

FLIGHT OF THE PHOENIX

FLIGHT OF THE PHOENIX is an action-adventure movie in which a group of survivors from a plane crash are stranded in the Gobi desert with no chance of rescue. Facing a brutal environment, dwindling resources, and an attack by desert smugglers, they realize their only hope is doing the “impossible”: building a new plane from the wreckage to escape the desert.

When cargo plane pilot Frank Towns and co-pilot AJ are sent to the Tan sag Basin in Mongolia to evacuate the staff of an oil exploration operation that has been shut down, they have no idea that this “routine” operation will result in a life-and-death struggle – and an incredible rebirth.

Shortly after take-off, while flying across the Gobi Desert, the plane encounters a massive sand storm that rips off its antenna and destroys its left engine. As sand and gravel roar against the fuselage, the plane falters and Towns is forced to crash land in the middle of the world’s most foreboding desert – in the middle of July.

The plane is damaged beyond repair, and the surviving eleven passengers and crew are stranded with little food and water. As accusations fly and tensions mount, their situation becomes increasingly desperate. An eccentric, mysterious man named Elliott – a last-minute addition to the passenger list – offers hope by suggesting that they build a new plane, to be named the Phoenix, from the undamaged components of the wrecked C-119 cargo plane.

Towns and the others dismiss Elliott’s plan as being impractical, if not absurd. Moreover, it would quickly sap their ever dwindling resources and energy. However, as their numbers dwindle and all chance of being rescued fades, they realize that Elliott’s plan is their only chance. Their only way out is up.

The survivors put aside their differences and, under Elliott's guidance, begin construction of the Phoenix. Even as the new plane begins to take shape, the task seems impossible. But the impossible is their only choice.

FLIGHT OF THE PHOENIX began its journey to the big screen in 1996 when Producer William Aldrich suggested to executives at Twentieth Century Fox that together they remake the 1965 film "Flight of the Phoenix," directed by William's father, Robert Aldrich. (Remake rights to the original picture were co-owned by Fox and William Aldrich's company, The Aldrich Group.) In 1997, Fox and Aldrich reached an agreement to develop a new FLIGHT OF THE PHOENIX film, and Aldrich worked with various writers for several years on the project.

Producer John Davis later joined the project. During production of the film *Behind Enemy Lines*, which Davis produced, he mentioned to director John Moore that Fox, Aldrich and Davis were developing a new version of *Flight of the Phoenix*. Moore, who claims to have a "clinical obsession" with aircraft, told Davis that he would jump at the chance to helm the film. "The project really spoke to my interest in planes," says Moore, "but more importantly it's a great human story. The characters must be at their best during the worst moments of their lives. They have the tools and expertise to build the Phoenix, but if they cannot commit to hope, the Phoenix will never fly."

Moore was the perfect choice to helm FLIGHT OF THE PHOENIX. "John sees things differently than most filmmakers," says Davis. "He has his own language of storytelling, of making a film feel fresh. The camera is like an extension of his arm."

"John has a unique eye for shooting action," adds Producer Wyck Godfrey. "He delights in taking audiences to places they hadn't been before."

The film's international cast is headed by Dennis Quaid, who portrays Frank Towns, a down-and-out pilot who has been reduced to shutting down oil fields in the most remote areas of the world. "Towns is cynical and jaded," says Quaid. "Somewhere along the line, he's lost the joy of life. His journey in this film, like the other characters' journey, is to get 'stripped down.' The story explores what happens to these people when they are stripped of everything they know."

Challenging Towns throughout the ordeal, is Elliott, a strange figure who at first seems to have no real function within the group. During the ill-fated flight, Elliott warns

Towns that it is impossible to navigate through the vicious sandstorm that has appeared out of nowhere – advice that goes unheeded by Towns, to disastrous results.

Giovanni Ribisi portrays Elliott. “Giovanni is a chameleon who likes to find the idiosyncrasies in his characters,” says John Davis. “He always chooses roles that are anything but typical.”

“Elliott is an outsider,” says Ribisi. “At the start of the picture, we don’t know what his background is. We want audiences to wonder, at first, ‘Who is this guy?’” That’s exactly what Towns and his co-pilot AJ are wondering when the slight, bespectacled figure boards their C-119 cargo plane. After the crash, when Elliott reveals that he is an aircraft designer, Towns and Elliott engage in an unnerving power struggle that almost derails the building of the Phoenix – the last hope of the desperate group.

This power struggle, and other dynamics between the survivors, was a strong draw for Ribisi. “I like that the story concentrates on the psychology of the characters, and what happens to people when they encounter this kind of incredible scenario,” says Ribisi.

Ribisi, with his dyed blond hair and rimless glasses (both of which he adopted at Moore’s request), bears a striking resemblance to actor Hardy Kruger’s incarnation in the corresponding role in the 1965 film. Moore insists this was completely coincidental. “I purposefully did not watch the first film, and I requested the same of the cast, to ensure that it did not influence our work on our film. Then I saw a DVD cover of the original, and it was like seeing Giovanni on it!”

If there is a voice of reason among the group, it is Kelly, the rig’s chief roustabout, who happens to be a woman. The filmmakers took care to avoid the clichés that could come with putting an attractive woman alone among a group of men. “We didn’t want her to be ‘one of the guys’,” says Miranda Otto, who joined the production after completing her role as the heroic warrior Eowyn in *The Lord of the Rings: The Return of the King*. “I enjoyed the notion of Kelly being the boss of the rig, and the guys love her because she’s smart and loyal to them. And they are way past the idea of hitting on her sexually.”

Kelly is hit the hardest when company “hatchet man” Ian orders the shutting down of her rig. When the cargo plane in which they are traveling crashes in the desert,

Ian, like the others, is forced to find the strength within to face – and best – the impossible odds facing them all. Noted British actor Hugh Laurie, who stars in the new Fox series “House,” takes on the role of Ian.

“It’s a bit of a struggle to find much likable about Ian, at first,” says Laurie. “Ian ultimately does take responsibility and face an impossible challenge. So my job was to turn an unctuous corporate ‘Yes Man’ into someone you could root for.”

Tyrese Gibson, who starred *2 Fast 2 Furious*, portrays the co-pilot, AJ, who represents youthful cockiness, but he has to mature to survive in an extreme situation. “We put him in the cockpit with Dennis because they are an interesting combination,” says Moore. “They are an unlikely team, yet they work well together.” Adds Gibson: “Although it’s not specified in the movie, I get the sense that Towns had taken AJ under his (literal and metaphorical) wing.”

Also playing key roles in the film are Kirk Jones as Jeremy, a one-eyed, self-styled guitarist; Jacob Vargas as Sammi, an Hispanic cook from New York’s Lower East Side; Scott Michael Campbell as Liddle, a quiet family man; Tony Curran as Rodney, a tough roustabout; Kevork Malikyan as Rady, a Saudi who knows much about the desert – and its innumerable dangers; and TV’s “Gilmore Girls” star Jared Padalecki as Davis, the youngest member of the rig team.

Perhaps the most difficult role to fill was the C-119. The military cargo plane, also known as a “Supertruck,” made its debut in the 1950s and was used extensively over the next two decades. The production had to embark on a worldwide search for the now-rare vehicle, finally finding three at an aircraft graveyard in Tucson, Arizona. The filmmakers also located a fourth C-119 that had been confiscated by the Kenyan government. All four planes, each weighing 20 tons, had to be dismantled and shipped thousands of miles to the production’s Namibia locations.

For John Moore, finding and shipping the planes was well worth the massive efforts involved. He says the C-119 plays a central role in the picture. “This ‘piece of aluminum’ is the survivors’ only hope,” says the director. “It’s a beautiful aircraft and appropriate symbol of hope for these people.”

The C-119 has a main fuselage with two tails at the back (a twin boom plane), two wings and dual propellers on each side. During the crash, the propeller pierces the

cockpit, and the port boom breaks off the plane. All that's left of the vehicle are two wings, one starboard boom and a half a port boom.

Aircraft designer Elliott concludes that the survivors can construct a new plane out of the wreckage. Because the starboard boom remains intact, they can turn it into a fuselage, which they must join with the tip of the port wing.

But the Phoenix represents more than a jury-rigged engineering marvel. Like the mythical beast that rose from the ashes, from which the new plane takes its name, the reconstructed Phoenix represents the group's rise from the depths of despair to a new and greater sense of purpose.

The production built three versions of the Phoenix. The first was for film continuity. The second, used in wide shots, was custom-built by the special effects department and equipped with a dragster to propel the vehicle to speeds of up to 40 mph (the speed at which its wings would lift). The third Phoenix was constructed by the Art Department to facilitate schedule restrictions and changes.

The FLIGHT OF THE PHOENIX crew, representing 16 nationalities, numbered nearly 500. The picture was shot over a period of nearly three months in some of the most punishing terrain in the world: the Namibian desert. The area is known for its exquisite dunes – the oldest and highest in the world. Like all deserts, however, the conditions were harsh and extreme; intense heat and glare from the sun, and extreme light changes created by a coastal mist.

The production required vast areas of uninhabited land that had a remote, inaccessible look, all of which would convey utter desolation. Early in pre-production, while scouting locations in Morocco, Australia, and the Gobi Desert (the story's setting), the filmmakers discovered that most deserts are now littered with telegraph poles, houses and/or freeways. Finally, they selected Namibia because of the beauty of its desert, the starkness of its vast dune fields, and the proximity of the sets to the coastal town where the production was housed. From an aerial perspective, the location provides the sense that the survivors truly are in the middle of nowhere.

To add to the sense of isolation, Moore wanted the desert set to be devoid of plants. "No plants, no water, no hope," says Moore. Due to conservation concerns, the production neither cut down nor removed any vegetation. Instead, Moore had the Art

Department cover over 2,000 plants and trees, many of which are unique to Africa. After shooting wrapped, the production ensured the rehabilitation of not only the filming locations, but other areas that had previously been destroyed by tourists. These efforts earned the grateful thanks of the Namibian Minister of the Environment and Tourism.

While the Namibian desert provided the necessary sense of desolation, its ever-shifting sand dunes were an unwelcome obstacle. As the landscape at the crash site set would change with the direction of the wind, the production was often challenged to maintain continuity. “We swept and groomed the dunes to keep the desert ‘picture ready’, says Production Designer Patrick Lumb. “We’d do all this, and then move the dunes, only to see that they’d move back!”

The cast members had strong reactions to the Namibian desert locations. “Walking in the sand all day, and having it blow in your face when winds picked up to over 50 miles per hour, was a very different experience for me as an actor,” says Dennis Quaid. Tyrese Gibson notes that the sense of desolation helped with his performance. “Working in desert was like being stranded, and put me in the right frame of mind to play someone struggling to survive,” he says. “By the end of the shoot, the country took over my soul.”

“The whole cast had its stir-crazy days,” adds Hugh Laurie. “On our off days, we would walk on pavement just to feel something solid under our feet. Namibia is one of the most spectacular places in the world, but at times, like our characters, we felt ‘stranded’ in the desert. But what an excellent group to be stranded with!”

The actors also had their ups and downs – literally – during filming of the crash sequence. They took a wild ride, courtesy of a two mechanically operated gimbals that simulated the effects of the massive sandstorm on the aircraft. “You can’t pay for that kind of experience at Disneyland,” says Giovanni Ribisi. Mirando Otto jokes, “Our characters are supposed to be fearful for their lives as they’re tossed and turned inside the aircraft. I didn’t have to act.”

Big set pieces, like the crash sequence, and the film’s epic locales, work seamlessly with its dramatic scenes and themes. *FLIGHT OF THE PHOENIX*, says John Davis, has something for everyone. “In a way, it’s a great Saturday afternoon movie. Adults will enjoy the drama, and kids will like it because it’s a big adventure.”

ABOUT THE CAST

DENNIS QUAID (Frank Towns) starred in Twentieth Century Fox's summer 2004 blockbuster *The Day After Tomorrow*, an epic tale of survival and heroism set against a world devastated by a series of catastrophic weather events. He toplines the new comedy/drama *In Good Company*, produced, directed and written by Paul Weitz, about a middle-aged executive who is faced with a new boss, half his age.

Quaid was honored by the New York Film Critics Circle and The Independent Spirit Awards as Best Supporting Actor of the Year, and also garnered nominations for a Golden Globe Award and Screen Actors Guild Award, for his emotional turn as a closet homosexual in 1950s New York in the critically acclaimed 2002 film *Far From Heaven*.

Quaid starred with Sharon Stone in the 2003 thriller *Cold Creek Manor*, and had a starring role as General Sam Houston in 2004's *The Alamo*.

In 2002, Quaid starred in the title role of a high school baseball coach in the box-office hit *The Rookie*, based on the true story of pitcher Jim Morris who makes the major leagues at the age of 35. The film, directed by John Lee Hancock and produced by Mark Johnson, Gordon Gray and Mark Ciardi, received an ESPY award by ESPN for Best Sports Film of the Year.

Quaid appeared in Steven Soderbergh's critically acclaimed suspense drama *Traffic* for USA Films, opposite Michael Douglas and Catherine Zeta-Jones, playing a high-powered attorney who becomes involved in a web of deceit and scandal that result in deadly consequences.

In 2001, Quaid starred in HBO's *Dinner with Friends* for director Norman Jewison. Based on Donald Margulies' Pulitzer-Prize winning play, the story explores the strains of modern-day marriages. The film received a 2002 Emmy® nomination for Best TV Movie.

Quaid also starred in the 2000 hit *Frequency*, in which he played a heroic firefighter who died at a young age, but due to a time warp, was able to communicate with the son he left behind. The year before, he appeared in *Any Given Sunday*, directed by Oliver Stone, in which he portrayed an aging quarterback legend who struggles with

the demise of his career.

Quaid made his directorial debut for TNT with the 1998 television film *Everything that Rises*, the story of a Wyoming man's struggle to hold on to land passed down in his family through generations, which takes on a new poignancy when his son is critically injured in an auto accident. That same year, Quaid also starred in Nancy Meyer's box-office hit *The Parent Trap*, a remake of the 1961 classic. He also appeared in the critically acclaimed film *Savior*, directed by Peter Antonijevic, starring as a French-American mercenary who reclaims his humanity by rescuing a girl orphaned by the Bosnian War. Critics hailed his performance as the best of his career.

Quaid received considerable critical praise for his role as Doc Holliday in the Western *Wyatt Earp* and for the Oscar® nominated space epic *The Right Stuff*.

Quaid's film credits also include *Switchback*, *Gang Related*, Lasse Hallstrom's *Something to Talk About* opposite Julia Roberts and Robert Duvall, the fantasy action-adventure film *Dragonheart*, Steve Kloves' critically acclaimed *Flesh and Bone*, Alan Parker's World War II saga *Come See the Paradise*, Taylor Hackford's *Everybody's All-American*, Peter Yates' *Suspect*, Annabel Jankel's remake of the 1949 film noir *D.O.A.*, James Bridges' *The Big Easy*, and Joe Dante's *Innerspace*. He showcased his musical talents in the films *The Night the Lights Went Out in Georgia*, *Tough Enough* and *Great Balls of Fire*.

Quaid began acting in high school and studied theater at the University of Houston. Soon after his arrival in Hollywood, he landed the plum role of a working-class tough in *Breaking Away*. Other early film credits include *The Long Riders* with his brother Randy, *9/30/55*, *Crazy Mama*, *Dreamscape*, *All Night Long*, *Our Winning Season*, *Cavemen*, *I Never Promised You a Rose Garden* and *Enemy Mine*.

In 1983 Quaid starred with Mickey Rooney in the Emmy Award-winning television movie *Bill* and its sequel, *Bill: On His Own*. A year later he co-starred with Randy Quaid in the off-Broadway production of Sam Shepard's *True West*, a role which he later reprised in Los Angeles.

With his chameleon-like presence and critically acclaimed talent, **GIOVANNI RIBISI** (Elliott) has captured the attention of Hollywood in films such as the multiple

Academy Award® nominated *Lost in Translation*, *Saving Private Ryan*, *The Gift*, *The Boiler Room*, *Gone in Sixty Seconds*, *The Other Sister*, and *Suburbia*. His unforgettable performances have positioned him as one of the most respected, versatile and sought-after young actors of his generation.

Ribisi starred in the coveted lead role in Miramax Films' intense and complex love story *Heaven* opposite Cate Blanchett. The film was written by the late master filmmaker Krzysztof Kieslowski and writing partner Krzysztof Piesiewicz (the makers of *Blue*, *White* and *Red*) and directed by Tom Tykwer (*Run Lola Run*). The film's renowned producers include Anthony Minghella (*The English Patient*) and Sydney Pollack.

Ribisi recently worked on the science fiction adventure *Sky Captain and the World of Tomorrow*, with Jude Law, Gwyneth Paltrow and Angelina Jolie. Last year, he appeared in the Academy Award nominated *Cold Mountain*, directed and written by Anthony Minghella.

Recording artist, actor and model **TYRESE GIBSON** (AJ) was born and raised in Watts, California, a section of South Central Los Angeles. Gibson discovered a love of music at an early age and released his self-titled debut album at 19. In January 2000, he received an American Music Award for Favorite New Artist. In addition to his musical talents, Gibson has found success in the acting and modeling worlds, having appeared in several television series and commercials, including an exclusive contract with Guess?

Gibson took his career to the next level when he made his feature film debut as the star of *Baby Boy*, directed by John Singleton. Gibson worked with Singleton again on *2 Fast 2 Furious*, which grossed over \$240 million worldwide.

Gibson released his third album (on J Records) in December of 2002, featuring the first single "How You Gonna Act Like That." Featuring both solo and collaborative writing efforts, Gibson's music melds together the essence of hip-hop and R&B with great energy and style.

His dynamic, upbeat hits have appeared on the *Blue Streak* and *Best Man* soundtracks, and his debut album reached platinum status. His sophomore album, *2000 WATTS* (RCA), was released in May, 2001.

He made guest starring appearances on the television series *Moesha*, *Martin* and *Hanging With Mr. Cooper*. Additionally, the actor appeared in a popular, global television commercial for Coca-Cola (the kid in headphones singing on the bus), which earned international recognition.

One of the most sought after African-American male models in the nation, Gibson has been featured in numerous print and television ad campaigns for such top brands as Tommy Hilfiger. As a member of the elite Ford Modeling Agency, he had an exclusive sponsorship with Guess?, which included everything from advertising and promotions to special guest appearances and performances.

MIRANDA OTTO's (Kelly) film work includes the last two installments of the *Lord of the Rings* trilogy, in which she plays the royal Eowyn. Otto recently starred in the New Zealand/UK feature *In My Father's Den*, directed by Brad McGann, also starring Matthew McFadyen.

Otto has appeared in a number of European films, including the title character in *Julie Walking Home* for acclaimed Polish director Agnieszka Holland, which premiered in the 2002 Venice and Toronto Film Festivals; the English thriller *Doctor Sleep* opposite *ER's* Goran Visnjic; and she starred in *La Volpe a Tre Zampe* (*The Three Legged Fox* for the Italian director Sandro Dionisio).

In 2000, she had the lead role in the South African feature *Kin* and she played a scheming Frenchwoman in *Human Nature*, which premiered at the 2001 Cannes Film Festival and was written by Charlie Kaufman (*Adaptation*). U.S. film credits include *What Lies Beneath* and *The Thin Red Line*.

Otto starred in the Australian comedy *Danny Deckchair*. She received critical acclaim for her work in the Australian films *Dead Letter Office*, for which she received a 1999 Film Critics Circle of Australia (FCCA) Award nomination; *In the Winter Dark*, which earned her a 1998 Australian Film Institute Award (AFI) nomination; *The Well*, for which she received both AFI and FCCA nominations and which screened in competition at Cannes in 1997; and *Love Serenade*, which earned her an FCCA nomination.(and the film the Caméra d'Or at the 1996 Cannes Film Festival).

In 1992, Otto received an AFI Award nomination for *Daydream Believer* and AFI and FCCA Award nominations for Gillian Armstrong's *The Last Days of Chez Nous*. Her other Australian film credits include *True Love and Chaos* and *The Nostradamus Kid*.

Otto has a long history with the Sydney Theatre Company, first appearing in their 1986 production of *The Bitter Tears of Petra Von Kant*. Her performance as Nora in the STC's 2002 production of *A Doll's House* earned her the prestigious MO Award for Female Actor in a Play and a Helpmann Award nomination.

Otto's television performances include roles in the U.S. miniseries *The Jack Bull* with John Cusack and in the BBC's BAFTA-winning serial *The Way We Live Now*, based on Anthony Trollope's novel, with David Suchet and Matthew MacFadyen.

HUGH LAURIE (Ian) stars in the Fox television series *House*, a new take on mystery, where the villain is a medical malady and the hero is a cantankerous doctor who trusts no one, least of all his patients.

Laurie began his career in the 1981 Cambridge University Footlights revue *The Cellar Tapes*, along with Stephen Fry and Emma Thompson. This award-winning show was transmitted by the BBC in 1982.

Since then Laurie's accomplished body of television work includes *The Crystal Cube* (which he wrote), the second series of *Alfresco* for Granada, *The Young Ones*, and the second series of *Saturday Live*.

He is also well known for his comedic role as Prince Regent in Rowan Atkinson's BBC series *The Blackadder*. Together with Stephen Fry, Laurie co-wrote and performed in BBC's hit series *A Bit of Fry and Laurie*. This was followed by his role as Bertie Wooster in Granada's long-running series, *Jeeves and Wooster*; *All or Nothing at All*; BBC's *Spooks*; Carlton's production of Nigel Williams' novel *Fortysomething*; and *The Young Visitors*.

Laurie took part in the 1987 *Royal Variety Show* with Stephen Fry, and played the lead in *Gasping* written by Ben Elton at the Theatre Royal Haymarket.

Laurie's motion picture credits include *Plenty*, *Strapless*, *Peter's Friends*, *Sense and Sensibility*, *101 Dalmations*, *Cousin Bette*, *The Man in the Iron Mask*, *The Place of Lions*,

the smash hit *Stuart Little* and the sequel *Stuart Little II*; *Maybe Baby*, *That Girl From Rio*, and *Life With Judy Garland: Me and My Shadows*, (as Vincente Minnelli)

In addition to acting, Laurie directed television programs and commercials, composed and recorded numerous original songs, and he wrote articles for *The Daily Telegraph*. Four volumes of *A Bit of Fry and Laurie* scripts have been published by Mandarin.

His novel, *The Gunseller*, was published both in the U.K. and U.S. to great success, and was adapted into a screenplay.

ABOUT THE FILMMAKERS

JOHN MOORE (Director) was born, raised and educated in Ireland. At age ten, he began pursuing what would become a lifelong interest in still photography. He was a news cameraman, and then worked as an assistant cameraman in feature films helmed by such acclaimed filmmakers as Neil Jordan and Jim Sheridan.

When Moore turned to directing commercials, his innovative work, rich with state-of-the-art special effects, was hailed across the globe. Amongst his most notable work were spots for Adidas, Guinness and, particularly, SEGA. Shortly after his 1999 spot for SEGA debuted on the MTV Music Video Awards, Twentieth Century Fox and Davis Entertainment gave Moore the nod to make his feature directorial debut on *Behind Enemy Lines*, an action-adventure starring Gene Hackman and Owen Wilson.

JOHN DAVIS (Producer), Chairman of Davis Entertainment, is one of Hollywood's most prolific producers of major motion pictures and movies for television. His 60-plus film and television productions have earned more than \$3 billion worldwide, including \$1 billion earned in the past 12 months on five feature film projects.

Davis Entertainment's three divisions – feature film, independent film, and television – develop and produce film and television projects for the major studios, independent distributors, networks and cable broadcasters. The company, established in 1985, currently has a first-look production deal at Twentieth Century Fox, and has over 30 motion picture projects in development at the major studios.

A hallmark of Davis' success is his ability to attract the industry's most successful actors, directors, writers and other creative talent time and again to his productions. His proven ability to find and develop commercial projects, coupled with his long-standing creative relationships, account for his consistency in producing both large and modestly scaled theatrical productions, as well as major telefilms and specialized cable programming.

In addition to FLIGHT OF THE PHOENIX, Davis produced the recent films *First Daughter*, a romantic comedy starring Katie Holmes; *I, Robot*, starring Will Smith; *Garfield*, based on the beloved comic strip character, in a live-action/CGI adventure starring Breckin Meyer and Jennifer Love Hewitt; the John Woo action film *Paycheck*, starring Ben Affleck and Uma Thurman; *Alien vs. Predator*; and *Fat Albert*, based on Bill Cosby's beloved characters.

Davis, with Revolution Studios, produced the hit Eddie Murphy comedy *Daddy Day Care*, also starring Steve Zahn, Jeff Garlin and Angelica Huston. Davis' other recent feature releases include Regency Enterprises' *Life or Something Like It* starring Angelina Jolie, and the hit action film *Behind Enemy Lines* starring Owen Wilson and Gene Hackman, directed by John Moore. The comedy *Dr. Dolittle 2*, starring Eddie Murphy, grossed more than \$113 million domestically, and the MGM film *Heartbreakers*, starring Sigourney Weaver, Gene Hackman and Jennifer Love Hewitt, opened as the #1 film in the country.

Davis produced or co-produced an impressive slate of motion pictures in the '90s, including *Dr. Doolittle*, starring Eddie Murphy; *Out to Sea*, starring the venerable comic pair of Walter Matthau and Jack Lemmon; the blockbuster *The Firm*, which starred Tom Cruise and won a People's Choice award for Best Dramatic Film; *Grumpy Old Men*, which was a People's Choice award winner for Best Comedic Film; *Grumpier Old Men*, re-pairing Matthau and Lemmon; *Courage Under Fire*, starring Denzel Washington and Meg Ryan; *The Chamber*, based on John Grisham's bestselling novel, starring Gene Hackman and Chris O'Donnell; *Daylight*, starring Sylvester Stallone; *Waterworld*, starring Kevin Costner; and *Richie Rich*, starring Macaulay Culkin.

Davis' other feature producer credits include: *Predator*, *Predator 2*, *The Thing Called Love*, *Fortress*, *Gunmen*, *Storyville*, *Shattered*, *Little Monsters*, *The Last of the Finest*, *License To Drive*, *Three O'Clock High*, and *The Hunted*.

For television, Davis recently produced the NBC made-for-television movies *The Jesse Ventura Story* and *Little Richard*, as well as the ABC/Wonderful World of Disney made-for-television movie *Miracle at Midnight*, starring Sam Waterston. His NBC mini-series *Asteroid* received the highest ratings for a mini-series, telefilm or feature film presentation on television during the 1996-1997 season. Davis Entertainment also produced *Volcano: Fire on the Mountain* for ABC; the highly-rated NBC movie of *Truman Capote's One Christmas*, starring Katharine Hepburn; and the popular CBS movie *This Can't Be Love*, starring Katharine Hepburn and Anthony Quinn.

Davis' other television and cable credits include *Tears and Laughter*, *The Last Outlaw*, *Silhouette*, *Voyage*, *Irresistible Force*, *Wild Card*, *Dangerous Passion*, *Curiosity Kills*, and *Caught in the Act*. Davis Entertainment Television is currently developing numerous series and event movies for network and cable outlets.

Davis was born and raised near Denver, Colorado. His obsession with film began as a youth when his father purchased the neighborhood movie theater, where he subsequently viewed up to 300 films a year. Davis graduated from Bowdoin College, attended Amherst College and received an M.B.A. from the Harvard Business School.

In a motion picture career spanning over three decades, **WILLIAM ALDRICH** (Producer) has worked on some of Hollywood's most well remembered pictures.

Aldrich came up with idea of developing a new FLIGHT OF THE PHOENIX film. (Remake rights to the original picture, directed by William's father, Robert Aldrich, were co-owned by Fox and William Aldrich's company, The Aldrich Group.) In 1997, Aldrich and Twentieth Century Fox reached an agreement to develop a remake, and Aldrich worked with various writers for several years on the project.

After graduating from the University of Southern California with a degree in Cinema and Television, Aldrich took his first job as a Third Assistant Director on the Warner Bros. production *Whatever Happened to Baby Jane?* He then coordinated post-production on *The Dirty Dozen* for MGM, where he later worked as assistant to the

producers on the Robert Aldrich-directed pictures *The Legend of Lylah Clare* starring Kin Novak, Peter Finch and Ernest Borgnine; and *The Killing of Sister George* starring Beryl Reid and Susannah York.

Aldrich's first Associate Producer credit was on *Whatever Happened to Aunt Alice?*, directed by Lee Katzin, starring Geraldine Page. Closely following were *Too Late The Hero* starring Michael Caine, and *The Grissom Gang* starring Kim Darby, both directed by Robert Aldrich.

From 1968 through 1974 Aldrich was Studio Manager at The Sutherland Studios, which soon became The Aldrich Studios. Following this he produced and associate produced the Robert Aldrich-directed pictures *Hustle* starring Burt Reynolds and Catherine Deneuve, *The Choirboys* starring James Woods and Louis Gossett Jr., *All the Marbles* starring Peter Falk, and *Who is Killing the Great Chefs of Europe?*, directed by Ted Kotcheff, starring Jacqueline Bisset and George Segal.

From 1984 through 1990, together with Bernardo Bertolucci and Mark Peploe (1998 Academy Award winners for *The Last Emperor*), Aldrich executive produced and developed the screenplay adaptation of Paul Bowles' novel *The Sheltering Sky*, directed by Bertolucci, starring Debra Winger and John Malkovich.

In 1991, Aldrich established an ongoing partnership with ABC-TV to produce movies of the week. He developed, with Alexandra Seros and Bill Paxton, *Whatever Happened to Baby Jane?*, which was executive produced by Aldrich, directed by David Greene, and starred Lynn Redgrave. He is also developing, with Brian Taggart and Clive Wilson, Thomas Tryon's novel *Harvest Home*, and, with Twentieth Century Fox, another Tryon novel, *The Other*.

Aldrich is currently developing, with Andrew Wald, Malcolm Marmorstein's *Cloud*.

WYCK GODFREY (Producer) is President of John Davis' Davis Entertainment, where he has produced or executive produced six films in the past four years.

Godfrey began his career as a creative executive at New Line Cinema after graduating from Princeton University in 1990 with a degree in English. While there, he worked on such hits as *The Mask*, *Dumb and Dumber*, and several films in the popular

House Party and *Nightmare on Elm Street* franchises. In 1995, he joined Paul Schiff and Michael London's Twentieth Century Fox-based production company, Horizon Pictures as Senior Vice President of production, where he oversaw their development slate and staff.

Godfrey joined John Davis' Davis Entertainment two years later as an Executive Vice President, overseeing the surprise action hit *Behind Enemy Lines*, directed by John Moore and starring Owen Wilson and Gene Hackman. He was promoted to President in 2001 and later that year developed and produced for Revolution Studios the family comedy hit *Daddy Day Care*, directed by Steve Carr, starring Eddie Murphy.

In 2004, he produced the summer blockbuster *I, Robot*, starring Will Smith and directed by Alex Proyas, plus the romantic comedy *First Daughter*, starring Katie Holmes, directed by Forest Whitaker. He also developed and served as an Executive Producer on the hit *Alien vs. Predator*, directed by Paul W.S. Anderson.

T. ALEX BLUM (Producer) was Co-Producer on the Twentieth Century Fox film *Behind Enemy Lines*, directed by John Moore.

Blum started his production career in 1977. He served as head of production at both Dennis Guy & Hirsch and Rick Levine Productions. Blum became executive producer at Spots Films in New York in 1987, running that company until 1992 when he and his partners opened Headquarters, which became one of the industry's top creative advertising houses.

As partner/executive producer and proprietor of Headquarters, Blum is responsible for procuring talent, managing director careers, running daily business operations, and overseeing the production process. In the last fifteen years, Blum has managed five directors who have been nominated for the DGA Best Commercial Director of the Year award, three of whom have won.

Blum is recognized in the advertising community as one of the leaders of the industry. The *Gunn* report rated Headquarters as the #3 up and coming creative shop in the world, and *Campaign Magazine* in London named Headquarters one of the top-10 award-winning companies internationally. Headquarters won the Palme d'Or at Kinsale the last two years, as well as numerous Lions at Cannes. It has repeatedly won awards at

the AICP /MOMA show, and was the top honored commercial production company in 2000. In addition, Headquarters has won an Emmy, numerous Clios®, Andy's and other advertising awards.

SCOTT FRANK (Screenplay) grew up in Los Gatos, California. He received a B.A. in Film Studies from the University of California at Santa Barbara in 1982.

His screenplays include *Minority Report*, directed by Steven Spielberg, starring Tom Cruise; and *Out of Sight*, which won the Writers Guild of America Award for Best Adapted Screenplay, the Edgar Award from the Mystery Writers of America as well as Best Screenplay awards from both the National Society of Film Critics and the Boston Society of Film Critics. It was also nominated for an Academy Award for Best Adapted Screenplay.

Scott Frank's other screenplay credits include *Get Shorty* (Writers Guild, Edgar and Golden Globe nominations), *Dead Again* and *Little Man Tate*. He recently co-wrote the upcoming thriller *The Interpreter*, directed by Sydney Pollack, starring Nicole Kidman.

EDWARD BURNS (Screenplay) continues to entertain audiences as actor, writer, director and producer. Most recently, Burns starred in the adventure film *A Sound of Thunder*, also starring Ben Kingsley and Catherine McCormack. He stars in the upcoming *The River King*, a super-natural murder mystery, based on Alice Hoffman's award-winning novel. Burns wrote, directed, and appears in the upcoming *Looking for Kitty*.

He starred opposite Dustin Hoffman and Andy Garcia in director James Foley's *Confidence*. Other recent films as an actor include the romantic comedy *Life, Or Something Like It*, opposite Angelina Jolie; and *Fifteen Minutes*, co-starring Robert De Niro. Burns also starred opposite Tom Hanks in Steven Spielberg's *Saving Private Ryan*. The critically acclaimed World War II epic marked the first film in which Burns acted but did not write and direct himself.

Burns was lauded by critics and audiences alike for his first feature, *The Brothers McMullen*, which premiered in competition at the 1995 Sundance Film Festival, winning

the Grand Jury Prize. Burns wrote, directed and starred in the film, which was shot on a budget of only \$25,000 and went on to gross over \$10 million at the domestic box office, making it the most profitable film of 1995. The film also won Best First Feature at the 1996 Independent Spirit Awards.

Burns' second film which he wrote, directed, produced and starred in, was the romantic comedy *She's the One*, with Jennifer Aniston and Cameron Diaz. Burns' additional films for which he wore multiple hats include the intimate drama, *No Looking Back*, with Lauren Holly and Jon Bon Jovi; the romantic comedy ensemble *Sidewalks of New York*, featuring Heather Graham, Brittany Murphy, Rosario Dawson, and Stanley Tucci; and the 1980s-set drama, *Ash Wednesday*, which starred Burns and Elijah Wood as two New York brothers trying to escape their past. Burns sixth feature film in just 10 years was *Looking for Kitty*, which premiered at the 2004 Tribeca Film Festival.

For television, Burns and brother Brian served as creators and executive producers of the half-hour comedy *The Fighting Fitzgeralds* for NBC starring Golden Globe winner Brian Dennehy.

Burns was born in Woodside, Queens and raised on Long Island. Initially an English major, he decided to focus on filmmaking, which he studied at Hunter College in New York City before making *The Brothers McMullen*. After the film won the Grand Jury Prize at Robert Redford's Sundance Film Festival, Redford was so impressed with Burns' talents that he served as executive producer on both *She's The One* and *No Looking Back*.

Burns serves as a National Ambassador for the Multiple Sclerosis Society.

RIC KIDNEY (Executive Producer) was Executive Producer on *The Recruit*, *Life or Something Like It*, and *The Rundown*. He produced the 2001 box-office smash *Legally Blonde*.

Kidney's impressive roster of credits as producer or executive producer also include *Six Degrees of Separation*, *Mercury Rising*, *Fear*, *The Chamber*, *A Simple Twist of Fate*, *Other People's Money*, and *After Dark, My Sweet*.

He also served in various production capacities on *Dad*, *In Country*, *Bull Durham*, *Angel Heart* and *At Close Range*.

BRENDAN GALVIN (Director of Photography) re-teams with John Moore after shooting Moore's debut feature *Behind Enemy Lines*. Galvin's motion picture credits include the Working Title Films' production *Thunderbirds*, directed by Jonathan Frakes, Joel Schumacher's *Veronica Guerin* for Disney/Bruckheimer Films, *Bookies* directed by Mark Illsley, and Henson/Universal's *Rat*, directed by Steve Barron.

Galvin's extensive list of credits as a cinematographer for commercials include Sega (My Perfect Holiday), France Telecom, Vodka (Ibiza), Coke (Out of Bounds, Floating Ball, Goal Keeper), Media/London, Pepsi (The Corrs) Saab (Preconceptions), Carlsberg (World Cup), Zocor, Adidas, Wallis, Ritz Fiat, Citroen, Nike, MTV (Glass Eater, Handwalker), Irish Tourist Board (co-credit), and numerous John Moore-directed commercials such as Sega (Dreamquest), Bank of Ireland (9 to 5), Guinness (Hurling), and Volvo (The Saint).

PATRICK LUMB (Production Designer) continues his association with John Moore after working as Production Designer on *Behind Enemy Lines*.

Lumb contributed his talents as Production Designer to the Disney/Bruckheimer *Veronica Guerin*, directed by Joel Schumacher, and *To End All Wars*, directed by David Cunningham. Commercials designed by Lumb include Bayer, Foster Farms, Alka Seltzer, Macy's.com, Subaru, Sony Playstation, DM2, Chase Manhattan Bank, McDonalds, GMC, Mobil Oil, Madd, and KTBZ/KHMX Radio.

He was Art Director on commercials for JT Root, Pepsi, Coca Cola, the California Milk Processor Board ("Got Milk") and UPS. Lumb designed Music Videos for Ricky Martin, TLC, Methods of Mayhem (Get Naked), and Will Smith (*Wild, Wild West*).

DON ZIMMERMAN, A.C.E. (Editor) entered the film business as an Apprentice Editor in music and sound effects. He worked for the Mirisch Co. under Dick Carruth, Frank Warner and Jim Richards on films such as *The Hawaiians*, *Gaily, Gaily*, *Little Big Man*, *The Godfather*, *Where's Poppa* and *Jonathan Livingston Seagull*.

Zimmerman became an Assistant Editor for Hal Ashby on the films *The Landlord*, *Harold and Maude*, *Shampoo* and *Bound for Glory*. After eight years in the

industry, Zimmerman became an editor on Ashby's *Coming Home* (which earned Zimmerman an Academy Award nomination) and then edited Ashby's *Being There*.

Other notable films edited by Zimmerman include *Dragonfly*, *Galaxy Quest*, *A Walk in the Clouds*, *Heaven Can Wait*, *Rocky III*, *Rocky IV*, *Cobra*, *Fatal Beauty*, *The Package* and *Prince of Tides*. He also edited *Patch Adams*, *The Nutty Professor*, *Liar Liar*, *Ace Ventura: Pet Detective*, the Fox comedy hit *Just Married* and *The Cat in the Hat*.

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

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

Beginning with a Sony-funded short, *The Bicyclist*, in 1994, Beltrami has worked consistently on film and television scoring projects, including the features *I, Robot*, *Terminator 3: Rise of the Machines*, *The Faculty*, *The Crow: Salvation*, all three of the *Scream* films, *Blade 2: Bloodhunt*, *The Watcher*, *Dracula 2000* and *The Dangerous Lives of Alter Boys* as well as the upcoming release *Cursed*.

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

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