



# ***OUT OF TIME***

## Production Notes

*How do you solve a murder when all the evidence points to you?*

Suppose everything you knew – everything you trusted – became a lie. For Matt Lee Whitlock, that nightmare has become a reality.

Matt (Denzel Washington) is the chief of police in small Banyan Key, Florida. A hardworking man who's good at his job, he's respected by his peers and beloved by his community. But when Banyan Key is shocked by a brutal double homicide, Matt starts his investigation – and his life starts to unravel. As details of the case begin to surface, all of the evidence points to Matt as the prime suspect.

Now with the investigation in full swing and several people working the case, Matt finds himself in a race against time to solve the murders before others uncover the clues he's finding and he himself falls under suspicion. He has to stay a few steps ahead of his own police force and everyone he's trusted in order to clear his name and uncover the horrifying truth. As the film's intricate storyline twists and turns, speeding towards its explosive climactic confrontation, it becomes all too apparent that the truth is on Matt's side – time, however, is not.

Metro-Goldwyn-Mayer Pictures presents two-time Academy Award®-winner Denzel Washington in the suspenseful thriller *Out of Time*, an Original Film, Monarch Pictures production. Directed by Carl Franklin from a script by Dave Collard, the film also stars Eva Mendes, Sanaa Lathan, and Dean Cain. *Out of Time* was produced by Neal H. Moritz and Jesse B'Franklin, with Kevin Reidy, Damien Saccani, Jon Berg, and Alex Gartner as executive producers. The talented roster of filmmakers includes director of photography Theo Van De Sande, production designer Paul Peters, editor Carole Kravetz Aykanian, costume designer Sharen Davis, and composer Graeme Revell.

## THE SET-UP

In *Out of Time*, Matt Lee Whitlock is a man who finds himself in a very complicated situation. He's a guy who makes a few mistakes – mistakes with far-reaching, dangerous consequences – and throughout the rest of the film he's in a race against time to fix that mistake before it ruins his life forever.

Sounds almost as complicated as putting a film together.

*Out of Time* showcases the talents of its star, two-time Oscar®-winner Denzel Washington, and the moviemaking skill of acclaimed director Carl Franklin, but the journey to the finished film started with first-time screenwriter Dave Collard's taut screenplay, a neo-noirish adventure that keeps the plot twists coming, the audience guessing, and the complications mounting towards a satisfying conclusion that ties up all the loose ends.

For his first feature script, Collard was inspired by the mystery thrillers he enjoyed most as a kid. "Those were the movies I grew up really liking," he says. "Anywhere you have those twists, where you're trying to figure it out and put together the puzzle, I just loved it."

In crafting his story, Collard knew he wanted to start with "a good guy who does the wrong thing for the right reasons." He continues, "My intent was to get the audience to like the character, then sort of throw him in a blender for the second half of the movie, hit 'blend,' and watch him try to stay away from the blades. I was going for a movie where you lean forward in your seat, where you're really interested in what's going to happen because you really feel for the guy." From that concept, Collard's screenplay was born.

As soon as he read Collard's script, producer Neal Moritz knew he'd found his next project. "It made for exciting entertainment from beginning to end," says Moritz. "Audiences love to root for a hero, and it's even more electrifying when you have no idea how they can possibly get themselves out of the trouble they're in. That's the case with Matt in *Out of Time* – you're right there with him, taking the journey, and you can't wait to see where it ends up. It's a very suspenseful, thrilling story, and it's very well told."

Moritz began developing the project with MGM. The first hurdle was to find a director who could juggle the film's suspense and sexuality with the rapid-fire timing and strategic filmmaking the script would require. "We needed a filmmaker who understood the genre," says Moritz. Because of the film's complicated characters and heightened situations, the filmmakers also needed a director who had the ability to work with actors and pull strong performances from

them. “We focused in on Carl Franklin,” Moritz continues.

Director Carl Franklin’s films have relied heavily on intricate plots and intense, well-developed characters. Jesse B’Franklin, Franklin’s producing partner (and more recently his wife), saw great potential in Collard’s script, and was particularly intrigued by its central character. “I liked the character of Matt,” B’Franklin says. “He’s basically a good guy who, for various reasons, makes a few choices that land him in hot water. What makes it even more complex is that he makes his decisions for what the audience understands to be the right reasons. That makes us root for him from the very beginning.”

B’Franklin showed the script to Carl Franklin, whose previous films *High Crimes*, *One False Move*, and *Devil in a Blue Dress* also pitted a lone protagonist up against a seemingly no-win situation. Franklin quickly shared B’Franklin’s enthusiasm for the project. “I was intrigued by the characters and the element of the ticking clock,” says Franklin. “I knew it would be a challenge. I just thought, ‘You know, I’d like to try to pull this off.’”

## **THE ACCOMPLICES**

Once Franklin came aboard to run *Out of Time*, he needed to find a group of talented actors who could bring the screenplay’s difficult characters to life. Each character is flawed in some way, which provided rich roles for the actors to play, but it made casting more difficult than usual. “I wanted to find actors that could breathe vivid life into these characters,” says Franklin. To play Matt, the main protagonist, Franklin cast an actor with whom he’d worked previously and undeniably one of the best actors in the business: Denzel Washington.

Washington read the screenplay and was also impressed by its suspenseful twists, its neo-noir qualities, and its challenging central role. He signed on to do the project. “When I first read the script, I thought it was a great ride,” says Washington. “Carl and I had a good success previously, so that was there, but first and foremost with me it always comes down to the script. I found it very interesting and I liked the character of Matt. I thought it would be a great role to play.”

Discussing his character, Washington says, “He’s a big fish in a little pond. He’s the chief of police in a four-cop town, and he’s pretty content. He thinks he has everything right where he is. He thinks he can do no wrong – and pays the price.

“For me,” continues Washington, “in terms of my character, the picture is really about temptation, and what can happen when you give in to it. It’s about sticking your hand in the

cookie jar and it turns out to be full of fire. When you go out there and do something you know you shouldn't be doing, there are consequences. Though he's trying to help someone, trying to do good, Matt makes a couple of very bad mistakes."

For Carl Franklin, it was most important that the audience quickly identify with Matt and is willing to follow his lead. "If you didn't buy what Matt was doing every step of the way in this movie," says Franklin, "you'd end up sitting there saying, 'Why did he do that?' Because it's Denzel and because he's so good, you believe him every step of the way.

Joining Washington are cast members Eva Mendes, who portrays Matt's estranged wife, Alex; Sanaa Lathan as Matt's lover Ann Merai; and Dean Cain as Chris, Ann Merai's menacing husband. All three jumped at the chance to climb into the ring with Washington.

Searching for two actresses to play opposite Washington was a daunting task. The filmmakers needed actresses who had the chops to match Washington scene for scene, trade off against him in heightened situations and help build the movie's steamy, sexy heat. In Mendes and Lathan, the filmmakers found what they were looking for.

"Both Sanaa and Eva are incredibly exciting to work with," says producer B'Franklin. "They are both beautiful, both immensely talented, and their careers are on a definite upward climb. In their scenes with Denzel, it makes for a sizzling combination."

Carl Franklin echoes that sentiment when discussing the leading ladies. Since being cast in *Out of Time*, both actresses' careers have taken off, and when asked whether their career trajectories influenced their casting, Franklin says, "I wasn't trying to anticipate any particular break in their careers. I simply looked at what I saw in the audition room. They both came prepared and were much stronger than any of the other players. They earned their parts by being the best."

"The women dominate this movie. I am just along for the ride," Washington laughs. "Sanaa plays the woman I fool around with, and Eva, who was in *Training Day* with me, plays my wife, with whom I'm in the process of going through a divorce. Both are strong actors giving fine performances – and yes, playing opposite these two women makes me a very lucky man."

For her part, Lathan was thrilled to work with Washington and was extremely grateful for the opportunity. "Denzel is so enthusiastic about his work," she says. "He is there for you, he is there for himself. He really honors his character, he honors the story. He immerses himself in the world of the film. Working with Denzel means having a co-star who is completely in that imaginary world with you, and that naturally brings you deeper into it, too.

“I was really surprised when I read the screenplay,” she continues. “It’s that good – a very hot, sexy thriller,” she says. Lathan enjoyed her character as well. “I was thrilled to play Anne Merai because she has so many layers. There’s a mystery about her you never get a hold of. She’s sexy, and she has many different colors and dynamics.

“It’s always exciting when you play a character that scares you,” says Lathan. “When I read *Out of Time*, I was like, ‘Oh, gosh, can I do this?’” she says. “But that’s something you should do – you should always step beyond your boundaries and do things you’re not sure you can do, things you haven’t done before.”

Reminiscing on her experiences making the film, Lathan goes all the way back to the beginning and discusses her audition. “It was very nerve-wracking,” she says, “the highest kind of pressure situation you can be in. You’re trying to prove something and get chosen.” But in her screen test with Washington, despite the stress, Lathan felt she was in very good hands. “It was great,” she says. “Denzel was very sensitive to the pressure of the situation.

“Of course, we had to do one of our first scenes, which is a love scene,” Lathan laughs. “I met him, then five minutes later, here we are doing this love scene. We were laughing because we were like, ‘Crazy what we do for a living,’ you know?”

Of Lathan, Washington says, “Sanaa is very interesting, very bright. She’s a really nice girl. I’ve had a wonderful time with her. She’s very pleasant to be around, very professional – and very talented. It’s a complicated role she’s playing, and she did a great job with it.”

Lathan just feels very grateful to be in the business she’s in. “I love acting,” she says, “and I feel so lucky and blessed to be able to act with such great actors and work with such a great director on such a good script. This was like a dream for me.”

For Eva Mendes, *Out of Time* marked her second outing with Washington, and the experience only confirmed what she already knew. “Denzel is so open, available and exciting,” she says. “I learned so much from him every single day. He is so professional, and he taught me so much without even knowing it. It’s like acting school, but I’m getting paid instead of paying the school,” she laughs.

To prepare for her role as Alex, Mendes says, “I did my research. I hung out with policemen and policewomen for a few days.” She soon realized, however, that her notions about female police officers were wrong. “My preconception of a female cop was that they were kind of severe, but I was so wrong. They were so feminine.” Expanding on her discovery, Mendes thinks being a woman can work to a detective’s advantage. “You can almost play it up a little bit more,” she says. “Like, ‘Oh, I’m just this girl asking some questions.’ That way you get more

information – you’re less intimidating and get more answers.”

Once she was finished with her research was able to focus on exploring and building her character, Mendes says, “I thought I just needed to be myself and use what attracted me to the role in the first place: her ambition. I wanted to forget about trying to act like a cop and focus on Alex’s ambition. She knows what she wants, she knows she has to get to the bottom of the mystery, and she knows the payback for her hard work is going to be quite delicious. It will benefit her career and her future.”

Mendes sees a lot of herself in Alex’s fierce determination. “I’m fearless in my life and in the decisions I make,” she says. “To a large extent, I don’t care what people think.” When asked what she as a person brings to her character, she says, “I bring to Alex the fearlessness that goes with just really being yourself and saying, ‘You know what? I’m so sorry if I offend you, I’m sorry if you feel excluded, but this is who I am and this is what I’m gonna do.’”

When discussing what it’s like to work with one of the most lauded and beloved actors in film, Mendes agrees that it could be intimidating for some people. When they met for the first time before *Training Day*, “He was just as cool as a cucumber,” Mendes says. “And I was trying to be cool as a cucumber,” she laughs. “He’s Denzel,” she continues. “He doesn’t have to do anything to intimidate. But you either find it intimidating or find it challenging. I happen to find it challenging, and it excites me completely. He’s just amazing – and it doesn’t hurt that he’s completely adorable.”

Of Mendes, Director Franklin says, simply, “Eva came in, she had the goods, and she delivered. She’s wonderful in the film.”

Mendes also really loved working with her director. “Carl sits back and allows people to develop their characters without judging, without censoring. It was wonderful.” Summing up her experience, she says, “Every day was challenging...and I just love the challenge.”

Dean Cain plays Anne Merai’s husband, Chris, and turns in a performance that might surprise many. Explaining why Cain was the right choice for the role, B’Franklin says, “Dean can go head-to-head with Denzel. He’s as big and strong and fierce as Denzel. I think it’s an interesting new role for him. I think audiences will see him in a new light.”

Carl Franklin agrees and says it was Cain’s strong audition that earned him the part. “Dean brought the goods when he came into the audition,” Franklin says. “In the film, I think you see an edge in him that a lot of people are not aware is there. His performance in the film is exciting to watch.”

Cain really enjoyed the story’s blend of suspense and entertainment. “I was fooled

completely by the script when I read it,” he says. “I didn’t know what was going on. It was a complete page-turner. I wanted to know what was going to happen next and who was doing what.” Cain also marveled at how the screenwriter resolved the film’s many complications. “There are certain twists and turns that happen early on where I was thinking, ‘Wow!’ but all those loose ends are tied up. This one is just so tight, you can’t punch holes into it.”

Familiar with director Franklin’s work before even reading for the role, Cain knew Franklin was the right helmer for the project. “He knows that genre so well,” says Cain. “I knew it was going to be a great movie before it was even made.”

Cain also felt like he understood his character very well. “Chris is a retired football star who did great in college, then went to the NFL,” he says. “It’s a world I know personally. It’s a very glamorous business and you really get the spotlight on you; you’re a rock star when you’re on top. But it’s a very short-lived, finite career, and that’s what’s happened with Chris. He’s not The Guy anymore, he’s not the golden boy. I saw a lot of people crash and burn in the NFL. That’s where Chris is in the film. He’s dealing with a lot of anger.

“Knowing your character and knowing where your character is coming from is a huge part of it,” Cain continues. “I know a lot of people like Chris. He’s very different from characters I’ve played in the past and very different from myself – but similar in a lot of ways. Playing this character felt right. It felt right to be there.”

In the film, Cain and Washington have a particularly intense exchange in a bar, and it’s one of the filmmakers’ favorite scenes. “It’s watching two actors square off and do what they do best. The result is something incredibly powerful and fun to watch at the same time,” says Franklin. B’Franklin adds simply, “Denzel and Dean both nailed that scene.”

“We’ve talked about that scene in a lot of different terms,” says Cain. “For me, you have two lions staring one another down, fighting over their pride and self-respect and manhood. We have a conversation where we know exactly what we’re talking about, only we’re using other words to say what we really mean. There are certain lines men don’t cross – and our characters are talking about crossing that line without actually saying it. Rarely in life do you get people who are that clever and intelligent, who can speak in those terms. But that scene, for me, is the essence of the conflict between those two characters. It’s so well-written – very clever.”

Cain felt very at ease exploring such dramatic territory, especially working with someone as accomplished as Washington. “Denzel is so good, and that made me very comfortable. When you work with somebody who really knows what they’re doing, you know it and you feel it. There’s a safety in that; there’s security. You know you’re in good hands in a scene with

Denzel,” he says. “It was a lot of fun, and creative as hell.

“Having a strong director also helps,” Cain continues. “It’s hard to look at yourself when you’re working, and Carl was there every step of the way. He’s really generous to his actors. He really wants to know how you feel about something, and you feel safe to try things. With a film like *Out of Time*, he’s putting all these pieces together to tell such a complicated, mixed-up story, then making it all coherent and cohesive at the end. That’s where he’s particularly brilliant. There are little things he’ll have you do, and you’re not quite sure sometimes why, then it really makes sense afterwards. That’s his particular genius, I think.”

Before the cameras began rolling, director Franklin asked his cast to sit with each other and discover their characters. Having been an actor, Franklin understands the process.

“Carl is a real actor’s director,” says Lathan. “He’s great and he really makes it clear to you what you need to do. I loved rehearsing with Denzel and Carl because they really love the process. That’s part of the fun of rehearsal. We just went crazy coming up with the characters’ histories.”

Mendes also enjoyed the rehearsals. “Carl created a really nice, comfortable, open environment for us,” she says. “Rehearsal time is fun time. It’s when you don’t have the pressure to give your best performance. You just come in and explore the characters. You can experiment and go as far as you want.”

Dean Cain adds, “It was just Carl, Denzel, Sanaa, Eva and me sitting in a room. We talked about our characters’ pasts. To flesh them out, Denzel and Carl were always punching holes in things, and boy, it really made you get your story straight and solid.”

## **FATALE LOCALE**

Although the script was initially written to take place in the Northeast, it had changed to Florida by the time the Franklins became involved. Because the film takes place in a small town in the shadow of a bigger city, the filmmakers needed to find a believable place to create Banyan Key, a place where it’s conceivable that people still knew one another from high school and that Matt’s chief of police would command respect yet maintain a personal connection to his community. Finding a less developed part of Florida turned out to more of a chore than the filmmakers had expected.

“We looked all over the state before deciding on the areas around Boca Grande and Cortez to stand in for Banyan Key,” says B’Franklin. “Because the areas in the Keys were either



too tiny or too overdeveloped, we had better luck finding the right look on the Gulf Coast; there are more unspoiled areas on the west coast of Florida.” For the film’s big city scenes, the filmmakers chose the pastel-colored Floridian hub of Miami.

Franklin was pleased with the Florida locations. “I especially love Miami,” he says. “The heat, the colors, the multicultural society – they all give Miami a particular flavor you can’t find anywhere else. It helps create a personality for the movie.”

Though Florida provided a perfect backdrop, there was one thing that made shooting more difficult. “When Carl said he wanted to shoot this film in Florida,” says Washington, “I said, ‘Great.’” The director didn’t mention, however, that he wanted to shoot in July. “We had a couple of really tough months in Florida,” continues Washington. “June and July are very hot, to say the least.”

The oppressive heat ended up working well for the film, however. In a sultry, steamy tale of double-crossing and murder, the high temperature actually became another character in the movie and helped the actors turn up the heat themselves.

“When you are dealing with this kind of intense heat,” says B’Franklin, “heat and steaminess can’t help but seep into the film.”

“It really did affect my performance,” says Washington. “The heat was stifling, especially in front of the camera with ten extra lights beaming down on you. But it is a good thing. I used that.” With a laugh, he adds, “I had no choice.”

Lathan agreed. “I certainly didn’t have to act like it was hot. It was hotter than anyplace I’ve ever been. But that added a whole other element. It definitely added to my performance. The heat just makes you want to scream.”

Cain adds, “To be in that environment really helps you as an actor. Sticky, hot, sweaty – it’s a different feeling and helps everything feel different. Your clothes hang a bit differently. Your hair feels different. Everything just feels different. Florida is sexy – it’s a perfect setting for this film.”

Not all the actors found the heat daunting. “I LOVE the heat,” says Miami-born, Los Angeles-raised Mendes. “This sounds predictable, but the heat adds to the sexiness. After a couple of weeks here I just wanted to take my clothes off. You want to be as bare as you can be, and there is something really freeing about that. That’s what you want as an actor. The climate affects your attitude, your behavior. It’s great.”

Overall, B’Franklin says that keeping the film so taut and fast-paced made for an extremely challenging shoot, “but our actors and Carl truly rose to the challenge. The film keeps

you really tense and on the edge of your seat, which is exactly what we wanted it to do. Many things are happening at once. You come out of the theatre kind of breathless and a little worn out. A perfect night at the movies,” she laughs.

## ABOUT THE CAST

**DENZEL WASHINGTON (Matt Lee Whitlock)**, a two time Academy Award®-winner, is always in search of new challenges; his varied film and stage portrayals bear this out. From Trip, an embittered runaway slave in *Glory*, to South African freedom fighter Steven Biko in *Cry Freedom*; from Shakespeare’s tragic historical figure *Richard III* to womanizing trumpet player Bleek Gilliam in Spike Lee’s *Mo’ Better Blues*, Washington has amazed and entertained audiences with a rich and colorful array of characters distinctly his own.

Most recently, Washington made his feature film directorial debut in December 2002 with *Antwone Fisher*. Based on a true story, the film won critical praise and was awarded the Stanley Kramer Award from the Producers Guild of America, as well as an NAACP Award for Outstanding Motion Picture and Outstanding Supporting Actor for Washington’s performance.

One of Washington’s most acclaimed roles to date was his Academy Award®-winning tour-de-force in *Training Day*. The film opened number one at the box office with the highest weekend gross (\$23.6 million) in his illustrious career. He was also recently seen in *John Q*. The film established an opening day record for President’s Day weekend, grossing \$24.1 million, and garnered Washington a NAACP Image Award for Outstanding Actor in a Motion Picture.

In September 2000, Washington starred in Jerry Bruckheimer’s box-office sensation *Remember the Titans* (\$115 million domestic gross). Earlier that year, he starred in *The Hurricane*, reteaming with director Norman Jewison. He received a Golden Globe Award for Best Actor and an Academy Award® nomination (his fourth) for his portrayal of Rubin “Hurricane” Carter.

In November 1999, he starred in *The Bone Collector* opposite Angelina Jolie. In 1998, he starred in *Fallen* for director Gregory Hoblit and in Spike Lee’s *He Got Game*. He also reteamed with director Ed Zwick for *The Siege*, co-starring Annette Bening and Bruce Willis.

In the summer of 1996, Washington starred in the critically acclaimed military drama *Courage Under Fire*, again with his *Glory* director, Ed Zwick. Later that year, he starred opposite Whitney Houston in Penny Marshall’s *The Preacher’s Wife*. In 1995, he starred opposite Gene Hackman in Tony Scott’s *Crimson Tide*; in the futuristic thriller *Virtuosity*; and as Easy Rawlins

in *Out of Time* director Carl Franklin's *Devil in a Blue Dress* (which Washington's Mundy Lane Entertainment produced with Jonathan Demme's Clinica Estetico).

Another of Washington's most acclaimed performances was his portrayal of Malcolm X in director Spike Lee's epic *Malcolm X*. The film was hailed by critics and audiences alike as one of the best films of 1992. For his portrayal, Denzel received a number of accolades, including an Academy Award® nomination for Best Actor.

In addition to his accomplishments on screen, Washington took on a different type of role in 2000. He produced the HBO documentary *Half Past Autumn: The Life and Works of Gordon Parks*, which was nominated for two Emmys. He also served as executive producer on *Hank Aaron: Chasing The Dream*, a biographical documentary for TBS which was nominated for an Emmy Award. Additionally, his narration of the legend of John Henry was nominated for a 1996 Grammy Award for Best Spoken Word Album for Children, and he was awarded the 1996 NAACP Image Award for his performance in the animated children's special *Happily Ever After: Rumpelstiltskin*.

A native of Mt. Vernon, New York, Washington had his career sights set on medicine when he attended Fordham University. But during a stint as a summer camp counselor he appeared in one of their theatre productions; he was bitten by the acting bug and returned to Fordham that year seeking the tutelage of Robinson Stone, one of the school's leading professors. Upon graduation, he was accepted into San Francisco's prestigious American Conservatory Theater, and following an intensive year of study in their theater program, he returned to New York.

Washington's New York theater career began with Joseph Papp's Shakespeare in the Park, and was quickly followed by numerous off-Broadway productions, including "Ceremonies in Dark Old Men," "When the Chickens Came Home to Roost" (in which he portrayed Malcolm X), "One Tiger to a Hill," "Man and Superman," "Othello," and "A Soldier's Play," for which he won an Obie Award. Washington's more recent stage appearances include the Broadway production of "Checkmates" and "Richard III," which was produced as part of the 1990 Free Shakespeare in the Park series hosted by Joseph Papp's Public Theatre.

Washington was discovered by Hollywood in 1979 when he was cast in the television film *Flesh and Blood*, but it was his award-winning performance onstage in "A Soldier's Play" that captured the attention of the producers of the NBC television series *St. Elsewhere*, and he was soon cast in that long-running series as Dr. Phillip Chandler. His other television credits include *The George McKenna Story*, *License to Kill*, and *Wilma*.

In 1982, Washington re-created his role from “A Soldier’s Play” for Norman Jewison’s film version, re-titled *A Soldier’s Story*. Washington went on to star in Sidney Lumet’s *Power*, Richard Attenborough’s *Cry Freedom* (for which he received his first Oscar® nomination), *For Queen and Country*, *The Mighty Quinn*, *Heart Condition*, *Glory* (for which he won the Academy Award® for Best Supporting Actor), and Spike Lee’s *Mo’ Better Blues*. Washington also starred in *Ricochet* and in Mira Nair’s *Mississippi Masala*.

Additional film credits include Kenneth Branagh’s *Much Ado About Nothing*, Jonathan Demme’s controversial *Philadelphia* with Tom Hanks, and *The Pelican Brief* opposite Julia Roberts, based on the John Grisham novel.

**EVA MENDES (Alex Diaz Whitlock)** is quickly rising to stardom since arriving in Hollywood. She was recently seen in this summer’s *2 Fast 2 Furious* after her showing in the critically acclaimed blockbuster hit *Training Day* for director Antoine Fuqua, as well as in *All About the Benjamins* for director Kevin Bray, opposite Ice Cube and Michael Epps.

Mendes just returned from Mexico where she was filming *Once Upon a Time in Mexico* – a starring role, opposite Antonio Banderas and Johnny Depp. The film is director Robert Rodriguez’s third in the trilogy he began with *El Mariachi* and continued with *Desperado* (also starring Banderas). Mendes’ other recent film credits include the blockbuster hit *Urban Legends: Final Cut* and *Exit Wounds*.

Born in Miami and raised in Los Angeles, Mendes’ was discovered when a photographer neighbor asked to photograph her. These photos landed Mendes a manager, which led to a few commercials, which led to her first film appearance in *Children of the Corn V*, which led to an agent. Mendes left college to study acting with her current acting coach, Ivana Chubbuck. Simultaneously, Eva was cast in *Night at the Roxbury* and the hit NBC drama *ER*.

**SANAA LATHAN (Ann Merai Harrison)** most recently starred in the hit romantic comedy *Brown Sugar* opposite Taye Diggs. She received critical acclaim (including a Best Actress Award from the NAACP) for her role in Gina Prince-Bythewood’s *Love and Basketball* opposite Omar Epps. Lathan then reunited with Prince-Bythewood for the HBO film *Disappearing Acts* starring opposite Wesley Snipes. Lathan also starred in the hit romantic comedy *The Best Man*; her performance earned her an Image Award nomination for Best Supporting Actress. Additional feature film credits include *The Wood*, Ted Demme’s hit comedy

*Life*, and the sci-fi thriller *Blade*. Lathan's television credits include a series regular role on NBC's *Lateline* with Al Franken.

A graduate of the Yale School of Drama, Lathan has performed on stage in numerous regional and Off-Broadway productions, including a starring role in Shakespeare in the Park's "Measure for Measure" at the Delacorte Theater in Central Park. Before that she starred in the New York production of Eve Ensler's acclaimed "The Vagina Monologues."

**DEAN CAIN (Chris Harrison)**, who garnered international prominence portraying Clark Kent/Superman in the highly acclaimed television series *Lois and Clark: The Adventures of Superman*, was last seen on the big screen in *Rat Race*. He also starred in *The Broken Hearts Club*, a romantic comedy that premiered to great reviews at the 2000 Sundance Film Festival.

In addition to his film work, Cain was also seen on television in the Fox movie thriller *The Glow*. This film comes on the heels of 2002's TBS thriller *Christmas Rush*.

Cain, a native of Malibu, made his feature film debut in 1984 in *The Stone Boy*. He would later attend Santa Monica High School where he focused on football instead of acting. He went on to Princeton University and set an NCAA record for interceptions in a season. Shortly thereafter, he signed with the Buffalo Bills, but a knee injury quickly ended his professional career. He turned back to acting and starred in *Best Man*, *Flight of Fancy*, and the telefilms *Dog Boy*, *Rag and Bone*, *Futuresport* as well as the Hallmark Hall of Fame film *Runaway*. Cain also spent a season playing Rick on the popular series *Beverly Hills 90210*.

Cain, not only an athlete and actor, is an entrepreneur who founded Angry Dragon Entertainment, which produces *Ripley's Believe It or Not*, TBS' highest rated original series.

**JOHN BILLINGSLY (Chae)** began acting in the fifth grade as a particularly ferocious (albeit gap-toothed and lisping) Scrooge in "A Christmas Carol" at Weston Elementary School. He attended Bennington College where he studied theatre, literature and political science. He moved to Seattle after graduation and ended up staying for 15 years, appearing on every notable Northwest stage. He has played in "The Nerd," "Candide," Mamet's "Bobby Gould in Hell," "The Seagull," "The Birthday Party," and "Great Expectations." His most recent stage appearance was with The Actor's Gang in "Ugly's First World."

In 1990, Billingsly founded a Seattle-based theatre company, Bookit, devoted to adapting fiction for the stage. John has directed and appeared in a multitude of adaptations by such authors as Woody Allen, John Cheever, James Joyce, Chekhov, Bernard Malamud, Dorothy

Allison and Dorothy Parker. Billingsly also helped found a Seattle acting studio called Freehold where he taught for seven years and helped establish the company's theatrical production arm.

Billingsly moved to LA in 1996 and in 1997 was cast in *NYPD Blue*. Other guest star roles followed, including *The Practice*, *Profiler*, *Pretender*, *Martial Law*, *The X-Files*, and *Malcolm and Eddie*, among others. In 1999, Stephen Spielberg cast him in NBC's *The Others*. He has also appeared on *The West Wing*, *Six Feet Under*, *Family Law*, *Judging Amy*, *Gideon's Crossing*, *Diagnosis Murder*, *Touched by an Angel*.

There have been a few movies along the way, most recently *The Glass House*, *White Oleander*, and *High Crimes*.

## **ABOUT THE FILMMAKERS**

**CARL FRANKLIN (Director)**, an award-winning filmmaker, began working professionally as a feature film director with Roger Corman's Concorde Films. After a screening of his award-winning American Film Institute thesis film, *Punk*, he was signed to direct the low-budget crime drama *One False Move*. This highly praised directorial debut, starring Bill Paxton, Cynda Williams, and Billy Bob Thornton, was named one of the ten best films of 1992 by the National Board of Review. The film also earned him the prestigious New Generation Award by the Los Angeles Film Critics Association, the MTV Movie Award for Best New Filmmaker, and the IFP Spirit Award for Best Director.

Franklin's next feature film was *Devil in a Blue Dress*, starring Denzel Washington, Don Cheadle and Jennifer Beals, based on the acclaimed novel by Walter Mosley. He then directed the emotional drama *One True Thing*, inspired by Anna Quindlen's novel, starring Meryl Streep, William Hurt and Renee Zellweger. Most recently, Franklin directed *High Crimes*, starring Morgan Freeman and Ashley Judd. For television, Franklin directed the acclaimed HBO miniseries *Laurel Avenue*, the story of an extended African-American family living in St. Paul, Minnesota.

Franklin studied history and dramatic arts at the University of California at Berkeley before embarking on his acting career. He subsequently received his Masters degree in directing from the American Film Institute. The school also praised him with the Franklin J. Schaffner Award in 1996. Franklin serves as a board member of the Independent Feature Project/West and has taught Film Analysis at the American Film Institute.

**DAVE COLLARD (Writer)**, a Middlebury College graduate, wrote for the television series *Family Guy* prior to writing *Out of Time*, which is his first feature film.

**NEAL H. MORITZ (Producer)**, the owner of Original, has a degree in economics from UCLA and a graduate degree from the Peter Stark motion picture producing program at the University of Southern California. He recently produced this summer's hits *2 Fast 2 Furious* and *S.W.A.T.*, and last year worked on *Sweet Home Alabama* and *XXX*. Prior to that, Moritz produced the \$145 million-plus sleeper hit *The Fast and the Furious*, *The Skulls*, the Emmy-nominated *The Rat Pack*, *Not Another Teen Movie*, *Slackers*, *Volcano*, *Blue Streak*, *Saving Silverman*, and *The Glass House*. However, it was his earliest films – *Juice*, *I Know What You Did Last Summer* and its sequel, *Urban Legend*, *Urban Legends: Final Cut* and *Cruel Intentions* – that jumpstarted his career.

Additionally, Moritz produced the television series *Greg the Bunny* and *Shasty McNasty*, as well as the telefilms *Hendrix*, *Cabin by the Lake* and *Class Warfare*. He is currently producing the series *Tru Calling* and the family drama *Still Life*, and has a future slate that includes the film *Torque*.

**JESSE B'FRANKLIN (Producer)** made her producing debut with Carl Franklin's award-winning *One False Move*.

An early supporter of the burgeoning independent film scene during the mid-1980s, B'Franklin served as vice-president of marketing and distribution at Island Alive. There, she oversaw the acquisition, marketing and distribution of such landmark independent films as *Kiss of the Spider Woman*, *The Trip to Bountiful*, *Stop Making Sense*, *Choose Me*, and *Mona Lisa*. She also helped acquire distribution rights to *She's Gotta Have It* (Spike Lee's feature film debut), *Bagdad Café*, *River's Edge*, and *Dark Eyes*.

In 1998, B'Franklin left Island Pictures to concentrate on her producing career, and shortly thereafter began production on *One False Move* with Carl Franklin. B'Franklin and Franklin followed this collaborative success with three more films – *Devil in a Blue Dress*, *One True Thing*, and *High Crimes*. For television, B'Franklin produced Franklin's acclaimed six-part miniseries, *Laurel Avenue*.

Early in her career, B'Franklin gained experience in a number of entertainment fields. After studying mass media and communications at Berkeley, she worked in a regional sales office for Paramount Pictures. Later, she worked as an independent buying agent and film

booker, as program director of the Mill Valley Film Festival, as the producer of performance artists Penn & Teller's traveling road show, and as the producer's rep for *El Norte* – securing U.S. Distribution rights and supervising the film's marketing campaign.

**THEO VAN DE SANDE (Director of Photography)** was born in Holland, and has been living in Los Angeles since 1987. This is his second film with director Carl Franklin, following *High Crimes*. Van de Sande has worked with a variety of directors on such critically acclaimed films as Lasse Hallstrom's *Once Around*, *Crossing Delancey* with Joan Micklin Silver, *Miracle Mile* with Steve de Jarnatt, *Volcano* and *Tuesdays with Morrie* with Mick Jackson, *Blade* with Steve Norrington, Roger Kumble's *Cruel Intentions*, and Michele Ohayon's *Colors Straight Up*, which was nominated for the Academy Award®, DGA Award, and Spirit Award for best feature-length documentary in 1997, along with 9 other National awards.

While shooting in Holland, Van de Sande twice received the Golden Calf for Best Cinematography (in 1982 and 1987), the highest award bestowed upon a director of photography in the Netherlands every five years for a body of work. Many of the feature films Van de Sande has worked on have received international critical acclaim. Among them are *The Girl with Red Hair*, which received the Dutch Film Critics Award; *The Illusionist*, which received the Dutch Best Film and Dutch Film Critics Award; and *The Assault*, which received the Academy Award® and Golden Globe Award for Best Foreign Film.

**PAUL PETERS (Production Designer)** has also collaborated with director Carl Franklin on *High Crimes* starring Ashley Judd and *One True Thing* starring Meryl Streep. His work with director Simon Wincer includes *Young Black Stallion*, *Harley Davidson and the Marlboro Man*, *The Phantom*, and *P.T. Barnum*, for which he was nominated for Excellence in Production Design from his peers at The Art Director's Guild.

Peters was nominated for an Emmy for Best Production Design for his work on the television movie *Lincoln*. He also won a CableAce Award for Best Production Design for *Heart of Darkness* after previously being nominated for his work on *Broken Chain*.

Peters has been the production designer on many more films, including Alan Rudolph's *Made in Heaven*, *The House on Turk Street* directed by Bob Rafelson, and *American Pie* and *Where the Heart Is*, both from the directing team of Chris & Paul Weitz.



**CAROLE KRAVETZ AYKANIAN (Editor)**, a Silver Medal winner at the Houston Film Festival, has edited both film and television and collaborated with many critically acclaimed directors. Her television experience includes HBO's *Carnivale*, Showtime's *Love, Cheat and Steal*, and six episodes of HBO's *Laurel Avenue*.

A frequent collaborator with Carl Franklin, Kravetz has raked up numerous film credits, including Franklin's *High Crimes*, *One True Thing*, *Devil in a Blue Dress* and *One False Move*. Her other films include *Ghost World*, *Sans Titre*, *The Disappearance of Garcia Lorca*, *Sketch Artist*, *The Seventh Coin*, *December*, *Out of the Rain*, *Dance of the Damned*, and *Curfew*.

Kravetz also has experience as a 2<sup>nd</sup> Unit Director for *Poison Ivy* and *Stripped to Kill*.

**SHAREN DAVIS (Costume Designer)**, a three-time collaborator with director Carl Franklin, has worked with many respected directors in both film and television. Her most recent film is *Unchain My Heart*, which was preceded by *Antwone Fisher*, *High Crimes*, *Doubletake*, *Nutty Professor 2: The Klumps*, *Rush Hour*, *Dr. Doolittle*, *Money Talks*, *Devil in a Blue Dress*, and *Equinox*.

Her television experience includes *Vanishing Point*, *Nightjohn*, *Earth 2*, *Zooman*, *Equinox*, *Midnight Run*, *State of Emergency*, *Younger & Younger*, and *Laurel Ave*.

**GRAEME REVELL (Music)**, who once formed a rock group with three of his patients at a Sydney mental institution, earned a record contract with Elektra and WEA in 1984 for his work with SPK. In 1985, he traveled the world recording the sounds of insects. He combined and processed these into "Micromusic," which created new musical instruments in the digital domain exclusively from insect song.

He continued his composing interest by producing an album where he interpreted the pictorial musical scores of Adolf Wolfli. Revell credits Wolfli with the first pictorial music open to multiple interpretations.

In 1987, Revell produced a project which was initially titled "Music for Impossible Films." One of the pieces on this record became the theme for his first motion picture score *Dead Calm*. Its unique combination of previously unrelated musical elements, including his own panicked breathing, won him the prestigious Australian equivalent of the Oscar® for best score in 1989.

Revell, who has 70 feature films, several mini-series and a hit TV series to his credit, has collaborated with the talented filmmakers Curtis Hanson, John Woo, Robert Rodriguez, Edward

Zwick, Wim Wenders, Carl Franklin, Michael Mann, Philip Noyce, David Twohy, Michael Gondry and Ronny Yu.

**KEVIN REIDY (Executive Producer)** has worked as a producer, executive producer, co-producer and unit production manager in both films and television, following a successful career as an executive at several film companies.

Reidy's feature film credits include executive producer on *High Crimes*, co-producer/UPM on *Ever After*, producer/UPM on *Mortal Kombat: Annihilation*, UPM on *Overnight Delivery*, line producer/UPM on *Loved* (which won an Independent Spirit Award), UPM on *Mortal Kombat*, supervising producer/post-production supervisor on *Swimming with Sharks*, and UPM on *Shanghai Noon*.

Reidy's television movie credits include producer on HBO's *Cheaters* and *The Jack Bull*. He was also producer of *Dark Reflections* and *Based on an Untrue Story*. Recently, he produced the pilot *Dead Last* for Warner Bros. Television.

As an executive, Reidy served as chief operating officer and senior vice president of production at I.R.S. Media. During that time he oversaw numerous features, including Carl Franklin's *One False Move* and Stacey Cochran's *My New Gun*. Previously, Reidy was vice-president of international production and, from 1988-1990, a casting director at Concorde/New Horizons Pictures, where he worked on twelve feature films.

**DAMIEN SACCANI (Executive Producer)** recently finished working on *Mission Without Permission*, a remake of the Danish film of the same name. He is currently working with frequent partner Dave Collard on *The Brigade*.

Before his producing career, Saccani worked with Universal Studios supervising the development and production of six films, including *Ride with the Devil*, *How the Grinch Stole Christmas*, *Gladiator* and *Bowfinger*.

**JON BERG (Executive Producer)** is a producer and manager who has been working actively in the motion picture business for eight years. In January of 2000, Berg started a management and production shingle, which evolved into *Guy Walks into a Bar*, collaborating with long-time friend, screenwriter, director and novelist, Todd Komarnicki. In the company's short history, they have set-up seven projects at major studios, attaching such high caliber talent

as George Clooney, David Mamet, Kim Peirce, James Caan, Steven Soderbergh, Will Ferrell, Mark Johnson and several others.

He began his career at Brillstein-Grey Entertainment (BGE) where he worked under famed entertainment mogul manager Bernie Brillstein in his motion-picture department. There, while still an assistant, Berg set-up his first picture, a remake of *The Toy*. During his time at BGE, Mark Canton, the former head of Sony Pictures, tapped Berg to help start his new production company, The Canton Company, at Warner Bros.

During his three-year tenure at Warner Bros., he oversaw the development of thirty projects including *Get Carter* and *Angel Eyes*.

In 1998, Universal Studios Chairwoman, Stacey Snider, hired him as a Director of Development. At Universal, Berg was instrumental in finding, developing and supervising *The Bourne Identity* starring Matt Damon. He was also involved in *American Pie*, *Josie and the Pussycats*, and *Big Fat Liar*.

At Guy Walks Into A Bar, Berg is busy with several projects. Currently, he is producing *Elf*, which is being directed by Jon Favreau and stars Will Ferrell, James Caan, Mary Steenburgen, Bob Newhart and Zooey Deschanel. Other producing projects include: *Fat Chance*, *Number One Girl*, and *Dillinger* with Steven Soderbergh and George Clooney producing.

**ALEX GARTNER (Executive Producer)** was the president of production here at MGM Pictures until 2002, when he left to produce *Barbershop 2* and *The Upside of Anger*. Before his days with MGM, Gartner was an executive vice president at Fox and a vice president at both City Light Films and Satori Films.

Among his executive credits are the producing credits for *Indecent Proposal*, *Josh and Sam*, and *Native Son*.



METRO-GOLDWYN-MAYER PICTURES  
presents an ORIGINAL FILM

MONARCH PICTURES production

a CARL FRANKLIN film

DENZEL WASHINGTON

# *OUT OF TIME*

EVA MENDES

SANAA LATHAN

DEAN CAIN

JOHN BILLINGSLEY

ROBERT BAKER

ALEX CARTER

Casting by  
MALI FINN, CSA

Executive Producers  
KEVIN REIDY JON BERG  
DAMIEN SACCANI ALEX  
GARTNER

Music by  
GRAEME REVELL

Costume Designer  
SHAREN DAVIS

Film Edited by  
CAROLE KRAVETZ AYKANIAN

Production Designer  
PAUL PETERS

Director of Photography  
THEO VAN de SANDE, ASC

Produced by  
NEAL H. MORITZ  
JESSE B'FRANKLIN

Written by  
DAVE COLLARD

Directed by  
CARL FRANKLIN

CAST

Matt Lee Whitlock	Denzel Washington
Alex Diaz Whitlock	Eva Mendes
Ann Merai Harrison	Sanaa Lathan
Chris Harrison	Dean Cain
Chae	John Billingsley
Tony Dalton	Robert Baker
Cabot	Alex Carter
Deputy Baste	Antoni Corone
Agent Stark	Terry Loughlin
Dr. Donovan	Nora Dunn
Dr. Frieland	James Murtaugh
Judy Anderson	Peggy Sheffield
Judy's Mom	Evelyn Brooks
Hotel Clerk	Eric Hissom
Living Gift Salesman	Tom Hilmann
Dr. Shider	Parris Buckner
Dental Assistant	Arian Ash
Agent White	Mike Pniewski
Agent Fetzer	Veryl E. Jones
Fire Chief	Tim Ware
Ramona	Jesse B'Franklin
Arson Investigator	Edward Amatrudo
Morgue Attendant	Neil Brown Jr.
Bartender	Elena Maria Garcia
Sketch Artist	David Negrón
Detective Bronze	O.L. Duke
Sharlene	Sharlene Garcia
Detective	Ronald J. Madoff
Man Serving Divorce Papers	Steve Raulerson
Screaming Woman	Suzanne Grant
Woman in Lobby	Dorothy A. Healy
Stunt Coordinator	Robert Brown
Assistant Stunt Coordinator	Robert Powell
Stunt Players	Troy Brown
	Diana Michaels
	Jon Epstein
	Iris Lynne Sherman
	J.C. Robaina
Helicopter Pilot	Al Guthery
Unit Production Manager	Kevin Reidy
First Assistant Director	Barry K. Thomas
Second Assistant Director	Nina Jack
Associate Producer	Steve Traxler
Associate Producer	Dan Genetti
Associate Producer	Gina White
Supervising Sound Editor	Gregory Hedgepath
Re-Recording Sound Mixers	Matthew Iadarola, C.A.S.
	Gary Gegan
Art Director	Gary Kosko
Set Decorator	Kathryn Peters-Cardinale

Property Master	Will Blount
Assistant Art Director	Richard Fojo
“A” Camera Operator	Paul Edwards
“A” First Assistant Camera	Baird Steptoe
“A” Second Assistant Camera	William C. McConnell
“B” Camera Operator/Steadicam	Chris Haarhoff
“B” First Assistant Camera	Rick Mention
“B” Second Assistant Camera	Larry Gianneschi IV
Loader	Marvin Lee
Camera Assistant	Dax Brooks
Still Photographer	Nicola Goode
Video Assist	Don Hamzik
Script Supervisor	Sandra Cole
Production Coordinator	Marlis Pujol
Accountant	Doug Moreno
Chief Lighting Technician	Jono Kouzouyan
Assistant Lighting Technician	Fred Valentine
Key Grip	Bob Gray
Second Company Grip	Quinn Grove
Dolly Grip	Jerry Bertolami
Location Manager	Sam Tedesco
Assistant Location Managers	Jennifer Radzikowski
	Gus Holzer
Second Second Assistant Director	Jamala Gaither
First Assistant Editors	Blake Maniquis
	Stephanie Johnson
Second Assistant Editor	Marcus Franklin
Avid Assistant Editor	Yoshie Ishiguro
FX Editors	Ben Wilkins
	Tom Ozanich
	Dan Hegeman
First Assistant	Victor Ray Ennis
ADR Supervisor	Kimberly Harris
ADR Editor	Linda Folk
Foley Supervisor	Peter Staubli
Dialogue Editors	Daniel S. Irwin, MPSE
	Mary Ruth Smith
	Jeremy Gordon
Post Production Sound Editorial by	Soundelux
Mixing Recordist	Andrew Peach
Mixing Engineer	Michael Morongell
Foley Mixer	Shawn Kennelly
Foley Artists	Laura Macias
	Sean Rowe
ADR Mixer	Eric Thompson, C.A.S.
ADR Recordist	Chris Navarro
Mix Facility Coordinator	Paul Rodriguez
Voice Casting by	Barbara Harris
Production Sound Mixer	Walter Anderson
Boom Operator	Douglas Shamberger
Cable	Scott Clements
Music Editors	Ashley Revell
	Alex Gibson
Music Programming	David Russo
Orchestration and Conducting	Tim Simonec
Music Preparation	Gregg Nestor

Music Contractor	Debbi Datz-Pyle
Scoring and Mixing Engineer	Mark Curry
Music Consultant	Frankie Pine
Key Costumer	Riki Sabusawa-Roach
Costumers	Marylou Lim
	Yvonne Bastidos
Denzel Washington's Costumer	Frank Rose
Key Make-up	Elaine Offers
Make-up	Beth Lambert
Denzel Washington's Make-up	Carl Fullerton
Key Hair Stylist	Rod Ortega
Hair Stylist	Gianna Sparacino
Denzel Washington's Hair Stylist	Larry Cherry
Assistant Property Master	Monica Castro
Art Department Coordinator	Alexa Marino
Lead Man	Michael Calabrese
Set Dresser	Jeff Snyder
Assistant Set Decorator	Christine Hughen
Storyboard Artist	David Negron, Sr.
Construction Coordinator	Douglas A. Womack
Construction Foreman	Cliff Carothers
Paint Foreman	Lewis Bowen
Standby Painter	Holly Ritchie
Greens Person	Henry Dando
Lead Set Designer	Geoffrey S. Grimsman
Special Effects Coordinator	Kevin Harris
Special Effects Foreman	Michael Doyle
Transportation Coordinator	Larry Crenshaw
Transportation Captain	Melvin Turner
Carl Franklin's Driver	Willie "Coop" Cooper
Assistants to Carl Franklin	Felecia McEachin
	Lia Martin
Assistant to Neal H. Moritz	Russ Brown
Assistant to Kevin Reidy	John Snyder
Assistant to Jesse B'Franklin	Carmen Jones
Unit Publicist	Deborah Simmrin
Assistant Production Coordinator	Debby Freeman
Assistant Accountant	Shawn Gillespie
Payroll Accountant	Cheryl McHugh
Post Production Accountant	Victor Valencia
Production Secretary	Jana Lundy
Key Set PA's	Angi Bones
	Josue Aguilar
Production Assistants	Lisa Martin
	Eddie Lytton
	Erica Beck
	Rina Jakubowicz
	James Joyner
	Keith Sams
	Ty Trullinger
Wardrobe Production Assistant	Yaa Boaa Aning
Casting Associate	David Rapaport
Casting Assistant	Chris Hogenson
Florida Casting	Kimberly Mullen, CSA

Mark Mullen  
Extras Casting Lori Wyman Casting  
Catering Gala Catering  
Craft Service Chris Ranung  
Security C-4 Security  
Clearance Coordinator Gina White  
Marine Coordinators Artie Malesci  
Tom Bahr

Assistant to Denzel Washington Rita Pearson  
Denzel Washington's Driver C. Gavin Roberson  
Denzel Washington's Bus Driver Reggie Frye  
Denzel Washington's Security Sal Mohammed  
Denzel Washington's Stand-in O.L. Duke

Second Unit

Second Unit Directed by Robert Brown  
Director of Photography Josh Bleibtreu  
First Assistant Director Melanie Grefé  
Second Assistant Director Karen Radzikowski

Visual Effects by

Boy Wonder

VFX Supervisor Tim Landry  
VFX Producer Dennis Hoffman  
VFX Coordinator Deborah A. Nikkel  
Compositing Supervisor Marlo Pabon  
Compositors Chris Biggs  
Fish Essenfeld  
Paul Graff  
John Huikku  
Daryl Klein  
Frank Maurer  
Sharmishtha R. Sohoni  
VFX Editor Kenton Hulme  
Boy Wonder Executive Producer Burt Ward

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Clip From

"Tonight Show with Jay Leno"

Courtesy of NBC Studios



Clip From  
"Legally Blonde"  
courtesy of MGM Clip+Still

Boxing Footage provided by  
Corbis Motion

Still Images provided by  
Corbis

"Out Of Time"  
Written by Mick Jagger and Keith Richards  
Performed by Johnny Searing  
Published by ABKCO Music, Inc.

"Joyful Girl"  
Written by Ani DiFranco  
Performed by Soulive featuring Dave Matthews  
Published by Righteous Babe Music  
Courtesy of Blue Note Records, A Division of Capitol  
Records, Inc.  
Under License from EMI Film & Television Music

"Let Love"  
Written by Santi White and Martin "Doc" McKinney  
Performed by Res  
Published by She Writes Her Own Music and Myana Music  
Courtesy of MCA Records  
Under License from Universal Music Enterprises

"Emboscada"  
Written by Luis Armando Lozada  
Performed by Vico C  
Published by Filosofo Music Publishing  
Courtesy of EMI Latin, a Division of Capitol Records, Inc.

Soundtrack available on



Compact Discs

Title Design by Susan Bradley Film Design

Additional Titles Produced by  
The Picture Mill

Inferno Artist Adam Howard  
Compositor Everette Webber  
Executive Producer Steve Rundell  
Producer Julie Currin

Negative Cutter Gary Burritt  
Color Timer Mato  
Telecine by LaserPacific  
Opticals by Howard Anderson Company  
Digital Intermediate EFilm  
Optical Sound Negative by N.T. Audio  
Dolby Sound Consultant Andy Potvin

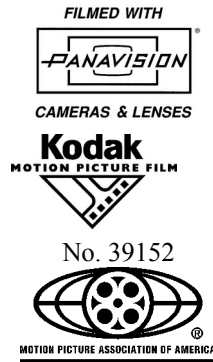
Digital Sound Recording and Re-Recording by  
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