

THE BOOK OF ELI

Production Notes

Release Date: May 20, 2010

Running Time: TBA

Rating: TBA

In the not-too-distant future, some 30 years after the final war, a solitary man walks across the wasteland that was once America. Empty cities, broken highways, seared earth—all around him, the marks of catastrophic destruction. There is no civilization here, no law. The roads belong to gangs that would murder a man for his shoes, an ounce of water...or for nothing at all.

But they're no match for this traveler.

A warrior not by choice but necessity, Eli (Denzel Washington) seeks only peace but, if challenged, will cut his attackers down before they realize their fatal mistake. It's not his life he guards so fiercely but his hope for the future; a hope he has carried and protected for 30 years and is determined to realize. Driven by this commitment and guided by his belief in something greater than himself, Eli does what he must to survive—and continue.

Only one other man in this ruined world understands the power Eli holds, and is determined to make it his own: Carnegie (Gary Oldman), the self-appointed despot of a makeshift town of thieves and gunmen. Meanwhile, Carnegie's adopted daughter Solara (Mila Kunis) is fascinated by Eli for another reason: the glimpse he offers of what may exist beyond her stepfather's domain.

But neither will find it easy to deter him. Nothing—and no one—can stand in his way. Eli must keep moving to fulfill his destiny and bring help to a ravaged humanity.

Alcon Entertainment presents a Silver Pictures production, a Hughes Brothers Film: "The Book of Eli." The film stars two-time Academy Award winner[®] Denzel Washington ("Training Day," "Glory"), Gary Oldman ("The Dark Knight," the "Harry Potter" films), Mila Kunis ("Forgetting Sarah Marshall"), Ray Stevenson ("Punisher: War Zone"), Jennifer Beals (Showtime's "The L Word"), Frances de la Tour and Michael Gambon (both of "Harry Potter and the Goblet of Fire").

"The Book of Eli" is directed by the Hughes Brothers ("Menace II Society," "Dead Presidents") from a screenplay by Gary Whitta. It is produced by Joel Silver, Denzel Washington, Broderick Johnson, Andrew A. Kosove and David Valdes. Steve Richards, Susan Downey and Erik Olsen serve as executive producers, with co-producers Steven P. Wegner, Yolanda T. Cochran and John David Washington.

The creative team includes director of photography Don Burgess, production designer Gae Buckley, editor Cindy Mollo and costume designer Sharen Davis. Jon Farhat is the visual

effects supervisor. Music is composed by Atticus Ross, and the music supervisor is Deva Anderson.

“The Book of Eli” will be distributed domestically by Warner Bros. Pictures, a Warner Bros. Entertainment Company. Summit Entertainment is the international sales representative and will be released internationally by Sony Pictures Releasing International in limited markets.

www.bookofelimovie.com

For downloadable general information and photos for
“The Book of Eli,” please visit: <http://press.warnerbros.com>

ABOUT THE PRODUCTION

*“One day I heard this voice, like it was coming from inside me.
It led me to a place...I found this book, buried deep in the rubble...
And the voice told me to carry it west.”*

“What we liked about this story was that it was an action adventure but it also had something to say about commitment, sacrifice, survival and human nature,” offers Allen Hughes, who, with his twin brother, Albert, directed “The Book of Eli.” It is the fifth feature film for the pair, who made their auspicious debut at age 20 with the powerful and acclaimed inner-city drama “Menace II Society.”

Says Albert Hughes, “‘The Book of Eli’ takes us to a future that is decimated—whether by war, nuclear or natural disasters, or any combination of events, it doesn’t matter. The devastation is total and that allowed us to speculate about how the world would look and how people would manage if the whole grid was wiped out and we were thrown back into a primitive way of life. There would be a lot of lawlessness. But, in time, there might be a few brave individuals who would regain a sense of purpose and take up the mantle of leadership.”

Eli is one of these few. In a time when people are either hunter or prey, he dares to be a free man, committed only to his belief in what he’s doing and his determination to see it through. But the price he pays for following his conscience is harsh. Without respite, without a home...nearly every day brings him into fresh peril and another fight against the forces that would drag him and whatever is left of society into an ever-deeper abyss.

Denzel Washington was so taken with the story that, when initially approached for the title role, he also signed on as a producer. “It’s an interesting journey,” he acknowledges. “Eli is a man on a mission of great importance that he’s been pursuing for a long time. When we meet him, he’s nearing the end of it but his greatest tests are still to come.”

Exactly who Eli is—where he comes from and where he is going—remains largely, and intentionally, a mystery. Says Allen Hughes, “A character like Eli, the enigmatic lone warrior, is almost mythical. You know there’s a rich back story, but it shouldn’t be entirely revealed, and Denzel was conscientious about doing little things that would shed light into his past without spelling it out. One of his ideas was for Eli to bear a burn scar on his back as a mark of the

catastrophe he has survived. He was very good at painting in those kinds of details that would add to Eli's mystique."

"Denzel really got into the soul of the movie, taking it beyond the adrenalin rush of action," says producer Broderick Johnson. "His performance makes you want to take that walk with him, to be moved by Eli's quest and the obstacles in his way."

Adds Johnson's longtime producing partner, Andrew A. Kosove, "One of the themes of the film is about believing you can do something that needs to be done, and then following through. Eli has a hard road to travel, literally, but he believes he can succeed. He has a driving faith in what he's doing."

But if it's this conviction that keeps Eli focused, it's his quick wits and quicker fists that keep him alive.

Producer Joel Silver, the force behind some of Hollywood's most memorable action films, addresses the character's dual nature. "He has a mission to fulfill. If people try to divert him from it or stop him for any reason, then he will, quite simply, do whatever is necessary to get past them. I think you're inclined to forgive his actions because, at his core, he's an honest and peaceful man, and this mission is the most important thing in the world to him."

"Part of what makes Eli heroic is this focus on the future. He is constantly moving forward," notes producer David Valdes. "I'm a real movie fan. I love the classic struggle of good versus evil, and I especially love to see a hero who believes in the future as much as Eli does. It speaks of hope."

"He's not like the others. You won't be able to make him do what you want."

The most formidable of Eli's obstacles is a man named Carnegie. Like Eli, he is one of the few living relics from "the time before" and carries the burden of remembering how things used to be. "There's a line in the movie where Eli explains, 'People kill each other now for things we used to throw away,' and he's talking about basic things like soap or matches, that are now rare and valuable commodities," reveals Albert Hughes.

Unlike Eli, Carnegie has devoted the past 30 years to amassing a crude empire amid the ruins of an abandoned town and his taste for power has grown. He is accustomed to getting what

he wants, and what he wants now is a book that Eli carries in his pack—a Bible, believed to be the last one on Earth.

“It’s a great mano a mano dynamic between these two men in total opposition. Each of them wants the same thing but for entirely different reasons, and they are equally determined not to give up,” Silver says.

In his role as filmmaker, Washington contributed significantly to the development of Eli’s nemesis. “Denzel started fleshing out the Carnegie character, first, in pre-production, saying, ‘The good guy is only as good as the bad guy is bad,’” recalls Allen Hughes. “We’d talk about whether or not Carnegie was a true villain or just a man caught in desperate times who does bad things as a means to an end. With Carnegie, things are not black and white, but gray. The remnants of his humanity make him all the more unpredictable.”

Washington and the Hughes brothers agreed that the actor portraying Carnegie would have to present Eli with a formidable challenge and that led them to Gary Oldman. Says Washington, “Gary’s a champion actor and I wanted to be sparring with the best.”

Albert Hughes also cites Oldman’s “wicked sense of humor,” saying, “He and Denzel injected some levity into tense moments on screen. It’s a serious story, but it’s definitely not bleak and especially not when these two face off.”

“I always appreciate a classic battle,” Johnson attests. “When Denzel Washington confronts an enemy on screen, I know that’s a movie I’m going to enjoy.”

“Carnegie is essentially a dictator,” states Oldman. “He has built this town through violence and through control of a very valuable commodity—fresh water—because he remembers where to find it. But he’s also smart. He has a philosophy. Carnegie is familiar with the book Eli carries and he’s aware of what it can achieve because it’s a part of his own history and childhood. He’s been looking for it himself for years. These two men have the same obsession over this book, though one is coming from a good place and one from a darker place.”

An essential question raised by the story is what contributes to building a civilization. As much as Eli believes the Bible will serve as the basis for a new, just and equitable society, a chance to start over and avoid the errors of the past, Carnegie sees the same text as a means to controlling people and expanding his dominion. The two might agree on the inherent power of the words between the covers of this book but have diametrically disparate views on how that power should be used.

Carnegie has no qualms about eliminating Eli, yet at the same time, he can't help being intrigued by this extraordinary man who dares oppose him, unlike the uneducated thugs in his employ or the damaged souls who roam the landscape. It's as if he has finally found a worthy adversary and must savor the moment. "Eli has a powerful presence. He's steady, resolute and composed," adds Oldman. "Carnegie has never seen anyone quite like him."

Says Washington, "Eli won't capitulate and Carnegie won't take no for an answer. Carnegie challenges him on every level. It becomes a great battle of wills."

It also becomes a battle of heavy artillery as Carnegie launches an all-out assault on the man he derisively calls "the walker."

Their conflict plays out against the ongoing and immediate issues of survival that affect everyone around them, and is another of the themes the film explores. Screenwriter Gary Whitta once attended a practical two-day survival course in which he learned some stark truths that served to inspire some of the onscreen action. "The first thing you learn is that it's not pleasant. You may have to eat something or drink something you would ordinarily never consider, but the bottom line is that you'll do what you have to do to stay alive and that comes from basic human nature."

"When people regress to a primitive level, true character emerges and every conflict is more dramatic," observes Allen Hughes. "The simplest exchanges are potentially life-or-death."

"I don't plan on staying. I got someplace I need to be."

Despite Eli's singular goal, Washington believes that part of his journey involves lessons he's not yet aware he needs to learn. "When Eli crosses through Carnegie's town, he becomes the focus of some unwelcome attention—not only from Carnegie, who wants to destroy him, but from Carnegie's stepdaughter, Solara, an innocent who reminds him that being human means dealing with other human beings. In his desire to protect the book he thinks of nothing else, but part of his responsibility might also be to open himself up, to really give and do more for others. He's been entrusted with carrying the book but he must also remember to carry its message. It could be the final test of his particular mission and he is very reluctant to take it on."

Carnegie's household includes his blind common-law wife, Claudia, and her daughter, Solara, both of whom he rescued from the badlands years ago and continues to protect—though that benevolence is often tainted by his own self-interest.

Mila Kunis, who stars as Solara, points out, "Carnegie keeps them safe, but they are virtually slaves for it. Solara is a smart girl, a young, strong spirit. She believes there is more to life than this town, but it's not until she meets Eli that she is inspired to escape. Solara is fascinated and drawn to him. She wants to learn from him, follow him wherever he's going and explore the rest of the world."

The filmmakers recognized in Kunis the ability to convey vulnerability mixed with boldness and optimism, all of which define Solara as she ventures into a realm she has long been denied. "Mila is a firecracker," says Albert Hughes. "She plays Solara in a way that lets you watch her grow, and she grows up fast once outside of Carnegie's control."

Solara shares a strong bond with her mother, Claudia, played by Jennifer Beals. Together, the two women endure Carnegie's tempers and ill-treatment for each others' sake. Beals explains, "Claudia lives for her daughter. Through her relationship with Carnegie she is able to provide Solara with food and clothes and some of the amenities that are completely impossible for other people to get. If Carnegie is the king of this place he has created, then Claudia is its powerless queen."

Albert Hughes credits Beals with "playing all their tortured history in her face. There's not a lot of dialogue so she communicates a lot through her body language and her expressions."

Like Solara, Claudia too has a strong reaction to Eli's arrival. "He is the first person aside from Solara who shows Claudia unmitigated kindness, and it reminds her of what civilization used to be and how people were once capable of behaving," says Beals. "It's a sliver of hope and it gives her strength. The fact that Eli stands up to Carnegie is thrilling for her because it's something she would love to do but can't."

Another person who would love to stand up to Carnegie is his right-hand man, Redridge, played by Ray Stevenson, who describes his role as "Carnegie's enforcer and personal bodyguard, among other things. He does as he's told but you get the sense that he's biding his time. He has his own agenda."

When Eli and Solara are discovered fleeing town, Carnegie orders Redridge to execute a search-and-destroy. It could be the break Redridge has long been waiting for.

Meanwhile, in the wasteland beyond Carnegie's borders are two people who have devised their own unique way of coping with the daily difficulties of existence: George and Martha, played by Michael Gambon and Frances de la Tour as a happily married couple who are also shrewd survivalists.

Eccentrics, even in this strange age, the pair live in a quaint, meticulously decorated cottage, complete with embroidered sofa pillows and framed photos on the wall—a striking anomaly in this desolate terrain where no other structures stand for miles in any direction. “They’ve tried to retain a bit of the old life, a wind-up gramophone and china cups for tea,” says de la Tour. But like many things in “The Book of Eli,” these two may not be what they seem. “When strangers show up at their door, they’re treated as a threat. George and Martha think everyone is a threat. Because they are.”

“You lay that hand on me again and you will not get it back.”

Veteran stunt coordinator Jeff Imada (“The Bourne Ultimatum,” “Fight Club”) orchestrated the film’s explosive confrontations to reveal the breadth of Eli’s hard-won survival skills. “In ‘The Book of Eli’ we’re going to see some street-oriented fighting. There will be a lot of weaponry, some knife fighting, sword and stick fighting; you’ll see Eli using his environment to defend himself, facing multiple opponents coming at him like a pack of wolves, and some one-on-ones. Anything goes,” he says.

Preparation for these brutal sequences attest to Denzel Washington’s dedication. He put in months of hard work with some of the industry’s best trainers to credibly achieve the fluid action the filmmakers wanted, which meant fight scenes captured in a single take and without the support of a stunt double.

“Denzel really stepped up to the plate,” says Allen Hughes. “There were a lot of physically demanding scenes and we weren’t cutting around it and making him look good. He really had to do it straight through and he pulled it off. It was amazing.”

Working with renowned martial arts practitioner and teacher Dan Inosanto, a protégé of Bruce Lee, Imada subjected Washington to what he calls “total immersion.” It was a discipline not unfamiliar to the actor, who famously worked out for a year with boxing pro Terry Claybon for his Oscar-nominated® role as middleweight champion Rubin “Hurricane” Carter in “The

Hurricane” and has continued to use the sport to keep in shape. “We put Denzel through a crash course in all different aspects and techniques of fighting and pulled it all together for the final result, which is a combination of various different styles of marital arts and hand-to-hand combat skills,” says Imada.

From Washington’s perspective, it represented an opportunity. “I was fortunate to work with experts like Jeff and with Danny, one of the great masters of martial arts. It was challenging and a lot of fun to train with these guys in the dojo and I have the utmost respect for what they do. Together, we worked on a fighting style for Eli that was an amalgamation of skills he would have developed the hard way, on the road.”

“Denzel also learned to expertly handle a blade as if it was an extension of his arm,” says Albert Hughes. Eli’s weapon of choice was originally conceived as a Samurai-style sword but Washington and the Hughes brothers opted for a shorter, machete-hybrid design, a less formal design that better suited the lone traveler’s circumstances, something he could easily conceal under his backpack and grasp quickly when needed.

Both the look and function of Eli’s eclectic arsenal and fighting style are part of his character. Forced to travel light, he must use everything he has learned and everything he has collected along the way to maximum affect—whether to get him through the day or to serve his greater purpose. This pragmatic approach extended from the performances to production design, from wardrobe to props. In Eli’s hands, a knife is not only for self-defense but for hunting and cleaning.

Eli’s response to the highwaymen, Carnegie’s hit-men and others who confront him is likewise instinctive and visceral and calls into play all of this accumulated knowledge. “He had to be able to face down his adversaries with proficiency but not appear to be trained in any specific system,” says Imada, who strove to organize each scene as if unchoreographed, “where people are grabbing and pulling at him, punching and kicking him all at the same time.”

Says screenwriter Whitta, “It’s essential that Eli wasn’t a combat veteran or some super-soldier who would already have remarkable skills. We wanted him to be a nobody, an Everyman. Through him and what he’s able to do, you see how people would have to adapt to stay alive. Denzel understood that audiences would have to buy these fight scenes to buy into his character and the story.”

“I want to see what the rest of the world looks like.”

“No. You don’t.”

The film’s opening scenes introduce audiences to a disturbing reality as Eli strides past long-dead bodies in looted, burnt-out vehicles that litter the road. Lonely miles stretch far ahead and behind him, along what the filmmakers came to refer to as the Highway of Death. It’s a world Joel Silver calls both “futuristic and completely broken down, a strange, surreal place with minimal functionality.”

“We knew the Hughes brothers would bring a very distinct visual style to it that’s integral to the action and the themes of the movie,” says Broderick Johnson.

David Valdes explains, “The challenge was creating this primitive existence 30 years into the future. Usually, on a futuristic movie you’re thinking about concept cars and trying to figure out what a blender is going to look like decades from now. On ‘Eli,’ the idea was that in the future only the most rudimentary mechanical things, relics from the past, would still work.”

The filmmakers imagined a stark and gritty landscape that was dramatic and yet realistic in its depiction of what the earth might resemble following a major calamity. “We researched material about the likely impact on the environment, whether from a nuclear or biological assault or even ash from a super-volcano,” says Allen Hughes. “What would happen to plant and animal life, weather patterns, cloud formations? What degree of decomposition would there be? What would such a future look like?”

“In some ways it was inspired by graphic novel imagery, even though the story doesn’t have those origins,” adds Albert. “We used comic book artists Tommy Lee Edwards, Chris Weston and Rodolfo Dimaggio to help us arrive at the overall look of the movie: the color template, characters, sets and locations...a kind of visual script.” Extensive storyboarding then developed into a set of reference books that set the tone for each department, from pre-production through scoring and color timing. “The cast and crew could look at them and instantly get the vibe of the movie.”

Employing a strategy of dividing the workload as they often do, Allen spent much of the pre-production schedule overseeing casting and the script in Los Angeles while Albert focused on the specifics of production design and cinematography with Valdes on location, maintaining constant communication.

“Allen and Albert have a seamless partnership. They complement each other so well and they each bring so much to the table, it’s exponential,” says Andrew A. Kosove.

The production filmed at various New Mexico locales, primarily in and around Albuquerque, as well as the roadways at Cochiti Pueblo. It also utilized the White Sands National Monument and White Sands Ranch in the southern part of the state for its characteristic open skies and expansive vistas.

For all its topographical perfection, the area had its drawbacks, like blinding 65 mile-per-hour dust storms. “Extreme weather can come up out of nowhere. It can be a calm sunny day and the next minute it’s like that scene in ‘The Wizard of Oz’ where the house blows away,” Allen Hughes laughingly recalls.

Though naturally austere, exterior footage still required digital adjustment, a task entrusted to visual effects supervisor Jon Farhat (“The Mask”), who describes, “Even in shots of the most barren parts of New Mexico, the sage and tumbleweeds had to go. The directors wanted a totally denuded environment. Essentially, every exterior shot in the movie—from the horizon up, and behind anything in the foreground—was modified.”

Visual effects also enhanced the sense of movement and urgency the Hughes brothers wanted. Says Farhat, “In this fragile atmosphere, the sky needs to move a little faster than normal. Clouds were a significant design element. During most of the movie they are moving against Eli’s forward progress, indicating that he’s heading west.”

After some experimentation, the directors and cinematographer Don Burgess elected to shoot “The Book of Eli” with a RED Digital Camera, which records directly to a flash or hard disk. “With computers set up in the trailer, we had the opportunity after every scene to color-adjust and immediately project the image onto a screen. It kept us in tune with the changes of color or texture we’d be making in post,” says Burgess.

Color and texture were also the focus of production designer Gae Buckley, reuniting with producers Johnson and Kosove after “The Sisterhood of the Traveling Pants 2.” “Gae had worked with us on a very different kind of film,” Kosove says, while adding, “I knew she could create Eli’s world. What she did is magnificent. The sets were spectacular; everywhere you look, it’s a post-apocalyptic universe.”

Buckley designed sets on soundstages at the Albuquerque Studios, as well as an abandoned road and set piece elements for green-screen work on the backlot. She also oversaw

construction of the house occupied by George and Martha on a desolate stretch of desert a short distance from the studio. But her most comprehensive design was Carnegie's town.

"We were looking for a small community that might have some missing buildings in its downtown area so we could build in some ruined structures," says Buckley, who found what she needed in the New Mexico town of Carrizozo, population 1,036. She created a streetscape that stretched between two avenues, installing false fronts over existing businesses or building new structures in vacant spaces on both sides of the street, based on historic photos of war-torn sites. The jewel in this crown was the story's Orpheum Theatre, Carnegie's home and base of operations, relatively well-preserved due to its brick construction. It's here that Eli and Carnegie first size each other up.

Addressing the artistry of cinematic decay, Buckley admits, "I love working with crumbling walls and their silhouettes, and creating these textures with layers of paint and rubble. Our painters were incredible. Every single surface has about four or five colors on it: the undercoats, then the peeling and aging coats. It was a tremendous amount of work."

The theater's interior was built on a soundstage, an elaborate two-story set with a circular balcony and a bar that showcases one of the big fight scenes.

Another unusual set was a stark and leafless forest that Buckley constructed entirely indoors, with dead trees harvested from the site of New Mexico's recent Manzano forest fire, through the cooperation of the National Forest Service.

As the setting for the film's opening scene, the forest immediately defines Eli's brutally inhospitable surroundings and helps to define the man himself: smart, resourceful, able to use everything in his environment to stay alive. It suggests the sacrifices and the risks such an existence would require.

"I think there are elements of instinct and human nature here that anyone can relate to. Our hope is for audiences to feel an emotional connection to these characters and come away with a feeling that stays with them," says Albert Hughes.

Adds Allen, "What we'd like people to take away from 'The Book of Eli' is an appreciation of life and how precious it is. It's a story that touches on universal themes of faith, commitment, sacrifice and, ultimately, hope. These are the elements that originally attracted us and we tried to do them justice."

ABOUT THE CAST

DENZEL WASHINGTON (Eli/Producer) has been honored with five Academy Award® nominations, winning the Oscar® twice: in 1989 for his performance in “Glory” and again in 2001 for “Training Day.” He has earned numerous additional awards and accolades throughout his acting career as well as recognition for his work as a director.

Currently, Washington is in production on director Tony Scott’s action thriller “Unstoppable,” which is scheduled for a 2010 release. In Spring 2010, he will also star on Broadway in the revival of August Wilson’s Pulitzer Prize-winning drama “Fences.”

He most recently starred with John Travolta in Tony Scott’s remake of “The Taking of Pelham One, Two, Three”; directed and starred in, with Forest Whitaker, “The Great Debaters”; starred with Russell Crowe in Ridley Scott’s “American Gangster,” which grossed \$43.6M in its first weekend to mark Washington’s largest opening weekend to date; starred in Spike Lee’s “Inside Man,” with Clive Owen and Jodie Foster; and starred in Tony Scott’s romantic thriller “Déjà Vu.” His other recent film work includes roles in Tony Scott’s “Man on Fire,” Jonathan Demme’s “The Manchurian Candidate,” Carl Franklin’s mystery thriller “Out of Time” and Antoine Fuqua’s “Training Day,” for which Washington earned an Academy Award® for his critically acclaimed performance as a grizzled LAPD veteran who shows a rookie narcotics cop the ropes on his first day.

December 2002 marked Washington’s feature film directorial debut with “Antwone Fisher.” Inspired by the best-selling autobiography *Finding Fish*, the film won critical praise and earned the Stanley Kramer Award from the Producers Guild of America, as well as NAACP Image Awards for Outstanding Motion Picture and Outstanding Supporting Actor for Washington. Also in 2002, Washington earned an NAACP Image Award for Outstanding Actor in a Motion Picture for his role as a down-on-his-luck father in “John Q,” which established a Presidents Day weekend opening record.

In 2000 he starred in Jerry Bruckheimer’s box office sensation “Remember the Titans,” a fact-based film about the integration of a high school football team, and in “The Hurricane,” which re-teamed him with “A Soldier’s Story” director Norman Jewison. Washington received a Golden Globe Award for Best Actor and an Academy Award® nomination for his portrayal of Rubin “Hurricane” Carter, the 1960s world middleweight champion boxer wrongfully imprisoned of murder.

Washington's feature film credits include "The Bone Collector"; Gregory Hoblit's crime thriller "Fallen"; Spike Lee's "He Got Game"; the terrorist thriller "The Siege" and the critically acclaimed military drama "Courage Under Fire" for director Ed Zwick; Penny Marshall's romantic comedy "The Preacher's Wife," opposite Whitney Houston; Tony Scott's underwater action adventure "Crimson Tide," with Gene Hackman; the futuristic thriller "Virtuosity"; and the 1940s romantic thriller "Devil in a Blue Dress," co-produced by the actor's Mundy Lane Entertainment. Another critically acclaimed, Oscar[®]-nominated performance was his portrayal of the complex and controversial 1960s black activist Malcolm X in director Spike Lee's biographical epic "Malcolm X," hailed by critics and audiences alike as one of the best films of 1992.

Washington took on a different role in 2000, producing the HBO documentary "Half Past Autumn: The Life and Works of Gordon Parks," nominated for two Emmy Awards. He also served as executive producer on the Emmy-nominated "Hank Aaron: Chasing the Dream," a biography for TBS. Additionally, he narrated "John Henry," which 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 originally had his career sights set on medicine at Fordham University when a theatrical production during a summer camp counseling job introduced him to the stage. Upon graduation from Fordham, Washington attended the theater program at San Francisco's prestigious American Conservatory Theater and began his professional New York theater career with Joseph Papp's Shakespeare in the Park. This 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 in New York City, and in 2005 he returned again to his theatre roots with a Broadway starring role as Marcus Brutus in "Julius Caesar." The show was well-received by critics and fans alike.

He made his Hollywood debut in the 1979 television film “Flesh and Blood,” but it was Washington’s award-winning stage performance in “A Soldier’s Play” that captured the attention of the producers of the NBC series “St. Elsewhere,” and he was soon cast in that long-running hit series as Dr. Phillip Chandler. His other television credits include “The George McKenna Story,” “License to Kill,” and “Wilma.”

In 1982, Washington recreated his role from “A Soldier’s Play” for Norman Jewison’s well-received film version, re-titled “A Soldier’s Story,” and 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.” He also starred in the action adventure “Ricochet,” Mira Nair’s bittersweet comedy “Mississippi Masala,” Kenneth Branagh’s “Much Ado About Nothing,” Jonathan Demme’s controversial “Philadelphia,” and “The Pelican Brief.”

GARY OLDMAN (Carnegie) is known to millions as Harry Potter’s godfather Sirius Black and Batman’s crime-fighting partner Commissioner Gordon, as well as Dracula, Beethoven, Lee Harvey Oswald and Sid Vicious, to name just a few of the memorable roles he has created in nearly 20 years as a worldwide presence in motion pictures.

Oldman reprised the role of Commissioner Gordon in 2008’s top-grossing film “The Dark Knight,” having first portrayed Gordon in “Batman Begins.” In 2007 he appeared for the third time as Sirius Black in “Harry Potter and the Order of the Phoenix,” following “Harry Potter and the Prisoner of Azkaban” and “Harry Potter and the Goblet of Fire.” He most recently starred with Jim Carrey in Robert Zemeckis’ adaptation of Charles Dickens’ holiday classic “A Christmas Carol.”

Oldman began his career in 1979 on the London stage. Between 1985 and 1989 he acted exclusively at London’s Royal Court Theatre and, in 1985, was named Best Newcomer by London’s *Time Out* for his work in “The Pope’s Wedding.” That same year he shared the London Critics’ Circle Best Actor Award with Anthony Hopkins.

In 1986, Oldman made his major feature film debut in “Sid & Nancy,” winning the Evening Standard British Film Award for Most Promising Newcomer for his portrayal of punk rock legend Sid Vicious. The following year, he starred in Stephen Frears’ “Prick Up Your

Ears,” winning the Best Actor Award from the London Film Critics Circle for his portrayal of doomed British playwright Joe Orton. He has since become one of the industry’s most respected actors, appearing in both mainstream hits and acclaimed independent films. Oldman’s early film credits also include Nicolas Roeg’s “Track 29”; “Criminal Law”; “Chattahoochee”; Tom Stoppard’s “Rosencrantz & Guildenstern Are Dead,” for which he received an Independent Spirit Award nomination for Best Actor; “State of Grace”; “Henry & June”; Oliver Stone’s “JFK,” playing Lee Harvey Oswald; and the title role in Francis Ford Coppola’s “Dracula.”

Oldman’s subsequent film work includes memorable roles in Tony Scott’s “True Romance”; “Romeo is Bleeding”; the Luc Besson films “The Professional” and “The Fifth Element”; “Immortal Beloved”; “Murder in the First”; Roland Joffe’s “The Scarlet Letter”; Julian Schnabel’s “Basquiat”; Wolfgang Petersen’s “Air Force One”; the big screen version of “Lost in Space”; and Ridley Scott’s “Hannibal.”

In 1995, Oldman and manager/producing partner Douglas Urbanski formed the production company The SE8 Group, which produced Oldman’s directorial debut feature “Nil by Mouth,” which Oldman also wrote. The film was invited to open the 1997 50th Cannes Film Festival in the main competition, where Kathy Burke won the Best Actress Award for her role. In addition, Oldman won two BAFTA Awards for Best British Film and Best Screenplay; the Channel 4 Director’s Award at the 1997 Edinburgh International Film Festival; and the Empire Award for Best Debut Film. He also executive produced and starred in the SE8 Group film “The Contender,” which received two Oscar[®] nominations and brought Oldman a Screen Actors Guild Award[®] nomination for Best Supporting Actor.

On the small screen, Oldman earned an Emmy nomination for his guest appearance as an alcoholic actor on the hit comedy series “Friends.” His earlier television work includes the telefilms “Meantime,” directed by Mike Leigh, and “The Firm,” directed by Alan Clarke.

MILA KUNIS (Solara) most recently starred in the Mike Judge comedy “Extract,” opposite Jason Bateman and Ben Affleck. In 2008 she starred in Judd Apatow’s hit comedy “Forgetting Sarah Marshall” as Rachel, opposite Jason Segel, Kirsten Bell, and Jonah Hill, and in the action thriller “Max Payne,” with Mark Wahlberg.

Kunis will next be seen in the upcoming feature comedy “Date Night,” with Ray Liotta, Mark Ruffalo, Tina Fey, and Steve Carell as one of the characters Fey and Carell encounter as a

couple on a date gone awry. She will also star in Darren Aronofsky's supernatural drama "Black Swan," opposite Natalie Portman, as the rival character Lilly. Both films are set for a 2010 release.

The Russian-born actress started her entertainment career by landing several television commercials. She is best known for her roles on two of the Fox Network's most successful shows: as Jackie Burkhart in "That 70's Show," for which she earned two YoungStar Awards for Best Actress in a Television Series, and as the voice of Meg on the hit show "Family Guy."

RAY STEVENSON (Redridge) is perhaps best known for his starring role in the HBO/BBC television series "Rome," portraying the legionary Titus Pullo to both critical and public acclaim. Since the series wrapped, he has been working non-stop in a wide variety of feature films.

Stevenson most recently starred in the fantasy thriller "Cirque de Freak: The Vampire's Assistant," directed by Paul Weitz and based on the best-selling children's series by Darren Shan. In 2008, he was seen as the lead in "Punisher: War Zone," about the Marvel comics anti-hero Frank Castle and his quest to rid the world of evil after the death of his wife and daughter.

He will next be seen in director Jonathan Hensleigh's "The Irishman," as the title character in a true crime story of notorious mobster Danny Greene, with Christopher Walken, Vincent D'Onofrio and Val Kilmer, set for 2010. Hensleigh & Jeremy Walters wrote the screenplay based on the book *To Kill the Irishman: The War That Crippled the Mafia*, by Rick Porello. Also set for 2010 is Adam McKay's action comedy "The Other Guys," set in the world of the New York City cops, in which Stevenson stars with Will Ferrell and Mark Wahlberg. Among his upcoming projects, Stevenson will play Volstagg, one of the leads in Marvel Comics' "Thor," inspired by the Shakespeare's Falstaff and described as being over 1,000 pounds of muscle and the life of the party. This will reunite him with director Kenneth Branagh, who acted opposite him in "Theory of Flight" for director Paul Greengrass.

Stevenson's film work includes Antoine Fuqua's "King Arthur," for producer Jerry Bruckheimer; the cult favorite "Outpost," for director Steven Barker; "The Return of the Native," opposite Catherine Zeta Jones; and "Some Kind of Life."

His stage work includes playing Christ in the York Mystery Plays in 2000 at York Minster. In 2001, he played Roger in "Mouth to Mouth," by Kevin Ely, at the Albery Theatre in

London, and, in 2003, appeared as Cardinal in “The Duchess of Malfi,” by John Webster with Janet McTeer, at the Royal National Theatre.

Born in Northern Ireland, Stevenson grew up in England. He studied acting at the Bristol Old Vic Theatre School.

JENNIFER BEALS (Claudia) most recently appeared in the French film “Joueuse,” which made its American premiere at the Tribeca Film Festival.

Beals was twice nominated for Outstanding Actress in a Drama Series by the NAACP Image Awards for her role in the acclaimed Showtime series “The L Word,” which wrapped its sixth and final season in 2009. Her work on “The L Word” has earned numerous accolades and appreciation from groups including the Power Up Award, the GLAAD Golden Gate Award and the Golden Satellite Award for Outstanding Actress. *The L Word Book*, Beals’ highly anticipated photographic journal, takes an unprecedented, behind-the-scenes look at the groundbreaking Showtime series and is set for release in January 2010. More information is available at www.lwordbook.com.

Beals recently joined the cast of the Fox Network series “Lie to Me,” in a recurring role as the ex-wife of series lead Tim Roth.

Among her most memorable roles, Beals starred opposite Campbell Scott in the critically acclaimed film “Roger Dodger,” winner of the 2002 Best Narrative Feature at the Tribeca Film Festival and Best First Film at the Venice Film Festival. She earned rave reviews for her role in VH-1’s “They Shoot Divas, Don’t They?” and was seen in the acclaimed “The Anniversary Party,” written and directed by Jennifer Jason Leigh and Alan Cummings. In 2001, Beals starred in two Showtime features: the adaptation of Anne Rice’s praised “A Feast of All Saints” and the WGA-nominated “A House Divided,” in which she starred opposite Sam Waterston and Lisa Gay Hamilton and earned a Golden Satellite nomination as Best Actress in a Movie/Miniseries. For her extensive research for the film in Sparta, Georgia, where the story is based, she received an honorary Key to the City.

Originally from Chicago, Beals began her career after high school with a role in “Flashdance” that earned her a Golden Globe nomination and an NAACP Image Award for Best Actress. She then entered Yale University to study American Literature and graduated with honors. Beals went on to make an indelible impression in Carl Franklin’s drama “Devil in a

Blue Dress,” opposite Denzel Washington, and in Alan Rudolph’s “Mrs. Parker and the Vicious Circle.”

In recent years, she has starred in a myriad of film roles, including the lead in “Twilight of the Golds,” for which she earned a Golden Satellite Award. Her film credits include “The Grudge 2”; “My Name is Sarah”; “Runaway Jim”; “Catch That Kid”; Whit Stillman’s “The Last Days of Disco”; Alexandre Rockwell’s “In the Soup,” which won the 1992 Grand Jury Prize at the Sundance Film Festival and the Audience Award at Deauville; “Four Rooms”; “Vampire’s Kiss,” with Nicolas Cage; Claude Chabrol’s “Doctor M”; Nanni Moretti’s “Caro Diario,” which won the Director’s Prize at the 1994 Cannes Film Festival; and Samuel Fuller’s “The Madonna and the Dragon.” On the small screen, she has appeared in the critically acclaimed ABC series “Nothing Sacred.”

Beals is a winner of the 1999 Maverick Award from the San Jose Film Festival and, in 2004, was named one of People Magazine’s 50 Most Beautiful People.

FRANCES DE LA TOUR (Martha) won a Tony Award for her performance as Mrs. Lintott in Alan Bennett’s multi award-winning play “The History Boys,” directed by Nicholas Hytner, and was also nominated for a BAFTA in the 2006 screen version of the stage play. She has earned three Olivier Awards: in 1980 for Best Actress in Tom Kempinski’s “Duet for One,” for which she also won the Evening Standard Best Actress Award; in 1984 for Best Actress in a Revival for “A Moon for the Misbegotten”; and in 1992 for Best Actress in a Supporting Role for “When She Danced.”

De la Tour trained at the Drama Centre in London in the 1960s before joining the Royal Shakespeare Company. Through 1971, her work there included the roles of Hoyden in “The Relapse” and Helena in Peter Brook’s production of “A Midsummer Night’s Dream.” For the National Theatre, her credits include “Brighton Beach Memoirs,” “Les Parents Terribles,” the title role in “St Joan” and “The Good Hope.” Her additional theater work includes Matthew Warchus’s “Boeing-Boeing,” Tennessee Williams’ “Small Craft Warnings,” “Hamlet,” Edward Albee’s “Three Tall Women,” “Anthony and Cleopatra” for the RSC and Noël Coward’s “Fallen Angels,” for which she received a Variety Club Best Actress Award. De la Tour can currently be seen on stage at the National in the limited engagement world premiere of “The Habit of Art,”

which reunites her with playwright Alan Bennett and director Nicholas Hytner and also stars Michael Gambon.

De la Tour's filmography includes the comedy "Rising Damp," based on the popular television series, for which she won the Evening Standard's Best Actress Award. She more recently appeared as Madame Olympe Maxime in "Harry Potter and the Goblet of Fire" and as Frau Eva in Andrei Konchalovsky's fantasy "Nutcracker: The Untold Story." She will next be seen alongside an all-star cast including Johnny Depp and Anne Hathaway in Tim Burton's "Alice in Wonderland," set for a 2010 release.

Her television appearances include the 1970s sitcom "Rising Damp," "Duet for One," for which she received a BAFTA Best Actress nomination, the BBC's "Waking the Dead," "Poirot: Death on the Nile," "Miss Marple: The Moving Finger," BBC's "Sensitive Skin" and, most recently, the CBS-TV series "3 lbs."

MICHAEL GAMBON (George) started his career with the Edwards/ Macliammoir Gate Theatre in Dublin. He joined the National Theatre for its inaugural season under Laurence Olivier at the Old Vic in 1963 and appeared there in "Hamlet," "Saint Joan," "The Recruiting Officer," "Andorra," "Philoctetes," "Othello," "The Royal Hunt of the Sun," "The Crucible," "Mother Courage," "Love for Love," "Juno and the Paycock" and "The Storm."

In repertory, principally at Birmingham Rep, Gambon played title roles in "Othello," "Macbeth" and "Coriolanus."

In the West End, he has appeared in Simon Gray's "Otherwise Engaged"; Alan Ayckbourn's "The Norman Conquest"; "Just Between Ourselves"; "Alice's Boys," with Ralph Richardson; Harold Pinter's "Old Times; the title role in "Uncle Vanya"; "Tom and Clem" and "No Man's Land."

With the Royal Shakespeare Company, he spent a season at the Aldwych and later played the title part in "King Lear" and Antony in "Antony and Cleopatra," opposite Helen Mirren, both at Stratford and the Barbican.

For the National Theatre, Gambon has appeared in the premieres of Harold Pinter's "Betrayal," Simon Gray's "Close of Play," Christopher Hampton's "Tales From Hollywood," Alan Ayckbourn's "Sisterly Feelings," and "A Chorus of Disapproval," for which he won an Olivier Award, as well as "A Small Family Business," "Richard III," "Othello," "Tons of Money," the title

role in “The Life of Galileo,” “Volpone” and “Skylight.” He recreated his starring role in the latter on Broadway in 1996 for which he was nominated for a Tony Award. Also for the National Theatre, Gambon played Eddie Carbone in Arthur Miller’s “A View From the Bridge,” which transferred to the Aldwych Theatre and for which he won all the major drama awards of 1987.

He was in Harold Pinter’s “Mountain Language,” “Cressida,” at the Almeida, and Pinter’s “The Caretaker,” for which he earned an Olivier Award nomination. Gambon also directed the Platford Performance of Richard Harris’ “Visiting Hour.”

His television appearances include the BBC’s first adventure series in color, “The Borderers,” “Eyeless in Gaza,” the series “The Other One,” with Richard Briers, “The Seagull,” “The Holy Experiment,” Oscar,” “Ghosts” and the Dennis Potter series “The Singing Detective,” for which he won a BAFTA Award, a Broadcasting Press Guild Award and a Royal Television Society Award. He also starred in “The Heat of the Day,” scripted by Harold Pinter from Elizabeth Bowen’s novel, and was Archie Rice in John Osborne’s “The Entertainer.” More recently, he portrayed Lyndon Johnson in the HBO film “Path to War” and starred in HBO’s “Angels in America,” directed by Mike Nichols.

Gambon’s film credits include “Turtle Diary,” David Hare’s “Paris By Night,” “A Dry White Season,” with Marlon Brando, “The Rachel Papers,” Peter Greenaway’s “The Cook, The Thief, His Wife and Her Lover,” “The Gambler,” “Mobsters,” “Clean Slate,” “Toys,” “Indian Warrior,” “Wings of the Dove,” “The Innocent Sleep,” “Dancing at Lughnasa,” “Sleepy Hollow,” “The Insider,” “Gosford Park,” Open Range” and four of the Harry Potter films: “Harry Potter and the Prisoner of Azkaban,” “Harry Potter and the Goblet of Fire,” “Harry Potter and the Order of the Phoenix” and 2009’s “Harry Potter and the Half-Blood Prince.”

In 1998, Gambon was awarded a KBE in the Queen’s Honour List.

ABOUT THE FILMMAKERS

THE HUGHES BROTHERS (Directors), twins Allen and Albert, made a major leap into the entertainment industry with their debut as the 20-year-old creators and directors of “Menace II Society,” a compelling, realistic look at inner-city life that premiered at the 1993 Cannes Film Festival to international critical acclaim. With a budget of roughly \$3 million, the

Hughes took a story they came up with at age 14 and turned it into a motion picture that grossed nearly \$30 million at the box office. “Menace II Society” was named one of the 10 best films of the year by several major critics across the country, and received Best Picture honors at the 1994 MTV Movie Awards.

Born in Detroit, Michigan, to a mother highly supportive of her sons’ creativity, the Hughes Bros. began making home movies at age 12. Their film education began in their freshman year of high school when Allen took a TV production class. They soon made a short film entitled “How to Be a Burglar,” and people began to take notice. Their next work, “Uncensored Videos,” was broadcast on cable, introducing them to a wider audience. After high school, Albert began classes at LACC Film School. With the making of a short film entitled “Menace,” about a bank robbery getaway, and their next film, “The Drive By,” the twins’ growing reputation as innovative filmmakers attracted offers to direct features. But they couldn’t seem to find the right project, which led to their creating their own: “Menace II Society.”

Their follow-up film, “Dead Presidents,” written by award-winning playwright Michael Henry Brown and starring Larenz Tate, Chris Tucker, Bokeem Woodbine, Seymour Cassel, Martin Sheen, Keith David and N’Bushe Wright, was the story of a young man whose life turns to shambles after he returns from Vietnam. The film made its debut at the New York Film Festival in 1995. Next came the brothers’ feature-length documentary “American Pimp,” an examination of the men behind the world’s oldest profession, which made its debut at the 1999 Sundance Film Festival.

In 2001 the Hughes directed “From Hell,” a Jack the Ripper biopic starring Johnny Depp and Heather Graham, based on an investigation into the murders and their alleged link to the Royal Family.

Their debut as executive producers for the small screen came with the USA Network series “Touching Evil,” for which Allen Hughes also served as director of the pilot. They are currently developing the HBO series “Gentleman of Leisure,” a drama centering on a legendary pimp who contemplates retirement.

In addition to their vision as filmmakers, Allen and Albert Hughes have proven their talents in the music field. Their first two soundtracks, “Menace II Society” and “Dead Presidents,” which they produced, went platinum.

Some of their past projects include music videos for multiple award-winning artists, including Marvin Gaye's "Inner City Blues," as well as the re-release of Isaac Hayes' "Walk On By." The Hughes also directed two PSAs on gun control entitled "Stray Bullet" and "These Walls Have No Prejudice," which have won 44 awards to date, including four Clio Awards.

JOEL SILVER (Producer), one of the most prolific and successful producers in the history of motion pictures, has produced more than 50 films, including the groundbreaking "The Matrix" trilogy, the blockbuster four-part "Lethal Weapon" franchise, and the seminal action films "Die Hard" and "Predator." To date, Silver's catalog of films have earned over \$10 billion in worldwide revenue from all sources.

Under his Silver Pictures banner, Silver recently produced the holiday release "Sherlock Holmes," an action adventure mystery, directed by Guy Ritchie and starring Robert Downey Jr. as the legendary detective and Jude Law as Watson.

Silver structured a deal for his Dark Castle Entertainment production company that gives him green-lighting power and creative control of all films produced under the banner, to be distributed by Warner Bros. Silver produced Dark Castle's latest release, the actioner "Ninja Assassin," directed by James McTeigue and starring Rain. Dark Castle also has a number of films upcoming, including the actioner "The Losers," based on the DC Comics graphic novels, starring Jeffrey Dean Morgan, Zoe Saldana, Idris Elba, Columbus Short, Chris Evans and Jason Patric; the thriller "Unknown White Male," starring Liam Neeson, January Jones and Diane Kruger; and the psychological thriller "The Factory," starring John Cusack.

Dark Castle previously produced a string of hit films beginning with the record-breaking 1999 opening of "House on Haunted Hill," followed by "Thir13en Ghosts" in 2001, "Ghost Ship" in 2002, "Gothika" in 2003 and "House of Wax" in 2005. Dark Castle more recently released Guy Ritchie's critically acclaimed actioner "RocknRolla," with an ensemble cast led by Gerard Butler, Tom Wilkinson, Thandie Newton and Mark Strong, and the horror thriller "Orphan," starring Vera Farmiga and Peter Sarsgaard.

Previously, Silver's 1999 production "The Matrix" grossed over \$456 million globally, earning more than any other Warner Bros. Pictures film in the studio's history at the time of its release. Universally acclaimed for its innovative storytelling and visuals, "The Matrix" won four Academy Awards[®], including Best Visual Effects. The first DVD release to sell one million

units, “The Matrix” DVD was instrumental in powering the initial sale of consumer DVD machines. The second installment of the epic “Matrix” trilogy, “The Matrix Reloaded,” earned over \$739 million at the worldwide box office. The opening weekend box office receipts for “The Matrix Revolutions,” the final chapter in the explosive trilogy, totaled a staggering \$203 million worldwide. To date, “The Matrix” franchise has grossed \$3 billion from all sources worldwide.

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

Silver later produced the action thriller “V for Vendetta,” based on the acclaimed graphic novel and starring Natalie Portman; the action comedy thriller “Kiss Kiss, Bang Bang,” written and directed by Shane Black and starring Robert Downey Jr., Val Kilmer and Michelle Monaghan; and the Wachowski brothers’ “Speed Racer.” He also produced the hit films “Romeo Must Die,” starring Jet Li and Aaliyah; “Exit Wounds,” starring Steven Seagal and DMX; and “Swordfish,” starring John Travolta, Hugh Jackman and Halle Berry.

A successful television producer as well, Silver executive produced the CBS series “Moonlight,” a romantic thriller with a twist on the vampire legend, which won the People’s Choice Award for Favorite New TV Drama in its debut year. He was previously an executive producer on the critically acclaimed UPN television series “Veronica Mars,” starring Kristen Bell. Silver also executive produced, with Richard Donner, David Giler, Walter Hill and Robert Zemeckis, eight seasons of the award-winning HBO series “Tales from the Crypt,” as well as two “Tales from the Crypt” films.

Silver began his career as an associate producer on “The Warriors,” and then produced “48 HRS.,” “Streets of Fire” and “Brewster’s Millions.”

In 1985, Silver launched his Silver Pictures production banner with the breakout hit “Commando,” followed by “Jumpin’ Jack Flash” and “Predator.” Silver Pictures solidified its status as one of the industry’s leading production companies with the release of the “Lethal Weapon” series and the action blockbusters “Die Hard” and “Die Hard 2: Die Harder.” Silver

also went on to produce “The Last Boy Scout,” “Demolition Man,” “Richie Rich,” “Executive Decision” and “Conspiracy Theory.”

Long before starting his producing career, as a student at Columbia High School in Maplewood, New Jersey in 1967, Silver and a group of his friends developed a game called Ultimate Frisbee. The fast-moving team sport has since become a global phenomenon supported by tournaments in 50 countries.

DENZEL WASHINGTON (Producer) -- see About the Cast.

BRODERICK JOHNSON (Producer) and **ANDREW A. KOSOVE** (Producer) are co-founders, co-presidents and co-CEOs of Alcon Entertainment, which has financed and/or produced a wide range of films.

Under the Alcon banner, Johnson and Kosove are currently producing the comedy “The Lottery Ticket,” directed by Erik White and starring Bow Wow and Ice Cube, scheduled for a 2010 release.

Alcon earlier produced the acclaimed family film “My Dog Skip,” which led to an ongoing Warner Bros. Pictures distribution deal. Alcon’s subsequent titles included the comedy “Dude, Where’s My Car?,” starring Ashton Kutcher; Christopher Nolan’s thriller “Insomnia,” starring Al Pacino, Robin Williams, and Hilary Swank; and the family film “Racing Stripes,” which blended animation and live action.

More recent Alcon titles include the ensemble hit “The Sisterhood of the Traveling Pants” and its sequel, “The Sisterhood of the Traveling Pants 2,” both starring Amber Tamblyn, America Ferrara, Blake Lively and Alexis Bledel; the action-thriller “16 Blocks,” starring Bruce Willis; the romantic comedy-drama sleeper hit “P.S. I Love You,” starring Hilary Swank and directed by Richard LaGravenese, which grossed more than \$150 million worldwide; and the drama “The Blind Side,” based on a remarkable true story, written and directed by John Lee Hancock and starring Sandra Bullock.

Alcon’s longstanding distribution deal with Warner Bros. Pictures was recently renewed for another five years, encompassing a 15-film slate.

DAVID VALDES (Producer), one of the film industry's busiest and most respected film producers, has enjoyed successful collaborations with such noted filmmakers as Clint Eastwood, Francis Ford Coppola, Frank Darabont and Kevin Costner and has helped launch the careers of a number of popular actors.

Among Valdes' recent projects are the acclaimed drama "The Assassination of Jesse James by the Coward Robert Ford," starring Brad Pitt and Casey Affleck, for director Andrew Dominik, and the action adventure "Babylon A.D.," starring Vin Diesel.

In 2000, he received an Academy Award[®] nomination for Best Picture for "The Green Mile," which received a total of four Oscar[®] nominations. His additional motion picture producer credits include the Western "Open Range," directed by Kevin Costner and starring Robert Duvall, Annette Bening and Michael Gambon; the re-imagining of "The Time Machine," based on the H.G. Wells' classic novel; "Turbulence," featuring Ray Liotta and Lauren Holly; "A Perfect World," starring Kevin Costner and Clint Eastwood; and "The Stars Fell on Henrietta," with Robert Duvall and Aidan Quinn. He successfully teamed Clint Eastwood and Charlie Sheen in "The Rookie," and likewise paired Dudley Moore and Kirk Cameron in "Like Father, Like Son." He served as a producer on "Pink Cadillac" and on the last of the popular Dirty Harry movies, "The Dead Pool," which marked the feature film debuts of Jim Carrey and Liam Neeson. In total, Valdes has collaborated on 17 films with Clint Eastwood.

Valdes was sole executive producer on Eastwood's acclaimed revisionist Western "Unforgiven," which won four Academy Awards[®], including Best Picture; and Wolfgang Petersen's multiple Oscar[®]-nominated hit "In the Line of Fire." He was also the executive producer on Eastwood's critically acclaimed biopic "Bird," starring Forest Whitaker, and "White Hunter, Black Heart," and collaborated on four films with Francis Ford Coppola, most recently as the executive producer on the Vietnam War-era drama "Gardens of Stone."

Among his extensive television credits is tenure as a director of the innovative series "Moonlighting." Valdes worked in all television formats— movies-of-the-week, series, commercials and music videos—before finding his niche as a film producer.

A California native, Valdes earned a Bachelor of Theatre Arts degree from UCLA, magna cum laude, and began his film career as an assistant director alongside such esteemed directors as Martin Scorsese, Wim Wenders, Clint Eastwood and Francis Ford Coppola. The

films on which he worked include “Raging Bull,” “Oh God! Book II,” “Any Which Way You Can,” “Hammett,” “The Outsiders,” “Rumble Fish,” “Sudden Impact” and “Tightrope.” He segued into producing as an associate producer on Eastwood’s “Pale Rider” in 1984.

Valdes is a member of the Academy of Motion Picture Arts & Sciences, the Directors Guild of America, the Producers Guild of America and the American Film Institute. He currently sits on the Board of Directors for the Latino Theater Company (LTC) and is also a mentor to graduate students at the USC Peter Stark graduate producers program.

STEVE RICHARDS (Executive Producer) is Co-President of Dark Castle Entertainment. A veteran of the film industry, he is in his fifteenth year working with producer Joel Silver, and was instrumental in developing the business plan for Dark Castle and in forging the financial partnership with CIT Group Inc., producing a slate of 15 films including “RocknRolla” and “Orphan.”

Richards serves as executive producer on all of the films under the Dark Castle banner, including the upcoming “Ninja Assassin” and “The Losers,” based upon the popular Vertigo/DC comic series by Andy Diggle and Jock. He is currently in development on both the horror thriller “The Summoner” and “Unknown White Male.” He was also executive producer on “Whiteout,” “Orphan,” “The Reaping,” “Thir13en Ghosts,” “Ghost Ship,” “Gothika” and “House of Wax.” During the formation of Dark Castle in 1999, Richards organized the foreign financing and distribution of the shingle’s first film, the remake of William Castle’s “House on Haunted Hill.”

In 1995, Richards joined Silver Pictures and is currently Chief Operating Officer of the company. He counts among his film credits with Silver Pictures “Kiss Kiss, Bang Bang,” “The Matrix Reloaded,” “The Animatrix,” and two installments of the “Dungeons & Dragons” fantasy game film adaptations.

Richards earned an MBA from the Andersen School at UCLA and graduated with honors from Temple University. He began his career in film and distribution at the International Movie Group. Desiring to transition to the production side of the film business, he moved to Scott Free, Ridley and Tony Scott’s production company. He counts “White Squall” among his credits while there.

SUSAN DOWNEY (Executive Producer) is a prolific film producer who has collaborated with some of the industry's most noted talents from both sides of the camera. Her long list of credits includes films ranging from action blockbusters to dramas to comedies to horror thrillers.

Downey has recently produced several different upcoming features, including the much-anticipated "Sherlock Holmes," in theatres Christmas Day 2009. Directed by Guy Ritchie, the film stars Robert Downey Jr., Jude Law and Rachel McAdams in an action adventure mystery that brings Arthur Conan Doyle's legendary detective to the big screen as never before.

In addition, Downey is an executive producer on "Iron Man 2," the sequel to the blockbuster action hit "Iron Man." Slated for release in May 2010, the film reunites director Jon Favreau with Robert Downey Jr., who is returning in the title role, and Gwyneth Paltrow as the central character's devoted assistant. Joining the cast are Don Cheadle, Mickey Rourke and Scarlett Johansson. Downey also produced the upcoming horror thriller "The Factory," directed by Morgan O'Neill and starring John Cusack.

Currently, Downey is serving as an executive producer on "Due Date," a new comedy from director Todd Phillips, starring Robert Downey Jr., Zach Galifianakis and Michelle Monaghan. The film is planned for release in Fall 2010.

Downey previously held the dual posts of Co-President of Dark Castle Entertainment and Executive Vice President of Production at Silver Pictures. Joining Silver Pictures in 1999, she oversaw the development and production of feature films released under both banners, including "Thir13en Ghosts" and "Swordfish."

In 2002, she made her producing debut as a co-producer on "Ghost Ship" and then co-produced the 2003 release "Cradle 2 the Grave." Downey went on to produce the features "Gothika" and "House of Wax," and also served as an executive producer on the critically acclaimed comedic thriller "Kiss Kiss, Bang Bang."

Downey later produced Neil Jordan's acclaimed psychological drama "The Brave One," starring Jodie Foster and Terrence Howard, and Guy Ritchie's widely praised crime comedy "RocknRolla," starring Gerard Butler, Tom Wilkinson, Thandie Newton, Idris Elba, Chris "Ludacris" Bridges and Jeremy Piven, and the horror thriller "Orphan," starring Vera Farmiga and Peter Sarsgaard.

Prior to her tenure at Dark Castle and Silver Pictures, Downey worked on the hit films “Mortal Kombat” and “Mortal Kombat: Annihilation.”

Downey is a graduate of the University of Southern California’s School of Cinema-Television.

ERIK OLSEN (Executive Producer) began his career as an executive for producer Joel Silver’s production company, where he helped shepherd a large slate of films, including “Gothika,” “Swordfish” and “Cradle 2 the Grave.” His producing credits include “House of Wax” and “The Reaping,” starring Hilary Swank. Most recently, he served as co-producer on the 2009 horror thriller “Orphan,” starring Vera Farmiga and Peter Sarsgaard.

Currently, Olsen is developing the remake of the classic fantasy epic “Excalibur,” with Bryan Singer set to direct.

GARY WHITTA (Screenwriter) started his writing career as a videogame and entertainment journalist, editing such publications as *PC Gamer*, *Next Generation* and *Total Movie* before deciding to pursue a career as a screenwriter.

He has authored more than a dozen original screenplays, including “The Undying,” a supernatural thriller currently in pre-production. More recently he has written for several major studio productions including “Akira” and “Warcraft.” He is currently writing the science fiction adventure “The Defenders,” with Alex Kurtzman and Roberto Orci set to produce.

Whitta is also a comic book author, having written Image Comics’ popular “Death, Jr.” series, named one of 2007’s Great Graphic Novels for Teens by the American Library Association. Born and raised in London, he has lived in San Francisco for the past 13 years.

DON BURGESS (Director of Photography) most recently shot the romantic comedy “Fool’s Gold” and the smash hit comedy fable “Enchanted,” which blended live action with animation. He is currently in production on the action thriller “Priest” for director Scott Stewart, set for a 2010 release.

Burgess was honored with an Academy Award® nomination for his cinematography on Robert Zemeckis’s Oscar®-winning hit “Forrest Gump.” Burgess also received BAFTA and American Society of Cinematographer Award nominations for his work on that film. He has

enjoyed a long association with Zemeckis, having also lensed the director's films "The Polar Express," "Cast Away," "What Lies Beneath" and "Contact." He earlier won a CableACE Award for his work on a Zemeckis-directed episode of "Tales from the Crypt."

Burgess's diverse feature film credits also include the blockbuster action hits "Spider-Man" and "Terminator 3: Rise of the Machines"; the adventure film "Eight Below"; and the comedies "My Super Ex-Girlfriend," "13 Going on 30," "Christmas with the Kranks" and "Forget Paris."

CINDY MOLLO (Editor) marks her third collaboration with Allen Hughes on "The Book of Eli," having worked with him most recently on his segment of the anthology film "New York, I Love You," and prior to that on the television series "Touching Evil."

Mollo began her career editing the critically acclaimed dramas "Homicide: Life on the Streets" and "Oz" for producers Barry Levinson and Tom Fontana. She was nominated for an American Cinema Editors Eddie Award for her work on "The Gas Man," an episode of "Homicide" that was directed by Levinson.

She edited the acclaimed HBO films "Boycott," "Point of Origin" and "Path to Paradise," and received an Emmy Award nomination for Outstanding Editing on "Dash and Lilly," a film directed by Kathy Bates. Her more recent episodic television work includes the acclaimed AMC series "Mad Men," for which she received her second Emmy Award nomination; HBO's "John from Cincinnati"; and pilots for the series "Lucky" and "Sleeper Cell."

Her feature credits include "Panic" and "The Sentinel."

Mollo earned her BA from Boston College and lived for many years in New York. She now enjoys living in Santa Monica with her dog, Otis.

GAE BUCKLEY (Production Designer) marked her third collaboration with director Ken Kwapis on last year's ensemble romantic comedy "He's Just Not That Into You." The two previously worked together on "License to Wed" and "The Sisterhood of the Traveling Pants." Buckley also served as production designer on the sequel "The Sisterhood of the Traveling Pants 2."

Buckley's production design film credits include Kevin Costner's Western drama "Open Range" and John Herzfeld's "Bobby Z."

As an art director, Buckley's film credits include Nancy Meyers' "What Women Want," "Coyote Ugly," "My Fellow Americans," "Tin Cup," "The Craft," "Little Rascals," "Angie" and Adrian Lyne's "Indecent Proposal."

Buckley began her career in filmed entertainment with work on music videos and commercials. She received a degree in Architecture from Cornell University, and has also studied drawing at The Brooklyn Academy of Art and scenic painting at the Lester Polakov School of Scenic Painting in New York City.

SHAREN DAVIS (Costume Designer) has been honored with two Academy Award® nominations: the first in 2005 for her designs on Taylor Hackford's biopic "Ray," and the second in 2007 for her work on Bill Condon's musical drama "Dreamgirls." Additionally, she earned a Costume Designers Guild Award nomination for each.

Davis's recent work includes the feature films "Seven Pounds" and "The Pursuit of Happyness" for director Gabriele Muccino. She marked her second collaboration with director Denzel Washington on the critically acclaimed 2007 biographical drama "The Great Debaters," after working with him on his directorial debut, "Antwone Fisher," in 2002. Her numerous costume design credits also include "Akeelah and the Bee," "Rush Hour," "Beauty Shop," "Nutty Professor II: The Klumps," "Doctor Dolittle," "Double Take," "Money Talks," "Younger and Younger," and three films for director Carl Franklin: "Out of Time," "High Crimes" and "Devil in a Blue Dress." She debuted as costume designer on Alan Rudolph's feature thriller "Equinox."

For television, Davis has designed for such telefilms as "Freedom Song," "Grace & Glorie," "Vanishing Point," "Nightjohn," "Zooman," "Midnight Runaround," "State of Emergency," "Another Midnight Run" and "Laurel Avenue."

JON FARHAT (Visual Effects Supervisor) shared an Academy Award® nomination and a BAFTA nomination for Best Visual Effects and Best Special Effects for the 1995 action comedy "The Mask." Two years later, he earned a second BAFTA nomination for his work on Tom Shadyac's comedy "The Nutty Professor."

Farhat marks his second collaboration with the Hughes Brothers on "The Book of Eli," having previously worked with them on the crime drama "Dead Presidents."

His feature film credits include the 2008 hit thriller “Wanted,” on which he also served as second unit director; Paul Feig’s “Unaccompanied Minors”; Andrzej Bartkowiak’s “Doom,” on which he also served as first person shooter sequence director; Sydney Pollack’s “The Interpreter”; “American Wedding”; “Blue Crush”; “Dragonfly” and “Liar Liar” for Tom Shadyac; “Nutty Professor II: The Klumps”; “Doctor Dolittle,” also as second unit director; “My Fellow Americans”; and Jim Jarmusch’s “Dead Man.”

As a visual effects art director, Farhat worked on “Grand Canyon” for director Lawrence Kasdan, and on “Defending Your Life” for director Albert Brooks.

ATTICUS ROSS (Composer) is a musician, record producer and film composer. “The Book of Eli” marks his third collaboration with the Hughes Brothers. He composed his first score, in 2004, for the brothers’ USA Network series “Touching Evil,” and, most recently, scored their segment of the anthology film “New York, I Love You.” Ross has also provided music for a number of high-profile commercials, including Got Milk, Sony PlayStation, Guinness and British Telecom. Additionally, he produced and co-wrote the Perry Farrell single for the hugely successful “Twilight” film and soundtrack.

Ross’s extensive record production work includes four albums with Nine Inch Nails; “With Teeth” and “Year Zero” both achieved platinum status and five consecutive number-one U.S. rock singles, and “The Slip” became the first album by a major artist to appear as a high-quality free download. The 36-track instrumental “Ghosts,” co-written by Ross, received the first black TuneCore Award and a 2009 Grammy nomination, and was used by Google to launch the first YouTube Film Festival. In addition to NIN, Ross has collaborated with Trent Reznor on projects for other artists, including Peter Gabriel, Saul Williams, Zach de la Rocha and Jane’s Addiction, and has provided remix work for Grace Jones, From First to Last, Telepathe, Transplants, Biggie Smalls and Dillinger Escape Plans.

Ross produced and co-wrote two albums for KORN: “See You on the Other Side” and “Untitled,” one platinum and the other gold, and has produced forthcoming albums for UK artists Union of Knives and London buzz band Loverman. He is currently working with American band Coheed and Cambria on their latest album.

Born in England, Ross now makes his home in Los Angeles.