

THE MISSING

SYNOPSIS

From Ron Howard and Brian Grazer, the Oscar®-winning director-producer team of *A Beautiful Mind* comes *The Missing*, an action-filled suspense thriller and a powerful drama of love, forgiveness and redemption starring Tommy Lee Jones and Cate Blanchett.

Set in the starkly beautiful but isolated and lawless wilderness of the American Southwest in 1885, *The Missing* tells the story of Maggie Gilkeson (Blanchett) and her estranged father Jones (Tommy Lee Jones) and how they are reunited by a terrifying crisis.

Maggie is a hard-working young woman devoted to raising her two young daughters, the teenage Lilly (Evan Rachel Wood) and the younger Dot (Jenna Boyd). To support herself, Maggie works the land and provides services as a healer. One day, Maggie's father, Jones, who abandoned her when she was a child and spent 20 years with the Apache people, returns to reunite with his family but is rebuffed by his daughter. It is only after Lilly is abducted by Pesh-Chidin (Eric Schweig), a psychopathic killer with mystical powers, that Maggie turns to her father for help in getting her daughter back.

The killer and his renegade crew of desperados are terrorizing the desolate territory, kidnapping teenage girls to sell into slavery in Mexico and leaving a trail

of death and horror behind them. In a tense race against time, Maggie and Jones struggle to overcome their differences and establish a bond of trust as they try to reach the abductors before they cross the Mexican border and Lilly is lost to them forever.

Revolution Studios and Imagine Entertainment Present *The Missing* starring Tommy Lee Jones and Cate Blanchett, a Columbia Pictures release. The film also stars Evan Rachel Wood, Jenna Boyd, Eric Schweig and Aaron Eckhart. *The Missing* is directed by Ron Howard. The screenplay is by Ken Kaufman, based on the novel "The Last Ride" by Thomas Eidson. The producers are Brian Grazer, Daniel Ostroff and Ron Howard. The executive producers are Todd Hallowell and Steve Crystal.

The director of photography is Salvatore Totino. The editors are Mike Hill, A.C.E. and Dan Hanley, A.C.E. The visual consultant is Merideth Boswell. The music is by James Horner. The costume designer is Julie Weiss.

The Missing opens on November 19, 2003. The film has been rated R for Violence.

Credits are tentative and subject to change

AMONG THE MISSING

"At its core, *The Missing* is the drama of a damaged family that finds forgiveness and courage as they track down a band of vicious kidnappers across a desolate, lawless landscape," says the film's Oscar®-winning producer Brian Grazer. "The tension is augmented by the complex relationship between the two central characters, Jones (Tommy Lee Jones) and his daughter Maggie (Cate Blanchett), which is as unpredictable as it is volatile. When these two people are forced together, we see how alike and how different they are - through their

stubbornness and their strength. The ways in which they resist one another, and ultimately, are drawn together, creates an exciting dynamic.”

“*The Missing* features great characters, flawed men and women, who demonstrate enormous courage when they are confronted by an unspeakable horror,” says Academy Award®-winner Ron Howard, fresh from his Best Director and Best Picture triumphs for *A Beautiful Mind*. “It’s a story of healing and reconciliation that also has the twists and turns of a thriller. I wasn’t looking to merely exercise an old genre, but rather to tell a story that was relatable on a human level and exciting and suspenseful - but that still treated the period in an authentic way.”

Though it is set in the American Southwest more than a century ago, Grazer contends that the film has a contemporary feel. “It’s a powerful, combustible kind of story about the power of a woman when the thing that is most important to her – the life of her daughter – is threatened,” he says. “And it is the story of a father, who returns to his family, and redeems himself in their eyes through an act of selfless bravery.”

“A terrifying crisis, a brutal kidnapping, throws Jones and Maggie together, requiring her to overcome her bitterness toward her father,” Howard adds. “That touches on issues about family that transcend time - the disappointments, the struggles, the unspoken love even in the face of past betrayals. Those dynamics have been in place forever and the strength of this story is that it deals with them in ways that are relatable, entertaining and suspenseful.”

Producer Daniel Ostroff echoes those sentiments. “Whether you’re a father, a mother, a son, a daughter, you’ll understand these people and connect with them,” he states. “You have a woman trying to raise two daughters with no father around. And you have a man who shows up after many years wanting to

reconnect with his daughter and granddaughters after having abandoned his family to follow his dreams. These are people all of us know and understand.”

The kidnapping serves as the drama’s catalyst. Throughout the story, Maggie’s seething resentment for Jones threatens to undermine the rescue effort at every turn. Her long-held grudges and mistrust raise the stakes in a perilous journey across an austere, unforgiving landscape. “You never know if they’ll make it,” says Grazer. “They surprise you in different ways and you’re pulling for them to survive throughout the film in a way that keeps you constantly out of balance and on the edge of your seat.”

Adding to the pressure is Maggie’s sense of guilt about her relationship with her daughters. Before the kidnapping, she and Lilly were constantly at odds. Now her younger daughter, Dot, is traumatized by the violence surrounding her sister’s abduction and is also confused by the volatile nature of the relationship between her mother and grandfather. It all adds up to a drama that has all the elements of a classic thriller that just happens to be set in the American Southwest.

What makes *The Missing* a unique thriller is its setting, says Ostroff. “You’re in New Mexico in 1885. That means no cell phones, no police, no one to turn to. The only way to solve the problem is by relying on each other.”

The interplay of the family drama and the brutal lawlessness of the old West, dovetails in surprisingly suspenseful ways, according to Ostroff. “There is one scene that demonstrates this beautifully. When a U.S. Army regiment comes upon Jones, who is going through a house in which a frontier family has been killed, they immediately assume he’s the murderer. When he tells them he’s looking for his granddaughter, they almost hang him because he can’t tell them the girl’s name. A gun battle erupts and throughout the whole scene you’re on the edge of your seat thinking this guy’s going to get killed because he can’t remember his granddaughter’s name.”

FORCES OF NATURE

Tommy Lee Jones' role as Jones is a multifaceted, unapologetic character, a stubborn and deeply conflicted man, trying in his own way to come to terms with his past and reconcile with his family.

"This role is unlike anything else Tommy Lee has ever done," Howard explains. "It's a performance of incredible bravery, creativity and imagination. He has created a character of incredible dimension in Jones, a man who straddles two worlds, but is never completely accepted by either of them."

It is the character's years of experience with the Apache culture that enable him to track down his kidnapped granddaughter and, throughout, the actor's commitment to authenticity elevated the performance, according to Howard. "Tommy Lee already had a vast knowledge of the old West and after studying for months with real Apache elders, for whom he showed the highest respect, he became fascinated with every detail of the culture," says Howard. "He was a champion of the Apache language, culture and psychology, adding priceless insights and humor to his portrayal, which brought greater truth to the film overall. It was the same kind of passion and knowledge I'd sensed when discussing the space program with Tom Hanks during *Apollo 13*. Tommy Lee's input was incredibly valuable, like having another technical advisor on the film."

Howard also found Jones to be a fearless actor who made unexpected but appropriate choices. "In refining and developing the character, Tommy Lee found so many interesting ways to avoid clichés. He showed a lot of creative ingenuity without sacrificing the authenticity and the integrity of the story."

What is most remarkable about the performance, says Grazer, is the ways in which Jones uses silence. "Tommy Lee has a quiet power that, when utilized, is

palpable. He's among a small group of actors who not only have star power, but a raw energy that is fraught with danger."

In constructing a framework for the character, Jones created a man who had been to art school in New York and left his family to paint the people, animals and plains of Western North America. Jones' character returns to his family "just as one of his granddaughters has been kidnapped," says Jones. "The kidnappers want to take her to Mexico and sell her, a common practice in those days."

Even Jones' initial return to his family is more psychologically layered than one would expect. "Jones has a great deal of self-interest in coming back," the Oscar®-winning actor says. "He is happy that he moved from the European world to living in the indigenous American world. However, he's had the misfortune to have been bitten by a rattlesnake, and within his belief system, there are serious implications. Reuniting with his family is one of many things he must do to save the life of his soul. So when he comes to take care of his family he's motivated by survival. But anyone who works hard to take care of their family is, whether they know it or not, motivated by survival.

In the arc of the story, both Jones and Maggie eventually undergo self-enlightenment, says Howard. "They gradually realize that you can't erase the past, but it doesn't have to cripple you either. Rather than ignoring one another's defects, they learn to accept them. Maggie comes to appreciate her father for his attributes and puts the past behind her."

Equally important to fully exploiting both the dramatic action and impact of *The Missing* was the presence of Cate Blanchett as Maggie Gilkeson, according to Grazer. "Cate was ideal for this role, because she is sexy, powerful and interesting as an actress. She has an inner strength that makes you feel she could stand up to the bad guys. Very few actresses have that command and level of power."

As with Jones' character, Maggie might seem easy to pigeonhole at first glance. "She seems to be a no-nonsense, devout pioneer woman," says Blanchett. "As the story progresses however, it is clear that, in so many ways, she's as contrary as her father. Like Jones, Maggie is on an emotional, physical and spiritual passage that reveals every aspect of her character – not just her grit and courage, but also her more maternal side as well as her fragility, her fears, her fallibility and often judgmental nature."

"The choice of Blanchett was key to creating such a strong, multi-dimensional character," says Howard. "Her level of preparation, her innate honesty, both as a person and as an actor, really served the material. Coaches like to talk about star athletes who support the team in intangible ways. That was true of Cate. She has great ideas, asks smart questions and accesses her own humanity in ways that are startling to watch and really exciting to direct. It was fascinating to see her develop this role and invest it with so much power. She took it to another level. At the same time as she embodied the stoic, strong women who existed during that era, she was a very contemporary kind of character."

Blanchett has mutual respect and admiration for Howard. "Ron is astonishing, especially since this was a very hard shoot with difficult terrain and intense emotional scenes," she says. "He and the cinematographer, Salvatore Totino, did extraordinary things. Ron's work is always rich with idiosyncrasy, scope and drama. All that is definitely in *The Missing*."

There is a complex psychology in the family dynamic between children and parents in the film. "As much as it is set in the Southwest, there is at the heart of it, a story of an estrangement and the journey toward reconciliation and redemption," she continues. "Maggie sees a lot of herself in her girls, but her relationship with Lilly is troubled. Lilly is older, and Maggie is trying to prevent her daughter from experiencing the same adolescent disasters she herself

experienced. And that's just impossible. She and Lilly are in this constant tussle, so when she's kidnapped, Maggie is wracked with guilt. She believes in some strange way that it's her fault that Lilly has gone missing."

Capturing all the clashing emotions Maggie experiences on her journey "is all about nuance," says Blanchett. "On both the physical and emotional level, it all comes back to Maggie. As arduous and painful as this journey is, it is also a kind of healing one for Maggie and her family. She goes through so much loss and struggle and yet she and her daughters emerge stronger and are really able to move forward in a powerful, positive way."

In researching her role, Blanchett read first-hand accounts by pioneer women. "The frontier experience was a harsh journey into the wilderness, and there is a wisdom that comes from that," says Blanchett. "In reading their diaries, I was fascinated by their resilience and its impact on their femininity. Maggie is someone who has submerged some of her more 'feminine' feelings because of her traumatic childhood and the harshness of daily life. There is a damaged quality to her. At the same time, because of her circumstances, she is incredibly physical, and better able to withstand physical difficulties than the emotional ones."

TOP FLIGHT SUPPORT

Another element of *The Missing* that Howard found irresistible, says Grazer, was precisely its "feminine dimension." As the father of three daughters, Howard was intrigued about making a movie with three central female characters set against the backdrop of the West. "Ron had never made a movie that really explored the role of women in his life, and he found that very attractive."

Fresh from her triumph as the troubled teen in *Thirteen*, Howard selected Evan Rachel Wood to handle the physically demanding role of Lilly, whose kidnapping propels the story of *The Missing* forward. “Both her emotional and physical endurance were spectacular,” says the director. “There is not a moment of insecurity or neurosis, not even that youthful arrogance that you might expect from someone her age. Instead, there was a maturity and a remarkable understanding of the role that was far beyond her years.”

Wood’s vulnerability brought added dimension and texture to the role of Lilly, says Grazer. “At the beginning she presents a side that makes you think she will likely be overpowered. But then she surprises us. Her fight for survival is both interesting and very human.”

The character’s change and growth through adversity is exactly what excited Wood about the role of Lilly. “At the start, she is so prissy, like a Valley Girl of the 1800s,” Wood relates. “She’s interested in fashion and longs to get away from the farm. When she is kidnapped and thrown into these awful situations, nobody thinks she’ll survive. But you see her change and grow into a woman. She finds her own strength and fights back and it becomes a link to her mother. She comes to find that she shares and admires her mother’s incredible strength and bravery, traits Lilly thought she never possessed.”

The role of the younger daughter, Dot, was even trickier, says Howard, because the audience is largely seeing the story through her eyes. “Dot is very much a point-of-view character,” Howard says. “She’s just old enough to sense when something is amiss but innocent enough not to be really affected by it. It makes her a very valuable observer for the audience. She is thrust into some horrifying moments, and to see her navigate them makes you understand the dangers of the times, the fallout of the dysfunction of her family and the mistakes that go back to long before she was born. Her character offers an emotional entrée for the audience to the subtext for the story.”

What amazed Grazer was how Jenna Boyd held her own against such formidable actors as Jones and Blanchett. “She had a personal connection with both of them. Her character is believable, powerful and un-intimidated.”

Boyd, who has distinguished herself this year with leading roles in the David Spade comedy *Dickie Roberts: Child Star* and HBO’s new series “Carnivale,” prepared for her character by reading books that Howard sent her about children growing up on the frontier. She saw Dot as a tomboy type, but someone who was also emotionally curious. “In the beginning she’s happy with her life,” says Boyd. “But after experiencing these traumatic events, it all becomes very confusing and emotional for her. She’s also very interested in her grandfather and wants to learn about him and the Indians he rode with. Her mother’s hostile attitude toward him just adds to her confusion.”

The intense physical demands of the film were Boyd’s favorite parts, she says. An avid swimmer, she actually looked forward to the scenes in which her character nearly drowns. Though she’d never seriously ridden a horse before, Boyd learned how to canter up precarious hillsides and ford streams on horseback. “She was unbelievably game,” says Howard. “I think some of that had to do with her background as a figure skater and her personality. She has a wonderful outlook on life.”

The pivotal role of the evil Pesh-Chidin was offered to artist and sometime actor Eric Schweig, a quiet and thoughtful man in real life, but also tall and imposing in stature. For the film, he was given a menacing look with a mane of Medusa-like hair and a set of disfiguring prosthetic face plates and phony rotting teeth.

“Pesh-Chidin is an amalgam of some Native American characters who were terrifying figures during that period throughout the West, Midwest, the Plain States, even California,” says Howard. “Eric is not a history buff. He’s a very

contemporary guy – an artist and musician who is part German and part Inuit. Still, he was very intrigued by the mysticism aspects of the story. He also loved the idea of playing a great movie villain with the help of Matthew Mungle’s make-up design. Interestingly, as a successful artist, he carves these almost shamanistic masks that represent something very emotional, spiritual and psychological for him. So the fact that, as an actor, he was actually going to have to wear a kind of mask was something he really understood and was challenged by.”

Applying the prosthetic mask that would transform Eric was an arduous process that took up to three hours. The pieces were molded to move with Schweig’s face and were grotesque exaggerations of his natural contours. The faux-skin was notably pockmarked since part of the Pesh-Chidin’s witchcraft involves snakes, who some Apache saw as evil influences with the power to make people sick or cause their skin to peel if they handled them. The snake was assumed to have a supernatural influence that was very bad and very powerful.

In the film, Pesh-Chidin is referred to as a ‘brujo,’ which is Spanish for ‘witch.’ As Schweig conceived him, Pesh-Chidin originally used his curative powers in positive ways but, for various reasons, changed to a more sinister approach. “When we started talking about that with Native Americans from all the different bands and tribes, we discovered that the circumstance that created the Pesh-Chidin was not uncommon and a real tragedy,” says Howard. “A person is a shaman if he uses his power for good, and a witch if he uses it for evil.”

At one point in the story Howard suggests that Pesh-Chidin may or may not have put a hex on Maggie. “We decided to work with the idea of the Pesh-Chidin working his magic on Maggie, but we left it slightly open. It might be some sort of horrible coincidence that she takes ill or it may be Chidin’s power. I leave it up to the audience. That sort of push and pull, the pressure between the two cultures, were things I wanted to work into the movie,” Howard says.

Pesh-Chidin surrounds himself with a multi-racial bunch of criminals. This “biker gang,” as Schweig dubbed it, included white renegades and thugs as well Native American turncoats, Indians who betrayed their tribes by joining the U.S. Army, only to desert the military as well after being mistreated.

In sharp contrast to the evil Pesh-Chidin are the characters of Kayitah and Honesco. Kayitah is an Apache who knew Jones’ character during his years of living among the Native Americans. They link up again after Pesh-Chidin kidnaps Kayitah’s son’s fiancée. Simon Baker plays Honesco and Jay Tavare plays Kayitah, though he originally auditioned for the role of Pesh-Chidin. “But he had this kind of goodness, a truly positive vibe,” Howard says. “I’m sure he could play a villain, but I thought he was perfect for Kayitah.”

If Pesh-Chidin represents the darker side of the Native American beliefs, then Kayitah is an expression of the more virtuous and compassionate elements. Tavare, who is part Apache, was pleased by the film’s overall depiction of Native Americans. “I’ve played Indians from different tribes before, but this is the first time I’ve played Apache, and my heritage is White Mountain Apache on my mother’s side,” he says. “In all honesty, I have to say that I’ve never read a western like *The Missing* that is so unique in its treatment of Indians. In old Hollywood films, the Indians were always the villains and after *Dances with Wolves*, they were always benevolent. This film has a nice balance. The Western Apaches in this film are men who betrayed their own people by becoming Indian scouts, and then the U.S. Army betrayed them by taking away the Army position and placing them on the reservation. So they had their reasons for behaving as they did. I liked that. I’ve never seen quite a film that has this balance of both sides.”

This balance also includes the revelation that Maggie, for all her Christian charity, harbors a deep distrust of Indians, a reflection of the time in which she lived,

coupled with her bitterness about her father leaving her family to live with the Native Americans. When circumstances bring Maggie and her family together with Kayitah and Honesco, Maggie's bias is clear. But through her continued interactions with Kayitah and Honesco she learns to appreciate them and their traditions, explains Blanchett. "It was personally important to include that duality in Maggie's character. Jones is a flawed character and Maggie is, too. Her racism, brought about by childhood traumas, is a big failing. During the film she comes to a place of forgiveness, not just with her father and her daughter, but with her world view as well."

LEARNING CHIRICAHUA

One of Howard's boldest gambles in *The Missing* was the use of Apache dialogue (with subtitles) against a backdrop of palpable action. The reason it worked so well and didn't interfere with the momentum, says Grazer, "is because we treated it in a very vital way. The characters who spoke Apache, did so in a modern way. There was humor. There was an edge to it. It was how real people would talk, not like characters in a history book."

In preparation for the film, Jones, Tavaré, Baker and other Apache characters had to learn how to speak Chiricahua, a dialect of the Apache language. *The Missing* contains several scenes with interchanges in this difficult and demanding Apache tongue. "There are five or six different groups of Apaches, each of whom speak a slightly different language," explains Jones. "We had to study the Chiricahua dialect carefully and thoroughly."

The actors were taught by teachers who also served as consultants on the film - Elbys Hugar and Berle Kanseah, Chiricahua elders with an impressive Apache pedigree, as well as Scott Rushforth, a college professor with a specialty in Native American languages. "Apache is one of the most difficult of all the native

languages to perfect,” explains Tavaré. “It has glottal stops, sibilant Ls, and there are some words that, even if you pronounce them correctly, if you punctuate them in the wrong place, mean something completely different.”

“In my mind, there was never any question that the actors playing Native Americans would have to speak Apache,” Howard explains. “We were extremely fortunate that Elbys, Berle and Scott agreed to help us. Elbys in particular, comes from a line of great Apache leaders. Her grandfather is Cochise and her great-grandfather is Naiche. Cochise is well known as a formidable and infamous Chiricahua warrior. Naiche was the chief of the Chiricahua band that evaded the military for many years, along with Geronimo, who is better known. But in truth, Geronimo was just the medicine man.”

The actors went beyond the rudiments of Chiricahua to learn many of its subtleties. “One of the great joys for me was how intriguing and entertaining the culture is and how that comes across in the language,” says Howard. “Much of the humor in the film comes in the interactions between Jones and Kayitah (Jay Tavaré) and the Apaches talking about the white folks. They are famous for their dry sense of humor. It’s quite an amazing culture.”

In the script, Chiricahua Apaches have given the wandering Jones an affectionate and humorous name. It emerged from a conversation producer Ostroff had with Rushforth. “Dan asked me what the Chiricahua might call someone like Jones, who can’t settle down, abandons his family, and is alone,” says Rushforth. “The Chiricahua hold family in extremely high regard, so I jokingly told Dan that they’d call Jones ‘shit out of luck.’ Dan passed my comment along to Ron Howard, who thought it was funny, and the name stuck.”

The actors studied with their teachers for about seven weeks prior to filming and continued throughout the production. For Hugar, who has compiled two Chiricahua dictionaries with Rushforth, it was a chance to demonstrate the beauty and intricacy of the language, which is in danger of disappearing. “It was

an opportunity to show young people that they can learn the language, too, which is important, because it's dying out," says Hugar. "When I was working as a curator at a museum, I had a class of about 50 kids and asked how many understood their language and could speak any Apache. Just two of them raised their hands."

The actors appreciated learning not only the language, but also the nuances of the culture. "It was wonderful to work with the Apache elders," Tavare says. "Their stories were fascinating and gave me a stronger sense of my character."

Many of the cast members also had to master loading and firing 19th century guns and rifles, handling a bow and a quiver full of arrows, as well as horseback riding. "We had at least a month and a half to rehearse with (stunt coordinator) Walter Scott," Tavare says. "We had to look as if we'd been riding all of our lives and were comfortable with the bow and arrow. It's one thing to ride and one thing to shoot, but we had to do both." In one shoot out, Tavare continues, he had to ride on his horse and shoot a 15-pound Henry rifle or bow and arrow.

A GENRE REIMAGINED

"Ron has always wanted to make a movie he could shoot quickly, in practical locations," says Grazer. "And he has always wanted to do a western. *The Missing* allowed him to accomplish both."

For the visual look of *The Missing*, Howard was searching for a director of photography who could bring both scope and intimacy to the story. Salvatore Totino had previously shot only contemporary films such as *Changing Lanes* and *Any Given Sunday*. "And that was exactly what I wanted," says Howard, "someone whose work was contemporary and psychologically driven. The scariest, most suspenseful films are the ones that put the audience in the

mindset of the characters. That's what I wanted here. Salvatore did it brilliantly in his other films, and he came up with some off-beat, arresting images that made the audience feel they were right there with the characters."

Totino brought an energy to his work that was critical to Howard's vision, according to Grazer. "He is totally in love with the experience of shooting movies and takes you as close to the experience as is humanly possible."

Totino also strove to re-imagine the genre through the use of innovative camera angles. "I wanted to approach the western in a more unconventional and suspenseful way because it's also a thriller," Totino says. "Camera movement and different angles draw the audience into the film. That's why I stayed away from standard (film) coverage and didn't rely on over-the-shoulder shots or traditional masters. The idea was that the style should underscore the emotions and the tension."

Totino's use of the Steadicam and, particularly, the hand-held camera also freed him to capture nuances in the actors' performances that would heighten the audience's empathy and give the action immediacy. "The hand-held camera is very easy to adjust and reframe, so it allows you to be more spontaneous, like a still photographer," Totino continues. "And Ron gave me incredible latitude. We'd plan a shot and, a couple of takes in, I'd have an idea and start to reframe and he'd let the scene keep playing. It was a fantastically creative atmosphere."

That kind of give and take in the creative process is essential to Howard's brand of filmmaking, he says. "Giving people the freedom to explore helps take the film further creatively. That's the alchemy of filmmaking," Howard explains.

The rugged New Mexico locations for the film required ingenuity on the part of Totino and his crew. One area was so muddy and remote it wouldn't support a crane. Other locales were so rocky and uneven that any attempt to lay down

camera (dolly) tracks was impossible. In one instance, Totino mounted the camera on a slider balanced by sticks to simulate the movement of a camera on a dolly, the invention of his key grip Doug Cowden.

As much as it is a character-driven suspense drama, *The Missing* is also the story of an arduous journey through New Mexico. “This story is a true expedition that starts out in the high country and ends up at the Mexican border in the high desert,” says Howard. “Like the characters, we went from snow to heat waves. That made the story palpable for audiences in grasping the characters’ transitory experience.”

Mother Nature also contributed to the film’s verisimilitude. Weather extremes are part of New Mexico’s tumultuous geological history, which shaped the state’s mammoth sandstone bluffs, rocky hillsides strewn with iron-rich boulders, sandy arroyos and a collapsed volcanic crater that dips into the Jemez Mountains. Early spring is mercurial, and during the two weeks of filming in the Valles Caldera, ice storms and snowstorms gave way to freakishly warm temperatures, resulting in layers of oozing mud. The weather could change from snow to clouds to hail to sun, sometimes in the span of an afternoon. While filming at the Zia Pueblo, an eerie, desiccated mesa of white gypsum, 65 mph winds suddenly kicked up, blinding and choking the cast and crew.

“It was very windy, and we inadvertently consumed sand and dust on many occasions,” recalls Blanchett. “But the landscapes were extraordinary. Maybe it’s because of growing up in the heat of Australia, I love cold weather, so I was happy to start off the movie in snow. And in general, I think it really helped define the nature of the story to start out in snow and end up in sweltering heat, even if it was often uncomfortable,” she notes.

The Hourglass Gap action sequence tested Totino’s ingenuity and, allowed him to pay homage to one of his favorite cinematographers. “Hourglass Gap was

tricky but exciting, and the flaming arrows were especially fun,” he relates. “For the tighter shots, we used these long duration flash bulbs. We threw them over the actors’ heads to mimic the fire. It reminded me of that scene in *Apocalypse Now*, when the young soldiers are tripping on acid and they come across that night firework scene. The only thing that (director of photography) Vittorio Storaro did was go close in on the actors and pan lights on and off of them in the background to approximate fireworks. It looked fantastic.”

Totino shot the film in Super 35 and filled his wide-screen frame with subtle color that he continued tweaking in post-production. He opted for a different color filter for each location. The various hues were used to underscore the emotion of the particular sequence. For instance, in the white gypsum landscape of the Zia Pueblo, with its scenes of tension and violence, he used a blue filter. The bloody, fast-paced shoot-out and rescue at Ghost Ranch were overlaid with a coral hue.

THE SETS AND COSTUMES

Maggie’s ranch was constructed in the basin of collapsed volcanic craters known as Valles Caldera in the high country north of Santa Fe, near the national park at Los Alamos. Because of its protected status, the Park Service allowed *The Missing* access provided there was no disruption to the environment. Vehicles and equipment remained on the road above the location and, on occasion, horses were used to help transport film boxes and camera equipment from one set-up to the next.

While the shell of Maggie’s cabin already existed, visual consultant Merideth Boswell rebuilt the interior and constructed a large porch to go around it. She also had to construct an entire working ranch, complete with corrals, outhouse, animal pens, blacksmithing area, barn and ‘sick’ house, where Maggie performed her healing. The ranch sequence covered a three-day winter period in the film,

but was actually shot over 13 days, so Boswell and her crew were constantly melting snow or making snow so that all the shots would match.

All construction had to meet the stringent rules of the Park Service. The modest homestead gave the cast and crew a real feel for what it must have been like to live in such a harsh, isolated environment. Howard elected to film both the exterior and interior scenes at the location. If the scene took place at night in the bitter cold, everyone felt it.

According to Boswell, by 1885 “there was quite a bit of photography, so we had a good amount of available research material.” While she initially based her sets on these research photos, they were modified to conform to the characters. “Much of it was a matter of economics. Ron and I talked about Maggie’s economic situation; we didn’t want it to appear that she was well-to-do. We made the sick house look like it might have been the original homestead with a sod roof. Then she moved into the cabin with a wood shingled roof. In terms of color, I worried about the monotony of everything being weathered, but paint would’ve just leapt out. Plus, paint was expensive. People of limited means put their money into their barns instead, because it represented their livelihood.”

Fittingly, the production moved to Boswell’s other major set during the final filming, a stage where she replicated the Santa Clara Pueblo, a starkly beautiful collection of ancient adobe brick structures. Some exteriors had been shot at the real Santa Clara Pueblo, but because it is a sacred site, Boswell couldn’t tinker with it and had to construct a more film-friendly version for the interior sequences, one that had removable walls and access for lights and gear.

Most of the movie, however, takes place outdoors. When the company moved to Ghost Ranch, a breathtaking expanse of yellow and burnt-orange mesas and craggy hillsides that inspired many of Georgia O’Keefe’s paintings, Boswell constructed her own rocky façade. She created the cave in which Pesh-Chidin

hides the captive girls and meshed it seamlessly with the existing natural rock formations. Howard staged a large-scale shoot-out at the same location, which required strategically placed boulders to accommodate the story and the camera equipment. Boswell brought in some fake boulders, which were light enough to move around but sometimes had to be tethered when the New Mexican winds kicked up.

Boswell's most daunting assignment was the Hourglass Gap, where the film's action finale takes place. The script describes Hourglass Gap as a massive exterior wall of stone with palisades that shoot up some 500 feet. In the shadows of the rock face is a narrow gap so tight that even a rider-less horse could barely make it through. The actual location, a 20,000-acre ranch known as Cerro Pelon, had a high ledge overlooking a steep, nearly vertical hillside that gave way to a rambling valley of scrub and juniper trees. Boswell's team built up the hillside and used the man-made boulders. "We built up the sides of the canyon to reflect what Ron wanted, in terms of the action - gunfire and flaming arrows in addition to cameras - so we had to anchor the rocks in concrete and steel. Because it was up a ravine wall, we had to erect this elaborate scaffolding system to build everything. We managed to complete it all in about six weeks," Boswell says.

Costume designer Julie Weiss says, "*The Missing* may be set in a specific year, but its issues are timeless. My job was to treat the characters as individuals, a constant, whether the film is set in 1885 or 2085. The costumes are meant to show how the characters would dress themselves drawn from their own scrapbooks, with an occasional fabrication."

"When a costume designer is lucky enough to have characters like Jones and Maggie played by the likes of Tommy Lee and Cate," she continues, "the job takes on its own dance as the actors and the characters combine. Maggie's costumes clothe a woman who is a healer, a mother raising two daughters and someone who works the land. In the beginning, you see her at home cutting

wood. You sense her physicality, her rhythm with the elements. It's hard work but it is also familiar work. Despite her hardships, she walks with such purpose that the audience follows her. The costume designer only need heighten the moment and be careful not to camouflage it.”

Jones' wardrobe reflected his picaresque travels and his idiosyncratic point of view, says Weiss. While some of his accessories were scripted, particularly the Native American amulets he wears, his straightforward combination of loose-fitting faded calico-print shirts, wool vests coupled with rough cloth pants and moccasins are precisely what a man straddling two cultures might wear. “There was such a richness to the West then, a place that was wild, an odd definition in what now, in retrospect, seems to be a comparatively civilized world. When you see Tommy Lee ride so freely, you understand the connection between men and endless miles of land. You feel the loss and want it back,” she says.

Besides researching photos from the era, Weiss drew inspiration from the colors of the Southwest. The sage green in Maggie's coat, the sumac reds in Jones' shirt, the wheat browns in Dot's dress - all echo the topography. The dyes used are often derived from plants and minerals within arm's reach – fabrics from the town store, hand-me-downs from families and friends and items acquired through trading, according to Weiss.

In terms of the Native American characters, it is much more time-specific, Weiss says, “Because of when the film takes place, we were able to show what was happening to the Apache nation at that time, how sad it was that they were being forcibly ‘westernized.’ Any time a costume designer is asked to help represent a group where there has been an attempt to dispense with their identity, it is an honor as well as a responsibility. The Apaches were on a part of their journey where their clothing was becoming ‘westernized’ without choice. Through dress, their culture and identity was being stripped away. Although Kayitah and Honesco's clothes remain closer to their tribal base, availability of materials had

become easier. The Apache scouts would often wear pieces of the Calvary uniform. But when the military no longer wanted any part of them, the visual history gets mixed up and you can see it in their clothing, which reflects where they have been rather than who they are.”

Pesh-Chidin, however, knows exactly who he is, and everything about his clothing conveys a sense of demonic power and foreboding, according to Weiss. “Pesh is an outsider. If he is foreboding, it’s because those who know that they have the power to terrify can emit an aura of the abuse of power, an emotional clearing around them. The power of Pesh is toxic. Whatever gifts he had as a healer became tainted. He chose a path of evil pride. He wears his trophies (the tintypes), which are a roster of his victims. Anyone who has to wear his past to shield a misuse of power is someone who should not only shed his costume, but his soul.”

“Julie is a real artist, with broad interests and the knowledge and background to bring all that to her work,” says Howard. “She helped build the characters and sends subtle thematic messages through her work.”

Weiss’ costumes often have a metaphorical aspect. There are the unsettling images of the captive girls being readied for “market” in garish, clown-like make-up and tarted up corsets that make them look like distorted Degas ballerinas. “They become like fun house mirror portraits of beauty, a nightmare drawn by a violent hand,” says Weiss.

“Filming in Santa Fe was like filming in a 24-hour archive. The community helped us with research,” she continues. “There were family albums, photo collections, books of memories, journals of travels describing personal views. Aside from a costume designer’s responsibility to know what is appropriate to a specific time, one also has to combine other elements regarding character. As individuals we

dress ourselves and adorn ourselves until the specific personality emerges. And that was my job as costume designer – to respect the ride.”

ABOUT THE CAST

TOMMY LEE JONES (Jones) won the Academy Award® as Best Supporting Actor for his uncompromising portrayal of U.S. Marshal Sam Gerard in the 1994 boxoffice hit *The Fugitive*. He also received a Golden Globe Award for Best Supporting Actor for his work. Three years prior, Jones received his first Oscar® nomination for his portrayal of Clay Shaw in Oliver Stone's *J.F.K.*

Jones earned popular and critical kudos for his deadpan and droll delivery opposite Will Smith in Barry Sonnenfeld's hit films *Men in Black™* and *Men in Black™II*. He also starred in *Space Cowboys* with Clint Eastwood, James Garner and Donald Sutherland, directed by Eastwood. He starred in two William Friedkin films, *The Hunted* opposite Benicio del Toro and *Rules of Engagement* opposite Samuel L. Jackson. He also starred opposite Ashley Judd in *Double Jeopardy* and reprised his role as Marshal Sam Gerard in *U.S. Marshals*.

Jones made his film debut in the classic *Love Story* and, in a career spanning three decades, has starred in such films as *The Eyes of Laura Mars*, *Coal Miner's Daughter*, for which he received his first Golden Globe nomination, *Stormy Monday*, *The Package*, *Under Siege*, *Heaven and Earth*, *The Client*, *Natural Born Killers*, *Blue Sky*, *Batman Forever* and *Cobb*. Upcoming for Jones is the comedy *Cheer Up*.

In 1995, Jones made his directorial debut with the critically acclaimed television adaptation of Elmer Kelton's book "The Good Old Boys." Jones also starred in the telefilm with Sissy Spacek, Sam Shepard, Frances McDormand and Matt

Damon. His portrayal of Hewey Calloway in "The Good Old Boys" earned him SAG and ACE award nominations.

In 1983, he won the Emmy Award for Best Actor for his portrayal of Gary Gilmore in "The Executioner's Song." His work in the "Lonesome Dove" miniseries in 1989 garnered him nominations for the Emmy and Golden Globe Awards for Best Actor. His numerous cable and network TV credits include the title role in "The Amazing Howard Hughes," the American Playhouse production of "Cat on a Hot Tin Roof," HBO's "The Rainmaker," the HBO/BBC production of "Yuri Noshenko, KGB" and "April Morning."

In 1969, he made his Broadway debut in John Osborne's "A Patriot for Me." Other Broadway appearances include "Four on a Garden" with Carol Channing and Sid Caesar and "Ulysses in Nighttown" with Zero Mostel.

Born in San Saba, Texas, Jones worked briefly for his father in the oil fields before attending Harvard University, where he graduated cum laude with a degree in English.

CATE BLANCHETT (Maggie) has, since graduating from Australia's National Institute of Dramatic Art (NIDA), worked extensively in the theater: with Company B, a loose ensemble of actors including Geoffrey Rush, Gillian Jones and Richard Roxburgh based at Belvoir St. in Sydney under the direction of Neil Armfield. Her roles included Miranda in "The Tempest," Ophelia in "Hamlet" - for which she was nominated for a Green Room Award, Nina in "The Seagull" and Rose in "The Blind Giant is Dancing."

For the Sydney Theater Company (STC) she appeared in Caryl Churchill's "TopGirls," David Mamet's "Oleanna" (winning the Sydney Theater Critics award for Best Actress), Michael Gow's "Sweet Phoebe" (also at the Croyden Warehouse, London) and Timothy Dalys "Kafka Dances" (also for The Griffin

Theatre Company) for which she received the Critics Circle award for best newcomer.

For the Almeida Theatre in 1999, Blanchett played Susan Traheren in David Hare's "Plenty" on London's West End.

Her television credits include lead roles in "Bordertown" and "Heartland," both for the Australian Broadcasting Commission.

Film roles include Susan Macarthy in Bruce Beresford's *Paradise Road*, Lizzie in *Thank God He Met Lizzie*, an anti-romantic comedy directed by Cherie Nowlan for which Cate was awarded both the Australian Film Institute (AFI) and the Sydney Film Critics awards for Best Supporting Actress, and Lucinda in *Oscar and Lucinda* opposite Ralph Fiennes and directed by Gillian Armstrong, a role that earned her an AFI nomination for Best Actress.

In 1998, Blanchett portrayed Queen Elizabeth I in the critically acclaimed *Elizabeth* directed by Shekhar Kapur, for which she received a Golden Globe Award for Best Actress in a Drama and a BAFTA for Best Actress in a Leading Role as well as Best Actress Awards from The Chicago Film Critics Association, The London Film Critics Association, the On-line Film Critics, Variety Critics and UK Empire Award. She also received a Best Actress nomination from the Screen Actors Guild and the Academy of Motion Picture, Arts, & Sciences.

In 1999, Blanchett appeared in *Pushing Tin* with John Cusack, a black-comedy about air traffic controllers directed by Mike Newell, *An Ideal Husband* directed by Oliver Parker and *The Talented Mr. Ripley* directed by Anthony Minghella for which she received a BAFTA nomination for Best Supporting Actress. She also starred in *The Gift* for director Sam Raimi and Sally Potter's *The Man Who Cried*, which premiered at the Venice Film Festival and for which Blanchett was awarded "Best Supporting Actress" by the Florida Critics Circle.

In 2001, Blanchett starred in *Bandits* with Bruce Willis and Billy Bob Thornton, and directed by Barry Levinson, for which she received a Golden Globe Award Nomination and a Screen Actors Guild nomination for Outstanding Supporting Actress. She was also seen as Galadriel, Queen of the Elves in *Lord of the Rings: Fellowship of the Ring*, the first installment of Peter Jackson's trilogy based on J.R.R. Tolkien's fantasy novels. She was honored by the National Board of Review as the 2001 Best Supporting Actress for her outstanding supporting performances in *Bandits*, *The Lord of the Rings: Fellowship of the Ring*, and *The Shipping News*. She reprised her role as Galadriel in 2002 for the second installment of the trilogy, *Lord of the Rings: The Two Towers* and the final installment, *Lord of the Rings: The Return of the King*, due for release in December 2003.

In 2002, Blanchett played the title role of *Charlotte Gray* directed by Gillian Armstrong and based on Sebastian Faulks' best-selling novel. She has also appeared alongside Kevin Spacey in *The Shipping News*, which was directed by Lasse Hallstrom and based on the 1994 Pulitzer-Prize winning novel by Annie Proulx, and was in *Heaven* opposite Giovanni Ribisi and directed by Tom Tykwer, which premiered at the Berlin Film Festival.

She recently starred in *Veronica Guerin*, the fact-based story of the Irish journalist who was slain in 1996 by drug dealers, under the direction of Joel Schumacher. She just completed production on the Howard Hughes biopic *The Aviator* for director Martin Scorsese and is currently in production on *The Life Aquatic* for director Wes Anderson.

EVAN RACHEL WOOD (Lilly) was recently seen in the critically acclaimed drama *Thirteen* co-written and directed by Catherine Hardwicke. Wood portrayed a troubled girl who finds her life spinning out of control when she befriends a classmate whose instability is concealed beneath a cool exterior. The feature,

which premiered at this year's Sundance Film Festival to overwhelming critical praise, also starred Holly Hunter, Kip Pardue and Jeremy Sisto.

Wood most recently completed filming *The Upside of Anger* opposite Joan Allen and Kevin Costner. The film was written and directed by Mike Binder and also stars Erika Christensen, Keri Russell and Alicia Witt.

In 2002, Wood was seen in two feature films. She starred opposite Al Pacino in the comedy *Simone*. She also starred with Vivica A. Fox in *Little Secrets*. Wood's additional feature credits include *Practical Magic* with Nicole Kidman and Sandra Bullock, Timothy Hutton's *Digging to China* and *Detour* with Michael Madsen.

Wood starred in ABC's critically acclaimed hit drama series "Once and Again" with Sela Ward and Billy Campbell. She recently appeared as C.J.Craig's niece in NBC's critically acclaimed drama "The West Wing."

Stage credits include "The Miracle Worker" for Theatre in the Park, "A Midsummer Night's Dream" for Shakespeare in the Park and a three-year tour with "A Christmas Carol."

Wood is a black belt in Tae Kwon Do and is also trained in voice and dance. She lives in Los Angeles.

JENNA BOYD (Dot) is, at age 10, already a film and television veteran. Her film credits include William Friedkin's *The Hunted* opposite Tommy Lee Jones and Benicio del Toro and *Dickie Roberts: Former Child Star* opposite David Spade. On television, Boyd has guest starred on such shows as "Six Feet Under," "CSI," "Just Shoot Me" and "Carnivale." In 2003, her work in the telefilm "Mary Christmas" earned her a Young Artist Award nomination for Best Supporting Performance in a TV Movie, Miniseries or Special.

In her spare time, Boyd enjoys competitive figure skating and her newfound hobby, horseback riding.

ERIC SCHWEIG (Pesh-Chidin) was born in the Northwest Territories of Canada in 1967. He is of Inuit and German heritage. When he was an infant, he was adopted by a German family and lived near Inuvik in the Western Arctic until he was six. After leaving home at the age of 16, he supported himself by framing houses in Canada. He made his acting debut in 1987 when he won the role of the Shaman in an Ontario Stage production of "The Cradle Will Fall". His breakthrough film role came when director Michael Mann cast him to play Uncas in the feature film *The Last of the Mohicans*. Since then, Schweig has appeared in *The Scarlet Letter*, *Squanto: A Warrior's Tale* and TNT's "Broken Chain," as well as many other feature films. His portrayal of Pike Dexter in the feature *Big Eden* earned him the Grand Jury Prize Outstanding Actor Award at the Outfest in July 2000. He starred in Chris Eyre's film *Skins*, which premiered at the Sundance Film Festival in 2001 to sold out audiences as well as in APTN's "Cowboys and Indians: The J.J. Harper Story."

Schweig is a gifted and talented master carver as well as an actor. After overcoming years of alcohol abuse, he decided to explore his Inuit roots and began carving artwork under the tutelage of Tahitian carver Vern Etzerza and the late Art Thompson. He went on to study traditional Pacific Coast carvings and chose to recreate the sculptural art and masks of his own Inuit ancestors. His unique and personal carving style has garnered worldwide attention and popularity from aficionados and collectors worldwide. Art admirers may view some of his artwork at www.eric-schweig.com.

AARON ECKHART (Brake) was last seen as Dr. Josh Keys in the science-fiction thriller *The Core*. He earned kudos for his portrayal of George, the stalwart and unconventional boyfriend of crusading lawyer Erin Brockovich, played by Julia Roberts in the film of the same name and directed by Steven Soderbergh. His work with director Neil Labute includes *In the Company of Men*, *Your Friends and Neighbors*, *Nurse Betty* and *Possession* opposite Gwyneth Paltrow. Eckhart stars

as a troubled detective in the upcoming psychological thriller *Suspect Zero* opposite Ben Kingsley and Carrie-Ann Moss and will also be seen in John Woo's action thriller *Paycheck* with Ben Affleck and Uma Thurman. Other film credits include Sean Penn's *The Pledge* opposite Jack Nicholson, Oliver Stone's *Any Given Sunday* and *Molly* with Elisabeth Shue.

Originally from Northern California, Eckhart studied theatre and film at Brigham Young University, where he met and appeared in many of Neil LaBute's plays before starring in his breakthrough film role in LaBute's *In the Company of Men*.

Eckhart currently resides in Los Angeles.

JAY TAVARE (Kayitah) appears opposite Nicole Kidman, Renée Zellweger and Jude Law in Anthony Minghella's upcoming civil war drama *Cold Mountain*. Tavare plays a Cherokee Confederate soldier raised in the North Carolina mountains. He was last seen as a renegade orchid hunter opposite Meryl Streep, Nicolas Cage and Chris Cooper in Spike Jonze's critically acclaimed *Adaptation*.

Born in the United States, Tavare spent much of his childhood in Europe. He played percussion, sang in several bands and went on to choreograph and produce a Spanish dance troupe called Dance Warriors. His interest in entertainment led to appearances in European commercials, which marked the start of his acting career.

Upon his return to the United States, he landed his first film role in *Street Fighter*, based on the popular video game. He played a Spanish matador opposite Jen-Claude Van Damme and Raul Julia. This led to a role as a terrorist in *Executive Decision* with Kurt Russell and Halle Berry.

At about this time, Tavare decided to reconnect with his Native American heritage. Among other things, he went on a traditional 'visionquest' to the Grand

Canyon. He subsequently took up acting again and his next role tapped into his native roots. He starred in the independent romantic drama *Unbowed*. His performance won him the Best Actor Award at the American Indian Film Festival. Other film credits include *Escape to Grizzly Mountain* and *El Padrino*.

SIMON BAKER (Honesco) began his film career at age nine, in *Once in a Blue Moon*. He went on to play Charlie as a series regular for three years on the Canadian television show “North of 60” and appeared in the “North of 60” telefilms, “Another Country” and, most recently, “A Distant Drumming.” His stand-out performance as the young Thomas Builds-The-Fire drew critical notice in the acclaimed film *Smoke Signals*, as did his portrayal of Bear in Atom Egoyan’s Academy Award®-nominated *The Sweet Hereafter*. These roles led to more feature films for the young Vancouver native, including *Shanghai Noon* and the independent feature *On The Corner*, which premiered at the 2003 Toronto International Film Festival. Baker starred opposite Alex Rice and J.R. Bourne in *On the Corner*, the gritty tale of a young man who travels from his reservation to the city in search of his sister and, in the process, is drawn into the seedy, dangerous underside of urban life, becoming a drug addict and a prostitute. His bravura performance impressed director Ron Howard and led to his casting in *The Missing*.

SERGIO CALDERON (Emiliano) began his career working in television and film in his native Mexico. His film credits include the black comedy *Mecanica Nacional*, *Los Caciques*, the psychological drama about the nature of prejudice, *Canoa*, *La India* and the historical drama *La Casta Divina*, among many others. He segued into U.S. and international productions, including *The Children of Sanchez* starring Anthony Quinn and Dolores del Rio, Arthur Hiller’s comedy *The In-Laws* starring Peter Falk and Alan Arkin, the comedy *High Risk*, John Huston’s adaptation of Malcolm Lowry’s classic novel *Under the Volcano* starring Albert Finney and Jacqueline Bisset, *Old Gringo* starring Jane Fonda and Gregory Peck and *Blood Red*, among many others. He also appeared in Frances Veber’s

comedy *La Chèvre* and later appeared in the American remake starring Martin Short, which was entitled *Pure Luck*. More recent projects include the telefilm “The Warden of Red Rock” and a notable appearance in *Men In Black*.

ABOUT THE FILMMAKERS

RON HOWARD (Director, Producer) the Academy Award®-winning filmmaker is one of his generation’s most popular directors. From the critically acclaimed dramas *A Beautiful Mind* and *Apollo 13* to the hit comedies *Parenthood* and *Splash*, he has created some of Hollywood’s most memorable films. He recently earned an Oscar® for Best Director for *A Beautiful Mind*, which also won awards for Best Picture, Best Screenplay and Best Supporting Actress. The film garnered four Golden Globes as well, including the award for Best Motion Picture Drama, and Howard won Best Director of the Year from the Directors Guild of America. Howard and producer Brian Grazer received the first annual Awareness Award from the National Mental Health Awareness Campaign for their work on the film.

Howard’s skill as a director has long been recognized. In 1995, he received his first Best Director of the Year award from the DGA for *Apollo 13*. The true-life drama also garnered nine Academy Award® nominations, winning Oscars® for Best Film Editing and Best Sound. It also received Best Cast and Best Supporting Actor awards from the Screen Actor’s Guild. Many of Howard’s past films have also received Academy Award® nods, including the popular hits *Backdraft*, *Parenthood* and *Cocoon*, the last of which took home two Oscars®. Howard has served as an executive producer as well on a number of award-winning films and television shows, such as the HBO mini-series “From the Earth to the Moon.”

Howard’s portfolio includes some of the most popular films of the past 20 years. In 1991, Howard created the acclaimed drama *Backdraft* starring Robert DeNiro,

Kurt Russell and William Baldwin. He followed it with the historical epic *Far and Away* starring Tom Cruise and Nicole Kidman. Howard directed Mel Gibson, Rene Russo, Gary Sinise and Delroy Lindo in the 1996 suspense thriller *Ransom*. Howard worked with Tom Hanks, Kevin Bacon, Ed Harris, Bill Paxton, Gary Sinise and Kathleen Quinlan on *Apollo 13*, which was re-released recently in the IMAX format. Howard's other films include the blockbuster *How the Grinch Stole Christmas* starring Jim Carrey, *Parenthood* starring Steve Martin, *Willow* and *Night Shift* starring Henry Winkler, Michael Keaton and Shelley Long.

Howard and long-time producing partner Brian Grazer first collaborated on the hit comedies *Night Shift* and *Splash*. The pair co-founded Imagine Entertainment in 1986 to create independently produced feature films. The company has since produced a variety of popular feature films, including the hits *Nutty Professor*, *Nutty Professor II*, *Bowfinger*, *The Paper*, *Inventing the Abbotts* and *Liar, Liar*. Howard made his directorial debut in 1978 with the comedy *Grand Theft Auto*.

He began his career in film, though, as an actor. He first appeared in *The Journey* and *The Music Man*, then as 'Opie' on the long-running television series "The Andy Griffith Show." During the 1970s, Howard starred in the popular series "Happy Days" and drew favorable reviews for his performances in *American Graffiti* and *The Shootist*.

KEN KAUFMAN (Screenplay) was born in New York and attended Columbia University, where he received a degree in architecture. His film credits include *Space Cowboys* and *Muppets From Space*. He lives in Topanga Canyon, California, and Paris, France, with his wife and daughter.

BRIAN GRAZER (Producer) has been making movies and television programs for more than 20 years. As both a writer and producer, he has been personally nominated for three Academy Awards®, and in 2002 he won the Best Picture Oscar® for *A Beautiful Mind*. In addition to winning three other Academy

Awards®, *A Beautiful Mind* also won four Golden Globe Awards (including Best Motion Picture Drama) and earned Grazer the first annual Awareness Award from the National Mental Health Awareness Campaign.

Over the years, Grazer's films and TV shows have been nominated for a total of 39 Oscars® and 37 Emmys. At the same time, his movies have generated more than \$10.5 billion in worldwide theatrical, music and video grosses. Reflecting this combination of commercial and artistic achievement, the Producers Guild of America honored Grazer with the David O. Selznick Lifetime Achievement Award in 2001. His accomplishments have also been recognized by the Hollywood Chamber of Commerce, which in 1998 added Grazer to the short list of producers with a star on the Hollywood Walk of Fame.

In addition to *A Beautiful Mind*, Grazer's films include *Apollo 13*, for which Grazer won the Producers Guild's Daryl F. Zanuck Motion Picture Producer of the Year Award as well as an Oscar® nomination for Best Picture of 1995, and *Splash*, which he co-wrote as well as produced and for which he received an Oscar® nomination for Best Original Screenplay.

Among his other films are such recent releases as *The Cat in the Hat*, *Intolerable Cruelty* and the upcoming *The Alamo*, *Cinderella Man*, *Inside Deep Throat*, *Fun With Dick and Jane* and *Friday Night Lights*. Other credits include *8 Mile*, *Blue Crush*, *Undercover Brother*, *How The Grinch Stole Christmas*, *Nutty Professor*, *Liar, Liar*, *Ransom*, *My Girl*, *Backdraft*, *Kindergarten Cop*, *Parenthood* and *Spies Like Us*.

Grazer's television productions include Fox's "24," which has received 20 Emmy nominations including Best Drama Series in both 2002 and 2003 as well as being nominated for a Golden Globe and winning a Producer's Guild Award. Other current series include NBC's "Miss Match," Fox-TV's "Arrested Development" and ABC's upcoming "The Big House." Grazer's other TV productions include

the WB's "Felicity," ABC's "SportsNight," as well as HBO's "From the Earth to the Moon," for which he won the Emmy for Outstanding Mini-Series.

Grazer began his career as a producer developing television projects. It was while he was executive-producing TV pilots for Paramount Pictures in the early 1980s that Grazer first met his longtime friend and business partner Ron Howard. Their collaboration began in 1985 with the hit comedies *Night Shift* and *Splash*, and in 1986 the two founded Imagine Entertainment, which they continue to run as co-chairmen.

DANIEL OSTROFF (Producer) has produced such movies as *Dogtown and Z-Boys* (2001), which earned the Sundance Film Festival's Audience and Director Awards. The movie also received nominations from the Independent Spirit Awards, AFI Fest, Golden Satellite Awards and Denver International Film Festival

Ostroff executive produced "I Was a Teenage Faust" for Showtime (2002), which starred Robert Townsend and Morgan Fairchild. It was named "TV Show of the Week" by People Magazine and its director, Thom Eberhardt, received a DGA nomination for Outstanding Directorial Achievement in Children's Programs.

"Snow in August," for Showtime (2001), landed Ostroff an Emmy nomination for Outstanding Miniseries or Movie. The project was based on the Pete Hamill best-selling novel and also received Emmy nominations for Outstanding Directing for a Miniseries or a Movie (Richard Friedenberg) and for Outstanding Lead Actor in a Miniseries or Movie (Stephen Rea).

Ostroff is currently in development on the New Regency/Fox production *Broken Silence* written by Adam Cooper and Bill Collage. At Paramount, Ostroff will produce (with Scott Rudin) *The Reincarnation of Peter Proud*, which will be directed by David Fincher and written by Hilary Seitz. He will also produce *Stone*

Cold with Jake Eberts and Allied Filmmakers, a story based on an excerpt from the Michael Lewis best-seller Next. At CBS, Ostroff is one of the producers on "12 Mile Road," starring Tom Selleck, which premieres in September 2003. This project reunites Ostroff with award-winning writer-director Richard Friedenberg.

TODD HALLOWELL (Executive Producer/Second Unit Director) most recently served as Executive Producer on *The Alamo*, and executive producer and second unit Director on Ron Howard's Academy Award®-winning *A Beautiful Mind*.

Hallowell started his career as assistant art director (and Ron Howard's photo double) on Roger Corman's *Grand Theft Auto*, Howard's 1978 directorial debut. He subsequently served as art director on *Back to the Future*, *Down and Out in Beverly Hills*, *Fletch* and the pilot for Michael Mann's ground-breaking TV series "Miami Vice."

Hallowell moved up to production designer on *Adventures in Babysitting*, *Burglar*, *Vital Signs*, *The Dream Team*, *Class Action* and Howard's *Parenthood*. He directed the second unit sequences in *Striking Distance*, *Adventures in Babysitting* and *Money Train*.

Continuing his collaboration with Howard, Hallowell served as associate producer/2nd unit director on *Backdraft*, *Far and Away*, and on *The Paper* he multi-tasked as executive producer, production designer and 2nd unit director.

For Howard's award-winning *Apollo 13*, he repeated his duties as executive producer/2nd unit director and received, along with producer Brian Grazer, Producer of the Year honors from the Producers Guild of America. He also worked as executive producer/2nd unit director on Howard's projects *Ransom*, *EDtv* and the box office hit *Dr. Seuss' How the Grinch Stole Christmas*.

SALVATORE TOTINO (Director of Photography) made his feature bow as director of photography on Oliver Stone's *Any Given Sunday* and lensed *Changing Lanes* starring Ben Affleck and Samuel L. Jackson. A Clio winner, he shot well over 300 TV commercials and music videos, working with such artists as Tina Turner, Bruce Springsteen, Tom Petty, REM, Radiohead and many others.

A native of Sheepshead Bay, Brooklyn, the son of Italian immigrants was interested in photography at an early age. He began his career as a production assistant on commercials and worked his way through the ranks of the camera department on television and film projects before becoming a director of photography. Among his credits during this period was the New York portion of Jim Jarmusch's *Night on Earth*, on which he served as a focus puller.

MIKE HILL, A.C.E. AND DAN HANLEY, A.C.E. (Edited by) continue their longstanding association with Ron Howard, which began when they edited Howard's 1982 comedy *Night Shift*. The duo has edited Howard's successive pictures, including the Academy Award®-winning *A Beautiful Mind*, for which they received an Eddie nomination from the American Cinema Editors, *Dr. Seuss' How the Grinch Stole Christmas*, *EDtv*, *Ransom*, *Far and Away*, *The Paper*, *Backdraft*, *Parenthood*, *Willow*, *Gung Ho*, *Cocoon*, *Splash* and *Apollo 13*, for which the pair won the 1995 Academy Award® for Best Editing. Other shared feature credits include *Armed and Dangerous*, *Pet Semetary* and *Problem Child*. Hanley also co-edited the movies *In & Out* and *Cop and a Half* while Hill served as co-editor on *What's Love Got to Do With It?*

The partners come from decidedly different backgrounds. Hanley is a third-generation editor. His grandfather cut trailers at RKO and his father was an ADR editor at Paramount Studios. Hanley joined Paramount as an apprentice in 1975, working on his first feature *Marathon Man*. He subsequently formed an alliance

with Bob Kern, who worked with Howard on his TV features. This led to Hanley's work on *Night Shift* and his association with Hill.

Hill hails from Omaha, Nebraska, where he attended the University of Nebraska. He relocated to California following college and applied for membership in several industry guilds, eventually joining the Editors' union. He also began his career working at Paramount, as an apprentice editor on Elia Kazan's final picture *The Last Tycoon*. He met Hanley on the studio lot and joined his colleague under Kern's tutelage.

MERIDETH BOSWELL (Visual Consultant) has collaborated with Ron Howard as a set decorator on several previous films. Boswell served as Howard's set decorator on *Dr. Seuss' How the Grinch Stole Christmas*, for which she and art director Michael Corenblith received an Academy Award® nomination, *Edtv* and *Apollo 13*, for which she and Corenblith received their first Oscar® nomination. Other film credits as set decorator include Barry Levinson's *Bandits* starring Bruce Willis, Billy Bob Thornton and Cate Blanchett, *Mighty Joe Young*, Oliver Stone's *U-Turn*, *Nixon* and *Natural Born Killers*, Tom Hanks' *That Thing You Do!*, *The Scout*, *The Gun in Betty Lou's Handbag*, *Zandalee*, *He Said, She Said* and the telefilm "Blue Bayou."

JULIE WEISS (Costume Designer) has been recognized for her work on the stage, screen and television. Her designs on Julie Taymor's film *Frida*, starring Salma Hayek as the tempestuous, uncompromising artist, earned Weiss an Academy Award® nomination. Weiss garnered her first Oscar® nomination for Terry Gilliam's *Twelve Monkeys*. Her work on the Academy Award®-winning *American Beauty* merited the Costume Designers Guild Award. Other film credits include *The Ring*, *Auto Focus*, *The Gift*, *Hearts in Atlantis*, *A Simple Plan*, *Fear and Loathing in Las Vegas*, *Marvin's Room*, *Searching for Bobby Fischer*, *Honeymoon in Vegas*, *Steel Magnolias*, *F/X*, *The Freshman* and *Testament*.

For television, Weiss won Emmy Awards for the miniseries “A Woman of Independent Means” and the telefilm “The Dollmaker” and she worked on the first season of “Murder, She Wrote.” She also received Emmy nominations for “Evergreen,” “Little Gloria, Happy At Last,” “Liza Minnelli: Live At Radio City Music Hall” and “The Elephant Man.” Her work on the Broadway production of “Elephant Man” earned her a Tony nomination. Weiss also designed the costumes for the Broadway musical “Piaf” as well as costumes for the Phoenix Theater Company in New York and the Mark Taper Forum. For a number of years, she served on the faculty of Stanford University.

JAMES HORNER (Music) is one of the most celebrated modern film composers. Having created the music for dozens of the most memorable and successful films of the past two decades, Horner was honored with two Academy Awards® and two Golden Globes for James Cameron’s *Titanic*. In addition, he has earned five Academy Award® nominations, four Golden Globe nominations, and has won six Grammy awards, including Song of the Year in both 1987 (“Somewhere Out There”) and 1998 (“My Heart Will Go On”).

In April 1998, Horner’s *Titanic* soundtrack completed an unprecedented run of 16 weeks at #1 on Billboard’s Top 200 Album Chart, setting a new record for the most consecutive weeks at #1 for a score album. It remains the largest selling instrument score album in history, having sold nearly 10 million copies in the United States and more than 26 million copies worldwide. The multi-platinum sequel soundtrack album, “Back to Titanic,” featured additional music from the film as well as several new compositions Horner based on themes from his original score.

Known for his stylistic diversity, Horner’s other recent film credits include *Radio, Beyond Borders, House of Sand and Fog, Enemy at the Gates, Dr. Seuss’ How the Grinch Stole Christmas, The Four Feathers, The Perfect Storm, Freedom Song, Bicentennial Man, Mighty Joe Young, The Mask of Zorro, Deep Impact,*

The Devil's Own, Ransom, Courage Under Fire, To Gillian on Her 37th Birthday, The Spitfire Grill, Braveheart, Apollo 13, Casper, Legends of the Fall, Clear and Present Danger, The Pagemaster, Bopha, The Pelican Brief, The Man Without a Face, Patriot Games, Thunderheart, Sneakers, The Rocketeer, Glory, In Country, Field of Dreams, Honey I Shrunk the Kids, The Land Before Time, Willow, An American Tail, The Name of the Rose, Cocoon, Gorky Park, 48 Hours and Star Trek II.

Having collaborated with many of Hollywood's most noted and successful filmmakers including Ed Zwick, Joe Johnston, Phil Alden Robinson, Steven Spielberg, William Friedkin, Mel Gibson, Lasse Hallström, Norman Jewison and Francis Ford Coppola, Horner recently garnered both Academy Award® and Golden Globe nominations for Best Original Score for Ron Howard's Oscar®-winning *A Beautiful Mind*. Upcoming is Mel Gibson's *The Passion*.

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