

# NATIONAL SECURITY

## SYNOPSIS

In the hilarious, action-packed comedy *National Security*, Martin Lawrence (Earl Montgomery) stars as a cocky L.A. P.D. cadet who would probably be a great cop if he weren't such a show-off. Earl's rebellious attitude gets him thrown out of the police academy and he has to settle for a job as a lowly security guard with "National Security."

After a run-in with an uptight police officer, Hank Rafferty (Steve Zahn), Earl accuses him of harassment. Hank loses his badge, is thrown into jail, and eventually winds up working for National Security as well.

Earl's overzealous behavior leads to a sophisticated smuggling operation led by Nash (Eric Roberts) and a possible police cover-up.

Now everyone wants Earl and Hank dead – though they just may kill each other first.

Columbia Pictures presents An Outlaw/Intermedia/Firm Films Production, *National Security* starring Martin Lawrence and Steve Zahn. Colm Feore, Bill Duke, Eric Roberts, Timothy Busfield and Robinne Lee co-star. The director is Dennis Dugan. The screenplay is written by Jay Scherick & David Ronn. Bobby Newmyer, Jeff Silver and Michael Green are the producers. Moritz Borman, Guy East, Nigel Sinclair and Martin Lawrence are the executive producers. Oliver

Wood is the director of photography. Larry Fulton is the production designer. Debra Neil-Fisher, A.C.E, is the editor. April Ferry is the costume designer. The music is by Randy Edelman. The music supervision is by Michelle Kuznetsky and Mary Ramos.

*National Security* is rated PG-13 for violence, language and some sensuality.

## **NATIONAL SECURITY: COMEDY AND ACTION MEET HEAD ON**

As someone who is adept at both comedy and action, *National Security* director Dennis Dugan was more than happy to tackle a project that gave him the opportunity to work with top comic-actors, Martin Lawrence and Steve Zahn, and “to come to work every day knowing you’re going to blow up a bunch of stuff,” he laughs.

A former actor, Dugan started his directing career in television with such action shows as “Hunter,” “Wise Guy” and “Moonlighting,” before moving on to such feature comedies as *Big Daddy* and *Happy Gilmore*.

Both genres require exquisite timing and careful attention to detail. Lawrence and Zahn, actors with highly developed comedic approaches, helped Dugan mine the script’s humor. The former is famous for his street-wise, fast-talking style, while the latter has a flair for eccentric, off-the-wall line readings.

The comedic counterpoint between the two actors breathed fresh life into the buddy-action movie genre, according to producer Bobby Newmyer. And without it, the balance of *National Security’s* storyline could have gone awry. “While Martin, as an actor, has a great deal of heart, the character he plays is thoroughly outrageous and unpredictable,” says Newmyer. “And the thing about Steve is that, because he’s such a solid actor, he emotionally grounds even the

most broadly comedic moments. So even though it's a wild action-comedy, he allows the audience to suspend their disbelief and go along for the ride."

What attracted Newmyer to Jay Scherick & David Ronn's script was the believability they brought to the antagonism between the two central characters. At the beginning of the story, Martin's character, Earl Montgomery, an L.A.P.D. reject, accuses policeman Hank Rafferty (Zahn) of physical abuse, after he is falsely suspected of robbery. As a result, Rafferty is thrown off the police force and spends six months in jail.

When the two characters are reunited – they're now both security guards – "they both have a real reason to despise one another," says Newmyer. "Because both characters are absolutely convinced that they are right – and the other guy is wrong -- and because it takes virtually the entire picture for them to resolve their differences, the comedy just flows naturally."

Their mutual frustration is the film's through-line, according to Dugan, and it makes the characters sympathetic, no matter how much they screw up. "Steve's character is someone who has always been by-the-book. Then his partner gets killed and he's falsely accused of beating up Earl (Lawrence's character), thrown in prison and stripped of his badge. Earl is someone who seems confident on the surface, but who's really afraid to put himself out there, so he blames everything bad that happens to him on racism. But the reason he doesn't make it to the police force is because he won't follow the rules. In the story, each has qualities the other lacks. They soon come to realize that they're holding themselves back. Once they decide to rely on one another, they finally achieve their objectives."

The humor in *National Security*, observes Zahn, comes from the fact that "both guys are so totally committed, but they come at it from completely opposite directions. The whole thing just escalates. The more I hate him, the more he

hates me. We just keep eating at each other. Yet, we're forced to stick together, because we don't have anybody else."

Explains Lawrence: "Earl is overzealous and a little cocky. He has a kind of chip on his shoulder. But Hank pulls him back, reminds him that it's all about the business at hand. So in the end, it's really about two men who become friends by helping each other because, ultimately, you have to judge a person by who he is and what he does, not by his race."

For Dugan, it was as important that there be as many twists and turns in the comedy as there are in the film's chase sequences. The most humorous, and surprising, revelation comes halfway through the film, when we're introduced to Hank's former girlfriend (Robinne Lee), who is African-American. The moment takes Earl completely by surprise, hilariously so. "It's an unexpected moment," says Lee, "and the beauty of it, is that it's never explained. It just is."

Similarly, the villain, as played by a white-haired Eric Roberts, is atypical. Instead of being a snarling, menacing presence, says Dugan, "he's the opposite of what you think. This is someone who really enjoys his life as a bad guy."

And Roberts really enjoyed playing him that way. "I love playing villains because they have a better time than any of the good guys. No rules."

Though *National Security* is first and foremost a comedy, it is also jam-packed with imaginative action set pieces. Just as Dugan relied on Lawrence and Zahn to provide the comic underpinning for the film, he employed the talents of his director of photography Oliver Wood and stunt coordinator Mickey Gilbert, to help him deliver the action. "Oliver's a great action cinematographer. He's done such top action films as *Face/Off*, *U-571* and *The Bourne Identity*," says Dugan. "He knows how to make action look good, which gave me more confidence. The same is true with Mickey, who's been doing stunts for 40 years and is unarguably a master in his craft."

“We were like grown ups playing kids,” enthuses Lawrence about the numerous and diverse action sequences *in National Security*. “Dennis made it so much fun to be there every day.”

*National Security* is Zahn’s first all-out action role and he quickly caught Lawrence and Dugan’s fever. “It was so different,” adds Zahn, “that I just couldn’t wait for the days when we got to jump over things and shoot at the bad guys.”

Zahn soon discovered that action scenes aren’t all fun and games. “It’s like playing competitive sports. There are five cameras set up and three hundred squibs behind you. You can’t screw up, because every day is game day.”

## **KEEPING THE ACTION REAL...AND REAL FUNNY**

“When you’re mixing action and comedy in a film like *National Security*, it’s not enough to shoot straight-out action sequences,” says producer Bobby Newmyer. “The stunts have to be planned to capitalize on the characters’ eccentricities and to elicit comic reactions. They always have to have a humorous twist to them.”

Even the preparatory training sessions for Zahn and Lawrence with technical advisor Mike Grasso, a 20-year police force veteran, had their comic side. “I told Mike, I want to do everything by the book,” Zahn recalls. “From how I handle a gun, to all the procedures. Though it’s a comedy, the more depth you get, the funnier it becomes.”

Zahn got his wish. After target practice at several different ranges, Grasso took Zahn out on fake police calls, “to see how he’d handle them,” says Grasso. “We also played scenarios, teaching him how to observe. We’d be driving down a street and I’d say, ‘how many people are in the car we just passed? Is there

anyone in that house across the street?' Poor Steve, he was looking around everywhere, trying to see as much as he could. But he picked it up pretty quick. Soon he was telling us the license plate numbers on cars as we drove by."

And Zahn quickly started to look and act the part as well. "After just one day of observing us, he shows up with a buzz cut and a real attitude," laughs Grasso. "He just absorbed it and started playing it. He got the movement down too."

Grasso also instructed Lawrence, but in this case, he taught him how to get it all wrong, since the character of Earl gets himself thrown out of the police academy for showing off. "Martin was just rolling around and jumping, shooting at everything," remembers Grasso. "He was out there on the edge with that 'I'm the best there is' cockiness. It was perfect, because at the police academy you have to be humble. You don't want to be noticed. You don't want the instructors to even know your name. It's best just to slide through."

Director Dennis Dugan, a veteran of such action series as "NYPD Blue" and "Moonlighting," was looking for just the right balance of razzle-dazzle and laughs in the film's major set pieces. For instance, early in the film there is a shoot-out between the bad guys and the security guards (played by Lawrence and Zahn) that takes place in a large warehouse. When Dugan saw the location, he was unimpressed. There was nothing particularly different or funny about the large, empty, open space. Then it came to him. "I had once seen walls and walls of Coca-Cola cans and thought, wouldn't it be cool to see them blow up with machine gun fire?" he says.

With the help of his effects crew and stunt coordinators, the idea was refined and expanded into one of the film's most exciting and giddy sequences. It turned out that glass and plastic bottles (350,000 of them) would work better than cans "because you can shine lights through them, so that when they explode, they glisten," says Dugan.

That gave the scene the pizzazz Dugan was searching for. And it required the two protagonists, Lawrence and Zahn, to shoot and be shot at, while continually being showered with gooey, fizzy liquid.

The climax of the scene called for mountains of Miller beer bottles to come crashing down as the characters run along the aisle, just one step ahead of the rows of collapsing beverages.

The humor in the scene grew out of the characters' reactions. The villainous Nash (Roberts) is enjoying the mayhem. Zahn's character is constantly startled and trying to stay alive, while his new partner, played by Lawrence, is experiencing the heady combination of fear and elation at being involved in his first real shoot-out.

Serving the twin masters of comedy and action is exhausting work and requires an extraordinary amount of prep time. "I'd work the first unit from Monday through Friday," says Dugan, "and then work with the second unit on the weekends, for twelve weeks. You have to be really physically fit before you start."

Even a 40-year veteran, like stunt coordinator Mickey Gilbert, found the task somewhat daunting. "Comedy action is hard to do," he attests. "I've done hard core action, but to make it funny you have to make it big, with wild looking stunts. You also have to be careful because you can overdo it or make it too stunt-like, and that takes away from the comedy. Dennis and I went back and forth a lot on it until we got it just right. The main thing about comedy action is to keep your actor on screen as much as you can and still be safe about it."

One of the sequences of which he is most proud is a chase through a car junkyard. Gilbert and his son Troy, designed a special concave ramp that enabled cars to stay in the air longer. It is used to great effect in a jump shot of a

car sailing through a large pane of glass in slow motion, as well as in the intricately designed junkyard scene.

“That was one of the biggest preps,” says Gilbert. “We constructed tunnels of cars so that we could move camera mounts through them on motorcycles. I love creating running shots with car camera side mounts, front mounts, and POV mounts. But you have to be really careful when you’re hanging a camera two feet off the side of a car and going through these narrow spaces, with cars flipping in the air and rolling on top of other cars. You could shoot it all in a long shot, but this way it keeps the audience totally involved, even if it sometimes makes the DP’s (director of photography) hair stand on end,” he laughs. “Fortunately we didn’t use our expensive cameras for these mounts.”

## ABOUT THE CAST

**MARTIN LAWRENCE** stars as Earl Montgomery, the talented but bombastic police academy reject, who wreaks havoc on Hank Rafferty (Steve Zahn). Lawrence also serves as an Executive Producer on *National Security*.

Having made his mark in film and television with a unique style and clever physical comedy, Lawrence has set himself apart as one of America’s most popular actor/comedians. Most recently, he returned to the stand-up comedy world from which he originated, with a national tour and the theatrical release of *Martin Lawrence Live: Runteldat*. The concert film gave the heralded comedian’s viewpoints on everything from the dangers of smoking to the trials of relationships. The performance is a nonstop litany of raucous anecdotes, stinging social commentary and very personal reflections about his life. The modestly budgeted concert film went on to become a box-office hit, reaffirming Lawrence’s position in the comedy lexicon. He will next be seen in *Bad Boys 2*, which will re-team him with co-star Will Smith, director Michael Bay and producer Jerry Bruckheimer.



Lawrence's impressive filmography, which has teamed him with some of the most successful performers in the industry, includes starring roles in numerous box-office hits such as *Big Momma's House*, which he also executive produced, *Blue Streak*, *Bad Boys* opposite Will Smith, and *Life* opposite Eddie Murphy. His additional film credits include *Black Knight*, *What's The Worst That Could Happen?* with Danny Devito, *Nothing To Lose* with Tim Robbins, *Boomerang*, also with Eddie Murphy, the *House Party* films, Spike Lee's *Do The Right Thing* and *A Thin Line Between Love and Hate*, which he co-wrote, directed and starred in.

A native of Landover, Maryland, Lawrence traces his comedy beginnings to his hyperactive childhood. In grade school he would stand in the hall making jokes about everyone who walked by. A Golden Gloves boxer, Lawrence found his true calling when an art teacher encouraged him to go on stage at an open-mic night at a local comedy club. From that night on, comedy was in his blood.

Relocating to New York, Lawrence eventually found his way to the legendary Improv. Shortly thereafter, he won a performance spot on the hugely successful talent showcase "Star Search," eventually making it to the final round. When executives at Columbia Television saw a copy of his "Star Search" appearance, they approached him with his first Hollywood job, the sit-com "What's Happening Now!"

Following "What's Happening Now!" Lawrence was personally chosen by Rap music mogul Russell Simmons to be the host of his groundbreaking showcase for young comedians, HBO's "Def Comedy Jam." As the host of the instantly popular show for three seasons, Lawrence is credited with giving exposure to a new generation of comics, including Chris Tucker, Steve Harvey, Cedric The Entertainer, and many more.

From 1992 to 1997, Lawrence starred in and served as executive producer of Fox Television's hit series "Martin." Garnering three NAACP Image Awards, the

hugely successful series was seen by many in the entertainment industry as the foundation from which the fledgling network was built, and it continues to be one of the most popular television shows in syndication.

Lawrence also released *You So Crazy*, one of the top three highest grossing concert films of all time. He followed it with the Billboard Top 10 concert album, "Talkin' Shit," and the Grammy nominated "Funk It."

In 2001, Lawrence was honored for his contributions to the entertainment industry when his hand and footprints were placed in cement in front of Hollywood's fabled Grauman's Chinese Theater.

**STEVE ZAHN** portrays Hank Rafferty, a disgraced cop, who must deal with a fast talking police academy reject while trying to salvage his career.

Zahn is an established actor with an impressive roster of feature films to his credit. Most recently, Zahn starred in Penny Marshall's *Riding in Cars with Boys* opposite Drew Barrymore, Dennis Dugan's *Saving Silverman* opposite Jack Black, and John Dahl's thriller *Joy Ride*.

He has also given voice to such characters as Monty the Mouth in *Stuart Little 2* and Bruno the Bear in *Dr. Doolittle 2*.

In 1999, he starred in the Miramax comedy *Happy, Texas*, which premiered at the Sundance Film Festival. His performance garnered him a Grand Jury Special Actor Award, as well as an Independent Spirit Award for Best Actor. Zahn also received critical praise for his role in Steven Soderbergh's *Out of Sight* opposite George Clooney and Jennifer Lopez.

Zahn's additional film credits include *Forces of Nature*, Tom Hanks' *That Thing You Do*, *Safe Men*, *You've Got Mail*, *The Object of My Affection*, *Reality Bites*,

and the feature adaptation of Eric Bogosian's play, *subUrbia*, reprising the role he created in the off-Broadway production. Upcoming for Zahn is Revolution Studios' comedy *Daddy Day Care* starring Eddie Murphy, and the drama *Shattered Glass*.

A native of Marshall, Minnesota, Zahn trained for two years at the prestigious American Repertory Theater in Cambridge, Massachusetts before moving to New York where he was cast in the national tour of Tommy Tune's "Bye, Bye Birdie."

**COLM FEORE** costars as Detective Frank McDuff, a member of the department brass who may be privy to information on the hi-tech smuggling operation. Feore most recently appeared in the film adaptation of the Broadway smash musical *Chicago*, Phil A. Robinson's *Sum Of All Fears* and Michael Bay's epic, *Pearl Harbor*, as well as Kasi Lemmons' critically acclaimed *Caveman's Valentine* starring Samuel L. Jackson. Feore's other film credits include *Titus*, *The Insider*, *Thirty-Two Films About Glenn Gould*, John Woos' *Face/Off*, *City of Angels*, *The Baroness and the Pig*, *Century Hotel*, *Ignition*, *Lola* and *The Red Violin*, for which he received the Claude Jutra Award for his performance.

Feore's television credits include the recent "Point of Origin" opposite Ray Liotta, the mini-series "Widows," "The Day Reagan Was Shot," "Foreign Objects," "Boston Public" and the critically acclaimed dramatic series "The West Wing." Other television credits include "Haven," "The Virginian," "Nuremberg" and "Stephen King's Storm of the Century."

**BILL DUKE** plays Lieutenant Washington, a member of the department brass who may be privy to information on the smuggling operation. Duke is a multitalented actor and director with extensive credits in film and television. Most recently, Duke appeared in Brett Ratner's *Red Dragon* starring Anthony Hopkins, as well as *Exit Wounds* opposite Steven Seagal, *Never Again* with Jill Clayburgh,

and *The Limey* opposite Terence Stamp and Peter Fonda. Other select films credits include *Payback*, *Foolish*, *Susan's Plan*, *Predator*, as well as *Commando* opposite Arnold Schwarzenegger, *Bird on a Wire*, *American Gigolo* and *Action Jackson*, for which he received an NAACP Image Award nomination. He can currently be seen on Fox Network's McG-produced TV series "Fastlane."

As a director, Duke made an auspicious debut with the motion picture *Rage in Harlem* starring Forrest Whitaker. He went on to direct the action-drama *Deep Cover* starring Laurence Fishburne, the romantic comedy *The Cemetery Club* starring Ellen Burstyn, the hit film, *Sister Act 2: Back in the Habit* and *Hoodlum* starring Fishburne, Tim Roth and Andy Garcia. His latest directorial effort is the Showtime movie "Deacons of Defense," which reunites him with Whitaker.

Duke's other television directorial credits include the A&E telefilm, "The Golden Spiders," "City of Angels," "Legacy," "Cagney & Lacey," "Knot's Landing" and "Miami Vice," to name a few.

**ERIC ROBERTS** plays Nash, the coldhearted killer behind the hi-tech smuggling operation. Roberts' recent appearances include *Intoxicating*, *Fast Sofa* and the upcoming *Break a Leg*. Other recent credits include *Sex and Violence* and *Spun* opposite Jason Schwartzman and Mena Suvari.

Roberts is perhaps best known for his standout performances in such films as *Runaway Train*, which garnered him both Academy Award® and Golden Globe nominations for Best Supporting Actor, *Star 80* and *King of the Gypsies*, for which he received Golden Globe nominations, and *The Pope of Greenwich Village*. Other select feature film credits include the award-winning *La Cucaracha*, *Cecil B. Demented*, *Heaven's Prisoners*, Ben Stiller's *The Cable Guy*, *It's My Party*, *The Specialist* opposite Sylvester Stallone and Sharon Stone, *Final Analysis* opposite Kim Basinger, *The Coca-Cola Kid* and *Raggedy Man*.

Roberts is currently a regular on the sitcom “Less Than Perfect,” which also stars Sara Rue, Andy Dick, Andrea Parker, Sherrie Shepard and Zach Levi. His other television credits range from guest appearances on the hit shows “Law & Order: Special Victims Unit” and “King of Queens,” to the critically acclaimed HBO series “Oz.” In addition, he has appeared in Jonathan Kaplan’s “In Cold Blood,” for which he received a Golden Satellite Award nomination, “Strange Frequency,” “Walking Shadow,” “Race Against Time,” “Dark Realm,” “Lansky” and “Purgatory.”

**ROBINNE LEE** portrays Denise, Hank’s once trusting girlfriend who is also blindsided by Earl’s bombastic demeanor.

Born and raised in Westchester, New York, Lee attended Yale University graduating with a degree in psychology. Upon graduation, she decided to pursue acting and began studying with the well-known acting instructor Sondra Lee.

Lee landed her first film role in the 1998 Miramax romantic comedy *Hav Plenty* opposite the film’s writer-director Christopher Scott Cherot. She then continued her acting studies while simultaneously attending Columbia Law School, graduating with a law degree in 2000. That same year, Lee also starred opposite Debbi Morgan and Maya Angelou in the Hallmark Hall of Fame drama “The Runaway.” Upcoming for Lee is the romantic drama *Deliver Us from Eva*.

Lee currently resides in Los Angeles.

## ABOUT THE FILMMAKERS

Director **DENNIS DUGAN** is a talented filmmaker whose diverse career in entertainment spans more than two decades. Most recently, he directed the Columbia Pictures comedy *Saving Silverman* starring Steve Zahn, Jack Black,

Jason Biggs and Amanda Peet. Dugan is considered one of the industry's top feature film comedy directors, earning his reputation with hits such as *Big Daddy* and *Happy Gilmore*, both of which starred Adam Sandler, and *Beverly Hills Ninja* starring Chris Farley.

On the small screen, Dugan has directed dozens of television projects including "NYPD Blue" and "Ally McBeal," as well as the telepics "Columbo: Butterfly in Shades of Gray" and "The Shaggy Dog."

Dugan is an actor-turned-filmmaker who began his career in the New York theater scene and first made his mark in Hollywood in front of the camera. He starred in his own 1978 NBC series "Richie Brockelman, Private Eye," and also guest-starred on such award-winning television programs as "M\*A\*S\*H," "Columbo," "The Rockford Files" and "Moonlighting." It was during a guest-star stint on "Moonlighting" that he first stepped behind the camera, directing the final season of the critically lauded show.

In addition to small, yet memorable, acting roles in his own films, the most recent being "the reluctant trick-or-treat giver" in *Big Daddy*, Dugan's feature film acting credits include roles in *Parenthood*, *She's Having A Baby*, *Can't Buy Me Love* and *The Howling*.

In late 2001, Art Echo, the company Dugan formed with his wife and producing partner Sharon O'Connor Dugan, inked a two-year development deal with Sony Pictures.

Screenwriters **JAY SCHERICK & DAVID RONN** met when they both worked for a New York-based corporate bartering company, trading millions of dollars of worthless products between multi-national corporations. Unhappy in their work, the two decided to team up and write a television script. The effort landed them a job as staff writers on the short-lived NBC comedy "Mr. Rhodes." From there,

Scherick & Ronn segued into three years on the hit ABC comedy “Spin City,” where they served as writers and ultimately producers. Scherick & Ronn are currently developing new shows for Touchstone Television.

Scherick & Ronn also had their eye on writing for film and concentrated on two “spec” scripts. One was for *National Security*, and the other was *Serving Sara*, a comedy starring Matthew Perry and Elizabeth Hurley.

Jay Scherick grew up in New York, and for a few years, Los Angeles. He is a graduate of Harvard College. David Ronn, raised in Great Neck, NY, is a graduate of New York University.

Producers **BOBBY NEWMYER & JEFF SILVER** have produced twenty-one feature films through their company Outlaw Productions, which they founded in 1988. *National Security* is the first picture Outlaw has produced under an overall deal with Intermedia. Outlaw’s first film, Steven Soderbergh’s *sex, lies, and videotape*, released in 1989, was awarded the Palme d’Or at the Cannes Film Festival. Their other producing credits include *Don’t Tell Mom The Babysitter’s Dead* with Christina Applegate, *The Santa Clause* starring Tim Allen, *Addicted To Love* with Meg Ryan and Matthew Broderick, *Don Juan De Marco* with Johnny Depp and Marlon Brando, *Training Day* starring Academy Award® winner Denzel Washington and Academy Award® nominee Ethan Hawke, as well as the upcoming thriller *Mindhunters* directed by Renny Harlin. They are currently in production on *If Only* with Jennifer Love Hewitt.

Producer **MICHAEL GREEN** most recently produced the Martin Lawrence fantasy comedy *Black Knight* and the hit comedy *Big Momma’s House*, which grossed \$118 million. He also served as an executive producer on *What’s The Worst That Could Happen?*

In 1997, Green and Jeffrey Kwatinetz founded The Firm, an innovative company specializing in talent management, film production, and new media. The Firm will next produce *Arthur: The Movie*, an animated feature based on the #1 rated television show "Arthur."

Green began his career in management at Irvin Arthur Associates, where he became a principal associate and partner. He was then recruited by Gallin-Morey & Associates, where he managed and developed projects for a number of well-known talents with whom he continues to work with today, including actor-comedian Martin Lawrence.

Green graduated from the University of Buffalo with a degree in business.

Executive Producer **MORITZ BORMAN** is Chairman of Intermedia Films, a diversified entertainment company, which develops, finances and distributes motion pictures in collaboration with leading producing partners. In March 2002, he was also named CEO of Intermedia's parent company IM Internationalmedia AG. Since joining Intermedia, Borman has executive produced *The Wedding Planner*, *Blow Dry*, *K-19: The Widowmaker*, *The Quiet American* and *The Life of David Gale*, as well as such forthcoming titles as *Basic*, *Mindhunters* and *Terminator 3: The Rise of the Machines*.

Borman got his start in German television production in the 1970's before becoming a directing fellow at the American Film Institute in Los Angeles, in 1977. He then segued into producing and directing programs for European television, as well as TV commercials for American and European advertising agencies. In the 1990's Borman turned his attention to film financing and the acquisition of film libraries. In 1997, he formed Pacifica Film Development Inc., a multifaceted Los Angeles-based film entertainment company which, with the backing of the German production fund IMF, produced such films as *Nurse Betty*, *Clay Pigeons* and *Where the Money Is*.



Executive Producer **GUY EAST** was born in 1951 and is a British citizen, residing in London. He was educated in England at Dover College and, in France, at College Stanislas, Paris. From 1970 to 1974, he studied English and EEC law at the University of Exeter in England. He then worked briefly for the investment bank Kleinwort Benson before joining the law firm Slaughter & May, where he qualified as a solicitor in 1978.

From 1980 to 1983, he was Senior Sales Executive for ITC Films International. In 1983, East was appointed Director of Distribution and Marketing at Goldcrest Films International, where he was responsible for the international distribution of such Oscar®-winning films as *The Killing Fields*, *The Mission*, *Hope and Glory*, *A Room with a View* and *The Name of the Rose*.

East was elected the first British Director of the American Film Marketing Association, in 1985. He was appointed a Director of the European Organization for the Collection of Film License Fees (AGICOA), in 1986.

In 1987, he joined Carolco Films International as Managing Director, where he was responsible for the international distribution of the films *Rambo III*, *Angel Heart* and *Red Heat*, as well as for the acquisition of the Oscar®-nominated film *Pathfinder*.

In 1988, East founded Majestic Films International, whose films were nominated for 34 Oscars® and won a total of 15 Oscars®, including two Best Picture winners *Dances with Wolves* and *Driving Miss Daisy*. In 1992, East sold the company to Italy's Rizzoli Group.

In 1996, East founded Intermedia Film Equities Ltd. with Nigel Sinclair. In early 2000, Intermedia merged with the German Pacifica Group. The new company Internationalmedia AG, was floated on the German Neuer Market on May 18, 2000.

In 2001, East was Executive Producer on two number-one hits in the U.S., *K-PAX* starring Kevin Spacey and *The Wedding Planner* starring Jennifer Lopez. Other recent productions include *K-19: The Widowmaker* starring Harrison Ford, *Enigma* starring Kate Winslet, *The Quiet American* starring Michael Caine, and the Oscar®-winning *Iris* starring Judi Dench, Jim Broadbent and Kate Winslet. Currently in production is *Terminator 3: The Rise of the Machines* starring Arnold Schwarzenegger.

Earlier this year, East and Sinclair resigned as Co-Chairmen of Internationalmedia AG and founded Spitfire Pictures, whose first production is *Masked and Anonymous*.

East also owns Longford Wines Ltd., which trades in fine wines throughout the United Kingdom.

Executive Producer **NIGEL SINCLAIR** and his partner, Guy East, recently launched their production banner Spitfire Pictures, which just wrapped principal photography on its first film *Masked and Anonymous*. Prior to starting Spitfire, Sinclair and East co-founded Intermedia Films – one of the world’s leading independent producers and distributors of major motion pictures, which is now called IM Internationalmedia AG.

Sinclair has executive produced such films as *The Wedding Planner*, *K-PAX*, the Academy Award®-nominated *Hilary and Jackie*, *Sliding Doors*, *Enigma*, *Mindhunters*, *K-19: The Widowmaker*, *Dark Blue*, *The Quiet American*, *Terminator 3: Rise of the Machines*, *Suspect Zero* and *Basic*.

Sinclair earned a Master of Law from Columbia University and, as an attorney, has represented leading directors, producers, actors and writers. In this capacity he worked on the movies *Green Card*, *Crocodile Dundee*, *Braveheart* and *Nixon*.

He is Chairman of the Board of Governors of the British Film Office in Los Angeles and, in 2000, Her Majesty the Queen of England appointed him a Commander of the British Empire (CBE) in recognition of his work in the film industry.

**MARTIN LAWRENCE** (Executive Producer, Actor) See bio in [About the Cast](#) section.

Director of Photography **OLIVER WOOD** is a well-respected and talented cinematographer with well over two decades of experience to his credit. Wood most recently crafted the distinctive looks for *The Bourne Identity* starring Matt Damon, and Columbia Pictures' *I Spy* starring Eddie Murphy and Owen Wilson.

His diverse roster of film credits includes the underwater drama *U-571* starring Matthew McConaughey, John Woo's *Face/Off*, *Mighty Joe Young*, John Herzfeld's *2 Days in the Valley*, *Mr. Holland's Opus*, *Terminal Velocity*, *Sister Act 2: Back in the Habit*, *Rudy*, *Die Hard 2*, *Alphabet City* and *Bill & Ted's Bogus Journey*, among others. Upcoming for Wood is *Freaky Friday* starring Jamie Lee Curtis and Lindsay Lohan. Wood's television credits include several seasons of "Miami Vice" and "Angel City."

Production Designer **LARRY FULTON** recently worked on M. Night Shyamalan's blockbuster *Signs* starring Mel Gibson, his third collaboration with the noted writer-director. He previously worked on *Unbreakable* (in which he also served as second-unit director) and *The Sixth Sense*. Fulton's select film credits include *Soul Survivors*, *Hope Floats* starring Sandra Bullock, and *Picture Perfect* starring Jennifer Aniston, *A Time To Kill* and *The Baby-Sitters Club*.

Fulton began his career as an art director working on such films as *Fried Green Tomatoes*, Oliver Stone's *The Doors*, *Fat Man and Little Boy*, *Falling Down*, *My Life*, *V.I. Warshawski* and *Soul Man*, among others. Fulton has also designed

extensively for the stage, off-Broadway, regional theater and television. He is a member of The Writers Guild, The Directors Guild and The Art Directors Guild.

Editor **DEBRA NEIL-FISHER** began her career editing commercials, trailers and electronic press kits. She has gone on to work with many of Hollywood's leading directors. *National Security* marks Neil-Fisher's second collaboration with director Dennis Dugan, with whom she worked previously on the comedy *Saving Silverman*.

Her extensive list of motion picture credits include the blockbuster hits *Austin Powers: International Man of Mystery* and *Austin Powers: The Spy Who Shagged Me*, as well as *Up Close and Personal*, *Dear God*, *Black Dog* and *Fried Green Tomatoes*. More recently, Neil-Fisher worked with Sally Field on her feature film directorial debut *Beautiful*, and on such films as *The War* and *Teaching Mrs. Tingle*. She also edited the Academy Award®-winning short film *Ray's Male Heterosexual Dance Hall*. Upcoming for Neil-Fisher is the comedy/romance *How to Lose a Guy in 10 Days*.

Neil-Fisher's television credits include network and cable films including "The Amy Fisher Story," "Desperate Choices: To Save My Child," "Breaking Point," "The Case of the Hillside Strangler" and Kevin Hooks' "Heat Wave," which won her a Cable ACE Award.

Costume Designer **APRIL FERRY** has designed distinctive costumes for more than thirty films. Ferry's recent film credits include the submarine-thriller *U-571*, *15 Minutes* starring Robert DeNiro, *Donnie Darko* and *Frailty*. Her work on the period western, *Maverick* starring Mel Gibson and Jodie Foster, garnered her an Academy Award® nomination for Costume Design. Other motion picture credits include *Brokedown Palace*, *Boys & Girls*, *The Big Chill*, *Free Willy*, *Unlawful Entry*, *Immediate Family* and *Beethoven's 2<sup>nd</sup>*.

In 1990, Ferry received an Emmy nomination for her designs on the Hallmark Hall of Fame presentation “My Name is Bill W.” She also designed the costumes for another Hallmark presentation “Decoration Day” with James Garner.

Ferry is currently working on *Terminator 3: Rise of the Machines*, due for release this summer.

**RANDY EDELMAN** (Composer) has written the music for a wide range of films in all genres, for motion pictures and television, including five assignments with director Rob Cohen, *Dragon: The Bruce Lee Story*, *Dragonheart*, *Daylight*, *The Skulls*, and most recently, *XXX*.

Among Edelman’s numerous feature films are *Twins*, *Ghostbusters II*, *Come See the Paradise*, *Kindergarten Cop*, *My Cousin Vinny*, *Beethoven*, *The Last of the Mohicans*, *Gettysburg*, *Angels in the Outfield*, *Billy Madison*, *The Mask*, *While You Were Sleeping*, and *The Indian in the Cupboard*, *Anaconda*, *Six Days, Seven Nights*, *Ed TV*, *The Whole Nine Yards*, *Shanghai Noon*, *Osmosis Jones*, the IMAX film *Panda: The China Adventure*, *Corky Romano* and *Black Knight*. Upcoming are *Shanghai Knights*, the follow-up to *Shanghai Noon*, and *Gods and Generals*, which continues the epic story that began with *Gettysburg*.

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