

THE OMEN

*“...From the Eternal Sea he rises
Creating armies on either side
Turning man against his brother
'Til man exists no more”*

Many believe the prophecy from the Book of Revelation provides a map to a terrifying future...or it presents fragments of history that have come to life in our time. The signs, they claim, are all around us: terrorist attacks, extreme weather... the list goes on.

The passage specifically points to the arrival of the Anti-Christ, who is branded with the numerical sequence “666”: the mark of the Beast. The Anti-Christ will receive his power directly from Satan to establish a counterfeit kingdom on earth, signaling the beginning of Armageddon...

Robert Thorn is unaware of such dark prophecies. Thorn, a senior American diplomat, has other things on his mind. His wife, Katherine, has endured a difficult delivery and she's as yet unaware their newborn child has died. Devastated by the loss, Thorn's concern turns to Katherine, who had suffered two previous miscarriages. The news will surely devastate her.

The hospital priest, Father Spiletto, presents Thorn with another child born that night, whose mother died in childbirth. The priest compels Thorn to take the infant boy as his own; Katherine will never know the truth, and their son, which they name Damien, will be raised as their flesh and blood. Katherine embraces the child as her own, blossoming in motherhood; Thorn, it would seem, has made the right choice.

Thorn's career ascends – he becomes the U.S. ambassador to Great Britain – and the family settles into an estate outside London. But certain events, all seeming to

revolve around the now five-year-old Damien, are deeply disturbing: Damien's nanny hangs herself at the youngster's birthday party; a strange priest brings dire warnings to Thorn; a children's trip to the zoo results in a panicked frenzy; Damien becomes hysterical during a drive to church; and blurred movements in a series of photographs portend shocking deaths.

The troubling incidents multiply, pointing to something wrong – terribly wrong – with Damien. Enter Mrs. Baylock, Damien's new nanny, who seems to have a preordained devotion to the child. Then tragedy strikes closer to home. But only later does Thorn comprehend the truth: Damien is no ordinary child; he is the long-prophesized Anti-Christ. Now, Thorn must make the ultimate sacrifice to prevent the unspeakable terror that awaits the world.

The prophecy is clear, the signs unmistakable: Armageddon is upon us. On 6 / 6 / 06, the omen is revealed...and our darkest fears are realized.

THE OMEN is a contemporary thriller based on the 1976 classic film released by Twentieth Century Fox, starring Gregory Peck and Lee Remick, and directed by Richard Donner. The film, like "The Exorcist" and "Rosemary's Baby" before it, galvanized audiences not only through its shocks and scares, but through the filmmakers' storytelling gifts and its top-flight cast. "The Omen" became one of the biggest hits of the year.

Director John Moore counts himself as one of the film's many admirers. He also had come to realize that "The Omen's" exploration of evil is now more relevant than ever, and he was eager to take the reins of a new version of the story.

"There has never been a more salient time to remind people that evil is neither a concept nor a theory," Moore says. "It has a human face and it empowers itself through human actions. The true nature of evil has never been more apparent.

"In just the past four years alone," Moore continues, "the world has been hit with devastating events – political, natural and man-made. One can't help but notice a certain momentum."

THE OMEN retains much of the structure and themes of David Seltzer's 1976 screenplay, but there are several important changes to update the story and characters. "The original film had a strong foundation," Moore states. "But there were several opportunities to give the characters a more contemporary feel."

In the 1976 “The Omen,” Robert and Katherine Thorn are a comfortable middle-aged couple, with Robert having had a long and distinguished career in government service. In the new film, they’re significantly younger. Producer Glenn Williamson notes: “We felt that by making Robert and Katherine younger, they’d project the image of a couple on the ascendancy of their lives, both personally and professionally. While they’re educated and successful, they’re also young and working hard to make their career and marriage work. It adds to their confusion and shock when they begin to suspect, and then discover the truth about Damien.”

“These are complex people, real people,” adds John Moore. “By making the characters more accessible, the audience must consider, ‘If a man this strong and relatable can fall, then it could happen to anyone.’”

Early in the story, Robert makes a decision, purely out of love for his wife, which proves to be ruinous. John Moore says: “The film asks the questions: What would you do if you truly loved somebody? What would you do to make them happy? And what Thorn does – protect his wife from the devastation of a child lost at birth – is seemingly benign. People adopt children; it happens all the time. But from this ‘innocent’ lie and his attempts to do some good, that evil is able to come into his life and into the world.

“It’s a tragedy on an intimate scale, in how it affects his family,” Moore continues. “On a global level, Robert has opened a doorway to evil because he has, without realizing it, shaken hands with the devil.”

CASTING

THE OMEN presented Moore, Williamson and their team many creative challenges, as well as a host of logistical hurdles. Casting the lead characters wasn’t one of them.

In his search for ‘Robert and Katherine Thorn,’ Moore used a surprisingly simple process. “I cast THE OMEN the way I always cast a picture, which is to put all the characters names on a big board and then put up actors’ head-shots,” says the director. “I stuck Julia Stiles’s picture up on the board, and for weeks there was only one picture there. In fact, hers was the only photo on the board for the role of Katherine Thorn.”

Stiles, well known to audiences by her work in hits such as “The Bourne Identity,” “Save the Last Dance” and “10 Things I Hate About You,” is a newcomer to

the horror-thriller genre. She was surprised – and then some – by Moore’s offer for her to play Katherine. “Actually, I was terrified,” she recalls. “The idea of THE OMEN really frightened me. But I knew there was something in John’s vision for the film and character that I could really sink my teeth into.”

Stiles’s Katherine Thorn is the story’s lone innocent because she’s unaware of the circumstances surrounding the birth of her child. Of all the characters, Katherine required the most updating from her incarnation in the original film. “We couldn’t translate the Katherine character from the original ‘The Omen’ because she was not really that layered,” says producer Glenn Williamson. Adds John Moore: “Social, personal and political perspectives on motherhood have changed a lot in the past thirty years. In our story, Katherine struggles with the fact that she’s a young woman, a stay-at-home mother, living in a foreign country where she doesn’t have many friends. Her personal conflict is agitated as Damien’s true nature is revealed.”

Katherine evolves from a happy, confident young woman to a distraught mother full of doubt and suspicion. “Katherine begins to feel a kind of detachment from Damien, which she and Robert cannot understand,” says Stiles. “Over time, she realizes there’s some validity to her fear of her son. Adding to her escalating troubles is the feeling that nobody’s listening to her. She turns her anxiety inwards. It eats away at her until she eventually breaks down.”

Liev Schreiber was also at the top of Moore’s casting list. The actor had recently made his directorial debut on the well-received independent film “Everything is Illuminated,” when Moore approached him to play Robert Thorn. The actor embraced the idea of doing an update to a popular film. “There’s a certain kind of story that stands retelling,” says Schreiber. “THE OMEN has an element that’s in all of Shakespeare’s plays: It finds a way of reinventing itself every twenty or thirty years, because it’s culturally tapped into something to which many people can relate.”

While Moore sees much of THE OMEN as an exploration of evil, Schreiber approached the film as a story of faith. “The movie can mean many different things on many different levels,” he admits. “But I was intrigued by THE OMEN’s elements of trust and faith. Those are the two things by which Thorn is challenged.”

The casting of Mrs. Baylock, Damien's second nanny, ties *THE OMEN* to one of the great works of modern horror, "Rosemary's Baby." *THE OMEN* returns to the screen Mia Farrow, who will forever be remembered by movie fans as the unwitting mother of the devil's spawn in the classic Roman Polanski chiller, in the role that launched her film career.

Farrow's Mrs. Baylock is introduced as a kindly, soft-spoken woman, a career nanny who quickly wins over Katherine and Robert with her gentle demeanor, impeccable credentials, and professed love for children. To the parents' initial concern and mounting terror, Mrs. Baylock is revealed as Damien's facilitator and protector – an apostate from Hell who will die before she allows harm to come to the Anti-Christ.

Farrow embraced the idea of playing, for the first time on screen, a truly evil character. "But I thought, why would they want to cast me," she remembers. "In the first 'Omen,' Mrs. Baylock [played by Billie Whitelaw] was from the beginning, very, very scary. I loved being scared by her. I wondered how I could recapture that kind of instant menace. But John Moore said he wanted to take a different approach to the character. 'I'm going to keep the mystery,' John told me. 'Mrs. Baylock has a secret and I'm not going to show her hand until later on in the story.'"

Coincidentally, Farrow was in rehearsals with Julia Stiles for the play "Fran's Bed" when she got the call from Moore. "It was funny," Farrow says, "I was rehearsing a play with Julia Stiles in which I play her devoted mother. Julia and I completed our runs in the play on a Sunday night, and a week later, I'm, as Mrs. Baylock, making things very difficult for her on the set of *THE OMEN*."

For the role of Jennings, Moore turned to British actor, David Thewlis, who first gained notice for his stunning, raw performance in the indie hit "Naked." At the story's beginning, Jennings, a professional photographer who's looking for the "million-dollar" shot, is on the sidelines. When Damien's nanny hangs herself at his birthday party, Jennings is pulled into Robert Thorn's life. "What Jennings begins to put together is all very unsettling to him," says Williamson. "It's almost like he thinks himself a little mad. But when Jennings meets Thorn and is presented with mounting proof of a growing terror, Jennings becomes the voice of reason."

For Father Brennan, a priest who holds the key to the mysteries surrounding Damien, Moore cast British actor Pete Postlethwaite, a best supporting actor Oscar nominee for “In the Name of the Father,” who more recently co-starred in “The Constant Gardener.” When Thorn meets Brennan, he mistakes the priest’s passion for madness. “False perception is a motif with nearly every character,” Williamson says. “If you were in that situation with knowledge of what was really happening, it could drive you crazy. The hard thing is accepting that it’s real and then acting on it.”

Acclaimed British actor Michael Gambon, whose many film credits include the recent “Harry Potter and the Prisoner of Azkaban” (as Dumbledore), plays Bugenhagen. It is this archaeologist who confirms Damien's identity and implores Thorn to commit an unspeakable act to prevent Armageddon.

Damien is played by Seamus Davey-Fitzpatrick, making his feature film debut. “There’s a certain look I was looking for, which Seamus has in spades,” relates Moore. Seamus made a strong impression when Moore filmed the young actor’s audition, with Seamus as Damien on a swing, a fearsome black Rottweiler keeping guard nearby. “The look on Seamus’ face hooked me right then,” says Moore. The audition tape was so effective that the studio used it as the film’s first “teaser” trailer.

To communicate with the neophyte actor, Moore set up a code of sorts, consisting of a couple of words that effectively signaled the director’s intentions. “Seamus knew when to be intense,” says Moore. “He knew what it was to concentrate, and he’s helped the other actors. The wonderful thing to watch was how much he’d get into it, and how he wanted to help keep the mood. He was a joy and a delight.”

ABOUT THE PRODUCTION

Through his early commercial work and two previous motion pictures, “Behind Enemy Lines” and “Flight of the Phoenix,” John Moore is known for his distinct visual style, which is fully realized in THE OMEN. Moore, together with his collaborators, turns even the most innocent event, like a sunny child’s birthday party complete with clowns, carousel and puppets, into a nightmarish ordeal. A Sunday morning visit to church leads to an inexplicable burst of hysteria. And a child’s ride on a scooter puts his parents on a very dark path.

To help create the mounting thrills, Moore and director of photography Jonathan Sela conduct a careful balance of light and shadow. “THE OMEN, photographically, is about light and dark,” Moore explains. “And within every frame there’s a struggle for light to win out over darkness.”

Moore employed the latest in film technology to convey certain themes and actions. For a key scene where Katherine is pushed over a balcony, Moore and Sela used a camera mounted with a Libra head, which can sustain and “absorb” movements. The special equipment gave an almost otherworldly “smoothness” to Katherine’s descent. Glenn Williamson explains: “The rig was created so the camera was mounted just over Julia, with the apparatus rappelling as she’s falling. It’s almost like a demon chasing her down.”

Through his filmmaking magic, Moore gives a poetic feel to the horrifying proceedings: The alabaster and blonde Katherine, swathed in a creamy wrap, falls to the ground surrounded by a fluttering of blood red petals. “I was inspired by the imagery of Gabriel and the fallen angel,” Moore explains. “[Costume designer] George Little and I gave Katherine a shawl, which as she falls, makes it look like she has wings.”

With the camera positioned so close to its subject, a stunt double could not be used. So Stiles had to take the plunge...literally. Faced with the formidable stunt, Stiles said, boldly, “Okay, bring it on.”

Stiles’s initial bravura was soon replaced by reasonable trepidation. “I woke up in a panic in the middle of the shooting, thinking, ‘Oh, my God, they scheduled the stunt for my last day of shooting; what are they trying to pull?’” the actress laughs. “Then I panicked.” When the stunt coordinators showed her the rigging – and the scene was rescheduled to an earlier date, Stiles’s fears were assuaged.

For the stunt, Stiles spent three days in a harness. Toward the end, the actress admits, a little paranoia crept back in. “They had me hanging above the floor for quite a while. There was a safety lock on the rig, and two stunt guys were holding me up for three days. I could feel the tension of the rope, and them straining a little bit. I looked down and thought, ‘What if the stunt people get really tired? Or they have a muscle spasm?’” As expected, the stunt went off without a hitch.

Schreiber also performed several of his own stunts, fighting off crazed dogs, spinning cars in the rain, and battling with Mia Farrow while carrying in his arms a kicking and screaming Seamus Davey-Fitzpatrick, emoting as Damien.

Audiences will see real fear in Schreiber's face during a scene set at a cemetery, where Thorn and Jennings are attacked by ferocious dogs. Months before the scene was shot, Schreiber was introduced to a sweet female Rottweiler, which he thought was going to be his sparring partner for the scene. Much to his consternation, Schreiber arrived at the set to find a different dog. "He was male, much larger – and he hated me," Schreiber recalls.

"The idea was to have the dog bite my arm, which would be padded, and see how it looked on camera," Schreiber continues. Unfortunately, the dog continued to pull at the actor's appendage longer than anticipated. The force of the dog's body against Schreiber, who was backed up against iron fencing, not only knocked the wind out of the actor, but also cracked a rib.

Mia Farrow, too, found herself in the thick of the action. For a key scene near the story's end, set late at night in a rainstorm, she had to, rather viciously, take a croquet mallet to the windshield of a car driven by Schreiber. "I think most actors will tell you the physical stuff is fun," says Farrow. "It's more like game playing."

During a Thorn-Baylock fight scene, Schreiber accidentally kicked Farrow in the face as she grabbed his leg. Despite the minor mishap (Farrow wasn't injured), Moore was pleased with the take, which was printed. Unfortunately, we'll never see that take due to a technical glitch, the nature of which was never solved.

This was only one of several mysterious happenings that befell the production. Another unexplained phenomenon occurred when visual effects supervisor Matt Johnson was measuring a special shot with crows in the background – and his meter read...666. Johnson made a careful examination of the measuring device – because he had never before come up with this reading.

One night, during the filming of a scene where Thorn picks up a phone to speak with another character, one of the lights above the set exploded while the camera was rolling. If it weren't for a silk diffusion positioned just under the light, the shattered glass would have fallen onto the camera crew.

On October 6th (there's that number, again), nearly one-half of the cast and crew came down with a mysterious – and fortunately, mild – form of food poisoning. The food was later tested, but no bacteria were found.

Perhaps the spookiest on-set moments came when still photographer Vince Valitutti developed a series of photographs. Valitutti discovered that some images of Pete Postlethwaite as Father Brennan were imprinted with blurred movements streaking downward, like a javelin. Valitutti and the rest of the crew immediately drew parallels to the story, in which Jennings's photographs of Brennan reveal the same blurred movements, which foreshadow a brutal end for the character.

THE OMEN was filmed mostly in Prague. "Our story has a European feel and Prague was perfect for our needs," says executive producer Jeffrey Stott when discussing how production came to decide on shooting in the Czech Republic.

Production had more than three weeks of stage work scheduled, but much of the shooting was completed at practical locations. The film's locales provided a taste of Czech history.

THE OMEN begins deep in the halls of the Vatican, which production staged at Prague's Troja Palace's Grand Hall. The Grand Hall provides an ideal setting for the scene, which announces the birth of the anti-Christ.

The story then moves to the Pope's private chambers, which the production found at the library of the Strahov Monastery. Home to 1200 years of Czech history, the library had never before been used by a major motion picture production. Founded in 1140 by an austere and scholarly religious order, the library is one of the finest in Bohemia, boasting more than 125,000 volumes. Its ceiling fresco depicting the Struggle of Mankind to Know Real History by Franz Maulbertsch, was appropriate to the scene and story.

The company moved to Lednice for a week of shooting interiors and exteriors of the Thorns' private residence. With its neo-Gothic style interiors, the Lednice Chateau is one of the finest examples of High Romanticism in the Czech Republic. Situated at Lednice Park, the land was acquired by the Liechtenstein family in the middle of the 13th century. In 1666 Karl Eusebius of Liechtenstein had an Early Baroque residence constructed as well as an Orangerie and formal gardens. It was in these very gardens that Damien's birthday party and the subsequent suicide of his nanny was staged.

Two different locations worked seamlessly together for a scene where Thorn has a final terse meeting with Father Brennan. The first portion of the scene takes place under the Charles Bridge, Prague's most celebrated structure. The bridge's beautifully aged sandstone blocks and elegant archways helped create a visually dramatic effect for the scene.

The film's climactic scene was to be completed at a location 45 miles east of Prague, at a church in the town of Kutna Hora. However, a few days before shooting was to commence, production designer Patrick Lumb found the site's interior had been covered in scaffolding.

Lumb and his team scurried to find another suitable location. They found it at a private church in the town of Kladbury, situated an hour outside Prague and said to be the largest cathedral in the Czech Republic.

Prague's ancient Vysehrad stood in for Jerusalem, where Thorn and Jennings meet Bugenhagen in an ancient underground labyrinth – and learn the truth about Damien.

ABOUT THE CAST

JULIA STILES (Katherine Thorn) portrayed Glenna in David Mamet's "Edmond," starring William H. Macy, Dylan Walsh, Joe Mantegna and Mena Suvari, which premiered at the 2005 Venice Film Festival. She starred opposite Forest Whitaker in Baltasar Kormakur's "Little Trip to Heaven," which premiered at the 2005 Toronto Film Festival.

Last year also saw Stiles reprise her role as Nicky in Paul Greengrass' "The Bourne Supremacy," the sequel to "The Bourne Identity." Other film credits include "Mona Lisa Smile," "The Business of Strangers," "Save the Last Dance" and David Mamet's "State & Main." The latter won the 2000 National Board of Review Award for Best Ensemble Cast.

Stiles's Shakespeare-inspired film credits include Tim Blake Nelson's "O," a contemporary adaptation of "Othello;" Michael Almereyda's "Hamlet," opposite Liev Schreiber and Ethan Hawke; and "Ten Things I Hate About You," for which she won the Chicago Film Critics Award for Most Promising Actress.

Stiles began her career on the New York stage, appearing in a number of plays at the L.A. Mama Theater and the Kitchen Theater, including "Everyday Newt Burman," "Matthew School of Life," and "The Sandalwood Box." More recently, Stiles shared the New York stage with Gloria Reuben and Mary Testa in Eve Ensler's "The Vagina Monologues." In the summer of 2002, Stiles appeared as Viola in the New York Shakespeare Festival's production of "Twelfth Night" in Central Park.

Stiles made her West End debut opposite Aaron Eckhart in a revival of David Mamet's "Oleanna," which opened to rave reviews at The Garrick Theatre.

LIEV SCHREIBER (Robert Thorn) won the 2005 Tony Award for his portrayal of Ricky Roma in the Broadway revival of David Mamet's "Glengarry Glen Ross." With "Everything is Illuminated," Schreiber made his directorial debut of a screenplay he adapted from Jonathan Safran Foer's bestselling novel.

Schreiber starred in Jonathan Demme's "The Manchurian Candidate," playing Raymond Shaw, the son of the powerful Senator Eleanor Prentiss Shaw (Meryl Streep), and a decorated Gulf War hero who becomes a candidate for vice president of the United States.

Schreiber's other credits include "The Sum of All Fears," "Kate and Leopold," "Hamlet," "The Hurricane," "A Walk on the Moon," "Twilight," "Sphere," "Scream," "Scream II," "Scream III," "Mixed Nuts," and "Ransom."

Schreiber is also known for his work in such acclaimed independent features as "The Daytrippers," "Big Night," "Party Girl," "Walking and Talking," "Mad Love," "Denise Calls Up" and "Spring Forward," for which he also served as a producer.

Although initially interested in playwriting, Schreiber spent a year studying acting with the faculty from England's Royal Academy of Dramatic Arts. In 1992, he graduated with an MFA from the Yale School of Drama. Schreiber's stage credits include a critically acclaimed turn as Henry V in a Shakespeare in the Park production at the Delacorte Theatre; "The Mercy Seat," opposite Sigourney Weaver and directed by Neil LaBute; Harold Pinter's "Betrayal," co-starring Juliette Binoche; and "Moonlight" with Blythe Danner and Jason Robards.

Schreiber's enduring relationship with the Public Theatre's New York Shakespeare

Festival has produced several critically acclaimed performances including the title role in "Hamlet," Iago in "Othello," Macbeth," "The Tempest," and "Cymbeline," for which he won an Obie award.

For television, Schreiber starred as Orson Wells in "RKO 281" (receiving Emmy and Golden Globe nominations) and in "Lackawana Blues" with Halle Berry, Jeffrey Wright and Rosie Perez.

MIA FARROW (Mrs. Baylock) stars in Luc Besson's upcoming film "Arthur & The Minimoys," and in the upcoming "Fast Track," with Jason Bateman and Zach Braff.

Just before production began on THE OMEN, Farrow played opposite Julia Stiles in the Playwrights Horizons Main Stage production of "Fran's Bed," written and directed by James Lapine. Other recent stage work includes Jessica Blake and Eric Jensen's "The Exonerated."

The daughter of director John Farrow and actress Maureen O'Sullivan, Farrow made her stage debut in 1963 in an off-Broadway production of "The Importance of Being Earnest." Farrow enjoyed a two-year stint on the popular soap opera "Peyton Place." Her work on the series caught the attention of audiences around the world. Farrow received glowing reviews for her work in Roman Polanski's "Rosemary's Baby," in which she starred with John Cassavetes.

Farrow followed this success with appearances on television, in the theatre and in the films "The Great Gatsby" and "Death on the Nile," among others.

With 1982's "A Midsummer Night's Sex Comedy," Farrow became Woody Allen's muse and the two went on to make more than 13 films together. Their collaborations include "Hannah and Her Sisters," "Crimes and Misdemeanors," "Husbands and Wives," "Shadows and Fog," and "Alice"; for the latter, Farrow was honored with an NBR Award for Best Actress.

In 1997, Farrow published her New York Times best-selling memoir, What Falls Away.

More recently, Farrow appeared in the film "Purpose," and on television in "Samantha: An American Girl Holiday."

DAVID THEWLIS (Jennings) first won critical and public acclaim for his powerful performance in Mike Leigh's "Naked." He recently starred as Professor Lupin in Alfonso Cuarón's adaptation of "Harry Potter and the Prisoner of Azkaban," and was seen in Ridley Scott's epic drama "Kingdom of Heaven." Thewlis recently starred in Terrence Malick's "The New World," and Michael Caton-Jones' "Basic Instinct 2."

His other credits include "Goodbye Charlie Bright," "Gangster No. 1," "Whatever Happened to Harold Smith?," "Besieged," "The Big Lebowski," "Divorcing Jack," "Seven Years in Tibet" and "The Island of Dr Moreau." Thewlis also wrote, directed and starred in "Cheeky," which screened at the 2003 Toronto Film Festival.

Other film credits include "Total Eclipse," "Dragonheart," "Restoration," "Black Beauty," "The Trial," "Resurrected," "Vroom," and the Mike Leigh films, "Short and Curlies" and "Life is Sweet."

Thewlis's many television credits include "Dinotopia," "Endgame," "Dandelion Dead," "Prime Suspect III," "Frank Stubbs," "Journey to Knock," "Filipino Dreamgirls," "Skulduggery," "A Bit of a Do," "Road" and "The Singing Detective."

Thewlis starred in Sam Mendes's "The Sea" at the Royal National Theatre, Max Stafford-Clark's "Ice Cream" at the Royal Court, "Buddy Holly" at the Regal in Greenwich, "Ruffian on the Stairs/The Woolley" at Farnham and Lady, and "The Clarinet" at the Kings Head.

PETE POSTLETHWAITE (Father Brennan) co-starred in "Aeon Flux" and in the critically acclaimed "The Constant Gardener." He appears in director Robert De Niro's upcoming "The Good Shepherd" starring Matt Damon and Angelina Jolie.

In a career that has spanned television, theatre and motion pictures, Postlethwaite was nominated for a BAFTA Award in the Best Actor category for his work in the television productions "The Sins," "Lost for Words" and "Martin Chuzzlewit." In 2001, he was nominated for an Academy Award as Best Supporting Actor for his portrayal of Guiseppe Conlon in Jim Sheridan's "In the Name of the Father." Postlethwaite and his cast mates from "The Usual Suspects" share an award from the National Board of Review in the Best Acting by an Ensemble category.

Postlethwaite has worked with some of the most innovative and revered directors of our time including Lassee Halstrom for "The Shipping News;" Baz Luhrmann in "William Shakespeare's Romeo + Juliet," Steven Spielberg in "Amistad" and "The Lost World: Jurassic Park 2," Michael Mann in "The Last of the Mohicans," David Fincher in "Alien³," Franco Zefferelli in "Hamlet," and Bryan Singer in "The Usual Suspects."

His work in theatre includes the Royal Shakespeare Company production of "Every Man & His Humour," plus "A Midsummer Night's Dream," "Richard III," "Henry V," "Cyrano de Bergerac," "King Lear," "Macbeth," and "The Taming of the Shrew." At the Old Vic, Postlethwaite played Ulysses in "Troilus & Cressida" and Kit in "The Recruiting Officer."

MICHAEL GAMBON (Buenhagen) co-starred in "Harry Potter and the Goblet of Fire" reprising the role of Albus Dumbledore from "Harry Potter and the Prisoner of Azkaban." Gambon appears in director Robert De Niro's upcoming film "The Good Shepherd," starring Matt Damon and Angelina Jolie; and "Amazing Grace," directed by Michael Apted.

The British actor's career has spanned theatre, television and motion pictures over 40 years, and has garnered numerous awards including four BAFTA-TV awards in the Best Actor category; an Emmy nomination for his work in John Frankenheimer's mini-series "Path to War;" and a SAG award in the Outstanding Performance by the Cast of a Theatrical Motion Picture category for his work in Robert Altman's "Gosford Park."

Gambon began his career with the Edwards / MacLiammoir Gate Theatre, in Dublin. In 1963, he was one of the original members of the National Theatre Company at the Old Vic under Laurence Olivier. He then joined Birmingham Rep, where he played "Othello." Also in repertory, he played the title roles in "Macbeth," "Coriolanus," and "Othello," this time at the Stephen Joseph Theatre, Scarborough.

In the West End, Gambon played leads in Simon Gray's "Otherwise Engaged," the London premieres of three plays by Alan Ayckbourn ("The Norman Conquests," "Just Between Ourselves" and "Man of the Moment"), "Alice's Boys" (with Ralph Richardson), Harold Pinter's "Old Times," the title role in "Uncle Vanya," and "Veterans Day" with Jack Lemmon.

With the Royal National Theatre, Gambon played leading roles in the premieres of Harold Pinter's "Betrayal" and "Mountain Language," Simon Gray's "Close of Play," Christopher Hampton's "Tales from Hollywood," three more plays by Alan Ayckbourn ("Sisterly Feelings," "A Chorus of Disapproval," for which he won an Olivier Award, and "A Small Family Business"), and Hare's "Skylight," which moved on to the West End and Broadway. Also at the National, Gambon did "Endgame" with Lee Evans, and played Falstaff in "Henry IV" parts I and II.

More recently, Gambon played the lead in Nicholas Hytner's production of "Cressida" at the Almeida, in Patrick Marber's production of "Caretaker" in the West End, and in Stephen Daldry's "A Number" at The Royal Court.

Gambon's television work includes the title role in Dennis Potter's series "The Singing Detective," which earned Gambon a Best Actor nod from BAFTA; the BBC's "Wives and Daughters," which gave him another BAFTA in the Best Actor category; and Mike Nichols's critically acclaimed "Angels in America."

In motion pictures, Gambon's credits include Peter Greenaway's "The Cook, The Thief, His Wife and Her Lover," "The Gambler," "Dancing At Lughnasa," "Plunket And McLeane," "The Last September," "Sleepy Hollow," "The Insider," "Open Range," "Sky Captain and the World of Tomorrow" and "Sylvia."

SEAMUS DAVEY-FITZPATRICK (Damien) makes his feature film debut in THE OMEN. Davey-Fitzpatrick has acted in national commercials for Marriott Hotels, Home Depot and Danimals Vitamins. The son of two performers, Seamus started his career in front of the camera at the tender age of one month.

ABOUT THE FILMMAKERS

JOHN MOORE (Director, Producer), was born, reared and educated in Ireland. He started his career as a news cameraman, and then worked as an assistant cameraman in feature films helmed by the acclaimed filmmakers Neil Jordan and Jim Sheridan.

When Moore turned to directing commercials, his innovative work, rich with state-of-the-art special effects, earned him worldwide recognition. His work included notable spots for Adidas, Guinness and SEGA. Shortly after his 1999 spot for SEGA

debuted on the MTV Music Video Awards, Twentieth Century Fox and Davis Entertainment gave Moore the assignment to make his feature directorial debut on "Behind Enemy Lines," an action-adventure starring Gene Hackman and Owen Wilson.

Following the success of "Behind Enemy Lines," Moore accepted a studio production/development deal with Fox and started a production company, Point Road. In 2004 he directed "Flight of the Phoenix," starring Dennis Quaid and Giovanni Ribisi.

DAVID SELTZER (Screenwriter) wrote the original "The Omen," which Twentieth Century Fox released in 1976. The film was directed by Richard Donner and starred Gregory Peck and Lee Remick.

Seltzer made his directorial debut on "Lucas," which he also scripted. He wrote and directed "Punchline," starring Tom Hanks and Sally Field, and "Shining Through," starring Michael Douglas and Melanie Griffith. His writing/screenplay credits also include "The Hellstrom Chronicles," "The Other Side of the Mountain," "Prophecy," "Six Weeks," "Table for Five," "Bird on a Wire" and "Dragonfly."

GLENN WILLIAMSON (Producer) recently produced "Hollywoodland," starring Adrien Brody, Ben Affleck, Diane Lane and Bob Hoskins, for director Allen Coulter. Previously, Williamson executive produced the Academy Award-winning (Best Original Screenplay, Charlie Kaufman) "Eternal Sunshine of the Spotless Mind."

Williamson was president of production at Focus Features, where he supervised Todd Haynes' "Far from Heaven," starring Julianne Moore and Dennis Quaid; Christine Jeffs' "Sylvia," starring Gwyneth Paltrow and Daniel Craig; and Mira Nair's "Vanity Fair," starring Reese Witherspoon.

Before that, Williamson was president of production at USA Films. His stint at USA followed seven years as a senior production executive at DreamWorks, which he had joined at its inception in 1994. While at DreamWorks, he brought to the company Alan Ball's spec script "American Beauty," and Williamson oversaw the making of Sam Mendes' feature film directorial debut which won five Academy Awards including Best Picture, Best Director, and Best Original Screenplay. Williamson was also instrumental

in bringing Cameron Crowe and "Almost Famous" to the studio; the film earned Crowe an Academy Award for Best Original Screenplay.

Other films Williamson supervised at DreamWorks include Sam Mendes' "Road to Perdition"; Gore Verbinski's "The Mexican"; Bronwen Hughes' "Forces of Nature," which was based on Williamson's original story idea; and Steven Spielberg's "Catch Me if You Can."

A graduate of the University of Virginia, Williamson began his career in motion picture development with former DreamWorks co-heads Walter Parkes and Laurie MacDonald, when they were producers at Sony-based Aerial Pictures. Williamson continued his relationship with the team when they joined Amblin Entertainment, where he was the executive on Barry Sonnenfeld's "Men in Black."

JEFFREY STOTT (Executive Producer) co-produced "Fat Albert," for Twentieth Century Fox; and executive produced "Alex and Emma," directed by Rob Reiner.

Stott had an auspicious start in motion pictures as the associate producer of Reiner's "The Sure Thing." The film went on to capture the hearts of critics and audiences alike and was followed-up with the equally successful film "The Princess Bride," on which Stott was associate producer.

Stott's long association with Reiner and Castle Rock Entertainment continued through 2003. During his tenure there as executive vice president of production management, Stott oversaw the production of over 60 films and served as executive producer of "The American President," "The Ghosts of Mississippi," and "The Story of Us."

Credits as co-producer include the classics "When Harry Met Sally," "Misery," for which Kathy Bates won an Academy Award for Best Actress, and "A Few Good Men," which garnered Jack Nicholson an Academy Award for Best Supporting Actor.

Additional credits include "Murder By Numbers," "This is Spinal Tap" and "Stand By Me." Stott also served as executive in charge of production on the hit TV series "Seinfeld."

Stott has an M.A. degree in history from Brigham Young University and a Ph.D. in history from the University of California at Santa Barbara.

JONATHAN SELA (Director of Photography) has worked in film, commercials and music videos. His film credits include “Soul Plane,” “Marilyn Hotchkiss’ Ballroom Dancing and Charm School,” “Butterfly, a Grimm Love Story” and “Randy and the Mob.” Sela shot additional photography for “The Little Black Book” and “The Girl Next Door.” Other credits include the short films “Seascape,” “The Newman Shower,” and “Dysenchanted,” which was an official selection at the 2004 Sundance Film Festival.

Sela's extensive music video work includes Sheryl Crow's “The First Cut is the Deepest,” Britney Spears’ “My Prerogative,” Jennifer Lopez’s “Get Right,” Prince’s “A Million Days,” Destiny's Child’s “Cater 2 U,” Lindsay Lohan’s “Rumors,” Staind's “Price to Pay,” Enrique Iglesias's “Not in Love,” Metallica's “The Unnamed Feeling,” Green Day's “Waiting,” Counting Crows' “American Girl,” Alicia Keys' “You Don’t Know,” and 50 Cent's “Many Men.”

Sela has worked on commercials for Reebok, Coca-Cola, Six Flags Magic Mountain, Nintendo, Burger King, Bacardi, Playstation, McDonald's, Hanes, and Fox Sports. Sela was also named in the 2004 Craft Series of *The Hollywood Reporter's* “Next Generation.”

PATRICK LUMB (Production Designer) continues his association with John Moore after working as supervising art director on the director’s two previous features: “Behind Enemy Lines” and “Flight of the Phoenix.”

Lumb was a production designer and art director on more than 30 commercials, music videos and feature films. He was art director on “Batman Begins,” and supervising art director on “Veronica Guerin,” and “To End All Wars.”

His commercial work includes Ford, Foster Farms, Burger King, Sony Playstation, Pepsi, Coca Cola, UPS, GMC, and Chase Manhattan Bank. Lumb designed music videos for Ricky Martin (“Bon Bon”), TLC (“Unpretty”), Methods of Mayhem (“Get Naked”), and Will Smith (“Wild Wild West”).

DAN ZIMMERMAN (Editor) was visual effects editor on “Fun with Dick and Jane” and John Moore’s “Flight of the Phoenix.” Zimmerman was assistant editor to his father, Don Zimmerman on films “Cat in the Hat,” “Just Married,” “Galaxy Quest,” “Patch Adams” and “Liar, Liar.”

Born in Italy, **MARCO BELTRAMI** (Music) began his pursuit of music composition studying in Venice with Italian master Luigi Nono before entering the Yale School of Music on a scholarship. Among his most important influences, he counts acclaimed composers Ennio Morricone and Jerry Goldsmith.

In 1992, Beltrami moved to Los Angeles to undertake a fellowship with Jerry Goldsmith. While learning the technical aspects of film scoring, he also completed orchestral compositions for the Chicago Civic Orchestra, the Sao Paulo State Orchestra and the Oakland East Bay Symphony. Since then, Beltrami has tried to balance concert pieces with a film scoring career.

Beginning with a Sony-funded short, *The Bicyclist*, in 1994, Beltrami has worked consistently on film and television scoring projects, including the features “I, Robot,” “Terminator 3: Rise of the Machines,” “The Faculty,” all three of the “Scream” films, “Blade 2: Bloodhunt,” “The Watcher,” “The Dangerous Lives of Alter Boys,” “XXX 2: The Next Level,” “Red Eye,” “The Three Burials of Melquiades Estrada,” and “Underworld: Evolution.”

Beltrami’s work has earned awards from the American Academy of Arts.

GEORGE L. LITTLE (Costume Designer) marks his third collaboration with John Moore, having previously designed for “Flight of the Phoenix” and “Behind Enemy Lines.” Other credits as costume designer include “Things You Can Tell Just by Looking at Her” and “Crimson Tide.”

His credits as assistant costume designer include “Galaxy Quest,” “The Peacemaker” “Striptease” and as costume supervisor, “The Pelican Brief,” “Toys” and “Bugsy.”

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