

COLLATERAL

Three-time Academy Award® nominee Tom Cruise (“Magnolia,” “Jerry Maguire,” “Born on the Fourth of July”), Jamie Foxx (“Ali,” “Any Given Sunday”) and Jada Pinkett Smith (“The Matrix Reloaded,” “The Matrix Revolutions”) star in the thriller “Collateral,” under the direction of three-time Academy Award® nominee Michael Mann (“The Insider”).

Max (Jamie Foxx) has lived the mundane life of a cab driver for 12 years. The faces have come and gone from his rearview mirror, people and places he’s long since forgotten...until tonight. Vincent (Tom Cruise) is a contract killer. When an offshore narco-trafficking cartel learns they are about to be indicted by a federal grand jury, they mount an operation to identify and kill the key witnesses, and the last stage is tonight. Tonight, Vincent arrives in L.A....and five bodies are supposed to fall.

Circumstances cause Vincent to hijack Max’s taxicab, and Max becomes collateral—an expendable person in the wrong place at the wrong time. Through the night Vincent forces Max to drive him to each assigned destination. And as the LAPD and FBI race to intercept them, Max and Vincent’s survival becomes dependent on each other in ways neither would have imagined.

Jada Pinkett Smith stars as United States Attorney Annie Farrell. Rounding out the main cast are Mark Ruffalo (“13 Going on 30”), Peter Berg (“Cop Land”) and Bruce McGill (“Runaway Jury”), with Oscar® nominee Javier Bardem (“Before Night Falls”) making a cameo appearance.

A co-production of DreamWorks Pictures and Paramount Pictures, “Collateral” is produced by Michael Mann and Julie Richardson from a screenplay by Stuart Beattie. Frank Darabont, Chuck Russell, Rob Fried and Peter Giuliano served as executive producers.

The behind-the-scene creative team included directors of photography Dion Beebe and Paul Cameron, production designer David Wasco, film editors Jim Miller and Paul Rubell, costume designer Jeffrey Kurland, and composer James Newton Howard.

ABOUT THE PRODUCTION

ONE NIGHT

“Collateral” takes place over one night in Michael Mann’s City of Los Angeles. But in that one night, the lives of two men will be irrevocably changed.

Director/producer Michael Mann states, “One of the things that attracted me to the project was the compression of time—it all happens in one night. The whole story takes place between six p.m. and about four a.m. in this PacRim-diverse and most contemporary of American cities, where coyotes roam the streets as if the layer of civilization is new and temporary. That’s the world I wanted Max and Vincent moving through as the story unfolds. Tonight, everything in their lives is changing. Totally. Forever. Finality has shown up on the horizon, heading this way. This is the collision of two lives in very extreme circumstances. It is a compression of all they have been and who they think they might be, all collapsed into the events of one night. I liked the intensity, the immediacy of that...”

Mann adds that it was as if the script broke the convention of the standard three-act structure, with a typical beginning, middle and end. “It’s almost as if there had been two acts prior to the beginning of our movie—all kinds of events had occurred with many discoveries along the way—and now here is the *denouement* of the story. The whole movie is the third act, which was very attractive to me.”

Nevertheless, moviegoers will have no reason to wonder how they got to this point in the story, as the back story that led to this one night becomes all too clear as the drama unfolds. Mann expounds, “An offshore narcotrafficking cartel has discovered that some of their operatives are about to be indicted in Los Angeles. They mount an operation to stop these indictments by killing the five key witnesses. Understand, they are very large and have an unlimited budget, so they can buy the best people available to get the job done...people like Vincent. They probably spent months setting up this operation; all the prep work has been done. Now it’s just a matter of carrying it out...and tonight Vincent comes to town to do exactly that. Unforeseen circumstances compel him to have to improvise and he winds up taking a hostage—a cab driver named Max.”

“Max becomes a hostage in his own cab as Vincent makes him drive to the places where these hits will be carried out,” screenwriter Stuart Beattie continues. “And

the guts of the story is these two characters in what becomes very much a *mano y mano* game of cat and mouse.”

Perhaps surprisingly, it wasn't the idea of going inside the mind of a contract killer that first inspired Stuart Beattie's script for "Collateral." Rather, it was the day-to-day risks of being an ordinary, everyday cab driver. The screenwriter offers, "It came from my own experience of taking a cab back from the airport one day. I started talking with the cabbie, and by the time I got home, we were chatting like old friends. Suddenly it occurred to me that I could be anybody and the driver would have no idea. I could be some homicidal maniac and he has his back to me the whole time. It struck me as being a potentially interesting setting for a drama, where you have two complete strangers sitting, one with his back to the other, in an enclosed space, totally alone. And it just grew from there."

Mann says, "What I thought was brilliant about the script when I first read it was the simple dialectic of these two very different lives coming together and colliding on this one night in L.A."

WHO'S DRIVING WHOM?

In a rare villainous turn, Tom Cruise stars in the role of Vincent, though he doesn't see even this cold-blooded killer in entirely black and white terms. "I've played heroes and antiheroes, and I thought Vincent was just a great character...very dynamic," Cruise says. "I wanted to explore the character and get an understanding of him, particularly because he's demonstrating some seriously antisocial behavior," he laughs. "One of the first things I try to do is find the character's moral code because, whether you agree with them or not, people have their own moral codes. Vincent was hired to do a job and it would be a breach of his moral code not to do it. He's an absolute professional. I looked at it from that point of view, getting into the character."

"I think people are very complex, and there are many things at work within them that can be fascinating," Mann comments. The director could be talking as much about his star as the character he plays, noting, "Vincent is a character unlike any Tom has played before, and there was an element of risk for him to do this role. There is a power and an authority within Tom that I wanted to see come out in this character. You can see it, even through Vincent's elegant appearance. You realize, soon, he is rough trade in a good suit."

Vincent's appearance also represents something of a departure for Cruise, with his steel gray hair and salt-and-pepper stubbled face. "I wanted the character to look very different from Tom Cruise, to rough up the surface appearance and give him a certain anonymity," Mann asserts. "It was also in the wardrobe, which was very important because Vincent is in the same suit throughout the movie. It looks like very expensive custom tailoring, but not done in the United States or even Europe...like it's the best custom tailoring money can buy in a place like Kowloon, so it has a certain foreign element to it."

"Michael came up with the whole visual design of the character—the hair, the beard, the suit..." Cruise remarks. "We worked it out on the computer first and Michael's eye is incredible. I just loved working with him; he was so absolutely thorough. We took the time to put together Vincent's history, and those back stories very much gave us a point of reference of where to start with the character and where to go."

"We spent months prior to filming building Vincent into a very dynamic, very tangible character, none of which is discussed specifically within the context of the movie," Mann reveals. "But it is there in everything that Vincent does. There's not a reaction, an attitude, or a line of dialogue that doesn't connect back to the part of Vincent that predates tonight, when the story begins. Through various bits and pieces, we get the sense that something is going on inside of this character. There are tectonic plates shifting deep down in the core of this person."

"One of the things we always discussed was when do you start to see that first crack appear in Vincent's veneer," Cruise says. "At the beginning of the picture, he looks just perfect...a silver fox coming into town. But I believe that Max definitely has an effect on Vincent, so it's on this night that there is a crack of humanity in this guy."

Mann agrees, "Vincent is an intelligent man, but he has been making a living killing other human beings for the last six or seven years. To the extent that his personality has been eroded over time, he couldn't have found himself a worse person with whom to spend a night in a vehicle than Max."

Jamie Foxx, who stars as Max, confirms that once his character gets over the initial shock of finding out who Vincent is and what is going on, there is a gradual shift in their relationship. "The amazing thing about the relationship between these two guys is that, in some crazy way, Max is inspired by Vincent. It's as if Max has been just bursting at the seams for something different in his life, and when it happens he eventually embraces it."

Michael Mann says that Foxx was “perfect casting” for the role of Max, noting, “Jamie is truly ‘a man for all seasons’; he is a phenomenal talent...just a brilliant actor. The film is not even remotely comical, but there are scenes with Jamie and Tom that are devastatingly funny. Nobody knows how to carry those moments with the kind of precision needed better than Jamie Foxx.” The director adds, “It also had to do with the chemistry of Jamie and Tom together, though their characters are total opposites. Max is middle class. He’s an everyman character. He has conventional values, believes in civic duty and has humanitarian impulses. He has never seen a violent crime in his entire life...and he winds up with a stone cold sociopath in his back seat.”

Foxx states, “At the beginning of the movie, Max is entirely unconcerned about who this guy in the back is. He’s just another fare because Max is simply a cab driver. My way of thinking was that there was nothing special or exciting about Max’s life, other than the fact that he is kind of a dreamer. Vincent getting in his cab is going to change him forever, but the reality is that on this night they both end up needing each other to decide which way their lives are gonna go. For Max, either he is going to stay in that cab for the rest of his life or, because of this tragic thing, is going to do whatever he needs to in order to make sure that he doesn’t go back to that metaphoric four-doored jail cell any more. I believe people happen to people on purpose—not all the time, but there are some energies that are pushed together for a reason. There are a couple of things that happen to Max like that. When Jada’s character, Annie, gets in the car and meets Max, they share a few ideas with each other and all of a sudden their lives have changed a little bit. She turns around and gives him her business card. Annie is a very attractive woman, very powerful...why give her card to a cab driver? But something made her change.”

Jada is Jada Pinkett Smith, who stars as United States Attorney Annie Farrell. The actress affirms, “One of the themes of the film that was really interesting to me was how people’s paths cross—the dynamics of meeting someone you never imagined could affect you in such a substantial way. That’s what happens with Annie and Max. He gives her the opportunity to express who she really is, and she feels comfortable enough with him to open up and reveal something about herself she probably hasn’t told another human being. When she gets out of the cab, she’s thinking, ‘I might never see this guy again...maybe I should give him my card...but he’s a cab driver.’ But they had made this incredible connection, and it broke through any preconceived ideas of who this cat

might be. It just teaches you that you have to be open and ready, because you never know what a chance meeting could lead to.”

To prepare for her role, Pinkett Smith spent time with an attorney in and out of the courtroom. She offers, “I watched how she interacted with the other lawyers and how she handled herself in the courtroom versus outside of the courtroom. I observed her body language and even her wardrobe—why she wore a skirt instead of pants, heels as opposed to flats, how much makeup she wore... All of these things help to create a character, so to have the opportunity to work with a director like Michael Mann, who insists on that kind of process and appreciates the work that goes into it, is truly a blessing. It really steps up my game because, if you’re going to work with Michael Mann, you have got to be on point. Period. You have to come to the set prepared, and he helps you do that. He takes you on a journey to access your character.”

Mann counters that he *more than* appreciated the work Pinkett Smith put into creating her character and says that it paid off where it counts, on the screen. “The brilliance of Jada in this role and the proof of her getting her character right is tested by the story. We meet Annie in the beginning of the film, and she has to make an *extremely* strong impression on us because we’re not going to see her again until very much later, and she has to be sustained in memory. Jada has this unique charisma as a person in real life, and I believe that’s conveyed in Annie.”

Another person with whom Max has a brief but pivotal encounter is Detective Fanning, an undercover narcotics detective who is hot on Vincent’s trail after the first “hit” gets a little messier than initially planned.

Fanning is played by Mark Ruffalo who says he was immediately drawn into the action by the screenplay. “It was exciting to read. It felt like a hard-driving, twisting, tumbling caper that you don’t know where it’s going to go, but you know it’s driving towards an end. The description of the action was so specific, I could visualize whole sequences reading it, and I’d never had that experience before.”

Ruffalo notes that he had first envisioned Fanning as being very “street,” but remarks, “Michael wanted to class him up because Fanning is the first one to see the truth of what’s going down and he’s on the trail of the killer, so he needed to be comparable in some way to Vincent. I told Michael I had no idea where to begin and he said, ‘I’ve got just the guy for you.’ He handed me a picture of a detective we just called ‘Q’ and said, ‘This is the guy. I want you to spend as much time as you can with him before we shoot this movie. You *are* ‘Q.’”

Mann says, “‘Q’ is an undercover narc. I’ve met a lot of undercover cops in my life and if somebody had pointed ‘Q’ out to me on the street and said, ‘That guy’s a cop,’ I’d have said, ‘Impossible.’ To look at him, there is no way you would think he is an LAPD detective working major narcotics. In many respects, he is who I based Mark Ruffalo’s character on.”

Rounding out the main cast of “Collateral” are Peter Berg as Narcotics Detective Richard Weidner, who is skeptical about his partner Fanning’s theories about the crime; Bruce McGill as Pedrosa, a Federal Agent investigating the narco-trafficking cartel that hired Vincent; Barry Shabaka Henley as Daniel, a jazz musician who finds himself on Vincent’s list; and Irma P. Hall as Max’s bedridden but still feisty mother, Ida. Academy Award® nominee Javier Bardem (“Before Night Falls”) makes a cameo appearance as Felix, one of the heads of the narco-trafficking cartel and the one who hired Vincent, sight unseen.

BUILDING CHARACTERS

Mann acknowledges that pairing Pinkett Smith with a real-life attorney and Ruffalo with an undercover cop to give them added insight into their respective roles is part of his general approach as a director. “I’m a big believer that whatever the central activity is that a character does in life, an actor, and sometimes I as a director, should also be able to do to really understand the character. It provides all kinds of access into the depths of the person.”

To that end, both Tom Cruise and Jamie Foxx underwent very individual training regimens to identify more fully with their individual characters. Cruise trained extensively with Michael “Mick” Gould, a former member of the British Special Air Service and a respected authority in the areas of martial arts and weapons training. In recent years, Gould has turned his expertise into a career as a consultant and instructor for clients ranging from military Special Forces and law enforcement to feature films. He had first been recruited to work in motion pictures by Michael Mann on the movie “Heat,” and Mann called on him again to give Cruise, one of the industry’s most affable stars, the makings of a consummate killer.

For the scenes involving gun play, Cruise practiced on a police firing range with live ammunition, which gave him a familiarity with the feeling of firing a real gun that is impossible to get from firing blanks. Using live ammunition also gave the actor a respect for the weapon, even when it was later loaded with blanks. “I’ve fired weapons in

pictures before, but I'd never had that kind of training with a gun," Cruise states. "Mick is a great instructor. He helped me to find my own style and also trained me beautifully so I was very safe when using a weapon. I couldn't afford to make a mistake because even though you're firing blanks, they are full-flash blanks and could hurt somebody. But it also added a dimension to the character that I really enjoyed exploring. It was like building the character from the ground up, so when it came time to do those scenes, I felt very confident. I didn't have to think about it; this is just who Vincent is...this is what he does."

Mann says, "In directing Tom, I was working with someone who has the most complete focus and dedication to being there and making himself available to everything. You believe that Tom can do what his character does in the picture for the simple reason that Tom can do everything his character does in the picture. All those skills were acquired in pre-production."

While Cruise was on the firing range, Jamie Foxx was racing Ford Crown Victorias at Willow Springs Racetrack. "To be honest, I didn't understand why we were on a racetrack," Foxx admits, "but Michael said he needed me to have the feel of the cab, so driving it became second nature and not acting. He said, 'If you're acting, it's a cab, but if it's natural, you're not paying any attention to the cab at all.' And when it came to the stunts, he wanted me to be comfortable with the car going fast—how it moves and turns at any speed. We ended up having a great time at the track. It was a whole lot of fun, but at the same time, I got a little of Max's DNA."

"It was important," Mann adds. "If you've been driving a cab twelve hours a day, five days a week, year after year, you've got to be a pretty instinctive driver. He had to know how to control the vehicle and get sensitized to the weight transference, its effect on traction, like that... That's one of the basics of racing, so we did just that...except with a Crown Vic."

Interestingly, it was the act of *not* driving that proved the most challenging to Foxx. Since most of the action takes place in the confines of a taxicab, there were 17 cabs and assorted configurations of cabs used during the filming of "Collateral." On some of the cabs, various sections could be removed to accommodate different camera angles. Obviously, a few of those 17 cabs were not meant to be driven, but rather "towed" as the action inside was filmed. In those scenes, Foxx wasn't actually driving the cab and, the actor reveals, that took some getting used to. "I was turning the steering wheel back and forth, and Michael would have to cut and say, 'Quit turning the

steering wheel like that.’ Sometimes, it was completely black—you couldn’t see anything—and I’d just be staring, and I’d hear, ‘Cut. You can’t just stare when you’re driving,’” Foxx laughs. “After a few nights, I got the hang of it.”

A great deal of thought went into both the interior and exterior look of the cab, which is the primary “set” of the entire movie. If, as the saying goes, “God is in the details,” then it could also be said that Michael Mann is a true believer. The paint scheme of the cab went through no less than 50 incarnations before the design team achieved the desired color. Although the predominant color could be considered a deep orange, Mann wanted a subtle bluish opalescence mixed in that would give it a different sheen under the city’s nocturnal haze. “This is L.A. It’s not Chicago, it’s not New York, it’s not Detroit... The air has a certain liquidity to it at night. It’s the way things are in L.A., so it became very important that the color of the cab be just right.”

NIGHT LIGHTS

“Collateral” was shot entirely at night in the city Michael Mann arguably knows better than any other contemporary director: Los Angeles, California.

“Michael Mann has been to places I didn’t even know existed,” says Foxx. “I tried to tell him, ‘Mike, I’m from the ghetto,’ and he said, ‘You’re not from the ghetto. I know the ghetto. You want me to show you some ghetto?’ And he took me places where even I was like, ‘Man, lock the doors! Where *are* we?’ That’s the genius of it. Michael doesn’t try to make Toronto or Vancouver look like L.A.; you’re actually in L.A., with somebody who really knows this city.”

Production designer David Wasco agrees, “A lot of filmmakers think Los Angeles has been filmed to death, but there’s so much that’s still untapped. Part of showcasing the city was in representing a wide variety of communities and cultures, the upscale and the downscale.”

Mann comments, “For people who don’t live here or for some who do, it’s not the Los Angeles of palm trees and Malibu, but the *city* of Los Angeles—Commerce, Wilmington, South Central, East L.A., downtown... And there is a unique mood to the skies above L.A. at two or three a.m. Streetlights reflect off the bottom of clouds. Even in darkness, you can see into the distance: silhouetted palms against the sky... I had to figure out how we were going to evoke that three-dimensional night—how to see into the L.A. night.”

Mann knew that standard 35-millimeter film would never be able to capture Los Angeles at night the way he wanted the audience to experience it, so he became one of the first directors to shoot a major motion picture almost entirely digitally, and the first to use a modified Thomson Grass Valley Viper FilmStream camera to depict the city in the hours between dusk and dawn as never before.

“Film doesn’t record what our eyes can see at night,” Mann confirms. “That’s why I moved into shooting digital video in high definition—to see into the night, to see everything the naked eye can see and more. You see this moody landscape with hills and trees and strange light patterns. I wanted that to be the world that Vincent and Max are moving through.”

Mann worked closely with associate producer Bryan H. Carroll on the modification of the Viper to make it the optimum medium in which to shoot the movie.

“Collateral” actually turned out to be a multimedia film project, with approximately 80 percent of the film shot digitally, using several different types of cameras, including the Viper FilmStream and the Sony CineAlta high definition camera, and the balance on traditional film. Mann explains that the primary benefit of the Viper FilmStream was the way it recorded the distinct color palette that defines the city at night. “The Viper records colors in a whole different way, particularly oranges, yellows and reds.”

Nevertheless, the director notes, “To me it’s about emotion; it’s how those environments surrounding these characters make us feel, so the atmosphere around them was quite critical. I find Los Angeles at night to be very emotional. I wanted to tell a story that evokes some of the wildness that lurks just one layer below the surface.”

That wildness is conveyed in a brief encounter between Max and Vincent and three coyotes crossing the street in front of the cab. The scene resulted from Mann’s own experience, as he relates, “I was driving home late one night and stopped at a red light, and three coyotes walked diagonally across the intersection like they absolutely owned it. It was something I never forgot. It wasn’t just the presence of wild animals in the middle of the city; it was their attitude that this was still their domain, and this layer of civilization was merely temporary.”

Cruise says that he feels the scene in which Vincent and Max cross paths with the coyotes “has a hypnotic quality. In that moment you see these two guys are in their own world, yet they are connected. They’re on this journey together.”

ABOUT THE CAST

TOM CRUISE (Vincent) has achieved unprecedented success in a career spanning two decades. He is a three-time Academy Award® nominee whose films have earned in excess of four billion dollars worldwide. In addition, while continuing to explore new artistic challenges, Cruise has utilized his professional success as a vehicle for positive change, becoming an international advocate, activist and philanthropist in the fields of health and education.

Through Cruise/Wagner Productions, which he founded in 1993 with his partner, Paula Wagner, Cruise has also moved seamlessly into the broader role of producer, bringing a range of diverse projects from new and established talents to the screen. The first film released under the C/W banner was the international hit “Mission: Impossible,” and, in 1997, resulted in the company being honored with the Nova Award for Most Promising Producers in Theatrical Motion Pictures. The company went on to release the critically acclaimed films “Without Limits,” “Shattered Glass,” “Narc” and the period thriller “The Others.” The last marked Cruise’s first collaboration with director Alejandro Amenabar, whose film “Abre Los Ojos” became the basis for the C/W production “Vanilla Sky,” under the direction of Cameron Crowe. The producing team was honored recently with the UCLA/Producers Guild of America Vision Award.

Cruise is currently in pre-production, starring in and producing the third installment of “Mission: Impossible,” C/W’s blockbuster franchise, which has grossed more than one billion dollars to date. He is also simultaneously producing Cameron Crowe’s “Elizabethtown,” shooting this summer, and “Ask the Dust,” from Oscar®-winning screenwriter Robert Towne.

Most recently, Cruise and Wagner, along with Edward Zwick and Marshall Herskovitz, produced the “The Last Samurai,” which grossed nearly half a billion dollars worldwide, in which Cruise starred as Captain Nathan Algren, earning his third Golden Globe nomination for Best Actor. The film received a Producers Guild of America nomination for Best Picture. Prior to that, he starred in Steven Spielberg’s futuristic thriller “Minority Report,” as pre-cog specialist John Anderton.

Cruise made his feature film debut in 1981 at the age of nineteen in the romantic drama “Endless Love,” followed by the critically acclaimed “Taps,” co-starring Sean Penn and Timothy Hutton, and Francis Ford Coppola’s “The Outsiders.” His breakout performance in “Risky Business” earned him his first Golden Globe nomination in 1983.

The role of Maverick in Tony Scott's "Top Gun" catapulted Cruise to international stardom as the film went on to become the highest grossing picture of 1986.

He next starred opposite Paul Newman in Martin Scorsese's "The Color of Money" and opposite Dustin Hoffman in Barry Levinson's Oscar®-winning "Rain Man." In 1989, Cruise received his first Academy Award® nomination and earned the Golden Globe for Best Actor for his portrayal of Vietnam veteran and anti-war activist Ron Kovic in Oliver Stone's "Born on the Fourth of July," which received a Best Picture nomination. His performance in Rob Reiner's "A Few Good Men," opposite Jack Nicholson and Demi Moore, led to a third Golden Globe nomination, and, in 1997, he received his second Academy Award® nomination and the Golden Globe for Best Actor for his work in Cameron Crowe's "Jerry Maguire."

In 1999, Cruise received critical acclaim for his powerful performance in Paul Thomas Anderson's ensemble drama "Magnolia," earning a third Academy Award® nomination and his third Golden Globe, for Best Supporting Actor. That same year, he starred in Stanley Kubrick's final film, the psychological thriller "Eyes Wide Shut."

His additional screen credits include Ron Howard's epic "Far and Away," Sydney Pollack's legal thriller "The Firm" and Neil Jordan's "Interview with the Vampire," based on the bestselling novel by Anne Rice.

Cruise has been the recipient of numerous awards and tributes, reflecting both critical and commercial recognition within the industry and the broad popular support of audiences worldwide.

Most recently, he received the EMMA Award (Ethnic Multicultural Media Award) for Best Film Actor from the U.K. for his work in "The Last Samurai." He received the Best Actor Award from the National Board of Review for his performance in "Jerry Maguire," has been honored twice by the People's Choice Awards, and received two Screen Actors Guild nominations for his work in "Jerry Maguire" and "Magnolia." He was recognized by the Chicago Film Festival as the 'Actor of the Decade' in 1993 and earned the NATO/SHOWEST Meritorious Achievement Award that same year. Cruise has also been honored with a Saturn Award for "Vanilla Sky," both the Chicago Film Critics Award and the Blockbuster Award for "Magnolia" and an MTV Award for "Mission: Impossible 2."

Cruise has also been honored with tributes ranging from Harvard's Hasty Pudding Man of the Year Award to the John Huston Award from the Artists Rights

Foundation, The American Cinema Award for Distinguished Achievement in Film, and the American Cinematheque Award.

JAMIE FOXX (Max) is enjoying success in a multi-faceted career that already encompasses dramatic roles in films and television, as well as stand-up comedy and music. Though previously best known for his comedy work, his emergence as a leading dramatic actor is evidenced in his most recent and upcoming roles. He next stars as the late legendary blues musician Ray Charles in the biopic “Ray,” directed by Taylor Hackford, which is due out this fall. The movie chronicles Ray Charles’ struggles through poverty, blindness, racism and drug addiction, as he rose to become a music icon. In addition, he is set to star in the action thriller “Stealth,” for director Rob Cohen, which is slated for release in 2005.

Foxx most recently received critical acclaim for his portrayal of gang member-turned-Nobel Peace Prize nominee Stan “Tookie” Williams in the cable movie “Redemption.” He also starred opposite Gabrielle Union in the urban romantic comedy film “Breakin’ All the Rules.”

Foxx first came to fame as a popular stand-up comedian and comedy actor. During the early 1990s, he was a regular on the comedy series “In Living Color,” alongside Keenan Ivory Wayans, Damon Wayans and Jim Carrey. He also had a recurring role on the series “Roc,” and guest starred on several other shows.

In 1996, he launched his own series, “The Jamie Foxx Show,” which became one of the top-rated shows on the WB network. Foxx not only co-created and starred on the show, but also served as an executive producer and directed several episodes. During the show’s five-year run, Foxx won an NAACP Image Award and earned three more nominations for Outstanding Actor in a Comedy Series.

On the big screen, Foxx received praise from both critics and audiences for his performance as a breakout star quarterback in Oliver Stone’s 1999 football-themed drama “Any Given Sunday,” in which he joined an ensemble cast that also included Al Pacino, Cameron Diaz and LL Cool J. In addition to his onscreen role in the movie, Foxx wrote, produced and performed two songs featured on the film’s soundtrack, including the title track and the chant “My Name is Willie.”

He went on to co-star with Will Smith in the 2001 biopic “Ali,” which marked Foxx’s first collaboration with director Michael Mann. His portrayal of Muhammad Ali’s corner man and constant inspiration, Drew “Bundini” Brown, brought Foxx another

Image Award, this time for Outstanding Supporting Actor in a Motion Picture. His additional film credits include “Bait,” “The Truth About Cats and Dogs” and “The Great White Hype.”

In 2002, Foxx brought down the house in his first HBO comedy special, “Jamie Foxx: I Might Need Some Security.” He also has the distinction of hosting the top-rated “Saturday Night Live” of the 2001-02 season.

JADA PINKETT SMITH (Annie) is a versatile young actress whose film career has been on the fast track since her debut in “Menace II Society.” She most recently starred in “The Matrix Reloaded” and “The Matrix Revolutions,” the back-to-back hit sequels to the original blockbuster, “The Matrix.” She earned an Image Award nomination for Outstanding Supporting Actress in a Motion Picture for her work in the latter sequel.

Pinkett Smith had previously worked with “Collateral” director Michael Mann when she co-starred opposite her real-life husband, Will Smith, in the biopic “Ali.” She received an Image Award nomination for Outstanding Supporting Actress in a Motion Picture for her performance as the boxing champion’s first wife, Sonji. She had earlier been recognized with an Image Award nomination in the category of Outstanding Actress in a Motion Picture for her work in “Bamboozled,” for director Spike Lee.

In 1996, she earned dual Image Award nominations: for Outstanding Actress in a Motion Picture for her work in “Set it Off,” in which she starred with Queen Latifah and Vivica A. Fox; and for Outstanding Actress in a Television Movie for the acclaimed drama “If These Walls Could Talk.” That same year, she received praise for holding her own against Eddie Murphy when she starred in Tom Shadyac’s smash hit comedy “The Nutty Professor.”

A native of Maryland, Pinkett Smith studied dance and acting at the Baltimore School of Arts and the North Carolina School of the Arts. Her big break came in 1991 when she landed a regular role on the long-running NBC series “A Different World.” After two seasons on the show, she made her feature film debut in 1993’s acclaimed urban drama “Menace II Society,” which also marked the directorial debut of Allen and Albert Hughes.

The following year, Pinkett Smith starred in three feature films: “The Inkwell,” Doug McHenry’s “Jason’s Lyric,” and Keenan Ivory Wayan’s comedy “A Low Down Dirty Shame.” Her additional film credits include the horror film “Demon Night,” Wes Craven’s

hit horror film spoof "Scream 2," the title role in the independent film "Woo," and the comedy "Kingdom Come," with LL Cool J and Whoopi Goldberg, which reunited her with Doug McHenry. Pinkett Smith also had a cameo role as a young journalist in the harrowing drama "Return to Paradise," starring Vince Vaughn, Anne Heche and Joaquin Phoenix.

MARK RUFFALO (Fanning) starred this past spring in the romantic comedy hit "13 Going on 30," opposite Jennifer Garner. His recent film credits also include the indie features "Eternal Sunshine of the Spotless Mind," with Jim Carrey; "We Don't Live Here Anymore," opposite Naomi Watts, on which he also served as executive producer; and Jane Campion's controversial thriller "In the Cut," opposite Meg Ryan.

Ruffalo had first come to the attention of critics and audiences in 2000 with his role in the award-winning independent film "You Can Count on Me," in which he starred with Laura Linney under the direction of Kenneth Lonergan. His performance in that film brought Ruffalo the New Generation Award from the Los Angeles Film Critics Association and Best Actor honors at the Montreal Film Festival, as well as an Independent Spirit Award nomination for Best Actor.

His other film credits include the comedy "View From the Top," with Gwyneth Paltrow; "My Life Without Me," with Sarah Polley, which was featured at several international film festivals; John Woo's World War II drama "Windtalkers"; Austin Chick's "XX/XY," which premiered at the Sundance Film Festival; Rod Lurie's "The Last Castle," with Robert Redford and James Gandolfini; and the comedy "Safe Men."

In addition to his work in front of the camera, Ruffalo co-wrote the screenplay for the independent film "The Destiny of Marty Fine," in which he also starred. The film was the first runner-up at the 1995 Slamdance Film Festival.

An accomplished stage actor who has appeared in more than 30 plays, Ruffalo won a Lucille Lortel Award for Best Actor for his performance in the off-Broadway production of "This is Our Youth," written by Kenneth Lonergan. He more recently appeared off-Broadway in the play "The Moment When," written by Pulitzer Prize and Tony Award winner James Lapine. He also directed Timothy McNeil's play "Margaret" in Los Angeles.

PETER BERG (Richard Weidner) has demonstrated a taste for challenging material, whether as an actor, director, writer or producer. For his acting work, he won

critical acclaim for his performance in John Dahl's *neo noir* thriller "The Last Seduction," opposite Linda Fiorentino. His other notable film credits as an actor include James Mangold's "Cop Land," with Sylvester Stallone, Robert De Niro, and Harvey Keitel; "The Great White Hype," with Samuel L. Jackson; Spike Lee's "Girl 6"; Wes Craven's "Shocker"; "Late For Dinner," with Marcia Gay Harden; Keith Gordon's "A Midnight Clear"; and the fact-based sci-fi drama "Fire in the Sky."

Berg made his feature film directorial debut with the cult favorite "Very Bad Things," starring Cameron Diaz, Jon Favreau, and Christian Slater. Berg went on to direct the actioner "The Rundown," starring The Rock, Seann William Scott, Rosario Dawson and Christopher Walken. He is currently directing "Friday Night Lights," based on the bestselling novel about Texas football by H.G. Bissinger. The film stars Billy Bob Thornton and is set for an October 2004 release. Berg also has several film projects in development, including the political thriller "The Kingdom," to be produced by Michael Mann; "Trap Team," a script Berg co-wrote with John McLaughlin about an FBI agent's hunt for a serial killer; and a New York fireman heist drama entitled "Truck 44."

For television, Berg created, wrote, produced and directed the ABC drama series "Wonderland." He also wrote and directed episodes of David E. Kelley's critically acclaimed series "Chicago Hope," in which he also starred for three seasons as the brash, hockey-playing surgeon, Dr. Billy Kronk. More recently, he was seen in a recurring role on the hit ABC action series "Alias."

A native New Yorker, Berg gained an interest in performing at a young age while attending Broadway plays twice a month with his parents. He went on to study theater at Macalester College in Minneapolis before beginning his professional career.

BRUCE MCGILL (Pedrosa) has been one of the industry's most recognizable and prolific character actors for more than 25 years. Currently, he is commuting between sets while simultaneously working on Ron Howard's "Cinderella Man," starring Russell Crowe, and "Elizabethtown," for director Cameron Crowe. He also stars in the independent feature "Slow Burn," with Ray Liotta and Mekhi Phifer.

McGill first came to fame when he rode his motorcycle up the staircase of the frat house as D-Day in the classic "National Lampoon's Animal House." "Collateral" marks McGill's third big-screen collaboration with director Michael Mann following "Ali" and "The Insider." Earlier in his career, he had also worked with Mann as a recurring character on the series "Miami Vice."

McGill has appeared in more than 60 motion pictures, including “Runaway Jury,” “Matchstick Men,” “Legally Blonde 2: Red, White & Blonde,” “The Sum of All Fears,” “Shallow Hal,” “Exit Wounds,” “The Legend of Bagger Vance,” “Lawn Dogs,” “Rosewood,” “Courage Under Fire,” “Timecop,” “A Perfect World,” “Cliffhanger,” “My Cousin Vinny,” “Silkwood,” “The Hand” and “Handle With Care,” in which he made his feature film debut.

On television, McGill has been seen in numerous miniseries and telefilms, as well as series regular and guest roles. His most recent longform credits include “Running Mates,” and Tommy Lee Jones’ directorial debut, “The Good Old Boys.” He also portrayed a trio of real-life characters in three HBO movies: Yankee manager Ralph Houk in Billy Crystal’s “61*”; LBJ’s cabinet member George Ball in John Frankenheimer’s final film, “Path to War”; and CNN newscaster Peter Arnett in “Live From Baghdad.”

Hailing from Texas, McGill earned a BFA in acting from the University of Texas and began his career on the stage. He made his professional debut as a member of Rhode Island’s Trinity Square Repertory Company. Relocating to New York, McGill appeared in the New York Shakespeare Festival’s presentation of “Hamlet,” produced by the legendary Joseph Papp. This began a long association with Papp and the NYSF, which encompassed roles in such classics as “Henry V” and “Othello.” On Broadway, McGill co-starred in the 22-month run of the musical “My One and Only.” His other theatre work includes performances at New York’s Ensemble Studio Theatre, with the National Shakespeare Company in Washington, DC, and at the Kennedy Center for the Performing Arts.

ABOUT THE FILMMAKERS

MICHAEL MANN (Director/Producer) has earned numerous honors for his work as a director, writer and producer, including three Academy Award® nominations in the categories of Best Picture, Best Director and Best Adapted Screenplay for the drama “The Insider.” Based upon Marie Brenner’s *Vanity Fair* article, “The Man Who Knew Too Much,” the film starred Russell Crowe, who was also Oscar®-nominated for his portrayal of tobacco industry whistleblower Jeffrey Wigand. In addition, Mann received a Golden Globe Award nomination for Best Director, was acknowledged by his peers with Directors Guild of America, Writers Guild of America and Producers Guild of America Award nominations for his work on the film, and, along with Eric Roth, was honored by the WGA with the prestigious Paul Selvin award.

Mann subsequently directed, produced and co-wrote the screenplay for “Ali,” the acclaimed film biopic of boxing legend Muhammad Ali. Will Smith earned an Academy Award® nomination for his performance in the title role of the film, which also won an Image Award and earned a Critics Choice Award nomination for Best Picture.

Born in Chicago, Mann attended the University of Wisconsin before moving to England to do graduate work at the London Film School. After earning his degree, he remained in Europe to start a small production company and make documentaries, shorts and television commercials. In 1970, his short film “Jaunpuri” won prizes at the Cannes, Melbourne and Sydney Film Festivals. He returned to the United States in 1971 to direct, shoot and edit the documentary “17 Days Down the Line.”

The early 1970s also marked the beginning of a prolific career in television for Mann, who started writing for the series “Starsky and Hutch.” He went on to write multiple episodes of such popular series as “Police Story,” in addition to creating “Vega\$.” In 1979, he co-wrote and directed his first television movie, “The Jericho Mile,” starring Peter Strauss, for which Mann won an Emmy for Best Screenplay and a DGA Award for Best Director.

One year later, Mann made his feature film directorial debut with “Thief,” starring James Caan, Tuesday Weld, Willie Nelson and Jim Belushi. Mann also wrote the screenplay for and executive produced the film. He then wrote and directed the gothic horror film “The Keep,” starring Gabriel Byrne, Scott Glenn and Ian McKellen.

In 1986, Mann brought Thomas Harris' enigmatic serial killer, Dr. Hannibal Lecter, to the screen in "Manhunter," which Mann wrote and directed. In 1991, he directed the first of a succession of four films. He brought Daniel Day-Lewis and Madeleine Stowe together in "The Last of the Mohicans," which he directed, co-wrote and produced. Next, he directed and produced the crime story "Heat," starring Al Pacino, Robert De Niro, Val Kilmer, Jon Voight and Ashley Judd. The third film was "The Insider," with Russell Crowe and Al Pacino, followed by "Ali," played by Will Smith. He also recently executive produced Mario Van Peebles' "Baadasssss!"

Throughout his career, Mann has also continued to create groundbreaking television. He launched and was the executive producer of the landmark series "Miami Vice," created by Tony Yerkovich, which was followed by the acclaimed series "Crime Story."

In addition, Mann won an Emmy Award for Outstanding Miniseries for 1990's "Drug Wars: The Camarena Story," which he produced, and earned another Emmy nomination for the 1992 sequel, "Drug Wars: The Cocaine Cartel." In 2002, Mann executive produced "Robbery Homicide Division" on CBS, starring Tom Sizemore.

Most recently, Mann produced the upcoming Howard Hughes biopic, "The Aviator," starring Leonardo DiCaprio under the direction of Martin Scorsese, which is due out in December 2004. Mann is also in development on the World War II drama "The Few," about the Battle of Britain, to star Tom Cruise.

STUART BEATTIE (Screenwriter) shared story credit on last year's award-winning blockbuster "Pirates of the Caribbean: The Curse of the Black Pearl." He more recently scripted the horror film "30 Days of Night," for director Sam Raimi, and "Derailed," adapted from the James Siegel novel, which begins shooting this fall.

Born and raised in Australia, Beattie later came to the United States to pursue a writing career. In 1994, he won the Diane Thomas Screenwriting Award presented through the UCLA Extension program. Three years later, he made his film writing debut on the Australian film "Joey," about the friendship between a boy and a baby kangaroo. The film won Australia's People's Choice Award for Favorite Film. He also wrote the independent feature "Kick," starring Paul Mercurio, Radha Mitchell and Martin Henderson.

JULIE RICHARDSON (Producer) counts “Collateral” as her feature film producing debut.

Richardson graduated *cum laude* with a Bachelor of Science degree from Mercer University in Atlanta. She briefly worked as an educator, pioneering pilot programs and developing curricula for secondary education, before embarking on a career in the entertainment industry. Starting out in front of the camera, Richardson appeared in commercials and served as a corporate spokesperson for such top Fortune 500 companies as Sharp Electronics, Ford, Pepsi, Coca-Cola and Chevrolet, to name only a few. From there, she was able to segue to production work in the commercial arena, and also wrote and produced a short film.

To further her education, Richardson began studying at the American Film Institute and the UCLA Extension Program. It was at UCLA that she met screenwriter Stuart Beattie and first learned of his idea for “Collateral.” Richardson later brought Edge City, the production company headed by Frank Darabont, Rob Fried and Chuck Russell, on board. Together, they developed the screenplay for the film.

Richardson more recently partnered with Nathan Holtz to form the Imaginarium Entertainment Group, with production and financing partners both foreign and domestic. They have a number of film and television projects in various stages of development, including: “A Rhinestone Alibi,” a comedy being written by April Blair, about a college co-ed who makes a business out of providing alibis to her friends; “Rose and the Americans,” a drama loosely based on the life of famed British vocalist Miriam Makeba, for which world renowned jazz musician Hugh Masekela is attached to do the music; “Moosebend Dispatch,” a comedy about a nationally famous writer who, it turns out, is writing his columns about his life in the wilds of Alaska from his New York apartment; “To Beat Hell,” a devilish comedy about Satan’s problems with an overcrowded Hell; and “Mean Cuisine,” a culinary comedy about a domestic diva who turns motherhood into an extreme sport.

In addition, Imaginarium is developing the dramatic comedy series “The Station,” as well as a number of other film projects.

FRANK DARABONT (Executive Producer) has been honored for his work as a writer and director, is a three-time Academy Award® nominee, and bears the unusual distinction of being one of only six filmmakers in history to have had his first two films Oscar®-nominated for Best Picture.

In 1994, Darabont wrote and directed “The Shawshank Redemption,” which received seven Oscar® nominations, including Best Picture, Best Adapted Screenplay, and Best Actor (Morgan Freeman). Additionally, the film brought Darabont both Writers Guild of America and Directors Guild of America Award nominations. Five years later, he wrote and directed “The Green Mile,” which was nominated for four Oscars®, including Best Picture and Best Adapted Screenplay, in addition to garnering another DGA nomination for Darabont, a Critics Choice Award for Best Screenplay, and People’s Choice Awards for both Best Picture and Best Drama.

Darabont most recently produced and directed “The Majestic,” starring Jim Carrey, and was one of the producers of the feature “The Salton Sea,” starring Val Kilmer. He is currently working on the screenplay of “Mission: Impossible 3” for Tom Cruise and director Joe Carnahan. Darabont has also adapted Ray Bradbury’s classic science fiction novel *Fahrenheit 451*, which he will direct.

Darabont’s earlier writing credits include “A Nightmare On Elm Street 3: Dream Warriors,” the 1988 remake of “The Blob,” “The Fly II,” and episodes of the “Tales From the Crypt” and “The Young Indiana Jones Chronicles” television series.

ROB FRIED (Executive Producer) founded Fried Films, an independent motion picture and television production company, in 1990. Shortly after, he won an Academy Award® in the category of Best Live Action Short Film for “Session Man,” the story of an aging session guitarist who is given a chance at fame.

In 1993, Fried produced the acclaimed football drama “Rudy,” starring Sean Astin, which has been listed as one of the all-time best sports films. The fact-based story of a small but determined young man who realizes his dream of playing football for Notre Dame also won a Christopher Award. The same year, Fried produced the hit comedy “So I Married an Axe Murderer,” starring Mike Myers and Nancy Travis, under the direction of Thomas Schlamme.

Fried will next produce the action comedy “The Man,” starring Samuel L. Jackson and Eugene Levy. His earlier credits include serving as a producer on Norman Jewison’s “Only You,” starring Marisa Tomei and Robert Downey, Jr., and as a co-executive producer on Roland Emmerich’s “Godzilla.” He also executive produced the award-winning HBO biopic “Winchell,” starring Stanley Tucci in the title role, and the ABC movie “Swing Vote,” starring Andy Garcia.

In addition, Fried is the former President and CEO of Savoy Pictures, and is the founder, chairman and CEO of WhatsHotNow, Inc., a leading e-commerce service provider.

CHUCK RUSSELL (Executive Producer) has directed and produced a number of successful films. He recently directed the hit action adventure “The Scorpion King,” starring The Rock in the title role. Russell had previously directed and executive produced “The Mask,” which catapulted Jim Carrey and Cameron Diaz to international stardom.

Russell made his feature film directorial debut on “A Nightmare on Elm Street 3: Dream Warriors,” which he co-wrote with Frank Darabont. He and Darabont then teamed on the screenplay for the remake of “The Blob,” which Russell also directed. His additional directing credits include the Arnold Schwarzenegger actioner “Eraser,” and the horror thriller “Bless the Child,” starring Kim Basinger.

A native of Chicago, Russell graduated from the University of Illinois before entering the movie business. His early producing credits include “Girls Just Want to Have Fun,” starring Sarah Jessica Parker and Helen Hunt, and “Back to School,” starring Rodney Dangerfield. He made his writing debut on the 1984 science fiction adventure “Dreamscape,” starring Dennis Quaid and Kate Capshaw.

Russell more recently executive produced the HBO thriller “Black Cat Run,” and is currently working on “ICE 237,” a near-future thriller that is being simultaneously developed as a video game and a motion picture.

PETER GIULIANO (Executive Producer) most recently produced the pilot for the series “Karen Sisco.” His other television producing credits include the series “Birds of Prey,” “Thieves” and “Bull.” Presently, he is co-executive producing the award-winning drama series “Law & Order.”

Giuliano had previously served as an executive producer on the Barry Levinson films “Sphere,” starring Dustin Hoffman and Sharon Stone; “Sleepers,” starring Kevin Bacon and Robert De Niro, “Disclosure,” starring Michael Douglas and Demi Moore; and “Jimmy Hollywood,” with Joe Pesci and Christian Slater, on which he was also the first assistant director. In addition, Giuliano was the co-producer and first assistant director on Levinson’s “Toys,” starring Robin Williams, and was Levinson’s first assistant director on “Bugsy” and “Avalon.”

Beginning his career as an assistant director, Giuliano worked with other noted directors, including Ivan Reitman on “Dave,” “Kindergarten Cop,” “Twins,” “Legal Eagles,” “Ghostbusters” and “Ghostbusters 2”; Francis Ford Coppola on “Bram Stoker’s Dracula”; and Andrew Davis on “Above the Law,” to name only a portion.

MICHAEL WAXMAN (Co-Producer) has enjoyed a long association with Michael Mann that began when Waxman served as the second assistant director on Mann’s early film “Manhunter” and the television project “Crime Story.” Waxman has since collaborated with Mann as the first assistant director on “The Last of the Mohicans” and “Heat,” the first assistant director/co-producer on “The Insider” and “Ali,” and the first assistant director on the pilot for the television series “Robbery Homicide Division.”

In addition, he was a co-producer on the independent film “Morning,” and served as the associate producer/first assistant director on the films “Metro,” “Celtic Pride” and “A Low Down Dirty Shame.” Waxman’s other credits as an assistant director include “2 Fast 2 Furious,” “Scary Movie,” “Home Fries,” “Rudy,” “Drop Dead Fred” and “When Harry Met Sally.”

Most recently, Waxman produced a short film entitled “Toothpaste” for the non-profit organization ScenariosUSA.

DION BEEBE (Director of Photography) earned Academy Award® and BAFTA Award nominations for Best Cinematography for his work on Rob Marshall’s Oscar®-winning Best Picture “Chicago.” His recent film work also includes Gillian Armstrong’s biopic “Charlotte Gray,” starring Cate Blanchett in the title role, and Jane Campion’s thriller “In the Cut,” starring Meg Ryan and Mark Ruffalo, for which Beebe was honored with the Australian Cinematographers Society’s Golden Tripod Award.

Beebe had earlier been recognized by the Australian Cinematographers Society for his lensing of John Curran’s “Praise,” for which he also earned an Australian Film Critics Circle Award nomination, and the short films “Down Rusty Down” and “Black Sorrow.” In addition, Beebe won an Australian Film Critics Circle Award for John Hughes’ “What I Have Written,” and earned another nomination for his work on Clara Law’s “The Goddess of 1967.” He is also the winner of two Australian Film Institute Awards for his work on “Eternity” and “The Space Between the Door and the Floor.” In 2003, the Institute honored him with the prestigious Byron Kennedy Award, marking the first time that award had ever been presented to a cinematographer.

Beebe's other film credits include Kurt Wimmer's sci-fi thriller "Equilibrium," Jane Campion's "Holy Smoke," "My Own Country," "Memory & Desire," "Floating Life" and "Crush."

PAUL CAMERON (Director of Photography) most recently lensed Tony Scott's hit thriller "Man on Fire," starring Denzel Washington and Dakota Fanning. He had previously worked with Scott on the BMW short film "The Hire: Beat the Devil," starring Gary Oldman, Clive Owen and the legendary James Brown, for which Cameron won the 2003 Gold Clio Award for Best Cinematography.

His additional credits include the Dominic Sena films "Swordfish," starring John Travolta, Halle Berry and Hugh Jackman, and "Gone in Sixty Seconds," starring Nicolas Cage and Angelina Jolie. His first feature film was Stacy Title's dark comedy "The Last Supper," starring Cameron Diaz and Ron Eldard.

Cameron's body of work also includes a number of award-winning visuals in the commercial and music video worlds. He has worked with such musical artists as Marc Anthony, Janet Jackson and Prince, to name only a few, and has collaborated with such noted directors as Antoine Fuqua, Simon West and Paul Hunter.

DAVID WASCO (Production Designer) has served as the production designer on virtually all of Quentin Tarantino's films, most recently including the hit features "Kill Bill: Vol. 1," for which the Art Directors Guild nominated Wasco for an Excellence in Production Design Award, and this year's "Kill Bill: Vol. 2." He has also collaborated with Tarantino on "Jackie Brown," "Pulp Fiction" and "Reservoir Dogs."

In addition, Wasco has served as the production designer on the Wes Anderson films "The Royal Tenenbaums," for which he earned his first nomination for the Art Directors Guild's Excellence in Production Design Award, "Rushmore" and "Bottle Rocket." His other credits include David Mamet's "Heist" and "Oleanna," Don Roos' "Bounce," Nick Cassavetes' "She's So Lovely," and Paul Schrader's "Touch," as well as a number of other independent features.

JIM MILLER (Editor) most recently edited the family hit "Agent Cody Banks," starring Frankie Muniz and Hilary Duff, and "Serving Sara," pairing Matthew Perry and Elizabeth Hurley. He had previously collaborated with Barry Sonnenfeld on six of the director's films, beginning with the smash hit comedy "The Addams Family" and its

successful sequel, "Addams Family Values," and continuing with "For Love or Money," "Get Shorty," "Men in Black" and "Wild Wild West." Miller's other film credits include "2 Days in the Valley," "Let It Ride" and Robert Redford's "The Milagro Beanfield War," which marked his first feature as an editor.

Prior to his feature film work, Miller edited numerous documentaries, television shows, commercials, and special format World's Fair films, and was also the editorial consultant on the IMAX production Cyberworld. In addition, he was a unit production manager for 10 years.

PAUL RUBELL (Editor) earned an Academy Award® nomination for Best Editing for Michael Mann's "The Insider." His work on the film also brought him an Eddie Award nomination from the American Cinema Editors. Rubell most recently edited the live-action remake of "Peter Pan," and includes among his other film credits "The League of Extraordinary Gentlemen," "S1m0ne," "XXX," "The Cell," "Blade," John Frankenheimer's "The Island of Dr. Moreau" and "The Stone Boy."

Rubell has also edited a number of acclaimed longform television projects. He received an Emmy Award nomination and won an Eddie Award for his work on the miniseries "Andersonville," earned both Emmy and Eddie Award nominations for the telefilm "My Name is Bill W.," and also gained an Eddie nomination for the telefilm "The Burning Season." His other television work includes "David," "The Jacksons: An American Dream," "Stay the Night," "Finding the Way Home," "Challenger," "Home Fires Burning," "Echoes in the Darkness" and "Dress Gray," among others.

JEFFREY KURLAND (Costume Designer) most recently designed the costumes for the period epic "Hidalgo," and the upcoming thriller "Criminal," produced by Steven Soderbergh. He has also worked with Soderbergh on the hit films "Ocean's Eleven" and "Erin Brockovich," earning a Costume Designers Guild Award for the latter.

Kurland has devoted much of his career to designing the costumes for many of Woody Allen's films. He received an Academy Award® nomination for his costume designs for the director's "Bullets Over Broadway" and a BAFTA Award for his work on "Radio Days." His work with Allen also includes "Everyone Says I Love You," "Mighty Aphrodite," "Manhattan Murder Mystery," "Husbands and Wives," "Shadows and Fog," "Alice," "Crimes and Misdemeanors," "New York Stories," "Another Woman,"

“September,” “Hannah and Her Sisters,” “The Purple Rose of Cairo” and “Broadway Danny Rose.”

Kurland’s additional motion pictures credits include Milos Forman’s “Man on the Moon,” Richard LaGravenese’s “Living Out Loud,” Neil Jordan’s “In Dreams,” P.J. Hogan’s “My Best Friend’s Wedding,” and the Nora Ephron films “This Is My Life” and “Mixed Nuts.”

JAMES NEWTON HOWARD (Composer) is a five-time Academy Award® nominee and one of the industry’s most prolific composers, with more than 100 major films to his credit. He earned Oscar® nominations for his scores for “My Best Friend’s Wedding,” “The Fugitive” and “The Prince of Tides,” and two more nods for Best Original Song for “Look What Love Has Done” from the movie “Junior,” and “For the First Time” in “One Fine Day.” He also received Golden Globe Award nominations for both songs.

Currently, Newton Howard is scoring “The Interpreter,” starring Nicole Kidman and Sean Penn, for director Sydney Pollack. He has composed the scores for all of M. Night Shyamalan’s films, starting with the director’s hit debut film, “The Sixth Sense,” and following with “Unbreakable,” “Signs” and, most recently, “The Village.”

Newton Howard’s long list of credits also includes four Julia Roberts comedies: “Pretty Woman,” “Runaway Bride,” “My Best Friend’s Wedding” and “America’s Sweethearts”; and three films for director Lawrence Kasdan: “Grand Canyon,” “Wyatt Earp” and “Dreamcatcher.” His wide-ranging film work also includes “Outbreak,” “Falling Down,” “Primal Fear,” “A Perfect Murder,” “The Devil’s Advocate,” “Space Jam,” “Dave” and “My Girl,” to name only a few.

Also honored for his work on television, Newton Howard received an Emmy Award for Outstanding Main Title Theme for the series “Gideon’s Crossing,” and an Emmy nomination in the same category for “E.R.”