

MILLENNIUM FILMS Presents

In Association with EMMETT/FURLA FILMS

An ALEXANDER PAYNE/MICHAEL LONDON Production

**A MIKE CAHILL FILM**

**MICHAEL DOUGLAS**

**EVAN RACHEL WOOD**



**WILLIS BURKES II**

**LAURA KACHERGUS**

**PAUL LIEBER**

**KATHLEEN WILHOITE**

CASTING BY.....JOANNA COLBERT  
MUSIC BY.....DAVID ROBBINS  
MUSIC SUPERVISION BY.....DAVID ROBBINS  
COSTUME DESIGNER.....ELLEN MIROJNICK  
COSTUME DESIGNER.....MICHAEL DENNISON  
PRODUCTION DESIGNER.....DAN BISHOP  
EDITOR.....GLENN GARLAND  
DIRECTOR OF PHOTOGRAPHY.....JAMES WHITAKER  
LINE PRODUCER.....MICHAEL McDONNELL  
EXECUTIVE PRODUCERS.....JOHN THOMPSON, TREVOR SHORT  
DANNY DIMBORT  
EXECUTIVE PRODUCERS.....BOAZ DAVIDSON, GEORGE FURLA  
ELISA SALINAS, VANCE OWEN  
PRODUCED BY..... MICHAEL LONDON, ALEXANDER PAYNE  
PRODUCED BY.....AVI LERNER, RANDALL EMMETT  
WRITTEN AND DIRECTED BY.....MIKE CAHILL

**CREDITS ARE NOT FINAL, THEREFORE THEY ARE NOT CONTRACTUAL**

**SYNOPSIS**

At the age of sixteen, Miranda (Evan Rachel Wood) has already had to live with her share of disappointments. Abandoned by her mother, she's dropped out of school

and has been supporting herself as an employee at McDonald's while her father Charlie (Michael Douglas) resides in a mental institution.

When Charlie is released and sent back to their home, Miranda finds the relatively peaceful existence she's built for herself completely disrupted. Charlie has become obsessed with the notion that the long-lost treasure of Spanish explorer Father Juan Florismarte Garces is buried somewhere near their suburban California housing unit. Armed with a metal detector and a stack of treasure-hunting books, Charlie soon finds reason to believe that the gold resides underneath the local Costco, and encourages Miranda to get a job there so that they can plan a way to excavate after hours.

Initially skeptical, Miranda soon finds herself joining in Charlie's questionable antics in an effort to give him one last shot at accomplishing his dreams in this darkly funny, exciting and surprisingly hopeful take on the modern family and the American dream.

### **ABOUT THE PRODUCTION**

"I've done a lot of things in my life, but maybe I haven't done what I need to do yet. And maybe if I do this, I will."

- Charlie (Michael Douglas) in *King of California*

Writer/director Mike Cahill's film is the story of a teenage girl who has essentially raised her mentally-ill father, and her attempts at supporting his most questionable plan yet: locating 18th century gold that he believes is buried beneath their Southern California suburb. Miranda (Evan Rachel Wood) has more than a few reasons to be cynical: her mother abandoned her, she's been forced to quit school and work at McDonald's to support herself, and Charlie, her father (Michael Douglas), has just returned home after two years in a mental institution. But as Miranda begins to see the possibilities in Charlie's deluded treasure hunt, she also begins to realize that what he's attempting is a last-ditch effort to make something of himself and for his daughter in a world that seems to be constantly disappointing them.

Cahill and one of the film's producers, Academy Award-winning filmmaker Alexander Payne (*Sideways*), have been friends since completing UCLA Film School together. "There's a whole group of us who still keep in touch who were there [at UCLA] at the same time," says Cahill. "I basically went off and wrote books for a while and Alexander asked me if I had a script maybe I wanted to do, and I said, 'Well, what about this one?' and he said, 'Well, okay, let's do that one.' That's this movie."

Payne recalls, "I liked this script so much, I was jealous I wasn't directing it myself. I handed it to Michael London, when we began making *Sideways* [which London produced and Payne co-wrote and directed]. I said you should produce this. He read it and agreed, and said, 'Why don't you produce it with me?' And I said, 'Well, I don't know anything about producing.' And he said, 'Well, I'll teach you.' So I got roped into producing."

London remembers his initial reaction to the script: "I vividly remember reading it from beginning to end, and getting really excited and animated. Then we started talking about how to do it."

"Mike is almost a character from this movie," says London. "He's really a strong-minded, unique, and eccentric-at-times individual. I related intensely to the script, and then I met him. *Sideways* was looking like it was happening, and it gave Alexander and me confidence that if we had a good piece of material we could get it made, working together as producers."

Finally getting the green light was not an easy process, however. London continues, "It took us two or three years of different financiers, and different casting possibilities. Then, after a lot of people rejected it, we finally hit this moment with Michael and Evan and financiers who really understood it and would give us enough money to do it right."

One of the obstacles to getting the film funded was overcoming resistance to a first-time director. "I think Alexander and I thought for some reason it would be so much easier because we loved it and we knew Mike, and we didn't feel like there was any question that he was a filmmaker," says London. "He'd gone to film school with Alexander. He directed a really extraordinary short film called *Broken Horse*, which he

made in film school, which was stunning and unique. Now, Mike had gone off and had another career as a novelist.”

Producer Avi Lerner remembers, “Michael and Alexander trusted Mike Cahill to direct the movie. They brought us the script and we read it in our office. We found it a very funny and entertaining piece of material, and we decided to support it.”

Producer Randall Emmett recalled feeling confident after his first meeting with Cahill. “Here was a first timer who had already been a very successful writer in Hollywood, so he wasn’t like an 18-year-old kid coming to us. He was a man who had really lived with the script and done his homework. On top of it, he brought in two producers who are extremely successful and proven.”

Emmett recalls being immediately drawn to the father-daughter connection at the heart of the story: “What really attracted me to the story is how Miranda takes care of her father. Here’s a young girl who’s basically the provider in their relationship. He doesn’t work. She works. Not only is she raising herself, she’s raising her father. I thought that dynamic was something I hadn’t seen in a long time.”

The casting of Michael Douglas and Evan Rachel Wood was a key component in filming ultimately taking place during the spring of 2006.

“The first time I met Mike Cahill, I was fifteen” notes Wood. “It was at the premiere of *Thirteen*. I knew Michael London who had a script he wanted me to look at. I read it and completely fell in love with it from day one. It’s so well written and had so much heart - funny, too, but real and bittersweet.”

Payne felt Wood was a natural choice for the role. “She’s fantastic,” believes the producer. “She can do everything - she can play drama, comedy; she can sing, she can dance.”

Wood had an instant understanding of her character. “Miranda is definitely a loner, a precocious teenager who doesn’t really have anybody. For a couple of years she doesn’t have any parents, is very independent, and takes care of herself. And she’s

always desperately trying to stay in control. As much as she wants to believe that she's always in control of the situation, she never is. And I think that really scares her. But she definitely longs to be normal, and to have a normal life."

While the role of Miranda seemed almost tailor-made for Wood, the role of the generally aloof Charlie was miles away from the parts in which audiences are used to seeing Douglas play. But Payne notes, "When I saw Michael Douglas in *Falling Down* and *Wonder Boys*, I also had not seen him do those parts before either. Like all good actors, he's extremely versatile."

London remembers, "I don't think we knew what to expect with Michael. With Evan, we knew what to expect, and she's been everything we wanted. With Michael, it's been a really great surprise. *Wonder Boys* was certainly a reference point for his playing Charlie. But this character is a few years farther on, and more broken down. I think Michael's reached a place where he wants to show a side he's never shown before. He really went for it, and allowed Charlie's broken-down nature to become a part of him. He's funny, original, and truly surprising."

Cahill concurs, noting, "Michael brought something very unexpected. I had my preconceived notions of what Charlie was like, but Michael brought to mind other possibilities I hadn't considered; different colors and greater depth than I would have imagined."

Douglas' professional approach made working with him "a dream," according to Wood. "It's nice, because we don't really have a lot of time to waste. We're on a really tight schedule. Sometimes we don't even rehearse. We just walk right into the scene and do it."

The actress is as complimentary towards her director as well. "I've loved, loved, loved working with Mike Cahill," she says.

Part of Cahill's approach was to allow his actors a certain freedom, sometimes unintentionally. "In some cases, I forgot about the script and would just start shooting," he remembers. "And then I would think, 'Oh, something's missing here.' Then someone would say, 'look at the script.' And there it was. So in some ways, the writer had it right,

but you get different ideas [while shooting]. And the actors bring different ideas. So I was re-writing stuff a lot; throwing things out and putting stuff in.”

The majority of the filming took place in Santa Clarita and Simi Valley, both perfect locations for a film that also offers insightful commentary on the environmental dangers of real estate development and urban sprawl. This was a theme that had resonated for Cahill long before he started writing the script. “I have been driving from a small town about 90 miles away from LA, off and on, for 15 years or so. I grew up in California and I’ve been watching the landscape change. I’ve always thought about all the stuff underneath there that’s getting covered up.

The key location in the industrialized California where the film takes place is Costco, under which Charlie comes to believe the treasure is buried. For shooting, the producers used a local Costco, which presented its share of amusing production anecdotes.

“It was hellacious in one way because we were on a 9:00 p.m. to 9:00 a.m. schedule,” says Cahill. “So we had two deadlines, the first was you’re losing the dark. Sun’s coming up. There are skylights in there. And the second one was they’re kicking you out because they’ve got to start their sales day. So it was very, very tense in some ways.”

One of the perks of shooting in a Costco, however, is that it’s easy to shop between shots. “There was one electrician I saw trying on jeans at like 3:00 in the morning,” remembers Cahill. “You’re in there long enough, you get worn down and have to buy something. They kept a register open all night so we could do that. !”

The occasional moments of buying-in-bulk aside, what Cahill and his team really managed to convey during the shoot is what caught everyone’s attention in the script – “something really magical,” as Randall Emmett states.

At one point in the film, Miranda explains why she’s enabling her father to go along with his scheme: that a guy like Charlie would die without a dream. This theme is what Cahill believes is the universal appeal of *King of California*: “In Charlie’s case, he

literally would die without a dream. It's something I believe and hold to -- if you give up on something that means a lot to you, you die inside."

### ABOUT THE CAST

An actor with over thirty years of experience in theatre, film, and television, **MICHAEL DOUGLAS** (Charlie) branched out into independent feature production in 1975 with the Academy Award-winning *One Flew Over the Cuckoo's Nest*. Since then, as a producer and as an actor-producer, he has shown an uncanny knack for choosing projects that reflect changing trends and public concerns. He has been involved in such controversial and politically influential motion pictures as *The China Syndrome* and *Traffic*, and such popular films as *Fatal Attraction* and *Romancing the Stone*.

The son of Kirk and Diana Douglas, Michael was born in New Jersey. He attended the elite preparatory Choate School and spent his summers with his father on movie sets. Although accepted at Yale, Douglas attended the University of California, Santa Barbara.

After receiving his B.A. degree in 1968, Douglas moved to New York City to continue his dramatic training, studying at the American Place Theatre with Wynn Handman, and at the Neighborhood Playhouse, where he appeared in workshop productions of Pirandello's *Six Characters in Search of an Author* and Thornton Wilder's *Happy Journey*.

A few months after he arrived in New York, Douglas got his first big break when he was cast in the pivotal role of the free-spirited scientist who compromises his liberal views to accept a lucrative job with a high-tech chemical corporation in the CBS Playhouse production of Ellen M. Violett's drama, "The Experiment", which was televised nationwide on February 25, 1969.

Douglas' convincing portrayal won him the leading role in the adaptation of John Weston's controversial novel, *Hail, Hero!*, which was the initial project of CBS's newly organized theatrical film production company, Cinema Center Films. Douglas starred as a well-meaning, almost saintly young pacifist determined not only to justify his beliefs to his conservative parents but also to test them under fire in the jungles of Indochina. His

second feature, *Adam at 6 a.m.* (1970) concerned a young man's search for his roots. Douglas next appeared in the film version of Ron Cowen's play *Summertree* (1971), produced by Kirk Douglas' Bryna Company, and then *Napoleon and Samantha* (1972), a sentimental children's melodrama from Walt Disney studio.

In between film assignments, he worked in summer stock and off-Broadway productions, among them *City Scenes*, Frank Gagliano's surrealistic vignettes of contemporary life in New York, John Patrick Shanley's short-lived romance *Love is a Time of Day* and George Tabori's *Pinkville*, in which he played a young innocent brutalized by his military training. He also appeared in the made-for-television thriller, *When Michael Calls*, broadcast by ABC-TV on February 5, 1972 and in episodes of the popular series *Medical Center* and *The FBI*.

Impressed by Douglas' performance in a segment of *The FBI*, producer Quinn Martin signed the actor for the part of Karl Malden's sidekick in the police series *The Streets of San Francisco*, which premiered September of 1972 and became one of ABC's highest-rated prime-time programs in the mid-1970s. Douglas earned three successive Emmy Award nominations for his performance and directed two episodes of the series.

During the annual breaks in the shooting schedule for *The Streets of San Francisco*, Douglas devoted most of his time to his film production company, Big Stick Productions, Ltd., which produced several short subjects in the early 1970s. Long interested in producing a film version of Ken Kesey's grimly humorous novel *One Flew Over the Cuckoo's Nest*, he purchased the movie rights from his father and began looking for financial backing. After a number of major motion picture studios turned him down, Douglas formed a partnership with Saul Zaentz, a record industry executive, and the two set about recruiting cast and crew. Douglas still had a year to go on his contract for *The Streets of San Francisco*, but the producers agreed to write his character out of the story so that he could concentrate on filming *Cuckoo's Nest*.

A critical and commercial success, the film won five Academy Awards, including Best Picture, Best Director, Best Screenplay, Best Actor and Best Actress, and went on to gross more than \$180 million at the box office. Douglas suddenly found himself in demand as an independent producer. One of the many scripts submitted to him for

consideration was Mike Gray's chilling account of the attempted cover-up of an accident at a nuclear power plant. Attracted by the combination of social relevance and suspense, Douglas immediately bought the property. Deemed non-commercial by most investors, Douglas teamed up with Jane Fonda and her own motion picture production company, IPC Films.

A Michael Douglas-IPC Films co-production, *The China Syndrome* (1979) starred Jack Lemmon, Jane Fonda, and Michael Douglas and received Academy Award nominations for Lemmon and Fonda, as well as for Best Screenplay. The National Board of Review named the film one of the best films of the year.

Despite his success as a producer, Douglas resumed his acting career in the late 1970s, starring in Michael Crichton's medical thriller *Coma* (1978) with Genevieve Bujold, Claudia Weill's feminist comedy *It's My Turn* (1981) starring Jill Clayburgh, and Peter Hyams' gripping tale of modern-day vigilante justice, *The Star Chamber* (1983). Douglas also starred in *Running* (1979), as a compulsive quitter who sacrifices everything to take one last shot at the Olympics, and as Zach the dictatorial director/choreographer in Richard Attenborough's screen version of the Broadway's longest running musical *A Chorus Line* (1985).

Douglas' career as an actor/producer came together again in 1984 with the release of the tongue-in-cheek romantic fantasy, *Romancing the Stone*. Douglas had begun developing the project several years earlier, and with Kathleen Turner as Joan Wilder, the dowdy writer of gothic romances, Danny DeVito as the feisty comic foil, Ralphie and Douglas as Jack Colton, the reluctant soldier of fortune, the film was a resounding hit and grossed more than \$100 million at the box office. Douglas was named Producer of the Year in 1984 by the National Association of Theater Owners. Douglas, Turner and DeVito reteamed in 1985 for its successful sequel *The Jewel of the Nile*.

It took Douglas nearly two years to convince Columbia Pictures executives to approve the production of *Starman*, an unlikely tale of romance between an extraterrestrial, played by Jeff Bridges, and a young widow, played by Karen Allen. *Starman* was the sleeper hit of the 1984 Christmas season and earned an Oscar nomination for Best Actor for Jeff Bridges. In 1986 Douglas created a television series

based on the film for ABC, which starred Robert Hays.

After a lengthy break from acting, Douglas returned to the screen in 1987 appearing in two of the year's biggest hits. He starred opposite Glenn Close in the phenomenally successful psychological thriller, *Fatal Attraction*, which was followed by his performance as ruthless corporate raider Gordon Gekko in Oliver Stone's *Wall Street*, earning him the Academy Award for Best Actor.

Douglas next starred in Ridley Scott's thriller *Black Rain*, then teamed up again with Kathleen Turner and Danny DeVito in the black comedy *The War of the Roses* which was released in 1989.

In 1988 Douglas formed Stonebridge Entertainment, Inc. which produced *Flatliners*, directed by Joel Schumacher and starred Kiefer Sutherland, Julia Roberts, Kevin Bacon and William Baldwin and *Radio Flyer*, starring Lorraine Bracco and directed by Richard Donner. Douglas followed with David Seltzer's adaptation of Susan Issac's best-selling novel, *Shining Through*, opposite Melanie Griffith. In 1992 he starred with Sharon Stone in the erotic thriller from Paul Verhoeven, *Basic Instinct*, one of the year's top grossing films.

Douglas gave one of his most powerful performances opposite Robert Duvall in Joel Schumacher's controversial drama *Falling Down*. That year he also produced the hit comedy *Made in America* starring Whoopi Goldberg, Ted Danson and Will Smith. In 1994/95 he starred with Demi Moore in Barry Levinson's *Disclosure*, based on the best seller by Michael Crichton. In 1995 Douglas portrayed the title role in Rob Reiner's romantic comedy *The American President* opposite Annette Bening, and in 1997, starred in *The Game* directed by David Fincher and co-starring Sean Penn.

Douglas formed Douglas/Reuther Productions with partner Steven Reuther in May 1994. The company, under the banner of Constellation Films, produced, *The Ghost and the Darkness*, starring Douglas and Val Kilmer, and John Grisham's *The Rainmaker*, based on John Grisham's best selling novel, directed by Francis Ford Coppola and starring Matt Damon, Claire Danes, Danny DeVito, Jon Voight, Mickey Rourke, Mary Kay Place, Virginia Madsen, Andrew Shue, Teresa Wright, Johnny Whitworth and Randy Travis.

Douglas and Reuther also produced John Woo's action thriller *Face/Off* starring John Travolta and Nicolas Cage, which proved to be one of '97's major hits.

In 1998, Douglas starred with Gwyneth Paltrow and Viggo Mortensen in the mystery thriller *A Perfect Murder*, and formed a new production company, Furthur Films, based at Universal.

2000 was a milestone year for Douglas. *Wonder Boys* opened in February 2000 to much critical acclaim. Directed by Curtis Hanson and co-starring Toby Maguire, Frances McDormand, Robert Downey Jr. and Katie Holmes, Douglas starred in the film as troubled college professor, Grady Tripp. Paramount released the film again in October of 2000 with hopes of Oscar nominations. Michael was nominated for a Golden Globe and a BAFTA Film award for his performance.

USA Films released *Traffic* on December 22, 2000 in New York and Los Angeles then nationwide in January 2001. Douglas played the role of Robert Wakefield, a newly appointed drug czar confronted by the drug war both at home and abroad. Directed by Steven Soderbergh and co-starring Don Cheadle, Benicio Del Toro, Amy Irving, Dennis Quaid and Catherine Zeta-Jones, *Traffic* was named Best Picture by New York Film Critics, won Best Ensemble Cast at the SAG Awards, won four Academy Awards (Best Screenplay, Best Editing, Best Director, and Best Supporting Actor for Benicio del Toro) and has been recognized over on over 175 top ten lists.

In 2001, Douglas produced and played a role in USA Films' outrageous comedy *One Night at McCool's* starring Liv Tyler, Matt Damon, John Goodman, Paul Reiser, and directed by Harald Zwart. *McCool's* was the first film by Douglas' company Furthur Films. Also in 2001, Douglas starred in *Don't Say A Word* for 20th Century Fox. The psychological thriller, directed by Gary Fleder, also starred Sean Bean, Famke Janssen and Brittany Murphy.

In 2002, Douglas played a guest role on the hit NBC comedy *Will & Grace*, and received an Emmy Nomination for his performance.

Douglas starred in two films in 2003. MGM/BVI released the family drama *It Runs in the Family*, which Douglas produced and starred with his father Kirk Douglas, his mother Diana Douglas and his son Cameron Douglas, Rory Culkin and Bernadette Peters. He also starred in the Warner Bros. comedy *The In Laws*, with Albert Brooks.

Douglas filmed an episode for Showtime's children's series *What's Going On?* which dealt with the tragic problem of child-soldiers in Sierra Leone. He also completed a feature-documentary directed by Lee Grant entitled *A Father, A Son, Once Upon a Time* in Hollywood centered on the complex relationship between him and his father, Kirk. The film aired in the fall of 2005 on HBO.

Most recently Douglas filmed *The Sentinel*, a political thriller, also starring Kiefer Sutherland, Eva Longoria and Kim Basinger, directed by Clark Johnson and released in Spring of '06 by Fox/New Regency and during the summer of '06 he was seen in the Universal comedy *You, Me and Dupree*, with Owen Wilson, Matt Dillon and Kate Hudson directed by Anthony and Joe Russo. Douglas most recently completed *King of California*.

In July 1998 Douglas was named a Messenger of Peace for the United Nations by Secretary General Kofi Annan. His two areas of concern are nuclear abolition and prevention of small arms proliferation

Douglas is married to Catherine Zeta-Jones. They have one son, Dylan, and one daughter, Carys. Douglas also has a son, Cameron, from a previous marriage.

An actress who has both an ability to access a depth of emotions and demonstrate a poise well beyond her years, **EVAN RACHEL WOOD** (Miranda) is one of Hollywood's brightest young talents.

Wood was nominated for a Golden Globe Award, a SAG Award and a Critic's Choice Award in 2004 for her role in the critically acclaimed drama *Thirteen*, written and directed by Catherine Hardwicke. Wood starred opposite Holly Hunter as a teenager attempting to navigate her way through the harsh pressures brought upon by her peers and the family strife.

Wood was last seen in David Jacobson's *Down In The Valley* opposite Edward Norton, David Morse and Rory Culkin. Set in the present-day San Fernando Valley, the film revolves around a delusional man, played by Norton, who believes he's a cowboy and the relationship he starts with Wood's rebellious young woman.

She co-stars in Ryan Murphy's drama, *Running with Scissors*, co-starring Annette Bening, Gwyneth Paltrow and Alec Baldwin, which follows the memories of a man's colorful childhood with his bipolar and self-centered mother.

Also due for release is Julie Taymor's musical, *Across The Universe*, for Revolution Studios and Sony Pictures. Utilizing classic Beatles songs, the story centers on an American girl, played by Wood and her relationship with a British boy set against the backdrop of the social upheaval of the 1960s.

Wood starred in Mike Binder's *The Upside of Anger*, opposite Joan Allen, Kevin Costner, Erika Christensen, Keri Russell and Alicia Witt for New Line Cinema. Wood plays the daughter of a jilted, alcoholic mother of four, who deals with her failings as they relate to her daughters, her jealousy over her husband's departure, and her on-again-off-again relationship with an ex-baseball player.

Other recent films include Marcos Siega's *Pretty Persuasion* opposite Ron Livingston and James Woods, Ron Howard's western adventure *The Missing*, opposite Tommy Lee Jones and Cate Blanchett, the Andrew Niccol's comedy *Simone* opposite Al Pacino, and *Little Secrets*, with Vivica A. Fox.

Wood's additional feature credits include *Practical Magic* with Nicole Kidman and Sandra Bullock, Timothy Hutton's *Digging to China*, and *Detour* with Michael Madsen.

On television, Wood starred in ABC's critically acclaimed hit drama series, *Once and Again*. Created by Marshall Herskovitz and Ed Zwick, the series followed the efforts of divorcees (played by Sela Ward and Billy Campbell) trying to sustain a new relationship through the countless hurdles presented by their children, their ex-spouses and everyday life. Wood gained notice as Campbell's character's sensitive daughter 'Jessie' who had difficulty dealing with the pains of divorce and adolescence. She

recently appeared as the niece of Allison Janney's character 'CJ Craig' on NBC's critically acclaimed drama *The West Wing*.

Wood's stage credits include *The Miracle Worker* for Theatre in the Park, *A Midsummer Night's Dream* for Shakespeare in the Park and a three-year tour with *A Christmas Carol*.

Wood is a black belt in Tae Kwon Do and also trained as a singer and dancer. She lives in Los Angeles.

### ABOUT THE FILMMAKERS

**MIKE CAHILL'S** (Writer/Director) first novel, *A Nixon Man*, was winner of the Pirate's Alley Faulkner Award for best new novel.

With *King Of California* he makes his feature film directorial debut, a film he also wrote.

**AVI LERNER** (Producer) was born in 1947 in Haifa, Israel and studied economics at the University of Tel Aviv. After a short period in the banking industry Lerner entered the film business in 1972 when he established the first and only Drive-In cinema in Tel Aviv. He went on to develop a chain of six movie theatres in Israel and in the late 1970's was the first to recognize the potential of the Home Video market and he effectively cornered the Israeli home video market acquiring rights to over 7,000 pictures for Israel. He sold his Home Video and Cinema company in 1984, also between 1980 and 1984, Lerner produced six pictures in Israel. In 1984 he went to South Africa to produce the remake of *King Solomon's Mines*, starring Richard Chamberlain and Sharon Stone for the Cameron Group.

Between 1984 and 1992 he produced over 40 pictures in South Africa for his company Nu Metro Production and sold them all over the world.

In 1986, Lerner acquired the Metro cinema chain in South Africa from CIC International and the South African Home Video operations of Thorn EMI. Over the next four years in South Africa Lerner built the Nu Metro Entertainment group which

developed into one of the largest and most aggressive entertainment companies in Africa. Nu Metro Entertainment included 4 different companies that covered, theaters, video, distribution, and production. The cinema chain under the name Nu Image Theatres was developed from 33 screens in 1986 to 160 screens in 1992.

Nu Metro Distribution licensed film distribution rights for Southern Africa which were then exploited through its own cinema chain, its own video distribution operations and which were thereafter licensed to Southern African Pay (TivM-Nett) and Free TV broadcasters, representing companies like W.B., Disney, Fox, MGM, and most of the independent distributors.

In 1991 and 1992, partly as a result of the political instability facing South Africa and partly because of a desire to establish an LA based production/distribution company, Nu Metro Ltd (excluding the film production operations) was sold to CAN Gallo Ltd. The proceeds of the sale were used partly to produce the first five pictures for the new group and partly to establish Nu Image in Los Angeles. In 1992 Lerner moved to America and established Nu Image together with Danny Dimbort and Trevor Short.

Today, Lerner is one of the most respected and prolific independent film producers in the industry. He is a member of the Board of Directors of both the Independent Producers Association and the American Film Marketing Association. His company Nu Image/Millennium Films currently produces between 14 and 15 independent pictures a year and he has produced over 230 pictures in his illustrious movie career which spans three decades. Recent credits include *Edison*, *16 Blocks*, *The Black Dahlia*, *Lonely Hearts*, *Mozart and the Whale*, *Wicke Man*, *Home of the Brave* and *King of California*. Nu Image/Millennium is currently planning to produce *Rambo 4* starring Sylvester Stallone and *Day of the Dead*.

One of the entertainment industry's most prolific film producers, **RANDALL EMMETT** (Producer) has produced over 50 feature films. Combining an innate financial sensibility with an equally natural eye for great filmmaking, Emmett is a partner and part-owner with George Furla of Emmett/Furla Films, a production company that has a multiple -picture distribution and financing deal with Nu Image/Millennium Films, with whom they have produced over thirty films to date. Emmett and Furla rolled Emmett/Furla Films into the publicly traded company Family Room Entertainment, for which they

serve as co-chairmen.

With a reputation for packaging movies and actually getting them made – no small feat in a town full of good intentions – Emmett’s films have been seen around the world, at festivals such as Sundance, Berlin and Toronto, and many have been nominated for Independent Spirit Awards and Golden Globe Awards.

Emmett’s upcoming films include *Rambo IV: In The Serpent’s Eye* directed by and starring Sylvester Stallone; the thriller *88 Minutes*, starring Al Pacino for director Jon Avnet; *Borderland*, a crime drama with Sean Astin; *Brilliant*, with Scarlett Johansson; *Day of the Dead*, directed by Steve Miner; *Finding Rin Tin Tin*, with Armand Assante; *King of California*, starring multiple Academy Award winner Michael Douglas and Golden Globe-nominated Evan Rachel Wood; and the Irwin Winkler-directed *Home of the Brave*, starring Samuel L. Jackson, Jessica Biel, and Christina Ricci.

Randall Emmett’s recent films include *The Contract*, starring John Cusack and Morgan Freeman, directed by Bruce Beresford; a remake of the 1973 horror film *Wicker Man*, starring Nicholas Cage, Leelee Sobieski and Ellen Burstyn and directed by Neil LaBute; *Lonely Hearts*, starring John Travolta, James Gandolfini, Salma Hayek, Laura Dern and Jared Leto; *16 Blocks*, starring Bruce Willis and Dante “Mos Def” Smith and directed by Richard Donner; *Edison*, starring Justin Timberlake, Morgan Freeman, Kevin Spacey and LL Cool J, which premiered at the 2005 Toronto International Film Festival.

Emmett’s past projects include 2004’s Golden Globe-nominated *Love Song For Bobby Long*, starring John Travolta and Scarlett Johansson; *Wonderland*, starring Val Kilmer, Kate Bosworth and Lisa Kudrow; *Narc*, starring Ray Liotta and Jason Patric; and *Control*, starring Willem Dafoe, Ray Liotta and Michelle Rodriguez.

Other upcoming films he is producing include *The Night Watchman*, with Keanu Reeves and screenplay by James Ellroy; and *Second World*, to be directed by Jon Avnet.

Emmett was raised in Miami and graduated from the respected performing arts high school, New World School Of The Arts. From there he headed to New York to attend The School Of Visual Arts. Among his many public speaking engagements, he

served as keynote speaker at his high school alma mater commencement ceremony in 2002 and as guest speaker at the Miami Film Festival and UCLA Extension (“Indie Film Business: Getting It Made, Getting It Sold”).