

# THE FORGOTTEN

## SYNOPSIS

What if you were told that every moment you experienced and every memory you held dear never happened?

In Revolution Studios' haunting psychological thriller *The Forgotten*, Telly Paretta (Julianne Moore) is tormented by the memory of her eight-year-old son Sam's death in a plane crash 14 months ago. While trying to work through her grief, and her subsequent estrangement from her husband Jim (Anthony Edwards), she is informed by her psychiatrist, Dr. Munce (Gary Sinise), that she is suffering from delusions, that her son never existed and she is fabricating his memories.

Stunned, she tries to find evidence of Sam's existence — photos, videos, scrapbooks.

But it has all disappeared.

Telly is convinced she is going mad until she meets Ash Correll (Dominic West), the father of one of the other plane crash victims. Together, they embark on a search to prove the existence of their children and reclaim their sanity.

Revolution Studios Presents a Jinks/Cohen Company Production *The Forgotten*, a Columbia Pictures release. The film stars Julianne Moore, Dominic West, Gary Sinise, Alfre Woodard, Linus Roache and Anthony Edwards. The film is directed by Joseph Ruben from a screenplay written by Gerald DiPego. Bruce Cohen, Dan Jinks and Joe Roth are the producers. Steve Nicolaides and Todd Garner are the executive producers. Anastas Michos is the director of photography. The production designer is Bill Groom. The editor is Richard Francis-Bruce, A.C.E. Cindy Evans is the costume designer. The music is by James Horner.

*The Forgotten* has been rated TK

*The Forgotten* will be released nationally on September 24, 2004.

## ALTERED STATES

Motion pictures, at their best, can transport the viewer into an altered state, so it's only fitting that screenwriter Gerald DiPego took his inspiration for *The Forgotten* from a dream. In the dream there was a family photograph — a mother, a father and a young son. Slowly, the son's image began to fade, finally disappearing. DiPego jolted awake. He looked at the clock. It was 6:30 in the morning. He

remained fixated on the distressing image in the dream and started to build on it. By 8:30, he recalls, he woke up his wife and told her “I think I have a story.”

The result was a psychological thriller unusual in its focus and unique in approach. DiPego handed the finished script to his agent who suggested Revolution Studios chairman Joe Roth might be interested. Within 24 hours, Roth bought the script and approached director Joseph Ruben, who had directed the hit Julia Roberts film *Sleeping With the Enemy* when Roth ran 20<sup>th</sup> Century Fox. “What immediately got to me was the emotion at the core of the story,” says Ruben, “the struggle of a mother to save her child. It was driven by the kind of primal feelings that immediately draw the audience in and touch them emotionally.”

In addition to *Sleeping With the Enemy*, Ruben has also directed the thrillers *The Good Son* and *True Believer*. It’s a genre for which he has an affinity and truly enjoys. “A good thriller can grab an audience like no other genre and that’s especially true of *The Forgotten*, which is riveting from the get-go, because you’re dealing with a woman who may or may not have had a son or is maybe having a psychotic breakdown. Either way she’s living a nightmare, but you don’t know whether the nightmare is in her head or real. The advantage of having an actress like Julianne Moore in the role is the air of realism and authenticity she brings to every part she plays.”

Academy Award®-winning producers Bruce Cohen and Dan Jinks (*American Beauty*) are also avid fans of the genre. Says Cohen, “Dan and I had been wanting to do a thriller for a while, but we were hoping someday to find an unconventional thriller, something we hadn’t seen before, and with a couple of really intriguing elements. That’s a perfect description of *The Forgotten*. I kept turning the pages to find out what was going to happen next. It was riveting — and creepy.”

Executive producer Steve Nicolaidis says Ruben was the ideal director to bring out all the subtext in the script. “Joe works very hard to get underneath a scene so that his actors can’t stay on the surface. That’s great for this kind of movie, because it’s really a character piece. He’s a very funny guy, he has a great self-deprecating sense of humor, and everybody trusts his judgment and they love working with him. His first AD has done six or seven movies with him, the production designer the same, the script supervisor, three or four movies. He’s the kind of guy for whom everybody tries to give 120 percent.”

Ruben says the character of Telly Paretta “is a *tour de force* role, requiring an actor who can deliver on the possibility that the character may have had a psychotic breakdown, but at the same time the audience identifies with her and is completely behind her. Julianne has a quality that is so vivid and sympathetic that you can’t help but connect with her. As a real-life mother of two, you sense that in the performance she’s tapping into the unique bond that exists between a mother and her child.”

The casting of Moore gave producer Jinks a jolt as he read the script. “I knew Julianne was going to play Telly and I was imagining her reading these lines and the script just got scarier and scarier as I was reading it — especially because, for a period of time we don’t know whether she’s crazy, or if in fact she’s right and everybody else is wrong.”

Cohen adds, “Telly’s plight is one we can all identify with. It’s everyone’s worst nightmare — to wake up one day and find that the world is telling you everything you think is true is not true, and you’re not sure if you’re going crazy. We’ve all had those moments when we’ve been certain that our interpretation of the truth is right, yet other people have a completely different idea of what happened. Imagine not being able to find anyone to support your point of view. That’s a very scary, paranoid-inducing moment.”

Moore's assessment of *The Forgotten* was sealed by the speed with which she tore through it. "I can always tell how I feel by how quickly I read a script," she says. "I raced through this, thinking all along what a classic, exciting psychological thriller it was. I like movies that are quick, entertaining, scary, and fun. In addition, this one had a moving human element. The main issue was how we truly feel about our children, our family, our loved ones. That's what made it truly engaging."

She was also intrigued by the juxtaposition between Telly's pragmatism and how her everyday life quickly unravels into chaos. "Telly is a resourceful, working mother, like many other mothers I know, who lives in Brooklyn Heights," Moore continues. "I felt like I knew her, that I was her, that I have friends like her. So everything she does felt organic to me. She's no more resourceful than anybody else would be in the same situation. She makes every effort to prove her son is real. And on this journey she tries to find others who can help her."

Though she is turned away by others who suspect she may be delusional, Telly finally finds an ally in the dissolute, retired hockey player Ash Correll (Dominic West). They meet by chance at a playground where Telly believes her son Sam once played with Ash's daughter Lauren.

The British-born West has been making rapid strides as a leading man over the past few years. Cohen recalls seeing him in the recent Broadway revival of Noel Coward's classic triangular romantic comedy "Design for Living" with Alan Cumming and Jennifer Ehle and soon thereafter in the riveting HBO dramatic series "The Wire." Most recently he starred as a seductive professor in *Mona Lisa Smile* opposite Julia Roberts. All three roles demonstrate his considerable range, and in *The Forgotten*, says Cohen, "he really holds his own against Julianne."

Moore knew just from reading opposite him that West was the right choice to play Ash. “A bunch of guys came in and read with me, and right away I knew Dominic was the one. He’s handsome, sexy, funny and really intense. He has that enviable ability to be very guy-like and also be incredibly emotional. And he makes it seem easy.”

For West, playing Ash Correll was a wonderful departure because, as he explains it, “I usually play the obnoxious boyfriend. If he’s English, then I play the drunk obnoxious boyfriend,” he laughs. “In this one I’m playing a drunk again, at least at the beginning, but then he turns into a bit of a hero. That’s something new for me. And he’s a good meaty hero as well, a man who has to struggle to change himself, to overcome impossible odds and emerge a decent guy.”

Like Telly, at the start of the film Ash is depressed and confused. “Something terrible has happened to him and he can’t quite make sense of it,” says West, adding that he tried to play against the stereotype of a professional athlete. “Ash has got all his teeth. He’s intelligent. He reads books. He’s a mess but he’s an interesting mess, which fuels the development of his relationship with Telly.”

The fact that *The Forgotten* is a great thriller was also instrumental in West’s decision to commit to the project. “Throughout the story, there’s mounting pressure against Telly and Ash from everyone around them. They’re in a nightmare situation where they remember something that no one else recalls. They’re living in a universe that no one recognizes and no one understands, which I suppose is a sort of madness.”

West enjoyed a fruitful working relationship with Ruben. “Joe’s great because he encourages you to think,” he says. “He’ll often drop in a pithy phrase, which instantly puts you into the scene and then let you go with it. And he’s immensely encouraging.”

The actor was no less impressed with Moore's skills. "She's incredibly good. I mean, she'll be nattering on about something just before a take, and as soon as they call 'Action!' she'll burst into tears or fume with anger. She can access those emotions instantly."

The four other major roles were cast with actors of the same high caliber as Moore and West — Gary Sinise, Alfre Woodard, Anthony Edwards, and Linus Roache. Sinise, who was nominated for an Academy Award® for his performance as Lt. Dan in *Forrest Gump*, plays Dr. Munce, the psychiatrist treating Telly. "Munce is unlike anybody I've played before," says Sinise. "I usually play more visceral, aggressive characters. Munce is a very thoughtful guy, an introspective type, and that made it an interesting change of pace. Plus I got the opportunity to work with Julianne Moore, and that's not terrible."

The non-formulaic plot line was also a plus for Sinise, he says. "The unpredictability of the story is one of the things that got to me. A good psychological thriller can be a lot of fun because you never know who to trust or what's going to happen until the very end."

Woodard plays Ann Pope, a detective who becomes involved in Telly's case. Before shooting started, Woodard spent time with a female detective in the N.Y.P.D. who told her that in cases where there is a woman involved, she immediately starts looking at the men around that woman. "She told me that very seldom do you need to go any further, like to a jealous sister or an irate neighbor," says Woodard. "She said, 'Just keep looking at the men close around her and you're pretty much on the right track.' She also tends to believe a woman, especially when she's speaking from her heart. Telly of course is doing just that, no matter what's going around her. Ann Pope is a facts-oriented type and she is open to what Dr. Munce tells her, but there is something about Telly crying out of her heart that gets to her. She doesn't believe what all the men

around her are saying. When a woman cries for her child, it's hard to look past that or negate it."

Edwards portrays Telly's estranged husband Jim. He came aboard, he says, "because whenever I read a script and I don't quite get it, I know there's a lot more to it. It wasn't an obvious story. I was always surprised by it. When it's that much fun to read a script you assume it'll be fun to watch as well."

The role of Jim is tricky, says Edwards, because he is in direct opposition to Telly, but he must be credible and sympathetic at the same time. "He is certainly trying everything he can to help her because she's really in a crisis. He thinks she's going crazy. He's genuinely scared because someone he knows very well is changing completely right before his eyes. That's terrifying. If that happened to you in real life, you'd go through every possible emotion – anger, frustration, compassion, desperation."

The British actor Linus Roache has the film's most enigmatic role. His character is known simply as "The Friendly Man" because, says Roache, "he seems friendly, so that's how the writer identified him. The best way to describe my character is that, like the movie, he has many dimensions. You think you're in one kind of movie and then you find out actually you're in another kind of movie, which is what made it so intriguing. But that's all I'll say about him. Any more information would ruin it."

Developing the different levels of his character appropriately required a close collaboration with Ruben, says Roache. "You have to put your trust in the process and the way that Joe works. That doesn't mean we sat around and talked about it for hours. We both worked on a kind of intuition, an instinct. Joe would joke with me, say things like, 'What is your character about?' I know he knows, and I know he understands the character's function within the story, but

instead of chewing that over, we just threw ourselves at it and trusted each other. It feels very organic. It was very freeing — and a lot of fun.”

## ABOUT THE PRODUCTION

The city of New York is an uncredited character in *The Forgotten*. Production began in the fall in Brooklyn, in the recently gentrified neighborhood known locally as “Dumbo” (Down Under the Manhattan Bridge Overpass) — which is in fact between the Manhattan and Brooklyn Bridges. The area provided the exteriors for Ash Correll’s (Dominic West) apartment and that of several scenes built around a car and foot chase undertaken as Ash and Telly Paretta (Julianne Moore) flee the police. Overall, the film shot in numerous areas of Brooklyn and Manhattan as well as select locations in the Bronx and Queens. Other Brooklyn locations included townhouses in Brooklyn Heights and the western edge of Prospect Park.

The production spent several days in the Wall Street area of Manhattan at Chase Manhattan Plaza with its huge and distinctive Jean Dubuffet sculpture, “Group of Four Trees.” A scene that finds Telly in the Brooklyn Public Library was shot at the General Society Library on 44<sup>th</sup> Street in Manhattan, which is the second oldest continuously operating library in New York City, and one of only three private libraries left in Manhattan. Built in the 1890s, the library is an integral part of the General Society of Mechanics and Tradesmen of the City of New York.

There were also a few locations outside of New York City, including Harriman State Park in Rockland County, Westchester Airport in White Plains and two Long Island locations -- a beach house in Hampton Bays and the dunes at Caumsett State Historic Park in Huntington.

Interiors were shot at the decommissioned Military Ocean Terminal in Bayonne, New Jersey, where numerous sets were built, including the inside of Ash's apartment, a cottage, Dr. Munce's house, a motel room, police headquarters, an airline office, the upstairs of Telly's townhouse and a huge neglected hangar where the dramatic climax of the film takes place.

"Manhattan is a sort of ominous thing looking over the shoulder of Brooklyn, and it's a character in this movie,' says producer Dan Jinks. "That's very much the kind of mood Joe Ruben was going for. In addition, we shot in the fall and winter when it's bleak, cold, and scary looking, especially in Brooklyn."

Producer Bruce Cohen concurs. "It was such a thrill for us to be shooting in New York. Unfortunately, over the years so many productions have gone to places like Canada, Australia, and even North Carolina for financial reasons. But in doing so, you lose the tangible atmosphere that only New York City can give you. The feeling that shooting in New York gives to the film adds to it immeasurably."

Julianne Moore, who lives in New York City, was also a factor in the decision to shoot the film locally. "I live here, my children are in school here, and I did not want to go away," she says. "But It was also important because the city is almost a character in the movie. I like the huge urban presence. It adds colors to the story."

Linus Roache was also happy to be filming in New York. "Every American project I've done ended up shooting in Canada. So to actually shoot on American soil is fantastic, and New York is my favorite city in the world, so I loved it. I like the whole New York vibe — always have. Just being with a New York crew is really a lot of fun. There's a great energy."

Of course, shooting in New York meant having to factor its unpredictable weather into the equation. Nicolaidis says, "The biggest challenge making the film was

that the director and the head of the studio both wanted the movie to have a cold, winter look. We started at the end of October, a very volatile time of year weather-wise, since we're going from fall into winter, yet the story takes place over the course of only two weeks. Therefore, what you start shooting in October, you'll have to watch when you're still shooting in January. The weather changes drastically from October to January in New York. That's the hardest part of shooting here."

The "Dumbo" neighborhood was ideally suited to the look and tenor of *The Forgotten*, according to director Ruben. "We wanted to pick locations that had a slightly 'off' quality. 'Dumbo' was perfect because parts of the area are very desolate. All the varying shapes of the bridges and highways brought a dreamlike — and at times nightmarish — mood to the film. The street where Telly lives is basically an idyllic beautiful block, but it has that highway right behind it. So right from the beginning there's a tension between those two locations. We chose Brooklyn partly because it's less familiar, though Manhattan is close by, so you know exactly where you are."

In planning out his approach to the film, Ruben drew up a set of visual rules and he and director of photography Anastas Michos largely adhered to them throughout. "I wanted it to be kind of cold, bleak and beautiful in general with warm light mainly when you're in the kids' rooms," he says. "We used long lenses to give a feeling of paranoia and being watched, and very wide lenses to give a slightly distorted view of that world. We also had a couple of rules concerning color. The first was basically to keep it out of the movie except when showing the children. There was no red in the movie except for Julianne's hair, so she would pop whenever she was on screen — which she does anyway."

Adds Michos, "The visual style is basically realistic. Although we wanted the film to have a perspective — the sensation of being watched — we never deviated wildly from the feeling of heightened reality. I used a film stock I thought would

give me the best latitude. I wanted to do a digital intermediate from the beginning, and our producers were very supportive. As far as lenses go, we used a standard Panavision Primo package but we pretty much stayed on the long end of the range. A 75mm lens was used for a lot of the master shots, and once we retreated way back and shot the master with a 300mm lens.”

Production designer Bill Groom was glad to be shooting in Brooklyn since he’s lived there for almost 20 years. “When I read the script it felt like Brooklyn to me,” says Groom, who has worked on all of Ruben’s films for the past decade. “We split this movie into two looks — the memory look, and the present-day. My feeling was always that given Telly’s emotional stress, her memories were more real to her, more vivid, than the present, because in the present she’s lost in the search for a child no one believes she ever had. Thus, her memories are in some ways the most concrete and the most real to her. Anastas also felt that the memory portions of the movie should be vivid and more colorful than the present-day scenes, which are mostly cast in fairly somber colors — not monochromatic, but very muted and much less intense than the colors in the memories.”

“I think this is a unique movie in that the locations we used in Brooklyn are presented as they actually are,” Groom continues. “This is the Brooklyn that people actually live in and that has charming, beautiful architecture. Brooklyn Heights has the largest collection of intact pre-Civil War houses of any neighborhood in the United States. It was one of the first landmark neighborhoods in the country. There is a whole middle to upper middle class world that exists in Brooklyn that most people — even New Yorkers — don’t know about. For a long time, Brooklyn was a well-kept secret and the people who lived there were happy that the rest of the country, including other New Yorkers knew nothing about it. It was like a retreat from the city, but close enough that you could walk to Manhattan across the Brooklyn Bridge. It’s a really interesting part of the city and this movie presents it as it really is.”

# ABOUT THE CAST

**Julianne Moore** (Telly Paretta) is only the ninth person in Motion Picture Academy history to receive two acting Oscar® nominations in the same year. In 2002, she was nominated for Best Actress for *Far From Heaven* and Best Supporting Actress for *The Hours*. *Far From Heaven* was directed by Todd Haynes and co-starred Dennis Quaid and Dennis Haysbert. Moore was the recipient of many critics' honors for her performance in the film including National Board of Review, Independent Spirit, Los Angeles Film Critics and Broadcast Film Critics among others, and received a Golden Globe nomination and a Screen Actors Guild nomination for Best Actress. *The Hours*, directed by Stephen Daldry and based on the Pulitzer Prize-winning novel of the same name by Michael Cunningham, also starred Nicole Kidman and Meryl Streep. In addition to her Oscar® nomination, Moore received numerous honors for her performance including a Screen Actors Guild Award nomination for Outstanding Supporting Actress.

Moving effortlessly between box office hits and independent features, Moore recently starred opposite Pierce Brosnan in Peter Howitt's *The Laws of Attraction* and will star with Matthew Broderick in the upcoming film *Marie and Bruce* directed by Tom Cairns. Moore is also attached to star in Michael Winterbottom's *Freedomland* with Morgan Freeman.

She also starred opposite Kevin Spacey, Judi Dench and Cate Blanchett in *The Shipping News* directed by Lasse Hallström, as well as with Billy Crudup in the Bart Freundlich-directed film *World Traveler*. Additionally, she starred opposite

Anthony Hopkins in the blockbuster hit *Hannibal* directed by Ridley Scott and director Ivan Reitman's sci-fi comedy *Evolution* opposite David Duchovny.

Among her numerous notable performances are those in director Neil Jordan's *The End of the Affair* opposite Ralph Fiennes and *Boogie Nights* directed by Paul Thomas Anderson, both of which earned Moore Academy Award® nominations. She co-starred in Robert Altman's *Cookie's Fortune* with Glenn Close, Charles Dutton and Liv Tyler, as well as the remake of *Psycho* directed by Gus Van Sant and co-starring Anne Heche, Viggo Mortensen, Vince Vaughn and William H. Macy. Moore's work in *An Ideal Husband* with Rupert Everett, Minnie Driver and Cate Blanchett, earned her a Golden Globe nomination for Best Actress in a Musical or Comedy. Additionally, Moore starred in *A Map of the World* opposite Sigourney Weaver and directed by Scott Elliott, *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's *Safe*. She also received critical acclaim for her performance as Yelena in Louis Malle's *Vanya on 42<sup>ND</sup> Street* and as Dora Maar in James Ivory's *Surviving Picasso*. Her additional film credits include *The Hand That Rocks The Cradle*, *Benny & Joon*, *The Fugitive*, *Nine Months* and *Assassins*.

Moore's additional honors include 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's School 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.

**Dominic West** (Ash Correll) has been seen on the big screen most recently in the feature *Mona Lisa Smile* opposite Julia Roberts and directed by Mike Newell. He played Fred Casely, the murdered lover of Roxie Hart in the Oscar®-winning film *Chicago*. The native of Sheffield, England also stars in the widely praised HBO original series "The Wire" as homicide detective Jimmy McNulty. His feature film credits include *28 Days* opposite Sandra Bullock and directed by Betty Thomas, *Rock Star* opposite Mark Wahlberg and Jennifer Aniston and directed by Stephen Herek, *Surviving Picasso* with Sir Anthony Hopkins and directed by James Ivory, *A Midsummer Night's Dream* with Kevin Kline and Michelle Pfeiffer, directed by Michael Hoffman and *Diana and Me* with Toni Collette, directed by David Parker. West made his motion picture debut in 1992 in *Richard III* opposite Ian McKellan and directed by Richard Loncraine.

West's passion for the theatre inspired him to return to the stage in 2001 to star in the hit Broadway revival of Noël Coward's "Design for Living" opposite Alan Cumming.

**Gary Sinise** (Dr. Munce) became a mainstream movie star and earned an Academy Award® and a Screen Actors Guild Award for his portrayal of Lt. Dan in *Forrest Gump*. He received the Best Supporting Actor Award from the National Board of Review and the Commander's Award from the Disabled American Veterans. He then went on to take starring roles in two films for director Ron Howard in *Apollo 13* and *Ransom*, as well as in Brian DePalma's *Snake Eyes*. Other recent roles include Robert Benton's *The Human Stain* and *The Big Bounce* directed by George Armitage. Upcoming is Michael Apted's *Scheherazade* with Juliette Binoche.

Sinise was also seen in Gary Fleder's sci-fi thriller *Imposter* and James D. Stern's ensemble drama *All The Rage*, as well as John Frankenheimer's *Reindeer Games*, Brian DePalma's *Mission to Mars* and Frank Darabont's *The Green Mile*. His additional film credits include Keith Gordon's *A Midnight Clear*, Kevin Spacey's directorial debut *Albino Alligator*, Marshall Herskovitz's *Jack The Bear*, and Sam Raimi's *The Quick And The Dead*.

On television, he starred in the cable feature "Path To War" directed by John Frankenheimer and, most recently, in the Hallmark Hall of Fame telefilm, "Fallen Angel." Other television credits include the cable adaptation of Jason Miller's Pulitzer Prize-winning play "That Championship Season" directed by Paul Sorvino, the title role in Frank Pierson's "Truman" (for which he won a Golden Globe, a Cable Ace and a Screen Actors Guild award) and John Frankenheimer's "George Wallace" for which he won a Screen Actors Guild award, an Emmy and a Cable Ace award, as well as co-starring in "My Name is Bill W" directed by Daniel Petrie and Stephen King's "The Stand" directed by Mick Garris.

Starting this fall, Sinise stars as Det. Rick Calucci in CBS's "CSI: New York" produced by Jerry Bruckheimer and Anthony Zuiker.

At the age of 18, Sinise co-founded The Steppenwolf Theatre Company in his native Chicago (along with Terry Kinney and Jeff Perry), for which he served as Artistic Director for seven years. He has since starred in more than a dozen productions at the renowned theatre including the role of Tom Joad in "The Grapes of Wrath," for which he garnered a Tony Award nomination and a Drama Desk Award. Other notable theater work includes "True West," "Balm in Gilead," "Streamers" and "The Caretaker." He received a Joseph Jefferson Award for Marsha Norman's "Getting Out" at Chicago's Wisdom Theatre. He starred as Stanley Kowalski in "A Streetcar Named Desire" and also starred in "One Flew Over The Cuckoo's Nest" at Steppenwolf, as well as at the Barbican Theatre in

London and on Broadway. He won an Obie Award for directing Sam Shepard's "True West." He has also directed Shepard's "Buried Child," which kicked off Steppenwolf's 20th anniversary and continued with a successful run on Broadway where it was nominated for five Tony Awards, including one for best director. His other directing credits include "Tracers," "Frank's Wild Years," "The Miss Firecracker Contest" and "Landscape of the Body" at The Second Stage in New York. He received a Joseph Jefferson Award for his direction of Lyle Kessler's "Orphans," which also played off-Broadway and in London with Albert Finney.

Sinise made his mark as a feature film director with *Of Mice and Men*, which he co-produced and co-starred in with John Malkovich and *Miles From Home* starring Richard Gere, Kevin Anderson, Helen Hunt and Malkovich. Both were screened in competition at the Cannes Film Festival.

Over the past year Sinise has traveled to Iraq in support of the troops and started "Operation Iraqi Children" with author Laura Hillenbrand. Through this charitable organization, and with the support of corporate sponsors, schools in the United States can visit [operationiraqichildren.org](http://operationiraqichildren.org), and learn how to organize their own school drive to collect and send much-needed classroom supplies to the children of Iraq.

**Alfre Woodard** (Ann Pope) recently starred in *Radio*, *The Core*, *The Singing Detective*, Lawrence Kasdan's *Mumford* and Wesley Snipes' production of *Down in the Delta* directed by Maya Angelou. She provided the voice of a lemur named Pilo in *Dinosaur* and narrated the animated *John Henry*.

Woodard received four acting awards for her performance in the HBO production of "Miss Evers' Boys" including a Golden Globe Award, a Cable ACE Award, a Screen Actors Guild Award and an Emmy Award for Best Actress in a Television Miniseries or Movie.

She recently received an Emmy for “The Practice” and a Golden Globe nomination for her performance in Showtime’s “Holiday Heart.” She has also starred in the telefilm “The Member of the Wedding” and was previously seen in the feature films *Star Trek: First Contact* and the thriller *Primal Fear* opposite Richard Gere.

Woodard starred in the ensemble film *How to Make an American Quilt* and Spike Lee’s family drama *Crooklyn*. She co-starred in the television adaptation of Jonathan Swift’s “Gulliver’s Travels.” Woodard’s starring performance in the Hallmark Hall of Fame production of August Wilson’s play, “The Piano Lesson,” earned her a Best Actress Award from the Screen Actors Guild and an Emmy Award nomination. In 1984, Woodard received an Academy Award® nomination for her performance in Martin Ritt’s *Cross Creek*.

Her other starring film projects include John Sayles’ *Passion Fish*, Morgan Freeman’s South African drama *Bopha!* starring Danny Glover and Ron Underwood’s comedy *Hearts and Souls*. Additional film credits include *Grand Canyon*, *Scrooged*, *Miss Firecracker* and Robert Altman’s *Health*. She made her motion picture debut in Alan Rudolph’s *Remember My Name*.

A three-time Emmy Award® winner, Woodard was first honored in 1984 for her performance as the grieving mother of a child killed by a police officer on the acclaimed television series “Hill Street Blues.” Her second and third Emmy® nominations followed in consecutive years for the PBS production “Words By Heart” and for her continuing role on the popular series “St. Elsewhere.”

She won her second Emmy Award for her portrayal of a rape victim on the pilot of “L.A. Law,” the same year she was nominated for John Sayles’ telefilm, “Unnatural Causes.” Other Emmy® nominations came in 1988, again for “St. Elsewhere,” and in 1990 for the long-form production of “A Mother’s Courage:

The Mary Thomas Story.” She was also honored with an ACE Award for her portrayal of Winnie Mandela in the HBO presentation “Mandela” starring Danny Glover.

Last winter Woodard appeared on Broadway in “Drowning Crow.”

**Linus Roache** (Friendly Man) first gained American recognition as the title character in Antonia Bird’s controversial *Priest*. He followed it up with Iain Softley’s screen adaptation of the Henry James’ classic novel *Wings of the Dove* opposite Helena Bonham Carter. He recently starred opposite Vin Diesel and Judi Dench in David Twohy’s *The Chronicles of Riddick*, Martin Campbell’s *Beyond Borders* opposite Angelina Jolie and Clive Owen and the upcoming *Blind Flight*. Other films include John Polson’s *Siam Sunset*, Gregory Hoblit’s *Hart’s War* and Julian Temple’s *Pandemonium*, for which Roache won the Best Actor award at the Evening Standard Film Awards.

Roache received a Golden Globe nomination for his portrayal of Robert Kennedy in the F/X television film “RFK” and also co-starred in HBO’s award-winning “The Gathering Storm.” His other television projects include leading roles in “Shot Through the Heart” (also for HBO) and the BBC miniseries “Seaforth.”

His extensive theatrical experience includes “Richard II” and “Coriolanus” opposite Ralph Fiennes at London’s Almeida Theatre and the Brooklyn Academy of Music.

**Anthony Edwards** (Jim Paretta) is probably best known as Dr. Mark Greene on the long-running hit series “ER.” For his portrayal of the overworked but dedicated emergency room doctor, Edwards has received four Emmy nominations for Outstanding Lead Actor in a Drama Series, won three Screen Actors Guild Awards and a Golden Globe.

His most recent feature is *Thunderbirds* for director Jonathan Frakes. Other recent films include *Northfork* and *Jackpot* for the Polish brothers, as well as *Don't Go Breaking My Heart* directed by Willi Patterson, which Edwards executive produced in association with his production company Aviator Films. The company also produced the telefilm "Borderline" starring Sherry Stringfield and the film comedy spoof *Die, Mommie, Die*.

Edwards has starred in more than 20 feature films, including his memorable turn as Goose in the blockbuster *Top Gun* directed by Tony Scott. Other feature credits include *Playing By Heart* for Willard Carroll, *The Client* for Joel Schumacher, *Miracle Mile* for Steve DeJarnatt, *Mr. North* for Danny Huston, *Hawks* for Robert Ellis Miller, *The Sure Thing* for Rob Reiner, *Gotcha!* and *Revenge of the Nerds* for Jeff Kanew, *Fast Times at Ridgemont High* for Amy Heckerling and *Heart Like a Wheel* for Jonathan Kaplan.

Edwards made his film directorial debut in 1992 with *Charley's Ghost Story*, a modern-day Mark Twain adaptation starring Cheech Marin and Linda Fiorentino.

In direct contrast to his "ER" role, Edwards starred opposite Eric Roberts as a murderer in the television film "In Cold Blood," directed by Jonathan Kaplan and based upon true events documented in Truman Capote's classic book. Other television credits include a recurring role on "Northern Exposure" and a starring role in the series "It Takes Two" opposite Richard Crenna, Patty Duke and Helen Hunt. The cable film "Sexual Healing" earned him a Cable Ace Best Actor nomination. He has also appeared in "El Diablo," "Hometown Boy Makes Good," "Going for the Gold: The Bill Johnson Story," "High School USA" and "The Killing of Randy Webster."

Edwards is involved in charity work with Project Angel Food, Cure Autism Now (CAN) and the Los Angeles Youth Network, a shelter for the homeless youth in Hollywood.

# ABOUT THE FILMMAKERS

**Joseph Ruben** (Director) has made several notable films that examine the sometimes dark and fractured relationships in the modern American family, among them *Sleeping With The Enemy* with Julia Roberts, *The Good Son* with Elijah Wood and Macauley Culkin and *The Stepfather* with Terry O'Quinn. He has shown his versatility with the suspense drama *Return to Paradise* starring Vince Vaughn and Anne Heche, the action film *Money Train* starring Wesley Snipes, Woody Harrelson and Jennifer Lopez, the courtroom drama *True Believer* with James Woods and Robert Downey, Jr. and the sci-fi thriller *Dreamscape* with Dennis Quaid and Max Von Sydow.

**Gerald DiPego** (Screenplay) is a screenwriter and novelist whose film credits include *Sharkey's Machine*, *Phenomenon*, *Instinct*, *Message in a Bottle* and *Angel Eyes*. His novels are [With a Vengeance](#), [Forest Things](#), [Shadow of the Beast](#), [Keeper of the City](#), and [Cheevey](#).

DiPego has also written extensively for television with some 30 longform telefilms on his résumé, including "Phenomenon II," which aired in November 2003 and "A Family Upside Down," which earned DiPego a nomination from the Writers Guild of America. "A Family Upside Down" also won the Golden Globe for Best Motion Picture Made For Television, as well as an Emmy for its lead actor Fred Astaire. Among DiPego's other television credits are "Born Innocent," which also earned him a nomination from the Writers Guild of America, and two Christopher Awards for "I Heard The Owl Call My Name" and "One More Mountain."

The son of an Italian immigrant father and an Italian-American mother, DiPego was born in Chicago and moved to the small town of Round Lake, Illinois, where

he worked in the family grocery store. He studied journalism at Northern Illinois University and worked as a reporter and teacher.

In 1970, he moved to Los Angeles to work as a screenwriter and novelist. He is married to singer and artist Christine Forde. DiPego has two sons, Justin and Zachary, both screenwriters. He lives in California's Santa Ynez Valley.

**Bruce Cohen and Dan Jinks** (Producers) won the Best Picture Academy Award® in 2000 for *American Beauty* directed by Sam Mendes and starring Kevin Spacey and Annette Bening. *American Beauty*, which took in a total of five Oscars®, was the first film produced through the Jinks/Cohen Company. For producing *American Beauty*, the duo also won the Golden Globe, BAFTA, Chicago Film Critics, Broadcast Film Critics, London Film Critics, Producers Guild and National Board of Review awards.

The Jinks/Cohen Company's second film was *Down With Love*, a 1960s-style sex comedy starring Renée Zellweger and Ewan McGregor, directed by Peyton Reed. It was followed by Tim Burton's *Big Fish*, a Columbia Pictures release starring McGregor, Albert Finney and Jessica Lange.

The Jinks/Cohen Company has additional projects in development at various studios and production companies.

Jinks previously ran producer Martin Bregman's company for five years. During that time, he produced the hit comedy *Nothing To Lose* starring Martin Lawrence and Tim Robbins, which was written and directed by Steve Oedekerk. Jinks was also the executive producer of *The Bone Collector* starring Denzel Washington and Angelina Jolie. He ran producer Aaron Russo's company for three years. A graduate of New York University's Tisch School of the Arts, Jinks began his career in theater in New York.

Cohen also produced the blockbuster hit *The Flintstones* and its prequel *The Flintstones in Viva Rock Vegas*. He produced *Mousehunt* and executive produced *To Wong Foo, Thanks for Everything, Julie Newmar*. Prior to that, he was co-producer on *Alive* directed by Frank Marshall. A graduate of Yale University, Cohen began his film career as the DGA trainee on Steven Spielberg's *The Color Purple* and went on to serve as the first assistant director on Marshall's *Arachnophobia* and as associate producer/first assistant director of Spielberg's *Hook*.

**Joe Roth** (Producer) formed Revolution Studios in May 2000. Revolution Studios is partnered with three of the premier media companies in the world – Sony Pictures Entertainment, Starz Encore Group and Fox Entertainment Group – as both investors and distributors.

Now in its fourth year of operation, Revolution Studios has released 24 films, including *America's Sweethearts*, which Roth directed, *Black Hawk Down*, *XXX*, *Anger Management*, *Daddy Day Care*, *Hellboy*, *13 Going On 30* and *White Chicks*. Revolution Studios' final release for 2004 is the comedy *Christmas with the Kranks* starring Tim Allen and Jamie Lee Curtis and based on John Grisham's best-seller *Skipping Christmas*, which Roth is directing.

In addition, Roth produced the 76<sup>th</sup> Annual Academy Awards© telecast, which aired on February 29<sup>th</sup>, 2004, and recently received nine Emmy nominations.

From August 1994 through January 2000, Roth ran Walt Disney Studios, first as Chairman of the Walt Disney Motion Pictures Group, then from April 1996 as Chairman of The Walt Disney Studios. He led the studio to worldwide market dominance over the five years with an industry-leading 18 films grossing over \$100 million domestically, three of which -- *The Sixth Sense*, *Toy Story 2* and *Armageddon* -- grossed more than \$200 million in the United States alone. Roth helped build Buena Vista International into the market leader, finishing first in

market share five times in six years, the only company to gross over \$1 billion in each of those years. The studio's 1999 Best Picture nominees, *The Insider* and *The Sixth Sense*, led Disney to an industry-leading 17 Academy Award® nominations.

From 1992 to 1994, Roth, with Roger Birnbaum, headed Caravan Pictures, which produced such hits as *While You Were Sleeping*, *Angels in the Outfield* and *The Three Musketeers* for Disney.

Before establishing Caravan Pictures, Roth served as Chairman of Twentieth Century Fox from July 1989 until November 1992. During his tenure at the studio, the company made such successful films as *Home Alone*, *Home Alone 2: Lost in New York*, *Die Hard 2*, *Sleeping With The Enemy*, *Mrs. Doubtfire*, *My Cousin Vinny*, *White Men Can't Jump*, *Edward Scissorhands*, *The Commitments* and *The Last of the Mohicans*.

Prior to Twentieth Century Fox, Roth was a highly successful independent producer/director, co-founding Morgan Creek Pictures, for which he produced such films as *Young Guns*, *Dead Ringers*, *Major League* and *Bachelor Party*. Roth directed both *Streets of Gold* and *Revenge of the Nerds II* for Twentieth Century Fox, and *Coupe De Ville* for Universal Pictures.

Equally noted for his diverse civic and charitable activities, Roth has received various awards such as the 1991 Variety Clubs Man of the Year award, the 1996 humanitarian award from the NCCJ, the 1997 American Museum of Moving Image award and was honored in 1998 by APLA and the National Multiple Sclerosis Society. Roth is also an active supporter of the SIDS alliance.

Roth is a graduate school instructor on the faculty at UCLA's independent film and television program and is a member of the UCLA School of Theatre, Film and Television Dean's Executive Board. He also serves on the board of Pixar.

A New York City native, Roth is a 1970 graduate of Boston University.

**Steve Nicolaides** (Executive Producer) most recently served in that same capacity on the hit comedy *School of Rock* directed by Richard Linklater, as well as on Richard Benjamin's *Marci X*, John Singleton's remake of *Shaft*, Ulu Grosbard's *The Deep End of the Ocean*, Andrew Scheinman's *Little Big League* and *It Takes Two* directed by David Beaird. He was the producer on director Caroline Thompson's *Buddy*, Mitch Marcus' *A Boy Called Hate* and Singleton's *Poetic Justice* and *Boyz 'N The Hood*. He served as co-producer of Rob Reiner's *A Few Good Men*, *Misery* and *When Harry Met Sally* and associate producer on Reiner's *The Princess Bride*.

Nicolaides has been production manager on more than 25 telefilms as well as features including Reiner's *The Sure Thing* and *Stand By Me*. His television credits include producer on "Berlin Tunnel 21" and associate producer on "Will There Really Be A Morning?"

**Todd Garner** (Executive Producer) joined Revolution Studios as a partner in May 2000. He is responsible for overseeing all aspects of development and production for the company's motion pictures. Garner also served as an executive producer on *XXX*, *Radio* and *Anger Management* and will serve as executive producer on *XXX2* starring Ice Cube.

Now in its fourth year of operation, Revolution Studios has released 24 films, including *America's Sweethearts*, *Black Hawk Down*, *XXX*, *Anger Management*, *Daddy Day Care*, *Hellboy*, *13 Going On 30* and *White Chicks*. Revolution Studios' final release for 2004 is the comedy *Christmas with the Kranks* starring Tim Allen and Jamie Lee Curtis and based on John Grisham's best-seller *Skipping Christmas*.

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*, *Gone in 60 Seconds*, *Remember the Titans* and *The Waterboy*. Prior to that, Garner was Executive Vice President (1998-99) of Buena Vista Motion Picture Group. Garner 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).

**Anastas Michos** (Director of Photography) received his first cinematography assignment from producer Jake Eberts on *The Education of Little Tree*. His next film was *Man on the Moon* directed by Milos Forman, starring Jim Carrey as the late comedian Andy Kaufman. He followed that with the independent feature *The Big Kahuna* starring Kevin Spacey and Danny DeVito and then served as cinematographer on Edward Norton's directorial debut *Keeping the Faith* starring Norton, Ben Stiller and Jenna Elfman.

Michos then photographed *What's the Worst That Could Happen* for director Sam Weisman, starring Martin Lawrence and Danny DeVito. His next film was *Death to Smoochy* starring Robin Williams and Edward Norton directed by DeVito. Michos again collaborated with DeVito on *Duplex* starring Ben Stiller and Drew Barrymore. He recently shot the Julia Roberts drama *Mona Lisa Smile*.

Michos began his career as a camera operator, and collaborated with the Academy Award®-winning cinematographer Philippe Rousselot on such films as *The People Vs. Larry Flynt*, *Sommersby*, *Flesh and Bone*, *Interview with the Vampire*, *Mary Reilly* and *Instinct*.

**Bill Groom** (Production Designer) previously collaborated with director Joseph Ruben on *Return to Paradise*, *Money Train* and *The Good Son*. Groom has also designed *Life or Something Like It*, *Riding in Cars With Boys*, *The Preacher's*

*Wife and A League of Their Own* for Penny Marshall, *The Pledge*, *The White River Kid*, *Mixed Nuts*, *It Could Happen To You* and *Rocket Gibraltar*. His television credits include “Boss of Bosses,” “The Adventures of Huckleberry Finn and Pudd’nhead Wilson,” plus seven seasons of “Saturday Night Live.”

**Richard Francis-Bruce, A.C.E.** (Film Editor) is a three-time Academy Award® nominee for his work on *Air Force One* for director Wolfgang Petersen, *Seven* for David Fincher and *The Shawshank Redemption* for Frank Darabont. The Australian-born Francis-Bruce was also nominated for four Eddie Awards, given by the American Cinema Editors, for *The Shawshank Redemption*, *Air Force One*, *Harry Potter and the Sorcerer’s Stone* directed by Chris Columbus and *The Rock* directed by Michael Bay. The Australian Film Institute awarded him for his editing of *Dead Calm* for Phillip Noyce, and nominated him for *Short Changed* directed by George Ogilvie and *Bullseye and Careful, He Might Hear You*, both directed by Carl Schultz. His other feature films include the 2003 remake of *The Italian Job*, *The Perfect Storm*, *The Green Mile*, *Instinct* (written by Gerald DiPego), *Speechless*, *Sliver*, *Lorenzo’s Oil*, *Cadillac Man*, *The Witches of Eastwick* and *Mad Max Beyond Thunderdome*.

His television credits include HBO’s “The Path to War.”

**Cindy Evans** (Costume Designer) has most recently completed the romantic comedy *Along Came Polly* for director John Hamburg. Her other films as costume designer include *Thirteen* for director Catherine Hardwicke, *Laurel Canyon* for Lisa Cholodenko, *How High* for Jesse Dylan, *Memento* for Christopher Nolan and *River Red* for Eric Drilling. Upcoming for Evans is Columbia Pictures’ *Lords of Dogtown*.

**James Horner** (Music) is one of the most celebrated modern film composers. Having created the music for dozens of the most memorable and successful films of the past two decades, Horner was honored with two Academy Awards® and

two Golden Globes for James Cameron's *Titanic*. In addition, he has earned five Academy Award® nominations, four Golden Globe nominations, and has won six Grammy awards, including Song of the Year in both 1987 ("Somewhere Out There") and 1998 ("My Heart Will Go On").

In April 1998, Horner's *Titanic* soundtrack completed an unprecedented run of 16 weeks at #1 on Billboard's Top 200 Album Chart, setting a new record for the most consecutive weeks at #1 for a score album. It remains the largest selling instrumental score album in history, having sold nearly 10 million copies in the United States and more than 26 million copies worldwide. The multi-platinum sequel soundtrack album, "Back to Titanic," featured additional music from the film as well as several new compositions Horner based on themes from his original score.

Known for his stylistic diversity, Horner's most recent film credits include *Troy*, *The Missing*, *Bobby Jones*, *Stroke of Genius*, *Radio*, *Beyond Borders*, *House of Sand and Fog*, *Enemy at the Gates*, *Dr. Seuss' How the Grinch Stole Christmas*, *The Four Feathers*, *The Perfect Storm*, *Freedom Song*, *Bicentennial Man*, *Mighty Joe Young*, *The Mask of Zorro*, *Deep Impact*, *The Devil's Own*, *Ransom*, *Courage Under Fire*, *To Gillian on Her 37<sup>th</sup> Birthday*, *The Spitfire Grill*, *Braveheart*, *Apollo 13*, *Casper*, *Legends of the Fall*, *Clear and Present Danger*, *The Pagemaster*, *Bopha!*, *The Pelican Brief*, *The Man Without a Face*, *Patriot Games*, *Thunderheart*, *Sneakers*, *The Rocketeer*, *Glory*, *In Country*, *Field of Dreams*, *Honey I Shrunk the Kids*, *The Land Before Time*, *Willow*, *An American Tail*, *The Name of the Rose*, *Cocoon*, *Gorky Park*, *48 Hours* and *Star Trek II*.

Having collaborated with many of Hollywood's most noted and successful filmmakers including Ed Zwick, Joe Johnston, Phil Alden Robinson, Steven Spielberg, William Friedkin, Mel Gibson, Lasse Hallström, Norman Jewison and Francis Ford Coppola, Horner recently garnered both Academy Award® and Golden Globe nominations for Best Original Score for Ron Howard's Oscar®-

winning *A Beautiful Mind*.

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*The Forgotten* has been rated PG-13 by the Motion Picture Association of America for Intense Thematic Material, Some Violence and Brief Language.