

T R A P P E D

PRODUCTION NOTES

The perfect crime is, perhaps, the crime that is never reported.

Some criminals seize control of their environment so convincingly, and cover their tracks so effectively that they leave nothing but terrified victims– so shocked that they retreat into silence, grateful to have their lives back. These are the unfortunate victims of Joe and Cheryl Hickey (Kevin Bacon and Courtney Love), who along with Joe’s cousin Marvin (Pruitt Taylor Vince), have orchestrated and refined a foolproof plan to extort money from wealthy families. They’ve preyed upon helpless families with confidence, skill, and success.

But this time, they picked the wrong family – a family that chooses to fight back and take control of a terrifying ordeal that is spiraling towards an unthinkable outcome.

Will Jennings (Stuart Townsend), a young anesthesiologist, and his wife Karen (Charlize Theron), a rising textile designer, share their beautiful Portland, Oregon home with their daughter, six-year-old Abby (Dakota Fanning). When Will leaves for a medical conference in Seattle, Karen and Abby return home, and within minutes their comfortable lives are shattered.

When Abby is abducted by the Hickeys, the relentless 24-hour plan is set in motion that will test the limits of everything the Jennings’ take for granted. Trapped in different cities, Will and Karen discover how far each will go to get their daughter back.

Three locations, three kidnapers, three hostages — one family and a chilling, breakneck 24 hours until it's all over. But as the tables are turned on the Hickeys and the 'perfect' crime unravels, so does a shocking history that changes everything. Based on the novel "24 Hours" aka "Trapped" by Greg Iles, the film is a harrowing thriller about a family that turns the table on their captors.

A Columbia Pictures presentation, *Trapped* is directed by Luis Mandoki (*Message in a Bottle*), who produces with Mimi Polk Gitlin (*Thelma & Louise*). The executive producers are Mark Canton, Hanno Huth, Neil Canton, Glen Ballard and Rick Hess. The screenplay is by Greg Iles. Carsten Lorenz, Nathan Kahane and Michael McDonnell co-produce. Music by John Ottman. Columbia Pictures will distribute in the United States and Canada, with Senator Entertainment handling the foreign distribution. *Trapped* will be released nationwide on September 20 and, is rated R by the Motion Picture Association of America for violence, language and sexual content.

ABOUT THE PRODUCTION

When producer Mimi Polk Gitlin and director Luis Mandoki formed their production company, Mandolin Entertainment, Mandoki was looking for a thriller that would offer him a chance to broaden his repertoire of romantic dramas. Still, when he first picked up the script for *Trapped* which was given to him by his partner, he thought he would only have time to read just a couple of pages and pass. But then, he says, "I started reading. I couldn't stop. It was a real page-turner. It reminded me, in terms of tone, of my two favorite movies, *Deliverance* and *Straw Dogs*--the intensity and rawness of it."

The next morning, Mandoki called his partner with a resounding "yes."

Trapped is the work of novelist Greg Iles, whom Gitlin had discovered through composer Glen Ballard. With Ballard and Gitlin supervising, a revised first draft of the script was written. It was Iles' first screenplay. Says Gitlin, "I like to stick with the original writer if at all

possible, and obviously Greg is an incredibly talented writer. And, for his first script, he did an amazing job. Some people don't make the transition [from novelist to screenwriter] as easily as others, but it seemed to come very naturally to him."

What impressed both Gitlin and Mandoki, and later executive producer Neil Canton, was Iles' ability to take an established genre and give it a new look. "It's a really good genre piece," commends Canton. "I thought [the 24 hour angle] was a really clever plan. If genre movies are done well, then audiences will respond and this had such a great twist to it."

For Mandoki, it was also the depth of the characters and their psychological transformation that stood out for the director: "You look for comfort, and in comfort you get lost. You forget what life is really about and you take the most gifts for granted. Then something bad happens, and it's a message from God: Wake up! People live everyday lives, and all of a sudden something happens and parts of themselves that are hidden come out—courageous, powerful sides. "

This psychological U-turn is mirrored in the story's plot line. Charlize Theron, who plays the perfect wife in this perfect family, comments on this layered approach. "The family is on the brink of a huge success with Will's breakthrough medicine," she says, "and their lives are about to change drastically. You see that there's this change about to happen, but you have no idea what's really lying in store for them. And it turns out to be this ultimate test of what's really important to them."

Mandolin had a first look deal with Propaganda, who backed the project and provided funds to option the book and script. Then when The Canton Company became involved, the financing was put together with Senator and Columbia, the whole thing came together at what in Hollywood was record speed.

With the money in place, the next obstacle was casting. Charlize Theron was attracted to the role of Karen. "I liked the idea of playing a character that was very foreign to me, a mother and a wife," and for the chance to work with Mandoki. Mandoki in turn connected

with Kevin Bacon over lunch, and the two key characters were cast. Working with them proved to be a “joyous experience” for the director. “They were such professionals,” he says. “They worked so hard, but between every take they were always having fun and entertaining the crew. It was like a vacation. It didn’t feel like work.”

As for the other roles, Stuart Townsend was signed at the eleventh hour, owing to a movie Mandoki had seen Townsend do in England and the luck that Warner Bros. had just finished with him on another project. Producer Gitlin says of him, “He really explores and studies what he’s going to do and he raised some really important questions, which made [the film] better.” “Love was brought on to play Cheryl; producer Gitlin says of her, “She’s smart, and she goes with her instincts. She’s a real character, on and off the screen.”

The most unexpected find, though, was Dakota Fanning. Having already gone through 500 girls, she was brought in by Lou DiGiamo and coincidentally had been working with Andrew Magarian, a children’s coach whom Mandoki knew from working with him on *When a Man Loves a Woman*. After reviewing her tape and watching a screen test, Mandoki knew he had his Abby.

His choice proved immensely popular, winning praise from cast and crew all around. Recalling a particular scene that was filmed in the woods, Kevin Bacon expresses immense praise for his co-star: “Dakota is so believable in terms of her fear and anxiety. She’s phenomenal. I was astounded that a little child can put herself in that place with such confidence and ability.”

Fanning herself, however, is far more modest. Speaking of the same scene, she tells a different story: “I was being driven to set and there was a sign that said ‘Bears in area.’ So I’m like, ‘Mom, this isn’t going to be very hard—I’ll be scared all right!’”

It was her winning combination of modesty, innocence and precociousness that won the hearts and admiration of her older colleagues. Says Canton, “She came in, she knew her lines, she never got tired, she knew everything that was going on, she was a delight and a

true professional. Everyone just fell in love with her. She's unbelievable; and she's only seven years old."

Theron, also in awe of her young co-star, claims it was the first time in her career where she had to say it was because of another actor that she herself performed so well: "Dakota, who plays my daughter, is just unbelievably talented. As an actor you always feel like you have to overcompensate for a child; you can't really expect that much emotion from a seven-year-old kid. But she just delivered every single time."

Theron has equal praise for Bacon, who instilled in Theron a trust that allowed her to meet the more difficult demands of her own character. Says Theron, "As an actor, I don't think you can ask for anything more than to work with somebody that's prepared and willing and brave. He has all of those qualities and so much more."

With the film's emphasis on character development, Mandoki was, in the opinion of Charlize Theron, also the perfect choice. "He's an actor's director," she explains. "He pays attention to character. I knew that with him you would have some emotional investment in these people."

In stark contrast to the domestic bliss of Theron's Karen and the rest of the Jennings family is the hell on earth and damaged psyches of the Hickeys. Tormented by a past tragedy, Joe Hickey reasons away the pain he inflicts on others with a fantasy of heroic vengeance. For him, his actions are not guided by infantile revenge but a greater, more humane love for an innocent victim. As Mandoki explains, Hickey is "not a cliché, cartoon bad guy character. He's a very complex guy."

It was important, therefore, to find an actor who could see beyond the simple villain role and effectively portray Hickey's depth. Luckily for the filmmakers, Kevin Bacon accepted the role. With several complex "bad guy" characters under his belt, there was a confidence that Bacon could bring to the screen and to the multiple layers of his character.

Bacon and Mandoki talked at great length about Hickey's motivation. As Bacon tells it, Hickey "is doing things in the film that I find so despicable. And yet in my conversations with Luis, we talked about trying to get inside this guy's head and humanize him in a strange kind of way."

"I have kids, and the idea of a kidnapping, of taking a child from another person, is such a heinous crime. It's every parent's worst nightmare and one of the worst things you could possibly do. The interesting thing about this character is that, in his mind, he believes he's doing the right thing. Luis and I talked about that a lot. Right before every take he'd say, 'Just remember, you're the hero in your mind. These actions you're taking are, in your head, heroic.' That's part of the tragedy of this guy. He's not doing it for the money. He's living with a tremendous amount of pain and anger and this kidnapping is an extension of that."

Furthermore, Hickey's pathology is never cheapened or weakened by resorting to the cinematic cliché of the antagonist foiled by his own stupidity or lack of control. As Bacon points out, Hickey is "not a schooled person, but he's smart. He believes very much in the psychological power that he can have over his victims, and that all he needs to use is the threat of violence, not the violence itself. He always takes the wife in the family; he plays power games with them. And he prides himself on tearing down their resistance and strength until they're putty in his hands."

But while this tactic worked so well with Hickey's other victims, he meets his match in Karen Jennings. And it's clear from his voice that Bacon relishes the challenge: "There's a real face-off between my character and Charlize's character. Joe's been able to keep most of the other women under his thumb. But Karen's got a lot of tricks up her sleeve. And she's got a lot of interesting ideas about how she's going to actually win this game. She turns everything upside down."

In stark contrast to the courage of Karen is the broken woman of Courtney Love's Cheryl. Scarred both emotionally and physically and tormented by her shared loss with Joe, Cheryl

is the image of the walking wounded. As with Hickey, it was important to find an actor who could bring Cheryl to life in a believable way. “I needed somebody who you could believe had gone through the kind of life that Cheryl had,” explains the director. “She needed to have that edge.”

“Courtney has a quality that is irrepressible,” he continues. “She gives you amazing stuff.”

The psychological hold that Hickey displays over others is most evident in his relationship with his cousin Marvin. Described by actor Pruitt Taylor Vince as essentially “just a big kid in a grown-up’s body,” Marvin is a gentle bear who is capable of turning into a ferocious twisted killer through displaced loyalty to the manipulative Hickey. At every turn, Marvin’s ambiguity and guilt surface: “The last thing in the world he wants to do is to hurt anyone, especially a child,” Vince observes. “But he’ll do anything Hickey tells him to do. So his life is really thirty minutes at a time. He’s got clocks everywhere, he wears two watches. In the house there’s clocks, in the truck there’s clocks, and if it goes past thirty minutes and he hasn’t heard from [Hickey], he’ll have to do the unthinkable. So he’s living thirty minutes at a time.”

In his own demented way, Hickey returns the loyalty. As Kevin Bacon muses, “Hickey’s got an interesting relationship with [Marvin]. He really loves him, he really cares about him, but he treats him like a child. Marvin listens to him exclusively.”

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Principal photography began on *Trapped* on location in Vancouver, British Columbia. Joining director Luis Mandoki was an impressive creative team, including Frederick Elmes, ASC (*Ice Storm*, *Blue Velvet*), directors of photography Piotr Sobocinski (*Angel Eyes*, *Trois Couleurs: Rouge*), acclaimed Oscar®-winning production designer Richard Sylbert (*Dick Tracy*, *Reds*), Academy Award®-winning editor Jerry Greenberg, A.C.E. (*Angel Eyes*) and costume designer Michael Kaplan (*Blade Runner*).

The greater Vancouver area doubled for Portland, Oregon and Seattle, Washington and environs. While scouting for possible choices for the Jennings home, Mandoki and Sylbert came across a breathtaking home on Brunswick Beach with a seaside view and 360° windows. Beauty aside, though, such a structure presented some obvious technical challenges since Mandoki wanted the camera to move in all directions. And with his Director of Photography Piotr Sobocinski in Poland, Mandoki was forced to make a decision without his trusted colleague. Mandoki went with his instinct, firmly believing no challenge would prove insuperable for Sobocinski's talent. Recalls Mandoki, laughing, "When Piotr came here, he looked at the house and loved it and then he said, 'I'm screwed.'

"We had to get all these densities for the windows, hard gels that we could change as the light changed during the day or from cloudy to sunny. The crew did this rig that Piotr and [Chief Lighting Technician Scotty Allan] designed; it was an amazing lighting rig."

Production designer Richard Sylbert claims the house's location on the water was a key factor in its selection because it helped to mimic the themes within the film. "The idea of this movie was to keep pushing this image of water and the mirror. In the movie, there's a mirror being held up between these two marriages and two kinds of lives: the perfect family with the perfect child living this comfortable, successful, 'aren't we gonna be famous' life against this other couple who had been driven to a life of crime by painful personal tragedy."

The technical challenges were exacerbated by Mandoki's desire to shoot "very intense and close." Those familiar with Mandoki's style will be surprised by *Trapped*, in which Mandoki moves in a very different direction, making use of extensive handheld and zoom camera work. Defending this radical approach, Mandoki says, "It had to be very intense. We had to create an atmosphere with the camera that translates the intensity of what's going on because what's interesting is what's happening inside the characters."

“We had to push each other to be raw and unconventional with this movie. The first day of shooting, Piotr said, ‘We’re gonna break all the rules.’ One way was to use the zoom a lot in a very irregular way. Another way was to use a lot of top lighting so that we could move the camera 360° whenever we wanted to.”

Synchronicity was also something of a catchword between director Mandoki and his valued collaborator, director of photography Piotr Sobocinski. So it seemed an insurmountable loss both personally and professionally when, just a week into production, Sobocinski unexpectedly passed away. Executive Producer Neil Canton recalls the devastation that swept through the crew when the news was shared: “People who had worked with him on *Angel Eyes* got to know and love him. We had such a great first week [on *Trapped*] and everything looked great. We were all excited. And then to have this tragedy happen was just devastating to us and to his family. Picking up the pieces and moving forward was an enormous challenge.”

Award-winning editor Frederick Elmes, ASC was chosen to replace Sobocinski, but this had its challenges. Sobocinski and Mandoki had spent hours talking about the look of the film, and over the years a “shorthand” had developed between them. Says Mandoki of his new director of photography, who generously pushed aside his own style to complete the work of his predecessor, “What is amazing about Fred is that, first of all, he’s a superb technician and a superb artist in terms of lighting and the camera, but above and beyond all that he was so respectful.”

The production culminated in the filming of a heart-stopping finale with several unique requirements. Interestingly, for all but the finale, each of the three pairs of actors (Theron/Bacon, Townsend/Love, Vince/Fanning) never saw the others. Since the actors were filming in different locations on different days, by production’s end most of the cast had yet to be introduced. It was, especially for Mandoki, like filming three movies in one. Again, though, this production anomaly reflected the film’s content and turned out to be a blessing in disguise, helping the actors bring their characters to life. “With them not really knowing what was going on with us and us not knowing what was going on with them,”

explains Theron, “it really helped you as an actor because you didn’t have to pretend about the mystery of it all.”

In addition to cast members having to interact together for the first time, shooting of the finale proved challenging on another front: production demanded a ten-mile stretch of four-lane highway that could be closed off to traffic for over two weeks. “Finding a location for that finale was a big, big challenge,” says Gitlin. “We had to go to Vancouver Island as it was the only place where we could find a big enough road that we could have total control of. We had the entire cast working together for the first and only time in the movie and we were fighting the clock, the highway, the weather...”

The reason for the closure of Vancouver Island’s Inland Island Highway was a demanding stunt involving, as stunt coordinator Brent Wolsley puts it, “35 or 40 stunt cars that we were allowed to wreck. And a logging truck, an airplane...” As Wolsley goes on to explain, with such a complicated scene to shoot, you couldn’t have public access and “you couldn’t have tunnel vision. You had to have your eyes everywhere all the time and be thinking two steps ahead.”

ABOUT THE CAST

CHARLIZE THERON (Karen Jennings) starred with Tobey Maguire and Academy Award® winner Michael Caine in 1999’s Oscar®-winning drama *The Cider House Rules*, based on the acclaimed novel by John Irving.

Theron made her feature film debut in 1996’s *2 days in the Valley*, starring opposite James Spader, Eric Stoltz and Jeff Daniels. She followed this with her turn in Jonathan Lynn’s

comedy *Trial and Error*, with Michael Richards and Jeff Daniels. She then starred opposite Al Pacino and Keanu Reeves in the Warner Bros. thriller, *Devil's Advocate*.

A native of South Africa, Theron studied classical ballet for 12 years and danced in productions of *Swan Lake* and *The Nutcracker Suite*. She then spent time modeling in Milan and Paris before moving to the United States to pursue an acting career.

In 1998, Theron joined the ensemble cast of Woody Allen's *Celebrity*, along with Winona Ryder and Leonardo DiCaprio. Additionally, she has starred in *Mighty Joe Young*, opposite Bill Paxton; *The Astronaut's Wife*, with Johnny Depp; *The Yards*, with Mark Wahlberg, Joaquin Phoenix, James Caan and Faye Dunaway; and John Frankenheimer's *Reindeer Games*, starring Ben Affleck. Tom Hanks cast Theron in his music-driven directorial debut, *That Thing You Do!*

Theron's other recent roles include *Men of Honor*, with Robert De Niro and Cuba Gooding, Jr.; *The Legend of Bagger Vance*, directed by Robert Redford, with Will Smith and Matt Damon; and *Wakin' up in Reno*. Most recently she starred in *Sweet November* with Keanu Reeves and will begin filming *The Italian Job* co-starring with Mark Wahlberg.

KEVIN BACON (Joe Hickey) is one of the foremost actors of his generation, having proven his talents in a wide range of film genres from action thrillers to romantic comedies to heavy dramas, and even the occasional musical. His talent for balancing starring roles with powerful supporting characters has allowed him to build a varied and critically acclaimed body of work. The Hollywood Walk of Fame will honor Mr. Bacon's achievements in cinema in 2003 when he receives his Star on the Hollywood Walk of Fame, permanently marking his place in film history.

This fall, Bacon will begin filming the Warner Bros. film, *Mystic River*, a story of three childhood friends who are reunited 25 years later when they become linked in a murder investigation. Directed by Academy Award® winner Clint Eastwood, Bacon will star alongside Sean Penn, Tim Robbins, Marcia Gay Harden, and Laura Linney. He will also make an

appearance in Jane Campion's next project "In The Cut" which stars Meg Ryan and Mark Ruffalo.

An accomplished stage actor, Bacon recently starred on Broadway in *An Almost Holy Picture*, a one-man play written by Heather McDonald. The actor received stellar reviews for his emotional portrayal of Samuel Gentle, an Episcopal priest turned church groundskeeper whose daughter is left ostracized by a rare disease.

With the support of his parents, Bacon left his native Philadelphia to become the youngest student at Circle in the Square Theatre in New York where he studied until he made his film debut as Chip in *National Lampoon's Animal House*. This led to roles in *Diner* and *Footloose*, the latter of which propelled him to stardom.

Since, Bacon has delivered an array of memorable performances on the big screen including the brilliant but self-destructive Fenwick in *Diner*, an overly expectant father in John Hughes' *She's Having a Baby*, a disarming, psychotic killer in *Criminal Law*, a film student/director wooed by Hollywood in *The Big Picture*, the hapless handyman cowboy in *Tremors*, and the voice of the title character in Steven Spielberg's animated film *Balto*.

Some of the actor's most acclaimed work includes his roles in Oliver Stone's *JFK*, Rob Reiner's *A Few Good Men*, Ron Howard's hugely successful *Apollo 13*, and Barry Levinson's *Sleepers*.

In addition, the actor received widespread critical praise for his performance in *Murder in the First*. For his role as a convict on trial for murder, Kevin was voted Best Actor by The Broadcast Critics Association, and received Best Supporting Actor nominations from both The Screen Actors Guild and the London Film Critics Circle. In 1994, Kevin was nominated for a Golden Globe Award for his role in *The River Wild* co-starring Meryl Streep.

More recent film credits include Paul Verhoeven's *Hollow Man*, David Koepp's psychological thriller *Stir Of Echoes*, the sleeper hit *My Dog Skip*. *Digging to China* which marked Timothy Hutton's directorial debut, the cult thriller *Wild Things*, the romantic comedy *Picture Perfect* opposite Jennifer Aniston and *Telling Lies in America*, written by Joe Eszterhas.

In 1996, he turned to directing with *Losing Chase*, featuring his wife, actress Kyra Sedgwick, Beau Bridges, and Helen Mirren. Produced for Showtime, *Losing Chase* was honored with three Golden Globe nominations, including, Best Motion Picture made for Television. The film debuted on Showtime and was also screened at Robert Redford's prestigious Sundance Film Festival and the 1996 Toronto Film Festival.

Kevin Bacon's stage work includes such Off-Broadway productions as *Album*, *Poor Little Lambs*, and *Getting Out*. He made his Broadway debut in 1983 with Sean Penn in *Slab Boys*, and starred in the 1986 production of Joe Orton's highly touted play *Loot* as well as Theresa Rebeck's comedy *Spike Heels*.

Bacon's television credits include the American Playhouse version of Lanford Wilson's play *Lemon Sky*, a production that teamed him with his future wife. Other television credits include *The Gift* and the cable film *Enormous Changes at the Last Minute*.

With his older, musician brother Michael, Kevin is the other half of **The Bacon Brothers**, a successful band with a sound that Kevin describes as "Forosoco" (which is also the title of their first album) – Folk, Rock, Soul and Country. Already highly regarded and hugely successful on the national club circuit, they just released their third CD "Can't Complain."

Bacon resides with his wife and two children in New York.

COURTNEY LOVE (Cheryl Hickey), one of music's most fascinating performers with her band Hole, made an auspicious motion picture debut in Milos Forman's *The People vs. Larry Flynt* with her passionate and touching portrayal of Althea Flynt, the real life wife of

Flynt. For this role, Love earned the New York Film Critics' Circle Award for Best Supporting Actress, the Boston Society of Film Critics' Award for Best Supporting Actress and the Chicago Film Critics' Most Promising Actress Award. She was also nominated for a Golden Globe Award for Best Actress. Most recently, Love appeared in the Risa Bramon Garcia feature *200 Cigarettes*.

Born in San Francisco, Love was raised in Eugene, Oregon and New Zealand. She returned to Oregon for good when she was 12, and decided by the age of 13 that she was going to be a rock star and an actress. In her late teens, she set out on the road, spending a number of years visiting distant locales such as Japan, Taiwan and England as well as extensive travel throughout the United States.

In 1990, Love founded the rock band, Hole. Their first album was the universally lauded *Pretty On The Inside*. Their next release, *Live Through This*, topped nearly every critic's music poll for 1994, and was certified platinum in April of 1995. Hailed by critics as an ambitious and triumphant collection of songs, Hole's third album, double platinum *Celebrity Skin*, was released in September 1998 and garnered three Grammy nominations.

STUART TOWNSEND (Will Jennings), born in Howth, Ireland, proved his versatility with his early roles. In *Resurrection Man* he played the part of a deranged Belfast gangster with a passion for cutting up people with a carving knife. In the comedy *Shooting Fish* he played a soppy nerd with a passion for computers and Kate Beckinsale. In Michael Winterbottom's *Wonderland* alongside John Simm, Ian Hart and Gina McKee he played Tim, who meets Gina McKee through a lonely hearts ad and then manages to make a lonely heart feel even lonelier.

His other film credits include *The Wrong Blonde*, *Simon Magus*, *Queen of the Damned* and *About Adam* and upcoming will be *The League of Extraordinary Gentlemen* with Sean Connery.

PRUITT TAYLOR VINCE (Marvin Pool) film credits include, *Simone, Identity, 13 Moons, Nurse Betty, The Cell, Mumford, The Legend of 1900, Dr. Doolittle, The Break, The End of Violence, Beautiful Girls, Heavy, Nobody's Fool, Natural Born Killers, JFK, Jacob's Ladder, Wild at Heart, Come See the Paradise, Mississippi Burning and Angel Heart.*

DAKOTA FANNING (Abby Jennings) is the youngest actor to be nominated for a Screen Actors Guild Award for her brilliant performance in *I Am Sam*, starring Sean Penn and Michelle Pfeiffer. In addition to the SAG Awards, she won Best Actress at the Broadcast Critics Choice Awards, The Golden Satellite Awards and The Las Vegas Film Critics Society Awards. Her other lead roles in upcoming films include Universal's *Dr. Seuss' The Cat In The Hat* starring opposite Mike Myers, MGM's *Molly Gun*, with Brittany Murphy and Heather Locklear, *Sweet Home Alabama* with Reese Witherspoon and DreamWorks miniseries "Taken."

Born and raised in Georgia, Fanning's talent was soon evident and her family was encouraged to give Hollywood a try. Her television credits include "Ally McBeal," "The Practice," "Malcolm In The Middle," "Strong Medicine," "C.S.I.," "Spin City," and "ER."

ABOUT THE FILMMAKERS

In a short time, director **LUIS MANDOKI** (Director/Producer), a native of Mexico, has evolved to become one of Hollywood's foremost filmmakers. Known for his ability to gain the confidence of his actors, he creates a trust that allows them to deliver performances different from and beyond their own expectations. His first American feature was *White Palace*, starring Susan Sarandon and James Spader, which he followed with the comedy *Born Yesterday*, with Melanie Griffith, and *When A Man Loves A Woman*, starring Andy Garcia and Meg Ryan. In 1999 he directed *Message in a Bottle*, starring Kevin Costner, Robin Wright Penn and Paul Newman.

The Mexican motion picture that brought Mandoki worldwide attention was *Gaby—A True Story*, the poignant study of a woman he learned about from a television program, a writer

coping with cerebral palsy. He developed, wrote, produced and directed the story of Gaby's struggle and her remarkable relationship with her caretaker, played by Norma Aleandro. *Gaby* received two Golden Globe Award nominations and an Academy Award® nomination for Best Supporting Actress for Aleandro, who starred with Liv Ullmann, Robert Loggia and Rachel Levin.

Now a resident of Santa Barbara, California, Mandoki was born and raised in Mexico City where he became a student of fine arts, an interest he pursued at the San Francisco Art Institute and the London College of Printing. While attending the London International Film School, he directed his first short film, *Silent Music*, which won a major award at the International Amateur Film Festival at the 1976 Cannes Film Festival.

He returned to Mexico to direct several short films and documentaries for the Instituto Nacional Indigenista, Conacine, SA, and Centro de Produccion de Cortometraje. In 1980, Mandoki won the Ariel Award (Mexico's Oscar®) for his short film, *The Secret*. His first feature, *Motel*, was chosen to represent Mexico in five film festivals.

GREG ILES (Screenwriter/Novelist) was born in 1960 in Germany, where his father ran the U.S. Embassy medical clinic during the height of the Cold War. He spent his youth in Natchez, Mississippi, and graduated from the University of Mississippi in 1983. Iles performed for several years as a rock musician in the band Frankly Scarlet before taking up writing. His first novel, *Spandau Phoenix*, a thriller about Nazi war criminal Rudolf Hess, was published in 1993 and became his first of six New York Times bestsellers. All his novels have received critical praise, as well as kudos from fellow authors John Grisham, Stephen King, Jeffery Deaver, Nelson DeMille, and others. His novels have been published in a dozen languages and in more than twenty countries worldwide. His novel *Dead Sleep* was purchased by Warner Brothers for the Todd sisters, producers of the Austin Powers franchise and *Memento*. Iles has joined fellow authors Stephen King, Ridley Pearson, Dave Barry, Scott Turow, Amy Tan and others in the Rock Bottom Remainers, an all-author rock group that performs for charity. He is currently at work on his eighth novel. He lives in Natchez, Mississippi with his wife and two children.

MIMI POLK GITLIN (Producer) is partnered with Luis Mandoki and is CEO/President of their newly formed production company, Mandolin Entertainment.

Before forming Mandolin, Mimi founded Gitlin Productions in 1997. She produced the black comedy “Picking up the Pieces” for Showtime, directed by Alfonso Arau and starring Woody Allen, Sharon Stone and Kiefer Sutherland, as well as the rock 'n' roll film *Clubland*, with record producer/songwriter Glen Ballard.

Prior to Gitlin Productions, Mimi was partnered with Ridley Scott for 13 years. She began by establishing the London base for his development company, Scott Free Productions and was soon named Executive Vice President of Scott Free, relocating to Los Angeles where she helped secure first-look deals starting at Columbia and moving on to Carolco, then Paramount. In 1993, Tony Scott joined Ridley at Scott Free and she was named President of the newly financed production company, where she was instrumental in closing the company production financing deals with RCS and Twentieth Century Fox, as well as subsequently with Largo and Disney.

While President of Scott Free Productions, she produced one of the most talked about films of its decade, *Thelma & Louise* for MGM, directed by Ridley Scott, starring Geena Davis, Susan Sarandon and Brad Pitt. The film was nominated for five Academy Awards® and won for Best Screenplay. She also produced the adventurous yet tragic tale *White Squall* for Disney, based on a 1961 Life Magazine article which was directed by Ridley Scott and starred Jeff Bridges; the charming family film *Monkey Trouble* for New Line, directed by Franco Amurri and starring Mimi Rogers, Thora Birch and Harvey Keitel; and the critically acclaimed *The Browning Version* for Paramount, based on the Terrence Rattigan play, directed by Mike Figgis and starring Albert Finney, Greta Scacchi and Matthew Modine.

She also executive produced *1492: Conquest of Paradise* for Paramount, starring Gerard Depardieu, Sigourney Weaver and Armand Assante and associate produced both

Someone to Watch Over Me for Columbia, starring Tom Berenger, Mimi Rogers and Lorraine Bracco, and *Black Rain*, starring Michael Douglas and Andy Garcia.

Mimi grew up in Minnesota and graduated from Andover in Massachusetts, then Middlebury College in Vermont, where she majored in business economics and minored in theater and film. She now lives in Los Angeles with her husband and three children.

MARK CANTON (Executive Producer) has been a preeminent force in the entertainment industry for over two decades, helping bring more than 300 pictures to the screen in his capacity as President of Production at Warner Bros., as Chairman of Columbia TriStar Motion Picture Companies, as Producer at Warner Bros. based The Canton Company and now as Chairman and CEO of Artists Production Group.

At Warner Bros., Canton was instrumental in creating the notable *Batman*, *Lethal Weapon* and *National Lampoon's Vacation* film franchises. His creative influence brought to the screen the Academy Award® winning *Driving Miss Daisy* and Martin Scorsese's *Goodfellas* as well as such popular hits as *Robin Hood: Prince of Thieves*, *Purple Rain*, *The Witches of Eastwick*, *Presumed Innocent*, *Pee Wee's Big Adventure*, and *Beetlejuice*.

As Chairman of the Columbia TriStar Motion Picture Companies, he was responsible for a wide range of critically acclaimed action and comedy hits, among them: *A Few Good Men*, *In the Line of Fire*, *Bram Stoker's Dracula*, *Bad Boys*, *The Net*, *The Professional*, *The Fifth Element*, and *Jumanji*. Canton also championed a distinctive slate of dramas and romantic comedies: the Oscar® winning *Sense and Sensibility*, *Legends of the Fall*, *A League of Their Own*, *Sleepless in Seattle*, *The Age of Innocence*, *The Remains of the Day* and *The People vs. Larry Flynt*. Also under Canton's aegis at Sony were the Academy Award® winning *As Good As It Gets*, Oscar® winner *Jerry Maguire*; *Men in Black*; the romantic comedy *My Best Friend's Wedding*; and *Air Force One*. He initiated *I Know What You Did Last Summer*, *Starship Troopers*, *Zorro*, *Godzilla*, and *Stepmom*.

Canton returned to Warner Bros. under his own film and television production entity, The Canton Company, where he produced *Angel Eyes*, *Jack Frost*, the remake of cult classic *Get Carter*, the thriller *Red Planet* as well as two critically acclaimed seasons of the television dramedy, *Jack and Jill* for the WB.

In 2002, Canton joined Artist Production Group (APG) as the company's Chairman and CEO. With over seventy-five films in development at APG, Canton is overseeing projects from notable authors such as Tom Clancy's *Rainbow Six*, *Without Remorse*, and *Red Rabbit*; legendary play writer Arthur Miller's *Ride Down Mount Morgan* starring Michael Douglas; and Harlen Coben's best selling *Tell No One* with Michael Apted set to direct. While still serving as chairman of APG, Canton will produce several more talent laden pictures including: *Taking Lives*, *Alexander*, *The Company*, and *Books of Magic*. Overall Canton controls more than two dozen high profile scripts in development. Canton is overseeing development of the *Wyatt Earp* television series, a realistic reexamining of one of the seminal westerns, in addition to *StarPower* created in conjunction with Evolution, the creators of the NBC hits *Fear Factor* and *Big Brother*. Canton is also producing the upcoming HBO movie based on the historic *Nazi Olympics* which foreshadowed in uncanny fashion the triumphs and tragedies of the second world war.

Canton, a native of New York, is a 1971 UCLA graduate (magna cum laude) and a member of UCLA's National Honor Society for American Studies, in addition to serving on the UCLA Board of Councilors and the Deans Advisory Board for the School of Theatre, Film, and Television. He is Vice Chairman of the Board of Directors of the American Film Institute and Founder and Chairman Emeritus of AFI's Third Decade Council.

HANNO HUTH (Executive Producer) is Chairman of the Board of Management at Senator Entertainment. After high school he took up law and film studies at Berlin University and in 1977 he became a trainee at the Berlin branch of the U.S. film company United Artists, for which he worked extensively in South America. After the closure of UA he joined UIP in Frankfurt and moved to Senator Film in 1983. In 1987 he was made managing director of Senator Film Verleih GmbH and became a member of the board three years later.

Under Huth, Senator Film became the most successful German distributor for foreign films in the '80s. In the '90s Huth focused more and more on producing films, with many local blockbusters, co-financed the Oscar®-winning smash hit *Crying Game* and made his first international motion picture, *Heavenly Creatures*, in New Zealand in 1994. *Heavenly Creatures* was an Oscar-nominated film that discovered Titanic Star Kate Winslet and won the Silver Lion in Venice. For many years now Huth has been at the top of the "power ranking" for German movie producers as determined by Cinema, Germany's most important film magazine. His productions have sold more than 20 million tickets in Germany up to now and among his many achievements are the local blockbuster *Comedian Harmonists* and Berlin '99 winner *Aimee and Jaguar*.

In 1994 Hanno Huth moved Senator Film from Munich to Germany's old and new capital, Berlin. Huth has been an executive board member since 1991 and Chief Executive of Senator Entertainment AG since October 1998. Huth established the company successfully on Germany's Neuer Markt in January 1999. After a successful second offering in May 2000, Senator acquired 25.1% of Cinemaxx AG, one of Germany's largest exhibitors.

NEIL CANTON (Executive Producer) landed his first job in Hollywood as assistant to director Peter Bogdanovich and worked on several films for the filmmaker, including the comedy *What's Up Doc?*, *Paper Moon* and *Nickelodeon*. He then spent two years working on Orson Welles' *The Other Side of the Wind* before leaving to work with Walter Hill on *The Warriors*.

Canton's debut producing project was the critically acclaimed motion picture *The Adventures of Buckaroo Banzai*, starring Peter Weller, Jeff Goldblum, Christopher Lloyd and John Lithgow.

Other films produced by Canton include *The Witches of Eastwick*, *Back to the Future*, *Back to the Future Part II*, *Back to the Future Part III*, *Trespass*, *Geronimo: An American*

Legend, Money Train, Duets, Get Carter and *Angel Eyes*. He is currently producing the adventure comedy *Interstate 60*.

GLEN BALLARD (Executive Producer), a five-time Grammy-winning songwriter and record producer has seen his songs rise to the top of the Modern Rock, Pop, Jazz, AC, Country and R&B charts and has sold over 150 million records.

Although he has worked with the most revered names in the industry - Aretha Franklin, Natalie Cole, Michael Jackson, Quincy Jones, Van Halen, Aerosmith, George Strait and Barbra Streisand—he is also credited with launching spectacular debuts by Curtis Stigers, Jack Wagner, Paula Abdul, Wilson Phillips and multi-Grammy winner Alanis Morissette.

“Jagged Little Pill,” the chart-topping, multi platinum album Ballard co-wrote and produced for Morissette, was named ‘Top Pop Album of the ‘90s,’ by Billboard and is the top selling artist debut album of all time. For this album he received Grammys for *Best Rock Song* (You Oughta Know), *Best Rock Album*, *Best Video* and the prestigious *Album of the Year*. His previous Grammy win was for, “The Places You Find Love,” sung by Chaka Khan and Sieda Garrett, on the Quincy Jones album, “Back On The Block.”

The momentum for “Jagged Little Pill” continued with Ballard's Grammy nomination for *Record of the Year* for “Ironie,” a hit single produced by Ballard and co-written with Morissette. Ballard's next collaboration with Morissette, “Supposed Former Infatuation Junkie,” garnered outstanding reviews and went triple platinum in the U.S. alone.

Ballard’s other credits include No Doubts’ second album, the platinum-selling “Return of Saturn,” and Shelby Lynne’s acclaimed “Love Shelby,” as well as collaborations with Van Halen on their “Greatest Hits” album and Aerosmith’s, “Nine Lives.”

Ballard’s past hits, include “What's On Your Mind,” a chart-topper for George Benson, “Dance Electric,” by the Pointer Sisters, George Strait's #1 country hit, “You Look So Good in Love” (1986's Country Song of the Year) and “The Places You Find Love,” for Barbra Streisand. He

has penned hundreds of hit songs for artists such as Al Jarreau, Earth, Wind & Fire, Sheena Easton, Celine Dion, Philip Bailey and K.T. Oslin, among others.

Recent credits include the triple platinum Dave Matthews Band album "Everyday," on the RCA label, which he co-wrote and produced, and 5 songs on Sheila Nichols' latest album "Wake." He produced and co-wrote (with Gavin Rossdale) the end-title song "Adrenaline" for the action film XXX, for Columbia/Revolution Studios.

He recently completed songs for Christina Aguilera's upcoming album for RCA, and is in the studio with the Backstreet Boys working on their new album. He's also teamed with film composer Alan Silvestri to write songs for the animated feature *Polar Express*, being directed by Robert Zemeckis, for release in 2004.

RICK HESS (Executive Producer), joined the Creative Artists Agency in January, 2002 where he is focusing on the packaging and financing of feature films, as well as the structuring of film production and finance companies.

In November 1999, Mr. Hess became President of Propaganda Films, overseeing all divisions of the company including management, commercial, music video, film and television production, as well as all new media ventures. While there he packaged 5 films, including *Trapped*.

In 1996, Hess joined Phoenix Pictures as Head of Production, overseeing all motion picture projects from the early stages of development through the marketing and release strategies. At Phoenix Pictures, Hess was involved in such projects as *Apt Pupil* for director Bryan Singer, Oliver Stone's *U-Turn*, David E. Kelly's *Lake Placid*, the teen hit *Urban Legend* and Terrence Malick's first film in 18 years, the Oscar®-nominated *The Thin Red Line*.

At William Morris, which he joined in 1994, Hess launched the Independent Film Division in partnership with Cassian Elwes, specializing in the packaging of projects for agency

clients. Through his efforts, Hess helped expand the role of the agent in independent filmmaking. During Hess' tenure, the IFD was responsible for packaging over 30 films, including Academy Award®-winning actor Kevin Spacey's directorial debut *Albino Alligator*, Steve Buscemi's writing and directorial debut *Trees Lounge*, David Twohy's directorial debut *The Arrival*, Quentin Tarantino's first script *From Dusk Til Dawn* and Ice Cube's directorial debut *The Player's Club*. The IFD was also responsible for the sale of the critically acclaimed *Sling Blade*, which went on to win an Academy Award®.

In 1990, Hess made the transition into entertainment, joining TriStar Pictures as Director of Development. At TriStar, Hess worked on such movies as *Rudy*, *Devil in a Blue Dress* starring Denzel Washington and the huge hit *Sleepless in Seattle*. Increasingly drawn toward international film financing, Hess left TriStar to pursue this shift of focus at the William Morris Agency.

Rick Hess graduated with honors from the University of Pennsylvania.

FREDERICK ELMES, ASC (Director of Photography) interest in photography began when his father gave him his Leica camera. After studying photography at the Rochester Institute of Technology, his fascination with its possibility for telling a story led him to pursue graduate film studies at New York University. The offer of a fellowship at the American Film Institute brought him to Los Angeles in 1971, where he began a long-term collaboration with director David Lynch. While at the AFI he photographed Lynch's midnight classic, *Eraserhead* and director John Cassavetes *The Killing of a Chinese Bookie* and *Opening Night*.

For his work on Lynch's seminal film *Blue Velvet*, Elmes received numerous awards including the National Society of Film Critics Award for best cinematography. Their subsequent work on the intriguing *Wild at Heart*, winner of the Cannes Film Festival Palme D'Or, brought Elmes his first Spirit Award from the Independent Feature Project. Elmes has worked with other cutting edge directors such as Jim Jarmusch (*Night on Earth*, *Ten*

Minutes Older), Tim Hunter (*River's Edge*, *Saint of Fort Washington*), Norman Rene (*Reckless*) and Barry Hersey (*The Empty Mirror*).

More recently, Elmes photographed the third feature from provocative director Todd Solondz, *Storytelling*, a selection for *Un Certain Regard* at last year's Cannes Film Festival.

Mr. Elmes multi-film collaborative with distinguished director Ang Lee began on *The Ice Storm*, continued with the Civil War drama *Ride With the Devil*, includes the innovative short *The Chosen* from the BMW Internet film series *The Hire*, and continues with *The Hulk* due to be released in the Summer of 2003.

Mr. Elmes has photographed films for television, commercials, and music videos. He's worked extensively in Europe, where his work is regarded as original and ground breaking. He was honored for his body of work with David Lynch at the Camera Image Festival in Poland in 2000.

Polish native **PIOTR SOBOCINSKI** (Director of Photography) was well renowned as a director of photography in Europe before contributing to the American feature films *Ransom*, *Marvin's Room* and *Twilight*.

Sadly and unexpectedly, the 43-year-old Sobocinski passed away in March 2001.

In 1994 Sobocinski was nominated for an Academy Award® and won the Silver Frog Award at Camerimage, Poland's International Film Festival of the Art of Cinematography, for his work on *Trois Couleurs: Rouge* (*Three Colors: Red*). The following year he won Camerimage's Golden Frog for *Siodmy Pokoj* and in 1997 took the festival's Golden Frog nomination for *Marvin's Room*.

Among his feature film credits are *Pension Sonnenschein*, *Lawa: Opowiesc o Dziadach*, *Adama Mickiewicza*, *Potyautasok*, *Die Wildnis*, also 3rd and 9TH Decalogue of Kieslowski

and the recent Castle Rock drama *Hearts in Atlantis* (received Bronze Frog Award 2001 on Camerimage, and a Satellite Nomination Award), starring Anthony Hopkins.

RICHARD SYLBERT (Production Designer), an unparalleled production designer, has influenced a generation of filmmakers. Trained as a painter, he began his career in television and eventually worked with the legendary William Cameron Menzies before serving as art director on such films as *Crowded Paradise* and *Patterns* (both 1956). He went on to work with such luminaries as Elia Kazan (*Baby Doll*, *A Face in the Crowd*, *Splendor in the Grass*); Sidney Lumet (*The Fugitive Kind*, *Long Day's Journey Into Night*, *The Pawnbroker*) and Mike Nichols (*The Graduate*, *Catch-22*, *Carnal Knowledge*, *The Fortune*). He won Academy Awards® for his work on Nichols' film, *Who's Afraid of Virginia Woolf?* and for the amazing six color stylized sets of *Dick Tracy*, and received additional nominations for *Chinatown*, *Red Corner*, *Shampoo*, *Reds* and *The Cotton Club*.

In the mid 1970s, Sylbert became head of production at Paramount and approved films ranging from Frankenheimer's *Black Sunday* to *Looking for Mr. Goodbar* (1977), before leaving to resume his designing career. His other credits include *Murder Inc.*, *The Manchurian Candidate*, *All The Way Home*, *Grand Prix*, *Rosemary's Baby*, *Fat City*, *The Heartbreak Kid*, *Frances*, *Shoot To Kill*, *Tequila Sunrise*, *The Bonfire Of The Vanities*, *Deception* and *Carlito's Way*. He also bought the film rights to *Interview With A Vampire* when it was still in galley form.

JERRY GREENBERG, A.C.E. (Editor) has a long and distinguished career in the motion picture industry. Winner of both the Academy Award® and Britain's BAFTA Award for his work on *The French Connection*, Greenberg was also multi-nominated for *Apocalypse Now*, which he co-edited, and garnered another Oscar® nomination for *Kramer vs Kramer*. His earlier works also include *The Missouri Breaks* and *The Boys In The Band*.

During the 1980's Greenberg's many feature credits include such acclaimed films as Brian De Palma's *Scarface*, *Wise Guys*, *The Untouchables* and *The Accused*.

In more recent years, Greenberg has edited the award winning *Awakenings*, as well as *School Ties*, *Reach the Rock*, *American History X*, *Get Carter* and *Angel Eyes* with Jennifer Lopez.

MICHAEL KAPLAN (Costume Designer) was born in Philadelphia and studied drawing and sculpture at the Philadelphia College of Art before moving to Los Angeles in 1976. His early work as a costume designer included Ridley Scott's futuristic *Blade Runner*, a film for which Kaplan received the British Academy Award.

Michael's other noteworthy credits include his influential designs for *Flashdance*, as well as the films *Against All Odds*, *Perfect*, *Tough Guys Don't Dance*, *Big Business*, *Malice*, *Seven*, *The Long Kiss Goodnight*, *The Game*, *Armageddon*, *Fight Club*, *Keeping the Faith*, *Pearl Harbor* and *Panic Room*. He is currently working on *Gigli* starring Jennifer Lopez and Ben Affleck.

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