent in Hollywood, Gregson-Williams scored the animated feature *Shrek* and Tony Scott's feature *Spy Game*, featuring Robert Redford and Brad Pitt. Later that year, he completed an album co-written with guitarist Peter Dinklage (Piano for Pyros), which features vocalists Peter Murphy, Divine Styler, Miho Hatori, and Lizbeth Scott. Instrumentalists include Flea (Red Hot Chili Peppers) amongst others.

Gregson-Williams' met director Joel Schumacher in 2002, which led him to scoring his two latest features: *Phone Booth*, starring Colin Farrell; and *Veronica Guerin* starring Cate Blanchett. Soon after the completion of the score for *Veronica Guerin*, Gregson-Williams embarked on the new animated film *Sinbad: Legend of the Seven Seas*, starring the voices of Brad Pitt, Catherine Zeta-Jones and Michelle Pfeiffer.

ANDY CHENG (Stunt/Fight Coordinator) has served as a fight/stunt coordinator/2nd unit director on *U.S. Seals II* and *The Scorpion King* and as an assistant fight/stunt coordinator on *Shanghai Noon* and *Rush Hour*, in which he also served as Jackie Chan's stunt double. Other credits as a stuntman include the feature films *Rush Hour 2* and *Impostor* and the telepic *The President's Man: A Line in the Sand*.

Cheng began his career in his native China as a successful martial arts champion before segueing into filmmaking and working with the country's top stunt men, including actor Jackie Chan. Cheng has a longstanding collaboration with Chan which includes such films as *Mr. Nice Guy*, *Jackie Chan's Who Am I?* and *Jackie Chan Stuntmaster*.

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