

COLLATERAL DAMAGE

- Production Information -

In one fleeting moment, Gordy Brewer (ARNOLD SCHWARZENEGGER) loses everything he ever cared about.

Running late to meet his wife and son at a downtown high-rise complex one morning, the L.A. firefighter and devoted family man arrives in time to witness a bomb explode in a nearby vehicle, showering the area with debris and shattered glass.

The explosion is credited to El Lobo, The Wolf, an infamous rebel leader in Colombia's decades-long civil war. Its targets were members of the Colombian consulate and American intelligence agents; its casualties included one civilian woman and one small boy -- Gordy's family, innocent people who lost their lives for being in the wrong place at the wrong time.

Gordy's only consolation for the loss of his family is the hope that justice will prevail and that the Wolf will be stopped before he has a chance to strike again. But weeks later, as the tragic event becomes yesterday's news, he watches the official inquiry into The Wolf's whereabouts come to a frustrating standstill.

Against the advice of friends, the FBI, and pointed warnings from CIA agent Brandt (ELIAS KOTEAS), Gordy sets out to track down The Wolf himself, a quest that will take him deep into the inhospitable jungle terrain of war-torn Colombia. It's a plan that has little chance of succeeding and is almost certain to cost him his own life. But Gordy Brewer doesn't care about the risks or the odds against him.

He's got nothing left to lose.

Warner Bros. Pictures presents, in Association with Bel-Air Entertainment, a David Foster Production of an Andrew Davis film starring Arnold Schwarzenegger: “Collateral Damage.” The film also stars Elias Koteas, Francesca Neri and Cliff Curtis, with John Leguizamo and John Turturro. “Collateral Damage” is directed by Andrew Davis and produced by Steven Reuther and David Foster from a story by Ronald Roose and David Griffiths & Peter Griffiths, screenplay by David Griffiths & Peter Griffiths. Hawk Koch and Nicholas Meyer are the executive producers. The director of photography is Adam Greenberg, A.S.C; production designer is Philip Rosenberg; editors are Dennis Virkler, A.C.E., and Dov Hoenig, A.C.E. Music is by Graeme Revell. “Collateral Damage” will be distributed worldwide by Warner Bros. Pictures, an AOL Time Warner Company.

This film has been rated R by the Motion Picture Association of America for “violence and some language.”

www.collateraldamage.net / AOL Keyword: Collateral Damage.

ABOUT THE STORY

What Gordy Brewer knows best is how to be a good dad and a good husband. It’s obvious in the way his son, Matt, adores him and the way he and his wife share the affectionate rapport of best friends. Gordy’s job as a Los Angeles Fire Department captain means he often finds himself in situations where he must comfort frightened and injured people whose lives are in danger. What these people remember afterwards is not so much the firefighter’s strength, but his gentle and sincere concern.

When it comes to matters of international politics and terrorism, Gordy is clearly out of his depth. Following the death of his wife and son in a terrorist bombing he is inclined to take the advice of CIA operative Brandt, who sends him home with the reassurance that “we’ll find this guy.”

But, as weeks drag on and the experts remain empty-handed, Gordy becomes increasingly impatient. As he continues to check on the status of the case he is repeatedly advised to try and get on with his life. It becomes clear to Gordy that if he wants to bring this killer to justice, he’ll have to take matters into his own hands.

He arrives in Colombia with only his passport and some cash, the bare beginnings of a plan and a single-minded determination to find the man responsible for killing his family. As he progresses from one checkpoint to another, going deeper into the guerilla zone, Gordy is confronted with the harsh realities of civil war for the first time. He witnesses brutality and fear as a way of life. He makes only brief personal contact with people on the road through gestures and glances, most of them wary of his presence. As he struggles to track down The Wolf, he also struggles to make sense of it all.

“Gordy is an everyman,” says producer Steven Reuther. “As such, he takes into the jungle not only his own innocence but our own. We see through his eyes the things he’s seeing for the first time and maybe ask some of the same questions he’s asking.

“Since September 11th,” Reuther continues, “‘Collateral Damage’ has become a term that we’ve all had to digest. The journey that Gordon Brewer takes in this film has become more understandable for everyone.”

The character Gordy also reflects strong feelings stirred in producer David Foster as far back as 1988 when viewing a “Nightline” special about the TWA flight brought down by terrorists over Lockerbie, Scotland, killing 270 innocent people – feelings that are just as relevant today.

“As I watched their loved ones arrive in Lockerbie,” Foster recalls, “I was devastated. I put myself in the position of the survivors and considered how their lives would be forever changed. How would *I* personally respond in such a situation? That’s what originally hooked me on this story several years ago – it brings these questions into sharp focus.”

The people with whom Gordy interacts on his journey are, like him, driven by their own personal histories. On the run in a remote village Gordy meets a young mother, Selena, and her adopted son Mauro, two figures who cause him to reflect on his own lost wife and son. Selena came to South America in her youth, fell in love with a Colombian and adopted the country - and its troubles - as her own.

Played by Italian actress Francesca Neri, Selena is a puzzle. Every conversation she has with Gordy suggests a depth and a past about which he can only guess. Ultimately, he sees her as a woman trying to raise a child alone in a war zone, and that

makes him want to protect her and the boy the way he would have protected his own family if he'd had the chance.

Caring for other people again reminds him of the person he used to be, but it makes his mission that much more dangerous.

In particular, as Arnold Schwarzenegger explains, having a child involved influences his character's actions and reactions. "It's because of young Mauro," he says, "that Gordy is sometimes not as successful as he would be if completely alone. There is a natural impulse to shield and protect the boy even while Gordy is busy setting up explosives around the guerilla camp. Mauro, too, is in the middle of all this so there's a conflict. The child is a very important part of the movie."

Prior to production, the filmmakers studied documentary footage of the ongoing conflict in Colombia, which served as the inspiration for a particularly compelling scene that director Andrew Davis describes. "There is a very scary sequence involving a paramilitary roadblock," he says, "which was conceived based upon the documentary footage. We tried to create the fear and drama as people travelling on that road were forced to decide whether to run away or subject themselves to questioning. Most of them head into the jungle, which prompts immediate gunfire. The scene is one of Gordy's early experiences of being thrust into the insanity of the situation, as he attempts to save some of his travelling companions from being massacred."

By the time that his relentless pursuit leads him from the jungles of Colombia back to the streets of Washington, D.C., where the bomber is preparing to strike again, Gordy is a changed man.

ABOUT THE PRODUCTION

Bringing the Talent Together

"Collateral Damage" originated as a story idea from writer and long-time film editor Ronald Roose, who presented it to his friend and colleague David Foster. Foster, a veteran film producer with a string of successes to his credit ("The River Wild," "The Mask of Zorro"), knew a good story when he saw it and championed the project throughout its development and production, ultimately joined by producer and CEO of

Bel-Air Entertainment Steven Reuther, himself a keen judge of quality with numerous high-profile films to his credit (“Face/Off,” “Sommersby,” “Rock Star”).

Writing partners and brothers Peter Griffiths and David Griffiths wrote the screenplay.

Director Andrew Davis, whose numerous critical and box-office successes include “The Fugitive” and “A Perfect Murder,” and who collaborated previously with Steven Reuther on the international blockbuster hit “Under Siege,” was the obvious first choice to direct this layered action thriller.

With Davis at the helm, and with a finished script, the filmmakers began assembling the cast.

Arnold Schwarzenegger was the first to sign on after hearing about the project, which was brought to his attention on a chair lift by Steven Reuther while the two were skiing together in Sun Valley. “This is how I always get projects from Warner Bros. Pictures,” Schwarzenegger quips, “this is the same way I found out about ‘Eraser’ and ‘Batman & Robin’ – someone is always pulling out a script on the chair lift and saying, ‘Look at this!’”

“I liked the action of the story,” Schwarzenegger says, “as well as the drama and frustration Gordy experiences, all the emotional elements and the realism.” Being a family man himself, the actor felt an immediate empathy with his character. “When you love your family you can’t imagine what it would be like to see them get killed right in front of your eyes so it’s easy to get the emotional element of the story. All you have to do is imagine what it must be like and you feel it immediately. This is what drives Gordy.”

He was also pleased at the opportunity to portray a firefighter. “I can be a hero on the screen, but the real heroes are these guys who are out there every day, bravely doing their jobs,” Schwarzenegger readily acknowledges. “This was dramatically demonstrated after the terrorist attacks on September 11th, when we saw so many firefighters, along with police and rescue workers, risking their lives – and in some cases, losing their lives – in order to save others.

“I have always had the utmost respect for firefighters,” he continues,” and now my respect has been heightened tenfold. I believe there is a whole new appreciation now for firefighters in this country and around the world.”

For Arnold Schwarzenegger, who has become an international cultural icon portraying characters that are absolutely in control of every situation, the role of Gordy Brewer adds a degree of depth. Although Gordy is a man of action, capable of great stamina and purpose, he is also a man making his way through unknown terrain, consumed by grief, discouragement and frustration.

“Arnold’s performance is compelling,” states director Davis. “He did a fabulous job with this role. His Gordy is believable, compassionate, smart and driven. In looking at Arnold’s body of work, he has never had an opportunity before to play a real character in a reality-based drama.”

“Arnold Schwarzenegger surprised some people when he did ‘Twins,’” producer David Foster recalls, “because no one thought of him then as a comic actor. And it turns out he has a great gift for comedy. Now everyone takes that for granted. In ‘Collateral Damage,’ he reveals another facet of his talent by presenting himself as an ordinary working man who’s got himself deep in dangerous territory and is going to tough it out. It’s more than the confident, indestructible Arnold character we’re used to seeing. He’s stunning. He really delivers.”

“This is a significantly different Arnold we’re seeing here,” producer Steven Reuther concurs. “Rather than the invincible hero role that he’s known for, he’s an average man who had a job and a family and is suddenly way out of his depth and thrust into heroism. He draws his strength from deep inside this time. You want to say ‘hey, where’s his machine gun?’ but that’s not what this character is all about.”

With Schwarzenegger committed to the lead, the filmmakers cast the rest of the culturally diverse roles. “I was very lucky,” says Davis, “to cast an eclectic group of actors for the film, including Francesca Neri, a talented and beautiful Italian actress, Cliff Curtis, a gifted chameleon from New Zealand, Elias Koteas, with whom I’ve wanted to work for years and who evokes for me qualities of Robert De Niro and Robert Duval, John Leguizamo, who I think is a comic genius, and the ever-magical John Turturro.”

“We had a great ensemble cast, real chemistry,” says Reuther, clearly enthusiastic about how all the individual parts fit into the whole.

For the role of CIA agent Brandt, the filmmakers cast award-winning actor Elias Koteas, who recently wrapped the Broadway production of “True West.” Koteas plays Brandt close to the vest, as a man who either knows more than he can say or at least wants to convey that impression.

For Francesca Neri, a sensation in her native Italy, taking on the role of Selena was a unique challenge that she was looking forward to. “‘Collateral Damage’ is my first action movie,” she says.

Neri, as well as Curtis and some of the other actors, worked with Spanish language instructors and dialect coaches during production to achieve the proper accents.

The filmmakers agree that Neri was undeniably the right choice for the role. “I wanted Selena to have a European quality, not necessarily Colombian or South American,” Davis says, addressing the complexity of the role. “She is an intellectual who gets involved in the political struggles of Latin America. Francesca is a wonderfully gifted actress who transcends her beauty with an honesty and realism that elevates her character and thus the whole picture.”

“She has extraordinary presence on screen,” says Reuther. “She inhabits the character of Selena perfectly.”

For Neri, being mysterious is the key to Selena’s character as well as what acting is all about. “It’s about changing yourself,” she explains, “from the way you speak to the way you move your hands, your hair, everything. What is not expressed can be as important as what is.”

Overall, Neri concluded that working on a major Hollywood action film was not as different as she had expected. “I found that it’s just like shooting a small movie in Italy,” she says, “there is no essential difference. You have the same collaborative feeling among the actors, everyone working together. When you are doing a movie you are just like a family.”

Cliff Curtis not only liked the story but also welcomed the chance to work with director Davis and with Schwarzenegger, whom he credits as an inspiration to non-American actors like himself. “When he first came to America,” Curtis says of the

Austrian-born Schwarzenegger, “he was unknown, and he was still learning the language. I’m sure he didn’t have a lot of encouragement when he announced that he wanted to be an actor. But he persevered and I’ve always admired him for that. When I used to think how absurd it was for me to expect I could ever work in Hollywood I’d think of him and how he started and it’s truly inspiring.”

As for director Davis, Curtis says, “He really knows how to make action entertaining. He has a great sense of rhythm and he’s smart enough to weave in the politics and the nuance of the story *while* he’s entertaining you, all in two hours. I have a lot of faith in Andy.”

Schwarzenegger has similar praise for the director. “Davis brings as much realism as possible to a film,” he says, “so that when audiences leave the theater they’re not only feeling that they got great entertainment but they also learned something about a specific and complex subject – in this case, the situation in Colombia. Davis is very good at that, and at directing action and creating suspense – he’s an expert. I loved working with him.”

Rounding out the starring cast are John Leguizamo and John Turturro.

Film, television and stage star Leguizamo takes on the role of the high-strung and unreliable Felix, who supervises the production of cocaine on a vast and rundown jungle plantation that becomes Gordy’s first stop en route to the interior.

Talented Brooklyn-born character actor John Turturro portrays Canadian expatriate Armstrong, an opportunist living on the edge in the Colombian war zone. Armstrong is employed by the guerillas as a mechanic, for which he carries a special pass enabling him to cross into rebel-held territory. Gordy needs that pass in order to find The Wolf but Armstrong isn’t going to give it up easily.

Playing the small but significant part of Mauro, Selena’s young son, is Tyler Garcia Posey, a young actor who developed a special working relationship with Arnold Schwarzenegger during production.

“Arnold is great with kids,” says Reuther. “It was obvious that Tyler had fun doing the movie. Arnold put him at ease in their scenes together and always had a joke or something fun to talk about afterwards. It provided a nice balance to the somber part that he played, because Mauro is a boy without much joy in his life.”

Award-winning film composer Graeme Revell was selected to create the textured and haunting score, which follows the story from Los Angeles to Colombia, and finally to Washington, D.C.

On Location

In “Collateral Damage” Gordy Brewer’s search for The Wolf takes him deep into the jungles of Colombia. For practical reasons shooting in Colombia was not an option for the filmmakers. Needing a location that could realistically represent this remote area, they settled on the state of Veracruz in Mexico. A geographically diverse area located on Mexico’s Gulf Coast, this area is a topographical wonder with lush jungles, dramatic waterfalls, incredible coastal plains, white sandy beaches and an 18,000-ft. volcano. The cities of Veracruz, Xalapa and surrounding towns and villages provided the perfect backdrop for Gordy’s venture into the unknown.

The setting alone helps to sustain a certain level of suspense, Schwarzenegger explains. “Just being in the jungle is dangerous in and of itself because of the snakes, animals, poisonous insects, the rivers and the fear of losing direction and getting lost. It’s easy to feel that Gordy would be scared just because of where he is, even without the added threat of armed enemies around. The setting adds intensity to the film.”

“The area around Xalapa is wonderfully lush,” recalls director Andrew Davis. “It provided us with the atmosphere we needed to create the reality of Colombia.”

Davis’ commitment to realism involved every aspect of production, on both a large and a small scale. “We had to create an environment,” the director explains. “We had to create an entire war zone, including guerillas, Colombian army, paramilitary death squads and innocent people caught up in the middle of a civil war. It took a lot of research and attention to detail.”

Principal photography commenced on September 26, 2000 in Veracruz, a bustling seaport located on the Gulf of Mexico. From Veracruz the company moved to the river town of Alvarado and the fishing village of Antigua before heading into the mountains. Xalapa, nestled in the lush coffee-growing hills halfway between the mountains and the ocean, became home to the cast and crew for the remainder of the production in Mexico.

Shooting a film of this scope invariably presents built-in logistical problems, which were made all the more complex by the remoteness of the location. The size of the production was staggering, with a crew numbering close to 1,000 men and women in the U.S. and Mexico combined, hundreds of extras, and tons of equipment that had to be shipped by truck over almost impassable roads. Braving heat, humidity, rugged terrain, very large insects and the threat of Hurricane Keith was easy compared to mounting a huge production in an area of dense jungle where many of the roads were simple dirt paths that turned into mud when it rained – and it did rain.

“‘Collateral Damage’ was a real challenge for many reasons,” explains executive producer Hawk Koch. “Language and cultural differences always present problems when you’re combining crews – in this case one American and one Mexican -- but the most difficult aspect of our shoot in Mexico was the condition of the roads. We had to actually build our own roads into the jungle in order to transport the equipment. It was an extreme location.”

For producer David Foster, who spent several months in Mexico as one of the producers of the Antonio Banderas and Catherine Zeta-Jones film “The Mask of Zorro,” the unique challenges of filming on such a location were not surprising. “It’s the price a committed production pays for authenticity,” he says.

“It was not an easy shoot,” Foster says candidly. “The roads were rough where we wanted to go, and in some cases they were non-existent. Water had to be brought in and carried everywhere. But still, it’s an undeniably beautiful country with so many unspoiled areas, and for the atmosphere we were trying to create it was made to order. I was on the initial location scout in Veracruz with Andy Davis and instantly we knew that this was the place.”

Accentuating the positive is Cliff Curtis, who says, “I love location work! Mexico, for me, was a breeze. I was staying at a beautiful hacienda and having a great time being out in nature with the elements. I got to see real-life poisonous spiders and poisonous snakes – how many other jobs could I have that would allow me to make that statement? That’s why I don’t work in an office.”

Francesca Neri concurs, although not necessarily about the spiders and snakes. “It’s always a pleasure to work on location,” she says. “It provides you the opportunity

to see different countries and speak to people you would otherwise not know anything about. Now I can say that I've worked and lived in a jungle in Mexico.”

Perhaps the most daunting task fell to production designer Phil Rosenberg, art director Richard Reseigne and the art departments in Los Angeles and Xalapa. Practical sets included a carnival on the streets of Xalapa and a 200-year-old Mexican hacienda that had to be dressed to convey the look and feel of a Colombian estate. An old coffee plantation, still in operation, served as *The Wolf's* base of operations as well as the dark and dank jail where Gordy meets his quarry face to face for the first time since the bombing in Los Angeles.

Many of the sets, including the safehouse where Gordy is captured by Claudio, and the guerilla camp, were built from the ground up. “For the safehouse, finding an empty lot with an existing wall that could be blown up was difficult,” explains Rosenberg. “The site had to be situated in a way that we could blow up our building without damaging the surrounding existing structures. The Mexican locations department did an outstanding job finding such a lot. It was perfect.”

The safehouse itself, a two-storey hacienda-style structure built in the small mountain village of Xico, took five weeks to build. Hours of research went into designing the set, requiring close collaboration between Rosenberg and Reseigne, special effects supervisor Tommy Fisher and stunt coordinator Billy Burton. Weeks of planning went into devising a way to create the dramatic effect that the scene called for without compromising the safety of the stunt crew.

Constructing the set for the guerilla camp called for more drastic measures. Roads had to be cut into the jungle and more than an acre of dense brush and trees needed to be cleared before the crew could even begin their work. Surrounded by mountains and rugged terrain, the set included several tented barracks, outdoor kitchens, pens for the farm animals and a training area for the guerillas to practice maneuvers.

Waterfalls and Explosions

“Collateral Damage” showcases a number of complex and large-scale stunts from the opening scene to the astonishing finale – some involving fire, some involving water, and all of them designed to take your breath away.

Special Effects Coordinator Thomas L. Fisher and Visual Effects Supervisor William Mesa, both of whom have earned Academy Awards for their work, re-team with Davis on “Collateral Damage,” having previously collaborated with the director on the 1992 hit “Under Siege.” Fisher coordinated special effects on some of Arnold Schwarzenegger’s memorable films including “True Lies,” “Terminator 2: Judgment Day” and “Total Recall,” while Mesa is credited with supervising the legendary train crash in Davis’ “The Fugitive.”

Schwarzenegger, of course, was ready for anything. “Even though it was a hard shoot and a great challenge,” he says about the physical demands of the action sequences. “I train every day -- cardiovascular and weight training, stunts, running, climbing -- so I was well-prepared. It was kind of like being a kid again, playing and having a good time.”

Without standard weapons at his disposal in the jungle, Gordy gets by on his wits, his skill and his firefighter’s knowledge of pyrotechnics. At one point he makes a frantic escape from his pursuers by leaping into a raging waterfall, falling hundreds of feet in seconds, a mere speck on the water.

Executive producer Hawk Koch, who was on the set throughout production, describes the preparation for one key scene. “I’ve been prepping for this since last June and we are now in the middle of January,” he says with a smile. “On the day of the shoot we had 15 cameras going. Hundreds of extras, over 30 stuntmen. Cars exploding. And it’s all one shot – we don’t get a second chance so it had to be right.”

Turning Arnold Schwarzenegger into a Firefighter

After two months and with the work in Mexico completed, the weary cast and crew headed back to Los Angeles. Several key scenes, including a fire in a tenement (which opens the film and introduces us to Gordy), the explosion at the Colombian Consulate, and several daring stunts still needed to be shot.

“Collateral Damage” begins full-blast, so to speak, with an intense fire scene featuring everything from meticulously choreographed fire-fighting and rescue operations to collapsing floors. To ensure the safety of the actors and the authenticity of the scene,

the filmmakers hired Captain Stephen Ruda of the Los Angeles Fire Department to serve as technical advisor.

One of Captain Ruda's primary functions was to teach Schwarzenegger and the other actors the fundamentals of fire-fighting strategies and tactics, and how to properly handle their gear. He showed them how to "suit up" and taught them techniques that firefighters use to make a forcible entry. It was also his job to make sure the actors' uniforms and equipment were as realistic as possible.

Ruda also worked with the writers, providing insight on how firefighters communicate in emergency situations and how they interact with each other. Certain details that firefighters take for granted on the job needed to be explained, such as the fact that they never stand up straight in a burning structure because of the heat, preferring to bend and move closer to the ground. Above all, Ruda underscored the point that firefighters regularly disregard their own safety for the safety of others.

Schwarzenegger was impressed with both the mental and the physical demands of the job. "Fully suited up and with approximately 100 pounds of gear on my body – the belts, the oxygen tank, the mask and all the equipment," he says, "it's easy to see that these guys have to be in incredible shape just to move around, let alone run up and down stairs. I walked through fires in the film that were safe because it was a controlled atmosphere. It makes you think about the kind of character a person must have, as well as the physical stamina, to do that kind of thing in reality, in out-of-control situations that firefighters deal with all the time."

In return, Captain Ruda commends the actor for his commitment to authenticity. "Arnold was very open to listening and learning everything he could in order to portray his character in a proper manner," he said. "I think the fire service will be very proud of his portrayal of Captain Gordy Brewer."

ABOUT THE CAST

One of the most successful entertainers in box-office history, **ARNOLD SCHWARZENEGGER's** (Gordy Brewer) achievements cross a broad spectrum of work from acting, directing and producing to athletic competitions, business ventures and community service.

Prior to launching his film career the Austrian native was a competitive bodybuilder, earning an unprecedented 13 world titles. In 1970 he landed a small part in the aptly titled "Hercules in New York," and followed with a key role in Bob Rafelson's "Stay Hungry," for which he earned winning reviews and a Golden Globe Award for Best Newcomer. The 1977 feature documentary about bodybuilding competitions, "Pumping Iron," marked Schwarzenegger's move into acting as a full time career.

The 1982 blockbuster "Conan the Barbarian" and its popular sequel "Conan the Destroyer" with Schwarzenegger in the title role secured him a devoted following worldwide. He followed that success with the futuristic thriller "The Terminator." Schwarzenegger, a name now virtually synonymous with the term action hero, went on to star in a phenomenal string of crowd-pleasing adventure films including "Commando," "Raw Deal," "Predator," "The Running Man," "Red Heat" and "Total Recall."

Revealing his talent for comedy, Schwarzenegger starred in the Ivan Reitman hit "Twins," with Danny DeVito, and went on to charm audiences in "Junior," for which he received another Golden Globe nomination, this time for Best Actor in a Comedy, before renewing his action persona in the hugely successful "Terminator 2: Judgement Day."

Schwarzenegger continues to be the driving force behind many of the industry's biggest blockbusters, including "Kindergarten Cop," "Last Action Hero," "True Lies," "Eraser," "Batman & Robin," "End of Days" and "The 6th Day." Active behind the scenes as well, he directed "The Switch," an episode of the popular HBO series "Tales from the Crypt," and a TNT remake of the holiday classic "Christmas in Connecticut." He is slated to star in "Terminator 3" and "True Lies 2" in 2002.

His proudest accomplishment is his involvement with a number of youth-oriented philanthropic organizations around the world, including Special Olympics and the Inner-City Games Foundation. The Inner-City Games, of which he is the National Chairman, provides

opportunities for young people through education, physical fitness, a wide range of sporting events, the arts and computers, teaching teamwork, discipline, goals, hard work, winning and losing, and to respect themselves and others.

Among the many acknowledgements Schwarzenegger has received for his community service over the years are the Simon Weisenthal Center's National Leadership Award, for his support of the organization's Holocaust studies, the National Association of Theater Owners' 1997 ShoWest Humanitarian of the Year Award, the 1998 Moving Picture Ball's American Cinematheque Award, the International World Sports Awards Lifetime Achievement Award, the Taurus Honorary Award from the World Stunt Awards organization and the Father Flanagan Service to Youth Award from the Boys and Girls Town for his efforts with the Inner-City Games and Special Olympics. In 1993 ShoWest created a new award to present him in recognition of both his career and his philanthropic service: International Star of the Decade.

ELIAS KOTEAS (Agent Brandt), a graduate of the American Academy of Dramatic Arts and a member of the prestigious Actors' Studio, has a career defined by bold challenges, often in the films of some of our most groundbreaking contemporary directors.

Koteas broke out as an international sensation from his starring role in David Cronenberg's controversial "Crash," which was awarded a special prize at the 1996 Cannes Film Festival for daring and audacity. Following that, he was recognized for his portrayal of the war-numbed commander in Terence Malick's Oscar-nominated film, "The Thin Red Line." Most recently, Koteas starred in "Novocaine," with Steve Martin and Helena Bonham Carter, and "Harrison's Flowers," with Andie MacDowell and Adrien Brody, as well as the HBO original movie "Shot in the Heart," in which he plays notorious murderer Gary Gilmore. Upcoming is the feature "Ararat," which reunites him with director Atom Egoyan.

Koteas also recently starred on Broadway in "True West."

Koteas has worked with one of Canada's most accomplished directors, Atom Egoyan, starring in "The Adjuster" and in "Exotica," for which he earned a Genie Award (Canada's Oscar) for Best Supporting Actor. He also received notice for his co-starring portraits in such films as "Gattaca," starring Uma Thurman, Ethan Hawke and Jude Law,

and Gregory Hoblit's "Fallen," opposite Denzel Washington. Other film credits include Bryan Singer's "Apt Pupil," "Living Out Loud" and Steven Shainberg's "Hit Me."

Early in his career, Francis Ford Coppola drew on Koteas' powerful screen presence in "Gardens of Stone" and "Tucker." These performances were followed by Peter Masterson's "Full Moon in Blue Water," in which he co-starred with Gene Hackman. His lead role as the investigative reporter in Roger Cardinal's true-life story "Malarek," earned Koteas his first of two Genie nominations, for Best Actor.

Koteas' television credits include a co-starring role in HBO's "Sugartime," opposite John Turturro and Mary Louise Parker, and Horton Foote's searing drama, "The Habitation of Dragons." Among his theatrical performances was a starring role in "Kiss of the Spider Woman," at the Yale Repertory Theatre.

FRANCESCA NERI (Selena) is best known to American audiences for her role as Alegra in the box-office smash hit "Hannibal," starring Anthony Hopkins and Julianne Moore. Playing the wife of Inspector Rinaldo Pazzi (Giancarlo Giannini), Neri tempted and charmed the evil Hannibal Lecter.

She will next be seen co-starring in the independent thriller "Ginostra," with Harvey Keitel and Andie MacDowell.

While American audiences may just be getting to know the Italian beauty, she is a respected and well-known actress in Europe. Neri has appeared in critically acclaimed films such as "Carne Tremula (Live Flesh)," opposite Javier Bardem and directed by Pedro Almodovar, "Dispara," opposite Antonio Banderas, and "Las Edades De Lulu," with Javier Bardem.

In 1992 Neri received the Silver Ribbon Award for Best Actress from the Italian National Syndicate of Film Journalists for her performance in "Pensavo Fosse Amore... Invece Eru Una Calesse," directed by Massimo Troisi. Her role in Wilma Labate's "La Mia Generazinoe" led to a nomination in the Best Foreign Film category at the 1996 Academy Awards. In 1998, she won her second Best Actress Silver Ribbon for "Carne Tremula (Live Flesh)." In 2000, she received two nominations for the David di Donatello Award (Italy's equivalent of Oscar) for her roles in "Dolce Rumore Della Vita II" and "I Amo Andrea."

CLIFF CURTIS (Claudio, “The Wolf”), renowned for his indelible array of chameleon-like and multi-cultural characterizations, has appeared in many acclaimed films in his native New Zealand. These projects include the Academy Award-winning film “The Piano,” in which he starred with Holly Hunter and Harvey Keitel; “Desperate Remedies,” for which Curtis received a New Zealand Film Award for Best Supporting Actor; “Rapa Nui,” produced by Kevin Costner; “Kahu & Maia,” directed by David Blythe; and “Once Were Warriors,” directed by Lee Tamahori, for which Curtis received a New Zealand Film Award nomination for Best Supporting Actor. More recently, Curtis starred in the New Zealand production “Jubilee,” for which he won the New Zealand Film Award for Best Actor, as well the drama “Training Day,” with Denzel Washington and Ethan Hawk, and “The Majestic,” starring Jim Carrey.

Among his other numerous film credits are “Blow,” Michael Mann’s “The Insider,” with Al Pacino, Martin Scorsese’s “Bringing Out the Dead,” David O. Russell’s “Three Kings,” Ivan Reitman’s “6 Days/7 Nights,” with Harrison Ford, “Virus” and “Deep Rising.”

Curtis has also worked extensively in New Zealand television. He starred in the television Movie of the Week “Undercover,” and the miniseries “The Chosen,” for which he received the New Zealand Television Award for Best Actor, as well as Movie of the Week “Overnight,” for which he received a New Zealand Television Award nomination for Best Actor.

Curtis trained at the New Zealand Drama School before attending the prestigious Teatro Dimitri Scoula in Switzerland. His stage credits include productions of “Othello,” “Macbeth,” “The Cherry Orchard,” “The Merry Wives of Windsor,” “Porgy and Bess.” “Man of La Mancha” and “Fallen Angels.”

Actor and comedian **JOHN LEGUIZAMO** (Felix) most recently starred in Baz Luhrmann’s “Moulin Rouge,” Frank Whaley’s directorial debut “Joe The King,” which debuted at the 1999 Sundance Film Festival, and the thriller “King of the Jungle.” Also active on television, he starred in ABC’s lavish miniseries “Arabian Nights.” Leguizamo

also produced Miramax's biopic "Pinero," the life story of renowned poet Miguel Pinero, starring Benjamin Bratt.

Among his feature credits are Spike Lee's "Summer of Sam," Baz Luhrmann's "William Shakespeare's Romeo + Juliet," "Spawn," "To Wong Foo: Thanks for Everything, Julie Newmar," which brought him a Best Supporting Actor Golden Globe nomination, "The Pest," which he also co-created and co-produced, "A Brother's Kiss," "The Fan," "Executive Decision," "A Pyromaniac's Love Story," "Carlito's Way," "Casualties of War," "Super Mario Brothers," "Whispers in the Dark," "Regarding Henry" and "Hangin' With the Homeboys." He also lent his vocal talent to the character of the Rat in the hit comedy "Dr. Doolittle."

His latest Broadway one-man show, "Freak," written by Leguizamo, received Tony Award nominations for Best Play and Best Performance by a Leading Actor and earned him both the Drama Desk Award and the Outer Critics Circle Award for his performance. A special HBO presentation of the show, directed by Spike Lee, subsequently earned Leguizamo an Emmy Award.

Previously, Leguizamo successfully segued his first Off-Broadway show, the 1991 "Mambo Mouth," from stage to television, receiving an Obie, Outer Critics Circle and Vanguardia Award for the play in which he played seven characters. Its HBO airing led to his first television special, Comedy Central's "The Talent Pool," for which he received a CableACE Award. Leguizamo's second one-man show, "Spic-O-Rama," had an extended sold-out run in Chicago before opening to rave reviews and sellout houses in New York. The play earned numerous accolades and brought Leguizamo the Theatre World Award for Outstanding New Talent as well as a Drama Desk Award for Best Solo Performance. "Spic-O-Rama"'s HBO airing received four CableACE Awards.

Leguizamo's additional stage credits include "A Midsummer Night's Dream" and "LA Puta Vita" at the N.Y. Shakespeare Festival and "Parting Gestures" at INTAR.

In 1995 he set a precedent by creating and starring in the first Latin comedy/variety show, the Emmy-winning "House of Buggin'" for Fox.

JOHN TURTURRO (Armstrong) was recently seen onscreen with George Clooney in the Coen Brothers' hit comedy "O Brother, Where Art Thou?"

Among his numerous film credits are the recent "The Luzhin Defence," "2000 and None," "The Man Who Cried," "Company Man" and "The Cradle Will Rock" as well as earlier titles including "Rounders," "Illuminata" (which he also wrote, directed and produced), "He Got Game," "O.K. Garage," "The Big Lebowski," "Animals," "Lesser Prophets," "Grace of My Heart," "The Search for One-Eyed Jimmy," "Girl 6," "Clockers," "Unstrung Heroes," "Quiz Show," "Fearless," "Barton Fink," "Jungle Fever," "Miller's Crossing," "State of Grace," "Mo' Better Blues," "Do the Right Thing," "The Sicilian," "Five Corners," "Hannah and her Sisters," "The Color of Money," "To Live and Die in L.A.," "Desperately Seeking Susan" and "The Flamingo Kid." He also lent his voice to the character Harvey the Black Dog in Spike Lee's "Summer of Sam."

After studying at the Yale School of Drama, Turturro gained notice in regional and Off-Broadway theater, earning an Obie Award for his starring role in "Danny and the Deep Blue Sea." Following his film debut in Martin Scorsese's 1980 classic "Raging Bull" he returned to the stage to star on Broadway in "Death of a Salesman." Numerous diverse film roles followed until Turturro earned his breakthrough performance in the 1989 "Do the Right Thing," which established a long-time collaboration with director Spike Lee.

In 1992 the multi-talented Turturro wrote, directed and starred in the independent feature "Mac," which earned him the Camera D'Or Award for Best First Feature at the Cannes Film Festival.

ABOUT THE FILMMAKERS

ANDREW DAVIS (Director) has a reputation for helming intelligent action thrillers, most notably "The Fugitive," starring Harrison Ford and Tommy Lee Jones, which garnered seven Academy Award nominations including Best Picture, as well as a Golden Globe nomination and a Directors Guild Award for Davis.

Davis, a Chicago native and former journalism student, began his career as an assistant cameraman to the influential Haskell Wexler on the 1969 classic “Medium Cool.” He then became a director of photography for numerous award-winning television commercials and documentaries as well as a number of studio and independent features. In 1976 Davis challenged IATSE’s restrictive studio roster system in a landmark suit that forced the industry to open its doors to young technicians in all crafts.

His 1979 directorial debut, “Stony Island,” was a critically acclaimed semi-autobiographical independent musical that he also co-wrote and produced, with a soundtrack featuring jazz great David Sanborn, and introducing Dennis Franz. It was followed by the 1981 thriller “The Final Terror,” for producer Joe Roth, starring newcomers Daryl Hannah, Joe Pantoliano, Rachel Ward and Adrian Zmed. Davis then co-wrote the screenplay for Harry Belafonte’s rap musical, “Beat Street,” before moving to directing full-time with “Code of Silence,” starring Chuck Norris; Steven Seagal’s feature debut “Above the Law,” on which Davis also served as a producer and writer; “The Package,” starring Gene Hackman and Tommy Lee Jones; and 1992’s top-grossing film, “Under Siege,” which re-teamed the director with both Jones and Seagal.

Davis went on to direct Andy Garcia and Alan Arkin in “Steal Big, Steal Little,” direct and produce “Chain Reaction,” starring Keanu Reeves, Morgan Freeman and Rachel Weisz, and direct “A Perfect Murder,” with Michael Douglas and Gwyneth Paltrow.

His Santa Barbara-based production company, Chicago Pacific Entertainment, is currently in pre-production on a motion picture based on the award-winning book *Holes*, by Louis Sachar, which Davis will direct.

STEVEN REUTHER (Producer) is Chairman and CEO of Bel-Air Entertainment, headquartered at Warner Bros.

While President of New Regency Films, Reuther produced “The Client,” “Sommersby,” “Under Siege” and “That Night.” He served as executive producer for the films “Made In America,” “Mambo Kings,” “The Power of One,” “Boys on the Side” and “Guilty by Suspicion.” Reuther also produced the top-grossing hit of 1990, “Pretty Woman,” starring Richard Gere and Julia Roberts.

Reuther began his career as an agent at the William Morris Agency before joining Galactic Films as Vice-president of Production. There, he worked on the film “9 1/2 Weeks” starring Mickey Rourke and Kim Basinger. He later moved to RKO Pictures as Vice President of Production, where he was involved with the films “Plenty” and “Hamburger Hill.” Additionally, Reuther served as executive producer at Vestron, where he oversaw numerous features, including the box office smash “Dirty Dancing.”

In 1992, Reuther formed Douglas/Reuther Productions in partnership with Michael Douglas where he produced “The Rainmaker” starring Matt Damon and the John Woo hit “Face/Off” starring Nicolas Cage and John Travolta.

In 1998, Reuther formed Bel-Air Entertainment and has produced “Message In A Bottle” starring Kevin Costner, “The Replacements” starring Keanu Reeves and Gene Hackman, “Pay It Forward” starring Kevin Spacey, Helen Hunt and Haley Joel Osment, “Proof Of Life” starring Meg Ryan and Russell Crowe and “Sweet November” with Charlize Theron and Keanu Reeves.

Reuther served as executive producer for last year’s “Rock Star,” starring Mark Wahlberg and Jennifer Aniston.

Following his service for the U.S. Army in the Korean War, during which his duties included writing speeches for General ‘Iron Mike’ Daniels, **DAVID FOSTER** (Producer) began his film industry career in the mailroom at public relations agency Rogers & Cowan. After working his way up to a top position there he left to co-found his own agency. Among his distinguished clients were Richard Attenborough, Faye Dunaway, Clint Eastwood, James Garner, Norman Jewison, Steve McQueen, Sam Peckinpah, Robert Redford, Jean Seberg and Peter Sellers.

In 1970, after acquiring several literary properties, and with the encouragement of several of his clients, Foster turned to filmmaking. His first project was the Robert Altman classic “McCabe and Mrs. Miller,” which earned a Best Actress Oscar nomination for Julie Christie and a British Academy (BAFTA) nomination for cinematography. Foster followed that success with “The Getaway,” starring Steve McQueen and Ali McGraw, and went on to serve as producer on such films as “The Drowning Pool,” starring Paul Newman and Joanne Woodward; “Heroes,” starring Harry Winkler, Sally Field and Harrison Ford; John

Carpenter's "The Thing," starring Kurt Russell; "Tribute," starring Jack Lemmon and Lee Remick; "Caveman," starring Ringo Starr and Dennis Quaid; "Running Scared," starring Billy Crystal and Gregory Hines; both "Short Circuit" films; and "The River Wild," starring Meryl Streep and Kevin Bacon, among others. He also co-produced one of the most successful films of 1998, "The Mask of Zorro," starring Antonio Banderas, Anthony Hopkins and Catherine Zeta-Jones.

Foster most recently completed "Hart's War" with producing partner David Ladd, for MGM, starring Bruce Willis and Colin Farrell and directed by Gregory Hoblit.

A New York City native with degrees in journalism and cinema from USC, Foster is currently a member of the Executive Committee of the Producers Branch of the Academy of Motion Picture Arts and Sciences. He actively supports his alma mater, and Georgetown University, where he served six years on the Board of Directors.

Foster and his wife, Jackie Ann, have three sons who are also successfully involved in the film industry. Gary Foster produced the hits "Sleepless in Seattle," "Tin Cup" and "The Score." Greg Foster is president of Imax Entertainment, and Tim Foster is a young, up-and-coming independent producer.

The son and namesake of famed filmmaker and Paramount executive Howard W. Koch, **HAWK KOCH** (Executive Producer) literally grew up in the entertainment industry, working a variety of studio and production jobs throughout his school years before beginning his professional career working for British talent agent Harold Davison.

Returning to Hollywood, Koch gained experience in a wide range of positions from dialogue coach to second unit director, post-production and story development. He was first assistant director on some of the industry's most acclaimed films including "The Way We Were," "Chinatown," "Parallax View," "Marathon Man," "Cactus Flower," "Rosemary's Baby," "Barefoot in the Park" and "The Odd Couple."

Koch served as executive producer on "Heaven Can Wait," "The Frisco Kid" and "The Other Side of Midnight" before forming a partnership with Gene Kirkwood to produce "Gorky Park," "The Pope of Greenwich Village," "The Keep" and "The Idolmaker."

As president of Rastar Productions, Inc., Koch developed and supervised production on such films as “Peggy Sue Got Married,” “The Secret of My Success,” “Nothing in Common,” “Brighton Beach Memoirs” and “Violets are Blue,” before moving briefly to De Laurentis Entertainment Group as president of production.

Among Koch’s producing credits are the highly acclaimed “The Long Walk Home,” “Losing Isaiah,” “Keeping the Faith” and “Frequency.” His credits as an executive producer include the phenomenally successful “Wayne’s World,” “Wayne’s World II,” “Sliver,” “The Temp,” “Necessary Roughness,” “Virtuosity” and “Primal Fear.”

Koch, an active member and chairman of several committees of the Academy of Motion Picture Arts & Sciences, is also currently Vice President of the Producers Guild of America.

Noted author, screenwriter and director **NICHOLAS MEYER** (Executive Producer) made his directorial debut in 1979 with “Time After Time,” a film for which he also wrote the screenplay that brought him an Edgar Allen Poe Award nomination.

Meyer went on to direct the features “Star Trek II: The Wrath of Kahn,” “Volunteers,” “The Deceivers,” “Company Business,” “Vendetta” “Star Trek VI: The Undiscovered Country,” for which he also received screenwriter credit. He directed the apocalyptic television drama “The Day After,” and co-wrote “The Night that Panicked America,” for which he shared an Emmy Award nomination with Anthony Wilson for Outstanding Writing in a Special.

Among his screenwriting credits are “The Informant,” “Voices,” “Sommersby,” the hit thriller “Fatal Attraction,” “Star Trek IV: The Voyage Home” and “Invasion of the Bee-Girls.” “The Seven-Per-cent Solution,” which he adapted from his best-selling novel of the same name, brought Meyer an Oscar nomination and a Writers Guild nomination, and his telefilm, “Judge Dee and the Monastery Murder,” earned another Edgar nomination. He was also a participating writer on the Disney animation hit “The Prince of Egypt” and wrote the acclaimed television adaptation “The Odyssey.”

Also an author, Meyer has published three novels that continue the Sherlock Holmes legend: *The Seven-Per-cent Solution* (winner of the Golden Dagger, Britain’s

highest honor for crime fiction), *The West End Horror* and *The Canary Trainer*, as well as *Target Practice* and the autobiographical *Confessions of a Homing Pigeon*. He co-authored, with Barry Jay Kaplan, the novel *The Black Orchid*.

RONALD ROOSE (Story) is a participating writer on the upcoming feature films “Spoils” and “Cold Fire.” His novel, *Gallivant*, was published in 1979.

Roose has a long and successful career as a film editor, with credits including the features “Whatever It Takes,” “Almost Heroes,” “House Arrest,” “The Next Karate Kid,” “Star Trek VI: The Undiscovered Country,” “Company Business,” “Volunteers,” “Easy Money” and “The Wanderers.” He was also editor on “Vendetta,” for HBO; “Last Flight Out” and “Man Against the Mob,” both NBC Movies of the Week.

Additionally, Roose served as co-editor on a number of high-profile films including “Searching for Bobby Fischer,” “Hoffa” and “The World According to Garp,” as well as the television movies “My Body, My Child” and “The Lovers in 3B” for Titus Productions.

Roose grew up in New York City and is a graduate of the University of Wisconsin.

DAVID GRIFFITHS and PETER GRIFFITHS (Story, Screenplay) make their movie debut with “Collateral Damage.”

Prior to screenwriting, the brothers founded and managed a software company in their native England – David having started out as an investment banker and Peter as an academic. In 1995 they won the Diane Thomas Screenwriting Award from UCLA.

Their second and third features, “The Hunted” and “Blood Relative” will be released in 2002. “The Hunted” will be directed by Billy Friedkin and star Tommy Lee Jones and Benecio Del Toro; “Blood Relative” will be directed by Joe Dante.

They are currently developing an epic thriller with James Cameron for Fox, with production scheduled to begin this year.

“Collateral Damage” marks the fifth collaboration between **ADAM GREENBERG**, A.S.C. (Director of Photography) and Arnold Schwarzenegger.

Greenberg served previously as Director of Photography on “Terminator,” “Terminator II: Judgement Day,” for which he received an Academy Award nomination, “Junior” and “Eraser.”

Among his extensive and diverse feature film credits are the recent hits “Inspector Gadget” and “Rush Hour,” as well as “Sphere,” “First Knight,” “Renaissance Man,” “North,” “Dave,” “Toys,” “Sister Act,” “Three Men and a Baby” and its sequel, “Three Men and a Little Lady,” and “Ghost,” for which the American Society of Cinematographers nominated Greenberg for Outstanding Achievement in Cinematography.

Additionally, Greenberg was director of photography on “Love Hurts,” “Turner and Hooch,” “Worth Winning,” “Spellbinder,” “Alien Nation,” “Near Dark,” “La Bamba,” “Wisdom,” “Iron Eagle,” “Once Bitten” and “The Big Red One.”

PHILIP ROSENBERG (Production Designer) previously collaborated with “Collateral Damage” director Andrew Davis on the suspense drama “A Perfect Murder,” starring Michael Douglas and Gwyneth Paltrow.

Rosenberg has also worked with Norman Jewison on the features “The Hurricane,” “Other People’s Money” and the award-winning “Moonstruck.” His longtime association with filmmaker Sidney Lumet includes the recent medical drama “Critical Care,” as well “Night Falls on Manhattan,” “Guilty as Sin,” “A Stranger Among Us,” “Q & A,” “Garbo Talks,” “Running on Empty,” “Family Business,” “Network,” “Daniel,” “Child’s Play” and “The Anderson Tapes.”

Among Rosenberg’s numerous production design credits are “The Pelican Brief,” “The January Man,” “The Manhattan Project,” “Lovesick,” “The Gambler” and “Next Stop Greenwich Village.”

Rosenberg earned an Academy Award for his work on Bob Fosse’s “All That Jazz.”

DENNIS VIRKLER, A.C.E. (Editor) marks his fourth collaboration with director Andrew Davis on “Collateral Damage,” having previously edited “Under Siege,” “A Perfect Murder,” and “The Fugitive,” for which he received an Academy Award

nomination. It also re-teams him with Arnold Schwarzenegger, with whom he worked on “Batman & Robin” in 1997.

Among his feature film editing credits are the recent live-action “Rocky and Bullwinkle,” “The Thirteenth Warrior,” “Devil’s Own,” “Batman Forever,” “Freejack,” “Falling From Grace,” “The Favorite,” “Distant Thunder,” “Big Shots” (on which he shared editing credit), “Miracles” (shared credit), as well as “Nobody’s Fool,” “Secret Admirer,” “River Rats,” “Gorky Park,” “Airplane II,” “Independence Day,” “Sharkey’s Machine” (another shared credit), “Continental Divide” and “Xanadu.”

Virkler was also nominated for an Academy Award for his work on “Hunt for Red October.”

DOV HOENIG, A.C.E. (Editor) and Andrew Davis previously worked together on the director’s debut film, “Stony Island,” as well as “A Perfect Murder,” “Under Siege,” “Chain Reaction” and “The Fugitive,” with Hoenig sharing both an American and British Academy Award nomination for editing “The Fugitive.”

Hoenig received an A.C.E. nomination for his work on “The Last of the Mohicans” for director Michael Mann.

Among the additional feature films on which he served as sole or co-editor are the recent “Texas Rangers” and “Dark City,” as well as “Heat,” “Batman Forever,” “Street Fighter,” “The Crow,” “L.A. Takedown,” “She’s Out of Control,” “Overboard,” “Manhunter,” “Beat Street,” “The Keep,” “Young Doctors in Love” and “Thief.”

Hoenig also edited the NBC pilot for “Miami Vice” entitled “The Prodigal Son,” for director Michael Mann.

New Zealander **GRAEME REVELL** (Music) came to the field of film scoring from an unconventional background, after holding jobs as a regional planner and as a psychiatric orderly in Australia. A classically trained pianist and French horn player, he also composed and performed with the post-industrial new wave group SPK.

His eerie score for the thriller “Dead Calm” earned him an Australian Academy Award for Best Score in 1989. After moving to Los Angeles, Revell composed music for a diverse range of films such as “The Hand that Rocks the Cradle,” “Body of Evidence,”

“Hard Target,” “Basketball Diaries,” “Strange Days,” “From Dusk Till Dawn,” “Until the End of the World,” “The Craft,” “Spawn,” “The Crow,” “The Saint,” “The Big Hit,” “The Negotiator,” “Bride of Chucky” and Wayne Wang’s “Chinese Box,” for which Revell received the award for Best Original Music at the Venice Film Festival.

Among Revell's more recent projects are “The Siege,” “Three to Tango,” “The Insider,” “Pitch Black,” “Gossip,” “Titan A.E.,” “The Negotiator,” “Red Planet,” the television miniseries “Dune,” “Double Take,” “Blow,” the television film “Anne Frank,” “Human Nature,” “Tomb Raider” and the current release “Below.”

Upcoming for Revell is the feature “High Crimes.”

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