

WALT DISNEY  
PICTURES PRESENTS  
**G-FORCE**

## About the Production

Producer Jerry Bruckheimer brings his first 3D film to the big screen with “G-FORCE,” a comedy adventure about the latest evolution of a covert government program to train animals to work in espionage. Armed with the latest high-tech spy equipment, these highly trained guinea pigs discover that the fate of the world is in their paws. Tapped for the G-Force are guinea pigs Darwin (voice of SAM ROCKWELL), the squad leader determined to succeed at all costs; Blaster (voice of TRACY MORGAN), an outrageous weapons expert with tons of attitude and a love for all things extreme; and Juarez (voice of PENÉLOPE CRUZ), a sexy martial arts pro; plus the literal fly-on-the-wall reconnaissance expert, Mooch, and a star-nosed mole, Speckles (voice of NICOLAS CAGE), the computer and information specialist. Along the way, the G-Force encounters myriad other members of the animal kingdom, including pet shop layabout Hurley (voice of JON FAVREAU) and the rabidly territorial hamster Bucky (voice of STEVE BUSCEMI).

Directed by Academy Award®-winning visual effects master Hoyt H. Yeatman Jr.—“G-FORCE” takes audiences on a high-octane thrill ride, proving once and for all that the world needs bigger heroes.

“It’s fun to take films based on familiar, even classic themes, give them a twist and see what evolves,” says Bruckheimer. “Movies about secret agents have been on screen long before James Bond, and movies in which animals speak and have personalities have also been with us for quite some time. What we’ve never seen, however, is a movie about secret agents who also happen to be animals—what’s more in a combination of live action, animation and Digital 3D.”

This next-tech combination of live action and computer generated animation also features live cast members, including Golden Globe® winner BILL NIGHY as sinister industrialist Leonard Saber, WILL ARNETT as Special Agent Kip Killian, who wants to shut down G-Force, ZACH GALIFIANAKIS as G-Force’s creator and father figure, KELLI GARNER as the team’s veterinarian, TYLER PATRICK JONES as Connor; JACK CONLEY and GABRIEL CASSEUS as the less-than-brilliant agents who Killian puts on G-Force’s trail, NIECY NASH as an ebullient pet shop owner, and LOUDON WAINWRIGHT as Grandpa Goodman.

“G-FORCE” is executive produced by Mike Stenson, Chad Oman, Duncan Henderson and David P.I. James. The screenplay is by The Wibberleys (“National Treasure: Book of Secrets”), based on a story by Hoyt H. Yeatman Jr. & David P.I. James. Pat Sandston, Ted Elliott, Terry Rossio and Ryota Kashiba are the associate producers. Behind-the-scenes talent includes director of photography Bojan Bazelli (“Hairspray,” “The Sorcerer’s Apprentice”), production designer Deborah Evans (“Hostage,” “Remember the Titans”), costume designer Ellen Mirojnick (“Déjà Vu,” “Fatal Attraction,” “Wall Street”), film editors Jason Hellmann (“Enemy of the State,” “Bad Boys II”) and Mark Goldblatt (Academy Award® nominee for “Terminator 2: Judgment Day,” “Armageddon”), composer Trevor Rabin (“Armageddon” and the “National Treasure” films), two-time Academy Award-winning visual effects supervisor Scott Stokdyk (“Spider-Man,” “Spider-Man 2”), and special effects coordinator Stan Parks (Academy Award nominee for “Hollow Man,” “Déjà Vu”).

## **BUILDING THE G-FORCE**

### **Preschooler’s Class Guinea Pig Sparks Film Concept**

“The genesis of the movie is interesting,” says director Hoyt H. Yeatman Jr. “I’d wanted to develop a project that broke new ground visually; it was actually my five-year-old son who came up with the spark of the idea. He brought home the class guinea pig from preschool and started talking about guinea pigs as soldiers, wearing uniforms and little army helmets. So I said, ‘Well, why not have a band of these guys who are secret agents?’”

“We all laughed,” continues Yeatman, “but then I got on the internet and found some really interesting and bizarre stories about animals being trained by the American government for covert activities, including cats, dolphins, sharks and insects. It just lit up the imagination and off we went.”

“Out of the mouths of babes,” says producer Jerry Bruckheimer. “The idea was utterly off-the-wall, which was just fine with us, because it was also completely original. The amazing thing is that the fantasy element of ‘G-FORCE’ is based on certain realities. For years, the government has engaged in top-secret programs in which they train animals to help defend the nation—from dolphins detecting mines to cockroaches carrying recording devices. So we kicked it to the next level—what if a scientist figured out a way to not only train such animals, but to actually communicate with them?”

Building on the guinea-pigs-as-secret-agents concept, filmmakers created a G-Force that consists of three guinea pigs, a star-nosed mole and a house fly—all extremely dedicated to their work. “They know that at any given moment, the fate of the world may very well be in their paws,” says Bruckheimer.

But to make the movie work—and be somewhat believable—the animals had to communicate somehow. Enter character Dr. Ben Kendall, the genius behind the film’s G-Force. “His breakthrough is the fact that they actually have little

headsets, and the headsets allow them to speak fluent English,” says Yeatman. “In the movie, animals have always been able to understand English. In their world, they speak just like we do, but to communicate with humans, they have to wear that headset.”

Dr. Kendall’s secret operation includes an amazing array of gadgetry that aids in G-Force’s efforts. From motorized exercise balls to night vision to tiny militarized PDAs, the G-Force is aptly outfitted to save the world. “They have a base-jumping low-altitude parasail,” says Yeatman. “When they need to jump to the top of the roofs they have a rocket assist. In the world of ‘G-FORCE,’ the guinea pigs have lots of really cool gizmos.”

The G-Force’s training and high-tech spy equipment are put to the test when they uncover a billionaire industrialist’s sinister plan to destroy the world. Duty calls, and the G-Force springs into action.

## **BEHIND THE G-FORCE**

### **All-Star Cast Brings the ‘Force to Life**

#### **Voice Talent**

Much like the fictional G-Force, the movie “G-FORCE” employs the latest technologies, taking the film to the next level. But producer Jerry Bruckheimer says there’s another aspect of the film that really makes the four-legged G-Force work. “It’s the humans who bring these animals and their world fully alive,” says Bruckheimer.

Nicolas Cage (“Knowing,” “National Treasure”), a lifelong fan of animation, provides the voice of Speckles, the blind and brilliant, star-nosed mole. “G-FORCE” was to be the actor’s sixth collaboration with Bruckheimer (with “The Sorcerer’s Apprentice” soon to follow as the seventh), but one unlike any of the others. “Jerry showed me pictures of the ‘G-FORCE’ characters and said I could play any role I wanted,” says Cage. “When I saw Speckles, something about it got to me, and I thought I could do something interesting with the voice. It was important to me to create a new voice that was unrecognizable from my own vocal patterns. It was also important to me to go into an area that had kind of a zany intensity. To me, that’s what would make Speckles fun to play, and hopefully fun for the audience.

“One of my favorite actors is Mel Blanc,” continues Cage, referring to the great vocal talent behind Warner Bros. cartoon characters Bugs Bunny, Daffy Duck, Elmer Fudd and Yosemite Sam. “He was a marvelous character actor. We knew him only from his voices, so I thought it would be fun to create a whole new voice for this marvelous looking little mole in ‘G-FORCE.’”

“Nic Cage has created a terrific voice for Speckles, sort of going back to a 1930s kind of character,” says Bruckheimer. “Then there’s Sam Rockwell, who also has a wonderful voice, powerful and strong, as Darwin, the team leader.”

“Oh, it’s very strange,” admits Rockwell about bringing a non-human character to life. “But when they said ‘action guinea pig movie,’ I showed up—I was like, ‘I’m there!’ Darwin is a superspy and has sort of a Steve McQueen guinea-pig vibe, so it’s fun to play an action hero.”

Rockwell (“Frost/Nixon,” “The Assassination of Jesse James by the Coward Robert Ford”) had experience with guinea pigs, having had one for a pet when he was a kid. “His name was Ralph and he used to bite my finger a lot,” recalls the actor. “It didn’t feel good. I don’t know if Ralph liked me or not, but I think he had some emotional issues. Darwin is much more well-adjusted.”

Rockwell was able to record some of Darwin’s scenes with his friend and colleague Jon Favreau (“The Break-Up,” “Four Christmases”). The character actor and director of the recent smash hit “Iron Man” provides the voice of the fat and happy Hurley who members of the G-Force meet up with in a pet store.

“I’m the flatulent comic relief in the film,” says Favreau. “I think that if you’re going to play a guinea pig, you want to be a funny guinea pig. Hurley thinks that Darwin is his brother, based on a birthmark that they both have, and he’s taken quite a shine to the guy. Hurley has grown up in a pet shop, never adopted by a family, and he’s a bit needy for attention and love. G-Force becomes his de facto family, and Darwin his long-lost brother, even though he probably isn’t. I think Hurley gives an emotional center to the group.”

Favreau was attracted to the material for reasons both artistic and personal. “It’s fun to do voiceover because you get to be a part of the movie but don’t have to deal with things like going out of town, living in hotels, getting into makeup. Also, I have three kids, so it was a chance to be part of something that my family could enjoy watching together.”

Tracy Morgan (TV’s “30 Rock,” “The Longest Yard”) was called on for the voice of Blaster, a key member of the G-Force who’s known for his tough attitude and weapons expertise. “Blaster is an adrenaline junkie. He’s always ready to let the fur fly,” says Yeatman. “Tracy brings the same sense of humor and comedic timing he’s used in ‘Saturday Night Live’ and ‘30 Rock.’”

Oscar® winner Penélope Cruz (Woody Allen’s “Vicky Christina Barcelona”) provides the voice of G-Force sexy martial-arts pro Juarez. “Juarez is a knockout you can’t knock out,” laughs Yeatman about the character. The director says Cruz was the perfect voice for Juarez. “Penélope Cruz is an amazing actress. I think this is the first time that she’s ever done an animated character, but she brought a lot to the role. She has a beautiful, velvety voice, which is just amazing. It was great working with her.”

Steve Buscemi (“Ghost World,” “I Now Pronounce You Chuck & Larry”) was tapped to play Bucky. “Bucky is a fun, angry hamster,” says Bruckheimer. “Steve did it to perfection.”

“Steve Buscemi is a great, great guy,” adds Yeatman. “He’s obviously done voices before. Bucky was a character that came from the evolution of the story. In

the original script, he was just one of the pet store animals off in the corner. But as we got into it, we realized that Bucky could be a very cool little nasty hamster—fun, you know? Steve Buscemi was perfect for that bipolar character. He did a very good job.”

### **Live-Action Talent**

The live-action cast was comprised of comedic and dramatic talents who had become familiar faces on screen, television, stage and, in the case of Zach Galifianakis, the film’s Dr. Ben Kendall, clubs and the internet. One of the country’s most original and decidedly offbeat performers, Galifianakis has very recently expanded beyond cult status with his unfettered, scene-stealing turn as the dubiously lovable, quite literal wild card alongside Bradley Cooper and Ed Helms in the smash hit comedy “The Hangover.”

“When I saw Zach’s work, he struck me as being a total original,” says Bruckheimer. “I thought that along with the humor, was a keen intelligence which made him perfect to play a lovable if slightly eccentric scientist like Ben.”

Galifianakis claims to have trained hard for his role of the slightly portly scientist who creates G-Force. “I work out, I’m a gym rat, and I also go to Souplantation a lot. I know that a lot of actors talk about it, but I had to gain 35 pounds for this role. I was going to wear a prosthetic for some of the early parts of the shoot, but then I eventually gained the weight.” Galifianakis’ training regimen? “I do about three pushups a day. I think every little bit helps. I eat about ten Cliff bars a day, then I move on to six Balance Bars, then a couple of bacon smoothies.”

As for Will Arnett (TV’s “Arrested Development”), another hugely talented comedian and actor cast in the film as the utterly humorless Special Agent Kip Killian, “When asked to describe ‘G-FORCE’ to friends and family, I say, ‘Have you ever thought that guinea pigs could talk?’ Most of them say ‘no,’ and I say, ‘well, they do. It can happen, and Mr. Bruckheimer can make that happen!’”

Arnett describes his character as “a by the book guy—he’s a government man, and he believes that the American people need to be served in a very honest and forthright way. He doesn’t agree with some of the programs that have been in place, and he’s looking to cut some of the fat and do the right thing. When he comes across Dr. Kendall’s G-Force program, he’s not down with it and that really irks him. And when he tries to shut it down and Ben Kendall goes behind his back, it does not go over well with Kip Killian.”

Bill Nighy (“Pirates of the Caribbean: Dead Man’s Chest,” “Pirates of the Caribbean: At World’s End”) was tapped to play Leonard Saber. “You have a choice in trying to describe what ‘G-FORCE’ is. You either go into a very long explanation which gets very technical, and they are more mystified. Or you say ‘I’m in a guinea pig movie,’ which is the quick way. Then, of course, they think you’re going to be a guinea pig, or the voice of a guinea pig, and I have to explain



that no, in fact, I play an industrialist named Leonard Saber who's bent on world domination. Then it becomes clearer."

Kelli Garner ("Lars and the Real Girl," "Taking Woodstock"), the gifted young actress who portrays veterinarian Marcie Hollandsworth, describes her character's relationship to the animals of "G-FORCE" as "motherly." "I think every good woman, no matter how old, has a maternal instinct."

Completing the live-action line-up are Jack Conley ("Fast & Furious," "Traffic"), Gabriel Casseus ("Black Hawk Down") and Niecy Nash (TV's "Reno 911!" and "Clean House").

## **THE MAGIC OF "G-FORCE"**

### **Talking Guinea Pigs in Three Dimensions**

Director Hoyt H. Yeatman Jr., one of the most innovative visual effects artists in his field, had already worked in that capacity on numerous Bruckheimer productions. "I've known Jerry since 'Crimson Tide,'" says Yeatman. "I went on to do 'The Rock,' 'Armageddon' and 'Kangaroo Jack' for him. Jerry always likes to be on the edge in everything that he does; he has no box around him."

"Hoyt brilliantly decided to make the computer animated animals as photo realistic as possible instead of looking like cartoon critters," says Bruckheimer. "He's won an Academy Award®, received a technical achievement award from the Academy, and he received an Oscar® nomination for his work on Disney's 'Mighty Joe Young,' in which he created one of the most authentic CG animals ever put on screen. We always push the envelope for visual effects and we encouraged Hoyt to go to the edge and beyond on 'G-FORCE.'"

"We used the highest end computer graphics, but it was all character driven," says Yeatman. "We used both live-action and virtual worlds, and at the end of the day, the audience won't know the difference."

One way in which the filmmakers ensured that audiences felt completely enveloped in the adventure and comedy of "G-FORCE" was to employ the most highly developed new form of immersive 3D from Sony Pictures Imageworks. "We looked at new 3D technologies to see what they could bring to the film, and we're sure that audiences will have an experience unlike any they've had in the past," says Bruckheimer.

"I think that what this film offers in 3D that others don't is that it's a live-action film with animation," says Yeatman. "To dimensionalize a mixture of live action and animation is a big deal. I think we're breaking new ground in that respect. 3D adds another layer; it's almost like going from black and white to color, from silent to sound. Being on the edge is always fun, but kind of scary, too. So when the idea of 3D came up, we had to do some hard thinking and produced a lot of new tools to be able to make that happen.

"One innovation that we've accomplished is breaking the frame," continues Yeatman. "Our characters are free to bust out of the aperture frame, which really

brings the 3D to life. It comes right out, literally, into the audience, which is a great effect.”

“Everyone’s trying to push the boundaries,” says two-time Academy Award®-winning visual effects supervisor Scott Stokdyk of Sony Imageworks. “We want the audience to have a great experience that’s different from their home theatre. At the very start of the project, Hoyt did some 3D tests and projected it on a big screen. It was a close-up of a guinea pig and it really came to life in a way that’s not possible in two dimensions.

“Sony Imageworks has done a lot of work with fully animated features like ‘Open Season,’ ‘Surf’s Up,’ ‘Beowulf’ and ‘The Polar Express,’” Stokdyk continues. “But to do that on an action feature which combines live action and animation is a whole other ballgame. It involves a lot of advanced technology which breaks new ground. It’s a difficult process, particularly with a movie as complex visually as ‘G-FORCE,’ but I think it gives the audience a really big bang for their buck at the end of the day.”

“3D has come a long way since the 1950s,” says Sony Imageworks senior visual effects producer Buzz Hays. “Even in the last 10 years we’ve made tremendous advancements. The characters lend themselves to the 3D environment, and certainly the action does. It’s just a really fun experience.”

Adds 3D visual effects supervisor Rob Engle, “Digital technology is the reason for the great progress of 3D, as well as digital exhibition, which is superior to anything we’ve had before. The whole point of showing a 3D movie is that we’re actually showing you two movies, one for the left eye and another for the right eye. The digital technology allows us to do that in a way which is leaps and bounds better than anything we could do with film technology in the past.

“What makes ‘G-FORCE’ so wonderful for 3D,” continues Engle, “is that there are so many moments where you can get in the action and experience them the way the animals do, whether they’re driving around in their little balls, or just watching them shake a little water off their fur.”

“Building the characters and making them look like real guinea pigs which do extraordinary actions was a critical part of what we did,” explains Stokdyk. “This is a very performance-driven movie; we knew that making all of their personalities unique was crucial. We went through a series of animation tests to give them their own sensibilities, so that their looks matched their personalities.”

### **G-FORCE GADGETRY** **Filmmakers Get Creative**

In addition to the magic which Hoyt Yeatman and his team would create in the digital universe, he and director of photography Bojan Bazelli were also creating a panoply of innovative camera equipment to allow the audience to see the world from the animals’ points of view. Bazelli, an enthusiastic and energetic artist who was eager to take on the film’s challenges, already had some experience

combining live action with CG animation. “I found it very helpful that I had a strong background in commercials, where we employ lots of CGI elements and post-production work. It was still more complex than anything else I had done, comprehending and visualizing things that don’t exist. Hoyt and I agreed that our approach would be to just shoot the film as if all of the characters were real.”

For the film, Yeatman and Bazelli concocted a Rube Goldberg-like menagerie of what the director admits were “very bizarre” camera rigs to essay a view of the world from the animals’ points of view. Among the innovative techniques utilized was Yeatman’s HDRI Cam invention called the “Chirpy Cam,” so named because of the tweeting sound it makes. “The Chirpy Cam shoots 360 degrees in every possible level of exposure,” explains Bazelli, “so that it re-creates every part of the set and how it was lit, so that it can be exactly matched with the CG work.”

There was also “Mooch Vision,” a camera which re-creates the point of view of Mooch as he flies. “Mooch Vision was a 35-millimeter camera with a very wide angle fisheye,” explains Yeatman.

## **ON LOCATION**

### **Environments Real and Virtual**

It was the task of production designer Deborah Evans, supervising art director Ramsey Avery, and their expansive art department team to create the environments, both real and virtual. “We designed the sets in close conjunction with Hoyt, because that’s his world,” says Evans. “We had a lot of meetings with Hoyt and the visual effects department to work out how to combine the real sets with their virtual needs.”

In fact, even the real sets began in virtual form. “We built virtual sets in the computer,” explains Evans, “which we would then hand off to visual effects and the pre-visualization artists so they could create animatics with Hoyt’s hand-drawn storyboards. That way, when we designed the sets, it would be perfect for the action.”

Adds Avery, “It takes a lot of going through storyboards and figuring out exactly what’s real in a frame and what’s not real in a frame.”

The largest set created for the film was Dr. Ben Kendall’s impressive, albeit jerry-built, Biological Intelligence (B.I.O.) Lab, constructed in an old, converted locomotive factory in downtown Los Angeles (in the film, the B.I.O. Lab has the false cover of “ACME Exterminators”). “We designed the lab so that it looked like it was cobbled together on a budget by Ben out of salvaged military containers and aeronautical parts,” explains Evans.

The boxy environments for the G-Force training and living spaces were all fully constructed, right down to the last simulator and beach chair. The B.I.O. Lab has a central workstation which controls the training facilities, including elliptical trainers, a mini RV driving simulator, wind tunnel and pneumatic dispatch, which



resembles old-fashioned units in office buildings utilized to move mail throughout the building, but in this case, is intended for quick G-Force escape. In fact, the tubes were part of the old locomotive factory, cleverly adapted by the filmmakers.

“The whole G-Force world is in containers,” says Evans. “We built a gymnasium for Darwin and Juarez out of an executive aircraft’s fuselage. Everything was fabricated out of metals, scraps and recycled electrical components.

“Speckles is the tech/communications guy,” continues Evans. “We used old cell phones and telephone parts for his environment, and unlike the other members of G-Force, who sleep in bunk beds, Speckles sleeps in an old cereal box. Blaster’s the rock-and-roll guinea pig, so he has a little boom box in his environment, rock posters and a big-screen TV.”

The theme of living and working in recycled containers extended to Ben Kendall’s house. Evans and Avery found a home in Redondo Beach, Calif., constructed entirely from shipping containers. In contrast was Leonard Saber’s mansion, which was shot at the Sharpe residence at Lucky Dog Ranch in Somis, Calif. The sleek, post-modern structure was designed by world-renowned architect Zoltan Pali. For “G-FORCE,” however, the visual effects artists amended Pali’s design by digitally adding a second story to the one-floor home.

Other locations and sets for the film included the colorful Elia’s Pet Shop, which temporarily houses G-Force and introduces them to a host of other animals, including Hurley, a delightful trio of mice and a not-so-delightful snake. The exterior of the shop was actually filmed in the real Elia’s—a neighborhood fixture in East Los Angeles—and a fully tricked-out interior set was then designed by Evans and filmed at The Culver Studios, which also housed Saber mansion interiors, Ben’s home laboratory and the interior of the command vehicle, mounted on a highly sophisticated, computer-operated, six-axis motion base. The Goodman house, where Juarez and Blaster are temporarily adopted, was on a leafy street in Pasadena. The suburban street thrown into nighttime chaos by marauding household appliances was filmed in Stevenson Ranch north of Los Angeles.

## **TAKING TECHNOLOGY TO THE BIG SCREEN**

### **Gizmos, Gadgets and Scary Household Appliances Invade “G-FORCE”**

Every secret agent has to have his gear, and the members of G-Force are no exception. Never mind that they’re a fraction of the customary size for such accoutrements. “G-Force is all tricked out,” says Bruckheimer. “They have parachutes, blowtorches, their own communication system. Mooch the Fly has the latest in surveillance technology. James Bond would be envious.”

“Ben Kendall is a tinkerer and an adventurer at heart,” says Yeatman. “He has the equipment to build the more advanced technology that the government maybe wouldn’t have funded. So he firmly believes in equipping G-Force with the latest and best equipment, not to mention a Rapid Deployment Vehicle, or RDV,

which looks like the militarized version of the transparent balls that hamsters and guinea pigs roll around in for exercise. We use them in a terrific chase scene.”

Each member of G-Force has their preferred gears and gadgets. Darwin utilizes night-vision goggles, a plasma cutter and an all-important PDA. Blaster has his scuba equipment (including a nifty aqua scooter) and grappling hooks, and is a beast for commandeering toy remote-controlled cars. Juarez, as a martial arts expert, generally relies on her own skills, but has a more than passing familiarity with scuba gear, whirling bolos and parasailing. Speckles, of course, has his computer. And Mooch, a genius at surveillance and communication, has his nano-camera, which can transmit fly-on-the-wall imagery to the rest of the team.

No detail went unexplored by Yeatman and his design team. “Speckles has a very unique work station,” says the director. “As a star-nosed mole, he has very unique digging claws, so we knew that a normal computer keyboard wouldn’t work. We had to ergonomically design something that a mole could use.”

Deborah Evans and her department were also responsible for the design of G-Force’s gadgets, gizmos and gear, as well as the Sabersense household appliances, with their retro look which give way to monstrous manifestations once Saber puts his sinister plan into action. In the world of “G-FORCE,” Saberling brand electric coffee makers, refrigerators, mixers, waffle makers, blenders, toasters, vacuum cleaners, washing machines, dryers and microwave ovens all have a terrifying (and terrifyingly funny) flip side when the right (or wrong) buttons are pushed. “The appliances reference classic industrial design when everything was made out of metal,” explains Evans.

Adds supervising art director Avery, “Each of the appliances, when they come to life, has a little bit of animal feel to it. The washer and dryer are like a gorilla. The toaster spits its heating coils at you. The coffee maker sprouts legs and walks around in a very strange kind of Frankenstein manner. The microwave tries to lure one of our characters into it with some cake.”

Having a field day with the monstrous appliances and other action elements of the film were stunt coordinators Brian Machleit and Doug Coleman, and second unit director Kenny Bates. Machleit orchestrated such mayhem as an FBI Hostage Rescue Team assault on Leonard Saber’s futuristic mansion, while Bates coordinated and shot a car-chase scene between Agents Carter and Trigstad in a black SUV and Darwin, Juarez and Hurley in the G-Force Rapid Deployment Vehicle. “The car chase is a classic mainstay of action movies,” says Bruckheimer. “But we never like to repeat ourselves. Bullitt and Popeye Doyle never had to chase three guinea pigs in an RDV.”

For Bruckheimer, Yeatman and their talented group of actors and behind-the-scenes artists, it was all in a day’s work.

“I think that ‘G-FORCE’ is built for the whole family,” says Yeatman. “People will love seeing these animals in an action movie setting, and will probably look sideways every time they turn on a blender!”

## ABOUT THE CAST

### **Voice Talent:**

Academy Award®-winner **NICOLAS CAGE (voice of Speckles)** is one of the most versatile actors of all time, equally known for his poignant portrayals in both drama and comedy. “G- FORCE” marks the sixth of Cage’s seven collaborations with producer Jerry Bruckheimer, following “The Rock,” “Con Air,” “Gone in 60 Seconds,” “National Treasure,” “National Treasure: Book of Secrets” and “The Sorcerer’s Apprentice,” which recently got underway at New York locations with “National Treasure” director Jon Turteltaub at the helm.

Cage last appeared in the thriller “Knowing,” which opened as the No. 1 film in the U.S. in March 2009. His memorable performance as an alcoholic drinking himself to death in the MGM drama “Leaving Las Vegas,” directed by Mike Figgis, earned him an Academy Award® as well as Golden Globe® and Best Actor awards from the New York Film Critics Circle, the Los Angeles Film Critics Association, the Chicago Film Critics and the National Board of Review. Cage further solidified his leading man status when he received Academy Award, Golden Globe, Screen Actors Guild and British Academy of Film and Television Arts (BAFTA) nominations for his dual role as twin brothers Charlie and Donald Kaufman in Spike Jonze’s quirky comedy, “Adaptation,” which also co-starred Meryl Streep and Chris Cooper.

Cage wrapped production in October 2008 on Werner Herzog’s reimagining of the 1992 critically acclaimed film “Bad Lieutenant” in which he plays the title role. Cage recently lent his voice for the animated feature “Astro Boy,” which will be released on October 23, 2009. He also wrapped production on the Charles Roven-produced epic “Season of the Witch,” filming on location in Budapest.

Cage portrayed Johnny Blaze in “Ghost Rider,” based on the Marvel Comic book character, directed and written by Mark Steven Johnson. The film immediately set a new record as the highest-grossing opening film for the President’s Day weekend in 2007. Cage’s other recent starring roles include Oliver Stone’s “World Trade Center,” Gore Verbinski’s “The Weather Man” and Andrew Niccol’s “Lord of War.” He was also heard as the voice of Zoc in the animated film “The Ant Bully.”

In the fall of 2002, Cage made his film directorial debut, “Sonny.” Cage cast an impressive group of actors, including Golden Globe® winner James Franco, Mena Suvari, Brenda Blethyn and Harry Dean Stanton. The film was accepted at the 2002 Deauville Film Festival. Golden Circle Films, Vortex Pictures and Cage’s Saturn Films produced the picture.

Cage’s production company, Saturn Films, produced the 2002 Universal Pictures film “The Life of David Gale,” and in 2000 the critically acclaimed Lions Gate film “Shadow of a Vampire.”

Cage's many other films include "Bangkok Dangerous," "Next," "The Wicker Man," "Matchstick Men," "Windtalkers," "Captain Corelli's Mandolin," "The Family Man," "Bringing Out the Dead," "8MM," "Snake Eyes," "City of Angels," "Face/Off," "Kiss of Death," "Guarding Tess," "It Could Happen to You," "Red Rock West," "Honeymoon in Vegas," Joel and Ethan Coen's "Raising Arizona," "Vampire's Kiss," "Peggy Sue Got Married," "Valley Girl," "Racing with the Moon," "The Cotton Club" and "Rumble Fish." It was Cage's portrayal of a tormented Vietnam vet in "Birdy" that first established him as a serious actor. Directed by Alan Parker, "Birdy" won the Jury Prize at the Cannes Film Festival. Cage then received a Golden Globe® nomination as Best Actor for his role as Cher's lover in "Moonstruck." David Lynch's "Wild at Heart," starring Cage and Laura Dern, won the Palme d'Or at the 1990 Cannes Film Festival.

Some of Cage's other honors include a 1993 Golden Globe® nomination for his role in "Honeymoon in Vegas," the prestigious Lifetime Achievement Award from the Montreal World Film Festival in 1996, the first-ever Distinguished Decade in Film Award at ShoWest in 2001, and he was honored by the prestigious American Cinematheque in 2001.

Cage was raised in Long Beach, California, and lived there until his family moved to San Francisco when he was 12. Cage began acting at age 15 when he enrolled in San Francisco's American Conservatory Theatre. He later moved to Los Angeles, and while still a high school student landed a role in the television film "The Best of Times." He made his feature film debut in "Fast Times at Ridgemont High."

**SAM ROCKWELL (voice of Darwin)** has emerged as one of the most dynamic actors of his generation by continuing to take on challenging roles in both independent and studio productions.

Rockwell can currently be seen starring in Duncan Jones' "Moon" for Sony Pictures Classics which just won the Michael Powell Award at the 63rd Edinburgh International Film Festival.

He is currently filming "Iron Man 2" opposite Robert Downey Jr. and recently wrapped production on "Betty Anne Waters" opposite Hilary Swank. He can next be seen in "Everybody's Fine" opposite Robert DeNiro for Miramax and "The Winning Season" for Lions Gate.

Rockwell has created memorable characters in several films, including Andrew Dominik's critically acclaimed film "The Assassination of Jesse James by the Coward Robert Ford," David Gordon Green's acclaimed film "Snow Angels," the Russo brothers' comedy "Welcome to Collinwood," David Mamet's "Heist," the blockbuster "Charlie's Angels," and Frank Darabont's Oscar®-nominated "The Green Mile."

Additional credits include "Frost/Nixon," "Joshua," "The Hitchhiker's Guide to the Galaxy," "Matchstick Men," "Celebrity," "A Midsummer Night's

Dream,” “Galaxy Quest,” “Lawn Dogs,” “Safe Men,” “Jerry and Tom,” “Box of Moonlight,” “Dunks,” “Light Sleeper,” “Last Exit to Brooklyn” and “Clownhouse.”

Rockwell won critical praise, as well as the Berlin Film Festival's Silver Berlin Bear Award and *Movieline*'s Breakthrough Performance of the Year Award, for his portrayal of Chuck Barris in George Clooney's “Confessions of a Dangerous Mind.” He starred opposite Clooney, Drew Barrymore and Julia Roberts in this adaptation of Barris' memoirs. Other awards include Best Actor at the Sitges International Film Festival of Catalonia for his performance in “Joshua” and the Decades Achievement Award from Rehoboth Beach Independent Film Festival.

On stage, Rockwell was seen in “The Last Days of Judas Iscariot,” opposite Eric Bogosian, at The Public Theater. Philip Seymour Hoffman directed the LAByrinth Theater Company production. Rockwell has appeared in “Face Divided” as part of the EST Marathon series, as well as the off-Broadway production of “Goose-Pimples,” which was written by noted film writer/director Mike Leigh. He has also appeared in “The Dumb Waiter” and “Hot L Baltimore” for the Williamstown Theatre Festival, both of which were directed by Joe Montello.

**JON FAVREAU (voice of Hurley)** is a true multi-hyphenate. After getting his break as an actor in “Rudy,” Favreau went on to establish himself as a writer of considerable talent with the acclaimed hipster comedy “Swingers.” Since then, he has continued to challenge himself with a variety of eclectic projects.

Favreau's most recent triumph as a director and executive producer was on the blockbuster “Iron Man,” which grossed more than \$570 million worldwide. He is currently preparing the upcoming “Iron Man 2,” due in 2010, which he will also direct. Favreau recently wrapped production on “Couples Retreat,” which he wrote and starred in.

Prior to “Iron Man,” Favreau directed “Zathura,” a children's adventure film starring Tim Robbins, for Radar Pictures and Sony Entertainment. In 2003, Favreau directed the acclaimed holiday smash hit “Elf,” starring Will Ferrell, for New Line Cinema. Favreau made his feature film directorial debut with “Made,” a script he wrote and starred in opposite Vince Vaughn and Sean “Puffy” Combs for Artisan Entertainment.

In front of the camera, Favreau was recently seen in “I Love You, Man” with Paul Rudd, Rashida Jones and Jason Segel; and opposite Vaughn and Jennifer Aniston in Universal Pictures' “The Break-Up.” He also recently appeared in “Four Christmases” opposite Vaughn and Reese Witherspoon. Favreau was also seen alongside Kirsten Dunst and Paul Bettany in Universal Pictures' “Wimbledon,” in Sony Pictures Entertainment's “Something's Gotta Give” with Jack Nicholson, Diane Keaton and Keanu Reeves, and in the Mark Steven Johnson



film “Daredevil” with Ben Affleck, an adaptation of the Marvel Comics franchise for 20<sup>th</sup> Century Fox-Regency Enterprises. He also portrayed the legendary heavyweight champion in the MGM biopic “Rocky Marciano.”

Favreau’s other feature film credits include “Love and Sex” opposite Famke Janssen, “The Replacements” with Keanu Reeves, “Very Bad Things” opposite Christian Slater and Cameron Diaz, and “Deep Impact” with Robert Duvall, Morgan Freeman and Vanessa Redgrave.

Favreau’s television credits include a recurring role on “Friends” and a special appearance on HBO’s critically acclaimed “The Sopranos,” playing himself. Favreau also added the title of show runner to his multi-hyphenate list of credits as the creator, producer and host of the critically acclaimed and Emmy®-nominated IFC series “Dinner for Five.”

Academy Award® winner **PENÉLOPE CRUZ (voice of Juarez)** has proven herself to be one of the most versatile young actresses by playing a variety of compelling characters and most recently becoming the first actress from Spain to be nominated for and win an Academy Award, for Woody Allen’s “Vicky Cristina Barcelona.”

First introduced to American audiences in the Spanish films “Jamon, Jamon” and “Belle Epoque,” in 1998 she starred in her first English language film, “The Hi-Lo Country,” for director Stephen Frears opposite Woody Harrelson, Patricia Arquette and Billy Crudup. In 1999, Cruz won the Best Actress award at the 13<sup>th</sup> annual Goya Awards given by the Spanish Academy of Motion Picture Arts and Sciences for her role in Fernando Trueba’s “The Girl of Your Dreams.”

Confirming her status as Spain’s hottest international actress, Cruz landed a series of coveted roles. She appeared in Billy Bob Thornton’s “All the Pretty Horses,” Fina Torres’ “Woman on Top,” Alejandro Amenabar’s “Open Your Eyes,” Maria Ripoli’s “Twice Upon a Yesterday” and Nick Hamm’s “Talk of Angels.” Additionally, Cruz co-starred in Pedro Almodovar’s “Live Flesh” and his critically acclaimed “All About My Mother,” which was awarded the Golden Globe® and Oscar® for Best Foreign Film.

Next up for Cruz was New Line Cinema’s “Blow” for director Ted Demme and “Captain Corelli’s Mandolin” opposite Nicolas Cage. After that, she starred opposite Tom Cruise in the erotic thriller “Vanilla Sky.” She then tackled “Masked & Anonymous,” “Fan Fan la Tulipe,” which opened the 2003 Cannes Film Festival, and “Don’t Tempt Me.” She received rave reviews for her performance in “Don’t Move,” for which she was honored with a David di Donatello Award (the Italian equivalent of the Academy Awards®) and European Film Award for Best Actress.

To add to her already brilliant and diverse choice of films, she starred in “Gothika,” “Head in the Clouds,” “Noel” and “Chromophobia.” She also co-

starred with Matthew McConaughey and William H. Macy as Dr. Eva Rojas in the action-packed film “Sahara.”

In 2006, Cruz starred in “Volver,” which again teamed her with director Pedro Almodovar. Critically acclaimed for her role as Raimunda, she won the Best Actress awards at the European Film Awards, the Spanish Goya Awards and the Cannes Film Festival, and received both Golden Globe® and Oscar® nominations.

Cruz’s recent credits include “Elegy,” opposite Ben Kingsley, and Woody Allen’s “Vicky Christina Barcelona,” opposite Javier Bardem and Scarlett Johansson. Cruz won an Academy Award®, a BAFTA, a New York Film Critics Circle and a National Board of Review award for Best Supporting Actress for her performance in “Vicky Christina Barcelona.”

Cruz’s upcoming films include “Broken Embraces,” which reunites her once again with Pedro Almodovar, and in Rob Marshall’s “Nine” alongside Daniel Day Lewis, Nicole Kidman and Marion Cotillard.

**STEVE BUSCEMI (voice of Bucky)** has built a career out of portraying some of the most unique and unforgettable characters in recent cinema.

Buscemi won the Independent Spirit Award, the New York Film Critics Award and was nominated for a Golden Globe® for his role in MGM’s “Ghost World,” directed by Terry Zwigoff and co-starring Thora Birch and Scarlett Johansson.

He was also nominated for an Emmy® and DGA Award for directing the “Pine Barrens” episode during the fourth season of HBO’s “The Sopranos.” He then followed it up with a Best Supporting Actor Emmy nomination for his role as Tony Blundetto in season five of the cable series.

IFC released his third directorial feature, “Lonesome Jim,” a comedy-drama about a dysfunctional family, which was named one of the year’s top 10 independent films by the National Board of Review. His last film, in which he also starred, was “Interview” with Sienna Miller, which premiered at last year’s Sundance Film Festival.

Buscemi was recently heard in the feature version of the children’s classic “Charlotte’s Web” as the voice of Templeton the rat, and as the voice of Nebbercracker in Sony Pictures’ Oscar®-nominated animated film “Monster House,” executive produced by Steven Spielberg and Robert Zemeckis.

He was last seen on-screen in “I Now Pronounce You Chuck & Larry” with Adam Sandler, Tom DiCillo’s “Delirious” with Allison Lohman and Michael Pitt (which also premiered at Sundance), the Coen Brothers’ segment of the French film “Paris, Je T’aime,” Chris Rock’s “I Think I Love My Wife” and “Art School Confidential,” a film that once again paired him with director Terry Zwigoff.

Buscemi recently finished shooting the award-winning German film “John Rabe,” written and directed by Florian Gallenberger, based on the diaries of John Rabe, a German official who saved thousands of Chinese lives during the Japanese

invasion of Nanjing. He also recently finished shooting “Youth in Revolt,” opposite Justin Long and Michael Cera, “The Messenger,” opposite Woody Harrelson, and “St. John of Las Vegas,” opposite Romany Malco and Emily Mortimer.

Born in Brooklyn, New York, Buscemi began to show an interest in drama while in his last year of high school. Soon after, he moved to Manhattan to study acting with John Strasberg. There, he and a fellow actor/writer named Mark Boone, Jr. began writing and performing their own theater pieces in performance spaces and downtown theaters. This soon led to Buscemi being cast in his first lead role in Bill Sherwood’s “Parting Glances” as a musician with AIDS.

Since then, he has become the actor of choice for many of the best directors in the business. His resume included Jim Jarmusch’s “Mystery Train,” for which he received an IFP Spirit Award nomination, Alexandre Rockwell’s 1992 Sundance Film Festival Jury Award winner “In the Soup,” Martin Scorsese’s “New York Stories,” the Coen Brothers’ “Miller’s Crossing,” “Barton Fink,” the Academy Award®-winning “Fargo” and “The Big Lebowski,” Stanley Tucci’s “The Imposters,” the Jerry Bruckheimer productions “Con Air” and “Armageddon,” Tom DiCillo’s Sundance Film Festival Award-winning “Living in Oblivion,” “Twenty Bucks,” John Carpenter’s “Escape from L.A.” with Kurt Russell, “Desperado,” “Domestic Disturbance” opposite John Travolta and Vince Vaughn, “Things to Do in Denver When You’re Dead,” Alexandre Rockwell’s “Somebody to Love” with Rosie Perez, in which he played a transvestite taxi dancer, an IFP Spirit Award-winning performance as Mr. Pink in Quentin Tarantino’s “Reservoir Dogs,” Robert Altman’s “Kansas City” and numerous cameo appearances in films such as “Rising Sun,” “The Hudsucker Proxy,” “Big Daddy” and “The Wedding Singer.”

Other past projects include “Big Fish,” “Mr. Deeds,” “Spy Kids 2: The Island of Lost Dreams,” “The Grey Zone,” “Love in the Time of Money,” “13 Moons,” “Double Whammy,” Michael Bay’s “The Island,” “Romance & Cigarettes,” produced by the Coen Brothers, and the HBO telefilm “The Laramie Project.” He was nominated for an Emmy® for Outstanding Guest Actor in a Comedy for his role in “30 Rock,” and he will next be starring in Martin Scorsese’s “Boardwalk Empire” for HBO. He also provided voices for characters in the animated features “Monsters, Inc.” from Pixar, and Columbia Pictures’ “Final Fantasy.”

In addition to his talents as an actor, Buscemi has proven to be a respected writer and director. His first project was a short film entitled “What Happened to Pete,” which was featured at several film festivals including Rotterdam and Locarno, and aired on the Bravo Network. He marked his full-length feature film directorial debut with “Trees Lounge,” which he also wrote and starred in. The film, which co-starred Chloe Sevigny, Samuel L. Jackson and Anthony LaPaglia, made its debut in the Directors’ Fortnight at the 1996 Cannes Film Festival.

Buscemi's second feature film as a director, "Animal Factory," based on a book by Edward Bunker and starring Willem Dafoe and Edward Furlong, premiered at the 2000 Sundance Film Festival.

Buscemi has directed several episodes of the Edie Falco starrer, "Nurse Jackie," produced by Lions Gate and Showtime. Among his other TV directing credits are episodes of "30 Rock," "Homicide: Life on the Street" and "Oz."

Buscemi formed Olive Productions, an independent film and television production company, with fellow actor Stanley Tucci.

NAACP Image Award nominee **TRACY MORGAN (voice of Blaster)** plays wild and unpredictable movie star Tracy Jordan in NBC's two-time Emmy Award®-winning "30 Rock," a workplace comedy where the workplace exists behind the scenes of a live variety show.

As a stand-up comic who headlined across the country, Morgan was first introduced to TV audiences in his role as "Hustleman" on the hit comedy series "Martin." Morgan next joined "Saturday Night Live" in 1996 where he appeared for seven seasons and created such memorable characters as "Astronaut Jones" and "Brian Fellows." After leaving "Saturday Night Live," Morgan went on to star in his own comedy series, "The Tracy Morgan Show," and as the voice of "Spoonie Luv" on "Crank Yankers." Morgan returned to "Saturday Night Live" in March 2009 for his first appearance as host.

Morgan's feature film credits include "The Longest Yard," "Little Man," "Jay and Silent Bob Strike Back" and "Head of State." He most recently starred in "First Sunday," opposite Ice Cube and Katt Williams, for Sony Pictures. He was most recently seen in "Superhero Movie," and his upcoming projects include "Nailed," directed by David O. Russell, in which he stars alongside Jake Gyllenhaal and Jessica Biel.

In addition to his two individual NAACP Image Award nominations, Morgan, along with the "30 Rock" cast, won a 2009 Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series.

### **Live-Action Talent:**

**BILL NIGHY (Leonard Saber)** was born in Caterham, Surrey, in 1949 and trained for the stage at the Guildford School of Acting. He made his professional stage debut at Newbury's Watermill Theatre and subsequently gained experience at regional theaters like the Edinburgh Traverse, the Chester Gateway and the Liverpool Everyman. It was in Liverpool that he formed a touring theater company with Julie Walters and Peter Postlewaite, which played at a variety of venues. He made his first appearance in London in "Comings and Goings" at the Hampstead Theatre in November 1978.

Nighy's long association with the work of David Hare began in the early 1980s when he was cast in "Dreams of Leaving," a BBC film written and directed

by Sir David. They next worked together on “Map of the World,” which Hare both wrote and staged at the National Theatre in London. When Hare was asked by Peter Hall, the National’s artistic director, to form a company of actors, Nighy became a founding member of the ensemble that also included Anthony Hopkins.

Hare’s first production for the new company was “Pravda,” a merciless satire on the British newspaper industry, which he co-wrote with Howard Brenton. Hopkins played the role of ruthless media tycoon Lambert Le Roux with Nighy cast as his equally unscrupulous associate. The two actors were again reunited for Hare’s production of Shakespeare’s “King Lear” with Nighy playing Edgar and Hopkins in the title role. A decade later, he starred in Hare’s “Skylight,” which won him a Barclay’s Theatre Award and which played very successfully for a season at the Vaudeville Theatre in the West End of London.

Nighy has regularly appeared at the National Theatre in a succession of new plays by leading British writers. In 1993, he starred as an ambitious academic in Tom Stoppard’s “Arcadia” in a production by Trevor Nunn. Seven years later he won enormous critical acclaim for his performance as psychiatrist Dr. Robert Smith in “Blue/Orange,” written by Joe Penhall and directed by Roger Michell. It was a performance that also brought him a Best Actor nomination in the prestigious Olivier Awards.

Other theater credits include two revivals of plays by Harold Pinter: “Betrayal” at the Almeida Theatre and “A Kind of Alaska” at the Donmar Warehouse Theatre. Nighy was also seen as Trigorin in a National Theatre production of Chekhov’s “The Seagull” opposite Judi Dench as Arkadina. Nighy had previously worked with Dame Judi on “Absolute Hell” (BBC), and they were reunited for the critically acclaimed 2007 feature film “Notes on a Scandal,” also starring Cate Blanchett and directed by Richard Eyre.

In 2007, Nighy starred on Broadway to exuberant critical acclaim in David Hare’s “The Vertical Hour,” starring alongside Julianne Moore.

Nighy’s long list of television credits includes virtually every major drama series on British TV, but it was his work on “The Men’s Room” (BBC) in 1991 that brought him particular attention. More recently, he won a BAFTA Best Actor Award and a Royal Television Society Best Actor Award for his performance as a newspaper editor in the series “State of Play,” and he has starred in two television films for writer/director Stephen Poliakoff in “The Lost Prince,” for which he won a Golden Satellite Award for Best Actor in a Supporting Role, and the critically acclaimed “Gideon’s Daughter.”

Nighy’s portrayal of Lawrence, a middle-aged Treasury official rejuvenated by love in “The Girl in the Café,” won him a Golden Globe Award for Best Actor in a miniseries and widespread praise from critics.

Nighy made his movie debut in the early 1980s in “The Little Drummer Girl.” It was “The Constant Gardener,” another John le Carre screen adaptation, which won him Best Supporting Actor at the British Independent Film Awards in



2005. But it was “Still Crazy” and his performance as aging rock vocalist Ray Simms that established Nighy’s cinema profile and earned him the Peter Sellers Award for Best Comedy Performance, given by the *London Evening Standard*. Nighy won a second Peter Sellers Award for his unforgettably washed-up pop star Billy Mack in “Love Actually,” a popular performance that also won him a London Film Critics Award and a Best Supporting BAFTA Award.

Nighy’s other credits include “Underworld,” “Underworld: Evolution,” “Shaun of the Dead,” “Enduring Love,” “Easy Virtue” and “Hot Fuzz.” In 2003, Nighy won four Best Supporting Actor Awards from the Los Angeles Film Critics Association for his performances in “AKA,” “Lawless Heart,” “I Capture the Castle” and “Love, Actually.” His stellar performance as Davy Jones was a worldwide sensation in Jerry Bruckheimer’s “Pirates of the Caribbean: Dead Man’s Chest” and “Pirates of the Caribbean: At World’s End,” both directed by Gore Verbinski. In 2007, he was nominated for a Teen Choice Awards Choice Movie: Villain for his role in “At World’s End.”

In the past year, Nighy has filmed “Valkyrie” with Tom Cruise, “Underworld: Rise of the Lycans,” Richard Curtis’s “The Boat That Rocked” and “Wild Target,” opposite Emily Blunt and Rupert Grint. He has recently finished filming Stephen Poliakoff’s “Glorious 39.”

**WILL ARNETT (Special Agent Kip Killian)** has been an extremely busy man of late. He will soon be seen starring in the Walt Disney Pictures’ romantic comedy “When in Rome,” opposite Kristen Bell and Anjelica Huston. He will play a suitor who is aggressively trying to win the heart of a young girl (Bell) after she steals coins from a Roman fountain of love. He also just began production on the Warner Bros. and Legendary western action film “Jonah Hex,” based on the DC comic of the same name. In the film, which is set to release next summer, Arnett will star opposite Megan Fox, Josh Brolin and John Malkovich.

Earlier this year, Arnett voiced a character in the hugely successful Dreamworks 3-D animated adventure film, “Monsters vs. Aliens,” alongside Reese Witherspoon, Paul Rudd and Seth Rogen, which opened No. 1 at the box office. Last year, he starred in the basketball comedy “Semi-Pro,” opposite Will Ferrell and Woody Harrelson, and also lent his voice to the hugely successful animated comedy “Horton Hears a Who,” with Jim Carrey and Steve Carell. In 2007, he was seen opposite Will Ferrell and his wife, Amy Poehler, in the figure skating comedy “Blades of Glory,” and also co-starred opposite Will Forte in “The Brothers Solomon.”

Arnett earned his first Emmy® nomination in 2006 for his work on the critically acclaimed Fox sitcom “Arrested Development,” where he portrayed Gob Bluth for three seasons. From time to time, Arnett guest stars on NBC’s “30 Rock” playing Devon Banks. Last year he earned his second Emmy nomination for Outstanding Guest Actor in a Comedy Series for this role. Arnett also recently lent

his voice to Fox's animated sitcom from creator Mitch Hurwitz, "Sit Down, Shut Up." Additionally, he sealed a development deal with Fox last year, which will develop a comedy project for him to topline.

Before "Arrested Development," Arnett was a regular on the NBC comedy series "The Mike O'Malley Show." His additional television credits include guest-starring roles on "Sex and the City," "The Sopranos," "Boston Public," "Third Watch" and "Law & Order: Special Victims Unit." Arnett also appeared on NBC's "Will & Grace," playing Jack's dance nemesis while auditioning to become a backup dancer for Janet Jackson.

Arnett's other feature credits include "Ice Age 2: The Meltdown," "R.V.," opposite Robin Williams, "Monster-In-Law," "The Waiting Game," "The Broken Giant," "Southie" and "Ed's Next Move." Additionally, he can be heard in a variety of commercials, most notably as the voice of GMC Trucks.

**ZACH GALIFIANAKIS (Dr. Ben Kendall)** is an actor, comedian and writer who starred in the smash-hit comedy "The Hangover" with Bradley Cooper and Ed Helms.

Born in Wilkesboro, North Carolina, he attended North Carolina State University, pursuing a degree in communication and film. Galifianakis left before graduation, moving to New York City in 1992 to pursue acting. He soon found himself on stage as a stand-up comedian, delighting audiences with his offbeat, off-kilter routines which at times approached performance art. In 1996, Galifianakis made his move into television, portraying the recurring role of Bobby in the situation comedy "Boston Commons." He made his feature film debut in 2001 in "Out Cold," which was followed by roles in "Corky Romano," "Below," "Bubble Boy" and "Heartbreakers."

In 2002, Galifianakis was the host of his own talk show, "Late World with Zach." His next television role was as a coroner named Davis in the Fox Television drama "Tru Calling," which was aired from 2003-5. He's made many appearances on late-night talk shows, including "Jimmy Kimmel Live," and was seen as "Frisbee" in three episodes of "Reno 911!"

More recently, Galifianakis performed on the "Comedians of Comedy" tour with Brian Posehn, Patton Oswalt and Maria Bamford. They chose to perform at live rock clubs as opposed to comedy clubs, resulting in programs on Comedy Central and a full-length film that appeared on the Showtime Network.

In 2006, Galifianakis was featured in Fiona Apple's music video for the song "Not About Love" and later released the single "Come Over and Get It (Up in 'Dem Guts)," a comedic rap/hip-hop/dance song which features Apple's vocals.

Galifianakis starred as Alan Finger on the Comedy Central show "Dog Bites Man" and appeared on episodes of the network's "The Sarah Silverman Program." He had a recurring guest role on the animated show "Tom Goes to the Mayor," and

appeared in “Tim and Eric Awesome Show, Great Job!” in four episodes as deranged mentor Tairy Greene.

In March 2007, a DVD featuring Galifianakis’ work, “Live at the Purple Onion,” was released, and three months later, Kanye West summoned him to perform in a new video for his song “Can’t Tell Me Nothing,” released on West’s website, which was filmed at Galifianakis’ farm in North Carolina.

Galifianakis was recently seen in Sean Penn’s critically acclaimed “Into the Wild,” followed by “Visioneers,” “What Happens in Vegas,” “Gigantic,” “Rogue’s Gallery,” “Little Fish, Strange Pond” and “Youth in Revolt.” He currently divides his time between residences in Venice, California, and in the foothills of North Carolina, a 60-acre farm which he hopes to turn into a writer’s retreat.

**KELLI GARNER (Marcie Hollandsworth)** is one of today’s rising stars, having already impressed audiences in her film and stage work spanning both dramatic and comedic portrayals.

On-screen, she has notably starred as real-life actress Faith Domergue, opposite Leonardo DiCaprio as Howard Hughes, in Martin Scorsese’s award-winning “The Aviator,” and opposite Ryan Gosling in Craig Gillespie’s “Lars and the Real Girl.”

Her other film credits include Stephen Herek’s “Man of the House,” Larry Clark’s “Bully,” Mike Mills’ “Thumbsucker,” “Dreamland” and “Love Liza,” with Philip Seymour Hoffman.

Onstage, Garner most recently starred off-Broadway as the young actress Nina in the Classic Stage Company’s production of Chekhov’s “The Seagull,” directed by Viacheslav Dolgachev, with Dianne Wiest and Alan Cumming; in Bert V. Royal’s play “Dog Sees God,” directed by Trip Cullman; and in Eric Bogosian’s play “1+1” at NYSAF (New York Stage and Film), directed by Mark Brokaw.

**TYLER PATRICK JONES (Connor)** appeared in “Judging Amy,” “Family Law,” and “So Little Time,” in addition to several commercials before launching his feature film career.

In 2002, he won the role of Tom Cruise’s kidnapped son in the Steven Spielberg blockbuster “Minority Report.” Jones next took on his most intense role as Edward Norton’s son in Brett Ratner’s “Red Dragon.” Jones won his second Young Artist Award for his portrayal (he earned the first a year earlier for his work in a Hallmark Commercial).

The following year, Jones worked with his third famous feature father, Emmy Award® winner Bradley Whitford in “Fathers and Sons.”

2004 propelled Jones into a new category—series recurring—and sent him on a family-friendly turn when he booked the mischievous neighbor Chris in WB’s “Summerland.” Following a late 2004 role in Project Greenlight’s “Feast,” Jones

appeared as sheepish Timothy Lupus, one of Paramount Pictures' new "Bad News Bears" starring Billy Bob Thornton and Greg Kinnear.

Jones is featured in the remake of the comedy classic Lucille Ball/Henry Fonda starrer "Yours, Mine and Ours," depicting the crazy, hectic life of a father of eight (Dennis Quaid) who meets and falls in love with the mother of ten (Rene Russo). He spent nearly two seasons recurring as Ned in the Jennifer Love Hewitt CBS show "Ghost Whisperer." He also appeared in "Private Practice" and "Ben 10 Live" and can be seen in several TV commercials.

**JACK CONLEY (Agent Trigstad)** is one of the most sought-after character actors in film and television. His feature film appearances have included "Fast & Furious," "Harold & Kumar Escape from Guantanamo Bay," "Fun with Dick and Jane," "Collateral Damage," "Criminal," "Traffic," "The Cell," "Payback," "Mercury Rising," "L.A. Confidential," "The Chamber," "Get Shorty" and "Heaven's Gate."

On television, Conley has had recurring roles on "Saving Grace," "Big Day," "The Closer," "Angel," "Tracey Takes On..." and "JAG." He's also guest starred on innumerable series, among them Jerry Bruckheimer Television's "C.S.I.: Crime Scene Investigation," "Cold Case," "Without a Trace" and "E-Ring," as well as in "Supernatural," "House," "Grey's Anatomy," "Criminal Minds," "The Closer," "The West Wing," "Crossing Jordan," "NYPD Blue," "Freaks and Geeks," "The Magnificent Seven," "Buffy the Vampire Slayer," "Touched by an Angel" and many others. He's also been seen in the television movies "Generation Gap," "Detective," "Gentle Ben 2: Danger in the Mountain," "Monster Makers," "Johnson County War" and "Apollo 11."

**GABRIEL CASSEUS (Agent Carter)** has previously worked for producer Jerry Bruckheimer as one of the U.S. Rangers embroiled in the Battle of Mogadishu in Ridley Scott's "Black Hawk Down," and in guest-starring roles on all three "C.S.I." television series.

Following his role in "G-FORCE," Casseus turned to the other side of the camera, as executive producer and co-writer of the feature film "Takers," starring Paul Walker, Hayden Christensen and Idris Elba.

Casseus has appeared in the films "Brothers in Arms," "15 Minutes," "Bedazzled," Spike Lee's "Get on the Bus" and John Sayles' "Lone Star." On television, he's appeared in the films "Nightjohn," "Don King: Only in America," "Buffalo Soldiers," "The Wedding," "Modern Vampires," "Their Eyes Were Watching God" and "Sixty Minute Man." Casseus was nominated for an Independent Spirit Award in the category of Best Debut Performance for "New Jersey Drive."

He's also enjoyed numerous guest-starring roles on such series as "Justice," "Grey's Anatomy," "Law & Order: Trial by Jury," "Line of Fire," "Skin," "The

Practice,” “The Crow: Stairway to Heaven,” “New York Undercover,” “Silk Stalkings” and “Law & Order.”

**NIECY NASH (Rosalita)** stars in two successful TV projects at the same time. She is the host of the Style Network’s home makeover show, “Clean House,” which has become the network’s No. 1 rated program. In addition, she stars as no-nonsense Officer Raineesha Williams on the Comedy Central hit, “Reno 911!,” which was spun off into a feature film, “Reno 911: Miami.” Nash recently starred in the Fox comedy series “Do Not Disturb,” opposite Jerry O’Connell.

Nash completed her education at California State University Dominguez Hills, where she majored in theater. Her first paid acting gig was in a scene opposite Whoopi Goldberg in the feature film “Boys on the Side,” and she has since appeared in “Cookie’s Fortune,” “The Bachelor,” “Malibu’s Most Wanted,” “Code Name: The Cleaner,” “Guess Who” and “Not Easily Broken.”

On television, Nash enjoyed a stint as a correspondent on NBC’s “The Tonight Show with Jay Leno,” and is known for her recurring role on the comedy series “The Bernie Mac Show.” Other recurring roles include “Presidio Med,” “That’s Life,” “Popular” and “City of Angels.” Nash has had guest-starring roles on such series as “My Name Is Earl,” “Monk,” “C.S.I.: Crime Scene Investigation,” “Girlfriends,” “NYPD Blue,” “That’s So Raven,” “One on One,” “Judging Amy” and “Reba.”

Nash made her animated-series debut on “Kid Notorious” and has gone on to lend her distinctive voice skills to “The Boondocks,” “Minoriteam,” “Slacker Cats” and the feature “Dr. Seuss’ Horton Hears a Who.”

**LOUDON WAINWRIGHT III (Grandpa Goodman)** was touted as “the new Bob Dylan” back in the late ’60s, when he began plying his trade in the folk clubs of Boston and New York. His self-effacing wit and broad humor earned a cult following—and, in 1972, a bona fide top-40 hit “Dead Skunk.” By the middle of that decade, his reputation as one of the folk-rock scene’s true characters—in contrast to his peers, he had a fondness for Brooks Brothers’ flannels and neatly shorn hair—had spread far enough that he was tabbed as a recurring character on the CBS series “M\*A\*S\*H,” on which he portrayed “singing surgeon” Calvin Spaulding.

While Wainwright has maintained a parallel career in front of the cameras—appearing in such flicks as “The 40-Year-Old Virgin,” “The Slugger’s Wife” and “Elizabethtown”—he’s always been most at home with guitar—or, even more accurately, a pen. Always one for unsparing detail, he spent the ’80s turning out stinging, critically acclaimed discs like *Fame and Wealth* and 1989’s *Therapy*.

In recent years, Wainwright’s been reaching new sets of ears, thanks in part to a plethora of soundtrack work—like the compositions he and Joe Henry contributed to the blockbuster “Knocked Up.”



That resurgence makes it all the more timely to revisit the still-vibrant material that Wainwright reimagines on *Recovery*. Whether he's basking in the tongue-in-cheek misanthropy of songs like "Old Friend," or musing about the pleasures of isolation on the appropriately titled "Movies Are a Mother to Me," the 61-year-old still bristles with passion and energy.

## **ABOUT THE FILMMAKERS**

**HOYT H. YEATMAN JR. (Director/Story by)** has contributed to the conception, design, supervision and production of special effects for more than 100 motion picture, television and commercial projects. He was also one of the original founders of Dream Quest Images, an Academy Award-winning visual effects company.

Yeatman's conceptual and innovative approach to special visual effects embodies his commitment to high-quality creative, technical and visual performance. He has always been drawn to the visually artistic, the technically complex and the challenge in blending these two worlds seamlessly.

His dramatic use of miniatures and underwater bluescreen photography in the 1989 film "The Abyss" won Yeatman an Oscar® for Best Achievement in Visual Effects. He was responsible for the visual effects and the photo-realistic 3D character animation for the Jerry Bruckheimer production "Kangaroo Jack." He was also visual effects supervisor on the 1998 Academy Award-nominated "Mighty Joe Young," as well as the feature films "The Rock," "Crimson Tide" and "Armageddon," all produced by Jerry Bruckheimer. In March 2000, Yeatman and the Eastman Kodak Company were honored with a Scientific and Technical Achievement Certificate from the Academy for their joint development of a new visual effects film stock, SFX 200T. Additionally, he has directed special attraction films for Warner Bros. Recreation, Sony Wonder, Imax Corp. and Samsung.

Yeatman attended UCLA where he studied animation and film. After receiving his Bachelor of Arts in 1977, Yeatman joined the effects crew of "Close Encounters of the Third Kind," an experience which springboarded him into work on the animation and special effects for NBC's "Laugh-In" specials, "Buck Rogers" and "Battlestar Galactica." Following this, Yeatman was recruited by the production team of Paramount Pictures for "Star Trek: The Motion Picture," the first of a series of highly successful films based on Gene Roddenberry's television series phenomenon.

It was on this film that he and the co-founders of Dream Quest first met and planned the creation of their own visual effects company in 1979. Dream Quest

Images was acquired by The Walt Disney Company in 1996 and, in 1999, became The Secret Lab, the digital production studio of Walt Disney Feature Animation.

**MARIANNE and CORMAC WIBBERLEY (Screenplay by)** are a husband-wife writing team who both grew up in Southern California and attended the same high school. They also both attended UCLA where they earned bachelor's degrees—Marianne in Mathematics and Cormac in Economics. Marianne then went on to UCLA's graduate film school.

In 1993, they sold their first spec script to Disney and have been writing together ever since. "The 6<sup>th</sup> Day," starring Arnold Schwarzenegger, was their first major motion picture. Since then, the Wibberleys have also penned "I Spy," "Bad Boys II," "Charlie's Angels: Full Throttle," "The Shaggy Dog" and "National Treasure." They also received "story by" credit on "National Treasure: Book of Secrets."

**JERRY BRUCKHEIMER (Producer)** Great stories, well told. They can be for audiences in darkened movie theatres or home living rooms. They can feature great movie stars or introduce new talent. They can be true adventure, broad comedy, heartbreaking tragedy, epic history, joyous romance or searing drama. They can be set in the distant or recent past, an only-imagined future or a familiar present. Whatever their elements, though, if they begin with a lightning bolt, they are stories being told by Jerry Bruckheimer, and they will be great stories, well told.

The numbers—of dollars and honors—are a matter of often-reported record. Bruckheimer's films have earned worldwide revenues of over \$15 billion in box-office, video and recording receipts. In the 2005-6 season he had a record-breaking 10 series on network television, a feat unprecedented in nearly 60 years of television history. His films (16 of which exceeded the \$100 million mark in U.S. box-office receipts) and television programs have been acknowledged with 41 Academy Award<sup>®</sup> nominations, six Oscars<sup>®</sup>, eight Grammy Award<sup>®</sup> nominations, five Grammys, 23 Golden Globe<sup>®</sup> nominations, four Golden Globes, 77 Emmy Award<sup>®</sup> nominations, 17 Emmys, 23 People's Choice Award nominations, 15 People's Choice Awards, 12 BAFTA nominations, two BAFTA Awards, numerous MTV Awards, including one for Best Picture of the Decade for "Beverly Hills Cop," and 20 Teen Choice Awards.

But the numbers exist only because of Bruckheimer's uncanny ability to find the stories and tell them on film. He is, according to *The Washington Post*, "the man with the golden gut." He may have been born that way, but more likely, his natural gifts were polished to laser focus in the early years of his career. His first films were the 60-second tales he told as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of "Bonnie and Clyde" created for Pontiac, was noted for its brilliance in *Time Magazine* and brought the

23-year-old producer to the attention of world-renowned ad agency BBDO, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, just about 30, he was at the helm of memorable films like “Farewell, My Lovely,” “American Gigolo” and 1983’s “Flashdance,” which changed Bruckheimer’s life by grossing \$92 million in the U.S. alone and pairing him with Don Simpson, who would be his producing partner for the next 13 years.

Together, the Simpson/Bruckheimer juggernaut produced one hit after another, including “Top Gun,” “Days of Thunder,” “Beverly Hills Cop,” “Beverly Hills Cop II,” “Bad Boys,” “Dangerous Minds” and “Crimson Tide.” Box-office success was acknowledged in both 1985 and 1988 when the National Association of Theater Owners (NATO) named Bruckheimer Producer of the Year. And in 1988 the Publicists Guild of America chose him, along with Simpson, Motion Picture Showmen of the Year.

In 1996, Bruckheimer produced “The Rock,” re-establishing Sean Connery as an action star and turning an unlikely Nicolas Cage into an action hero. “The Rock,” named Favorite Movie of the Year by NATO, grossed \$350 million worldwide and was Bruckheimer’s last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with “Con Air,” which grossed over \$230 million, earned a Grammy and two Oscar® nominations, and brought its producer the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

Then came Touchstone Pictures’ megahit “Armageddon,” starring Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler and Steve Buscemi. Directed by Michael Bay, it was the biggest movie of 1998, grossing nearly \$560 million worldwide while introducing legendary rock band Aerosmith’s first No. 1 single, “I Don’t Want to Miss a Thing.”

By the end of the millennium, Bruckheimer had produced “Enemy of the State,” starring Will Smith and Gene Hackman, and “Gone in 60 Seconds,” starring Cage, Angelina Jolie and Robert Duvall, both grossing over \$225 million worldwide; “Coyote Ugly,” whose soundtrack album went triple platinum; and the NAACP Image Award-winning “Remember the Titans,” starring Denzel Washington. His peers in the Producers Guild of America acknowledged his genius with the David O. Selznick Award for Lifetime Achievement in Motion Pictures.

He began the 21<sup>st</sup> century with triple Oscar® nominee “Pearl Harbor.” Starring Affleck, Josh Hartnett and Kate Beckinsale and directed by Bay, the film was hailed by World War II veterans and scholars as a worthy re-creation of the event that brought the United States into the war. In addition to multiple award nominations and the Oscar for Best Sound Editing, it earned over \$450 million in

worldwide box-office receipts and has topped \$250 million in DVD and video sales.

“Black Hawk Down,” the story of the 1993 Battle of Mogadishu, starred Hartnett, Eric Bana and Ewan McGregor and was directed by Ridley Scott. The adaptation of the Mark Bowden bestseller was honored with multiple award nominations, two Oscars<sup>®</sup> and rave reviews.

Turning his hand toward comedy in 2003, Bruckheimer released the raucously funny “Kangaroo Jack,” a family film that won an MTV Award for Best Virtual Performance for the kangaroo.

And later in 2003, Bruckheimer unveiled “Pirates of the Caribbean: The Curse of the Black Pearl.” Starring Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley and directed by Gore Verbinski, the comedy/adventure/romance grossed more than \$630 million worldwide, earned five Academy Award<sup>®</sup> nominations, and spawned two sequels: “Pirates of the Caribbean: Dead Man’s Chest” and “Pirates of the Caribbean: At World’s End,” both of which were to become even bigger hits than the first.

Following “Pirates of the Caribbean: The Curse of the Black Pearl,” The Films That Begin With The Lightning Bolt have included “Bad Boys II”; “Veronica Guerin,” starring a luminous Cate Blanchett as the Irish journalist murdered by Dublin crime lords; and “King Arthur,” with Clive Owen starring in the revisionist re-telling of the Arthurian legend.

In 2004 “National Treasure,” starring Cage and Sean Bean in a roller-coaster adventure about solving the mystery of untold buried treasure, opened to cheering audiences and grossed more than \$335 million worldwide.

“Glory Road,” the story of Texas Western coach Don Haskins, who led the first all-black starting line-up for a college basketball team to the NCAA national championship in 1966, debuted in early 2006 starring Josh Lucas, Derek Luke, Al Shearer, Mehdad Brooks and Emily Deschanel. The film was honored with an ESPY Award for “Best Sports Movie of the Year” for 2006, while the writers received a Humanitas Prize for work that “honestly explores the complexities of the human experience and sheds light on the positive values of life.”

Summer 2006 brought the theatrical release of “Pirates of the Caribbean: Dead Man’s Chest,” which sailed into the record books by becoming not only Bruckheimer’s most financially successful film, but the highest-grossing movie opening ever in the history of the medium: \$132 million in its first three days. Shattering projected estimates, the film earned \$55.5 million the first day of release. Seizing \$44.7 million on the second day, “Pirates of the Caribbean: Dead Man’s Chest” became the first movie in history to top \$100 million in only two days. The final worldwide take of \$1.1 billion placed “Dead Man’s Chest” in third position among the highest-grossing films of all time.

Teaming for the sixth time with director Tony Scott, Bruckheimer released “Déjà Vu” in late 2006, the story of an ATF agent who falls in love with a

complete stranger as he races against time to track down her brutal killer. The film stars Denzel Washington, Jim Caviezel, Paula Patton and Val Kilmer.

In May 2007, “Pirates of the Caribbean: At World’s End,” third in the blockbuster trilogy, opened around the world simultaneously. Shattering more domestic and international records in its wake, “At World’s End” became the fastest film in history to reach half a billion dollars in overseas grosses. By early July, the film had crossed the \$300 million mark domestically and amassed \$625 million internationally, with its total of \$960 million giving “At World’s End” hallowed status as the No. 1 worldwide movie of the year and the sixth biggest film of all time in total box office receipts.

Collectively, the “Pirates of the Caribbean” trilogy brought in close to \$2.7 billion at the worldwide box-office, marking it as a truly international cultural phenomenon.

Released on December 21<sup>st</sup>, 2007, “National Treasure: Book of Secrets”—the follow-up to Bruckheimer’s 2004 hit, again starring Nicolas Cage and directed by Jon Turteltaub—opened to a smash No. 1 weekend of nearly \$45 million, almost \$10 million more than the first film. “National Treasure: Book of Secrets” remained in the No. 1 box-office position for three consecutive weeks and surpassed the first film’s U.S. box-office total of \$173 million after only 18 days in release. It sailed past the \$200 million domestic landmark just a little over a month after it first appeared in theatres and was hugely successful overseas as well, with the combined box-office total reaching \$440 million. In addition to reuniting Cage with “National Treasure” stars Jon Voight, Diane Kruger and Justin Bartha, Academy Award<sup>®</sup>-winning actress Helen Mirren and four-time Oscar<sup>®</sup> nominee Ed Harris were also welcomed to the cast.

February 2009 brought audiences “Confessions of a Shopaholic,” based on the best-selling Sophie Kinsella novels, which won critical and audience acclaim for its star, Isla Fisher, as Rebecca Bloomwood. Directed by P.J. Hogan (“My Best Friend’s Wedding”), the romantic comedy also starred Hugh Dancy, Joan Cusack, John Goodman, John Lithgow, Kristin Scott Thomas, Leslie Bibb and a large supporting cast.

Next up from Jerry Bruckheimer Films are “Prince of Persia: The Sands of Time,” an epic fantasy adventure directed by Mike Newell (“Harry Potter and the Goblet of Fire”) and starring Jake Gyllenhaal, newcomer Gemma Arterton, Sir Ben Kingsley and Alfred Molina; and “The Sorcerer’s Apprentice,” a romantic adventure comedy directed by Jon Turteltaub (the two “National Treasure” films) and starring Nicolas Cage, Jay Baruchel, Alfred Molina, Teresa Palmer, Monica Bellucci and Toby Kebbell.

Could the master film storyteller make the same magic in 47 minutes for the living-room audience? Apparently. As *Time Magazine* wrote, “The most successful producer in film history...is on his way to becoming the most successful producer in the history of TV.” Indeed, by mid-2008 Jerry Bruckheimer Television



celebrated its 1,000<sup>th</sup> episode of network television, a remarkable feat by any standards of the medium. And every week, a staggering 240 million people in the U.S. and around the world watch Jerry Bruckheimer Television programs.

Bruckheimer brought the power of the lightning bolt to television in 2000 with “C.S.I.,” starring William Petersen and Marg Helgenberger. It quickly became the No. 1 show on television, averaging 25 million viewers a week, and, along with its two spin-offs, “C.S.I.: Miami”—distinguished as the biggest television series hit on a global scale in 2005 as well as being broadcast TV’s No. 1 primetime series for the summer of 2006—and “C.S.I.: NY,” helped catapult languishing CBS back to the top of the broadcast heap.

Jerry Bruckheimer Television broadened its imprint by telling compelling stories and delivering viewers in huge numbers with “Without a Trace,” “Cold Case” and six-time Emmy Award®-winning “The Amazing Race” on CBS. The fall 2009 season will return “C.S.I.: Crime Scene Investigation,” “C.S.I.: Miami,” “C.S.I.: NY,” “Cold Case” and “The Amazing Race” to the schedule, and adds “The Forgotten” on ABC, a new medical series on CBS and expands into cable on TNT with “Dark Blue,” starring Dylan McDermott.

In 2004, Bruckheimer made the “*Time* 100,” a list of the most influential people in the world. Also in 2004, Bruckheimer was named No. 1 in the Power Issue of *Entertainment Weekly*. The following year, he was the first recipient of the SEAL Patriot Award, in recognition by the SEAL community for his outstanding representation of the U.S. military in motion pictures and TV.

In 2006, Bruckheimer was honored with a Doctor of Fine Arts degree from the University of Arizona, his alma mater. “Bruckheimer is unique in the industry in that his creative vision spans both large and small screens. We are pleased to recognize his work through this honor,” said Maurice Sevigny, dean of the UA College of Fine Arts.

*Variety* selected Bruckheimer as their Showman of the Year for 2006. This award—determined by *Variety*’s top editors and reporters—is presented to an individual who has had significant economic impact, innovations and/or breakthroughs in the entertainment industry.

Bruckheimer was presented with the Salute to Excellence Award from the Museum of Television and Radio for 2006 for his contribution to the television medium. And, in 2007, the Producers Guild of America presented him with the Norman Lear Achievement Award in Television for his extraordinary body of work in television.

The *Los Angeles Times* listed Bruckheimer as No. 8 in its 2006 The Power Issue, which features the 100 people who wield the most influence in Southern California. *Premiere* magazine ranked Bruckheimer as No. 10 on its list of 2006 power players, while *Forbes* magazine positioned the producer at 42 on its 2006 Celebrity 100 List. Bruckheimer placed No. 24 on *Vanity Fair*’s 2008 New Establishment, an annual list of the world’s most powerful people, moving up a

couple of notches from number 26 on the 2007 list; and he placed a high No. 14 on *Entertainment Weekly's* The 50 Smartest People in Hollywood issue in December 2007. This was the month in which the lightning bolt struck several times, and in new directions, including the major announcement that Bruckheimer had entered into a collaboration with MTV to develop videogames, establishing a games incubation studio in Santa Monica to create and develop titles; and then the blockbuster opening of "National Treasure: Book of Secrets." On the last day of 2007, *The New York Times's* "Most Wanted" section on its Arts and Leisure page noted that Bruckheimer had both the No. 1 film ("Book of Secrets") and No. 1 rated television program ("CSI: Miami") in the U.S.

In her 2008 autobiography, "In the Frame," Dame Helen Mirren recalls Bruckheimer, during the course of filming "National Treasure: Book of Secrets," as "gentle, supportive and courageous, proving the saying 'he who dares, wins.'"

Jerry Bruckheimer has been successful in many genres and multiple mediums because he's a great storyteller, takes dares...and almost always wins.

Look for the lightning bolt. The best stories are right behind it.

**MIKE STENSON (Executive Producer)** is president of Jerry Bruckheimer Films, for which he supervises all aspects of film development and production. Before joining the company, he was an executive in charge of production at Disney, responsible for many Bruckheimer films including "Armageddon," "The Rock," "Crimson Tide" and "Dangerous Minds."

More recently, Stenson served as a producer on "Bad Company" and "Gone in 60 Seconds" and as an executive producer on "Glory Road," "National Treasure," "King Arthur," "Pirates of the Caribbean: The Curse of the Black Pearl," "Bad Boys 2," "Veronica Guerin," "Kangaroo Jack," "Black Hawk Down," "Pearl Harbor," "Coyote Ugly," "Remember the Titans," "Pirates of the Caribbean: Dead Man's Chest," "Déjà Vu," "Pirates of the Caribbean: At World's End," "National Treasure: Book of Secrets," "Confessions of a Shopaholic" and the upcoming "Prince of Persia: The Sands of Time" and "The Sorcerer's Apprentice."

Born and raised in Boston, Stenson graduated from Harvard University with a bachelor's degree in economics and a master of business administration. After his undergraduate stint, he started as a production assistant in New York and worked for two years in independent film and television as an assistant director and production manager before returning to Boston to complete his graduate education.

After completing business school, Stenson moved to Los Angeles where he began his tenure at Walt Disney Studios in Special Projects for two years before moving into the production department at Hollywood Pictures as a creative executive. He was promoted to vice president and subsequently executive vice president during his eight years with the company, overseeing development and production for Hollywood Pictures as well as Touchstone Pictures. In addition to the many Bruckheimer films, Stenson also developed several other films and

nurtured them through production, including “Rush Hour,” “Instinct,” “Six Days, Seven Nights” and “Mr. Holland’s Opus.”

While at Disney, many filmmakers attempted to woo Stenson away from the studio, but not until 1998 did he entertain leaving. With his newest position at the helm of Jerry Bruckheimer Films, Stenson spearheaded Bruckheimer’s plan to expand the company’s film production schedule.

**CHAD OMAN (Executive Producer)** is the president of production for Jerry Bruckheimer Films, for which he oversees all aspects of film development and production. Oman produced, along with Bruckheimer, “Remember the Titans,” starring Denzel Washington for Walt Disney Pictures, and “Coyote Ugly,” starring Piper Perabo and John Goodman for Touchstone Pictures.

His most recent executive producer credits for Jerry Bruckheimer Films include “Confessions of a Shopaholic” and the upcoming “Prince of Persia: The Sands of Time” and “The Sorcerer’s Apprentice.” He also executive produced the critically acclaimed “Veronica Guerin” as well as the blockbuster hits “Pirates of the Caribbean: The Curse of the Black Pearl,” “Bad Boys II,” “Black Hawk Down,” “Pearl Harbor,” “Gone in 60 Seconds,” “Enemy of the State,” “Armageddon,” “Con Air,” “Glory Road,” “Déjà Vu,” “National Treasure: Book of Secrets,” “Pirates of the Caribbean: Dead Man’s Chest” and “Pirates of the Caribbean: At World’s End.”

In addition to his work on Jerry Bruckheimer Films’ many motion picture projects, Oman also supervised production on several television projects, including the ABC dramas “Dangerous Minds” and “Swing Vote.”

Prior to joining Simpson Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production.

Oman served as an associate producer on “Dumb and Dumber,” executive produced Touchstone Pictures’ “The War at Home,” and co-produced “The Desperate Trail” and “The Sketch Artist.” Oman produced “Hands That See” and “Love, Cheat and Steal.”

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles, where he studied screenwriting, and New York University, where he participated in the undergraduate film production program.

**DUNCAN HENDERSON (Executive Producer)** began his long and fruitful career in motion pictures as a trainee assistant director on “American Gigolo.” He then served as an assistant director on such films as “My Favorite Year,” “Staying Alive,” “The Star Chamber,” “Racing with the Moon,” “Rhinestone,” “Rocky IV” and “Cobra” before ascending to associate producer/unit production manager on “Three Fugitives” and Peter Weir’s “Dead

Poets Society,” and then co-producer of “Taking Care of Business,” Weir’s “Green Card” and “Dying Young.”

Henderson has served as executive producer on “Home Alone 2: Lost in New York,” “The Program,” “Outbreak,” “Deep Blue Sea,” “The Perfect Storm” and “Harry Potter and the Sorcerer’s Stone.” He produced Peter Weir’s “Master and Commander: The Far Side of the World” and “Poseidon.” Following “G-FORCE,” Henderson reunited with Weir once again as producer of “The Way Back.”

**DAVID P.I. JAMES (Executive Producer/Story By)** is the ninth of ten children and credits his unique upbringing with preparing him for a life in the animation production industry. James has worked for the top animation/VFX houses in Hollywood including Industrial Light and Magic (ILM), Dream Quest/Secret Lab (Disney), and Digital Domain. His credits in the family genre include “102 Dalmatians,” “Inspector Gadget,” “The Princess Diaries,” and “The Chronicles of Narnia.”

**PAT SANDSTON (Associate Producer)** has been the associate producer for Jerry Bruckheimer Films for more than a decade. He oversees all post production and has worked closely with top directors, including Michael Bay, Ridley Scott, Gore Verbinski, Tony Scott, Joel Schumacher and Jon Turteltaub.

During his tenure at Jerry Bruckheimer Films, Sandston’s department has been nominated for 14 Academy Awards®. From those nominations, “Black Hawk Down” won for Best Editing and Best Sound, “Pearl Harbor” won for Best Sound Editing and “Pirates of the Caribbean: Dead Man’s Chest” won for Best Visual Effects.

Sandston’s credits include “National Treasure” and “National Treasure: Book of Secrets,” the “Pirates of the Caribbean” trilogy, “Déjà Vu,” “Glory Road,” “King Arthur,” “Black Hawk Down,” “Pearl Harbor,” “Bad Boys II,” “Gone in 60 Seconds,” “Armageddon,” “Confessions of a Shopaholic” and the upcoming “Prince of Persia: The Sands of Time” and “The Sorcerer’s Apprentice.”

His career began at Paramount Pictures as a production executive. Sandston discovered his true calling in post-production when he began to work at Walt Disney Studios, where he was rapidly promoted to vice president of post production and visual effects for aspects of post production on more than 35 feature films, three EPCOT Center shorts and four Walt Disney Tour films. A partial list of Sandston’s credits while at Disney includes “James and the Giant Peach,” “Operation Dumbo Drop,” “Honey, I Shrunk the Kids,” “Mr. Destiny,” “Miami Rhapsody” and “Beaches.”

Academy Award®-nominated writers **TED ELLIOTT** and **TERRY ROSSIO (Associate Producers)** last returned to the blockbuster Jerry

Bruckheimer-produced trilogy for “Pirates of the Caribbean: At World’s End,” following their esteemed work on “Pirates of the Caribbean: The Curse of the Black Pearl” and “Pirates of the Caribbean: Dead Man’s Chest.” Elliott and Rossio also wrote the DreamWorks animated feature “Shrek,” winner of the first Academy Award for Best Animated Film in 2002.

In 1992, the pair co-wrote the highest-grossing film of the year, the Disney animated feature “Aladdin,” starring Robin Williams. Their live-action feature film credits include: “Little Monsters,” starring Fred Savage; “Small Soldiers,” starring Kirsten Dunst; “Godzilla,” starring Matthew Broderick; and “The Mask of Zorro,” starring Antonio Banderas and Anthony Hopkins.

In 1996, Elliott and Rossio became the first writers signed to an overall writing and producing deal at DreamWorks SKG. Their animated projects at DreamWorks include “Shrek,” with Mike Meyers and Eddie Murphy; “The Road to El Dorado,” featuring Kevin Kline and Kenneth Branagh; “Antz” (creative consultants), featuring Woody Allen; and “Sinbad: Legend of the Seven Seas” (creative consultants), featuring Brad Pitt and Catherine Zeta-Jones.

Elliott and Rossio have been members of the Writers Guild of America, West since 1986.

**RYOTA KASHIBA (Associate Producer)** began his film career working as a story editor for directors Ridley and Tony Scott. Later, he went to work for web content portal IFILM and ran their ScriptShark unit, which introduced new writers into the Hollywood system. After leaving IFILM, Kashiba worked on the visual effects team at Sony Pictures Imageworks where he met executive producer David James and director Hoyt Yeatman. He joined their group as a creative consultant and helped craft the story and characters that would eventually lead to the production of “G-Force.” Kashiba is a native of Seattle, Wash., and holds a BA in Broadcast Communications from the University of Washington.

**BOJAN BAZELLI, A.S.C. (Director of Photography)** is one of the great image makers working on the vanguard of high-profile, visually progressive genre films today. He is currently working on “The Sorcerer’s Apprentice” with director Jon Turteltaub and star Nicolas Cage.

His last film, “Hairspray,” for director Adam Shankman, stars John Travolta, Christopher Walken, Queen Latifah and Michelle Pfeiffer.

In 2005, Bazelli shot the action thriller “Mr. and Mrs. Smith,” directed by Doug Liman.

Bazelli collaborated with Gore Verbinski on DreamWorks’ blockbuster thriller “The Ring.” His extensive feature credits also include “The Rapture,” “Deep Cover,” “King of New York,” “Kalifornia” and “Dangerous Beauty,” each of which displays a visual range and passion matched by few.



Bazelli, a heady mix of American, Italian and Yugoslavian influences, approaches his work with an open, creative mind. His introduction to photography began at age seven, when his father took him into a projection room. The experience gave birth to a deep curiosity, as he wondered how a projector could create such beautiful images on the distant screen.

After high school, Bazelli began training at FAMU Film School in Prague. Impressed with one of Bazelli's student films, acclaimed director Abel Ferrara immediately offered him the job of shooting "China Girl" in New York City. Bazelli leaped at the opportunity and has lived in the United States ever since, rolling from one film to the next, challenging himself with each new project.

The world of TV commercials and music videos embraced Bazelli and became avenues for experimentation. His work has helped shape the evolution of the art and technique of the American television commercial.

Bazelli's contribution was honored for Best Cinematography in both 1996 and 1998 by the prestigious American Independent Commercial Producers (AICP) event. He is one of the few cinematographers to have received this honor twice, since the show's inception. Bazelli also took home a Gold Clio for Best Cinematography in 1998 and the film *Kalifornia* was awarded Best Cinematography at the Montreal Film Festival. In 1990 he received an Independent Spirit nomination for his work on *King of New York*.

**DEBORAH EVANS (Production Designer)** reunites with producer Jerry Bruckheimer on "G-FORCE," having served in that capacity on "Remember the Titans" and as visual consultant on "Con Air." Evans' other credits as production designer have included "War of the Angels," "Hostage" and "Bulletproof Monk."

**JASON HELLMANN (Film Editor)** has served as an assistant editor on "Enemy of the State," "Gone in 60 Seconds" and "Kangaroo Jack," an additional editor on "Bad Boys II" and editor of "Glory Road" and "Déjà Vu."

**MARK GOLDBLATT (Film Editor)** was nominated for an Academy Award® for his work on "Terminator 2: Judgment Day." His credits include "Armageddon," "Pearl Harbor," "Bad Company" and "Bad Boys II," and dating back to the early 1980s, "The Howling," "The Terminator," "Rambo: First Blood Part II," "Commando," "Predator 2," "The Last Boy Scout," "True Lies," "Starship Troopers," "Hollow Man," "X-Men: The Last Stand" and "Case 39."

**ELLEN MIROJNICK (Costume Designer)** has enjoyed a 30-year-long career working with some of the top directors and actors in motion pictures. Her credits include "Déjà Vu," "Fatal Attraction," "Wall Street," "Cocktail," "Talk Radio," "Black Rain," "Always," "Basic Instinct," "Chaplin" (for which she and co-designer John Mollo received BAFTA Award nominations), "Cliffhanger,"

“Shadowlands,” “Speed,” “Mulholland Falls,” “Twister,” “Face/Off,” “Starship Troopers,” “A Perfect Murder,” “Hollow Man,” “What Women Want,” “America’s Sweethearts,” “Unfaithful,” “Cloverfield,” “Mirrors,” “Solitary Man” and “G.I. Joe: The Rise of Cobra.”

**TREVOR RABIN (Music)** has written the music for 11 previous Jerry Bruckheimer productions, including “Con Air,” “Armageddon,” “Enemy of the State,” “Gone in 60 Seconds,” “Remember the Titans,” “Bad Boys II,” “National Treasure,” “Glory Road” and “National Treasure: Book of Secrets.”

Rabin has earned a worldwide reputation for his innovative work as a musician and composer. Born in 1954 in Johannesburg, South Africa, he is the son of prominent lawyer Godfrey Rabin, who was also a highly respected violinist for the Johannesburg Symphony Orchestra. His mother was a well-known actress and an accomplished classical pianist. As a teenager, Rabin was a sought-after session guitarist, and also played with the bands Conglomeration and Freedoms Children. One of the songs which Rabin wrote for the latter band, “Wake Up! State of Fear,” was a controversial anti-Apartheid song which angered the government. After a stint with the South African Army (into which he had been drafted), Rabin formed the band Rabbitt, which became the most successful rock act ever to emerge from South Africa.

Rabin moved to London in 1978, where he produced such acts as Manfred Mann’s Earth Band and released his first of four solo albums. He then moved to Los Angeles, where his demos came to the attention of former Yes bass player Chris Squire, who was seeking a guitarist for the new group Cinema. As the album neared completion, Jon Anderson joined the band and a new incarnation of Yes was born. The band’s “comeback” album “90125” became the biggest-selling album of the group’s career, launching their only number No. 1 single, Rabin’s “Owner of a Lonely Heart.” Rabin parted ways with Yes in 1989, and soon became one of the most sought-after film composers in the business.

Rabin’s film scores have included “Deep Blue Sea,” “The 6<sup>th</sup> Day,” “Coach Carter,” “Flyboys,” “Snakes on a Plane,” “Gridiron Gang,” “The Guardian,” “Get Smart,” “12 Rounds” and Disney’s “Race to Witch Mountain.”

**SCOTT STOKDYK (Visual Effects Supervisor)** is a two-time Academy Award® winner for visual effects, having taken home the prize for both “Spider-Man” and “Spider-Man 2.” He was also nominated for “Hollow Man.” Stokdyk, who was also visual effects supervisor for “Spider-Man 3,” worked in various VFX capacities on “Broken Arrow,” “The Fifth Element,” “Contact,” “Titanic,” “Starship Troopers,” “Godzilla” and “Stuart Little.”

**STAN PARKS (Special Effects Coordinator)** received an Academy Award® nomination for his work on “Hollow Man.” Throughout his long career,

Parks has been special effects coordinator or supervisor on such films as “Mississippi Burning,” “Black Rain,” “Come See the Paradise,” “Thelma & Louise,” “Honeymoon in Vegas,” “Home Alone 2: Lost in New York,” “Wolf,” “Jumanji,” “The Birdcage,” “Flubber,” “Rat Race,” “xXx,” “Big Fish,” “Flight of the Phoenix,” “Domino” and “Déjà Vu.”

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