

## THE LAST MIMZY

### Production Information

*“Put down the phone, shut up the shop*

*Make all the techno-babble stop*

*We’ll find a short-wave frequency*

*A wave connecting you and me”*

- Roger Waters, “Hello (I Love You)”

original song from *The Last Mimzy*

Based on the acclaimed sci-fi short story by Lewis Padgett, *The Last Mimzy* tells the story of two children who discover a mysterious box that contains some strange devices they think are toys. As the children play with these “toys,” they begin to display higher and higher intelligence levels. Their teacher reports to their parents that they seem to be growing beyond genius. Their parents, too, realize something extraordinary is happening. Emma, the younger of the two, tells her confused mother that one of the toys, a stuffed toy rabbit, is apparently called Mimzy and that “she teaches me things.”

Emma’s mom becomes increasingly concerned, when suddenly a blackout shuts down the city. The government traces the source of the power surge to the family’s house. Things quickly spin wildly out of control. The children are focused on these strange objects, Mimzy, and the important mission on which they seem to have been sent. When the little girl says that Mimzy contains a most serious message from the future, a scientific scan shows that Mimzy is part extremely high level electronics, and part organic! Everyone realizes that they are involved in something incredible...but exactly what?

*The Last Mimzy* features an ensemble cast that includes Timothy Hutton (*Ordinary People, General’s Daughter*), Joely Richardson (*The Patriot, Nip/Tuck*),

Rainn Wilson (*The Office*), Michael Clarke Duncan (*The Green Mile*), and newcomers Rhiannon Leigh Wryn and Chris O'Neil as the children, Emma and Noah. It is produced by Michael Phillips (*The Sting*, *Close Encounters of the Third Kind*) and directed by Bob Shaye (executive producer of, among other films, *The Lord of the Rings* trilogy). Shaye is also founder, Co-Chairman, and Co-CEO of New Line Cinema.

*The Last Mimzy* is based on the 1943 short story "Mimsy Were the Borogoves" by Lewis Padgett (a pseudonym for Henry Kuttner and his wife, C. L. Moore); the adapted screenplay is by Bruce Joel Rubin (*Ghost*, *Deep Impact*) and Toby Emmerich (*Frequency*), from a screen story by James V. Hart & Carol Skilken.

The film's production team also includes composer Howard Shore (*The Lord of the Rings* trilogy), editor Alan Heim (*All That Jazz*, *The Notebook*), and sound designer Dane Davis (*The Matrix*). Technical consultants are Dr. Brian Greene, Columbia University professor of mathematics and physics and author of [The Elegant Universe](#) and [The Fabric of the Cosmos](#) who is a leading proponent of String Theory (Greene also appears in a cameo in the film), and Dr. Susan Smalley, a professor of Psychiatry and Biobehavioral Sciences at UCLA who specializes in genetics.

Combined, the cast and production team feature six Academy Award winners. Michael Phillips (*The Sting*), Bruce Joel Rubin (*Ghosts*), Howard Shore (*Lord of The Rings*), Dane Davis (*Matrix*), Alan Heim (*All That Jazz*), and Tim Hutton (*Ordinary People*).

New Line Cinema will release *The Last Mimzy* in theaters nationwide on March 23<sup>rd</sup>, 2007.

### **About The Story**

As an average student with a gifted younger sister, 10-year-old Noah Wilder (Chris O'Neil) concludes that "life sucks." He and his parents have succumbed to the trappings of today's world, and a humdrum life. Only his 5 year old sister, Emma (Rhiannon Leigh Wryn), resists them.

But during a family vacation, Noah and Emma find a strange box that washes up on shore. At once frightened and captivated, Noah wraps the mysterious object in his beach towel and smuggles it home.

Inside the box, Noah and Emma find several curious things: a crystal shaped like a large credit card, a "gelatinous mass" that looks like brain coral, a jagged meteorite-like rock (that later breaks into nine "spinners,") a sea shell and, most alluring of all, a beat-up stuffed rabbit. It seems to whisper in Emma's ear, "Mimzy."

The mysterious rabbit Mimzy telepathically communicates with Emma allowing her to develop astonishing skills. As the kids begin to explore the various toys, seemingly impossible abilities develop in them. Emma discovers the spinners twirl to form a vortex that dematerializes objects placed within it; from the sea shell Noah learns to manipulate nature, taking his school's science fair by storm when he "instructs" spiders to build an elongated web; and from the crystal to develop the ability to move objects through time and space at his mental bidding. Each new discovery builds upon the last, and soon the children are in a world of wonder, enthralled by the unbelievable possibilities the toys seem to offer.

But Noah and Emma's unusually blissful state doesn't go unnoticed by their mother, who senses something is up. Jo Wilder's (Joely Richardson) instincts are correct but she is unable to see, understand, and therefore articulate what her children are experiencing. When Noah first shows his mother the crystal card, she doesn't see what he sees. She only sees a piece of slate. Noah and Emma,

as children, are able to see the potential in the toys; Jo, the adult stuck in fixed thought patterns, fails to see anything besides the obvious. This failure to think creatively leaves Jo frightened and vulnerable, unable to help either herself or her family.

Worse still, Jo finds herself alone with her fears, coping with a hard-working husband, David (Timothy Hutton), who is absent too much of the time to clue into the nuances of his children's lives. Even when Noah exhibits uncharacteristic intelligence and creativity at his school's science fair with a project far in excess of his previous capability, David remains stubbornly myopic.

After the fair, Noah's science teacher, Larry White (Rainn Wilson), is understandably suspicious. White's curiosity is further piqued when he discovers Noah has been drawing intricate mandalas that mimic the great Buddhist drawings of earlier centuries; and, as if to deepen the mystery, one of Noah's drawings perfectly mirrors an image that White has seen recurring in his dreams. It's an astrological configuration representing the past and the future that he first saw during an extended stay in Tibet. But what could possibly be the connection between White, Noah, and ancient Buddhist teachings?

As White and the parents try to decipher exactly what is happening, Larry's girlfriend Naomi (Kathryn Hahn) develops a theory that perhaps Noah is a "tulkus," a child believed to be imbued with special knowledge and extraordinary abilities. But to their surprise, it is not Noah, but Emma, who exhibits the telltale signs: "I've never seen anything so pure," exclaims Naomi when she examines Emma's hand.

Events escalate in the wake of this discovery. Just how far out of everyone's league this is becomes apparent when the Department of Homeland Security in Seattle, led by Agent Broadman (Michael Clarke Duncan) suspects an act of terrorism, storms the Wilder home and sequesters the family under the Patriot

Act. Days earlier, Noah, while experimenting with the toys, had created some form of “generator” that, when accidentally activated, let out a pulse so intense it caused a major blackout through much of the state. Alarmed, the authorities investigate and trace the source of the blackout to the Wilder home. The family is taken to a nearby research facility where agents question them.

The toys are confiscated and put under intense scientific scrutiny, revealing a technology more advanced than anything in existence. Then Emma reveals that their mission is to return Mimzy with something from our genes, to the future, to save humanity. Thwarted in their mission by the authorities, and with Mimzy and the other toys slowly beginning to deteriorate, a desperate Noah and Emma use the skills they have acquired to execute a daring escape from the research facility. Stealing a van - which Noah has “learned” to drive in a video game - they intend to go to the cottage where two undamaged spinners lay hidden beneath Noah’s bed. Despite having outwitted the authorities, Noah and Emma find themselves stymied by a more mundane foe: the van runs out of gas. But Emma isn’t worried, for she has learned to communicate telepathically, sending a message to Larry in his dreams. Pushed by Naomi into responding, Larry agrees to drive out to the place in his dream, a roadside restaurant where Emma and Noah are waiting.

After being picked up by Naomi and Larry, a distraught Emma cries for the impending loss of Mimzy. She cries and in Emma’s tears is the key for future humanity’s rescue: her DNA. This is because in Emma’s unpolluted DNA are the genes to restore a vital emotion to humanity, a emotion that the future has lost.

At the cottage, Emma and Noah set about creating the time/space bridge that will take Mimzy back to her world, combining what they have learned from the toys to generate a “mandala cocoon” for Mimzy’s flight. But as soon as they achieve this, the authorities and their parents arrive on the scene. Luckily, all arrive too late to

stop the process, but to everyone's shock, Emma is swept up into the energy field that surrounds the cocoon.

Frantic adults all try to penetrate the field but are thrown back by its energy—any moment now Emma will be lost. As the penumbra rises ever higher, Noah suddenly sees a way to save his sister: He wiggles his young body beneath the rising energy field, grabs hold of his sister's leg and pulls her free just as a wormhole appears above the cocoon and sucks it up. One last blinding burst of energy and Mimzy is gone.

As Jo and David embrace their children, Agent Broadman, unable to comprehend what he has just witnessed, admits that he doesn't understand but he is sorry for his intrusion into their strange private life. For Larry and Naomi, the night's events bring resolution and a happy strange coincidence.

Meanwhile, in the future, we see the ultimate impact of Mimzy's return. Emma's DNA ultimately unlocks the dormant genes that comprise innocence. Emma, with the help of Mimzy, has returned humanity to mankind.

## A Letter From Director Bob Shaye

Dear Journalist,

Of course, *The Last Mimzy* is a science fiction fantasy. Adapted from a brilliant and exciting short story by Lewis Padgett, which I read as a kid, its theme that young brains are open to influence and learning from any and all sources fascinated me, and does to this day. First, and foremost, the film is intended to be fun and provocative family entertainment.

Peculiarly enough though, there is some validity to the science in the film. Dr. Brian Greene, Professor of Physics at *Columbia University*, concurs that theoretically, at least, time travel might occur through the phenomena of worm holes and supernovas. (Dr. Greene, incidentally plays the *Intel* scientist in the film). The narrative proposition that genetic traits, together, may make up the behavior we call innocence and could be turned off over many generations by disuse is also, in theory, accurate, concurs Dr. Susan Smalley, Professor of Neurobehavioral Genetics at UCLA.

Of course, incredible literary license was taken for the production, but the theoretical foundation is there.

Finally, too, while I don't believe in "message films", there is a fundamental idea intended in *The Last Mimzy*. If we stop and look around us today, with fresh eyes, there is much to be concerned about. Not only in politics, but sociology. We carry electronic devices all the time, distracted constantly by them. Kids are consumed by gaming machines, television, and internet. TVs are on in many homes many hours a day, even with the sound off. Video screens are everywhere. The news is mostly about death. Electronic ringing and mechanical clanging disturb our lives, inside and outside. With ear buds, and electronics crying for our constant attention, we are becoming isolated slowly, but surely, from one another. With that isolation, in time, we may not need the trait of innocence. And then, I believe mankind could be in big trouble.

Bob Shaye

## **About The Production**

The origins of *The Last Mimzy* can actually be traced back to 1943. That's when prolific science fiction author Lewis Padgett (a pen name for the sci-fi writing couple of Henry Kuttner and C.L. Moore) published the short story Mimzy Were The Borogoves in a collection titled Astounding. The story, a simple tale about two children who discover a mysterious box of toys, would eventually provide the inspiration for *The Last Mimzy*.

Fast forwarding to the 1990s, Academy Award-winning producer Michael Phillips (*The Sting*, *Close Encounters of the Third Kind*) came across the original Padgett story as he searched through anthologies of famous science fiction shorts for film ideas.

"I always felt there was undiscovered treasure in there. We went through about a thousand stories, but Mimzy Were the Borogoves immediately captured my imagination," says Phillips. "My personal taste as a filmmaker is escapist entertainment. I like to go places I've never been before, and this story had the kernel of an idea – the idea of two kids finding a box of toys from the future - that was really promising."

Phillips also saw potential in the story to create a motion picture that was reminiscent of the great sci-fi films of the late 1970s and early 1980s. "This film is, in a way, a throwback to films like *ET* and *Close Encounters* in that it's really about wonder, the wonder of the universe and the incredible things that can be there," says Phillips. "And it's about who we are as a species, where we're going, and how we can determine our destiny by getting back on track – we have gifts and potential we may never have dreamed of. The film presents a really lovely future for us as a species."

Phillips continues, “So I acquired the rights and brought the idea to Bob Shaye, the head of New Line, who said, ‘I know this story. I’ve loved it ever since I was a kid.’ It was an easy handshake.”

It turned out that Shaye was so intrigued by the serendipity of one of his favorite childhood stories now being pitched to him years later that he not only wanted to make the film at New Line, but he wanted to direct it himself as well.

“It was one of my favorite science fiction stories when I was a kid,” explains Shaye. “After Michael left my office I thought, I’d like to direct this. It just seemed something that would be a lot of fun, especially since I had such passion for the story for so many years. That was the beginning of it.”

Shaye was also drawn to the story because of its timely theme which addresses humanity’s loss of innocence as technology’s influence on our lives grows.

“There is scientific evidence that as man becomes more reliant on technology, we could eventually end up losing the gene or combination of genes that create emotionality,” says Shaye. “If we stop using certain genes, they get turned off, and it’s easy to see that if we stop needing innocence that gene could slowly be replaced over many generations. We could forget how to be innocent all together.”

The news of Shaye’s desire to direct the film came as quite a surprise to Phillips, who had previously only dealt with Shaye as an executive. “To be honest, I didn’t know whether that was good news or bad news because I didn’t know Bob as a director, I knew him as an executive,” says Phillips. “It really wasn’t until we started serious pre-production that I saw how incredibly focused he was, that he has the language of film in his blood. And he did an incredible job. This was a tougher film to make than any of us thought. There was the challenge of working in almost every scene with two young children, 340 effects shots, and more than

half the scenes required the actors to interact with special effects that would be added later. But Bob was more than up to the challenge.”

In order to tackle the film’s numerous complicated effects sequences, the production actually turned to a trio of companies that specialize in visual effects and assigned each firm its own particular sequence to work on. Visual effects outfit The Orphanage (*A Night at the Museum*, *Pirates of the Caribbean: Dead Man’s Chest*, *Harry Potter and the Goblet of Fire*) was charged with creating most of the effects, while Rising Sun Pictures (*Superman Returns*, *Batman Begins*, *The Lord of the Rings: Return of the King*) developed the effects for the spiders sequence, and Gentle Giant Studios (*X-Men: The Last Stand*, *The Da Vinci Code*, *The Chronicles of Narnia*) tackled the challenging bridge sequence.

With Shaye on board as director, he and Phillips began to develop the project. Combining Phillips producing savvy with Shaye’s decades of development experience proved useful as the two set out to conquer the challenges inherent in turning a short story into a major motion picture.

“As many short stories do, it didn’t really lend itself to a full-blown feature film,” says Shaye. “The story had to be fleshed out. We wanted a story that grown-ups would respond to and that kids would respond to because there was really something passionate about it. So we took an option on the material and hired a very good writer named James Hart to do a first draft.”

That draft was first commissioned in 1993 and was the launching point for what would eventually become *The Last Mimzy*.

“I’ve been a producer for 35 years, and this was unusual in my experience,” says Phillips. “This film was in development - continuous development - for 12 years. It went through 19 drafts by five writers. We started with Jim Hart, then Toby Emmerich (who happens to be New Line’s current President of Production, but at

the time was the head of its Music division and the writer of the sci-fi feature *Frequency*), then finally Bruce Joel Rubin. I feel like Jim gave us a body, Toby brought life and a heartbeat to the project, and Bruce gave it wings. It's been an incredible journey, a roller coaster."

When Rubin was first approached to write the script, he immediately recognized the story, though he didn't know its name. "When I was 10-years-old, I watched a television show - I believe it was *Science Fiction Theater* - and there was an episode about these two children who discover toys from another world," remembers Rubin. "I thought, 'This is the most exciting thing I've ever seen in my life.' My little brother Gary and I were glued to the screen, waiting to see what they did with these toys. And then it was over. I looked at my brother and said, 'This must have been part one. Next week, part two.' So the next week, Saturday morning, we were in front of the television waiting. Nothing. We were so confused. Years went by and I kept wondering, whatever happened to those kids and those toys and why did I miss that second episode?"

"Then, one day Bob Shaye called me about a story called 'Mimsy Were the Borogoves,' and I realized, 'Oh my God, this is that story! Now I'm going to find out what happens at the end.' But there was no ending. Nothing happens with the toys."

The open ended story proved so frustrating for Rubin that he initially turned down the opportunity to work on the feature film adaptation.

But several drafts later, a version of the screenplay once again came to Rubin's attention. "Bob sent me a draft that Toby Emmerich had written and it was really good," says Rubin. "But the ending remained a problem and I kept thinking, 'What can I do to make this work?'"

“I spent a lot of years traveling in Asia, and in Tibet they have a very interesting tradition where when a religious teacher dies, they look for his reincarnation through various mechanisms, one of which is to gather all the toys the teacher had when he was a child and bring them to possible candidates. The toys are mixed in with others and the proof of which child is the true reincarnation is the one that goes to the old toys. I thought this could be the key to the movie’s story. I didn’t know exactly how yet, but this would be the key to this movie. There are toys from the future, and yet these children know what to do with them.”

Summing up his approach to the screenplay, Rubin adds, “This was a movie that I wanted to be about the exploration and discovery of a purity in the human spirit that is something people can look at and touch and watch as it moves through time and space. It is something that is worth preserving. I thought this movie would be a wonderful vehicle for a metaphysical, spiritual, and fable-like mythic story. It has all those possibilities in it. It’s such a simple tale but it goes deep. I only want to write movies that have some reason for being in our culture - most of the stories out there just take your mind away for two hours and give nothing back. I don’t want to tell those stories. I want a movie where you get something that lingers, that embeds itself inside you and changes you a little bit. I think *The Last Mimzy* is that story.”

Michael Phillips sums up the production that began more than a decade ago with him scouring classic sci-fi literature. “This has been a labor of love for me,” says Phillips. “I think it’s got a chance of being a film that endures. The barometer for me is originality; as a producer that’s what I really look for. I believe that if you find an original, imaginative idea, and you’re able to present it well, the audience will respond.”

## About The Ensemble

Finding children, especially very young children, who are talented enough to meet the needs of their characters and the demands of a production is difficult enough when they are peripheral characters, and even more so when they must carry the film. For help, Shaye and Phillips turned to casting director Margery Simkin, who has considerable experience casting children.

“Margery encouraged me to reach out, to broaden my imagination, to aim for quality actors,” says Shaye. “To truly go for an ensemble that would bring real heart and comedy and depth to the story.”

Simkin set up casting centers in four major cities, screened the candidates and then presented the best to Shaye and Phillips. “From the beginning, Rhiannon was really pretty terrific,” remembers Shaye. “There was just something about her, not only her physical demeanor, but her puckishness that I really liked.”

The search for Rhiannon’s brother in the film led the filmmakers to the discovery a new talent in Chris O’Neil. “It was just one of those moments of destiny, I guess,” says Shaye. “We had seen a number of boys, and we selected four to do a final reading. The day before that happened, Margery said she had just met a kid who was literally almost off the street, and she thought I should see him. So Chris came in and he had already memorized all his lines - said it took him only 20 or 30 minutes because he has a very good memory. So right away, I sensed this kid was unusual. He did an incredible reading. The next day, even though the others were very good, he blew them all away and got the role.”

Shaye continues, “This is Chris’ very first time acting. He never had any experience, except some kind of school district dramatic monologue competition which he won. A Hollywood manager happened to be there, and she got so excited about Chris that she proposed to his father that they come to Los

Angeles. The day before our final audition they went to see a well-known agent who handles children, who then called up Margery and said, 'You've got to see this kid.' And that's how it all happened."

But equally important to O'Neil's individual talent, was the chemistry he had with Wryn. As producer Michael Phillips says, "They were a perfect match. During casting, Bob put them through one of the most difficult scenes and they were spellbinding. We all sat there with our jaws open."

Director Shaye concurs, adding, "These kids are genuine actors. It's amazing to see people who are so young and so inexperienced be able to conjure up emotions and characterizations that are so full of life."

Working with child actors in such pivotal roles was also an interesting experience for their adult co-stars. "I've done quite a few films with children, but the pressure wasn't on them in the same way it was in this film," says Joely Richardson. "I can tell you Rhiannon and Chris were both phenomenally professional in a way that you wouldn't expect with children. They coped incredibly well. And when people talk about working with children, what they never tell you is the upside. Children can be incredibly instinctive, which is a beautiful thing to play with. It keeps it very natural - technique goes out the door. These are huge bonuses and one of the reasons I personally love working with children."

The family dynamic also paid off in the relationship between Timothy Hutton and Joely Richardson. "The parents' roles are very tricky, because they are just reacting to everything that's happening with the kids," remarks Rainn Wilson, who plays Noah's science teacher. "What's so great about Joely and Tim is that they're very complicated people who make these characters a lot richer than they are on the page. You really get a sense of their hopes and dreams and what's driving them."

## About The Music

The cast of *The Last Mimzy* were not the only “stars” involved in the film’s production. The original music featured in the film was composed by an all-star team that included legendary Pink Floyd singer Roger Waters and Oscar and Grammy-winning composer Howard Shore (*The Lord of the Rings* trilogy).

With more than 100 film and television scores to his credit, Shore is one of the leading composers working today. In addition to his work on the *Lord of the Rings* trilogy whose soundtrack has sold more than six million copies worldwide, Shore has scored such remarkable films as *The Departed*, *A History of Violence*, *The Aviator*, *Silence of the Lambs*, *Philadelphia* and *The Fly*.

Waters recorded the original song “Hello (I Love You),” specifically for the film, marking only the second time the rock icon has ever recorded an original song for a motion picture, while Shore composed the film’s score. Waters collaborated with Shore and Grammy Award-winning Pink Floyd producer James Guthrie (*The Wall*) to record the song, which also features a team of leading musicians including drummer Steve Gadd (Eric Clapton, Paul Simon), guitarist Gerry Leonard (music director/guitarist for David Bowie), and Waters on bass and vocals. *The Last Mimzy*’s 6-year-old star Rhiannon Leigh Wrynn also appears on the track, singing along with Waters on the song’s chorus.

“It was great collaborating with Bob Shaye and Howard Shore on this film,” says Waters. “I think together we’ve come up with a song that captures the themes of the movie, the clash between humanity’s best and worst instincts, and how a child’s innocence wins the day.”

## About The Cast

### **Timothy Hutton** (David Wilder)

After winning an Academy Award, Golden Globe and Los Angeles Film Critic's award for his performance in Robert Redford's *Ordinary People*, Timothy Hutton went on to star in numerous films, including *Taps*, *Daniel*, *Falcon and the Snowman*, *Made in Heaven*, *Q&A*, *General's Daughter*, *French Kiss*, *Beautiful Girls*, *Sunshine* and *Kinsey*.

With *Taps*, Hutton received his second Golden Globe Award nomination. Hutton was seen in Columbia Pictures' *Secret Window*, based on the novella by Stephen King, directed by David Koepp with Johnny Depp and John Turturro also starring. Most recently he co-starred in *Last Holiday* opposite Queen Latifah and Robert DeNiro's *The Good Shepherd*.

As a member of New York's Circle Repertory Company, Hutton originated the lead role in the Broadway Production of Craig Lucas' "Prelude to a Kiss" and starred in "Babylon Gardens" with Mary Louise Parker. In addition, Hutton appeared in the Los Angeles stage production of "The Oldest Living Graduate," opposite Henry Fonda, which was later broadcast live on NBC. Hutton also directed Nicole Burdette's "Busted" for the New York-based theatre company, Naked Angels.

On television, Hutton produced and starred in Showtime's "Mr. & Mrs. Loving," written and directed by Oscar-nominated Richard Friedenberg (*A River Runs Through It*), starred as the title character in the acclaimed "Aldrich Ames: Traitor Within," also for Showtime, and the docudrama WWII for the Fox Network. After starring in A&E's highly successful "Nero Wolfe: The Golden Spiders," the network went back to Hutton, who agreed to executive produce, direct and star in several additional Nero Wolfe adaptations. These highly acclaimed films premiered in Spring 2001 on A&E, with a repertoire of actors who co-star with

Hutton and Maury Chaykin, and ran for two years.

Working behind the camera, Hutton has directed a number of music videos, including "Drive" by the Cars, "Not Enough Love" by Don Henley, and the Neil Young concert film "Freedom," as well as an episode of Steven Spielberg's "Amazing Stories," entitled "Grandpa's Ghost," from a story he wrote.

Hutton's feature film directorial debut, *Digging to China*, premiered at the 1998 Sundance Film Festival to standing ovations. This off-beat coming-of-age story starred Kevin Bacon and Mary Stuart Masterson, and introduced 10-year old Evan Rachel Wood; the film was released in 1998.

### **Joely Richardson** (Jo Wilder)

Joely Richardson has established herself as an internationally successful and versatile actress in the worlds of film, television and theatre.

Richardson has garnered two Golden Globe nominations for 'Best Actress' and critical praise for her starring role in FX's top rated drama, "Nip/Tuck," a Golden Globe winner for 'Best Drama.' Joely's extraordinary portrayal of a woman caught in deep emotional struggles has established her as one of television's most talented actresses. "Nip/Tuck" recently completed its 4<sup>th</sup> season.

Richardson recently appeared ABC original movie "Fatal Contact: Bird Flu in America," a meticulously researched story of an Avian Flu virus which mutates at a devastating speed to become a lethal pandemic. Richardson plays the role of "Dr. Iris Varnack" of the Epidemic Intelligence Service. The film is directed by Richard Pearce and also stars Ann Cusack, Stacy Keach, Justina Machado and Scott Cohen.

In March 2005, Richardson starred in the Lifetime movie, "Lies My Mother Told Me." The movie told the true story of Laren Sims, a charming con-woman who,

with her young daughter, scams her way across the country and into a prosperous marriage before the past catches up to her and leads to murder. The movie drew exceptional ratings from the network and critical praise for Richardson.

Richardson also starred in the UK ITV drama, "Wallis and Edward" where she portrayed Wallis Simpson, starring opposite Stephen Campbell Moore. The film was based on Wallis Simpson's love affair with King Edward VIII.

In 2003, Richardson starred in the CBS movie "Fallen Angel" opposite Gary Sinise, which was the highest rated 'Made for TV' movie that year.

Richardson has also been successful in theatre in London and started by doing seasons at the Royal Shakespeare Company, Old Vic and The West End. In 2001, she played the title role in "Madame Melville" at the promenade in New York, opposite Macauley Culkin.

Richardson also starred in a few popular UK television shows including Ken Russell's "Lady Chatterley" with Sean Bean, "The Echo" with Clive Owen and "Heading Home" with Gray Oldman.

Richardson has also built an impressive list of feature credits with her roles in such films as *The Patriot*, *Return to Me*, *The Affair of the Necklace* and the successful Disney remake of *101 Dalmatians*. Prior to that, Richardson proved her versatility by starring in films ranging from Peter Greenaway's arthouse favorite, *Drowning By Numbers* in 1988 to her critically acclaimed performance in the drama *Sister, My Sister*.

Richardson currently divides her time between Los Angeles and London.

**Rainn Wilson** (Larry White)

Rainn Wilson, the pitiable mortician's apprentice on the HBO's Emmy Award winning television series "Six Feet Under," is now seen on NBC in the third season of the Emmy Award Winning series for "Best Comedy," the American version of "The Office" alongside Steve Carell. Endearing himself to millions, he portrays Dwight Schrute, an eccentric paper salesman whose ego knows no bounds, dreams of being "#2," and fervently torments his colleagues in his own lovable fashion.

It has been said that the Season 2 ratings surge was, in part, due to a grass-roots effort spawned by the casts' Internet blogs. Wilson, writing as his character Dwight, spends his on-camera work time scripting a hysterical recounting of "Office" events, discussing everything from the inter-office antics to the differences – per Dwight – between men and women. The blog can be viewed through the show's link at [www.nbc.com](http://www.nbc.com).

Wilson is currently in pre-production on *Bonzai Shadowhand*, a dark comedy that he will both write and star in for Fox Searchlight; Jason Reitman (*Thank You For Smoking*) is set to direct and produce. The story revolves around a once-great ninja who is now living a life of mediocrity somewhere in the San Fernando Valley. Within weeks of the *Bonzai Shadowhand* green light, Paramount/MTV picked up another project from Wilson. The comedy *Kanan Rhodes: Unkillable Servant of Justice*, in which he is to star, will be directed by Bob Odenkirk for an end of year release.

Most recently, Wilson was seen in Ivan Reitman's comedy for 20<sup>th</sup> Century Fox, *Super Ex-Girlfriend*, opposite Luke Wilson and Uma Thurman. He has also guest-starred on "CSI," "Law & Order: Special Victims Unit," "Dark Angel" and "Monk," and he co-starred in the TV movie "When Billy Beat Bobby."

Prior to television and film, Wilson honed his skills on stage. Credits include performances in two Broadway plays, "London Assurance" and "The Tempest." He has also performed off-Broadway in "The New Bozena," "Plunge," "Venus," "Titus Andronicus," and "Twelfth Night." He attended the graduate acting program at New York University.

Wilson currently lives in Los Angeles with his wife, fiction-writer Holiday Reinhorn, their young son, Walter, and their two pit bulls, Oona and Harper Lee.

**Rhiannon Leigh Wryn** (Emma Wilder)

Six-year-old Rhiannon Leigh Wryn, who resides in Los Angeles, played Betty Ross as a child in Ang Lee's *The Hulk* and landed a guest appearance on "The King of Queens" before being cast in *The Last Mimzy*. Rhiannon's foray into acting follows in the footsteps of her sister Hunter Ashley Wryn (*Serenity*) and brother Connor Dylan Wryn (*Constantine*).

**Chris O'Neil** (Noah Wilder)

Chris O'Neil was born in Boulder, Colorado in 1994. He lives in the family home in the foothills above Denver and makes his feature film debut in *The Last Mimzy*.

Thirty-five minutes from central Denver, 15 minutes from the nearest grocery store, and overlooking the site of the former Rocky Flats nuclear weapons production facility, Chris grew up with a fraction of the television and movies his peers enjoy.

Chris attended Dennison Elementary, which typically ranks in the top three schools in the state (academically). When he is filming, Chris attends school on the set of the production.

It was no surprise to Chris' parents when teachers, friends, and family identified

him as a natural entertainer. It took some time, however, to act. In early 2005 his mother started the ball rolling. Chris and his dad spent the summer preparing for an amateur competition in Los Angeles in August.

Chris won five silver and one bronze medals in six competitions and attracted the attention of Cutler Management who encouraged him to return to Los Angeles to study, which he did in early December. He was put through what amounted to acting boot camp, a battery of classes from improv to cold-reading technique with the top coaches in Los Angeles. When she felt Chris was ready, his manager introduced him to his agent. A few weeks later, Chris was offered his role in *The Last Mimzy*.

### **Kathryn Hahn** (Naomi)

Kathryn Hahn is best known for her role as Lily Lebowski on NBC's "Crossing Jordan." Hahn's feature credits include *How to Lose a Guy in Ten Days* with Kate Hudson and Matthew McConaughey, *Win a Date with Ted Hamilton* with Kate Bosworth, Topher Grace and Nathan Lane, *Around the Bend* with Michael Caine and Christopher Walken and *A Lot Like Love*, with Amanda Peet and Ashton Kutcher. She was most recently seen in *The Holiday* with Cameron Diaz, Kate Winslet and Jude Law.

### **Michael Clarke Duncan** (Agent Broadman)

Michael Clarke Duncan's performance as the gentle giant in *The Green Mile* received massive critical-acclaim. This unforgettable performance has led to a career of diversified roles and worldwide praise.

Currently, Michael stars in the productions of the films *The Last Mimzy*, directed by Bob Shaye, and *Slipstream* directed by and co-starring Anthony Hopkins, both screening at the 2007 Sundance Film Festival. Duncan most recently was seen in summer 2006's mega-hit *Talladega Nights: The Ballad of Ricky Bobby* with Will Ferrell, John C. Reilly and Sacha Baron Cohen.

Duncan was seen in 2005 in Michael Bay's action-thriller *The Island*, with Ewan McGregor and Scarlett Johansson; in Robert Rodriguez's *Sin City* as Manute; and the dark comedy *D.E.B.S.* Prior to that, Duncan starred in several blockbuster films including *Daredevil*, opposite Ben Affleck, *The Scorpion King* opposite The Rock, *Planet of the Apes* opposite Mark Wahlberg, *See Spot Run* opposite David Arquette and *The Whole Nine Yards* opposite Bruce Willis.

Duncan has also worked with Bruce Willis on *Armageddon*. It was Willis who placed the call to director, Frank Darabont to suggest Duncan for the critical role of John Coffey in *The Green Mile*. Darabont had conducted a nationwide casting call searching for the perfect actor to portray this beloved character in the Stephen King adaptation. Duncan's keen acting prowess and exceptionally kind demeanor won him this crucial role. Portraying John Coffey won Duncan numerous accolades including an Academy Award nomination, Golden Globe nomination, SAG nomination, Broadcast Film Critics Award, Saturn Award and Black Reel Award, to name a few. In addition, Duncan was recognized as the ShoWest Male Star of Tomorrow.

Duncan's previous film credits include *Bulworth*, *The Player's Club* and *A Night at the Roxbury*. He has had guest roles on the hit television shows "The Jaime Foxx Show," "The Fresh Prince of Bel Air," "Weird Science," "Married...With Children" and "The Wayan Bros."

With an unmistakable deep voice, Duncan has thrived as a voiceover actor as well. His most recent voiceover film credits include *Racing Stripes*, *Delgo* and *Dinotopia: Curse of the Ruby Sunstone*. Previously he voiced characters in *Brother Bear*, *George of the Jungle 2* and *Cats & Dogs*.

## About The Filmmakers

### **Bob Shaye** (Director)

Since founding New Line Cinema in 1967, Bob Shaye has guided the company's growth from a privately-held art film distributor to one of the entertainment industry's leading independent studios and a veritable box office force.

Recently, Shaye has returned to his origin as a filmmaker directing New Line's sci-fi adventure *The Last Mimzy*. The film tells the story of two young children who discover a box of highly sophisticated toys which empower them with a series of remarkable abilities. Shaye's previous work as a feature director came with the 1990 romantic comedy *Book of Love*.

After beginning his filmmaking career at the age of 15 with a training film for employees of his father's supermarket, Shaye found early success as a young filmmaker. He took First Prize at the prestigious Society of Cinematologists' Rosenthal Competition, where he and Martin Scorsese shared the Best Motion Picture by an American Director Under the Age of 25 honor.

While working at the Museum of Modern Art, Shaye began to explore the world of distribution and formed New Line Cinema, in his Greenwich Village apartment. Building on re-releases of cult films like *Reefer Madness* and first-run domestic distribution of foreign films, New Line broke out commercially with the release of such popular franchises as the *Street Fighter* series, *The Teenage Mutant Ninja Turtles*, and *A Nightmare on Elm Street*. Those successful series set the stage for later New Line hits like *Rush Hour*, *Austin Powers*, *Dumb & Dumber*, *The Wedding Singer*, *Seven*, *Boogie Nights*, *The Mask* and *Blade*.

With Shaye as Co-Chairman, New Line has developed a reputation for working miracles in "niche" markets and became a trailblazer in the industry thanks to its

innovative business strategies, many of which have since become industry norms.

The studio's maverick style was never more evident than in 1998, when writer/director Peter Jackson brought his 25-minute pitch reel for a big screen epic of J.R.R. Tolkien's classic *The Lord of the Rings* to New Line, hoping to turn the three volumes into two films. Shaye suggested Jackson make three films and mandated the subsequent green-light for an unprecedented simultaneous production for all three installments.

The results of the gamble are staggering. Combined, *The Lord of the Rings* trilogy was nominated for 30 Oscars, winning 17, including a clean sweep of 11 awards for *The Return of the King*, including Best Picture, Best Director and Best Adapted Screenplay. At the box office, all three films combined to earn nearly \$3 billion worldwide.

This established New Line as the most successful independent film company ever. But New Line's recent success is not limited to the Rings phenomenon. Other breakout films include the top-grossing comedy of 2005, *Wedding Crashers*, as well as such hits as *Monster-in-Law*, *The Notebook*, *Elf*, *Freddy vs. Jason*, *The Texas Chainsaw Massacre*, and the Oscar-nominated *A History of Violence*.

As New Line celebrates its 40th anniversary in 2007, the studio has an exciting slate of upcoming films scheduled for release including *The Golden Compass*, based on author Phillip Pullman's bestselling "His Dark Materials" trilogy; *Rush Hour 3*; and a big-screen adaptation of the Tony Award-winning musical comedy *Hairspray*, starring John Travolta and Queen Latifah.

A University of Michigan graduate with a degree in business administration and a J.D. degree from Columbia University Law School, Shaye is also a Fulbright

Scholar, member of the New York State Bar, and serves on the Board of Trustees of the Motion Picture Pioneers and the American Film Institute.

**Michael Phillips** (Producer)

The nine films Michael Phillips personally produced prior to his current production of *The Last Mimzy* have garnered 23 Academy Award nominations and include some of America's most popular and acclaimed titles. He won a Best Picture Oscar for producing *The Sting*, a Palm D'Or (The Cannes Film Festival's Best Picture Award) for producing *Taxi Driver*, and the David Donatello Award (Italy's Best Picture "Oscar") for producing *Close Encounters of the Third Kind*. His production of *The Flamingo Kid* was honored with an award of Merit from the Academy of Family Films.

More recently Mr. Phillips has served as Executive producer on four other films, and has produced or Executive produced both movies and episodic series for television.

He lives with his wife, producer/novelist Juliana Maio, and has three daughters, Kate, Amanda, and Natasha. He is an avid collector of Asian art and a devotee of yoga. A native of New York, he is a graduate of Dartmouth College and New York University School of Law.

**Bruce Joel Rubin** (Screenplay By)

Bruce Joel Rubin won an Academy Award for his original screenplay, *Ghost*. The film was also nominated for best picture. Rubin's additional writing credits include *Brainstorm*, *Jacob's Ladder*, *My Life* (which he also directed), *Deep Impact* (with Michael Tolkin) and *Stuart Little 2*. He currently has several films in development including *Strange Son* for Revolution, *Into the Light* for Fox2000 and *The Time Traveler's Wife* for New Line.

Rubin graduated New York University in 1965 where he majored in motion picture production and direction. He was an assistant film editor at NBC news in the mid-sixties and hitch-hiked around the world in 1966-67, an experience which he describes as “very formative.” He was also curator of film at the Whitney Museum of American Art in New York where he helped establish a program called The New American Filmmakers Series, “an important launching pad for independent filmmakers in the early 70’s.” In addition to his film career, Rubin has been a student and teacher of meditation for the past forty years.

**Toby Emmerich** (Screenplay By)

Toby Emmerich is president of production for New Line Cinema. Since being named to the post in January 2001, Emmerich has overseen production in the most successful period in company history.

Since Emmerich took the production helm, New Line has released such hits as the Academy Award-winning blockbuster *The Lord of the Rings:Return of the King*, 2005’s highest-grossing comedy *Wedding Crashers*, *Monster-in-Law*, *The Texas Chainsaw Massacre*, *Elf*, *The Notebook*, and *About Schmidt*, which starred Jack Nicholson in a Golden Globe-winning performance.

A long-time studio veteran, Emmerich previously served not only as President of New Line Music, but also as an accomplished screenwriter and producer who wrote and produced New Line’s sleeper hit *Frequency*, starring Dennis Quaid and Jim Caviezel.

Emmerich joined the company in 1992 as a dual development and music executive. In his position as President of Music, he oversaw the development of Platinum or Gold-selling soundtracks such as *Texas Chainsaw Massacre*, *Elf*, *Freddy vs. Jason*, *Austin Powers: The Spy Who Shagged Me*, *Next Friday*, *Austin Powers: International Man of Mystery*, *Love Jones*, *Who’s the Man*, *Menace II Society*, *Above the Rim*, *The Mask*, *Don Juan DeMarco*, *My Family*,

*Friday, Dumb and Dumber, Now and Then, Mortal Kombat and Seven*, among others.

Prior to his posts at New Line, Emmerich was an A&R representative at Atlantic Records from 1987 to 1992. Emmerich attended the Calhoun School and Wesleyan University, from which he graduated Phi Beta Kappa in 1985, with honors in English, and concentrations in Classics and Film.

Emmerich lives in Los Angeles with his wife Julie and their daughter. An avid motorcycle enthusiast and art collector, he also enjoys long-distance running. Emmerich serves on the board of directors for both the Neil Bogart Foundation and the American Cinematheque, and is on the board of trustees for The Calhoun School in New York City.

**James V. Hart** (Screen Story By)

James V. Hart (J.V.) was born in Shreveport, Louisiana and grew up in Ft. Worth Texas on Drive-In Movies and Saturday Matinees. Soon after graduating from SMU in Dallas, he began producing films in the 1970's.

Hart settled in New York City with his wife, son and daughter, and began his screenwriting career. His writing/producing credits include; *Hook*, directed by Steven Spielberg and based on an idea by Hart's then 6 year old son, *Bram Stoker's Dracula*, directed by Francis Ford Coppola, *Muppet Treasure Island*, directed by Brian Henson, *Contact*, directed by Robert Zemeckis, *Mary Shelley's Frankenstein*, directed by Kenneth Branagh, which Hart produced with Coppola and John Veitch, *Jack and the Beanstalk: The Real Story* (also directed by Brian Henson) and a Jim Henson/CBS mini-series, "Tuck Everlasting," directed by Jay Russell for Disney with Sir Ben Kingsley, Sissy Spacek, William Hurt.

Hart's first novel, Capt. Hook – Adventures of a Notorious Youth, about the early days of James Hook at Eton before his adventures with Peter Pan, was

published by Laura Geringer Books for Harper Collins in the fall of 2005. The novel as named “Top Ten Young Adult Books” in 2006 by the American Library Association, and is due out in Germany in April, 2007. Hart is writing the sequel, Capt. Hook – Pirate King for 2008 release.

He adapted Clive Cussler’s best selling novel, *Sahara*, for Paramount Pictures and Baldwin Entertainment, starring fellow Texans, Matthew McConaughey and Steve Zahn with Penelope Cruz. Hart also contributed to *Lara Croft: Tomb Raider II* for Paramount and Lawrence Gordon Productions.

*The Snow Goose*, Hart’s adaptation of the Paul Gallico novel, is being directed by Christian Alvart, which Hart will also produce. Hart is also adapting Ayn Rand’s classic and massive novel, *Atlas Shrugged*, also for Baldwin Entertainment starring Angelina Jolie.

J.V. is currently writing and producing his first animated spectacle with children’s book illustrator and home town friend, William Joyce, and director-animator Chris Wedge who created *Ice Age* and *Robots* with Joyce. The new animated epic based on ancient faerie legends for 20<sup>th</sup> Century Fox will also be a series of books by Hart and Joyce beginning in 2007. Next in release 2007; *August Rush* for Time-Warner with Robin Williams, Terrence Howard, Freddie Highmore, Kerry Russell and Jonathan Rhys Meyers, directed by Kirsten Sheridan.

J.V. has been nominated for the Humanitas Prize as screenwriter on Carl Sagan’s *Contact*, which also won the HUGO award, and received the Academy of Science Fiction, Fantasy and Horror Films Saturn Award for best Screenplay for *Bram Stoker’s Dracula*. His production of *Jack and the Beanstalk: The Real Story* also received the Saturn Award from the Academy of Science Fiction for best mini-series in 2001.

Hart participates regularly in the screenwriting workshops at Sundance Film Lab in Utah, and eQuinox in France, Germany, Austria, Canada and Morocco, and the Hartley-Merrill Screenwriter workshops in California and the Austin Film Festival Screenwriters Ranch. Hart also teaches screenwriting at the Columbia University Graduate School of the Arts in New York City. He considers his family his best story department.

*“Go with Gravity”* is his primary mantra for the writing life.

### **Carol Skilken** (Screen Story By)

A learning specialist for many years, Carol Skilken’s insightful approach to childhood development and her artistic talents were discovered by Jim Hart while Skilken was teaching at a prestigious private school in Manhattan. Subsequently, Hart approached Skilken to collaborate on a film project delving into the world of a child’s mind.

Since the completion of *The Last Mimzy*, Skilken has added two more projects to her repertoire - a twin boy and girl. In addition to running a consulting company, Tap the Mind, which focuses on thinking and learning techniques, she continues to explore future film projects, focusing on both child and adult subject matter.

### **J. Michael Muro** (Director of Photography)

J. Michael Muro made his name as a Steadicam operator on such films as *The Mighty Quinn*, *Field of Dreams*, James Cameron’s *The Abyss* and *Terminator 2: Judgment Day*, Kevin Costner’s *Dances with Wolves*, Oliver Stone’s *The Doors* and *JFK*, Brian de Palma’s *Raising Cain* and Rob Reiner’s *A Few Good Men*.

Muro then graduated to camera operator on films such as Oliver Stone’s *Heaven and Earth* and *Any Given Sunday*, Joel Schumacher’s *Falling Down*, James Cameron’s *True Lies* and *Titanic*, Kathryn Bigelow’s *Strange Days*, Martin Scorsese’s *Casino*, and Michael Mann’s *The Insider*.

Muro made his debut as cinematographer in 2003 on Kevin Costner's *Open Range*, then on the Academy Award-winning *Crash*, directed by Paul Haggis.

Muro's work will next be seen in *Rush Hour 3*, directed by Brett Ratner.

### **Barry Chusid** (Production Designer)

Barry Chusid is known for bringing a visual language to his work influenced by his early career in architecture, combining the contemporary landscape with futuristic vistas and otherworldly characters. He contributed a terrifying environmental future to earth in Roland Emmerich's box-office hit *The Day After Tomorrow* and moved our urban environment five minutes into the future for the superhero thriller *Daredevil*. Most recently he created a space-cowboy universe for Joss Whedon's science fiction adventure *Serenity*.

Chusid began his career in film as an Art Director, most notably on *Wyatt Earp*. He has art directed such films as Roland Emmerich's *The Patriot*, *Domestic Disturbance*, *Seven*, *Mystery Men*, *The Thirteenth Floor*, *Blade*, *Anaconda* and *Last Man Standing*, among others.

### **Karen Matthews** (Costume Designer)

Karen Matthews' career has spanned 24 years in all areas of performance and fashion. After graduating with an honors MFA degree in Costume Design from New York University, she continued to work in New York where she designed over thirty stage productions in addition to a successful career as a fashion stylist for print ads and TV commercials, working with some of the world's top models and photographers.

*Mimzy* marks her 38<sup>th</sup> production in film and television. Among her credits are *Snakes on a Plane*, *Captains Courageous*, *Stealing Sinatra*, *White Noise*, and most recently, *Things We Lost in the Fire*, starring Halle Berry and Benicio del

Toro. Matthews won a Leo Award for Outstanding Costume Design for her work on the Hallmark mini-series *Voyage of the Unicorn* and has been nominated twice for Gemini Awards, once for an Ace Award, and three times for Jessie Awards for her work in theatre.

**Alan Heim, A.C.E. (Editor)**

Alan Heim was born in The Bronx, New York. After serving on the projection squad at P.S. 20, he had his first paid job as a projectionist for the Police Athletic League. There were many movie theatres around the neighborhood and he visited them all, double features, westerns, serials and the occasional first run. Later he attended the Film School at C.C.N.Y. where he received a degree in social science with a major in film.

After college he was drafted and stationed at the Army Pictorial Center (now the Kauffman-Astoria Stages) where he polished his skills as a music and sound editor.

After editing sound for Sidney Lumet on three pictures, including *The Pawnbroker*, he was asked by Lumet to edit *The Seagull*. This was followed by another film for Lumet and then *The Twelve Chairs* for Mel Brooks. This led to *Liza With a Z* with Bob Fosse which began a long and rich collaboration which included *Lenny*, *All That Jazz* and *Star 80*.

He moved to Los Angeles in 1994 Where he has done such projects as *American History X* (shared credit), *The Notebook* and "Introducing Dorothy Dandridge."

He has won an Oscar for *All That Jazz* and an Oscar nomination for *Network*, an Emmy for "The Holocaust" and two other Emmy nominations for "Liza With a Z" and "Introducing Dorothy Dandridge" and several ACE Eddie awards.

He is currently the president of the American Cinema Editors and has co-produced a prize-winning film on editing, "The Cutting Edge."

### **Howard Shore** (Composer)

Howard Shore is among the most respected, honored and active film composers and music conductors at work today. Shore began establishing his reputation in film music circles working with David Cronenberg on his groundbreaking movies. In all, Shore has scored 11 of Cronenberg's films, including *The Fly*, *Dead Ringers*, *Naked Lunch*, and *A History of Violence*.

Shore has distinguished himself with a wide range of projects, from Martin Scorsese's *After Hours*, *The Aviator* and *The Departed* to Tim Burton's *Ed Wood*; Jonathan Demme's *The Silence of the Lambs* and *Philadelphia* to Chris Columbus' *Mrs. Doubtfire*. Shore's work with Peter Jackson on *The Lord of the Rings* trilogy stands as his most towering achievement to date. A partial list of awards for this masterpiece of modern cinema tells the story. In 2002, Shore won his first Oscar for Best Score and a Grammy Award for *The Lord of the Rings: The Fellowship of the Ring*. Following another Grammy Award for *The Lord of the Rings: The Two Towers*, Shore was honored with two Oscars, two Golden Globes and his third and fourth Grammy Awards for his score for *The Lord of the Rings: The Return of the King* and Best Song for "Into the West."

### **Eric Durst** (Visual Effects Supervisor)

After starting out as an animator, Eric Durst made the jump to visual effects supervisor in Joel Schumacher's *Batman Forever*. After *Batman*, Durst went on to such films as John Woo's *Broken Arrow*, Schumacher's *Batman & Robin*, Peter Hyams' *End of Days*, Sam Raimi's *Spider-Man 2*, the critically acclaimed *North Country* starring Charlize Theron, *Syriana*, with George Clooney, and Rob Reiner's *Rumor Has It*.