

THE INVASION

***“Don’t fight.
All you have to do is nothing.
When you wake up you’ll feel exactly the same.”***

A massive explosion lights up the skies from Dallas to Washington, DC, shattering the space shuttle Patriot into pieces that rain down across the U.S. The authorities are quick to seize control of the situation, but stories emerge about a strange substance found clinging to the wreckage—something that withstood the extreme cold of space and searing heat of reentry to get here. And the first to come in contact with it are the first to change...

But no one wants to start a panic.

DC psychiatrist Carol Bennell does not connect what happened to the shuttle with the bizarre occurrences that seem to accelerate around her: one of her patients is terrified that her husband has been replaced by a stranger; violent outbursts on the streets are quickly subdued; and a very strange substance comes home in her son Oliver’s Halloween candy—something that might, in fact, be alive.

She tells her friend and fellow doctor, Ben Driscoll, that something is very wrong despite the fact that Washington does not seem concerned. The official word is that it’s simply a new form of flu, but before realizing the weight of what’s happening Carol lets Oliver spend the weekend with his estranged dad, a high-level official with the Center for Disease Control, who is in Washington investigating the crash and was one of the first people on the scene.

As the epidemic spreads, Carol discovers that the very people in charge of inoculation against it are spreading something far worse—a spore of unknown origin that attacks human DNA while the host sleeps, remaking it in the image of a lifeform that looks like us and talks like us, but with all human emotion drained away.

Seemingly overnight, the people around her are transformed into hive-like beings with one imperative: to infect others and take control.

Doing everything in her power to stay awake, Carol embarks on a desperate journey into a changed world to stay alive long enough to find her son. To hide among them, she will have to remain calm...betray no emotion...and, most of all, *not fall asleep*.

Academy Award winner Nicole Kidman ("The Hours") and Daniel Craig ("Casino Royale") star in the science fiction action thriller "The Invasion," a terrifying odyssey into a world in which the only way to stay human is to stay awake. The film also stars Jeremy Northam ("The Tudors," "Gosford Park") and Jeffrey Wright ("Casino Royale," "Angels in America").

"The Invasion" is directed by Oliver Hirschbiegel, who helmed the award-winning drama "Downfall," from a screenplay by David Kajganich, based on the novel *The Body Snatchers* by Jack Finney. Joel Silver, producer of such blockbuster franchises as "The Matrix" trilogy and the "Die Hard" and "Lethal Weapon" series, produced the film, with Roy Lee, Doug Davison, Susan Downey, Steve Richards, Ronald G. Smith and Bruce Berman executive producing.

The behind-the-scenes creative team was lead by director of photography Rainer Klausmann, production designer Jack Fisk, editors Joel Negrón and Hans Funck and costume designer Jacqueline West. John Ottman composed the score.

"The Invasion" is a Warner Bros. Pictures presentation, in association with Village Roadshow Pictures, of a Silver Pictures Production, in association with Vertigo Entertainment.

"The Invasion" has been rated PG-13 by the MPAA for "violence, disturbing images and terror."

www.theinvasionmovie.com

“For me to imagine a world where every crisis did not result in new atrocities, where every newspaper was not filled with war and violence, that is to imagine a world where human beings cease to be human.”

Since it was published in 1955, Jack Finney’s classic novel *The Body Snatchers* has become regarded as one of the most resonant examples of the power of science fiction to explore social and political paradigms of a given era. In 1956, the first film adaptation provided subtextual commentary on the so-called “Red Scare” that was gripping the nation; while the 1978 remake, released in the wake of the Vietnam war and Watergate scandal, echoed the fears of a population that had ceased to trust its leaders.

This latest adaptation, says Silver, puts a marked twist in the very notion of alien invasion, touching on contemporary cultural issues stemming from fear of pandemic to social and political unrest. “The film poses the idea that an invasion can occur without ships, without the physical presence of aliens. We’re at a time now in which the notion of a pandemic is a real and present threat. What if our destruction could come not at the hands of invaders but through the introduction of microbes? What’s scariest is being confronted by something that could just creep in and take over without anyone knowing until it’s almost too late.”

In a contemporary world, what happens when the people charged with protecting the public are the first to be changed? “If you sense something is wrong but the government, the news, the scientist in charge of stopping a disease...everyone is telling you everything’s okay, people tend to think it’s just paranoia,” says Silver. “That’s how power can slip away – power to stop it or warn people on a mass scale. The main characters in this story have to learn to trust what they’re seeing with their own eyes before it goes past the point of doing anything about it.”

“The Invasion” is a thriller that unfolds through the eyes of a Washington, DC psychiatrist, Carol Bennell, a woman whose child is taken from her at the moment in which the world changes almost overnight. “To me, the crux of the story is this woman’s journey in relation to her child,” says Academy Award winner Nicole Kidman, who stars as Carol. “That’s the thing that interested me. The rush of adrenalin that comes in the desire to save this person that you’ve given birth to—this person you love more than anything in the world—ignites these emotions that

otherwise we have no access to. I have two children, so I understand the protection and unconditional love that are attached to those small people.”

Screenwriter David Kajganich notes, “In the Finney novel the alien presence simply wants to survive. But survival takes different forms. You just have to look around our world today to see that power inspires nothing more than the desire to retain it and to eliminate anything that threatens it. It’s no accident that the vehicle for this invasion lands at the nation’s seat of power in Washington, DC.”

“‘The Invasion’ is a thriller that unfolds in a world that is very recognizable world of today,” says producer Joel Silver. “In an era of enormous political, social and environmental paranoia, it really felt for us that now was the right time to make this film. David Kasganich wrote an original screenplay that takes a fresh approach to the ideas in the novel. This movie is thrilling and exciting but with a deeper layer of undertones.”

To bring to life a totally contemporary and realistic take on the story, Silver brought in acclaimed German director Oliver Hirschbiegel, fresh off the multiple award-winning film “Downfall,” his intimate and unsettling portrait of Hitler’s final days. “‘Downfall’ just blew me away,” says the producer. “He brought such intensity, claustrophobia and intimacy to that particular moment in history without losing the incredible realism of his vision. Oliver has a creative need to have things be as authentic as they possibly can, and that’s what we wanted to capture with this science fiction thriller—the sense that it is happening before your eyes in a world you recognize.”

Director Oliver Hirschbiegel offers that, even when dealing with a science fiction story, realism is key for him. “When in doubt, I try to imagine how it would be in real life. I try to avoid any phony, over-the-top filmmaker effects.”

Kidman, who has worked in front of the lens for such diverse filmmakers as Lars von Trier, Baz Luhrmann, Jane Campion and the late Stanley Kubrick, relished the opportunity to work with Hirschbiegel on his first American film after the success of “Downfall.” “I love the way Oliver shoots spontaneously,” she comments. “He’s very much performance-driven. He loves women, too. When you’re working with a man who wants to understand the psychology of a woman—the things she feels, the things that make her rich and wise—that’s what fascinates him.”

“No one touches my child.”

Against the broad backdrop of an insidious invasion is an intimate story of a handful of characters brought together by creeping suspicions that manifest themselves in very real, terrifying ways—starting with Carol Bennell, so named as a nod to the book’s main character, Miles Bennell. Kidman plays the DC-area psychiatrist who finds herself in the eye of the storm when one of her patients expresses fear that “her husband is no longer her husband.”

Actress Veronica Cartwright, who appeared in the 1978 classic “Invasion of the Body Snatchers,” plays Carol’s troubled patient, Wendy Lenk, who believes her husband’s entire persona has changed.

“Carol does not associate what her patient tells her with the shuttle crash,” notes Silver. “No one, least of all a psychiatrist, would jump to the conclusion of an alien infection when someone fears that a person they know and love has changed. Instead, she looks to the tools of her profession. Is this delusion? In real terms, the truth is so unthinkable that what’s actually happening doesn’t occur to anyone until it’s too late.”

For Hirschbiegel, the character of Carol is the lens through which the story is told. “Everything is centered around her, seen from her perspective. Nicole brought so much of herself to this role in terms of her strength and her absolutely primal need to protect her child,” the director states. “Her ability to immerse herself in the world of the story was fascinating to observe and capture on film. Her reactions felt very natural, which really heightened the urgency of her character’s situation.”

As Carol looks into her patient’s fears, she discovers that similar fears are popping up all over the country. Could it be a mass delusion, or a very real phenomenon tied somehow to the space shuttle crash? Carol shares her suspicions with her closest friend, Ben Driscoll, a doctor at a busy DC hospital. Ben is played by Daniel Craig, who acknowledges, “It’s a platonic relationship, but of course he’s madly in love with her. He wants to take care of her. He sees her going through a messy situation with her ex-husband and their son, and he’s not pushing it, but his dream would be to be with her.”

“I felt so fortunate to have Daniel in the role of Ben,” Hirschbiegel remarks. “He naturally conveyed all the facets of his character: all the toughness, the

intelligence and the tenderness that makes you see why Carol relies on Ben so much. Daniel also has a wicked sense of humor. I had a great time working with him.”

Working for the first time with Kidman, Craig was equally impressed with his co-star’s dual propensities for the seriousness of the role and the ability to have fun on set. “She’s a fantastic actress,” he says. “She’s just got so much depth; for me, it was a joy working with her.”

Kidman is likewise appreciative of her co-star. “Daniel is such a fine actor,” she says. “He has an enormous amount of talent. You want to have people around you who inspire you and who are so good at what they do, because then it’s fun to come to work every day. The thing that I just love are those moments between action and cut when anything can happen—to be able to get lost in those moments and lost in the scenes. It’s what draws me back time and time again.”

***“You’ll be the same, every thought, memory, every habit...”
Don’t fight. All you have to do is nothing.”***

Coinciding with the weekend of the shuttle crash, Carol has been contacted out of the blue by her estranged husband, Tucker, played by Jeremy Northam. An official with the Centers for Disease Control (CDC), Tucker is brought to Washington, DC, to investigate the residue on the space shuttle debris and becomes one of the first to be infected by it. His sudden desire to exercise his rarely used visitation rights with his and Carol’s son, Oliver, seems uncharacteristic of him and gets Carol’s guard up. “There is a history between them that is not exactly pleasant, so that colors our knowledge of Tucker right from the start,” says Northam. “He is a senior official at CDC, which has taken him to Atlanta for a long time and now he’s back in Washington. The fact that in the midst of all this he’s so anxious to see his son is worrisome to his ex-wife, and of course he has ulterior motives.”

Whatever contagion the shuttle carried to Earth is rapidly spreading as those who are infected are driven to infect others. “Snatchers don’t kill people,” comments Hirschbiegel. “They radically change them from the inside once they’re infected. They transform regular people into something else.”

“You get infected and then the process is completed when you fall asleep,” adds Craig. “When you go into REM (Rapid Eye Movement) sleep, that’s the catalyst which creates this change that takes over your whole body on a DNA level.”

The CDC mounts an emergency national inoculation plan to combat what it names to be a powerful flu, but the truth of the serum is the reverse of inoculation. “In one scene, Tucker is lecturing government officials about this virus and the need to fight it but in reality he’s using the meeting to infect everyone in the room,” explains Silver. “They organize this magnificent campaign, and soon the number of Snatchers grows exponentially.”

“When you’ve been snatched, you look a little better, a little healthier, stronger,” Hirschbiegel describes. “It messes around with your genetic code. Snatchers like order—not like robots, but they don’t respond to anything emotionally. They go into a serene, weird state.”

***“Deep down, you know that fighting us
is fighting for all the things that you know are wrong.”***

Seemingly overnight, the colorful, chaotic everyday world is transformed into a muted world of organization, starting first with the keepers of order. “The Snatchers are not dumb,” adds David Kajganich. “The first people they infect are the people who will be most useful to them in their campaign. So, they infect people who are in high-ranking positions in government, law enforcement and commerce to pave the way for a smooth, quick invasion of the rest of us. Efficiency is a big word for describing how Snatchers behave—in the most efficient way possible.”

Increasingly surrounded by people who want to change her into one of them, Carol has only one urgent objective: to save her son, who is now with his father for the weekend and who Carol now realizes is in terrible danger.

Playing her son, Oliver, is a young actor named Jackson Bond, making his feature film debut. “He’s just a darling,” comments Kidman. “He’s the sweetest, kindest boy. He has these elements of being a man, and then he has these childlike responses to things. So, he’s this wonderful mix. And he has great parents, and you can see the work they’ve put in. We got very, very lucky in casting him because he has never made a film before.”

Oliver is unique in that while he does go to sleep after being infected, he does not change. “He is immune from this infection and somehow holds the key to finding a cure,” explains Jackson Bond. But to avoid detection, Oliver and his mother have to attempt to pass themselves off as Snatchers. “You can’t show any emotions because then they’ll figure out that you’re not one and start chasing you,” he says. “So, you’re trying to pretend to be one but you’re still really scared and don’t know what to do.”

Oliver’s immunity to the alien contagion is a crucial discovery to the team of scientists working frantically to find a cure. Jeffrey Wright plays Ben’s friend and colleague, Dr. Stephen Galeano, who has been researching the growing epidemic since Carol and Ben first brought him a sample of the mysterious alien substance. Safely sequestered, Galeano has been interfacing with other scientists working underground to find a way to fight its insidious effects. Daniel Craig offers, “From the moment he first encounters the sickness, he looks at it on a molecular level, and he jumps to the right conclusion that it’s not from this planet. So Galeano represents hope against this seemingly unstoppable invasion.”

While Kajganich adapted the story for the screen, he did not imagine how brutal it would be when brought to life by the cast. “One of the main characters of the film is infected in broad daylight in a suburban home,” he recalls, “and to me, it was a much more disturbing scene than graphic screen violence. Watching the actors play that out, I had to look away. I couldn’t believe it was as upsetting as it was. You feel the human weight of what’s going on because the cast is comprised of such brilliant actors; it’s incredibly raw and real. You’re watching it happen before your eyes and you start to believe it, even when standing on a movie set.”

Silver says he could not have asked for a more perfect cast to bring the personal fears of the characters to palpable life. “Everyone did a fantastic job with this material. All the players worked together under Oliver’s direction to create a creepy, uncomfortable feeling of this invasion, starting with Nicole, who is in nearly every shot of the film and really anchors the story with her emotional presence.”

Kidman’s character experiences the invasion from the point of view of a psychiatrist, so the actress consulted with professionals to explore the processes a psychiatrist would go through. “My father is a psychologist, so I grew up with that,” she explains. “But it was so interesting to sit down with a female psychiatrist who

was based in New York. She was very helpful, I think, just in terms of body language and the way in which you deal with particularly extreme emotions. But obviously, the film isn't about the therapy sessions."

Two of the primary technical advisors on the film included Ana Krieger, FCCP, M.D., the Director of New York University's Sleep Disorders Center; and Linda Chuang, M.D., Clinical Instructor, Department of Psychiatry, Division of Consultation-Liaison, Bellevue Hospital, New York University.

"People are dying. You've got people standing in line like this is smallpox or something. What are you really inoculating people for?"

To help build the world of "The Invasion," acclaimed production designer Jack Fisk collaborated with director Hirschbiegel and found the German director's focus on realism refreshing. "Although he was working on a major studio film, he operated pretty much as a European or documentary filmmaker," Fisk remarks. "The idea was to go to locations, alter them and shoot quickly with minimal lighting. Oliver is used to thinking on his feet and leaving avenues open for exploration, so we quickly adapted to providing him with anything he needed on the spur of the moment." Fisk adds that "Oliver's dedication to his perceived reality came to define the locations for the film."

"'Downfall' was so deftly and economically shot," comments Jeremy Northam. "There is no waste. Oliver knows when to leave the camera and when to move it. It was so interesting working with him."

One of the predominant visual motifs of the film was the gradual leak of color from the world as the Snatchers gained dominance. "The Snatchers are not as attracted to color as the humans and so color—or the lack thereof—was one way to tell them apart," Fisk describes.

Hirschbiegel and Fisk collaborated with Oscar-nominated costume designer Jacqueline West ("Quills") to bring that motif into the wardrobe design. "Oliver is greatly responsible for the Snatcher look," notes West. "From the first meeting, he said, 'How do you see these Snatchers?' I imagined that as they are drained of everything human, they would also be drained of color, personality, and

individualism. Their clothes are monochromatic and utilitarian. Their color palette is gray, brown and navy blue but all solid. It's pretty much a new order."

By contrast, Kidman's character retains her individuality throughout the film. "Oliver loves classicism and Nicole brings a very classic, timeless look to the character," West says. "She looks so simple and sleek."

"When people come in and help you make the character, be it your hairdresser, makeup artist or costume designer, everyone contributes to the performance," says Kidman. "I think it's exciting when that happens because it's not about one person. A performance is about the contribution of everyone in the group."

"Don't go to sleep. I'm looking for you. Text me. I love you. Mom"

Hirschbiegel's dedication to authenticity came to define the locations for the film. Rather than fabricate a set on a soundstage, he sought to shoot the film primarily in practical locations, preferably the story's true locations.

Principal photography on "The Invasion" began in Baltimore's Downtown / Inner Harbor area, which portrayed itself as well as doubling on occasion for Washington, DC. The company then moved to the nation's capital, the film's primary setting. Production utilized locations and landmarks recognized worldwide, including the National Mall, George Washington University Hospital in the city's Foggy Bottom district, the Cleveland Park Metro Station, Georgetown, and the historic Union Station.

Shooting in Washington gave Daniel Craig a particular thrill: "Driving down Pennsylvania Avenue with the Capitol in front of me, with six cop cars behind me and with my lights on was fun," he remembers. "I was suddenly going, 'This is fantastic!'"

The footage gathered on the National Mall was augmented by additional footage shot on a private wheat farm that became the space shuttle "Patriot" crash site where the CDC's Tucker Kaufman arrives to investigate. The site was adjacent to the Fort Howard VA Medical Center. "On this bigger crash site, we built one wing of the shuttle and plowed it into a trench so that only parts of it stuck out," says Fisk.

For the last six days of DC filming, the cast and crew set up in the residence of the Ambassador of Chile located near Sheridan Circle along the district's famed Embassy Row on Massachusetts Avenue. The ambassador's historically significant three-story mansion—designed in 1909 by prestigious architect Nathan Wyeth, who also designed the West Wing of the White House, including the Oval Office—portrays the Czech Embassy in the film.

Though many of the DC locations were tricky, Fisk and location manager Todd Christensen found that the project itself and the people associated with it helped enormously with securing them. “I think that we got an entrée to a lot of great locations because of Oliver's and Nicole's involvement,” Fisk notes. “It turned this film into something that people wanted to be a part of. The U.S. Park Service in Washington was incredibly helpful to us. They do so many events in Washington and were very receptive to our ideas. There were restrictions, of course—like how long we were on the Mall—but it was all very workable, and overall it was extremely smooth.”

Following Washington, DC, the cast and crew moved back to Baltimore for the final four weeks of filming, where locations included the Towers of Harbor Court, Baltimore Hospital, the Convention Center, the Legg Mason Building, and the Molecular Biology Department of Johns Hopkins University's Mudd Hall, the central building of the University's three-part biology complex. As the location contained active labs with living organisms, the crew was instructed to not enter any room or touch any lab item, which was fitting for the story's themes.

One of the film's pivotal scenes was filmed on the roof helipad of the Baltimore Police Department Headquarters, in a sequence that involved a Black Hawk helicopter and picture copters, piloted by veteran movie helicopter pilots Ben Skorstad (“Air Force One”) and David Paris (“Black Hawk Down”).

“We were very fortunate because the United States Army allowed us to utilize one of their actual Special Forces helicopters along with the services of one of their pilots,” Silver remembers. “There were obviously a lot of logistics involved, but we were so grateful for the assistance of the military in making it possible to have a Black Hawk land on police headquarters in the middle of Baltimore, which, I must say, was pretty spectacular.”

“It’s become unsafe to speak out, to stand out. They’re using our fear as their biggest weapon.”

While the ‘The Invasion’ has its roots in classic science fiction, Silver notes that the film plays on more contemporary collective fears. “Who knows what we’ll ultimately be vulnerable to as a society? What if it’s not incredible destruction or explosions? It might be something as simple as a microbe, and I think that’s a scarier notion today. You don’t know where it’s going to come from or how it’s going to happen.”

“The whole mythology of the book *The Body Snatchers* and now the movie ‘The Invasion’ is that they come from outer space, they get you while you’re sleeping, and one day you wake up and your world has been completely changed,” comments Kajganich. “Suddenly you’re in a minority of people trying to fight to put things back as they were. But that basic premise becomes much scarier and much more relevant when you consider a population that doesn’t engage politically, that doesn’t pay attention to what’s going on in the world. That world could disappear in the blink of an eye.”

“We should all be questioning our existence a little,” muses Craig. “We don’t have to do it all the time. We’ve got to get on with work and carry on with our lives, but we should trust our own sense of things and question if what we’re being told is the truth.”

Silver concludes, “It’s no accident that the invasion begins at the highest levels. Then it’s just a matter of playing on people’s fears to spread the contagion throughout the population. Fear has always been a great tool to keep people from seeing what is really going on. But,” he adds, “once people are snatched and are robbed of all human emotions, something else starts to happen: Ironically, by taking away our strongest emotions, this invasion also eradicates the things that most divide us—anger, jealousy, hate, prejudice—and the result is an unearthly peace. Tucker and others try to convince Carol what they offer is, in fact, a better world...and one could argue that they are not entirely wrong.”

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ABOUT THE CAST

NICOLE KIDMAN (Carol) is an internationally recognized actress who has been honored for her work in a wide range of films. In 2003, she won an Academy Award, a Golden Globe Award, a BAFTA Award and the Berlin Film Festival's Silver Bear Award for her portrayal of Virginia Woolf in Stephen Daldry's "The Hours."

Kidman had received her first Academy Award nomination in 2002 for her performance in Baz Luhrmann's innovative musical "Moulin Rouge!," for which she also won a London Film Critics Award. In addition, Kidman garnered dual Golden Globe nominations that year, winning the award for Best Actress in a Comedy or Musical for "Moulin Rouge!" and earning a nomination for Best Actress in a Drama for her work in writer-director Alejandro Amenabar's psychological thriller "The Others."

Kidman has a number of films upcoming, including writer-director Noah Baumbach's "Margot at the Wedding," co-starring Jennifer Jason Leigh and Jack Black, and "The Golden Compass," writer-director Chris Weitz's screen adaptation of the first volume in Philip Pullman's popular fantasy trilogy *His Dark Materials*, in which she stars with Daniel Craig. Both films are due out this fall. She is currently filming "Australia," an epic love story set in Australia's outback, which reunited with her "Moulin Rouge!" director Baz Luhrmann. Kidman stars opposite Hugh Jackman in the film, which is set for release in 2008.

Hailing from Australia, Kidman first came to the attention of American audiences in 1989 with her critically acclaimed performance in Phillip Noyce's riveting psychological thriller "Dead Calm." She won her first Golden Globe Award, as well as Critics' Choice and London Film Critics Awards, for her wickedly funny portrayal of a woman obsessed with becoming a TV personality at any cost in Gus Van Sant's "To Die For." She has also been Golden Globe-nominated for her roles in Jonathan Glazer's "Birth," Anthony Minghella's "Cold Mountain," and Robert Benton's "Billy Bathgate."

She recently lent her voice to the Oscar-winning animated feature "Happy Feet." Kidman's additional film credits include Steven Shainberg's "Fur: An Imaginary Portrait of Diane Arbus," with Robert Downey Jr.; Sydney Pollack's "The

Interpreter,” with Sean Penn; Nora Ephron’s “Bewitched,” opposite Will Ferrell; Robert Benton’s “The Human Stain,” with Anthony Hopkins and Ed Harris; Lars von Trier’s “Dogville,” with Paul Bettany and Lauren Bacall; Stanley Kubrick’s “Eyes Wide Shut,” opposite Tom Cruise; Mimi Leder’s “The Peacemaker,” with George Clooney; Jane Campion’s “The Portrait of a Lady,” with John Malkovich; Joel Schumacher’s “Batman Forever,” with Val Kilmer and Jim Carrey; Harold Becker’s “Malice,” with Michael Keaton and Alec Baldwin; and Ron Howard’s “Far and Away.”

Additionally, she narrated the documentary “God Grew Tired of Us,” the winner of the 2006 Sundance Grand Jury Award and Audience Award, and the film biography of Simon Wiesenthal, “I Have Never Forgotten You.”

In January of 2006, Kidman was awarded Australia’s highest honor, the Companion in the Order of Australia. In addition, she was named Goodwill Ambassador of the United Nations Development Fund for Women, UNIFEM; has served as the UNICEF Ambassador for Australia; and, in 2003, became the first Chair of the Women’s Health Fund at the David Geffen School of Medicine at UCLA.

DANIEL CRAIG (Ben) has been honored for his work in a number of dramatic film roles but has most recently become best known as the big screen’s latest James Bond. He first starred as the iconic Agent 007 in the 2006 blockbuster “Casino Royale,” the highest-grossing Bond film to date. Craig won an Evening Standard Film Award and an Empire Award and earned a BAFTA Award nomination for his performance in the film. He will reprise his role in the next installment of the James Bond franchise, to be directed by Marc Forster and set for release in 2008.

His upcoming films also include Chris Weitz’s fantasy adventure “The Golden Compass,” in which he stars with Nicole Kidman; Edward Zwick’s World War II drama “Defiance”; and “Flashbacks of a Fool,” directed by Baillie Walsh, which Craig is also executive producing.

Earlier this year, Craig received an Independent Spirit Award nomination for his portrayal of infamous murderer Perry Smith in Douglas McGrath’s 2006 Truman Capote biopic, “Infamous.” In 2005, he starred in Steven Spielberg’s controversial drama “Munich,” about the aftermath of the massacre of 11 Israeli athletes at the 1972 Summer Olympics. Also that year, Craig co-starred in John Maybury’s thriller

“The Jacket,” with Adrien Brody and Keira Knightley; and the BBC television movie “Archangel,” based on Robert Harris’ bestseller.

Craig first gained international attention when he won an Edinburgh Film Festival Award for his work in the 1998 Francis Bacon biopic “Love Is the Devil,” directed by John Maybury. The following year, he earned his first British Independent Film Award nomination for his role in “The Trench.” In 2000, Craig won a British Independent Film Award for “Some Voices.” He has since garnered another British Independent Film Award nomination for his performance in 2004’s “Enduring Love,” for which he also won a London Critics Circle Award for Best British Actor.

Craig’s additional film credits include “Layer Cake”; “Sylvia,” opposite Gwyneth Paltrow; Roger Michell’s “The Mother”; Sam Mendes’ crime drama “Road to Perdition,” with Tom Hanks and Paul Newman; the ensemble comedy “Hotel Splendide”; “I Dreamed of Africa”; Shekhar Kapur’s “Elizabeth”; and the South African boxing drama “The Power of One,” in which he made his feature film debut. In addition, Craig won praise for his performance in the BBC miniseries “Our Friends in the North.”

Craig began acting on the stage when he joined the National Youth Theatre in London at the age of 17. He continued his training at the prestigious London Guildhall School of Music and Drama, graduating in 1991. His later theatre credits include leading roles in “Hurlyburly” at the Old Vic, and “Angels in America” at the National Theatre. In 2002, he was nominated for an Evening Standard Theatre Award for Best Actor for his performance in “A Number,” in which he played three roles.

JEREMY NORTHAM (Tucker) is starring in the smash hit Showtime series “The Tudors,” earning praise from both critics and audiences for his portrayal of the king’s uncompromising confidant, Sir Thomas More. He will reprise his role when the series returns to the screen in 2008.

In 2002, Northam shared in both Screen Actors Guild and Critics’ Choice Awards as a member of the ensemble cast of Robert Altman’s critically acclaimed film “Gosford Park.” He had earlier received multiple acting honors for his roles in three very different 1999 releases: David Mamet’s “The Winslow Boy”; Oliver

Parker's screen version of Oscar Wilde's "An Ideal Husband"; and Mark Illsley's "Happy, Texas." He was named the British Actor of the Year by the London Film Critics for his work in all three films; won an Evening Standard British Film Award for Best Actor for "The Winslow Boy" and "An Ideal Husband"; and won the Best British Performance Award at the 1999 Edinburgh Film Festival for "The Winslow Boy."

Northam's other film credits include Michael Winterbottom's "Tristan Shandy: A Cock & Bull Story"; "Bobby Jones: Stroke of Genius"; Norman Jewison's "The Statement," with Michael Caine and Tilda Swinton; "The Singing Detective," as part of an all-star ensemble cast; Neil LaBute's "Possession," with Gwyneth Paltrow; "Cypher"; Michael Apted's "Enigma"; Merchant Ivory's "The Golden Bowl"; "The Misadventures of Margaret"; Steven Spielberg's "Amistad"; Guillermo del Toro's "Mimic"; Douglas McGrath's "Emma," with Gwyneth Paltrow; Irwin Winkler's "The Net"; and "Wuthering Heights." On the small screen, he portrayed Dean Martin in the telefilm "Martin and Lewis," opposite Sean Hayes.

An accomplished stage actor, Northam won an Olivier Award for Outstanding Newcomer for his portrayal of Edward Voysey in the Royal National Theatre's 1990 revival of the play "The Voysey Inheritance." He also garnered praise for his performance in the title role of "Hamlet" at the Olivier Theater. His stage work also includes "The School for Scandal" at the Royal National Theatre; "The Country Wife," "Love's Labour's Lost" and "The Gift of the Gorgon" with the Royal Shakespeare Company; West End productions of "Three Sisters," "The Way of the World" and "Certain Young Men"; and Harold Pinter's "Old Times," at the Donmar Warehouse.

JEFFREY WRIGHT (Dr. Galeano) won Emmy and Golden Globe Awards for Best Supporting Actor for his performance in the acclaimed HBO miniseries "Angels in America," directed by Mike Nichols. He had earlier won a Tony Award for his performance in the original Broadway stage version of "Angels in America: Perestroika."

On the big screen, Wright most recently co-starred as a CIA operative in the latest installment of the James Bond franchise, "Casino Royale," with Daniel Craig. Wright's other recent film credits include M. Night Shyamalan's "Lady in the Water,"

Stephen Gaghan's "Syriana," Jim Jarmusch's "Broken Flowers," Jonathan Demme's "The Manchurian Candidate" and Michael Mann's "Ali."

In addition, Wright starred in the Emmy-winning HBO mini-series "Lackawanna Blues." He also won an American Film Institute Award for his portrayal of Dr. Martin Luther King, Jr. in the HBO movie "Boycott."

Wright first caught the attention of film critics and audiences with his performance in the title role of Julian Schnabel's "Basquiat," the true story of the graffiti artist who became one of America's most successful and influential painters of the 1980s. He followed with leading roles in Sidney Lumet's "Critical Care," Woody Allen's "Celebrity," Ang Lee's "Ride with the Devil," the contemporized screen version of "Hamlet" and the 2000 remake of "Shaft."

Wright began his acting career on the New York stage, where he continues to make his mark. In 2002, he earned his second Tony Award nomination for his work in the Pulitzer Prize-winning play "Topdog/Underdog." He often performs at the New York Shakespeare Festival, where he earned high praise for his portrayal of Marc Antony in the Shakespeare in the Park production of "Julius Caesar." Additionally, Wright completed a successful run on Broadway in the award-winning celebration of African American rhythms and history "Bring in 'Da Noise, Bring in 'Da Funk."

JACKSON BOND (Oliver) makes his feature film debut in "The Invasion." He recently starred in the ABC series "In Case of Emergency," with David Arquette and Kelly Hu. Bond's other credits include a guest starring role on "CSI: Miami" and the upcoming indie thriller, "Dead of Winter."

Hailing from White Bear Lake, Minnesota, Bond began his entertainment career at the age of three, dancing at numerous state fairs and talent contests. He won national competitions with his tap, jazz, and hip-hop skills. Beyond his emerging acting career, Bond also enjoys playing hockey, rollerblading, and skateboarding. He is a proud member of the 2005 Minnesota All-Star Hockey Team.

ABOUT THE FILMMAKERS

OLIVER HIRSCHBIEGEL (Director) earned accolades for the 2004 German war film “Downfall” (“Der Untergang”), starring Bruno Ganz, which received an Academy Award nomination for Best Foreign Language Film. The film, which chronicles the last days of Hitler and the collapse of the Nazi regime, also won several international awards.

Hirschbiegel made his feature film directorial debut on the 2001 psychological thriller “The Experiment” (“Das Experiment”), which was honored in Germany and other countries. Hirschbiegel won the Bavarian Film Award and the Montreal World Film Festival prize for Best Director, and the film won the Audience Award at the 2001 Bergen International Film Festival and the People’s Choice Award at the 2002 Istanbul International Film Festival. Hirschbiegel followed with the 2002 film “Mein letzter Film,” a 90-minute monologue about a woman in her fifties who wants to restart her life. He more recently directed the 2005 release “Ein Ganz gewöhnlicher Jude.”

Born in Hamburg, Germany, Hirschbiegel began his directing career in the German television industry, where he has been a major presence since the mid-1980s. In 1997, he won an RTL Golden Lion Award for his directing work on the television movies “Das UrteI” (“The Verdict”), for which he also received an International Emmy Award nomination, and “Trickser.” The following year, he won a Bavarian TV Award for the telefilm “Todfeinde – Die falsche Entscheidung.” He has also directed episodes of such television series as “Rex – A Cop’s Best Friend” (“Kommissar Rex”) and “Tatort.”

JOEL SILVER (Producer), one of the most prolific and successful producers in the history of motion pictures, has produced over 50 films, including the groundbreaking “The Matrix” trilogy, the blockbuster four-part “Lethal Weapon” franchise, and the seminal action films “Die Hard” and “Predator.” To date, Silver’s catalog of films have earned nearly \$10 billion in worldwide revenue from all sources.

Silver more recently produced the action thriller “V For Vendetta,” starring Natalie Portman, and “The Reaping,” under his Dark Castle Entertainment banner. Silver is currently producing a wide range of upcoming features, including the psychological thriller “The Brave One,” directed by Neil Jordan and starring Jodie Foster and Terrence Howard; the comedy “Fred Claus,” starring Vince Vaughn and Paul Giamatti under the direction of David Dobkin; and the live-action adventure “Speed Racer,” written and directed by Larry and Andy Wachowski, who previously collaborated with Silver on “The Matrix” movies.

Silver recently structured a deal for his Dark Castle Entertainment production company, which gives him green-lighting power and creative control of all films produced under the banner. The first Dark Castle film to go into production under the new structure was “Whiteout,” a thriller directed by Dominic Sena, and starring Kate Beckinsale.

Formed by Silver and Robert Zemeckis in the spirit of the late horror impresario William Castle, Dark Castle previously produced a string of hit films beginning with the record-breaking 1999 release of “House on Haunted Hill,” which opened at number one, followed by “Thir13en Ghosts” in 2001, “Ghost Ship” in 2002, “Gothika” in 2003 and “House of Wax” in 2005.

Silver’s 1999 production “The Matrix” grossed over \$456 million globally, earning more than any other Warner Bros. Pictures film in the studio’s history at the time of its release. Universally acclaimed for its innovative storytelling and visuals, “The Matrix” won four Academy Awards, including Best Visual Effects. The first DVD release to sell one million units, “The Matrix” DVD was instrumental in powering the initial sale of consumer DVD machines.

The second installment of the epic “Matrix” trilogy, “The Matrix Reloaded,” earned over \$739 million at the worldwide box office, making it the highest-grossing R-rated film of all time. The opening weekend box office receipts for “The Matrix Revolutions,” the final explosive chapter in the trilogy, totaled a staggering \$203 million worldwide. To date, “The Matrix” franchise has grossed \$3 billion from all sources worldwide.

While overseeing production on “The Matrix Reloaded” and “The Matrix Revolutions,” Silver produced the integral video game “Enter the Matrix,” which features one hour of additional film footage written and directed by the Wachowski

brothers and starring Jada Pinkett Smith and Anthony Wong, who reprised their roles from the films. He also executive produced “The Animatrix,” a groundbreaking collection of nine short films inspired by the visionary action and storytelling that power “The Matrix.”

Silver later produced the action comedy thriller “Kiss Kiss Bang Bang,” written and directed by “Lethal Weapon” screenwriter Shane Black and starring Robert Downey Jr., Val Kilmer and Michelle Monaghan. He also produced the hit films “Romeo Must Die,” starring Jet Li and Aaliyah; “Exit Wounds,” starring Steven Seagal and DMX; and “Swordfish,” starring John Travolta, Hugh Jackman and Halle Berry.

Silver began his career at Lawrence Gordon Productions, where he ultimately ascended to President of Motion Pictures. During his tenure, he also served as associate producer on “The Warriors” and, with Gordon, produced “48 HRS.,” “Streets of Fire” and “Brewster’s Millions.”

In 1985, Silver launched his Silver Pictures production banner with the breakout hit “Commando,” followed by “Jumpin’ Jack Flash” and “Predator.” Silver Pictures solidified its status as one of the industry’s leading production companies with the release of the “Lethal Weapon” series, and the action blockbusters “Die Hard” and “Die Hard 2: Die Harder.” Silver also went on to produce “The Last Boy Scout,” “Demolition Man,” “Richie Rich,” “Executive Decision” and “Conspiracy Theory.”

A successful television producer as well, Silver executive produced the hit UPN television series “Veronica Mars,” the critically acclaimed crime drama starring Kristen Bell. Silver also executive produced, with Richard Donner, David Giler, Walter Hill and Robert Zemeckis, eight seasons of the award-winning HBO series “Tales From the Crypt,” as well as two “Tales From the Crypt” films.

DAVID KAJGANICH (Screenwriter) counts “The Invasion” as his first produced screenplay. He more recently wrote the screenplay for the horror thriller “Town Creek,” which is currently in production under the direction of Joel Schumacher. His upcoming film credits also include an adaptation of the period novel *The Clearing* and an update of the classic story “The Monkey’s Paw,” to be produced by Sam Raimi.

Kajganich came to screenwriting indirectly, having first trained as a fiction writer at the renowned Iowa Writers Workshop. He then taught on the faculty at various institutions, including the University of Iowa, the National Endowment for the Arts, Washington, DC's St. Albans School, and Miami University in Oxford, Ohio.

His interest in film gave him the impetus to begin working on scripts. Before long, he managed to secure an agent while still living in rural Ohio, and, in the summer of 2003, he sold his first spec script and made the move to Los Angeles to pursue screenwriting full time.

ROY LEE (Executive Producer) recently served as an executive producer on the Oscar-winning Best Picture "The Departed," starring Leonardo DiCaprio, Matt Damon and Jack Nicholson under the direction of Martin Scorsese.

Lee made his producing debut as an executive producer on the smash hit horror film "The Ring," directed by Gore Verbinski and starring Naomi Watts. The film was the first to be produced under the banner of Vertigo Entertainment, the motion picture development and production company Lee co-founded with Doug Davison. Lee also served as an executive producer on the sequel, "The Ring Two," which was directed by Hideo Nakata, the director of the original Japanese hit on which "The Ring" was based.

In addition, Lee produced "The Grudge," the remake of the Japanese horror hit "Ju-On," which starred Sarah Michelle Gellar. The film had a record-breaking opening in October 2004, and still holds the all-time record for a horror film opening. Lee went on to executive produce the sequel, "The Grudge 2," starring Gellar and Amber Tamblyn. His other producing credits include "Dark Water," starring Jennifer Connelly; the true-life family adventure hit "Eight Below," starring Paul Walker; and the romantic drama "The Lake House," starring Keanu Reeves and Sandra Bullock.

A Korean-American, born in Brooklyn and raised in Bethesda, Maryland, Lee earned a bachelor's degree from George Washington University and a law degree from American University. After a brief stint as a corporate attorney, Lee relocated from Washington, DC to Los Angeles in 1996 to pursue a career in the film industry. He landed his first job with the production company Alphaville, where he worked on such films as "The Mummy," "The Jackal" and "Michael."

With his experience tracking scripts at Alphaville, he later co-founded a website, called ScriptShark.com, which allowed aspiring writers to have their screenplays evaluated by industry professionals. Its success led to an assignment with a talent management company, where Lee tracked short films to play on personal computers. In 2001, Lee began importing films from Japan, Korea, Hong Kong and Indonesia to be remade in the United States, selling the rights to American movie studios on behalf of their Asian distributors. This practice led to him being dubbed “The Remake Man” in a 2003 *New Yorker* magazine profile.

Lee and Davison formed Vertigo Entertainment in 2001. They are presently developing and producing a variety of film projects for different studios, including the thriller “The Strangers,” starring Liv Tyler and Scott Speedman under the direction of Bryan Bertino; a remake of the paranormal thriller “The Eye,” starring Jessica Alba and directed by David Moreau and Xavier Palud; the psychological thriller “Addicted,” starring Sarah Michelle Gellar and Lee Pace, to be directed by Joel Bergvall and Simon Sandquist; the romantic comedy “My Sassy Girl,” starring Elisha Cuthbert and Jesse Bradford and directed by Yann Samuell; and the horror thriller “A Tale of Two Sisters,” to be directed by Thomas and Charles Guard.

DOUG DAVISON (Executive Producer) is partnered with Roy Lee at Vertigo Entertainment, the motion picture development and production company the pair founded in 2001. Under the Vertigo Entertainment banner, Davison recently executive produced Martin Scorsese’s Oscar-winning Best Picture “The Departed,” starring Leonardo DiCaprio, Matt Damon and Jack Nicholson.

Davison previously produced “The Grudge,” starring Sarah Michelle Gellar, which was based on the Japanese horror hit “Ju-On.” Opening in October 2004, the film still holds the record for the biggest horror film opening weekend ever. Davison went on to produce the sequel “The Grudge 2,” starring Sarah Michelle Gellar and Amber Tamblyn, and the horror thriller “Dark Water,” starring Jennifer Connelly and directed by Walter Salles. In 2006, Davison switched gears to produce the romantic drama “The Lake House,” starring Sandra Bullock and Keanu Reeves.

Currently, Davison is in various stages of production and development on a wide range of features, including “The Strangers,” a horror film starring Liv Tyler and Scott Speedman and directed by Bryan Bertino; the psychological thriller “Addicted,”

starring Sarah Michelle Gellar and Lee Pace and directed by Joel Bergvall and Simon Sandquist; a remake of the paranormal thriller “The Eye,” starring Jessica Alba and directed by David Moreau and Xavier Palud; the romantic comedy “My Sassy Girl,” starring Elisha Cuthbert and Jesse Bradford under the direction of Yann Samuell; and the horror thriller “A Tale of Two Sisters,” to be directed by Thomas and Charles Guard.

A native of Washington, DC, Davison graduated from Hamilton College in upstate New York with a degree in English literature. Moving to New York City, he began his career as a set production assistant on “Die Hard: With A Vengeance” and then worked as a script reader at New Line Cinema. Davison relocated to Los Angeles, where he landed a job at Mad Chance Productions. Under the tutelage of Andrew Lazar, he was the company’s Director of Development and worked his way up to President of Production.

Davison’s first producing credit was as a co-producer on “Death to Smoochy,” directed by Danny DeVito and starring Robin Williams and Edward Norton. While at Mad Chance, he also developed such projects as “Space Cowboys,” “Cats & Dogs” and “Confessions of a Dangerous Mind.”

SUSAN DOWNEY (Executive Producer) is Co-President of Dark Castle Entertainment, the production entity formed in 1999 by Joel Silver and Robert Zemeckis, which recently structured a deal with CIT Group Inc. to finance the production of 15 films over the next six years. Under the new arrangement, Downey runs both creative and production divisions for the company.

Under the Dark Castle banner, Downey most recently produced the supernatural thriller “The Reaping,” starring Hilary Swank and AnnaSophia Robb. Downey is currently serving as producer on Guy Ritchie’s “RocknRolla,” starring Gerard Butler, Tom Wilkinson, Thandie Newton, Idris Elba and Chris “Ludacris” Bridges; and Dominic Sena’s “Whiteout,” starring Kate Beckinsale and Gabriel Macht.

Downey is also Executive Vice President of Production at Silver Pictures, where she is developing a diverse slate of films, including “Wonder Woman,” “Sgt. Rock” and “Dirty Dozen.” She serves as a producer on Neil Jordan’s upcoming

psychological thriller “The Brave One,” starring Jodie Foster and Terrence Howard and due out in September.

Downey joined Silver Pictures in 1999 as Vice President of Production, and oversaw the development and production of such films as “Thir13en Ghosts” and “Swordfish.” She went on to become a co-producer on “Ghost Ship” and “Cradle 2 the Grave,” a producer on “Gothika” and “House of Wax,” and an executive producer on “Kiss Kiss, Bang Bang.”

Prior to her tenure at Dark Castle and Silver Pictures, Downey worked on the hit films “Mortal Kombat” and “Mortal Kombat: Annihilation.”

Downey is a graduate of the University of Southern California’s School of Cinema-Television.

STEVE RICHARDS (Executive Producer) was recently named Co-President of Dark Castle Entertainment, and is in his thirteenth year working with producer Joel Silver. He was instrumental in developing the business plan for Dark Castle and in forging the financial partnership with CIT Group Inc., which will finance the production of 15 films over the next six years.

Richards has served as executive producer on all of the films produced under the Dark Castle banner, including “Thir13en Ghosts,” “Ghost Ship,” “Gothika,” “House of Wax” and “The Reaping.” During the formation of Dark Castle in 1999, Richards organized the foreign financing and distribution of the shingle’s first film, the remake of William Castle’s “House on Haunted Hill.” He is currently executive producing the upcoming features “Whiteout,” starring Kate Beckinsale under the direction of Dominic Sena, and “RocknRolla,” being directed by Guy Ritchie and starring Gerard Butler.

In 1995, Richards joined Silver Pictures and is currently Co-President/COO of the company. His credits with Silver Pictures include “Kiss Kiss, Bang Bang,” “The Matrix Reloaded,” “The Animatrix,” and two installments of the “Dungeons & Dragons” fantasy game film adaptations. Additionally, upon joining Silver Pictures, Richards aided in the launch of Decade Pictures and served as executive producer on “Made Men” and as associate producer on “Double Tap.”

Richards began his career as a production executive for Tony and Ridley Scott’s production company, Scott Free.

RONALD G. SMITH (Executive Producer) was most recently an executive producer on Gary David Goldberg's romantic comedy "Must Love Dogs," starring Diane Lane and John Cusack. He had earlier served as an executive producer on "Around the Bend," starring Christopher Walken, Josh Lucas and Michael Caine; as a co-executive producer on the Civil War drama "Gods and Generals"; and as a co-producer on the Steven Seagal actioner "Fire Down Below."

In addition, Smith has worked as a production manager on a wide range of films, more recently including "Losing Isaiah," "The Glimmer Man," "Three Kings," "Swordfish" and "Looney Tunes: Back in Action."

Smith began his career as a production assistant on Steven Spielberg's feature film directorial debut, "The Sugarland Express." He went on to serve as unit production manager and associate producer on "Ghost Story," starring Fred Astaire, John Houseman, Melvyn Douglas, Patrica Neal and Douglas Fairbanks Jr.; and as the unit production manager on such films as "Heartbeeps" and "Stroker Ace." Smith later joined Warner Bros. Pictures, where he held the post of Vice President of Production. During his tenure, he oversaw such hits as Tim Burton's "Batman," Richard Donner's "Lethal Weapon 2" and "Tango & Cash."

BRUCE BERMAN (Executive Producer) is Chairman and CEO of Village Roadshow Pictures. The company will co-produce 60 theatrical features in a joint partnership with Warner Bros. through 2007, with all films distributed worldwide by Warner Bros. Pictures and in select territories by Village Roadshow Pictures.

The initial slate of films produced under the pact included such hits as "Practical Magic," starring Sandra Bullock and Nicole Kidman; "Analyze This," teaming Robert De Niro and Billy Crystal; "The Matrix," starring Keanu Reeves and Laurence Fishburne; "Three Kings," starring George Clooney; "Space Cowboys," directed by and starring Clint Eastwood; and "Miss Congeniality," starring Sandra Bullock and Benjamin Bratt.

Under the Village Roadshow Pictures banner, Berman has subsequently executive produced such wide-ranging successes as "Training Day," for which Denzel Washington won an Academy Award; "Ocean's Eleven," starring George Clooney, Brad Pitt and Julia Roberts; its sequels "Ocean's Twelve" and this

summer's hit, "Ocean's Thirteen"; "Two Weeks' Notice," pairing Sandra Bullock and Hugh Grant; "Mystic River," starring Sean Penn and Tim Robbins in Oscar-winning performances; the second and third installments of "The Matrix" trilogy, "The Matrix Reloaded" and "The Matrix Revolutions"; Tim Burton's "Charlie and the Chocolate Factory," starring Johnny Depp; and the Oscar-winning animated comedy adventure "Happy Feet."

Village Roadshow's upcoming projects include the romantic drama "No Reservations," starring Catherine Zeta-Jones, Aaron Eckhart and Abigail Breslin; the drama "The Brave One," starring Jodie Foster under the direction of Neil Jordan; the sci-fi action thriller "I Am Legend," starring Will Smith; the comedy "Get Smart," starring Steve Carell; and the live-action adventure "Speed Racer," written and directed by the Wachowski brothers.

Berman got his start in the motion picture business working with Jack Valenti at the MPAA while attending Georgetown Law School in Washington, DC. After earning his law degree, he landed a job at Casablanca Films in 1978. Moving to Universal, he worked his way up to a production Vice President in 1982.

In 1984, Berman joined Warner Bros. as a production Vice President, and was promoted to Senior Vice President of Production four years later. He was appointed President of Theatrical Production in September 1989 and, in 1991, was named President of Worldwide Theatrical Production, where he served through May 1996. Under his aegis, Warner Bros. Pictures produced and distributed such films as "Presumed Innocent," "GoodFellas," "Robin Hood: Prince of Thieves," the Oscar-winning Best Picture "Driving Miss Daisy," "Batman Forever," "Under Siege," "Malcolm X," "The Bodyguard," "JFK," "The Fugitive," "Dave," "Disclosure," "The Pelican Brief," "Outbreak," "The Client," "A Time to Kill" and "Twister."

In May of 1996, Berman started Plan B Entertainment, an independent motion picture company at Warner Bros. Pictures. He was named Chairman and CEO of Village Roadshow Pictures in February 1998.

RAINER KLAUSMANN (Director of Photography) has had a long association with director Oliver Hirschbiegel. Klausmann won a Bavarian Film Award and received a German Camera Award nomination for his work on Hirschbiegel's feature film directorial debut, "The Experiment." He has also collaborated with the director

on the drama “Mein letzter Film” and the acclaimed World War II drama “Downfall.” In addition, Klausmann earned RTL Golden Lion Award nominations for his work on the Hirschbiegel-directed television movies “Trickser” and “Das Urteil.”

A sought-after cinematographer in his native Germany, Klausmann was awarded the Adolf Grimme Award in 1995 for his cinematography on Markus Imboden’s “Ausgerechnet Zoe.” He more recently won a German Film Award and a German Camera Award for his work on “Head-On,” directed by Fatih Akin. His other film credits include “Solino,” “Comedian,” “Katzendiebe,” “Das Stille Haus,” “Scream of Stone” and “Bridge of the Orient.” Additionally, Klausmann has lensed more than 20 television projects.

JACK FISK (Production Designer) has worked as both a production designer and a director.

Fisk began designing for films in the early 1970s. In 1972, he was the art director on Terrence Malik’s acclaimed drama “Badlands.” Fisk has since reunited with Malik on all of the director’s films. Over the course of his career, Fisk has also collaborated with other noted directors, including Brian De Palma, Stanley Donen, and David Lynch.

Fisk made his feature film directorial debut on “Raggedy Man,” starring Sissy Spacek. He also directed the films “Violets are Blue” and “Daddy’s Dyin’...Who’s Got the Will?”

He most recently completed work as production designer on Paul Thomas Anderson’s “There Will Be Blood,” which is set for release later this fall.

HANS FUNCK (Editor) has worked with director Oliver Hirschbiegel on both film and television projects. Funck recently edited Hirschbiegel’s “Ein Ganz Gewöhnlicher Jude” and the Oscar-nominated World War II drama “Downfall.” Funck had earlier received German Camera Award and Film+ Award nominations for his editing work on Hirschbiegel’s “The Experiment.” They first collaborated on the television movie “Todfeinde – Die Falsche Entscheidung.”

Funck more recently edited the internationally honored true-life drama “Sophie Scholl: The Final Days,” which was Oscar-nominated for Best Foreign Language Film, and the award-winning HBO movie “Iron Jawed Angels.”

His other film credits include “Vasilisa,” “The Family Jewels,” “Epstein’s Night,” “Nick Knatterton – Der Film,” “Leo & Claire,” “St. Pauli Nacht” and “Bandits,” for which he earned a German Camera Award nomination. That same year, he received a second German Camera Award nomination for his editing on television movie “Opera Ball,” for which he also won a special RTL Golden Lion Award. His additional television work includes the movies “Die Hoffnung Stirbt Zuletzt,” “Die Halbstarcken” and “Der Tourist.”

JOEL NEGRON (Editor) has had a long association with director Tim Burton, with whom he first worked as the first assistant editor on “Mars Attacks!” Negron was then credited as editor on Burton’s “Sleepy Hollow” and “Planet of the Apes.” He most recently worked with the director on “Big Fish.”

Negron has also served as the editor on such films as “The Texas Chainsaw Massacre: The Beginning,” “Gridiron Gang,” “House of Wax” and “xXx.” His other notable credits include working as associate editor on Tony Scott’s “Enemy of the State” and Michael Bay’s “Pearl Harbor,” and as first assistant editor on the hit movies “True Lies,” “Species,” “Con Air” and “Armageddon.”

JACQUELINE WEST (Costume Designer) earned Academy Award and BAFTA Award nominations for her period costume designs for Philip Kaufman’s biopic about the Marquis de Sade, “Quills,” starring Geoffrey Rush, Kate Winslet and Joaquin Phoenix. West had made her first foray into films as a creative consultant on Kaufman’s “Henry & June,” and then made her debut as a costume designer on Kaufman’s “Rising Sun,” starring Sean Connery and Wesley Snipes.

West has since designed the costumes for such films as “The Banger Sisters,” starring Goldie Hawn and Susan Sarandon; “Leo,” starring Joseph Fiennes and Elisabeth Shue; “The League of Extraordinary Gentleman,” starring Sean Connery; Terrence Malick’s “The New World,” starring Colin Farrell; and “Lonely Hearts,” starring John Travolta, James Gandolfini, Jared Leto and Salma Hayek. She most recently completed work on “The Curious Case of Benjamin Button,” directed by David Fincher and starring Brad Pitt and Cate Blanchett.

From 1988 to 1997, West ran her own clothing company and designed a nationally known line of clothes. She also owned retail stores and had a contemporary department in Barney's New York and Japan.

JOHN OTTMAN (Composer) has enjoyed success as both a film composer and a film editor. He most recently scored the hit sequel "Fantastic Four: Rise of the Silver Surfer," having earlier scored the blockbuster "Fantastic Four."

Ottman has had a long association with director Bryan Singer, dating back to their co-directorial debut on the short film "Lion's Den," which Ottman also edited. Ottman went on to win a BAFTA Award and earned an American Cinema Editors Eddie Award nomination for his editing work on Singer's acclaimed feature film directorial debut, "The Usual Suspects," for which he also composed the score. He has since teamed with Singer as both composer and editor on "Apt Pupil," "X2" and "Superman Returns." Ottman is currently doing double duty as the composer and editor on Singer's upcoming drama "Valkyrie," starring Tom Cruise.

Ottman's additional film credits as a composer include "Kiss Kiss, Bang Bang," "House of Wax," "Hide and Seek," "Cellular," "Gothika," "Trapped," "Eight Legged Freaks," "Pumpkin," "Bubble Boy," "Lake Placid," "Incognito" and "The Cable Guy."

For the small screen, he scored the cable movies "Point of Origin" and "My Brother's Keeper." Earlier in his career, Ottman received an Emmy Award nomination for the score of the pilot episode of the 1998-99 remake of the series "Fantasy Island."