



"Go to hell, Jonny Gossamer," she told me.
She'd poured herself into a seamless dress.
From the look of it she'd spilled some.

- *You'll Never Die In This Town Again*
A Jonny Gossamer Thriller

Harry Lockhart (ROBERT DOWNEY JR.) is basically a decent guy. Sure, he's a petty thief who skates through life on a shaky cocktail of dog-eared charm and cockeyed optimism, but he *wants* to do the right thing. He just doesn't know how, exactly.

Harry's perpetual bad luck takes a turn for the better when he and his partner are doing some after-hours Christmas "shopping" at a New York City toy store and the security alarm breaks up the party. (Yeah, it sounds like trouble, but keep reading.) In making his frantic getaway from the cops, Harry inadvertently stumbles into an audition for a Hollywood detective movie, and faster than you can say *Jack Robinson*, the producer flies him to Los Angeles for a screen test.

Thrust into the cutthroat world of L.A.'s pros, cons, losers and wannabes, Harry is teamed with tough-guy private eye Perry van Shrike (VAL KILMER), AKA "Gay Perry," to prepare him for his screen test. Gay Perry is ruthless, relentlessly tough and – you guessed it – gay. He also has little patience for Harry, who tries out his acting skills by passing himself off as a detective.

It seems like nothing short of destiny when the thief-trying-to-be-an-actor-impersonating-a-detective crosses paths with Harmony Faith Lane (MICHELLE MONAGHAN), an aspiring actress who needs his help.

Inspired by her hero Jonny Gossamer, a fictitious hard-boiled private eye featured in a series of pulp detective novels, Harmony moved to Hollywood to pursue her dreams...but a few years and a lot of rejections later, she's facing the harsh reality that her best days may be behind her.

When the mysterious suicide of Harmony's sister intersects with a seemingly unrelated case that Harry and Gay Perry are investigating, they suddenly find themselves embroiled in a real-life murder mystery. Bodies surface and re-surface...long-buried family secrets erupt in present-day mayhem...and what began as a free trip to L.A. may result in Harry's one-way ticket to the city morgue.

If he's going to stay alive and become the hero that Harmony needs him to be, Harry will have to convince a reluctant Gay Perry to help him solve the case. He'll need to channel Jonny Gossamer's tough-as-nails swagger. And a little dose of luck – or is it fate? – wouldn't hurt, either.

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Screenwriter Shane Black (*The Last Boy Scout*, *Lethal Weapon*) makes his directorial debut with the action/comedy/thriller *Kiss Kiss, Bang Bang*, starring Robert Downey Jr. (*Gothika*, *The Singing Detective*), Val Kilmer (*Alexander*, *Wonderland*) and Michelle Monaghan (*The Bourne Supremacy*).

Warner Bros. Pictures presents a Silver Pictures production starring ROBERT DOWNEY JR. and VAL KILMER, ***Kiss Kiss, Bang Bang***, also starring MICHELLE MONAGHAN and CORBIN BERNSEN. Directed by SHANE BLACK, *Kiss Kiss, Bang Bang* is produced by JOEL SILVER from a screen story and screenplay by SHANE BLACK. The executive producers are SUSAN LEVIN and STEVE RICHARDS. CARRIE MORROW is the co-producer. The director of photography is MICHAEL BARRETT; the production designer is AARON OSBORNE; the film is edited by JIM PAGE; and the music is by JOHN OTTMAN.

This film has been rated "R" by the MPAA for "language, violence and sexuality/nudity." *Kiss Kiss, Bang Bang* will be distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company. www.kisskiss-bangbang.com

A TASTE FOR VIOLENCE

There had never been a story like it before.

In 1986, a 23 year-old recent UCLA graduate named Shane Black finished writing a draft of his first screenplay. Within a week, producer Joel Silver optioned it, and together with director Richard Donner they ushered in a new era of filmmaking with *Lethal Weapon*, a character-driven hybrid of comedy and the adrenaline-fueled action genre emerging under the auspices of Silver, producer of the seminal action films *Commando* and *Predator*.

Starring Mel Gibson and Danny Glover as mismatched cops battling a drug-smuggling ring, *Lethal Weapon* established Black's his flair for creating characters as explosive as his frenetic action sequences and dialogue to match. Its blockbuster success spawned three *Lethal Weapon* sequels, influenced a generation of filmmakers and set the bar for countless imitations.

A new genre was born: the buddy/action movie.

"Shane has a unique voice that comes through in everything he writes," says Silver, who helped to reinvent action filmmaking in 1988 with *Die Hard* and again in 1999 as the producer of *The Matrix*. "Whether he's honoring the conventions of the genre or deliberately defying them, he always brands his films with original characters, innovative action and memorable dialogue. His writing style is as entertaining as the movies that wind up on the screen."

"The films that interest me tend to be those that combine two elements in a way that we haven't seen before," says Black, whose *Lethal Weapon* screenplay paired a veteran detective with a suicidal younger cop whose unorthodox behavior sets off a surprising mix of comedy and suspense.

Black first visited the detective myth in Silver's 1991 production *The Last Boy Scout*, a buddy/action picture starring Bruce Willis as a down-and-out private eye looking for redemption when he teams up with a disgraced ex-quarterback, played by Damon Wayans, to investigate corruption in the high-stakes world of professional football. His forceful 1996 script, *The Long Kiss Goodnight*, features a fourth-rate P.I. played by Samuel

L. Jackson who discovers that Geena Davis' amnesiac schoolteacher is actually a deadly secret agent working to overthrow the government.

Black's drive to explore the action/crime milieu was greatly influenced by his boyhood obsession with detective novels – cheap paperbacks populated with hard boiled private eyes and dames in distress; risque stories where two seemingly unrelated cases intersect in a confluence of scandal and murder, and bittersweet justice always prevails.

"I read *The Hardy Boys* and *The Three Investigators*, the suspense fiction intended for kids, but my childhood heroes tended to be in the adult section of the library," Black says. "I loved detective stories, and I devoured them. I've literally read hundreds of them. I wasn't allowed to read them when I was a kid because they were racy, so I would sneak them. I'd save my lunch money – I wouldn't eat for three days so I could buy the new Mike Shayne book, or the new Shell Scott, or Chester Drum. The racy scenes were great but I loved the mystery. There was a real kind of masculine, rough-hewn rhythm to those caper novels, and I acquired an even deeper sense of them that was emotional and powerful. If I hadn't read those stories, I wouldn't be writing movies.

"My fascination with the myth of the private eye and my obsession with those pulp novels needed an outlet when I became an adult," he elaborates. "To some extent I explored it in *Lethal Weapon* and *The Last Boy Scout*. But I'd never attempted a private eye piece that summed up all the different things I felt about those books and always wanted to try. *Kiss Kiss, Bang Bang* specifically pays homage to the detective stories I read when I was a kid."

The setting for Black's *Kiss Kiss, Bang Bang* is a tarnished promised land called contemporary Los Angeles, a sprawling shark tank where damaged but decent characters collide with destiny much in the same way the fated fiction unfolds in the pages of Black's beloved private eye novels. Swimming with the sharks are petty criminal Harry Lockhart and sometime actress Harmony Faith Lane, recently reunited childhood friends who share a love of the long-forgotten pulp hero Jonny Gossamer, a tough guy private eye in the tradition of Black's fictional heroes.

Though the fictional Jonny Gossamer only briefly appears in *Kiss Kiss, Bang Bang* in a scene from a movie playing within the story, he is an important point of reference for the characters and his presence is felt throughout the film. "There's a sense of destiny

about Jonny Gossamer, a sense of spitting in the eye of death,” says Black of his fictional P.I. “He’s an obscure, trashy dime-store paperback phenomenon who has come to represent so much more than that in the eyes of these characters. He’s really a metaphor for a kind of youthful enthusiasm, a belief in something beyond where you are, a belief in the hero that you can someday be.”

As the story unfolds and Black’s characters seize the opportunity to rise above their past imperfections and maybe make good for once, their reality begins to take on the qualities of Jonny Gossamer’s fictional world, where randomness gives way to fate, truth is stranger than fiction, and everyone has the chance to be great for one shining moment.

“It’s important to believe in and savor something that’s shopworn and soiled and which most people would dismiss as not being literature,” Black believes. “There have been very few contemporary interpretations of the great L.A. private eye tradition; what I strived for was a movie that walks the line between something that takes itself seriously enough to be suspenseful but is playful enough to be entertaining and fresh.”

After honing this sly blend of his signature buddy movie and classic film noir, Black sent his *Kiss Kiss, Bang Bang* screenplay to Silver. “It seemed logical to do this project with Joel because I thought that more than anyone I’ve worked with in the past, he would be drawn to it; he would understand the material, not just in general, but in the way that I specifically intended,” Black says.

“I thought Shane’s script was funny, romantic, suspenseful and full of fresh, unexpected moments,” Silver says. “It’s a sophisticated blend of genres and ideas. It pays homage to noir films and the pulp detective stories, but the tone is utterly contemporary. The passion he has for the private eye tradition really comes through. It might be the most romantic story Shane’s ever written. It’s definitely his most original.”

“With *Kiss Kiss, Bang Bang*, Shane does for the private eye genre what he did for the action movie,” says executive producer Susan Levin, who also serves as Silver Pictures’ Executive Vice President of Production. “He brings together original, engaging characters in a story infused with clever dialogue and a rapid-fire tempo that calls back to classic screwball comedies. It was one of the best pieces of material I’d read in some time. With great material, you will attract great actors.”

TROUBLE IS MY BUSINESS

Universally acclaimed actor Robert Downey Jr. plays *Kiss Kiss, Bang Bang* protagonist/narrator Harry Lockhart, a flawed but basically decent petty thief. He's endowed with a brand of blue collar charisma and a quasi-Capra-esque sense of optimism that writer-director Shane Black describes as "a guy chock-full of schemes that sputter and die almost as often as he puts his foot in his mouth."

"Harry is a perpetually unlucky guy, yet he's a cockeyed optimist," Black continues. "He's never really learned the lesson that if you try something over and over and you keep failing, you'll probably continue to do so. Harry just keeps slamming headlong into the same wall, but somehow he never loses his youthful enthusiasm. Even when he finds himself in the most cynical, desperate, backbiting place on Earth – Los Angeles – he still retains an almost childlike lack of guile."

"There's something about Harry that keeps you rooting for him, despite his tendency to get in his own way," producer Joel Silver suggests. "We needed an actor who could convey the character's blend of optimism, recklessness, misguided persistence and likeability. In addition to his obvious talents as an actor, Robert Downey Jr. exudes a boyish charm and an appeal that is perfect for Harry."

Known for his versatility, boundless talent and engaging screen presence, Downey has delivered a diverse range of memorable performances, from his roles in the seminal 1980s films *Weird Science* and *Less Than Zero* to his eponymous, Academy Award-nominated turn in *Chaplin*, his searing role as a tabloid reporter in *Natural Born Killers* and, most recently, his portrayal of a conflicted psychiatrist in Silver's hit supernatural thriller *Gothika*.

"Robert totally inhabits Harry," Black says. "He brought a great deal of vulnerability and tenderness to the character, along with his endearing boyishness and a subtle comic timing that comes across in a simple gesture or a look. He brings a total commitment to his performance that appears effortless, but it's really misleading because it's tremendously difficult to do."

“Harry is the guy who wakes up when the neon lights go on,” Downey muses, “and I’ve had some experience with being nocturnal myself. Like so many of us, Harry wants to do the right thing, even if he doesn’t quite know how.”

When Harry and his partner in crime barely escape the cops after doing some after-hours Christmas “shopping” at a New York City toy store, his unartful getaway results in an unintentional audition for a Hollywood detective movie. Cut to L.A., where Harry is flown in to screen test, and enter Perry van Shrike, AKA “Gay Perry,” a tough-as-nails, openly gay private eye hired to teach the thief-trying-to-be-an-actor how to act like a detective.

It seems only fitting that the filmmakers responsible for infusing the action genre with a supersized dose of machismo be the ones to turn that conceit on its ear by having the most traditionally macho character in the story be gay. “That’s classic Shane,” Silver says. “He loves to play with the audience’s expectations.”

Rugged, ruthless and relentlessly tough, Perry stands in sharp contrast to Harry’s gregarious naïveté. He’s a crack shot with a gun as well as his deadpan delivery, and he makes no secret of his disdain for his new charge.

“Perry has been around the block before, and he knows Harry is trouble,” says Val Kilmer, who plays the cynical detective. “He wants nothing to do with him.”

“Gay Perry is a steely-eyed S.O.B. who could kick your teeth in, but he also has a few fussy predilections,” says Black of Jonny Gossamer’s post-modern counterpart. “Despite the fact that his candor makes some of his clients uncomfortable, Perry is iconic; he’s a mythic figure who commands the room when he enters it, and Val does that brilliantly.”

“Val has an incredible presence about him that is so fitting for Perry,” executive producer Susan Levin agrees. “Although his recent work has been rather dark and dramatic, he’s really good at comedy, as fans of his early work remember.”

“It’s fun to be irreverent, which I don’t get many opportunities to do onscreen,” comments Kilmer, who began his career with hilarious turns in the hit spy picture spoof *Top Secret!* and the comedy *Real Genius* before segueing to iconic dramatic roles in films such as *The Doors*, *Heat*, and most recently, *Wonderland* and *Alexander*. “I’ve been trying to find a good comedy to do for years. Hollywood has habits and one of them is: you have

to have *recently* been in a comedy to be funny. They won't give you one if you haven't been funny in a couple of years."

"Val has a reputation for being this stoic actor that everyone is almost afraid of because he's so intense," Black says, "but he's got a great sense of humor about himself that really shows in this character. At the same time, he brings a real subtlety to his portrayal of Perry, making this classic tough guy credibly gay without resorting to stereotypes or lapsing into caricature."

In addition to the appeal of playing Gay Perry, Kilmer says he was drawn to Black's textured screenplay. "I love Shane Black's writing. He writes with a lot of flair, and this project is my favorite kind of movie: it's about something serious without taking itself too seriously. It's entertaining and fun to watch."

Kilmer was also intrigued by the opportunity to work for the first time with legendary producer Silver. "Joel loves filmmaking and has a unique passion for details," Kilmer says. "There are a lot of successful producers who are good at one particular part of the process, but he's great at every aspect of it. He has the kind of taste and cunning that the founders of Hollywood had."

"I'd literally pretty much do anything for him," says Downey of Silver. "Joel really, really cares about filmmaking and his passion is infectious. He knows the medium and the business so well. When he's on set, he always knows how to handle any situation that arises, and that's more than can be said for most producers."

As Silver notes, one of the many fresh, fun aspects of *Kiss Kiss, Bang Bang* is watching Harry and Gay Perry spar with each other. "It was crucial that we cast two charismatic guys who could create the very specific chemistry between these two characters," the producer explains. "Everyone knows that Val and Robert are great actors. But seeing them together, badgering and belittling each other and bantering back and forth, you are reminded of just how terrific and talented they truly are."

"I see these two grouchy guys, Harry and Gay Perry, like bears in suits," Black muses. "They're always pulling at their collars, they don't adapt well to being civilized, and they're basically two misanthropes. To be able to get Robert and Val in these roles was a real coup. Robert plays to Val's strengths by emphasizing his character's own faults

and weaknesses in a way that only he can. Their chemistry is wonderful. Their performances are flawless. I consider myself very lucky.”

“Robert plays a guy who’s not a genius,” Kilmer observes, “but I’ve seen genius in Robert as an actor through the years, and his timing and the character he created in this film are brilliant. When we were shooting our scenes together, all we did was laugh. I had a ball.” “I don’t know what kind of tweaked energy we were feeding on,” adds Downey, “but I do know that Val and I will be friends for life and I didn’t know him from Adam before this movie, except through his work,” Downey says.

Caught somewhere between Harry’s chaotic charm and Gay Perry’s seen-it-all swagger is Harmony Faith Lane, a small town girl from Indiana whose childhood dream of moving to Hollywood and becoming an actress didn’t exactly play out the way she’d imagined while reading all those Jonny Gossamer thrillers growing up. At 34, this beautiful, smart, beguiling woman is facing the harsh reality that her best days may be behind her.

“To a large degree, this movie is about people who don’t give up thinking *Someday, I’m gonna be something*,” Black explains. “Harmony is one of those people. She’s past the point where most people give up. *I wanted to be an actress, it didn’t happen; I’ll never make it*. Even though she’s developed a healthy cynicism, she never ceases to believe in the concept of *Someday*. She’s trying to come to terms with the fact that it’s okay to be 40 and still believe *Someday I’m gonna be great*.”

Rising actress Michelle Monaghan, who has appeared in the films *The Bourne Supremacy*, *Mr. and Mrs. Smith* and as a series regular on the drama series *Boston Public*, landed her first leading role after her audition “blew us away,” says Black. Nevermind that Monaghan is a relative newcomer and several years younger than her character – “She’s got the goods,” Downey proclaims.

“Michelle is sensational,” says Silver. “Her timing is incredible and she really got the material. She went toe to toe with Robert and Val and more than held her own with these two heavyweight actors.”

“What makes Michelle so great is that she isn’t afraid to be herself,” Black enthuses. “She’s smart, she’s spontaneous, and she has wonderful comedic instincts. There is nothing tentative about Michelle. She commits and she is fearless in her performance. It

was wonderful to see this fresh new actress emerging on the set of my movie. I just sat back in my chair and thought, *I'm the luckiest guy in the world.*"

"If Shane thinks I'm fearless, it's because he wrote Harmony to be so fearless," says Monaghan, an Iowa native who shares her character's Midwestern roots. "Jonny Gossamer is her hero, and those books inspired her to go to Hollywood and pursue her dream. She hasn't quite made it, but she finds a new hero when she meets Harry."

"Michelle is really something else," Downey says. "It's kind of depressing to watch the real story of the typical young actress who comes to Hollywood and becomes more embittered and miserable and intolerably self-centered as time goes by. That would just be the first year I'm talking about, by the way. But Michelle is such a pleasant surprise. When we were shooting the scene where Harmony comes out of the rain to tell Harry she needs his help, Michelle was full of appropriate anxiety because it was a real do or die scene. I'll never forget that day because I knew by the end of shooting the scene that she was a movie star."

Equally impressed with Monaghan, Kilmer slyly sums up his take on the young actress: "I actually forgot that my character was gay once when I was watching her walk through a scene."

"I was thrilled to be a part of this project and especially to have this opportunity to work with Val and Robert," Monaghan says. "I was in awe of them every day but it was impossible to be intimidated because they were so supportive and encouraging. They pushed me to take chances. It was a dream come true for me."

Monaghan and company have similar praise for Black, whose passion and drive to put an original, romantic spin on the buddy and noir detective genres inspired the cast and crew alike. "As a director, he has a surprising mix of humor and humility, along with a strong opinion," Kilmer says.

"One of the 30 things that make Shane great – besides his amazingly efficient, hilarious and complex writing – is that he's even smarter than he lets on," says Downey, who sees shades of all three of the film's colorful main characters in the writer-director. "Sometimes we would be shooting a scene and I would ask Shane, *What would you do?* Because in many ways, I feel like this story is autobiographical. Shane is criminally-minded, like Harry, but he tries to transcend it and do the right thing. Like Harmony, he

is someone who still believes. In spite of having had writer's block in a town that constantly judges you on the here and now, he's retained a healthy optimism. And like Gay Perry, he defies stereotype. He's not the typical hot-shot Hollywood writer. He's really cool and nerdy at the same time, and not at all what you would expect."

"I have a love-hate relationship with Hollywood," Black admits. "It's like the train wreck you slow down to watch and you end up watching it for fifteen years. The fear and desperation that permeates the air in Hollywood is fascinating. It's easy to make fun of, but it's also very necessary because otherwise it can get to you. You need to have a sense of humor about it."

THE SIMPLE ART OF MURDER

Kiss Kiss, Bang Bang writer-director Shane Black worked closely with director of photography Michael Barrett (*CSI*) and production designer Aaron Osborne (*Without a Trace*) to achieve the look and sensibility of a contemporary noir detective film.

"Stylistically, we tried to do something that is prototypically L.A. but suggests in small ways the raw qualities of the detective novels and film noir I love so much," says Black, who screened numerous 1960s noir classics for Barrett and Osborne, including the Paul Newman mystery drama *Harper* and the Los Angeles-based Lee Marvin crime thriller *Point Blank*.

"Shane is an incredibly visual writer who knew exactly what he wanted in terms of the look and style of the film," Osborne attests. "He didn't want a romanticized version of Los Angeles. He wanted the setting to feel as real as the characters and the story."

Like Black, Osborne is a huge fan of pulp fiction imagery, and the two drew inspiration for the look of *Kiss Kiss, Bang Bang* from the artwork of famed illustrator Robert McGuinness, known for his iconic cover illustrations of 1960s detective novels. At the behest of Black and Osborne, McGuinness illustrated the covers of all of the Johnny Gossamer novels featured in the film. (Black came up with the book titles – *Straighten Up and Die Right*, *Small Town Boy Makes Dead* and *Die Job* among them – and wrote the descriptive copy for the back covers.)

“McGuinness’ work really became the lynch pin of the look of the movie,” says Osborne, who incorporated McGuinness’ imagery into sets like protagonist Harry Lockhart’s hotel room, where the art department hung framed reproductions and giant Optical-Art graphics on the walls to underscore the film’s noir themes.

McGuinness’ artwork also provided inspiration for the way in which Black and Barrett shot the film. As Black explains, “We used a lot of noir shot framings that were inspired by the artwork from old pulp paperbacks, where you’re looking through someone’s bent arm as they’re smoking a cigarette, or looking past a lamp where a character is lurking in shadow in the corner.”

Further to Black’s goal of infusing his film with the feel of a contemporary noir, he and Barrett endeavored to “shoot black and white in color.”

“The idea is to create a landscape that’s noir-looking even though you’re working in a medium of vibrant color,” he elaborates. “We put color in every shot and then de-saturated the colors in post-production. The result is a movie that is very colorful but not bright in the way you associate with a comedy. It feels rough. There’s a crude masculinity to it.”

Black credits Barrett for their seamless collaboration. “Michael is amazing,” he says. “I showed him my influences and the films I like, and he got it immediately. He knew exactly what was in my head and he made it happen even bigger and better than I could’ve possibly imagined.”

“I have to hand it Michael,” adds Robert Downey Jr. “He managed not to sacrifice our spontaneity in getting us where we had to go to achieve the look Shane wanted for the film.”

“Noir is all about the manipulation of shadows and light to create a certain mood and tone and texture,” producer Joel Silver says. “With this film, Shane and Michael have added a new chapter to the detective genre, proving that a contemporary film shot in color can be as classically noir as it is fresh and original.”

Adding to the film’s originality is the jazz-flavored score by composer John Ottman. Known in the industry as a unique hyphenate who scores movies and is also a renowned film editor, Ottman composed and edited *The Usual Suspects* and *X-Men 2: X-Men United*. His numerous composing credits also include Silver’s productions *Gothika*

and *House of Wax*. “John’s score for *Kiss Kiss, Bang Bang* perfectly captures the skillful blend of genres that give the film its unique voice – comedy, romance and suspense, with the style and momentum of a modern noir,” says Silver.

Kiss Kiss, Bang Bang was shot in locations all over greater Los Angeles, from Silverlake to MacArthur Park to Long Beach, from seedy alleys to the sleek Standard Hotel and the trendy Sunset Boulevard nightspot The Falcon Room. One notable sequence, a Gothic Christmas party featuring burlesque dancers from the chic Hollywood club 40 Deuce outfitted in various holiday-themed fetish costumes and body paint, took place at Black’s sprawling Victorian-style house in Hancock Park.

Practical locations served as most of the film’s sets, with the exception of those built at the famed Ambassador Hotel, such as the interiors of the Dexter Clinic and the dingy hotel room where Harmony’s sister meets her untimely demise.

Osborne strived to create “the sense of a faded carnival” in his depiction of modern-day Los Angeles. “We really captured contemporary Los Angeles in this film,” he says. “That authenticity helps give the film the raw feeling that Shane wanted, and it creates a new point of reference in the noir genre.”

In addition to capturing L.A. in all its counterfeit splendor, Osborne had to incorporate the film’s Christmas setting into his designs. “The biggest challenge of the show for me was finding a way to poke fun at Christmas in Los Angeles and also integrate the mid-century style and Modernist vibe of what’s hip right now,” Osborne explains. “I can’t think of a place that feels less Christmas-like than Los Angeles, so we decided to have fun with that. For example, rather than have a roaring fireplace at our Christmas party sequence, we projected the image of a Yule log on a 60-inch widescreen television. We hung iridescent beads to represent snow, and created ‘Op Art’ Christmas trees.”

The production shot for 37 nights, during which the crew faced several production challenges, including launching a car into Lake Castaic, orchestrating a melee of car crashes and gunfire in MacArthur Park, and rigging Robert Downey Jr. to a safety wire and dangling him over a section of the Long Beach freeway.

ABOUT THE CAST

ROBERT DOWNEY JR. (Harry) has evolved into one of the most respected actors in Hollywood. With an amazing list of credits to his name, he has managed to stay new and fresh even after three decades in the business. Downey received an Academy Award nomination and won the BAFTA for best actor for his performance in the title role of *Chaplin*, released in 1992.

In November 2004, Robert Downey Jr. released his debut album called *The Futurist* on the Sony Classics Label. The album, which contains eight original songs that Downey wrote, and two cover songs, shows off his sultry singing voice, and his musical talents.

Downey is set to begin filming *Fur* in early May with Nicole Kidman, directed by Steven Shainberg. Downey plays husband to Kidman's character, Diane Arbus; the revered photographer whose images captured attention in the early 1960s. After her suicide in 1971, she became the first American photographer to be exhibited at the Venice Biennale. Downey completed production filming *Good Night and Good Luck*, directed by George Clooney. Downey plays Joe Wershabe, a reporter part of the controversial Edward R. Murrow CBS team that leads the 'witch-hunts' against Senator Joe McCarthy.

Along with *Kiss Kiss, Bang Bang*, Downey has finished production on two other films this year including Richard Linklater's futuristic drama *A Scanner Darkly*. The film co-stars Keanu Reeves, Winona Ryder and Woody Harrelson living in an America that has lost the war on drugs. The second film is *Shaggy Dog*, where a man tries to live a normal life despite the fact that he sometimes turns into a sheepdog.

In October 2003, Downey was seen in two very different films – the first being *The Singing Detective*, which was a musical / drama / remake of the popular BBC hit of the same name. The film has Downey singing and dancing alongside Adrien Brody, Katie Holmes and Robin Wright-Penn. The second film was the Warner Bros. Pictures' thriller *Gothika*, starring Halle Berry and Penelope Cruz. Downey played a psychiatrist who works in a mental institution.

Downey made his primetime television debut in 2001 joining the cast of the TV

series *Ally McBeal*, playing the role of attorney Larry Paul. For this role, he won the Golden Globe Award for Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television, as well as the Screen Actors Guild Award for Outstanding Performance by a Male in a Comedy Series. In addition, Downey was nominated for an Emmy for Outstanding Supporting Actor in a Comedy Series.

In 2000, Downey co-starred with Michael Douglas and Toby Maguire in *Wonder Boys*, directed by Curtis Hanson. In this dramatic comedy, Downey played the role of a bisexual literary agent. In April 2000 he starred alongside Steve Martin and Eddie Murphy in the hit comedy *Bowfinger*.

In September of 1999, he starred in *Black and White*, written and directed by James Toback, along with Ben Stiller, Elijah Wood, Gaby Hoffman, Brooke Shields and Claudia Schiffer. *Black and White* is about a group of white high school teens and their excursions into the lives of Harlem's black hip-hop crowd. In January of 1999, he starred with Annette Bening and Aidan Quinn in the film *In Dreams*, directed by Neil Jordan, playing the villain. In 1998, Downey co-starred with Tommy Lee Jones and Wesley Snipes in Warner Bros. Pictures' *U.S. Marshals*, directed by Stuart Baird. Also, he starred with Heather Graham and Natasha Gregson Wagner in the critically acclaimed *Two Girls and a Guy*, directed by James Toback.

In 1997, Downey was seen in Robert Altman's *The Gingerbread Man*, starring with Kenneth Branagh, Daryl Hannah and Embeth Davitz; *Hugo Pool*, directed by his father Robert Downey Sr., starring Sean Penn and Patrick Dempsey; and *One Night Stand*, directed by Mike Figgis and starring Wesley Snipes and Nastassja Kinski.

In 1995, Downey starred in *Restoration* with Hugh Grant, Meg Ryan and Ian McKellen, directed by Michael Hoffman. Also that year, he starred in *Richard III*, in which he appears opposite his *Restoration* co-star McKellen. In Oliver Stone's *Natural Born Killers*, (1994) with Woody Harrelson and Juliette Lewis, Downey starred as a tabloid TV journalist who exploits a murderous couple's killing spree to boost his ratings.

In Robert Altman's *Short Cuts*, (1993) he appeared as an aspiring film make-up artist whose best friend commits murder. For the comedy *Hearts and Souls*, (1993) Downey starred as a young man with a special relationship with four ghosts.

His other film credits include *The Last Party*, *Soapdish*, *Air America*, *Chances Are*, *True Believer*, *Johnny Be Good*, 1969, *Less Than Zero*, *The Pick-Up Artist*, *Back to School*, *Tuff Turf*, *Weird Science*, *Firstborn* and *Pound*, in which he made his feature film debut and which was directed by Robert Downey, Sr.

VAL KILMER (Perry) is one of the most prolific actors of his generation. From his early work in *Top Gun* through his work with Oliver Stone in *The Doors* and Michael Mann in *Heat*, to his work as a career military officer in David Mamet's *Spartan*, Kilmer has worked with many of film's most respected directors and actors.

The youngest student ever admitted to the drama department at Juilliard, Kilmer made his feature debut in the comedy *Top Secret*, which he followed up with *Real Genius* and his breakout role as the Iceman in Tony Scott's *Top Gun*, opposite Tom Cruise.

Kilmer's other memorable roles include Jim Morrison in Oliver Stone's *The Doors*; the title character in Joel Schumacher's *Batman Forever*; Doc Holliday in *Tombstone* and Simon Templar in *The Saint*. His other starring roles include Oliver Stone's epic drama *Alexander*, with Colin Farrell and Angelina Jolie; Michael Mann's *Heat*, with Robert De Niro and Al Pacino; David Mamet's *Spartan*; *True Romance*, directed by Tony Scott; Ron Howard's *Willow*; *At First Sight* and *Thunderheart*. He won the 2003 Prism Award for his work in *The Salton Sea*, and appeared in the 3-D epic *Wings of Courage*, as well as voicing the character of Moses in the animated film *The Prince of Egypt*.

Kilmer's films also include Renny Harlin's *Mindhunters*, Ron Howard's *The Missing*, *Blind Horizon*, *Stateside*, *Wonderland* and roles in the upcoming animated feature *Delgo* and *10th & Wolf*.

During the production of *Wonderland*, Kilmer began a photography project which has blossomed into a behind-the-scenes pictorial book. Released by Pocket Book, the photographs will also be exhibited in several cities in the United States.

When Kilmer was at Juilliard, he co-wrote the play *How It All Began*, based on the true story of a West German radical. The play was directed by Des McAnuff and produced by Joseph Papp for the Public Theatre. He made his Broadway debut in the 1983 production of *Slab Boys* with Sean Penn and Kevin Bacon. He also appeared in

Papp's Delacorte Theatre production of *Henry IV: Part One, As You Like It*, the title role of Hamlet and *'Tis Pity She's A Whore*, also at Papp's Public Theatre.

On television, Kilmer starred in the critically acclaimed HBO Original Movie *The Man Who Broke 1,000 Chains*, for which he received a CableACE nomination, and in Gore Vidal's *Billy the Kid*, playing the title role.

Rising young star **MICHELLE MONAGHAN** (Harmony) will burst onto the big screen this fall in two major roles for Warner Bros. Pictures.

Along with *Kiss Kiss, Bang Bang*, she will join Charlize Theron, Frances McDormand and Sissy Spacek in director Niki Caro's as-yet-untitled drama, currently in production.

Also upcoming is Doug Liman's film *Mr. and Mrs. Smith*.

Michelle made her film debut in *Perfume*, directed by Michael Rymer. She next played Richard Gere's secretary in *Unfaithful*, directed by Adrian Lyne; and starred opposite the Douglas family in *It Runs in the Family*, directed by Fred Schepisi. Michelle can currently be seen in theatres in *Winter Solstice*, with Anthony LaPaglia.

The eldest of three children, **CORBIN BERNSEN** (Dexter) was born in North Hollywood to a producer father and actress mother.

He earned his Master's in Playwriting from UCLA's Theater Arts Department, later receiving a Drama-Logue Award for his scenic design of the Pilot Theater production of *American Buffalo*. After moving to New York and appearing in the off-Broadway production of *Lone Star* and a touring company of *Plaza Suite*, he became a regular for two years on the daytime drama *Ryan's Hope*.

Roles in Blake Edwards' *S.O.B.*, *King Kong* and *Eat My Dust*, in addition to guest starring credits on a number of episodic mainstays, prompted an exclusive deal with NBC, which led to his role as Arnie Becker, the shrewd and handsome divorce attorney on *L.A. Law*.

L.A. Law catapulted Corbin to overnight stardom. During the late 80's and early 90's he appeared on over 50 magazine covers and earned both Emmy and Golden Globe nominations, hosted *Saturday Night Live*, and appeared on *Seinfeld* and *The Larry*

Sanders Show. In the feature film arena, he starred in the motion picture comedy *Hello Again*, followed by other critically acclaimed roles in *Disorganized Crime*, Wolfgang Peterson's *Shattered*, and as Cleveland Indians third baseman-turned-owner Roger Dorn in the extremely popular *Major League* series of films. Other film credits include *Tales From the Hood* and *Great White Hype*.

Corbin has also starred in an impressive string of films for television, ranging from playing the role of civil rights lawyer Morris Dees in the NBC telefilm *Line of Fire: The Morris Dees Story*, to a gumshoe ghost in the lighthearted NBC mystery romance *Love Can Be Murder* with Jaclyn Smith. Other recent telefilm roles include *Full Circle*, *Riddler's Moon*, *The Dentist*, *The Dentist II*, *Two of Hearts* and *Call Me: The Rise and Fall of Heidi Fleiss*.

Currently, Corbin can be seen in the recurring roles of Congressman Henry Shallick on *The West Wing*; as Judge Owen Sebring on *JAG*; as John Durant on *General Hospital*; and as Jack Sherwood in the *One on One* spin-off *Cuts*. His starring turn in the Christian based film *Judgment* has made him a household name with that very large demographic.

Corbin makes his home in Los Angeles with his wife, actress Amanda Pays, and their four sons.

ABOUT THE FILMMAKERS

Born 1961 in Pittsburgh, Pennsylvania, **SHANE BLACK** (Director/Writer) is considered one of the pioneer screenwriters of the action genre. Black made his mark upon graduating UCLA's Theater program with his *Lethal Weapon* (1987) screenplay. In addition to collaborating on the sequel *Lethal Weapon 2* (1989), he has also penned such projects as *The Last Boy Scout* and *The Long Kiss Goodnight*. As an actor, Black was the first to be eviscerated by *The Predator* (1987) and has appeared in *As Good As It Gets*, *Robocop 3* and various other independent films.

The action comedy-thriller *Kiss Kiss, Bang Bang* marks Black's directorial debut.

One of the most prolific and successful producers in the history of motion pictures, **JOEL SILVER** (Producer) has produced over 40 films, including the

groundbreaking *Matrix* trilogy, the blockbuster four-part *Lethal Weapon* series and the seminal action films *Die Hard* and *Predator*.

To date, Silver's catalog of films have earned a combined gross of over \$5 billion worldwide, averaging over \$100 million per picture.

In addition to producing the action/comedy/thriller *Kiss Kiss Bang Bang*, written and directed by *Lethal Weapon* screenwriter Shane Black and starring Robert Downey Jr., Val Kilmer and Michelle Monaghan, Silver recently produced the horror thriller *House of Wax*, a remake of the 1953 classic, through his Dark Castle Entertainment division.

Formed by Silver and Robert Zemeckis in the spirit of the late horror impresario William Castle, Dark Castle has produced a string of hit films beginning with the record-breaking release of *House on Haunted Hill*, which opened at number one on Halloween of 1999, followed by *Thir13en Ghosts* in 2001, *Ghost Ship* in 2002, and the supernatural thriller *Gothika*, starring Academy Award-winning actress Halle Berry, in 2003. Silver is currently producing *The Reaping*, starring Academy Award winner Hilary Swank, for Dark Castle's 2006 slate.

Through his Silver Pictures banner, Silver is currently producing the action thriller *V For Vendetta*, starring Natalie Portman and Hugo Weaving, with his *Matrix* collaborators the Wachowski Brothers. Based on the acclaimed graphic novel *V For Vendetta* by Alan Moore and illustrator David Lloyd, the film is set for release on November 4, 2005.

Silver's 1999 production *The Matrix* grossed over \$456 million globally, earning more than any other Warner Bros. Pictures film in the Studio's history at the time of its release. To date, the *Matrix* franchise has grossed \$3 billion from all sources worldwide.

Universally acclaimed for its innovative storytelling and visuals, *The Matrix* won four Academy Awards, including the award for Best Visual Effects. The first DVD release to sell one million units, *The Matrix* DVD was instrumental in powering the initial sale of consumer DVD machines.

The second installment of the epic *Matrix* trilogy, *The Matrix Reloaded*, earned over \$739 million in worldwide box office, making it the highest-grossing R-rated film of 2003 and the highest-grossing R-rated film of all time worldwide. The opening weekend

box office receipts for *The Matrix Revolutions*, the final explosive chapter in the trilogy, totaled a staggering \$203 million worldwide, scoring the biggest consecutive five-day opening in motion picture history.

While overseeing production on *The Matrix Reloaded* and *The Matrix Revolutions*, Silver produced the integral video game *Enter the Matrix*, which features one hour of additional film footage written and directed by the Wachowski Brothers and starring Jada Pinkett Smith and Anthony Wong, who reprise their roles from the films. He also executive produced *The Animatrix*, a groundbreaking collection of nine short films inspired by the visionary action and innovative storytelling that power *The Matrix*.

Silver also produced the hit films *Romeo Must Die*, starring Jet Li and Aaliyah; *Exit Wounds*, starring Steven Seagal and DMX; and *Swordfish*, starring John Travolta, Hugh Jackman and Halle Berry.

While at Lawrence Gordon Productions, where he began his career and ultimately ascended to president of motion pictures, Silver associate produced *The Warriors* and, with Gordon, produced *48 HRS.*, *Streets of Fire* and *Brewster's Millions*.

In 1985, Silver launched his Silver Pictures production banner with the breakout hit *Commando*, followed by *Jumpin' Jack Flash* and *Predator*. In addition to the *Lethal Weapon* series, *Die Hard* and *Die Hard 2: Die Harder*, Silver went on to produce *The Last Boy Scout*, *Demolition Man*, *Richie Rich* and *Conspiracy Theory*. He executive produced, with Richard Donner, David Giler, Walter Hill and Robert Zemeckis, eight seasons of the award-winning HBO series *Tales From the Crypt*, as well as two *Tales From the Crypt* films.

As a student at Columbia High School in Maplewood, New Jersey in 1967, Silver and a group of his friends developed a game called Ultimate Frisbee. The fast-moving team sport has since become a global phenomenon supported by tournaments in 42 countries. One of the fastest growing sports in the world, Ultimate Frisbee was played as a medal sport in the 2001 World Games held in Akita, Japan. In July 2005, players representing over 40 countries will compete in the World Flying Disc Federation's World Disc Games in Santa Cruz, California.

SUSAN LEVIN (Executive Producer) began working at Silver Pictures in 1999, when she joined the company as Vice President of Production, overseeing the development and production of such projects as *Thirteen Ghosts* and *Swordfish*. She went on to become the co-producer of *Ghost Ship* and *Cradle 2 The Grave* and a producer on *Gothika* and *House of Wax*. In her current role as Executive Vice President of Production at Silver Pictures, she is developing a diverse slate of films including *Wonder Woman*, *Superfly* and *Speedracer*.

In addition, Levin oversees development for Dark Castle Entertainment, the production entity formed by Joel Silver and Robert Zemeckis to produce a diverse slate of horror films. Along with Silver and Zemeckis, she is currently producing *The Reaping*, starring Academy Award winner Hilary Swank, for Dark Castle's 2006 slate.

Prior to her tenure at Silver Pictures, Levin worked on the hit films *Mortal Kombat* and *Mortal Kombat: Annihilation*, spearheaded the development of its spin-off live action and animated TV series, and associate produced the feature film *Beowulf* for Dimension Films.

Levin is a graduate of the University of Southern California's School of Cinema/Television.

STEVE RICHARDS (Executive Producer) began his career as a production executive for Ridley Scott and Tony Scott's production company, Scott Free, where he supervised, among other projects, *White Squall*. In 1995, upon joining Joel Silver's Silver Pictures, Richards aided in the launch of Decade Pictures and served in producing capacities on *Double Tap* and *Made Men*.

When Silver and Robert Zemeckis launched Dark Castle Entertainment in 1999, Richards organized the foreign financing and distribution of Dark Castle's first film, the remake of William Castle's *House on Haunted Hill*.

Since then, he has produced *Jane Doe* for USA Networks and has served in various producing capacities on *Dungeons & Dragons*, *Thir13en Ghosts*, *Proximity* and *Ghost Ship*, as well as *The Animatrix* and *The Matrix Reloaded*.

Most recently, Richards executive produced Dark Castle's horror thriller *House of Wax*.

MICHAEL BARRETT (Director of Photography) was born in Riverside, California. He studied painting and printmaking at UCLA and film at Columbia University in New York. He served as director of photography for the first four seasons of the television series *CSI: Crime Scene Investigation*. His feature titles include the films *Safe Men*, *The Suburbans*, *75 Degrees in July*, *Skeletons in the Closet*, *Lone Star*, *State of Mind* and *Goal!*. He has three A.S.C. award nominations with one win for the pilot episode of *CSI: Miami*.

AARON OSBORNE (Production Designer) has most recently lent his design talents to the Sundance Film Festival headliner *Employee of the Month*, starring Matt Dillon, Steve Zahn and Christina Applegate.

For the small screen, Osborne won an Emmy Award in 2003 for Outstanding Art Direction for the hit series *Without a Trace*. He is currently working on the Taylor Hackford and Jerry Bruckheimer pilot *E-Ring*.

Osborne's numerous feature credits include *I Am Sam*, starring Sean Penn and Michelle Pfeiffer; *Another Day in Paradise*, starring James Woods and Melanie Griffith; and the Wayan Brothers' *Don't Be a Menace to South Central While Drinking Your Juice in the Hood*. Currently, he is producing the independent film *Wisteria*.

He has an extensive theater background and received several N.E.A. grants working out of New York City.

JIM PAGE (Editor) is currently working on the Harrison Ford and Paul Bettany action thriller *Firewall* for Warner Bros. Pictures.

His other film credits as editor include *The Majestic*, directed by Frank Darabont and starring Jim Carrey, and *The Salton Sea* with Val Kilmer. Page was also an additional editor on *Taking Lives*, starring Angelina Jolie and Ethan Hawke.

For the small screen, Page has edited numerous television series including *The Shield*, *Boomtown*, *Once & Again*, *Cupid* and *High Incident*. He has also edited several television pilots, as well as the telefilms *Mind Prey* and *Black Cat Run* for HBO.

Born in Queens, New York, **CARRIE MORROW** (Co-Producer) graduated with a Bachelor of Science in Finance / Business Management from the University of New Hampshire. In 1984, Carrie's brother, actor Rob Morrow (*Numb3rs*, *Quiz Show*, *Northern Exposure*), was cast to star in his first motion picture, and she decided to follow along working as a production assistant on his movie.

A series of odd jobs soon led to a position at Empire Production (owned by Charlie Band), where she learned everything about production accounting, and she spent the next several years as a production accountant on many television shows.

Carrie got the opportunity to try her hand as a line producer / production manager in 1993 on her brother's short film *The Silent Alarm*, which made it to the Sundance Film Festival. Soon after, she landed her first "paying" production manager position on the low budget feature *Payback*. In 1996, Mark Burg, a childhood friend, gave her a break as line producer / unit production manager on *Don't Be a Menace to South Central While Drinking Your Juice in the Hood*, starring the Wayans brothers. She became a member of the Directors Guild of America on that project and still remains an active member of the DGA.

Her additional credits as co-producer include *The Little Death* (produced by Mark Burg), *How to be a Player* (produced by Mark Burg and Russell Simmons), *Clay Pigeons* (produced by Ridley and Tony Scott), *Made Men* (produced by Joel Silver), *The Wedding Planner* (produced by Nigel Sinclair and Moritz Borman), *The Haunted Lighthouse 4-D* and *The Failures*.

Carrie taught the line producing class at UCLA for one semester and takes pleasure in speaking about her career. Personally, she is an avid snowboarder and enjoys spending time with her family, including her six month old baby girl named Chance Laura and Amy her dog. Carrie spends much of her spare time volunteering to help underprivileged youth and has participated in several programs within the juvenile justice system, counseling incarcerated youth. She hopes to some day start a program of her own to give these children a second chance.

JOHN OTTMAN (Composer) graduated from USC's School of Cinema-Television in 1988, and in 1997 was named one of Daily Variety's 50 People to Watch.

Ottman is well-known in Hollywood as a unique hyphenate who scores movies as his main career and is also a renowned film editor and director, often on the same film.

He won the British Academy Award for his editing of the acclaimed *The Usual Suspects*, as well as a Saturn Award for composing its stirring score. He recently was both editor and composer for *X-Men 2: X-Men United*; was nominated for an Emmy for his music to the *Fantasy Island* television pilot; and holds the distinction of directing, editing and scoring *Urban Legends: Final Cut*. His numerous composing credits include *Halloween H20: 20 Years Later*, *The Cable Guy*, *Apt Pupil*, *Bubble Boy*, *Eight Legged Freaks*, *Trapped*, *Gothika*, *Cellular*, *Hide and Seek* and *House of Wax*.

His upcoming projects include *Fantastic Four* and *Superman Returns*.

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