

LUCKY NUMBER SEVEN

PRODUCTION NOTES

Release Date: March 31st, 2006

Run Time: 110 minutes

Rated R

LUCKY NUMBER SLEVIN is a comic thriller that twists and turns its way through an underworld of crime and revenge where nothing is as it seems. Set in New York City, a case of mistaken identity lands Slevin (Josh Hartnett) into the middle of a war being plotted by two of the city's most rival crime bosses; The Rabbi (Ben Kingsley) and The Boss (Morgan Freeman). Slevin is under constant surveillance by relentless Detective Brikowski (Stanley Tucci) as well as the infamous assassin Goodkat (Bruce Willis) and finds himself having to hatch his own ingenious plot to escape the maze alive. Also starring Lucy Liu, *LUCKY NUMBER SLEVIN* is directed by Paul McGuigan and written by Jason Smilovic.

The Weinstein Company and Ascendant Pictures present a FilmEngine/VIP 4 Production in association with Capitol Films, a film by Paul McGuigan starring Josh Hartnett, Morgan Freeman, Sir Ben Kingsley, Lucy Liu, Stanley Tucci and Bruce Willis. The film was written by Jason Smilovic, directed by Paul McGuigan and produced by Chris Roberts, Christopher Eberts, Kia Jam, Anthony Rhulen, Robert Kravis, and Tyler Mitchell. Director of Photography is Peter Sova, ASC. Production Designer is Francois Seguin. Editor is Andrew Hulme. Costume Designer is Odette Gadoury. Music by J. Ralph.

ABOUT THE PRODUCTION

LUCKY NUMBER SLEVIN began in screenwriter Jason Smilovic's imagination in 1997 as a story "about a guy who was just incredibly unlucky," as Smilovic puts it, and evolved over the years into a clever, dark, genre-bending thriller with surprising plot twists and irreverent characters.

Tyler Mitchell, one of the producers for Film Engine, charts the script's history: "Robert Kravitz [one of *LUCKY NUMBER SLEVIN*'s producers] found the script and submitted it to our company. It was just an incredibly well written, dynamic piece of material. Smilovic has a unique voice, creates extremely rich characters, plus he mixes genres in a way I have never seen."

Film Engine's producers brought the project to Ascendant Pictures' principals Chris Roberts, Christopher Eberts and Kia Jam. Eberts comments on the enthusiasm he shared with his colleagues upon reading the script: "The whole company came in on a Monday morning quoting lines from it. We knew the material would attract a strong cast so we moved quickly on making a deal."

The producers set out to find a director who could transport the ingenious twists and turns of *LUCKY NUMBER SLEVIN* to the screen. Mitchell knew Paul McGuigan was the ideal director to helm *LUCKY NUMBER SLEVIN* when he saw McGuigan's crime thriller *GANGSTER NUMBER ONE*, starring Malcolm McDowell and Paul Bettany. "About ten minutes into it, I called Jason Smilovic and said 'I found our guy,'" Mitchell remembers. "I FedExed Jason the tape of *GANGSTER NUMBER ONE*. The next day Jason called me and said, 'This is the guy! This guy is out of this world.' Paul

has been great to work with, and he's done things with the script like elevate it through his visual style in a really amazing way. And he allows the actors a lot of freedom.”

McGuigan responded to the script's ingenuity and witty dialogue. “The language was so great. *GANGSTER NUMBER ONE* was also a crime film and this script had the same resonance for me. I phoned up Jason and we met at the pub and talked about the film.” After their meeting, McGuigan signed on to direct.

McGuigan was eager to be a part of a project that breathed new life into the crime genre: “It's tough to make something new because people recognize character archetypes. People see characters as ‘off of a shelf.’ This was interesting because they weren't written as cliché gangsters. They're smart and they talk a lot.”

“In the world of Jason Smilovic, everyone talks too much,” McGuigan jokes. “We never ad-libbed. None of the actors ad-libbed anything. The words were so particular to this film that if the voice were to change, it would change the film dramatically because of its heightened language.”

McGuigan was eager to re-team with Josh Hartnett, with whom he'd formed a close working relationship during the filming of the romantic drama *WICKER PARK*.

Hartnett was drawn to the title character because the role was “an unassuming, goofy guy that everyone can all write off.” Mitchell describes Hartnett's qualities for the role: “When we were casting the part, we really wanted an actor who's a very charismatic, easy-going guy who you believe could fall down this rabbit hole into this gangster wonderland, and find himself ping-pong back and forth between these criminal enterprises, and yet transform at the end. I knew Josh had that darker side to him from a movie he did for our company called *O*.”

“It’s great that your lead character has a broken nose in the beginning of the film. You like him. He’s rather sweet with it,” McGuigan notes of the character. Many of Slevin’s endearing qualities come courtesy of the film’s leading man: “Before Josh was involved, Slevin was more of a smart-ass. He was much less likeable, actually. We re-wrote it to fit Josh’s character.”

Similarly, when Lucy Liu signed on to play the role of Lindsey, the filmmakers were quick to imbue the role with aspects of the actress’ own personality. Chris Roberts of *Ascendant* says, “We actually rewrote the role for her, because she does have so much energy. She made Lindsay a faster talking, more precocious character.”

“I think that Lucy’s personable and cute and smart,” McGuigan says of Liu. “The character wasn’t fully worked out. We needed to find an actress we could base the character on, in part. Jason liked the idea of having a smart neighbor who was working everything out and helping the audience understand what was going on. She goes over the plot over and over again. It’s a nice device. Because she’s smart, audiences believe her. I think it works well.”

“When she signed on, it just became so clear what the part needed,” Smilovic says. “Lucy has an amazing quirkiness to her, and I thought the character had to embody that. She really completes the Rosalind Russell-Cary Grant kind of dynamic between her and Slevin.”

Hartnett agrees that his sole female co-star brought something special to the mix. “Lucy’s a very sparkly girl. She’s a fireball, and she is a lot like Lindsey. I think she’s perfect for it.”

Liu had great fun portraying the vibrant, overly-involved neighbor. “Lindsey’s a coroner,” Liu comments, “so she has an analytical mind and she puts together stories of what she thinks happened. I think she’s very curious, and she doesn’t run from those things: They make her more interested. She’s not a dull girl. She likes to get into people’s past and their personal lives a little bit.”

Smilovic wrote the key role of The Rabbi specifically for Academy Award winner Sir Ben Kingsley. The writer, who was on set for Kingsley’s first day of filming, observes: “His talents surpass my wildest imagination. I was floored when I saw him bringing the character to life. That had the greatest sort of impact, because I remember writing it and thinking about him. That was the most nostalgic kind of event for me.”

“I thought it was very funny. It was very witty, and I thought it was the kind of film my sixteen-year-old son would love to watch, because he’s intrigued by the labyrinth of plots that you have to keep in your head, willingly and happily,” Kingsley says of Smilovic’s script. “When audiences are provoked by a script like this, they leave the cinema with their intelligence actually stimulated. This script has a wonderful rhythm. It expects the audience to be open to eccentricity and wild leaps of the imagination on behalf of the part of language, and on behalf of the part of behavior.”

What drew Kingsley most to the role of The Rabbi was “how he mobilized his language. It isn’t the combination of gangster and rabbi, but it’s that combination of creative intelligence and the destructive act.”

Roberts admits that the filmmakers couldn’t believe how well their own luck was running when, eight weeks before the start of shooting, the last two cast members to sign on for two key roles were Bruce Willis and Morgan Freeman. “When we first got the

script, we thought there were so many great roles, and so much great dialogue, that it was really going to gravitate towards actors, but this is really beyond imagination. When Morgan and Bruce signed on, it was totally unexpected. They rounded out an absolute dream cast.”

Academy Award winner Morgan Freeman portrays “The Boss,” *LUCKY NUMBER SLEVIN*’s sharp-tongued crime lord. “Playing a bad guy is always sort of fun,” Freeman says of his desire to play The Boss. “But look at the cast! It’s as much of a joy of working with colleagues who you have this appreciation for as anything else.”

Bruce Willis slipped into the role of Goodkat with an ease that impressed his co-stars. Hartnett describes the character: “Goodkat’s the guy they bring in when things get too ugly, and he’ll take it over from there. He doesn’t have any qualms about doing something most people would have a moral issue with, and that makes him frightening. Bruce was just great, so easy to work with and he made the process fun.”

Willis met Paul McGuigan when their creative paths almost crossed on another project. Though that collaboration never came to fruition, Willis remained eager to work with the director. McGuigan was surprised to learn that Willis would gladly take on a supporting role: “He called me in Montreal and asked why I hadn’t called him. We didn’t call him because we didn’t think he would do it!”

As Morgan Freeman puts it, “Bruce and I share the same joy of working, and it’s very evident. When he’s working, he’s able to kick on this instant super intensity and that’s what we like about him. He carries this edge of danger. You believe him when he kills people. You just believe that’s what he can do.”

One of the film's most memorable scenes is an acting tour de force between Freeman and Kingsley: a long-awaited confrontation between The Rabbi and The Boss in which the two are tied together in a chair. Roberts says, "I get chills down my spine thinking about that scene. You've got two Oscar winning actors, two of the finest actors working today, sharing the screen for the first time in a nine minute long scene in which neither guy was going to blink. They absolutely gave one of the most tremendous scenes that I've seen committed to film in a long time. Jason specifically wrote it so they were tied back-to-back and could only act from the neck up."

Smilovic explains the two characters' complicated history: "These guys were best friends, they were partners who used to work together and they had a falling out over a power struggle, and the result was each man was sent to his respective tower of isolation to live until the other guy was gone, but twenty years later, they were both still shut-ins, essentially."

"They're both keeping each other hemmed up," Freeman adds. "They're both supremely paranoid about each other. As soon as one sets foot outside, the other's snipers are waiting for him. That's the game they've been playing all these years."

McGuigan found that the confrontation between The Rabbi and The Boss required little direction: "These two men have been on the cinema screens for so long that people give them a certain weight. There's a weight to these men. When you put them on the screen, their characters carry that same weight. Their characters have such gravitas. It was a pleasure."

Filming the scene was mesmerizing for the cast and crew. “Everyone came in on their day off to watch the scene,” McGuigan recalls. “Bruce Willis came and sat beside me to watch two great actors. I didn’t do much. I sat there and watched it as well.”

###

Principal photography on *LUCKY NUMBER SLEVIN* began in Montreal in early January 2005 and wrapped in March with a week of exterior scenes in New York. A week of filming was also completed in Toronto in June 2005.

For McGuigan, shooting in Montreal was a homecoming. The director shot much of *WICKER PARK* in the city. “I love Montreal in the winter,” McGuigan says. “It’s the most magical place. Because no one really comes from there, we all become very tight. Everyone becomes really good friends.”

Echoing the dual standoff between The Rabbi and The Boss are their opposing living spaces. Smilovic was inspired by two buildings he saw in Abingdon Square while living in New York. He says, “You could look at these two very nice buildings that were just across the street from each other, and the buildings themselves kind of were characters to me, and I started thinking how great it would be if The Boss and The Rabbi lived in those buildings, these fairly typical facades where there was a lot of underworld activity going on, with them being the neural center at the top of each one.”

The façade for both buildings was actually a single building found near the meat packing district in New York. Visual Effects Supervisor Eric Robertson helped McGuigan create a spectacular 180-degree shot which moves from The Boss at his

window, across the street, and in on the Rabbi in his opposing window. Freeman and Kingsley's close-ups were shot on different days on the same Montreal set, which had been re-dressed as different interiors. The frame seamlessly pans to an exterior shot of The Boss's building, moves past visual effects plates of the New York skyline, then moves in on the exterior of The Rabbi's building, and finally pushes in for the close-up of the Rabbi, completing the 180 degree pan.

As Robertson says, "We didn't build the entire façade of the buildings, so what we'll be doing in CG is extending the set upwards and downwards. Paul wanted us to create the New York skyline to be hyper-realistic, so we had to shoot it with very large 8x10 cameras. We like to keep our work invisible, since it's meant to support the narrative of the story. When people go to the theater and say, 'I didn't see any visual effects there,' that's the greatest compliment we can ever have."

Production Designer Francois Seguin helped heighten McGuigan's sophisticated visual style for the film with his richly textured sets. The Boss and the Rabbi's office interiors were shot on the same stage, four days apart. Morgan Freeman's scenes as The Boss were filmed first, followed by the climactic showdown between The Boss and The Rabbi. Then Seguin and his crew completely redressed and turned the set into The Rabbi's interior. "It was incredible, his use of materials and how to change it over so quickly," McGuigan says of the feat.

Seguin used mod wallpaper, quirky light fixtures, dark wood paneling, sleek glass and mirrors to give the viewer a contemporary but non-specific environment. "If most of the action is going to happen in interiors, you have to give a timeless sense of their

world,” McGuigan says. “I didn’t want to attach a date to this film. I wanted it to be timeless, so we mixed modern and old designs.”

The same combinations of repeated patterns are present in Odette Gadoury’s costume design. “I wanted to use a lot of colors and patterns. There are several shots of the patterns of the clothes against the wallpapers.”

Again, there was a decided lack of specificity with regard to a specific era of clothing design. “I wanted Josh to look like he was from the 1970s,” McGuigan says. “I didn’t want him to wear anything too threatening. I wanted him to be a bit quirky and soft.”

LUCKY NUMBER SLEVIN is McGuigan’s fourth collaboration with cinematographer Peter Sova. The DP and director first worked together on *GANGSTER NUMBER ONE*. “We’ve got this language now,” McGuigan says. “Peter would light for 300 degrees and sometime 360 degrees so I could shoot anywhere. He knows the way I work.”

McGuigan earned the admiration of his talented cast during the shoot. Says Morgan Freeman: “I like directors who have a sense of surety about them, but who allow you to play with them. Paul knows what he’s doing, and his sense of humor is intact, and that’s the next best thing.”

“I think he’s very humane,” Sir Ben Kingsley adds. “He has an intuitive grasp of patterns of human behavior and how a dynamic will flow. I like him very much.”

Screenwriter Smilovic says, “He has so much vision. He can tell a story with language and with images like nobody else. He’s one of my favorite directors because of

his ability to find that marriage between style and substance. His images are breathtaking but they're essential to telling a story.”

“Everyone wanted to be a part of this movie because of the script and because of Paul,” Liu says. “Paul shoots everything in one take, lets it go on for four pages of dialogue, lets the camera roll and basically lets you experiment. I think that makes you feel really good, because that’s what you’re brought on the set to do, to do your job. It made me feel like I was back in New York doing theater.”

McGuigan comments: “I just let the camera run. Lucy could do a scene ten times perfectly. It’s good because you understand the rhythm of the scene. There’s a natural rhythm to it.”

Hartnett seems to capture the feeling of the cast members when he says, “I’ve never been involved in a film where every actor was so talented, where you can learn all of these little tricks just by watching. Sir Ben is on a whole other level of acting, so that all of us just kind of stood back and were wowed by him. He’s always mining the words to find something new within the text that will create a more interesting approach to the character. Morgan is such a warm human being and has such a dedication to and understanding of the film business that’s just, like, ‘we’re here, let’s play ball.’ Morgan just seems to like the process. Just to be in the room with the two of them and watch them work was amazing. To be able to goof around with Lucy and have fun with Bruce and Stanley Tucci, the whole cast through and through was astounding.”

“Ideally, I think the audience should be in Slevin’s shoes, a guy who’s an unwilling participant in this strange underworld experiment,” Smilovic says. “I want the audience to feel that same helplessness, paranoia and just see a guy who in spite of all

that's happening to him remains remarkably calm and funny. Everybody has to deal with the same struggle, but it's our response to it that's admirable. In the face of great adversity, sometimes you have to just smile, crack a joke – and get your nose broken.”

###

ABOUT THE CAST

JOSH HARTNETT (Slevin):

JOSH HARTNETT was born in San Francisco and raised in Minneapolis, Minnesota. He first came to audiences' attention as "Michael 'Fitz' Fitzgerald" in the television series "Cracker". He made his feature film debut in 1998, co-starring with Jamie Lee Curtis in *HALLOWEEN: H20* for Miramax. That same year, he received an MTV Movie award nomination for Best Breakthrough Performance. Also in 1998, Josh starred in *THE FACULTY* directed by Robert Rodriguez, again for Miramax. In 1999 he starred in Paramount Classics critically acclaimed black comedy *THE VIRGIN SUICIDES* opposite Kirsten Dunst, Sofia Coppola's directorial debut.

In 2001 Hartnett hit a stride by starring in three features. He portrayed the antagonist in the Lions Gate Film *O*, a modern day version of Othello. His portrayal of the dark and dangerous character, Hugo, earned him widespread praise. He then landed a role in the Jerry Bruckheimer blockbuster *PEARL HARBOR* which earned over \$1 billion dollars worldwide for Disney. He segued to Morocco where he starred in Sony's *BLACK HAWK DOWN* for director Ridley Scott, again, a Jerry Bruckheimer production. The film, which was based on Mark Bowden's 1999 nonfiction novel of the same name, told the story of an ill-fated U.S. Humanitarian mission in Somalia which took place on October 3, 1993. In 2002 the National Theater Owners awarded him with the ShoWest 2002 Male Star of Tomorrow Award.

Most recently, Josh was seen in MGM's *WICKER PARK* opposite Diane (Troy) Krueger and Rose (Troy) Byrne for director Paul McGuigan and Miramax's *SIN CITY* for director Robert Rodriguez. This past year, he completed *THE BLACK DAHLIA* for Universal and director Brian De Palma and *MOZART AND THE WHALE* written by Ron Bass. It's a love story between two people with Asperger's Syndrome, a form of autism, whose emotional dysfunctions threaten to sabotage their budding romance. All are set for release next year.

Additional film credits include *HOLLYWOOD HOMICIDE*, *40 DAYS AND 40 NIGHTS*, *BLOW DRY*, *TOWN AND COUNTRY*, and *HERE ON EARTH*.

BRUCE WILLIS (Goodkat):

Bruce Willis has demonstrated incredible versatility in a career that has included such diverse characterization as the prizefighter in Quentin Tarantino's *PULP FICTION*, the philandering contractor in Robert Benton's *NOBODY'S FOOL*, the heroic time traveler in Terry Gilliam's *TWELVE MONKEYS*, the traumatized Vietnam veteran in Norman Jewison's *IN COUNTRY*, the compassionate child psychologist in M. Night Shyamalan's Oscar-nominated *THE SIXTH SENSE* (for which he won the People's Choice Award) and his signature role, detective John McClane, in the *DIE HARD* trilogy.

Willis, who most recently starred in *HOSTAGE* and *SIN CITY*, will next be seen starring in the upcoming feature films *16 BLOCKS*, *ALPHA DOG*, and will provide a voice in the animated feature *OVER THE HEDGE*. He is currently in production on the feature film *PERFECT STRANGERS* co-starring Halle Berry.

Following studies in Montclair State College's prestigious theater program, the New Jersey native honed his craft in several stage plays and countless television commercials, before landing the leading role in Sam Shepard's 1984 stage drama "Fool for Love," a run which lasted for 100 performances off-Broadway.

Willis achieved international stardom and garnered several acting awards (including an Emmy and a Golden Globe) for his starring role as private eye David Addison in the hit TV series "Moonlighting", a role that he won over 3,000 other contenders. He made his motion picture debut opposite Kim Basinger in Blake Edwards' romantic comedy *BLIND DATE*. In 1988, he created the role of John McClane in the blockbuster *DIE HARD*. He reprised the character in two sequels, *DIE HARD 2* and *DIE HARD: WITH A VENGEANCE*, 1995's global box office champ.

His wide array of film roles includes collaborations with such respected filmmakers as Michael Bay (*ARMAGEDDON*), M. Night Shyamalan (*THE SIXTH SENSE* and *UNBREAKABLE*), Alan Rudolph (*MORTAL THOUGHTS*, *BREAKFAST OF CHAMPIONS*), Walter Hill (*LAST MAN STANDING*), Robert Benton (*BILLY BATHGATE*, *NOBODY'S FOOL*), Rob Reiner (*THE STORY OF US*), Ed Zwick (*THE*

SIEGE), Luc Besson (*THE FIFTH ELEMENT*) Barry Levinson (*BANDITS*), Robert Zemeckis (*DEATH BECOMES HER*) and Antoine Fuqua (*TEARS OF THE SUN*).

Other motion picture credits include *THE JACKAL*, *MERCURY RISING*, *THE WHOLE NINE YARDS* (and its sequel *THE WHOLE TEN YARDS*) and Disney's *THE KID*. He also voiced the character of the wise-cracking infant, Mikey, in *LOOK WHO'S TALKING* and *LOOK WHO'S TALKING TOO*. He recently voiced the character of Spike in the animated *RUGRATS GO WILD!*.

Willis also maintains a hand in the theater. In 1997, he co-founded A Company of Fools, a non-profit theater troupe committed to developing and sustaining stage work in the Wood River Valley of Idaho, and throughout the U.S. He starred in and directed a staging of Sam Shepard's dark comedy "True West" at the Liberty Theater in Hailey, Idaho. The play, which depicts the troubled relationship between two brothers, was aired on Showtime and dedicated to Willis' late brother Robert.

An accomplished musician, Willis recorded the 1986 Motown album "The Return of Bruno," which went platinum and contained the #5 Billboard hit "Respect Yourself." Three years later, he recorded a second album "If It Don't Kill You, It Just Makes You Stronger." Last year, he launched a U.S. club tour with his musical group The Accelerators.

LUCY LIU (Lindsey):

A native New Yorker, Lucy Liu attended NYU and later received a Bachelor of Science degree in Asian Languages and Cultures from the University of Michigan. During her senior year at Michigan, she auditioned for a student theater production of Andre Gregory's adaptation of "Alice in Wonderland." Hoping to be cast in a supporting role, Liu was instead cast as the lead. Her acting career was born.

Liu's blossoming film career was thrust into over-drive when she starred with Cameron Diaz and Drew Barrymore in Columbia Tri-Star's blockbuster hit, *CHARLIE'S ANGELS*, and its sequel, *CHARLIE'S ANGELS: FULL THROTTLE*. Liu was also recently seen opposite Uma Thurman in Quentin Tarantino's critically acclaimed film for Miramax, *KILL BILL: VOLUME I* and in the second installment, *KILL BILL: VOUME II*.

Lucy recently completed production in the Sebastian Gutierrez supernatural thriller *RISE*, co-starring Michael Chiklis and also recently completed production in action comedy *THE CLEANER* with co-star Cedric the *Entertainer*.

Liu was most recently seen in Tony Scott's *DOMINO* starring Keira Knightley and recently wrapped production on *3 NEEDLES*, due out in 2006. Lucy recently returned to be small screen on the NBC hit sitcom *JOEY*, reuniting with *CHARLIE'S ANGELS*' co-star Matt LeBlanc.

Liu's additional film credits include roles opposite Jackie Chan in Universal's hit comedy *SHANGHAI NOON*; opposite Mel Gibson in *PAYBACK*; opposite Antonio Banderas and Woody Harrelson in Touchstone Pictures' *PLAY IT TO THE BONE*; another role opposite Banderas in the action-thriller *BALLISTIC: ECKS vs. SEVER*; and a cameo role in the Oscar-winning film, *CHICAGO*.

Liu is set to make her debut as a producer, having sold a pitch to Universal Pictures. She has also signed a deal to executive produce and star in a contemporary big-screen version of *CHARLIE CHAN* for Twentieth Century Fox.

On television, Liu appeared as the unforgettable 'Ling Woo' in the hit Fox series, "Ally McBeal," a role for which she scored an Emmy nomination for Outstanding Supporting Actress in a Comedy Series, as well as a Screen Actors Guild Award nomination for Best Actress in a Comedy Series. She guest-starred on HBO's "Sex & the City" and has lent her voice to such animated series as "The Simpsons," "Futurama" and "King of the Hill."

MORGAN FREEMAN (The Boss):

Morgan Freeman became known nationally when he created the popular character, "Easy Reader", on CTW's highly praised children's show, "The Electric Company." He then won the Drama Desk Award, the Clarence Derwent Award and received a Tony Award Nomination for his outstanding performance in "The Mighty Gents" in 1978, and received more acclaim and an Obie Award for his appearance as the Shakespearean anti-hero, 'Coriolanus,' at the New York Shakespeare Festival.

In 1984, Freeman won an additional Obie for his role as 'The Messenger' in the acclaimed Brooklyn Academy of Music production of Lee Breuer's "Gospel at Colonus".

In 1985, he was awarded the Dramalogue Award for the same role. Then the role of 'Hoke Coleburn' in Alfred Uhry's Pulitzer Prize-winning play, "Driving Miss Daisy" won him his third Obie Award. His last stage appearance was as 'Petruccio' in "The Taming of the Shrew" at the New York Shakespeare Festival's Delacorte Theater with Tracey Ullman. Freeman's numerous television credits include, "The Atlanta Child Murders" and "The Execution of Raymond Graham". In 1993, Freeman made his film directorial debut with *BOPHA!* starring Danny Glover and Alfre Woodard, and soon after formed Revelations Entertainment, a production company developing entertainment product in all existing and emerging media that "enlightens, inspires and glorifies the human experience."

Other film acting credits include: *BRUBAKER*, *EYEWITNESS*, *HARRY AND SONS*, *THAT WAS THEN*, *THIS IS NOW*, *STREET SMART* (for which he won the LA, NY and National Society of Film Critics Awards for best supporting actor of 1987, and was nominated for a Golden Globe and Academy Award, *CLEAN AND SOBER*, *JOHNNY HANDSOME*, *GLORY*, *DRIVING MISS DAISY* (for which Freeman won his second Academy Award Nomination and a Golden Globe Award and The Silver Bear for best actor at the Berlin Film Festival), as well as *CHAIN REACTION*, *KISS THE GIRLS*, the Steven Spielberg production *AMISTAD*, *HARD RAIN*, *DEEP IMPACT*, *NURSE BETTY*, *ALONG CAME A SPIDER*, *KISS THE GIRLS*, *HIGH CRIMES*, *THE SUM OF ALL FEARS* and Warner Bros. *DREAMCATCHER* and *THE BIG BOUNCE*.

Freeman's latest success, the Warner Brothers Clint Eastwood hit, *MILLION DOLLAR BABY* has earned him a Golden Globe nomination. Luc Besson's film with Jet Li and Morgan, titled *UNLEASHED* was released in April and *AN UNFINISHED LIFE*, with Robert Redford and Jennifer Lopez, was released in September. And then of course, there's Morgan as Lucious Fox in *BATMAN BEGINS*, due in theaters in June.

SIR BEN KINGSLEY (The Rabbi):

Sir Ben Kingsley is one of the industry's most respected film, television and stage actors. In 2002, he was honored with Academy Award®, Golden Globe and Screen Actors Guild Award (SAG) nominations for his searing performance in Jonathan Glazer's critically acclaimed *SEXY BEAST*. He also won Best Supporting Actor awards

from a number of critics groups, including the Broadcast Film Critics Association's Critics Choice Award. The same year, Kingsley won a SAG Award and earned Emmy and Golden Globe Award nominations for Outstanding Lead Actor in a Miniseries or Television Movie for his portrayal of Anne Frank's father, Otto Frank, in the widely praised miniseries *ANNE FRANK: THE WHOLE STORY*.

Kingsley first gained international acclaim in 1982 for his performance in the title role of Richard Attenborough's Oscar®-winning Best Picture *GANDHI*. Kingsley's portrayal of the martyred leader of India's independence brought him an Academy Award® for Best Actor, as well as two BAFTA Awards for Best Actor and Best Newcomer, and two Golden Globe Awards for Best Actor and New Star of the Year. He also won the National Board of Review and New York, Los Angeles and London Film Critics Awards. In addition, Kingsley received the London Evening Standard Award for Best Actor for his work in both *GANDHI* and Harold Pinter's screen version of his semi-autobiographical play *BETRAYAL*. Kingsley later received Oscar® and Golden Globe nominations for his work in *BUGSY*, and he also won a London Evening Standard Award and earned a BAFTA Award nomination for his role in Steven Spielberg's Oscar®-winning holocaust drama *SCHINDLER'S LIST*. Additionally, he garnered a Golden Globe nomination for his performance in *MURDERERS AMONG US: THE SIMON WIESENTHAL STORY*.

Kingsley's many other film credits include Bernardo Bertolucci's *THE TRIUMPH OF LOVE*, Steven Spielberg's *A.I.*, Roman Polanski's *DEATH AND THE MAIDEN*, Steven Zaillian's *SEARCHING FOR BOBBY FISCHER*, Ivan Reitman's *DAVE*, Tony Palmer's *TESTIMONY*, and James Dearden's *PASCALI'S ISLAND*.

ABOUT THE FILM MAKERS

PAUL MCGUIGAN (Director):

A native of Scotland, Paul McGuigan was a successful photographer in Glasgow before branching out into television commercials and documentary films, including *FOOTBALL*, *FAITH AND FLUTES* about religion and soccer in Glasgow; and *PLAYING NINTENDO WITH GOD* about children with AIDS.

In 1998 he won the Best Newcomer Award from the Royal Television Society for his short film, *THE GRANTON STAR CAUSE*. He expanded this into a trilogy based on stories by *TRAINSPOTTING* author Irvine Welsh and released it as his first feature length film, *THE ACID HOUSE* (1998). The movie won the FIPRESCI Prize at the Stockholm Film Festival, the AMC Audience Award and the Grand Prize of European Fantasy Film in Silver at Fatasporto and was named Best Film at the New York Underground Film Festival.

McGuigan next directed the controversial *GANGSTER Number 1* (2000) starring Malcolm McDowell and Paul Bettany, which both dazzled and disturbed audiences with its darkly violent tale of a criminal in London. McGuigan's third film *THE RECKONING* (2003) was a murder mystery set in the Middle Ages, again starring Bettany. Most recently, McGuigan directed the romantic thriller *WICKER PARK* (2004) starring Josh Hartnett.

JASON SMILOVIC (Writer):

At 28 years old, Jason was the Creator and Co-Executive Producer of ABC's Fall 2003 drama, *KAREN SISCO*, based on the Elmore Leonard novel and the Steven Soderbergh film, *OUT OF SIGHT*. The series starred Carla Cugino and Robert Forrester. This made him one of the youngest creators in the history of drama television.

Jason is currently in production on the pilot for his new drama television series *KIDNAPPED* for NBC as the Creator and Executive Producer. This is for a possible series launch immediately following the Winter Olympics in April 2006. The all-star cast includes; Jeremy Sisto, Delroy Lindo, Timothy Hutton, Dana Delaney, and Linus Roache. This pilot will wrap production in New York in mid-January with Michael Dinner directing.

Previous feature work includes: the adaptation of the novel, *THE TOWN*, for Dick Wolf and Paramount Pictures, and contributions to *THE FORGOTTEN* for Revolution Studios starring Julianne Moore.

CHRIS ROBERTS (Producer):

Chris Roberts founded Ascendant Pictures in spring 2002 and in just a short time, established himself and the company as a force in the world of independent film production and finance. In 2004, Roberts earned an Executive Producer credit on *THE PUNISHER* and produced *THE BIG WHITE* (Robin Williams, Holly Hunter, Woody Harrelson) and *LORD OF WAR* (Nicolas Cage, Ethan Hawke, Jared Leto).

In 2005, Roberts served as Executive Producer on *THE JACKET* (Adrien Brody and Keira Knightley) and the upcoming Robert Towne film, *ASK THE DUST* (Colin Farrell and Salma Hayek). The end of 2005 finds him prepping for two films aiming for a spring 2006 start: Neil Jordan's historical drama, *BORGIA* starring Colin Farrell and Scarlett Johansson, and the effects laden sci-fi Viking project, *OUTLANDER*. Roberts will also serve as Executive Producer on *BLACK WATER TRANSIT*.

Prior to founding Ascendant, Roberts was Chairman and CEO of Digital Anvil (DA), the game development and digital effects company he founded in 1996 with funding from Microsoft and Advanced Micro Devices. Roberts guided DA's growth to annual revenues of \$14 million, prior to the release of many of its games in development. His innovations changed the gaming industry. His games were the first to perfect the use of 35mm film as narrative in interactive game titles, and DA became the first interactive entertainment company to produce a game title, *WING COMMANDER*, into a \$25 million feature film, directed and produced by Roberts. The film starred Freddie Prinze Jr., Saffron Burrows and Matthew Lillard.

DA and the video game titles it created won numerous gaming awards and the company became a digital effects powerhouse, creating all of the digital effects for the *WING COMMANDER* movie and contributing to the digital effects for several other films, including *SPY KIDS*. In December of 2000, Roberts sold DA to Microsoft. DA remains a successful subsidiary of Microsoft and content provider for the XBOX.

In 1987, Roberts joined Origin Systems, Inc. (OSI), which was later acquired as a wholly owned subsidiary by Electronic Arts (EA) in 1992 for \$30 million. Roberts was instrumental in OSI's growth from a company with \$4 million in annual revenues to a company with annual revenues of \$50 million. In 1990, Roberts developed *WING COMMANDER*, which set a new standard in PC games and evolved into a franchise

series of game titles, all developed and produced by Roberts. With its cinematic quality, clearly developed storylines and well-known actors, the *WING COMMANDER* series created a whole new genre within the gaming industry known as the "interactive movie." By 1995, the *WING COMMANDER* series had generated well over \$110 million in revenues, and from 1990 to 1995, the series accounted for more than 60% of OSI's revenue. In addition to selling more than 3 million units worldwide by 1995, the series has also won a record setting number of gaming awards. To date, *WING COMMANDER* has generated over \$400 million in global retail revenue.

A gaming wunderkind, Roberts sold his first computer game at the age of 14, and by the age of 20, Roberts had developed three #1 hits in his native U.K.: *MATCH DAY*, *WIZ ADORE* and *STRYKER RUN*.

Christopher Eberts (Producer):

Producer Christopher Eberts teamed up with Chris Roberts in 2002 to form Ascendant Pictures, an independent film production, finance and foreign distribution company. With Roberts and co-founder Kia Jam they created one of the most promising upstart film companies with an experienced team that is uniquely qualified to develop projects from conception through its worldwide release.

Since his successful production of *THE PUNISHER*, directed by Jonathan Hensleigh and featuring John Travolta released in 2004, opening #1 in domestic the box office, Eberts has gone on to complete several projects including: *THE BIG WHITE* starring Robin Williams, Holly Hunter, Woody Harrelson and directed by Mark Mylod; *ASK THE DUST* written and directed by Robert Towne and starring Colin Farrell; and *LORD OF WAR* Starring Nicolas Cage and Ethan Hawke and directed by Andrew Niccol.

Eberts has a wide portfolio of films in various stages of pre-production. Among them are Neil Jordan's *BORGIA* to star Colin Farrell and Scarlett Johansson; *SEASONS OF DUST*, an original Steinbeckian tale written and directed by Tim Blake Nelson and starring Kate Bosworth; and the Doug Richardson adaptation of the book, *BLACK WATER TRANSIT* which will be the feature debut of Samuel Bayer, the award-winning music video director.

Prior to founding Ascendant, Christopher Eberts was CEO and President of

ScreenWorks Media. He also executive produced a documentary film, *PRISONER OF PARADISE*, which was nominated for a 2002 Academy Award for Best Documentary. Other credits include *HALF PAST DEAD*, starring Steven Seagal and Ja Rule; *THE WATCHER*, starring Keanu Reeves, James Spader, Marisa Tomei and Chris Ellis; *CHASING HOLDEN*, starring DJ Qualls and Rachel Blanchard; and *WOMAN WANTED*, starring Kiefer Sutherland and Holly Hunter. *THE WATCHER* opened #1 at the domestic box office and held that position for two weeks.

Prior to forming his own production banner, Eberts was Vice President of Production at Twentieth Century Fox where he was responsible for all phases of feature film development and production including: solicitation of screenplays and other source material; screenplay analysis and development; assignment of director, cast and other creative elements; the securing of production financing and distribution arrangements, as well as the physical supervision of all aspects of the production process.

Kia Jam (Producer):

With more than a decade of experience as a producer, Kia Jam teamed up with Chris Roberts and Christopher Eberts to form Ascendant Pictures, an independent film production, finance and foreign distribution company. Together they created one of the most promising upstart film companies with an experienced team that is uniquely qualified to develop projects from conception through its worldwide release.

Jam has served in a producing capacity on several Ascendant Pictures' projects including *THE BIG WHITE*, *ASK THE DUST* and *THE JACKET* starring Adrien Brody and Kiera Knightley.

Jam is currently overseeing the pre-production on the sci-fi action adventure *OUTLANDER* which Ascendant is partnering on with The Weinstein Company. Other projects in development for Jam include: *GROUNDED* written by Paul Davidson and to be the live action debut of *SHREK* director, Vicky Jenson, and *FUTURE FORCE* written by Joshua Rubin and produced in conjunction with E3.

Prior to joining Ascendant, Jam was President of KJAM Productions, an independent film production company based in Santa Monica, California. In

2002, Jam co-produced *JUWANNA MANN* for Morgan Creek and Warner Bros. He also produced *DUNGEONS & DRAGONS* with Joel Silver for New Line Cinema starring Jeremy Irons, Thora Birch and Marlon Wayans. In 2000, Jam wrapped production on a full length production of *FOR THE CAUSE*, which was based on the critically acclaimed short film of the same name. After that short film, Jam received a multi-picture first look deal with Miramax/Dimension Films. While working with Miramax/Dimension, Jam served not only as a film producer but also as a digital visual effects consultant.

Prior to producing features, Jam was recruited by James Cameron's visual effects powerhouse Digital Domain where he was involved in all levels of production on over 60 television commercials, including a Clio Award-winning Jeep commercial and David Fincher's Grammy Award-winning Rolling Stones music video, "Love is Strong".

Anthony Rhulen (Producer):

Anthony Rhulen is the president and co-founder of FilmEngine. Since founding the Company, Rhulen has played an integral role in financing and producing six feature films and establishing key relationships with creative talent while directing the long term strategic vision of the Company.

Prior to founding FilmEngine, Rhulen worked for six years within the specialized insurance industry, as both an underwriter and a vice president of strategic mergers and acquisitions. During that time, Rhulen developed many of the financial and strategic planning skills he has since used to achieve significant commercial success for FilmEngine.

Rhulen holds a Bachelor of Sciences in Communications from Syracuse University and an M.B.A. in Insurance and Marketing from the College of Insurance in New York.

Tyler Mitchell (Producer):

Tyler Mitchell joined Anthony Rhulen and AJ Dix to create FilmEngine in 2001, a dynamic production / finance company that has produced seven films in its first four years, and landed a "First Look" deal with New Line Cinema in 2003.

Since 2001, Mitchell has headed FilmEngine's development and packaging efforts, in addition to sharing producing responsibilities with Dix and Rhulen on projects including *THE BUTTERFLY EFFECT* starring Ashton Kutcher and Amy Smart and recently wrapped *THE CLEANER*, starring Cedric "The Entertainer," Lucy Liu and Nicolette Sheridan.

Mitchell has a variety of projects in various stages of pre-production, some of which include: Hunter S. Thompson's *THE RUM DIARY*, starring Johnny Depp, *SKELETON COAST*, starring Mel Gibson, *WISH YOU WERE HERE*, starring Josh Hartnett, *THE BUTTERFLY EFFECT 2*, *THE WHALE HUNTER*, written by *LUCKY NUMBER SLEVIN* scribe Jason Smilovic; and an Untitled drug smuggling film with NARC director Joe Carnahan.

Prior to joining FilmEngine, Mitchell worked in the packaging / financing department of International Creative Management. Mitchell began his career early in the film business, working in development for Alphaville, Kopelson Entertainment and New Line Cinema in his teens.

Mitchell hails from Marin County, CA and holds a B.A. in Economics from Duke University.

ROBERT S. KRAVIS (Producer)

Robert Kravis has been an independent producer since 2002, with a focus on commercially viable content that doesn't sacrifice quality.

Since 1993 Kravis has been working in various capacities in feature film production.

After his first taste of film production as a PA on Joel Silver's *RITCHIE RICH*, Kravis was fortunate enough to get a job as an editorial assistant on Arnold Koppleson's *A PERFECT MURDER* directed by Andrew Davis and starring Michael Douglas, Gwyneth Paltrow, and Viggo Mortenson.

From 1997 to 2000 Kravis worked as a development exec at the Shooting Gallery, where he was responsible for bringing in the critically acclaimed film *YOU CAN COUNT ON ME*. While at the shooting Gallery he met Jason Smilovic and began to develop *LUCKY NUMBER SLEVIN* with him. Post Shooting Gallery, Kravis worked as a

development exec at Miramax prior to leaving to pursue independent producing endeavors.

Kravis is currently in producing several projects, including Hunter S. Thompson's *THE RUM DIARY*, with Johnny Depp, Josh Hartnett, and Nick Nolte attached to star; Allan Weissbecker's *COSMIC BANDITOS* which is being developed with John Cusack's New Crime Productions and with Cusack attached to star; *Jericho Falling* with emerging British writer / director Rupert Wyatt;

OLIVIA, written by Josephine Genetay, a for charity feature film set on the streets of NYC and chronicles the hard reality of true to life tales of young girls who are forced to dire extremes in order to survive, Lasse Halstrom is attached as an exec producer; *SCANDOLOCITY* which is being produced by Brad Zions (*KISSING JESSICA STEIN*, *IRA* and *ABBY*) and based on the novel written by Coerte Felske, ("The Shallow Man", "Word", "Millennium Girl").

Kravis was born in New York and attended Duke and Brown University.

Peter Sova (Director of Photography):

Peter Sova has re-teamed with director Paul McGuigan for this film in addition to shooting *GANGSTER NUMBER ONE* starring Paul Bettany, *RECKONING*, a period film starring Willem Dafoe and Paul Bettany shot in Spain and England, *WICKER PARK* starring Josh Hartnett, and the Andre Braugher television pilot "Thief." Peter was born in the former Czechoslovakia. His first job in the film industry was as a technician working for General Camera before it became Panavision in New York.

The first film Sova shot as a Director of Photography was the acclaimed *SHORT EYES*, directed by Robert M. Young and starring Bruce Davison. It was the top film at the New York Film Festival and also won the cinematography prize at the Virgin Islands Film Festival. Peter later teamed up with Barry Levinson to shoot *DINER*, *TIN MEN*, *GOOD MORNING VIETNAM*, before going on to shoot *THE FEAST OF JULY* in England for Director Christopher Menaul, and Producers Merchant/Ivory. He returned to Prague to shoot *FATHERLAND* for HBO, and also shot *DONNIE BRASCO* directed by Mike Newell and starring Johnny Depp, which made most critics "top ten" lists.

Francois Suquin (Production Designer):

Francois Seguin has amassed an impressive body of work in Canadian cinema and has recently employed his talents in a number of American films. His work can be seen in several Canadian productions including *NIGHT MAGIC*, *MILK & HONEY*, and *JESUS OF MONTREAL*, which was nominated for an Oscar for Best Foreign Language Film in 1990. More recently, Seguin has worked on *GRACE OF MY HEART*, *LEOLO*, *LOVE AND HUMAN REMAINS*, *BEING AT HOME WITH CLAUDE* and *MRS. PARKER AND THE VICIOUS CIRCLE*.

Seguin's television credits include "Million Dollar Babies" which starred Beau Bridges and Kate Nelligan and "God Bless The Child" with Mare Winningham.

Odette Gadoury (Costume Designer):

Born in 1960 in Canada, Odette Gadoury attended the visual arts and art history program at the University of Quebec in Montreal. In 1983, after completing her university degree she was accepted at the prestigious National Theater School of Canada. After successfully completing her diploma in scenery, she assisted renowned costume designer François Barbeau on more than forty theater productions.

She began her professional career by contributing to television films and series. Those plentiful years of work were rewarded by two Gemini nominations for best costume design for *DEBUSSY* by Bernar Hébert and *JULIETTE POMMERLEAU* by Claude Fournier.

A highlight in her career was when Brian De Palma gave her the opportunity to design the costumes of *SNAKE EYES* (written by David Koepp) starring Nicolas Cage, Carla Gugino and Gary Sinise. The following year, Phillip Noyce entrusted her to work with him on *THE BONE COLLECTOR* with Denzel Washington and Angelina Jolie. These productions were followed by many others including *TWO THOUSAND AND NONE*, directed by Arto Paragamian with John Turturro, *THE ART OF WAR* directed by Christian Duguay with Wesley Snipes, Donald Sutherland and Anne Archer, *WICKER PARK* by director Paul McGuigan starring Josh Hartnett and Diane Kruger as well as *A DIFFERENT LOYALTY* by Marek Kaniewska on which she concentrated solely on the conception and fabrication of Sharon Stone's wardrobe for this period piece. Odette had

the chance to work again with David Koepp and John Turturro on *SECRET WINDOW* starring Johnny Depp. Odette had the chance to work again with Lakeshore on *LAST KISS* with Zach Braff , Rachel Bilson and Casey Affleck due to be released in early 2006.

Unit Production Manager JACKY LAVOIE
First Assistant Director BUCK DEACHMAN
Second Assistant Director BETHAN MOWAT

Canadian Casting Director Robin D. Cook C.D.C.

CAST

Slevin	JOSH HARTNETT
Mr. Goodkat	BRUCE WILLIS
Lindsey	LUCY LIU
The Boss	MORGAN FREEMAN
The Rabbi	SIR BEN KINGSLEY
Yitzchok	MICHAEL RUBENFELD
Dumbrowski	PETER OUTERBRIDGE
Brikowski	STANLEY TUCCI
Marty	KEVIN CHAMBERLIN
Elvis	DORIAN MISSICK
Sloe	MYKELTI WILLIAMSON
Max	SCOTT GIBSON
Bodyguard #1	DANIEL KASH
Bodyguard #2	DMITRY CHEPOVETSKY
Nick Fisher	SAM JAEGER
Roth	DANNY AIELLO
Henry	Oliver Davis
Saul	COREY STOLL
Abe	HOWARD JEROME
Mugger	JD JACKSON
Slevin's Girlfriend	JENNIFER MILLER
The Guy	SEBASTIEN ROBERTS
Murphy	Robert Forster
Hottie	SHIRA LEIGH
Blondie	JANET LANE
Doc	NICHOLAS RICE
Morty	BERNARD KAY
Old Waiter	SAM STONE
Slim Hopkins	DARREN MARSMAN
Benny Begin	GERRY MENDICINO
Ginger	DIEGO KLATTENHOFF
Soldier	RICK BRAMUCCI
The Mute	RAMI POSNER
Large Thuggish Man	STEVE LUCESCU
Abe's Wife	VICTORIA BARKOFF
Helen	VICTORIA FODOR
Henchman	KWASI SONGUI

Brown Sugar BARBARA BARNES HOPKINS
Tree ALVIN POWELL
Mrs. Johnston JUDY SINCLAIR
Desk Clerk DAVID WAJCMAN
Yitzchok's Lover SACHA SOJIC
Elevator Man BOBBY BROWN
Race Announcer FRANK SALIBE

Stunt Coordinator STEVE LUCESCU

Stunt Artists

ALEXANDRE CADIEUX BOBBY BROWN ANDY BRADSHAW
HENRI PARDO DANNY BLANCO-HALL GOUCHY BOY
MATTHEW G. TAYLOR LAYTON MORRISON DARREN MARSMAN

Stunt Jockey NICK NOLAN

Music Supervision by THE RUMOR MILL

Art Directors PIERRE PERRAULT

COLOMBE RABY

Set Decorators

SUZANNE CLOUTIER

NORMAND ROBITAILLE

A Camera Operator/Steadicam

FRANÇOIS ARCHAMBAULT

1st Assistant A Camera

DANY RACINE

2nd Assistant A Camera

ALAIN ROUSSEAU

1st Assistants B Camera

MICHEL BERNIER

MARTIN LEBEL

2nd Assistants B Camera

GEOFFREY ST. HILAIRE

LAURENT ALEXIS GUERTIN

Clapper Loader

SOUPHARAK KEOBORAKOTH

Sound Mixer

LOUIS MARION

Boom Operator

FRANCIS PÉLOQUIN

Cable

JOSÉE BERNARD

Production Coordinator

MARIE-ELAINE BAILLY

Assistant Production Coordinator

KATHY-ANN THOMAS

Production Secretary

JOSIANNE MAILLOUX

3rd Assistant Directors

ANGÈLE GAGNON

JÉSABELLE BOILEAU

Production Controller	JOANNE JACKSON
Production Accountant	VERONICA MILLER
1st Assistant Accountant	GILLES MONTREUIL
2nd Assistant Accountant	JOCELYNE GAGNÉ
Payroll Accountant	VALERIE DEJOIE
Assistant Accountants	PHAEDRA CHARLTON SILVY KIM
Location Manager	MICHÈLE ST-ARNAUD
Key Assistant Location Manager	JOSÉE FRANCIS
Assistant Location Managers	SUZANNE LAVERDURE LOUIS-MARTIN PEPPERALL
Location Assistant	LINDA TORINO-TONDREAU
Continuity	LORETTE LEBLANC
Assistant Costume Designer	ROSALIE CLERMONT
Wardrobe Coordinator	DANIÈLE LÉGER
Assistant Wardrobe Mistress-Cast	BRUNO MORIN ANNE-MARIE AIRD
Wardrobe Mistress-Extras	MARIE-ETIENNE BESSETTE
Head Cast Dresser	GINETTE RÉGIS
Assistant Cast Dresser	JOSÉE PHILIBERT
Mr. Freeman's Dresser	CATHIE VALDOVINO
Mr. Willis's Dresser	FLORENCE APRIL-BORGEAT
Head Extra's Dresser	PASCAL GAUTHIER
Assistant Dresser	MARTIN TARTE
Wardrobe Shopper	CAROLINE BRÉARD
Seamstresses	JOSÉE COMEAU LORRAINE GARNEAU
Age Technician	MURIELLE BLOUIN
Costume Technician	MARIE-FRANCE PIERRE
Dresser	HÉLOISE AUDY
Extras Dressers	JIMMY VIDAS ALICE MAYEUX MELISSA MARTEL EMMANUELLE GODBOUT CLAUDIA MANSEAU MARIE-HÉLÈNE MÉNARD SOPHIE GODARD
Key Make Up Artist	COLLEEN QUINTON
Mr. Willis's Hair and Make Up Artist	GERRY QUIST
Mr. Freeman's Make Up Artist	NANCY HANCOCK
Miss Liu's Make Up Artist	RONNY SPECTER
Make Up Artists	EMILIE GAUTHIER

	CHANELLE OUELLETTE
	TAHIRA HEROLD
	CHRISTOPHE GIRAUD
Extra's Make Up Artist	JEANNE LAFOND
Prosthetics Make Up Artists	ADRIEN MOROT
	C.J. GOLDMAN
Assistant Prosthetics Make Up Artist	JONATHAN LAVALLÉE
Key Hairdresser	PINA RIZZI
Mr. Freeman's Hairdresser	DEENA ADAIR
Miss Liu's Hairdresser	ROBERT HALLOWELL
Hairdressers	DENIS PARENT
	CHRISTEL PIAZZOLLA
	LINDA GORDON
	DOMINIQUE DUPRAS
	ANNE-MARIE LANZA
Gaffer	SYLVAIN BERNIER
Best Boy Electric	BERNARD APRIL
Rigging Gaffer	PIERRE RANCOURT
Best Boy Rigging Gaffer	DENIS LAMOTHE
Electrics	MARCO VENDITTO
	JEAN-FRANÇOIS ARBAN
	PIERRE MALO
	STÉPHANE TANGUAY
	LUC LORRAIN
	CHARLES MARCOTTE
Rigging Electrics	DANY BOURQUE
	DANIEL CHRÉTIEN JR.
	PIERRIC JOUVANTE
	CHARLES PROULX
	JÉROME BOUCHARD
Genny Operators	JEAN DECARIE
	JAQUELIN RIVET
Key Grip	KENNETH MACKENZIE
Best Boy Grip	DAVID DINEL
Dolly Grips	PATRICK LIMA
	PATRICE LAPOINTE
Key Rigging Grip	KEITH KERR
Grips	MAXIME IMBEAU
	PAUL DUCHESNE
Best Boy Rigging Grip	ISAAC TREMBLAY
Rigging Grips	COLIN NOEL
	JOCELYN BERTRAND
	GERRY PREVOST
	ISAAC TREMBLAY
	JEAN-FRANÇOIS LARIVIÈRE

	ALAIN TREMBLAY PIERRE YVES LAROUCHE LOUIS RIVARD MARTIN VAILLANCOURT JEAN-FRANÇOIS DUBÉ ROGER LEPINE
Crane Operators	ADAM HOPPENHEIM RICHARD BOUCHER
Remote Head Operator & Technocrane	DAVID WAJCMAN
Property Master	LISE PHARAND
On Set Property Master	DENIS HAMEL
On Set Assistant Property Master	CAROLE ARPIN ANDRÉ BÉDARD
Weapons Coordinator	CHRISTIAN LABRIE
Armorer	PAUL BARRETTE
Assistant Art Director	DONAL McCORMACK
Assistant Set Decorators	SYLVIE DESMARAIS KENNETH GAGNÉ
Storyboard Artist	MARIE-AGNÈS REEVES
Art Department Coordinator	CÉCILE BRAEMER
Assistant Art Department Coordinator	DAPHNÉ MOLLENTHIEL
Art Department Runner	ISABELLE GODIN
Graphic Designer	DENIS CASPAR
Set Designers	RAYMOND LAROSE GUY PIGEON CAROLINE ALDER
Model Makers	MARTIN DUFRESNE ANOUK SAINT-AMAND
Head Painters	ROBERT BOURDEAU ODETTE GAUVREAU
Scenic Painters	JEAN DUFRESNE RONSE VINCENT REGIS PELLETIER ANDRÉ GAUDET JACQUES BERTRAND PHILIPPE DU BERGER JENNIFER AUDET MALGORZATA OLESZCZUK CÉLINE GAUVREAU RENÉ PATENAUDE
Scenic Technicians	RÉAL CAPUANO DONALD BEAULIEU STEPHANE CARON

	PHILIPPE PERRIER
	DANY LABEL
	JOCELYN CHARBONNEAU
	MARC LABRIE
	MARC CHOQUETTE
Head Plasterer	ALAIN DALLAIRE
Plasterers	YVAN FORGET
	FABIEN CHEVRIER
	ANDRÉE CHARLAND
Head Greensman	DYLAN LAFRENIÈRE
Construction	MORDICUS
Construction Manager	MARTIN CHALIFOUX
Assistant Construction Manager	ANNIE JAMISON DEMARBRE
Construction Buyer	FRÉDÉRIK MAINVILLE
Head Carpenters	CLAUDE DESMARAIS
	MICHEL VIENS
Carpenters	JEAN-FRANÇOIS DELORME
	PASCAL YANIRE
On Set Carpenters	DANIEL AUDET
	MARC BACON
	RÉJEAN DEVIN
Picture Cars Coordinator	RÉAL HAMEL
Picture Cars Assistant Coordinators	ÉRIC BRAIS
	MAUDE BEAUNOYER
Special Effects Supervisor	LOUIS CRAIG
Special Effects Coordinators	JACQUES LANGLOIS
	DENIS LAVIGNE
Special Effects Technicians	THIERRY CRAIG
	PHILIPPE ROBERGE
	BILL RIVARD
	DAVID LOVEDAY
	GEORGES CHARTRAND
	LOUIS PEDNEAULT
	MICHEL VERDON
	PIERRE CÔTÉ
	YVON CHARBONNEAU
	VINCENT MARION
Special Effects Assistants	ANDRÉ ESSIEMBRE
	BERNARD GUAY
	FRANCIS MARLEAU
	ADAM CHARBONNEAU
Special Effects Shop Assistant	YVES MARTEL
Video Assist	JULIE GARCEAU

Unit Publicist
Still Photographer
Assistant to the Producers
Assistant to Christopher Eberts
Assistant to Chris Roberts and Kia Jam

MICHAEL UMBLE
ATTILA DORY
SAMANTHA PORTEOUS
DARCY SILVERMAN
NICK FISCHER

Assistants to Paul McGuigan

Assistant to Bruce Willis
Security for Bruce Willis
Security for Mr. Bruce Willis provided by
Assistant to Morgan Freeman
Security for Morgan Freeman
Assistant to Sir Ben Kingsley
Assistants to Lucy Liu

GABRIEL LAVINA
BRAD FREER
STEPHEN EADS
MATT DAVIS
SISS LTD.
QUENTIN PIERRE
ROBERT GASKILL JR.
ALLISON ADAMS
SHANNON RATCLIFFE
MEGHAN COURTNEY

Unit Manager
Assistant Unit Manager
Transportation Coordinator
Transportation Captain
Production Assistants

GILLES PERREAULT
GENEVIÈVE LUSSIER
DANIEL ROSS
CLAUDE BÉLANGER
ISABEL HERVIEUX
DARIO LAPOINTE
DOMINIC THIFFAULT
DAVID BEAUCHEMIN
PAULO QUINTANS
YANICK VEILLEUX
SADDIA COHEN
KARINE DARAICHE
GENEVIEVE DOYON
MARIE-LAURE LE MAIRE-VIENS

Driver for Josh Hartnett
Driver for Bruce Willis
Driver for Lucy Liu
Driver for Sir Ben Kingsley
Drivers

NICHOLAS CARASOULIS
MATT DAVIS
PHILIPPE GILBERT
ALECK DUNCAN
RENÉ BRISSON
LUC PARADIS
BERNARD LIZÉ
JÉROME WHEELER
ANDRÉE ROY
TONY PELLETIER
MICHEL PARENT
MICHEL BILODEAU

Canadian Casting Montreal

ALDO TIRELLI

LA Casting Assistant JENNIFER RICCHIAZZI
Extras Casting JULIE BRETON
Extras Casting Assistant MELISSA NEPTON

Craft Service SYLVAIN CHAPUT
Assistant Craft ETIENNE POULIN
Caterer BONS PETIT PLATS

POST PRODUCTION

Post Production Supervisor GREGOR HUTCHISON

Supervising Sound Editor/Sound Designer PAULA FAIRFIELD
Sound Effects Editor/Designer CARLA MURRAY

Supervising Dialogue Editor JILL PURDY, M.P.S.E.

First Assistant Sound Editor TRENT RICHMOND
Sound Effects Editors LEE DE LANG
NATHAN ROBITAILLE

Music Editor KEVIN BANKS, M.P.S.E.

1st Assistant Picture Editors CRAIG NISKER
J. ENRIQUE H. CAREAGA
2nd Assistant Picture Editor ELIZABETH ROSS

Post Production Co-ordinator LORRAINE SAMUEL
Post Production Accountant KATMADHU
CATHERINE CURRIE

Foley Mixer PETE PERSAUD
Foley Artist STEVE BAINE
Foley Assistant GINA WARK

Re-Recording Mixers KEITH ELLIOTT
TODD BECKETT
Mark Zsifkovits
Re-Recording Assistants JAMIE GOULD
CHRIS DUSTIN

ADR Mixers BILL HIGLEY
MATTHEW MCKENZIE
ERIC THOMPSON

Music Score Produced by J. RALPH

Co-Produced by	ARTHUR PINGREY JAMES TOWNSEND
Scoring Mixer	MICHAEL FARROW
Pro-tools Editing and Computer Programming	ARTHUR PINGREY
Assistant Engineer	BRIAN BINSACK
Studio Coordinator for The Rumor Mill	ANGELO BIANCHI
Concert Master	SIMON JAMES
Orchestra Contractors	SIMON JAMES & DAVID SABEE
Cello Consultant	DANNY BENCI
Music Extranet	CODE & THEORY
Visual Effects Supervisor	ERIC J. ROBERTSON
Digital Visual Effects by	C.O.R.E. Digital Pictures
Digital Effects Supervisor	KYLE MENZIES
Visual Effects Production Managers	MICHAEL BORRETT SUSAN REICHERT
Visual Effects Coordinator	TARA TUCKER-MATHESON
Lead 2D Compositor	LISA CARR-HARRIS
2D Compositors	RICK SMITH JAY STANNERS KRIS BROCKMAN TONY CYBULSKI MARIA GORDON DANIEL LEE ROUBINA MESSERKHANIAN TINA MCGILL JOE RAASCH GAVIN SOARES MARK THOMAS-STUBBS TRACEY VAZ ALPHONSO YOUNG
3D Animators	BILL BRIDGES JI HYUNG SUNG PAUL WAGGONER
VFX Executive Producer	SAMARA MELANSON
Negative Cutter	TOM MAYCLIM, Exact Cut
Dailies by	Technicolor
Digital Intermediate and Opticals by	TECHNICOLOR DIGITAL INTERMEDIATES A TECHNICOLOR COMPANY
Digital Film Colorist	TRENT JOHNSON
Prints by	TECHNICOLOR
Digital Intermediate Producers	DEVIN STERLING ANDREW S. KAPLAN
Digital Conform	BOB SCHNEIDER

Titles	1741 ERIC SMITH, JIM READ
End Titles	FILM EFFECTS INC.
Stock Footage Provided by	SEARCHWORKS
Dolby Sound Consultant	STEVE F.B. SMITH
Toronto Unit	
Production Manager	LYNN MALLAY
First Assistant Director	ALAN GOLUBOFF
Second Assistant Director	CATHERINE GOURDIER
A Camera Operator	KEVIN JEWISON
A Camera 1st Assistant	CAROLYN COX
A Camera 2nd Assistant	CAROLINE CAMPBELL
B Camera Operator	ROD CROMBIE
B Camera 1st Assistant	ERNIE SPITERI
B Camera 2nd Assistant	MICHAEL WILLIAMS
Loader	TRICIA MEYERS
Video Assist	JAN BRUNTON
3rd Assistant Director	CRAIG NEWMAN
Set Production Assistants	BARBARA McCALLUM JONATHAN WRIGHT RAY DUFF
Set Decorator	ENRICO CAMPANA
Set Dresser	MARTIN WEINRYB
On Set Dresser	COLIN ADAMS
Art Director	MARIAN WIHAK
1st Assistant Art Director	MARILYN KIEWIET
Property Master	KEVIN LISE
Assistant Property Master	KI NAM
Construction Coordinator	ROSS FRASER
Script Supervisor	NADIA GUGLIERI
Location Manager	BRAD GRATKOWSKI
Assistant Locations Manager	BYRON McKIM
Location Production Assistant	DAVID FRANKLIN
Caterers	BY DAVIDS' FORT ERIE RACE TRACK
Craft	STARGRAZING
On Set Craft	ELAINE HUGHES JACKIE BOROSA
Production Coordinator	ALICE WICKWIRE FOSTER
Production Accountants	CATHERINE CURRIE MADELEINE MEREDITH
Payroll Accountant	NEIL OLSEN
Key Make Up Artist	DEBORAH E. WILLIAMS
Key Hair Stylist	CAROL HARTWICK

Assistant Make Up Artist	KELLY KAVANAGH
Assistant Hair Stylist	JANICE MILLER
Assistant Production Coordinator	JILLIAN ORDOWICH
Assistant to Don Carmody	CLYDE WAGNER
Costume Supervisor	GEORGINA YARHI
On Set Key Costumes	KIM CHOW
Truck Supervisor	DEBBIE WILLIAMS
Transportation Coordinator	ROBERT SMITH
Transport Captain	ALAN SHOUB
Picture Vehicles	JACK LOGAN
Transport Co-Captain	RANDY HASTINGS
Drivers	PAUL KELLY
	DENNIS MANTIN
	MAZ TAEBI
	TERRY SMITH
	DAVE KINNEAR
	BRIAN HARNEY
Honeywagon	DAVE ROWSELL
Sound Mixer	KARL SCHERER
Boom Operator	PAUL CAMPBELL
Key Grip	DAVE 'STRETCH' PAMPLIN
Best Boy	ROB CAMPBELL
Dolly Grip	DAN NARDUZZI
2nd Dolly Grip	JOHN DUKE
Grips	MARK FEENSTRA
	KIRK McGREGOR
	JOSH DANNIELS
	NICK EKONOMIDIS
Gaffer	CHRIS TAKACS
Best Boy	KEVIN RICHTER
Electrics	VINCE BORG
	BOB McADAM
	JAMES HOLLOWAY
Extras Casting	JANE ROGERS
Horse Wrangler	DANNY VIRTUE

NEW YORK UNIT

NY Production Executive	BILL MILLING
NY Supervisor	LIZ AMSDEN
Unit Production Manager	DENISE PINCKLEY
2nd Assistant Director	JENNIFER TRUELOVE
2nd 2nd Assistant Director	KALI R. HARRISON
NY Accountant	J.R. CRAIGMILE
Production Coordinator	HOLLY S. RYMON

A Camera Operator	MICHAEL GREEN
A Camera 1st Assistant	JOHN MACDONALD
A Camera 2nd Assistant	MATT BALZARINI
Loader	BENJAMIN DAILEY
Steadicam/B Camera Operator	DAVID THOMPSON, SOC
B Camera 1st Assistant	MARK K. SCHMIDT
B Camera 2nd Assistant	JAMIE K. FITZPATRICK
Video Assist	NILS JOHNSON
Still Photographer	JOHN CLIFFORD
Sound Mixer	DANNY MICHAEL, C.A.S.
Boom	KIRA SMITH
Cable	JERRY H. YUEN
On Set Scenic	STEPHEN SHELLOOE
NY Propsmaster	TOMMY ALLEN
Set Decorator	DAVID SCHLESINGER
NY Costume Designer	EMILY LORETO O'CONNOR
NY Wardrobe Supervisor	SUSAN J. WRIGHT
Gaffer	PETR HLINOMAZ
Best Boy	THOMAS W. DOLAN
Key Grip	JOHN P. DOLAN
Best Boy Grip	BRUCE ATWATER
Key Make Up NY	LUANN CLAPS
Key Hair NY	ANGELINA DEANGELIS
Transportation Captain	THEODORE A. BROWN
Location Manager	COLLIN M. SMITH
Assistant Location Manager	JULIE SOLOMON
Extras Casting	GRANT WILFLEY CASTING
Office Production Assistants	ALEX FINCH
	BRIAN HAVELKA
	CARRIE KIBBE

2ND UNIT

Second Unit Director	ANDREW HULME
Director of Photography	BERT TOUGAS
1st Assistant Director	ROBERT DITCHBURN
1st Assistant Camera	PHILIPPE PRUD'HOMME
2nd Assistant Camera	THIERRY FARGEAU
Key Grip	JEFF NICHOL

President of Production for Ascendant Pictures	JOHN SCHIMMEL
Director of Development for Ascendant Pictures	JODI HEASTON
Production Coordinator for Ascendant Pictures	NICOLE HAEUSSERMANN
Production Executive for Ascendant Pictures	SHEILA KERRIGAN

Financial Engineering Services by	ROBERT E. NORTON
-----------------------------------	------------------

Legal Services by Freyermuth & Associates, Inc.
ORTWIN FREYERMUTH, Esq.
Production Counsel Business Affairs, Inc.
STEPHEN MONAS
MATT ROSEN

Weapons by LOCATION SNAP SHOTS INC.
Medic Services by ROBERT HARRISON
Camera Cranes by GRIPWORX
Camera Systems by PANAVISION®
Grip & Electric Equipment by LOCATION MICHEL TRUDEL INC.

Production Supervisor for VIP ARIE BOHRER
Production Controller for VIP EVA-MARIE NEUFAHRT
Production Manager for VIP KERSTIN DYROFF
Legal Advisor for VIP BERIT WETZEL
Legal Advisor for VIP FLORIAN HARMS
Tax Advisor for VIP CLAUDIA SENDLBECK-SCHICKOR

Gap Finance Provider – Infatrade Group Corporation, Eli Klein

Fire Photograph - SYLVIA PEDNEAULT, www.lentile.com
Use of Shmoo® descriptive material from lilabner.com approved by Capp Enterprises,
Inc.

All rights reserved except as specifically granted herein.

The Production wishes to thank Perry Ellis International
for their generous wardrobe contributions to the film.

Producers wish to thank
FORT ERIE RACE TRACK
CITY OF MONTRÉAL
DAVID PINSKY
MOTOROLA
P.J. SHAPIRO
SCOTT RACINE
MAJID ZARRINKELK
NEW YORK POST
CORBIS/FIRST LIGHT

“Shanty By The Sea”
Written By J. Ralph
Published by Tubby and the Spaniard Music Publishing

“AFTER LAUGHTER (COMES TEARS)”

Written by Johnnie Frierson and Mary Frierson

Performed by Wendy Rene

Courtesy of Atlantic Recording Corp.

By Arrangement with Warner Music Group Film & TV Licensing

Published by Irving Music, Inc.

o/b/o East Memphis Music Corp.

“In Dreams, Perhaps”

Written by Jenkins/Hulme/Horberry/Martinez

Performed by O Yuki Conjugate

Published by O Yuki Conjugate 2005

"Kansas City Shuffle"

Written by J. Ralph

Performed By The Rumor Mill

Published by Tubby and the Spaniard Music Publishing

Soundtrack Available Exclusively On
RUMOR MILL RECORDS