

I-SPY

Movie Production Notes

Courtesy of Columbia Pictures



The world of international intrigue makes for strange bedfellows in Columbia Pictures' comedic adventure I Spy, starring Eddie Murphy and Owen Wilson under the direction of Betty Thomas, released Nov. 1, 2002.

Special agent Alex Scott (Wilson) and middleweight world champion Kelly Robinson (Murphy) are reluctantly paired for a dangerous mission to recover the Switchblade, the U.S.'s latest and most technologically sophisticated reconnaissance aircraft. The prototype spy plane has fallen into the hands of a nefarious arms dealer, Arnold Gundars (Malcolm McDowell), who plans to sell it to the highest bidder a rogue terrorist with access to nuclear warheads. After the U.S. government fails to retrieve the plane through the normal undercover channels, the president asks Robinson to provide civilian cover for agent Scott to find the stealth aircraft before the terrorist transforms it into a delivery system for weapons of mass destruction.

Scott needs Robinson to penetrate Gundars' palatial headquarters in Budapest. An avid boxing fan, Gundars is staging a championship bout between the undefeated Robinson (57-0) and the reigning European titleholder. The real contest takes place outside the ring, however, between the cocky Robinson and the put-upon Scott. After a series of near disasters, the two men finally bond in the depths of the Budapest sewer system. Robinson, the womanizer, coaches the shy, insecure Scott in the art of seduction so he can woo Rachel (Famke Janssen), the beautiful agent who is on assignment with them. In turn, Scott introduces Robinson to the dazzling world of espionage and high-tech spy gadgetry.

The newly forged friendship is put to the ultimate test when sudden disaster forces allies to become enemies and the two men engage in a race against time to prevent the Switchblade from embarking on its deadly mission.

CREDITS

Columbia Pictures presents A Tall Trees/C-2 Picture Production in association with Sheldon Leonard Productions, *I Spy*, an action comedy from director Betty Thomas (*Dr. Dolittle*, *The Brady Bunch Movie*) starring Eddie Murphy, Owen Wilson, Famke Janssen, Malcolm McDowell, Gary Cole and Phill Lewis. The film is produced by Jenno Topping, Betty Thomas, Mario Kassar and Andy Vajna. The screenplay is by Marianne Wibberley & Cormac Wibberley and Jay Scherick & David Ronn. Story by Marianne Wibberley & Cormac Wibberley. The film's executive producers are Warren Carr, Marc Toberoff and David R. Ginsburg.

The director of photography is Oliver Wood (*The Bourne Identity*, *U-571*); production designer is Marcia Hinds-Johnson (*28 Days*, "Six Feet Under"). The film is edited by Peter Teschner (*Dr. Dolittle*, *Charlie's Angels*, *Private Parts*). Special visual effects by Sony Pictures Imageworks, Inc. The visual effects supervisor is Carey Villegas (*What Lies Beneath*). The costume designer is Ruth Carter (*Do The Right Thing*, *Malcolm X*). The music is by Richard Gibbs. The music supervisor is Elliot Lurie.

I Spy has been rated PG-13 for action violence, some sexual content and language.

GETTING STARTED

In *I Spy*, director Betty Thomas deftly blends elements of hilarious comedy and high adventure. It's a delicate balance, she admits, one requiring just the right combination of complementary talents.

Both Eddie Murphy and Owen Wilson have proven themselves adept at juggling action and comedy, the former in such classic hits as *Beverly Hills Cop* and *48 Hours*, the latter in the recent *Shanghai Noon* and the upcoming *Shanghai Knights*, both co-starring Jackie Chan. "What was so exciting about pairing Eddie and Owen was the fact that their styles are so divergent," says Thomas. "They both approach the art of comedy from a different vantage point. Eddie's energy is large, expansive and improvisatory, while Owen's rhythms are understated and sly with a kind of Jimmy Stewart-like hesitancy."

The contrast of comedic styles was appropriate to the story which, according to producer Andy Vajna, "is about two characters who are totally opposite from each other and are thrown together in a situation where they must come together in order to survive. That opens the door for some wonderful, humorous interplay."



Initially, Wilson admits he was a little nervous about performing opposite one of his comic idols. "This is the first time I've had to work with someone who is so incredible at improvisation. At first, it was difficult to keep up with Eddie. But slowly I started playing off his riffs. I don't know if that's what people mean by on-screen chemistry. To me it's a feeling that you are really in a groove with what the other guy is doing."

Producer Jenno Topping credits Thomas's instincts with the pairing of Murphy and Wilson. "From the moment they first interacted, I knew she was right. Owen almost immediately won Eddie's respect, which is not an easy thing to do."

I-SPY

The third vital element in this fortuitous mixture was actress Famke Janssen, who portrays Rachel, a sexy spy with whom Wilson's character is completely smitten. "Famke brought an erotic volatility to the story," says Topping. "She was slightly intimidating to Owen, but also intriguing and sexy."

Like Wilson, Janssen gets to spar with Murphy on screen, a process she also found daunting at the outset. "There's a scene in which Eddie and I first meet and he just kept tossing lines at me and I kept going with it. It was really scary, but once I got used to it, a lot of fun as well."

Also crucial to the character mix was the right villain, Thomas attests, one who was not too overt. "Veteran actor Malcolm McDowell fit the role of arms dealer Arnold Gundars like a glove," she says.

"He is menacing, but in a quiet, dignified way," she continues. "Malcolm was totally believable as someone who could travel in international circles with ease but could also turn around and casually slit someone's throat."

With such a unique combination of talents, according to Thomas, "I knew that anything could happen and all I needed was to be open, which is not that easy in a film loaded with visual effects. As much as possible, if something wasn't working, we just kept at it until we were all comfortable with the scene or the particular bit."

Thomas is being modest, insists Topping. "Betty comes from a comedy background and she's great at fostering a creative feeling on the set, giving actors like Eddie Murphy the leeway to improvise and develop his interactions with Owen and the other characters."

The director's flexibility even extended to the film's action sequences. While doubles are occasionally used, Murphy insisted on doing some of his own stunts "because I was always looking for comic moments for myself and Owen that would also serve as a way of developing our relationship."

"It was a blast doing some of the physical stuff and trying to be funny at the same time," admits Wilson. "It gets your adrenaline pumping when you're hanging in mid-air and riffing with one another, trying to be funny and realistic within the context of the scene."

For Thomas it was crucial that the action sequences connect to our particular characters. "This isn't a James Bond movie," she says. "We didn't want the action to be generic to those types of movies so we tried to mix our character comedy into the action sequences."

ABOUT THE PRODUCTION

When veteran producer Andy Vajna approached his partner Mario Kassar about transforming the popular 1960s TV series "I Spy" into a major motion picture, he came with a unique perspective to the story. "What always intrigued me about the series was that we never found out how the two characters (played by Bill Cosby and



Robert Culp) met,” says Vajna. “I thought a great jumping-off point for the film would be to see how this odd couple came together and became great friends.”

As Kassir saw the original series, it was less about espionage and intrigue than a wry take on adventure and friendship set against a colorful global backdrop. “It was less a show about the nuts and bolts of being a secret agent than it was about travel. They went everywhere and always seemed to be having a marvelous time. That opened up a whole world of possibilities for a film both in terms of humor and action.”

In the series, Bill Cosby portrayed a tennis pro and, for a time, the filmmakers considered making Kelly Robinson an international tennis champion. Basketball was also considered, though Topping considered both sports too visually confining for the purposes of a big screen story on an international scale. It was Murphy who suggested that Robinson be a championship boxer, a sport to which he was well suited.

“I’ve done some boxing and my father was a boxer, so I already had a background in the sport,” says Murphy, who trained for several months prior to production.

“Having an actor with a natural ability for a sport was a real asset,” says Thomas. “It opened up the film in a much more exciting way than tennis or basketball. Having Eddie getting the blows and making the hits had a lot more impact than creating shots in which I would have to rely on stunt doubles.” Adds stunt coordinator Brent Woolsey, “Eddie was so coordinated that it made the boxing sequences much easier to execute.”



From its inception, I Spy was designed to be an action comedy with the emphasis on comedy and character. “That’s what makes the movie so much fun and so different from other spy movies,” says Vajna. “An antic spirit infuses every aspect of the story,” says director Thomas. “We never lost sight of the comic nature of the action. We were always trying to find a humorous twist on the stunts involving the characters. We tried to be mindful that the action served to advance the relationship between the characters.”

In creating high-tech spy equipment for Murphy and Wilson to use in their escapades, Thomas always made certain that they served a dual function that they were fun, and also commented to the characters’ personalities. “We have some cool gadgets in the film,” says Thomas, “and some not.” Early in the film, Wilson’s special agent character is always being handed useless equipment, with all the really inventive gadgets going to the ‘007’-type agent, Carlos (Gary Cole). “When Owen is given a spy camera, it’s a large, clunky piece,” says Topping, “while Carlos gets the really cool, slick, tiny camera that can be easily hidden. It commented on the fact that Owen felt insecure about the assignments he was handed, while Carlos got to cherry pick the more glamorous, high-profile gigs.”

Thomas worked closely with stunt coordinator Woolsey to keep the action exciting and, at the same time, appropriate to a comedy. “Brent would stage the action and then the principal actors would have input and I’d

suggest changes until the sequence built to the right level.” Ideas came from everywhere, Thomas continues, including her first assistant director Richard Graves who initially came up with the car carrier idea. She also coordinated with second unit director Billy Burton. “At first I tried to be on the set with him after I’d finished shooting my day. But very soon you let that go and connect at dailies.”

Principal photography began on September 12, 2001, in Budapest, Hungary. Taking a cue from the original series, Vajna decided that the movie should be set in an “exotic location” to create a sense of real excitement in the audience. We haven’t seen Eastern Europe used much in action films, especially Hungary. Budapest has been used in movies before, but never as Budapest. It has generally been used as a substitute for Paris or some other European capital. So for the audience it was an entirely new experience. And it just so happens that Hungary is my home.”



Thomas had scouted locations in England, Germany, Ireland and the Czech Republic before traveling to Hungary. The minute she arrived in Budapest, “I knew that this was the place. It was glamorous and fresh, and they were so cooperative in giving us access to places in the city where we wanted to shoot, especially the Buda Castle, which is now the National Art Gallery (which is used in the film as Arnold Gundars’ palatial estate). It was the equivalent of having access to shoot at the Lincoln Memorial.”

Although the filmmakers were lucky to secure Buda Castle, the use of that location presented them with some challenges. Director of photography Oliver Wood explains, “The Castle was honeycombed with caves underneath. So every time I wanted to bring in a heavy piece of equipment in for a shot, we ran the risk of the equipment sinking into the road down to the caves underneath.”

Also, the grounds of the Castle are so extensive that the production’s first and second units were filming on either side of the Castle at the same time. “It was an amazing feat. In some ways it was surprising that we didn’t trip over each other. Action is taking place on one side, and on the other Betty is tackling all the great character stuff,” says producer Kassar.

The task of turning a national monument into Gundars’ private palace fell to the film’s production designer Marcia Hinds-Johnson. “I wanted the place to appear lavish, but on a human scale. I didn’t want Gundars’ private living quarters to look institutional, so I gave it a warm, lived-in feeling with comfortable furnishings and personal touches that reflected his wealth and taste.” In the larger, more open public spaces, Hinds-Johnson fashioned the film’s central party scene with costumed guards on horseback, beautiful bikini-clad women in the central fountain, and a regulation size boxing ring in which Murphy’s character and his opponent playfully spar on the eve of the big fight.

One of the most difficult sequences was a car chase along a narrow road next to the Danube River. The first challenge for shooting the nighttime sequence was closing down the thoroughfare and lighting it. Wood had

to go to Germany to rent a dozen enormous lights for the sequence, which were suspended from two cranes on either side of the river.



Stunt coordinator Woolsey worked with Thomas to methodically plan the elaborate sequence in which Murphy and Wilson are being chased by Gundars' thugs while they are aboard an 18-wheel car carrier. "So Eddie and Owen are on the car carrier and we're blowing cars off it onto the bad guys on this narrow road by the river. That was probably the most difficult scene to control because you had so many people and vehicles on such a narrow road."

Equally daunting was an elaborate two-step escape sequence where Murphy and Wilson are lifted from a tramway into the air by inflating a large balloon and then dropped to safety down a tunnel into the Budapest sewer system. "We used

two three hundred foot cranes and ran a high line between them," Woolsey outlines how it all came together. "First we put a traveler system with a descender attached so we could glide across downtown Budapest and drop them down the tunnel. We did it flawlessly," he adds proudly.

While Murphy and Wilson did some of their own stunts, Woolsey imported half a dozen crackerjack stuntmen from the U.S. and another 18 from Hungary, which presented him with another challenge, the language barrier. Instead of explaining stunts once or twice, it required five or six go-rounds to make sure that everyone was on the same page and there were no mishaps.

Although there is a great deal of comedy in *I Spy*, Woolsey assures action audiences that the trip will be satisfying for them as well. "We've got car chases, car wrecks, explosions, gunfire, airplanes, high falls and fights just about every kind of stunt you can imagine."

ABOUT THE CAST OF *I SPY*

EDDIE MURPHY (Kelly Robinson) began his career as a stand-up comedian 25 years ago. He joined the cast of "Saturday Night Live" at the age of nineteen in 1980, and since then has gone on to establish a successful career on the silver screen.

Among his many film credits are *Dr. Dolittle* (and its sequel), Academy Award®-winning animated film *Shrek*, *48 Hours*, *Trading Places*, *Coming To America* and the *Beverly Hills Cop* series. In 1996, he portrayed seven different characters in the worldwide box-office smash *The Nutty Professor*, which was followed by *Nutty Professor II: The Klumps*.

Other hit comedies include *Life*, co-starring Martin Lawrence, which Murphy also produced; *Bowfinger*, opposite Steve Martin; and the Disney animated film *Mulan* in which he voiced Mushu the Dragon.

Murphy is currently filming *Daddy Day Care*. He will then begin production on *Haunted Mansion* for Disney, followed by the sequel to *Shrek*, in which he will again co-star with Mike Myers and Cameron Diaz.

OWEN WILSON (Alex Scott) The multi-faceted Owen Wilson recently marked his third collaboration with director Wes Anderson on *The Royal Tennenbaums*, for which he and Anderson were nominated for an Academy Award® for Best Original Screenplay. Wilson also co-wrote and starred in Anderson's first film *Bottle Rocket* as well as co-writing and co-executive producing his second feature *Rushmore*. Wilson also served as associate producer on the Oscar®-winning film *As Good As It Gets*.

As an actor, Wilson's films include *Behind Enemy Lines*, *Zoolander*, *Meet the Parents*, *Shanghai Noon*, *Armageddon*, *The Minus Man* and *The Cable Guy*. He recently completed production on a sequel to *Shanghai Noon* entitled *Shanghai Knights*, again opposite Jackie Chan. He is currently shooting the film adaptation of Elmore Leonard's *The Big Bounce* opposite Morgan Freeman.

FAMKE JANSSEN (Rachel Wright) refuses to fill a stereotype. By taking on a wide range of roles in both studio and independent features and working with some of Hollywood's best directors, she has proven herself to be not only one of the most beautiful actresses in the business, but also one of the most talented and diverse.

Janssen most recently starred in Gary Fleder's thriller *Don't Say A Word* opposite Michael Douglas and in Jon Favreau's *Made* in which she co-starred with Favreau and Vince Vaughn. She was part of the ensemble cast in the blockbuster *X-Men*, directed by Bryan Singer from a script by Ed Solomon and Chris McQuarrie. She starred opposite Hugh Jackman and Ian McKellen.



Janssen earned critical acclaim for her star-making performance opposite Jon Favreau in Valerie Breiman's *Love and Sex*, which premiered at the Sundance Film Festival in 2000. Previous credits include William Malone's *House on Haunted Hill* opposite Geoffrey Rush; Robert Rodriguez's *The Faculty*; John Dahl's *Rounders* opposite Edward Norton and Matt Damon; and Woody Allen's *Celebrity*, opposite Kenneth Branagh and Leonardo DiCaprio.

Additional credits include Stephen Sommers' *Deep Rising* and Robert Altman's *The Gingerbread Man*, in which she starred opposite Kenneth Branagh and Robert Downey, Jr. In addition, she played a lower-class Irish-American Bostonian in Ted Demme's *Monument Avenue* opposite Martin Sheen and Billy Crudup. She also starred in John Irvin's *City of Industry* opposite Harvey Keitel, and as the lasciviously lethal assassin, Xenia Onatopp, in the James Bond megahit *Goldeneye*.

Born in Holland, Janssen moved to the United States where she now resides. She majored in writing and literature at Columbia and studied stagecraft with Harold Guskin.

MALCOLM McDOWELL (Arnold Gundars) began his film career in Lindsay Anderson's acclaimed drama *If* and went on to star in Stanley Kubrick's classic futuristic drama *A Clockwork Orange*. During the 1970s, he appeared in such well-known British films as *O Lucky Man!*, *Royal Flash* and *Long Ago Tomorrow*. In 1980, he starred in the title role of the controversial period epic *Caligula*. He also starred in such American films as *Time After*

Time (as H.G. Wells), *Cat People*, *Blue Thunder*, *Cross Creek*, *Sunset* and on TV as King Arthur in “Merlin & the Sword.”

More recent efforts include *Star Trek: Generations*, the seventh film in the popular series; the comedies *Milk Money*, *Mr. Magoo* and *Just Visiting*, as well as the TV mini-series “Pearl.” Upcoming for McDowell are such releases as *Hidalgo* and *I’ll Sleep When I’m Dead*.

GARY COLE (Carlos) is an award-winning actor whose versatility enables him to effortlessly portray such diverse characters as General George Custer, The Brady Bunch’s Mike Brady and real-life astronaut Ed Mitchell. His recent work includes *One Hour Photo* as well as *The Rising Place*, *The Gift*, *Office Space*, *I’ll Be Home For Christmas*, *A Simple Plan*, *Gang Related*, *A Very Brady Sequel*, *The Brady Bunch Movie*, and *In The Line of Fire*. Also, Cole’s voice was featured in two animated shows: The Disney Channel’s “Kim Possible,” as the voice of Dr. Possible and multiple characters, and the title role on “Harvey Birdman, Attorney at Law” on The Cartoon Network. Cole recently debuted in the new WB network series “Family Affair,” and he reprises his role as Mike Brady in the FOX telefilm “The Brady Bunch In The White House.”

The Illinois native was a theater major at Illinois State University and moved to Chicago where he helped form the Remains Theatre Ensemble. He continues to be active in Chicago theater where he’s starred in productions of “Closer,” “Cat on a Hot Tin Roof,” “Balm in Gilead,” “And a Nightingale Sang,” and “Bangl,” for which he won the Joseph Jefferson Best Actor Award. He also tackled Sam Shepard’s “True West” in New York and Los Angeles, and last year starred in a production of “The Collected Works of Billy the Kid” at the La Jolla Playhouse in San Diego.

Cole’s national breakthrough came with the 1984 NBC mini-series “Fatal Vision,” when he was cast in the starring role of Dr. Jeffrey MacDonald. Soon after he landed his first regular television series, “Midnight Caller.” He then starred as General George Armstrong Custer in the ABC epic mini-series “Son of the Morning Star.” Some of Cole’s other television highlights include Shaun Cassidy’s CBS thriller “American Gothic”; the HBO award-winning mini-series “From the Earth to the Moon”; and Fox’s “The Family Guy.”

Cole lives in Los Angeles with his wife, actress Teddi Siddall, and his nine year-old daughter Mary, who has autistic spectrum disorder. Through Tattinger, his daughter’s Golden Lab, Cole has become involved in Canine Companions for Independence, which provides dogs to those with physical and developmental disabilities.

PHILL LEWIS’s (Jerry) credits include, *Bowfinger*, *What Planet Are You From*, *Once Upon A Time When We Were Colored*, *City Slickers*, *Brother Future*, *Aces: Iron Eagle III*, *Spent*, *It’s A Shame About Ray* and *Third Wheel*. His television credits include: “The Wayans Brothers,” “Yes, Dear,” “Mad About You,” “The Drew Carey Show” and “Ally McBeal.”

ABOUT THE FILMMAKERS

BETTY THOMAS (Director/Producer) most recently directed *28 Days*, starring Sandra Bullock, and the box-office hit *Dr. Dolittle*. Previously, she directed the commercially successful *Private Parts*, a motion picture chronicle of the life of Howard Stern. Her other credits include *The Brady Bunch Movie* and “The Late Shift,” a docudrama detailing the Jay Leno/David Letterman quest for “The Tonight Show.” The HBO presentation was honored with a DGA Award.

Thomas won Emmy and CableACE Awards for comedy series directing of “Dream On,” which also brought her a Directors Guild Award nomination. Thomas first achieved national recognition as an actress in her Emmy-

winning role as Sergeant Lucy Bates on the long-running television series “Hill Street Blues.”

MARIANNE WIBBERLEY & CORMAC WIBBERLEY (Screenplay By & Story By) both grew up in Southern California and attended the same high school. They also both attended UCLA where they earned bachelors degrees; Marianne in mathematics and Cormac in economics. Marianne then went on to UCLA's graduate Film School. They sold their first spec script in 1993 to Disney and have been writing together ever since. *The Sixth Day*, starring Arnold Schwarzenegger, was their first major motion picture. Their latest projects include *Charlie's Angels 2*, *Bad Boys II* and they are currently working on *I Dream of Jeannie*, based on the classic television show of the same name, for Columbia Pictures.

Marianne and Cormac live in the South Bay with their ten-year-old daughter, their Jack Russell Terrier, tabby cat, goldfish and crayfish.

Screenwriters **JAY SCHERICK & DAVID RONN** met when they both worked for a New York-based corporate bartering company, trading millions of dollars of worthless products between multinational corporations. Unhappy in their work, the two decided to team up and write a television script. The effort landed them a job as staff writers on the short-lived NBC comedy, “Mr. Rhodes.” From there, Scherick & Ronn segued into three years on the hit ABC comedy, “Spin City,” where they served as writers and ultimately producers. Scherick & Ronn are currently developing new shows for Touchstone Television.

Scherick & Ronn also had their eyes on writing for film and concentrated on two “spec” scripts. The first, *Serving Sara*, a romantic comedy starring Matthew Perry and Elizabeth Hurley, was recently released. The other, *National Security*, starring Martin Lawrence and Steve Zahn, is due for release by Columbia Pictures in early 2003. Since completing *I Spy*, the team has begun work on another comedy feature for Columbia Pictures.



Jay Scherick grew up in New York, and for a few years, Los Angeles. He is a graduate of Harvard. David Ronn, also a native New Yorker, is a graduate of New York University.

JENNO TOPPING (Producer) is partnered with Betty Thomas in their production company Tall Trees. She produced *Can't Hardly Wait*, starring Seth Green and Jennifer Love Hewitt, and executive produced *Charlie's Angels*. She also produced several films that Thomas directed:

The Brady Bunch Movie (co-producer), *Dr. Dolittle* (executive producer), and *28 Days* (producer). Topping is currently producing both the sequel to *Charlie's Angels* and *Surviving Christmas*, a comedy starring Ben Affleck.

Prior to teaming with Thomas, Topping was vice-president of HBO Pictures, where she oversaw many telefilms including Thomas' “The Late Shift,” as well as “The Second Civil War,” “Crime of the Century,” and the Emmy and Golden Globe Award-winning telefilm, “Rasputin.”

MARIO KASSAR (Producer), a major innovator in international motion picture production, financing and



distribution, is president of MK Productions, which previously completed a multi-year agreement to develop and produce motion pictures for Paramount Pictures. Renowned for his talent of greenlighting projects that go on to become worldwide blockbusters, Kassar served as executive producer on such hits as the Rambo films, *Terminator 2: Judgement Day*, *Basic Instinct*, *Total Recall*, *Cliffhanger* and *Stargate*, among others. In total, his films as producer and executive producer have grossed more than \$2 billion in worldwide theatrical box office.

In 1976, Kassar co-founded Carolco which became a major force among independent production companies. Carolco's first production venture made motion picture history when a new American hero, John Rambo, was introduced to audiences in *First Blood*. The Sylvester Stallone action-adventure became an international blockbuster grossing \$120 million worldwide.

Kassar was executive producer with Andy Vajna on such films as *Rambo III* and Alan Parker's *Angel Heart*. Other projects included *Music Box*, *Mountains of the Moon*, *Air America*, *Narrow Margin* and *Jacob's Ladder*.

In late 1989, Kassar became the sole chairman of Carolco. He subsequently executive produced such films as the critically acclaimed *Rambling Rose* (which received Academy Award® nominations for Best Actress and Best Supporting Actress), *The Doors*, *L.A. Story*, *Terminator 2: Judgement Day* (which grossed over \$500 million worldwide and won four Academy Awards®), *Basic Instinct* (which garnered two Oscar® nominations), *Universal Soldier*, and *Cliffhanger* (which earned two Oscar® nominations).

With Oscar® winning director Sir Richard Attenborough, Kassar produced *Chaplin*, which was honored with three Academy Award® nominations, including one for Robert Downey, Jr. for Best Actor as well as three Golden Globe nominations.

Kassar served as executive producer of the science-fiction hit *Stargate*, which was named Best Science Fiction movie by the Academy of Science Fiction, Horror and Fantasy; Paul Verhoven's *Showgirls*, Renny Harlin's *Cutthroat Island*, and Adrian Lyne's controversial remake of *Lolita*.

Recently, Kassar reteamed with his former partner Andy Vajna to produce the event-oriented films that they are both known for.

ANDY VAJNA (Producer) one of the motion picture industry's most experienced and dedicated executives, is an expert in the financing, development and marketing of films to a worldwide audience. Vajna launched his career in the entertainment business with his purchase of motion picture theatres in the Far East. He founded Panasia Films, Ltd. in Hong Kong, a highly profitable venture in the distribution, acquisition and representation of films. After Vajna negotiated the sales of Panasia to Raymond Chow's Golden Harvest Company in 1976, he and Mario Kassar formed Carolco, specializing in sales, financing and distribution of films worldwide. In less than four years, Carolco became one of the top three foreign sales organizations in motion pictures.

In 1982, Vajna was a founder and then president of the American Film Marketing Association. During that same year, Vajna and Kassar made their film production debut with *First Blood*. Starring Sylvester Stallone, *First Blood* became a phenomenal success, grossing \$120 million internationally. It also rocketed Carolco into the forefront of independent production companies. It was followed in 1985 by *Rambo: First Blood Part II*, which generated more than \$300 million worldwide, making it one of the most profitable films released during that period.

Vajna was executive producer with Mario Kassar on such films as Alan Parker's *Angel Heart* and *Rambo III*. Other projects included *Music Box*, *Mountains of the Moon*, *Total Recall*, *Air America*, *Narrow Margin* and *Jacob's*

Ladder.

In December 1989, Vajna sold his interest in Carolco and founded Cinergi Productions, Inc., to engage in the financing, development, production and distribution of event motion pictures. As part of its business plan, Cinergi formed an alliance with The Walt Disney Company for distribution in the United States, Canada and Latin America.

Cinergi's first production, *Medicine Man*, starring Oscar® winner Sean Connery, was directed by John McTiernan. Christmas 1993 saw the release of *Tombstone* starring Kurt Russell and Val Kilmer. In 1994, Cinergi released *Renaissance Man*, starring Danny DeVito and directed by Penny Marshall, and *Color of Night*, starring Bruce Willis and directed by Academy Award® nominee Richard Rush. The summer of 1995 saw the release of two Cinergi productions, *Die Hard With a Vengeance*, the third installment of the highly successful *Die Hard* series starring Bruce Willis. To date, the film has grossed over \$365 million worldwide. The second summer release was *Judge Dredd* starring Sylvester Stallone. Other 1995 releases included *The Scarlet Letter* starring Demi Moore, Gary Oldman and Robert Duvall, and *Nixon*, starring Anthony Hopkins in the title role. The film went on to garner four Academy Award® nominations.

The following year Cinergi released *Evita*, starring Madonna and Antonio Banderas, and directed by Alan Parker, which won the Golden Globe for Best Picture of 1996.

In 1998, Andy Vajna took Cinergi private by buying out the public stock. Thereafter, he reteamed with his former partner, Mario Kassar. Together they intend to once again produce the event-oriented films that they are both known for. They recently completed production on *T3: Rise of the Machines* starring Arnold Schwarzenegger.



WARREN CARR's (Executive Producer) producing credits include *Saving Silverman*, directed by Dennis Dugan, as well as having served as co-producer on the Adam Sandler comedy hit *Happy Gilmore*. Carr also served as executive producer on *Bingo*, starring Cindy Williams, co-producer of *Romeo Must Die* for director Andrzej Bartkowiak, producer with Diane Keaton on *Northern Lights*, and producer of the critically acclaimed *Door to Door* with William H. Macy. As associate producer, his credits include *Dudley Do-Right*, *Wrongfully Accused*, *Little Women* and *Bad Company*.

Carr has been in film production since 1973, beginning as a documentary filmmaker, moving to features nine years later. As production manager his

numerous feature film credits include *Free Willy 3*, *We're No Angels*, *Cousins*, *Roxanne*, *The Accused*, *The Boy Who Could Fly* and the Emmy award-winning "Serving in Silence."

MARC TOBEROFF (Executive Producer) is a producer of feature films and television programs who has carved out a unique niche in the acquisition, packaging and development of rights-based entertainment properties. With a background in copyright and entertainment law, Toberoff often works with well-known creators and their heirs to capture new values for classic intellectual property. e.g. He produced the film version of "My Favorite Martian" starring Jeff Daniels and Christopher Lloyd. His efforts on behalf of the creator of "Fantasy Island" led to a new version of the TV series in 2000, a second "reality based" series in 2002, and the development of a feature film for Columbia Pictures. Toberoff also

developed a film based on the “Combat” series for actor Bruce Willis and Run for Your Life for John Travolta; he is producing a remake of The Brave One with Jay Russell (*My Dog Skip*) directing, based on the Oscar®-winning film by Dalton Trumbo; and a film based on the classic novel “Blue Movie” by Terry Southern (*Dr. Strangelove*) with director Steven Soderbergh (*Traffic, Ocean’s 11*). In addition, Toberoff currently represents, and is developing new productions for, the estates of Rod Serling (“The Twilight Zone”), W. R. Burnett (*The Asphalt Jungle, Little Caesar, High Sierra*), and many others.

Toberoff recently formed IP Worldwide, LLC, an entertainment company dedicated to the licensing of “branded” intellectual property. In the six months since the company was formed, it has already built a substantial library of more than 100 properties, including Golden Age comic books, classic literature, film remakes and vintage television series.

Toberoff is a graduate of McGill and Princeton Universities and Columbia Law School. He resides in Malibu, California with his wife Dahlia and young son, Alex.

DAVID R. GINSBURG (Executive Producer) is an independent producer who most recently served as the President of Artisan Pictures and Executive Vice-President of Artisan Entertainment. Artisan Pictures is responsible for the development, production, marketing and distribution of the company’s annual slate of theatrical films. Recent notable Artisan releases include *National Lampoon’s Van Wilder, The Limey, The Blair Witch Project, startup.com* and *Buena Vista Social Club*. In addition, Artisan operates Landscape Pictures, an independent production company that concentrates on developing and producing higher-budgeted motion pictures for release by major third-party studios. Artisan Pictures’ television division develops and produces made-for-television movies, series programming and mini-series for nearly all the broadcast and cable networks, including “Sins of the Father” (the highest-rated dramatic program ever broadcast on the FX Network as of January 2002) and “RFK.”

Artisan Pictures, as currently organized, is the result of its November 2001 merger with Landscape Entertainment, for which Mr. Ginsburg served as President and Chief Operating Officer. He also served as President of the Alliance Atlantis Motion Picture Group from 1997 to 2000. During his tenure there, the company produced *Sunshine, eXistenZ* and *The Five Senses* (which Mr. Ginsburg executive produced). Prior to assuming that position, Mr. Ginsburg had served, since 1986, as the President and Chief Executive Officer of Citadel Entertainment, a company which he co-founded (now a division of Alliance Atlantis, but from 1991 to 1997 a Time Warner joint venture), where he executive produced more than 50 films. Mr. Ginsburg’s television production credits include “When Trumpets Fade,” “Citizen X,” “Flowers for Algernon,” the Emmy-winning “Gia” and “Rodgers and Hammerstein’s Cinderella.” Films executive produced by Mr. Ginsburg have been nominated for and won numerous other awards, including the Golden Globe for “Rasputin” in 1997, and the prestigious Humanitas Prize for “Between Mother and Daughter” in 1995.

Mr. Ginsburg is also a founding partner of Transatlantic Media Associates Kft., a full-service film production facility in Budapest, Hungary. Prior to becoming a production executive in 1986, he practiced law for ten years and was a partner in the Entertainment Department at the



international law firm of Sidley & Austin. He is a 1976 graduate of the UCLA School of Law, where he was the Editor-in-Chief of the "UCLA Law Review." After law school, he clerked for the Hon. Herbert Y.C. Choy of the Ninth Circuit Court of Appeals in Honolulu. He has also served actively on the UCLA Entertainment Symposium Committee since 1978.

OLIVER WOOD (Director of Photography) has photographed films that range the spectrum from big-scale action to intimate drama and raucous comedy. After beginning his career with Leonard Kastle's black-and-white cult classic *The Honeymoon Killers*, one of the most influential independent films of the last three decades. Wood photographed such lower-budgeted films as *Don't Go in the House* and Amos Poe's *Alphabet City*. He then forever changed the look of episodic television by serving as director of photography on Michael Mann's "Miami Vice," where his work was noticed by director Renny Harlin, who approached him to serve as director of photography on his epic-sized action thriller *Die Hard 2*.

Since then, Wood has photographed films in every genre, among them *Bill and Ted's Bogus Journey*, *Rudy*, *Sister Act 2: Back in the Habit*, *Terminal Velocity*, *Mr. Holland's Opus*, *Celtic Pride*, *2 Days in the Valley*, John Woo's *Face/Off*, *Switchback*, *Mighty Joe Young*, *U-571* and *The Bourne Identity*. Wood recently completed work on Columbia Pictures' *National Security* and is currently shooting the remake of *Freaky Friday*.

MARCIA HINDS-JOHNSON (Production Designer) has reteamed with Betty Thomas to create the international look of *I Spy*. Their first collaboration was on *28 Days*. Her other credits include *Boys and Girls*, *Can't Hardly Wait*, *Double Tap*, *Larger Than Life*, *The Public Eye*, *Josh and S.A.M.*, *The Linguini Incident*, *Paradise*, "Winchell" and the acclaimed HBO series "Six Feet Under."

RUTH CARTER (Costume Designer) has received two Oscar® nominations for her work on *Malcolm X* and *Amistad*, and is one of the premier artists in her field. She is perhaps best known for her work on Spike Lee's films *Do The Right Thing*, *Clockers*, *Crooklyn*, *Summer of Sam*, *Jungle Fever*, *Mo' Better Blues* and *Bamboozled*.

Her other credits include *Dr. Dolittle 2*, *Baby Boy*, *Shaft*, *Price of Glory*, *Love & Basketball*, *B.A.P.S.*, *The Five Heartbeats*, *Rosewood*, *The Great White Hype*, *Money Train*, *Cobb*, *What's Love Got To Do With It*, *I'm Gonna Git You Sucka*, *How Stella Got Her Groove Back*, *Surviving the Game*, *The Meteor Man*, the soon to be released *Against The Ropes* and the upcoming *Daddy Day Care*.

PETER TESCHNER's (Edited By) credits include five previous collaborations with Betty Thomas: *28 Days*, *Dr. Dolittle*, *Private Parts*, *The Brady Bunch Movie*, HBO's "The Late Shift" as well as *Charlie's Angels*. His other credits include *Road Trip*, *The Muse* and *Josie and the Pussycats*.

RICHARD GIBBS (Music) was born in Ohio and raised in Daytona Beach, Florida. He earned a Bachelor degree in Music Composition from Berklee College of Music in Boston, Massachusetts. Gibbs was the keyboardist for the musical group Oingo Boingo from 1980 to 1984. He has performed with Korn, Chaka Khan, The Staple Singers, Maxine Nightingale and Tom Jones. Gibbs has also recorded with Robert Palmer, Tom Waits, Poco, Melissa Etheridge, WAR, Stan Ridgeway, Victor Feldman, *Living in a Box* and *Boy Meets Girl*, among others.

His feature film scoring credits include *Doctor Dolittle*, *Like Mike*, *Big Momma's House*, *28 Days*, *10 Things I Hate About You*, *The Book of Stars* and *Say Anything*. He also collaborated with Korn's Jonathan Davis to create the songs and score for *Queen of the Damned*. Gibbs wrote the scores for the first season of "The Simpsons" and served as musical director and composer for "The Tracey Ullman Show" and "Muppets Tonight!" (for which he also created the theme song).

I-SPY



He lives and surfs in Malibu with his beautiful wife and three kids and plays a mean game of chess.

SONY PICTURES IMAGEWORKS is an award-winning state-of-the-art visual effects and animation company dedicated to the art and artistry of digital production and character creation. With Academy Award® nominations for its work on *Hollow Man*, *Stuart Little* and *Starship Troopers*, Imageworks has become a major force by providing leading edge technology to its world class artists. Imageworks produced extensive visual effects work on the international hits *Spider-Man* and *Harry Potter and the*

Sorcerer's Stone as well as recent releases *I Spy*, *Men in Black 2* and *Stuart Little 2*. Imageworks is currently in production on *The Lord of the Rings: The Two Towers*, *Charlie's Angels 2* and *Spider-Man 2*. Imageworks is a key component of Sony Pictures Digital Entertainment (SPDE), which oversees Sony Pictures Entertainment's digital production and online entertainment assets.

CAREY VILLEGAS (Visual Effects Supervisor) joined Sony Pictures Imageworks in 1999. During that time, he has served as associate visual effects supervisor on the Robert Zemeckis thriller *What Lies Beneath*, as co-visual effects supervisor on *Cast Away* and visual effects supervisor on Revolution Studio's *America's Sweethearts*.

Previously at Digital Domain, Villegas was co-compositing supervisor on James Cameron's Academy Award®-winning *Titanic*, as well as digital effects supervisor on the Academy Award®-winning *What Dreams May Come*. His four year tenure at Digital Domain included work on such feature films as *Rules of Engagement*, *Fight Club*, *Supernova*, *Armageddon*, Michael Jackson's short film *Ghosts*, *The Fifth Element*, *Dante's Peak*, *Michael Collins*, *Chain Reaction* and *Sgt. Bilko*. He served as visual effects supervisor for Celine Dion's "My Heart Will Go On" music video, and as digital compositing supervisor for "Anybody Seen My Baby?," a music video for The Rolling Stones. Additionally, he was lead digital compositor the Universal Studios theme park attraction "Terminator 2-3D: Battle Across Time."

Villegas began his career working as a digital effects artist at Editel in Chicago. While at Editel, he designed visual effects, animations and graphics for national commercials and television projects. Among his clients were notable advertising agencies Leo Burnett, DDB Needham and Hal Riney, with accounts ranging from McDonald's and Chevrolet to Kellogg's and Miller Lite. Villegas holds a Bachelor of Arts degree in Journalism/Communications from the University of St. Francis in Illinois.

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for more information about Carey Villegas, visit

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