

LIVE FREE OR DIE HARD

In a movie season filled with CGI fantasy, *LIVE FREE OR DIE HARD* gets real – with real action, real humor, and the reprise of a beloved and iconic character: John McClane. On the Fourth of July weekend, an attack on the vulnerable United States infrastructure begins to shut down the entire nation. The mysterious figure behind the scheme has figured out every modern angle...but he never figured on McClane – the old-school "analog" fly in the "digital" ointment.

It's the beginning of the holiday, but New York City Detective McClane isn't celebrating. He's had yet another argument with his college-age daughter Lucy, and received a crushingly routine assignment to bring in a young hacker, Matt Farrell, for questioning by the FBI. But for McClane, the ordinary has a habit of exploding into the extraordinary – abruptly hurtling him into the wrong place at the wrong time.

With Farrell's help, McClane slowly begins to understand the increasing chaos surrounding him. An attack is underway on the vulnerable United States infrastructure, shutting down the entire nation. The mysterious figure behind the scheme, Thomas Gabriel, stays several moves ahead of McClane as he implements his incredible plans, known to uber-geeks like Farrell as a "fire sale" (as in, everything must go!).

LIVE FREE OR DIE HARD eschews computer generated fantasy for practical action set pieces. John McClane's sardonic sense of humor always feels genuine and relatable. And, most importantly, the film is character-driven, anchored by one of pop culture's toughest yet most endearing everyman heroes.

Keeping it real was never far from Bruce Willis' mind as he contemplated returning to the character that helped redefine cinema action heroes. "One of the most

exciting things about playing McClane is that he's definitely not a superhero," says Willis. "He has no special powers or abilities. He's a regular guy to whom anybody can relate. While we're always pushing the envelope to create great action sequences, I think it is McClane's relatability and sense of humor that really draws in people.

"Over the years, there'd been talk about a new *Die Hard* picture but nothing really gelled for me until we came up with the angle of the two things most important to McClane being threatened," Willis continues. "McClane loves his family and his country, above all, and he despises anyone who preys on people who cannot defend themselves. This was a fresh take on the character, but it always stayed true to his nature. The stakes are higher now for McClane but he's still the regular guy unexpectedly confronted with some very irregular circumstances."

Willis notes that the stakes were higher for him. "I'm a gambling man by nature, and I wanted to see if we could meet the challenge of creating a great story," he points out. "I really wanted to live up to the first *Die Hard*. I gave a lot of thought to that."

Mark Bomback's screenplay, based on a story by Bomback and David Marconi, had drawn Willis' interest, but he didn't fully commit to the project until director Len Wiseman joined the project. Willis had watched Wiseman's thriller, *Underworld: Evolution*, which impressed Willis with its singular vision. "I was completely sucked into Len's film," Willis remembers. "You could tell somebody was definitely steering the ship because the world of the film never deviated. I thought Len could bring a lot to a new *Die Hard* film – and he did."

Wiseman taking the reins of *LIVE FREE OR DIE HARD* seemed like a prophecy fulfilled: As a high school student, he made a *Die Hard*-inspired "movie" with some friends. "I love *Die Hard*," Wiseman recalls. "I was especially drawn to McClane's vulnerability. He's a guy who has been thrust into an unexpected situation, and he's none too happy about it. Anyone can relate to that."

Wiseman's take on the character and story was critical in shaping *LIVE FREE OR DIE HARD*. Simply put, he wanted to be true to McClane. Wiseman recalls one instance in an early script draft of an unlikely McClane moment that needed a course correction. "There was a scene where McClane walks into a police station and asks, 'What can I do to help?' And I said, 'McClane doesn't offer to help – ever.' Bruce sparked to that."

Wiseman, while intent on *LIVE FREE OR DIE HARD* staying true to John McClane, worked with Willis and Bomback to create additional nuances for the character. “I wanted to explore another level of McClane as he faces new challenges,” says the director. “How would he react if his daughter is threatened? What kind of effect does being a hero – even a reluctant one – have on your family and relationships?”

“In this film, McClane is out of his element more than ever,” Wiseman continues. “This is the ultimate McClane-esque scenario because he’s an old-school cop who finds himself up against a new kind of tech-savvy villain.”

Willis also wanted to make sure the script didn’t ignore the passage of time. “We don’t pretend that McClane is the same guy he was in the original *Die Hard*,” he says. “Obviously, he’s older – his daughter Lucy, whom we met as a child in the first film, is now a college student. He’s more weary and cynical. But it’s important to note that McClane has never seen himself as an action hero.”

With input from Willis and Wiseman, Bomback’s screenplay became grittier, the action more in-your-face, and the time frame more compressed. “It really became visceral, stunt-driven and real,” says Bomback. “Anything that could go wrong for McClane *did* go wrong. We were always thinking of new ways to complicate McClane’s life by putting him in seemingly impossible situations. Of course, then we had to figure out how to get him out of it.”

Willis and Wiseman worked tirelessly to make the film a huge thrill ride while staying true to the character. “This film was the most draining of the *Die Hard* films, both physically and mentally,” says Willis. “I will have been working on this film for an entire year by the time it opens. But it’s most definitely the most rewarding from an artistic standpoint.”

“Having played the character previously and being so closely identified with McClane, Bruce brought a critical level of experience to the project,” says Mark Bomback. “In a way, McClane is another version of Bruce. There’s no one else who could play that part. During our script meetings Bruce would say something like, ‘I don’t think McClane would say that; he might say this.’ And then we’d suddenly realize that Bruce’s idea was more appropriate to the character and to a *Die Hard* film.”

The *Die Hard* films are renowned for their non-stop action, and *LIVE FREE OR DIE HARD* offers some of the biggest, most realistic set pieces seen in films today. “I thought about the kind of situations we could put McClane in, that I would want to see as a fan,” Wiseman explains. “And we came up with some wild stuff – McClane-esque action that was real, gritty and bare-bones.”

“We always envisioned *LIVE FREE OR DIE HARD* as a straight-ahead action ride, that was true to the tone and character of the original but updated for today,” adds Willis. “I can tell you we’ve more than met that goal. This isn’t one of those films that is completely reliant on CG effects...I’ve done those films and there’s nothing wrong with them, but in the spirit of *Die Hard*, the action had to be smashmouth, and I think we’ve more than accomplished our goal. You get real action and stunts. It’s gritty and big, everything you’d expect and want in a *Die Hard* movie.”

A few of the film’s action highlights:

- a sedan hurtles through the air toward McClane and Farrell, seconds from crushing them, before the sedan lands on the passing cars and bounces over the two men;
- McClane’s patrol car sails skyward like a fiery missile into a helicopter;
- McClane and Gabriel’s girlfriend and chief operative, Mai (Maggie Q) engage in a vicious, close-quarters fight, trading punches and kicks inside a car dangling vertically in an elevator shaft;
- another Gabriel operative, Rand (played by famed French action star Cyril Raffaelli) jumps across a building, lands on an air conditioning unit, jumps over to a fire escape, rappels down another fire escape, and swings down onto a third fire escape – all in one take, which has never before been done on film; and
- in an explosive freeway chase sequence, a Harrier jet pursues, fires upon, and virtually destroys a big rig driven by McClane.

During production, Wiseman worked closely with stunt coordinator Brad Martin and special effects supervisor Mike Meinardus to create the action. “Len’s mandate was that if a stunt could be done practically, without computer generated imagery, that’s how he wanted it done,” says Martin. (Visual Effects Supervisor Patrick McClung supplemented the mostly-practical scenes with what he calls “invisible” CGI.)

Much of the action was designed around McClane's old-school, dirt-under-his-fingernails ways, as he uses anything available – his fists, guns, fire extinguishers, even helicopters – to battle Gabriel and his operatives. And Willis was more than up for the physical rigors of the shoot. “This is a *Die Hard* film, which means that McClane is put through the wringer,” Willis points out. “I wanted McClane to look like he could still take whatever's thrown at him, so I underwent a rigorous training regimen for several months prior to the start of production. McClane's older and so am I – and that was part of the fun of returning to the character. But I also realized there is a benefit to getting older. You pay attention, and you acquire some wisdom.”

“Bruce would say, ‘You know, we really have to beat the crap out of me in this scene,’” adds Wiseman. “And he is in great physical shape. Equally important, Bruce has a certain look in his eyes that tells you he can withstand a lot.”

Always mindful of keeping the action real no matter how elaborate and explosive, Wiseman, Martin and Willis explore the physical consequences on McClane. “We'd ask ourselves questions like, ‘What would happen if McClane fell off a one-story building and then clipped something on his way down?’” Martin recalls. “Our stunts had to have a purpose, because McClane does nothing without a reason and usually only because he lacks another choice.”

Many of the film's explosive reality-based action scenes take place on enormous, stylized sets created by production designer Patrick Tatopoulos (*Independence Day*). Tatopoulos' practical sets not only looked huge, they created the foundation necessary for the filmmakers to get extreme with the action sequences. “Production design is more than creating a space,” explains Tatopoulos. “It's thinking about how to make the action work in that space. It's more like delivering a tool – a playground for people to work with. I'm a big fan of practical sets. I like to build things.”

Humor plays an equally important role in *LIVE FREE OR DIE HARD*. McClane's sardonic wisecracks have provided many of the highlights of the *Die Hard* films, and *LIVE FREE OR DIE HARD* more than lives up to that tradition. “I'm very protective of McClane and aware that there's a fine line between poking fun at the character and laughing at him,” says Willis. “We always want audiences to relate to him, and one way to do that is through laughter.”

Moreover, the film's humor further blurs the line between Willis and his on-screen alter ego. "Bruce is a regular guy from New Jersey who tells and laughs at silly jokes, and likes nothing more than being with his family," says Mark Bomback. "Those qualities are what make Bruce – and McClane – so likable."

Bomback says that coming up with the numerous "McClane-isms" was the most enjoyable part of writing the script. "I love the character of John McClane. Whenever I would feel intimidated by a scene or wonder how I was going to pull it off, the McClane 'voice' allowed me to write it. It was such a pleasure to think of what McClane would say in a given situation."

Much of the humor stems from the counterpoint of McClane's old-school ways and Gabriel's modern methods. "The digital world has kind of left him by," says Willis. "We didn't want to suddenly make McClane computer-savvy and be able to stop Gabriel and hack into satellites. McClane wouldn't know how to do that. So we have some fun putting him in situations he doesn't understand, and pitting him against a bad guy using tools and methods McClane's completely unfamiliar with."

But Gabriel underestimates McClane, the ultimate "die-hard" who begins to turn the tables on his adversary – all the while unleashing a torrent of wisecracks, including McClane's signature quip, "Yippee-Ki-Yay." "That expression has become part of the *Die Hard* mythology over time," says Willis. "At the time I first said it, in *Die Hard*, it was just a cool thing to say to Alan Rickman [as the villainous Hans Gruber], when he was calling me 'Mr. Cowboy.' I am amazed that such a simple line would become part of the language of pop culture. But McClane says it now under many circumstances, mainly when he is trying to be extra indecipherable."

Tech-savvy Matt Farrell, another subject of McClane's barbs, is the digital yin to McClane's analog yang. "Matt's a fun foil for McClane," notes Justin Long, the young star of such films as *Dodgeball: A True Underdog Story* and *Galaxy Quest*, and who can be seen in a series of popular Apple Computer commercials. "He's very different from McClane's 'partners' in the previous *Die Hard* films; he's not a cop or a streetwise guy. Matt's a man of technology, while McClane's a man of action. A lot of fun comes from their interaction.

“Matt’s definitely not physical,” adds Long. “How could he be? He’s obsessed with his computer and never leaves home.”

A character with a more athletic bent is Mai, the chief operative of – and girlfriend to – Thomas Gabriel. Maggie Q, who had a starring role in *Mission: Impossible III*, is a skilled martial artist, and her no-holds-barred on-screen bouts with Willis had a powerful “East versus West” flair. “Mai is more physical than anything else,” says Maggie. “She’s quick, savvy and lethal. McClane has his old-school fighting techniques, and Mai has her new combat methods. It makes for an interesting dynamic.”

Mai’s boss (and paramour), Gabriel, works more with his brain than with brawn. The architect of a plan to bring down the nation’s digital infrastructure, Gabriel is an adversary the likes of which McClane has not previously encountered. “Gabriel is capable of certain methods that McClane is unable to foresee because they’re out of his realm of experience,” explains Timothy Olyphant.

If villains in the *Die Hard* films are defined by their cleverness and how many moves they’re ahead of McClane and the audience, then Gabriel ranks among the series’ most intriguing. Certainly, Gabriel’s plans raise the stakes much higher than in previous *Die Hard* films. He is not trying to rob a corporation, or a city’s financial district; he’s bringing down an entire country. And Gabriel is doing it, he believes, for a good reason. “Gabriel has an agenda with the government, and he’s now in a position to give the American public a strong reality check,” adds Olyphant.

Like most memorable cinema villains, Gabriel is charismatic, charming, brilliant and intense – a combination of qualities that made the character challenging to cast. “Gabriel is brilliant and sophisticated, but at the same time he often seems like he’s on the verge of snapping because he takes things way too far. And Tim has that quality about him,” Wiseman laughs.

When McClane threatens to upset Gabriel’s plans, Gabriel kidnaps McClane’s daughter Lucy to keep him at bay. That, as Gabriel learns, is a big mistake. “We haven’t seen Lucy since *Die Hard*, and then only briefly as a child,” says Willis. “Now, she’s a college student and not on the best of terms with McClane. But even though McClane is divorced and on his own, he’s still very much a family man. And he’ll stop at nothing to save his daughter.”

“The kidnapping of Lucy ups the emotional stakes for McClane,” Willis adds. “It provides an important emotional drive, along with the huge events unfolding around him.”

Lucy, as played by Mary Elizabeth Winstead, is definitely her father’s daughter. “She’s feisty with a lot of the McClane spirit and toughness,” says Winstead. “When the story begins, Lucy’s relationship with her father is strained because he was absent from most of her young life. Of course, everything changes when Lucy is threatened by Gabriel.”

To stop Gabriel, McClane must rely on the digital savvy of reluctant cohort Matt Farrell, as well as master hacker known as Warlock. Ensnared in his “nerve center” (actually his mom’s basement), Warlock provides McClane and Farrell with critical information and a lot of attitude. Actor-filmmaker-website proprietor Kevin Smith admits to being typecast as Freddy. “I spend a lot of time online. There are days I wake up, spend all day online, then go to bed.”

Smith, like Len Wiseman, found his involvement in a new *Die Hard* picture to have a special resonance. “I didn’t shoot a *Die Hard* movie in high school, like Len did,” says Smith, “but I did host a viewing party of the film when it came out on VHS. I was fascinated by how real McClane was – that he was one of the first action heroes to actually appear damaged by the adventure he’d just undertaken.”

Indeed, the films’ legacy, its believable everyman hero and its huge yet largely practical action set pieces, defined much of the filmmakers’ excitement about making *LIVE FREE OR DIE HARD*. “On a given day, there’d be a Harrier Jet under construction, freeway sections we were building, a forty-foot trailer suspended in the sky – and four cranes poised to capture the day’s action,” remembers Len Wiseman. “I’d walk out on the set, look around, and think, ‘This is a pretty cool job.’ And a far cry from my backyard in Fremont!”

“It was combat every day while preparing and making this movie, but I’m ecstatic with the job everybody has done,” concludes Bruce Willis. “A lot of people love these films and think the first one reinvented the action genre. So we had a lot to live up to with *LIVE FREE OR DIE HARD*. “I’ve already gone on record as saying it is as good if

not better than the *Die Hard*. It gives audiences everything they love about *Die Hard* and McClane, while upping the stakes and reinventing the playing field.”

ABOUT THE CAST

BRUCE WILLIS (John McClane) has demonstrated incredible versatility in a career that has included such diverse characterization as the prizefighter in Quentin Tarantino’s *Pulp Fiction*, the philandering contractor in Robert Benton’s *Nobody’s Fool*, the heroic time traveler in Terry Gilliam’s *Twelve Monkeys*, the traumatized Vietnam veteran in Norman Jewison’s *In Country*, the compassionate child psychologist in M. Night Shyamalan’s Oscar®-nominated *The Sixth Sense* (for which he won the People’s Choice Award) and his signature role, Detective John McClane, in the *Die Hard* trilogy. Willis, whose recent films include *Hostage*, *Sin City*, *16 Blocks*, *Lucky Number Slevin* and *Over the Hedge*, just starred in the feature films *Alpha Dog*, directed by Nick Cassavetes, and *Perfect Strangers* co-starring Halle Berry.

Following studies in Montclair State College’s prestigious theater program, the New Jersey native honed his craft in several stage plays and countless television commercials, before landing the leading role in Sam Shepard’s 1984 stage drama “Fool for Love,” a run which lasted for 100 performances off-Broadway.

Willis achieved international stardom and garnered several acting awards (including an Emmy® and a Golden Globe®) for his starring role as private eye David Addison in the hit TV series “Moonlighting,” a role that he won over 3,000 other contenders. He made his motion picture debut opposite Kim Basinger in Blake Edwards’ romantic comedy *Blind Date*. In 1988, he originated the role of John McClane in the blockbuster *Die Hard*. He reprised the character in two sequels, *Die Hard 2* and *Die Hard with A Vengeance*, 1995’s global box office champ.

His wide array of film roles includes collaborations with such respected filmmakers as Michael Bay (*Armageddon*), M. Night Shyamalan (*The Sixth Sense* and *Unbreakable*), Alan Rudolph (*Mortal Thoughts*, *Breakfast of Champions*), Walter Hill (*Last Man Standing*), Robert Benton (*Billy Bathgate*, *Nobody’s Fool*), Rob Reiner (*The Story of Us*), Ed Zwick (*The Siege*), Luc Besson (*The Fifth Element*), Barry Levinson (*Bandits*), Robert Zemeckis (*Death Becomes Her*) and Antoine Fuqua (*Tears of the Sun*).

Other motion picture credits include *The Jackal*, *Mercury Rising*, *The Whole Nine Yards* (and its sequel *The Whole Ten Yards*) and Disney's *The Kid*. He also voiced the characters of the wise-cracking infant, Mikey, in *Look Who's Talking* and *Look Who's Talking Too* and Spike in the animated *Rugrats Go Wild!*

Willis also maintains a hand in the theater. In 1997, he co-founded A Company of Fools, a non-profit theater troupe committed to developing and sustaining stage work in the Wood River Valley of Idaho, and throughout the U.S. He starred in and directed a staging of Sam Shepard's dark comedy "True West" at the Liberty Theater in Hailey, Idaho. The play, which depicts the troubled relationship between two brothers, was aired on Showtime and dedicated to Willis' late brother Robert.

An accomplished musician, Willis recorded the 1986 Motown album "The Return of Bruno," which went platinum and contained the #5 Billboard hit "Respect Yourself." Three years later, he recorded a second album "If It Don't Kill You, It Just Makes You Stronger." Last year, he launched a U.S. club tour with his musical group Bruce Willis Blues Band, which continues to play concerts across the U.S. In addition, Willis recently formed Willis Brothers Films with his brother David Willis.

TIMOTHY OLYPHANT(Gabriel) has an expansive list of diverse film and television credits, and is known for his poignant portrayals in both drama and comedy. Olyphant garnered critical notice for his powerful portrayal of the tough, honorable, natural born-leader Seth Bullock in HBO's groundbreaking series "Deadwood."

Olyphant recently starred opposite Jennifer Garner in the Sony Pictures romantic comedy *Catch and Release*.

Olyphant wrapped production on a drama, *Stop Loss*, directed by Kimberly Peirce, produced by Scott Rudin, in which Olyphant plays a Marine Corps general in Iraq. He also completed production on the independent film, *Bill*, alongside Aaron Eckhart and Jessica Alba. The story revolves around a man (Eckhart) going through a mid-life crisis whose wife has an affair with a local newscaster (Olyphant) that is caught on tape and broadcast over the internet. The film is being produced and financed by Gotham-based GreeneStreet Films.

Olyphant is now before the cameras in the title role of *Hitman*, based on the popular videogame, to be released this October. Agent 47 (Olyphant) has been educated to become a professional assassin for hire. His most powerful weapons are his nerve and a resolute pride in his work. 47 is both the last two digits of the barcode tattooed on the nape of his neck, and his only name. The hunter becomes the hunted when 47 gets caught up in a political takeover. Both Interpol and the Russian military chase the Hitman across Eastern Europe as he tries to find out who set him up and why they're trying to take him out of the game. But the greatest threat to 47's survival may be the stirrings of his conscience and the unfamiliar emotions aroused in him by a beautiful, damaged girl.

In 2004, Olyphant co-starred with Elisha Cuthbert and Emile Hirsch in 20th Century Fox/Regency Enterprises picture *The Girl Next Door*. Olyphant brilliantly portrayed Kelly, the porn producer, ex-boyfriend of Danielle (Cuthbert), who follows her to suburbia to try and convince her to come back to the business. Prior to this, Olyphant starred alongside Donnie Wahlberg, Tom Sizemore, Jason Lee and Morgan Freeman in Castle Rock Entertainment's adaptation of Stephen King's best-selling novel *Dreamcatcher*, directed by Lawrence Kasdan.

Other notable film credits include *Rock Star* written by John Stockwell and directed by Stephen Herek, Disney's *Gone in 60 Seconds* and New Line Cinema's *A Man Apart*. In addition, Olyphant starred as Mickey in *Scream 2*, in the indie film *1999*, as well as *A Life Less Ordinary* alongside Cameron Diaz and Ewan McGregor and *The First Wives Club*.

Olyphant attended the 2002 Sundance Film Festival for his movie *Coastlines*, which screened in competition. Olyphant portrayed Sonny Mann, an ex-con who returns to his Florida hometown and becomes involved with his best friend's wife. The film was directed and written by Victor Nunez, and also starred Josh Brolin and Sarah Wynter.

In 2002, Olyphant starred in the Sony Classics film *Broken Hearts Club*—A *Romantic Comedy*, which told the story of a close-knit group of young gay men who struggled to cope with their identity and found comfort in playing together on a softball team. The film also starred, at the time newcomer Zach Braff, John Mahoney and Dean Cain.

In 1999, Olyphant received great notice as the drug dealer Todd Gaines in Doug Liman's critically applauded film *Go*. Written by John August, *Go* tells a story about events that happen after a drug deal, told from three different points of view.

On television, Olyphant appeared in the HBO film, "When Trumpets Fade" by director John Irvin and ABC's critically acclaimed drama, "High Incident" as rookie cop Brett Faraday. Olyphant made his television debut with the series "77 Sunset Strip" for Warner Bros. and appeared in the CBS Hallmark Hall of Fame special "Ellen Foster" starring Julie Harris. Olyphant has also enjoyed guest appearances on popular shows such as: "My Name is Earl" and "Sex in the City."

Born in Hawaii and raised in California, Olyphant attended USC where he developed an interest for the fine arts and performance arts. Olyphant studied drawing, painting, sculpting, theater and stand-up comedy. Upon graduation, Olyphant moved to New York to enroll in William Esper's acting program to perfect his craft. There he received the World Theater Award for Outstanding Debut Performance for his role as Tim Hapgood in the Playwright Horizon's *The Monogamist* written by Christopher Kyle. He went on to star in David Sedaris' one-man production, *Santaland Diaries* at the Atlantic Theater. This play was directed by Joe Mantello. He recently returned to the Playwright Horizon starring in *Plunge*, also written by Christopher Kyle.

JUSTIN LONG (Matt Farrell) is a potent combination of charm and charisma, who is rapidly rising as one of Hollywood's top young actors.

Last year, Long starred in the Steve Pink film *Accepted*. He played Bartleby Gaines, a high school senior who creatively schemes against his parents in an attempt to avoid college. Also in 2006 came *Idiocracy*, starring Luke Wilson, Maya Rudolph and Dax Shepard, written and directed by Mike Judge, the director of *Office Space*.

Long co-starred in the romantic comedy *The Breakup*, playing Jennifer Aniston's flamboyant hairstylist. At the 2006 Slamdance Film Festival, Long starred in *The Sasquatch Dumpling Gang*, a comedy produced by Kevin Spacey and Jared Hess, who wrote and directed *Napoleon Dynamite*. The film won the Audience Award for Best Narrative Feature. Also set to be released this year is the independent feature *Dreamland*, with Long in the starring role of this basketball-themed drama, opposite Agnes Bruckner.

Long continues to maintain a long list of upcoming projects slated to be released in 2007. He recently completed filming the comedy *Strange Wilderness* and has also wrapped *One Part Sugar*, opposite Danny DeVito. He voices the character of the brave and honorable mouse Despereaux for Universal Pictures' computer-animated feature *The Tale of Despereaux*.

Previously, Long appeared opposite Ryan Reynolds and Anna Farris in the Lionsgate feature *Waiting*. Produced by Chris Moore, *Waiting* is a slice of life comedy that follows a group of young waiters at a family style restaurant. In the past he has starred as the love interest of Lindsay Lohan in *Herbie: Fully Loaded*, Disney's latest incarnation of their successful love bug series.

Long is best known for his performance alongside Ben Stiller and Vince Vaughn in the Twentieth Century Fox comedy *Dodgeball: A True Underdog Story*. As a high school student who dreams of making the cheerleading squad, Justin painfully and comically helps in winning the big dodgeball tournament. Prior to *Dodgeball*, he also provided the voice for Dwayne in Bill Plympton's animated feature *Hair High*. *Hair High* is a gothic high-school comedy with a Carrie-like story that also features the voices of David Carradine, Dermot Mulroney, and Martha Plimpton.

Long sent shivers down the spine of audiences with his starring role in the 2001 box office hit *Jeepers Creepers*. He also shared the screen with Britney Spears in her feature-film debut *Crossroads*. His other film credits include the Daniel Waters satirical comedy *Happy Campers*, *Galaxy Quest* with Tim Allen and Sigourney Weaver, and the independent feature *Raising Genius* with Wendie Malick and Stephen Root.

On the small screen, Long was a favorite of viewers on NBC's critically acclaimed "Ed" for his portrayal of the lovable and quirky Stuckeyville High School student Warren Cheswick.

On stage, he has appeared in several New York Theater productions, including *The Hot L Baltimore*, starring Sam Rockwell and *The Shadowbox*. Born in Fairfield, Connecticut, Long attended Vassar College where he was a two-year member of the acclaimed sketch comedy group Laughingstock.

CLIFF CURTIS (Bowman) is one of New Zealand's most successful acting talents, having worked with such acclaimed directors as Martin Scorsese, Michael Mann, David O. Russell, Danny Boyle, Frank Darabont, Jane Campion, Antoine Fuqua, Darren Aronofsky, and Niki Caro.

Curtis is most recognizable from his role opposite Academy Award®-nominated Keisha Castle Hughes in the *Whale Rider*. He appeared in the Oscar-winning films *Training Day*, with Denzel Washington and Ethan Hawke; *The Insider*, with Al Pacino and Russell Crowe; and *The Piano*, with Holly Hunter, Anna Paquin and Harvey Keitel, which was Curtis' film debut.

Among Curtis' other films are *Blow* with Johnny Depp, directed by Ted Demme; *Three Kings* directed by David O. Russell with George Clooney, Mark Wahlberg and Ice Cube; *Runaway Jury* with John Cusack, Dustin Hoffman and Gene Hackman; *Bringing out the Dead* directed by Martin Scorsese with Nicolas Cage; *Virus*, with Jamie Lee Curtis and Donald Sutherland; Ivan Reitman's *6 Days/7 Nights* with Harrison Ford.

He can also be seen in *River Queen*, with Samantha Morton and Kiefer Sutherland; *The Fountain*, directed by Darren Aronofsky with Hugh Jackman and Rachel Weisz; *Sunshine*, directed by Danny Boyle with Cillian Murphy and Chris Evans; and *Fracture*, directed by Gregory Hoblit with Anthony Hopkins and Ryan Gosling.

Curtis received a New Zealand Film Award for Best Supporting Actor for his work in *Desperate Remedies* the same year that he received a New Zealand Film Award nomination for Best Supporting Actor in the film *Once Were Warriors*, directed by Lee Tamahori. He also starred in South Pacific Pictures' feature film *Jubilee*, which earned him a New Zealand Best Actor Award. He starred in *Overnight*, for which he received a New Zealand Television Award nomination for Best Actor. Curtis worked with Director Stephen Hopkins on the Emmy nominated mini-series, *Traffic*.

In addition to his many film credits, Curtis has worked extensively in New Zealand theatre. Curtis trained at the New Zealand Drama School before attending the prestigious Teatro Dimitri Scoula in Switzerland. His stage credits include *Macbeth*, *The Cherry Orchard*, *The Merry Wives of Windsor*, *Happy End*, *Fiddler on the Roof*, *Man of La Mancha* and *Porgy and Bess*.

Recently, Curtis wrapped principal photography on *10,000 B.C.*, directed by Roland Emmerich with Steven Strait, Camilla Belle, and Omar Sharif.

MAGGIE Q's(Mai) sexy and seductive visage has sold millions of top name products and magazines all over Asia and has graced the silver screen in more than a few Hong Kong movies. As one of Asia's leading models and actresses, this Eurasian beauty from Hawaii is making her mark in Hollywood.

In 2006, Maggie co-starred in *Mission: Impossible III* for Paramount Pictures, starring opposite Tom Cruise. She portrayed Zhen, one of his four principle team members. The action-thriller was shot on locations throughout Europe, Asia and the United States and was directed by J.J. Abrams, the creator of such popular television series as "Lost," "Alias" and "Felicity."

Next, Maggie stars in the Rogue Pictures and Spyglass Entertainment comedy *Balls of Fury* with Dan Fogler, George Lopez and Christopher Walken. The film is about an ex-ping pong champion, who enters the secret world of ping pong to find the man who killed his father. The film is being produced by Spyglass's Jonathan Glickman and was written and directed by Robert Ben Garant.

Born in Hawaii to an American father and Vietnamese mother, Maggie spent her childhood competing in swimming and track and field events. At the age of 18, she moved to Hong Kong to pursue a career in modeling. She quickly rose to the status of a top model in many parts of Asia and has appeared on more than 100 magazine covers including various Asian editions of Time, Harper's Bazaar, Cosmopolitan, Madame Figaro, Marie Claire and Elle.

Maggie began her acting career in the TV drama "House of the Dragon," which was a huge hit in Asia. Following the success of the series, she starred in the horror film *Model from Hell*. She made such an impression on Jackie Chan in the film *Gen-Y Cops*, opposite Paul Rudd, that Chan had her cast in the award-winning film *Manhattan Midnight*.

In 2002 she starred as a femme fatale in the popular action film *Naked Weapon*, described as a cross between *Charlie's Angels* and *The Matrix* because of its extensive stunts and CGI-enhanced special effects. The film was directed by Tony Ching Siu

Tung, who was also the action choreographer for films like *Hero* and *House of Flying Daggers*. Through her experiences working with Jackie Chan and Tony Ching Siu Tung and in working on numerous action films, Maggie has developed a talent for hand-to-hand combat. She used these skills during production on *Mission: Impossible III*, *Rush Hour 2* and *Around the World in 80 Days*.

Additional film credits include *The Counting House*, a horror film for Italy's Rai Entertainment; the Hong Kong feature *Dragon Squad*, where she plays a sniper; and the German/Singapore television mini-series "House of Harmony."

Maggie is currently the celebrity spokesperson for LUX Personal Wash Products and SOFINA Facial Skin-Care in China. She has also had successful campaigns with Derma Logical (Hong Kong), Coca-Cola (Japan), Haojue Suzuki Motorcycle (China), Lancel Image Girl (Asia) and Shiseido UV White (Japan).

When not filming on location, Maggie divides her time between Hong Kong and Hawaii, where her family still resides.

MARY ELIZABETH WINSTEAD (Lucy McClane) recently co-starred in the Quentin Tarantino-directed film *Death Proof*, the second half of the Tarantino/Robert Rodriguez *Grindhouse* double feature from Dimension Films. Last year, she appeared in the ensemble film *Bobby* directed by Emilio Estevez and in the remake of the 1974 horror classic *Black Christmas* released on Christmas Day.

Winstead last starred as the female lead in *Final Destination 3*. Previous film credits include *The Ring Two* with Naomi Watts, *Sky High* opposite Kurt Russell and Kelly Preston and the independent film *Checking Out*.

On the small screen Winstead is probably best known for her role as Jessica Bennett in the popular NBC daytime drama *Passions* for which she received nominations from *The Hollywood Reporter's* Young Star Awards and the Young Artist Awards for her performance on the show. Other television credits include the CBS series *Wolf Lake*, the MTV original film *Monster Island*, and guest roles in popular shows such as *Touched by an Angel*, *Tru Calling* and *Promised Land*.

Winstead, a cousin of the legendary Ava Gardner, is no stranger to the stage. She began her career in the performing arts as a dancer for which she studied ballet, tap and

jazz. Her theatre credits include *The Nutcracker* and the Broadway production of *Joseph and the Amazing Technicolor Dreamcoat* with Donny Osmond.

Originally from Rocky Mount, North Carolina, Winstead now mostly resides in Los Angeles or wherever her next project takes her. Despite her busy schedule, she is still finding time for higher education, taking college courses online.

ABOUT THE FILMMAKERS

LEN WISEMAN's (Director) experience in the film industry began in the art department on the blockbuster hits *Godzilla*, *Stargate*, *Men In Black* and *Independence Day*. With his natural visual flair and eye for design, he was soon behind the lens directing commercials for PlayStation, Time Warner, Oracle, Intel and Activision, which quickly lead to a career in music videos. A host of award nominations followed, including Best Art Direction at the 2002 MTV Video Awards™ for Quarashi's "Stick 'Em Up" and Best Director at the 2002 MVPA Awards for the Rufus Wainwright video "Across the Universe." In addition, Wiseman has directed groundbreaking music videos for Megadeath, En Vogue, Static X, Paul Oakenfold and Brooke Allison.

With his distinctive style and growing reputation, Wiseman came to the attention of Skip Williamson, President of Lakeshore Records, who saw Wiseman at work and made the push for him to direct his first feature film *Underworld*.

Wiseman and writer Danny McBride met through their agent, Nick Reed, at ICM. The two hit it off upon discovering they had a common love and knowledge of genre films. The screenplay for *Underworld* was so well received that Wiseman and McBride were able to set up another project, tentatively called *Black Chapter*, with Antoine Fuqua attached to produce for Disney. Wiseman went on to direct *Underworld: Evolution*.

MARK BOMBACK's (Screenplay, Story) credits include *Godsend*, starring Robert DeNiro and Greg Kinnear, and *The Tourist*, now in post-production, starring Hugh Jackman and Ewan McGregor.

Bomback is adapting Pulitzer Prize-winning novelist Richard Ford's books *The Sportswriter*, *Independence Day* and *The Lay of the Land* for HBO. In addition, his screenplay *Unstoppable* is in development at Twentieth Century Fox.

In 2002, Bombback was selected to participate in the Sundance Institute's prestigious Filmmakers Lab, where he workshopped his screenplay for *Disturbing the Peace*, based on the Richard Yates novel, with which he hopes to make his directorial debut this year.

Bombback teaches an annual course in screenwriting at his alma mater, Wesleyan University.

DAVID MARCONI (Story) wrote and directed the upcoming film *Kaleidoscope*, a gritty geopolitical thriller set in present day Europe. Inspired by true-life events, Marconi describes the film as "a character-driven love story told against the background of political intrigue."

A native of Highland Park, Illinois, Marconi was passionate about film making from an early age. After winning several high-school film making competitions, Marconi was awarded an alumni merit scholarship to attend the University of Southern California's film school. Upon graduation, he landed his first job as Francis Ford Coppola's assistant on *The Outsiders*. Following that, Coppola promoted Marconi to production supervisor/2nd unit on *Rumble Fish*.

In 1993, Marconi wrote and directed his first feature, *The Harvest*, a visually detailed stylish noir starring Miguel Ferrer and Leilani Sarelle. Shortly thereafter, Simpson/Bruckheimer commissioned Marconi to write his original screenplay *Enemy of the State* starring Will Smith and Gene Hackman. A high-tech thriller dealing with privacy issues, the film grossed over 250 million dollars worldwide. On the heels of *Enemy of the State*, Marconi redeveloped Jerry Bruckheimer's television series *Soldier of Fortune*.

Marconi has co-authored with Flint Dille three serialized novels: *Agent 13*, *The Midnight Avenger*, *Agent 13 and the Serpentine Assassins* and *Agent 13 and the Acolytes of Darkness*, all from Random House. An action-adventure series set in the 30's, the stories deal with a secret society manipulating the events leading up to the Second World War, and the one man, Agent Thirteen, who tries to foil their plans.

MICHAEL FOTTRELL (Producer), a graduate of the USC School of Cinema, has served in various executive and co-producing roles on the high-profile films *You, Me and Dupree*, *Herbie: Fully Loaded*, *2 Fast 2 Furious*, *Catwoman*, *Sweet Home Alabama*, *Sorority Boys*, *The New Guy*, *Rock Star*, *Blue Streak*, *Cruel Intentions* and *A Very Brady Sequel*.

In addition to his producing credits, Fottrell served as production manager for *Mighty Joe Young*, *Volcano*, *Crimson Tide*, *Gross Anatomy*, *Warlock*, and *Shy People*, among others.

His executive production manager credits at Disney include *Father of the Bride*, *When a Man Loves a Woman*, *Sister Act*, *What About Bob?*, and *Pretty Woman*.

ARNOLD RIFKIN (Executive Producer) is a partner at Rifkin/Eberts, LLC, which has a number of films in development at various studios.

Previously, he produced film and television projects through Cheyenne Enterprises LLC. Since the company's inception in January 2000, Cheyenne produced such feature films as *Bandits*, *Hart's War*, *The Crocodile Hunter: Collision Course*, *Tears of the Sun*, *Hostage* and *16 Blocks*.

Before founding Cheyenne Enterprises, Rifkin had been a talent agent for over 20 years. He started his career at Rifkin-David and was a founding partner of Triad Artists. In 1992, Triad Artists was acquired by the William Morris Agency and Rifkin was named worldwide head of the WMA Motion Picture Department. In 1996, he became president of the agency where he remained until September 1999. In January 2000, Rifkin formed Cheyenne Enterprises, LLC.

In addition to his work in the creative community, Rifkin sits on the Board of Directors at the American Cinematheque and serves as the co-chair of the Producers Program at the UCLA School of Theatre, Film & Television, where he has been teaching for 12 years.

WILLIAM WISHER (Executive Producer) is no stranger to *Die Hard* films. In the summer of 1994, Wisher spent two weeks working on *Die Hard With a Vengeance*, which had just begun shooting. Those two weeks turned into five months as Wisher and

Bruce Willis continued to collaborate through the end of production.

When director Len Wiseman and Bruce Willis asked Wisner to come aboard *LIVE FREE OR DIE HARD*, he didn't hesitate.

A native of Los Angeles, Wisner attended Catholic School in Inglewood, and finished High School in Brea, California, and attended College in nearby Fullerton.

During the past twenty years, Wisner has penned several films, including more than a few as an uncredited script doctor. His credits include *Terminator 2: Judgment Day*, *Judge Dredd*, and *The 13th Warrior*.

SIMON DUGGAN, ACS (Director of Photography) won the Film Critics Circle of Australia Award in 1998 for his work on the feature film *The Interview*. He was also nominated for an Australian Film Institute Award and an Australian Cinematographers Society Award.

Duggan previously worked with *LIVE FREE OR DIE HARD* director Len Wiseman on *Underworld: Evolution*. Other film credits include *I, Robot* and *Garage Days* with filmmaker Alex Proyas, Allan White's *Risk*, starring Bryan Brown, and Craig Monahan's *The Interview* starring Hugo Weaving.

Duggan has filmed over 2000 national and international television and cinema commercials. He garnered a first place cinematography statuette for a Volkswagen spot at this year's 32nd International Mobius Advertising Awards. He won the first place award in 2001 for the Ford Global Hello/Goodbye Millennium Campaign, which was filmed across nine nations. Other awards include first place at the 28th International Mobius Advertising Awards for the Philip Morris Adventure Tours Campaign, and an Outstanding Creativity Award at the 26th International Mobius Advertising Awards for National Australia Bank.

Duggan makes his home in Sydney, Australia where he has lived most of his life.

PATRICK TATOPOULOS' (Production Designer) designs and creations have influenced the quality and direction of contemporary cinematography for over a decade. His creative achievements in Production Design as well as Creature Effects have left a lasting impression in the Motion Picture industry, with a unique style that is rich,

complex and diverse. His growing body of work has a distinct visual style that attests to his boundless imagination.

Tatopoulos' signature style is recognizable in such noted feature films as *Independence Day*, *I Robot*, *Underworld: Evolution*, *Silent Hill*, *Dark City*, *Underworld*, *Pitch Black*, *Stuart Little*, *Stargate* and *Godzilla*. The environments and creatures created for these films have resulted from the unique combination of Tatopoulos' artistry and his collaboration with talented, visionary directors.

He has designed/directed several commercials and music videos in the past few years in addition to his many other projects. Three of his most recognized music video designs were done for the popular rock band Linkin Park; with the first video, *In the End*, taking the coveted Best Rock Video award at the 2001 MTV Music Awards™, and the second, *PTS. of Authority – Remix*, taking the Favorite Video award at the 2002 MTV Asia Music Awards.

On the commercial front, Tatopoulos designed the look in many ads for such highly branded industry names as Nintendo, Reebok, Mike's Hard Lemonade, Cingular Wireless, Intel Pentium and Footlocker.

Born in Paris, Tatopoulos is of Greek and French heritage. He studied at the Art Decoratif De Paris, the Art Appliques De Paris, and the famous Beaux Art De Paris. Prior to moving to the United States in 1989 to work in the entertainment industry, Tatopoulos spent several years in Rome and Athens working as a fine artist and freelance illustrator. Another interest of his is the mentoring of new and upcoming young artists. In 2001 Tatopoulos was honored to have one of the prized Hellenic Times Scholarship given in his name.

Tatopoulos continually strives to discover new challenges in all areas of the entertainment world. In turn, his efforts, contributions, and artistic style continue to be sought after. Patrick's website, www.tatopoulos.net features drawings and photos from his many film, TV, and commercial projects.

NICOLAS de TOTH (Editor) has edited a wide variety of films including *Underworld: Evolution* with director Len Wiseman, as well as *Eye of the Storm*; *Universal Soldier*, starring Jean-Claude Van Damme; the action-packed *Hellbound*,

starring Chuck Norris; the science fiction adventure *Stargate*; *Street Fighter*; *Showgirls*, starring Gina Gershon and Elizabeth Berkeley; the dramatic *Moll Flanders*, with Robin Wright Penn and Morgan Freeman; *The Edge* with Anthony Hopkins and Alec Baldwin; and *Stepmom*, starring Julia Roberts and Susan Sarandon.

He was editor on the science fiction fantasy *Bicentennial Man*, starring Robin Williams, the comedy *Dirk and Betty*, starring Marisa Tomei and Thomas Haden Church, the action thrillers *Along Came a Spider*, starring Morgan Freeman, and *The Sum of All Fears* starring Ben Affleck. More recently, de Toth edited the box office hits *Terminator 3: Rise of the Machines* starring Arnold Schwarzenegger, and *The Covenant* directed by Renny Harlin.

Born in Italy, **MARCO BELTRAMI** (Music) began his pursuit of music composition studying in Venice with Italian master Luigi Nono before entering the Yale School of Music on a scholarship. Among his most important influences, he counts acclaimed composers Ennio Morricone and Jerry Goldsmith.

In 1992, Beltrami moved to Los Angeles to undertake a fellowship with Jerry Goldsmith. While learning the technical aspects of film scoring, he also completed orchestral compositions for the Chicago Civic Orchestra, the Sao Paulo State Orchestra and the Oakland East Bay Symphony. Since then, Beltrami has tried to balance concert pieces with a film scoring career.

Beginning with a Sony-funded short, *The Bicyclist*, in 1994, Beltrami has worked consistently on film and television scoring projects, including the features *The Omen* (2006), *Captivity*, *The Invisible*, *3:10 to Yuma* (2007), *Hellboy 2: The Golden Army*, *I, Robot*, *Terminator 3: Rise of the Machines*, *The Faculty*, all three of the *Scream* films, *Blade 2: Bloodhunt*, *The Watcher*, *The Dangerous Lives of Altar Boys*, *XXX 2: The Next Level*, *Red Eye*, *The Three Burials of Melquiades Estrada*, and *Underworld: Evolution*.

Beltrami's work has earned awards from the American Academy of Arts.

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