

The Taking of Pelham 1 2 3

Production Notes

Release Date: June 12, 2009

Studio: Columbia Pictures (Sony)

Director: Tony Scott

Screenwriter: Brian Helgeland

Starring: Denzel Washington, John Travolta, John Turturro, Luis Guzman, Michael Rispoli, James Gandolfini

Genre: Action, Thriller

MPAA Rating: R (for violence and pervasive language)

Official Website: <http://www.catchthetrain.com/>

In "The Taking of Pelham 1 2 3," Denzel Washington stars as New York City subway dispatcher Walter Garber, whose ordinary day is thrown into chaos by an audacious crime: the hijacking of a subway train. John Travolta stars as Ryder, the criminal mastermind who, as leader of a highly-armed gang of four, threatens to execute the train's passengers unless a large ransom is paid within one hour. As the tension mounts beneath his feet, Garber employs his vast knowledge of the subway system in a battle to outwit Ryder and save the hostages. But there's one riddle Garber can't solve: even if the thieves get the money, how can they possibly escape?

ABOUT THE FILM

The dispatcher, Garber, seeks to clear a stain on his reputation: a charge of bribery that resulted in his demotion from MTA administrator to dispatcher and now drives him to go head-to-head with the hijacker. "He believes if he helps the people on the train, he can make amends," Helgeland says. "Garber seeks redemption."

By contrast, Ryder seeks revenge. Travolta's Ryder is terrifyingly intelligent and red-hot manic, one moment showing mercy, then in a split second exploding in deadly fury. In his previous life, he thrived on Wall Street until imprisoned for embezzlement; now his motivations include settling a score with New York City.

The characters are as opposed as the worlds they inhabit. "Garber works for MTA NYC Transit, above ground, and when we researched it, we found it was very high-tech, like NASA," says Scott. "I took that world, the quiet and cleanliness and high tech quality of the MTA, and balanced that with the darkness and grittiness and bowels of New York in the subways."

The director believed there was only one way to achieve his vision. "Tony felt very strongly about shooting the real tunnels when we decided to make this movie," Barry Waldman, executive producer, remembers. "He wanted the sound and the fright of being in and around moving trains, for the subway to become a third character after Denzel and John."

'Usually people build sets and try to reconstruct it on a stage instead, but there's nothing like capturing reality,' Waldman continues. "It's difficult, it's dirty, but it's exciting. It's a challenge, and I always love a challenge." And a challenge it was' with temperatures above ground hitting 100 degrees and below ground even hotter.

Scott ended up filming in the subway for four weeks, the longest and most extensive shoot ever in New York's subway. The production was granted access to areas NYC Transit had never before allowed a film crew, including the makers of the original Pelham.

Shooting in the tunnels can be a harrowing experience, with 400 tons of train roaring past only inches away, while the train's 'third rail shoes,' or electrical conductors, speed by even closer, with 600 volts of electricity coursing through them. "You don't realize how big the trains are when you're on the platform,' Washington explains. "But when you're down on the tracks, those things are monsters, rolling at 40, 50 miles an hour. The wind can whip you around, so you've got to brace yourself."

NYC Transit officials kept close watch to ensure safety; still, actors and crew were forewarned, as is every individual who enters the tunnels, that trains could come on any track, at any moment, and from any direction' and everyone should always assume the third rail is live at all times.

At the helm of The Taking of Pelham 1 2 3 is Tony Scott, the-man-behind-the-mayhem of numerous action classics, including Top Gun, Crimson Tide, True Romance, Man on Fire, and Déjà' Vu.

With camera movement, quick pans, saturated colors, and selected focus among his inimitable visual vocabulary, the director builds an escalating sense of suspense and dread in the thriller. "Tony is really a painter,' says Black. "The way he shot the scenes in the subway completely hypnotizes you and makes you feel like you're right there."

Scott views the tunnels as a unique and separate world. "My goal was to touch that world in a way that I felt nobody has ever touched it before."

Casting The Film

At the moment that the filmmakers began to consider a new adaptation of The Taking of Pelham 1 2 3, they had one name in mind for their leading man. "Only an actor like Denzel Washington, with his powerful screen presence and immense talent, could make such an ordinary character in an ordinary desk job so compelling to watch," Helgeland says.

Nor did it hurt that Washington had a long history with Scott, starring in three of the director's films, D'j' Vu, Man on Fire, and Crimson Tide. "He's the best, he has a good heart," Washington says about Scott. 'tony works harder than anybody, so whenever he calls I come running."

Washington also had a strong professional relationship with the screenwriter and the producer who courted him. Helgeland had written *Man on Fire* that starred Washington, while Black produced the actor's two acclaimed directorial efforts, *Antwone Fisher* and *The Great Debaters*. Washington was eager to work with Black again. 'todd Black knows what he's doing,' says Washington. 'He's the consummate professional producer, one of the biggest in Hollywood.'

Scott was impressed by Washington's take on the character. 'He said, "I've played FBI, I've played CIA." He recently played a hostage negotiator in *Inside Man*, so he didn't want to do that. He was looking for something different. We found the difference in simplicity. Denzel plays Garber as the Everyman, the guy next door, in a very honest way, and it's the perfect counterpoint to John Travolta's angry character.'

Helgeland adds, 'It's compelling to watch how someone who has no experience reacts when the phone rings and a killer is on the other end.'

For the role, Washington talked to veteran subway workers, including one who just retired after 60 years. He also befriended Joseph Jackson, a train dispatcher in the Rail Control Center. Like Washington's character, Jackson began his career driving a subway train. Responsible each day for the safety of the five million passengers that traverse an underground system as large as the city itself, a dispatcher's most critical skill is staying cool during an emergency. 'Passengers tend to get panicky, especially in the tunnels,' says Jackson, who served as a technical advisor on the film. 'Plus, there are only two crew members aboard each train to help. You don't want people trying to get off the trains in between stations.' In this case, the dispatcher can be the critical liaison that smooths out an emergency situation.

Observing the dispatcher, Washington seemed 'like a computer, taking it all in,' remembers producer Todd Black. 'Denzel would watch silently, then ask questions. He knows how to embody real people, to capture their gestures, things they would say. There's no one better at that.'

In a sense, Washington had spent many years preparing for the role. 'I grew up in New York and I took the 2 train from 241st and White Plains Road every day,' he says. 'When I was a kid, I'd go between cars, between stations, sneak down the side of the train. You never went too far. It was interesting, after 30 years, to be on the subway.'

The Taking of Pelham 1 2 3 was also unusual for the actors in that the two main characters, Garber and Ryder, are apart for so much of the film. Garber is above ground in the control center as Ryder manipulates him from the subways below. 'For the first six weeks, I didn't even see John,' says Washington. 'We were both on set, but I was in one room and he was in another. We had a very interesting scene in which he embarrasses Garber; he finds out a lot about Garber and vice versa. We develop a relationship, twisted as it may be. The trick, when you have these two characters on opposite ends, is how you're going to get them together.'

Indeed, with Garber cast, the list of actors who could hold their own opposite Washington's dynamic screen presence was short. The role of Ryder required an actor who could make the character larger than life. John Travolta fit the bill. 'When you give him a truly imposing role,

Travolta knows how to pump a color and energy into it that I think no other actor can," Black says.

Tony Scott and his team researched prison culture, which influenced Ryder's closely cropped hair, handlebar mustache, and tattooed neck. While imprisoned for a white-collar crime, Ryder underwent a fundamental transformation. "We found several people who'd embezzled money and gone to prison for it and came out very changed by their experience," Helgeland says.

Ryder aims his rage at New York City as a living, breathing, byzantine entity that destroys lives. "He's built up resentment toward the city, feeling betrayed and mistreated," Travolta says. "I decided he was calculated to some degree, but at the same time, he is a stimulus/response type of guy, meaning you can push his buttons. Say the wrong word, and he goes off."

For supporting roles, the filmmakers drew from New York City's rich pool of talent, including several actors who previously had worked with Washington, Travolta, or Scott. James Gandolfini appeared in the director's *True Romance* and *Crimson Tide* before becoming a household name as the crime boss of 'the Sopranos.' He goes from mobster to mayor of New York in *The Taking of Pelham 1 2 3*.

Travolta was also delighted that Gandolfini took on an altogether different role from his seasoned bad-guy persona; their professional relationship dates back to *Get Shorty*. "I've known him for 14 years" this is our fifth movie together," Travolta says. Travolta sees Gandolfini's mayor, an independently wealthy businessman plagued by waning popularity, as a departure. "He plays someone who is more aware of self-image, and what he means to his public. I think that was a nice change for James."

Tony Scott had long wanted to work with John Turturro and had come close on several projects, but it has never worked out until now. The director recruited the actor — a favorite of the Coen Brothers (*Barton Fink* and *O Brother, Where Art Thou*) and Spike Lee (*Do The Right Thing* and *Mo' Better Blues*) — to portray Lieutenant Vincent Camonetti, the head of the New York Police Department's hostage negotiation team.

As a native New Yorker, Turturro was a big fan of the 1974 film. He points out his character wasn't in the original *Pelham*. "Back then, the NYPD didn't have a hostage negotiator," Turturro explains. "the job was invented afterwards."

The screenwriters based the role on the current commanding officer of the NYPD's Hostage Negotiation Team, Lt. Jack Cambria. "Almost all of John's dialogue comes directly from Cambria. He told us exactly what he would say to a terrorist," Helgeland says.

Lt. Cambria, who also served as a technical advisor, compliments Turturro as a quick study. "We know very well every time we have to enter somebody's house for an arrest, there's probably a 50/50 chance at best of coming out, but the hostages expect you're going to save the world. You have to maintain an air of confidence to do this work, and John Turturro is outstanding at pulling that off."

'After each take, I'd talk to Jack," says Turturro. "It's essential that you have these people around you. He was very thoughtful and not inhibiting. He's been doing the job for so long that the acting challenge is to capture a piece of it while knowing that you're not going to get the whole thing. So I'd check with Jack ' 'what do you think, what would you do, was that real, was that bogus' ' and he'd say, 'Yeah, I can buy that.'"

Though not surprising, it is interesting the way Turturro draws a distinction between acting and police work. If the job of acting is finding the emotion of a scene, he says, "being a cop is about separating your feelings from your job. I've played a few cops, I've done some research, and I have tremendous respect for what they do. It's a hard job."

Washington says that when he got together with Turturro and Gandolfini, he would experience another transformation. "John, Gandolfini and myself, we're a bunch of New York guys, so it was a lot of fun. All I had to do was sit in a room with them and before you know it, I'm Italian."

Hovering over Garber's desk is his hard-nosed boss, the head of NYC Transit's Rail Control Center. John Johnson, portrayed by Michael Rispoli, has no doubt Garber is guilty of the bribery charges and openly insults and harasses him. The character of Johnson takes his name from the real chief transportation officer at NYC Transit (but not modeled on him). 'the real John Johnson is a pretty formidable guy," according to Rispoli. "I said to him, "You're an ex-Marine?" and he says, 'there are no ex-Marines.'" That's the way he runs the Control Center, with real organizational skill and command."

The lone NYC Transit employee who believes in Garber is Delgado, a rookie, up-and-coming train dispatcher. During his research, Ramon Rodriguez observed camaraderie among dispatchers in the frequently high-pressured environment of the Rail Control Center. 'they're on the mic all day, giving instructions. It's almost like working at an airport," says Rodriguez, whose credits include HBO's 'the Wire' and the recent feature Surfer, Dude. 'they look out for each other. There's a brotherhood."

Below ground, Ryder relies on Ramos, a brooding, disgruntled former train operator he met in prison, whose first-hand experience of the tunnels is vital to the hijacking and, most importantly, the escape. Travolta easily played off Luis Guzman, familiar with the veteran actor from working together before. "He does a very simple, very introspective take on his character in the movie, which I like," Travolta says. "He doesn't realize what he's gotten into until he's in the middle of madness."

Guzman understood how Ryder could sell his character such an outrageous scheme. "Ryder is Mr. Smooth Talker, Mr. Salesman, and Ramos naively buys the whole plan," says Guzman. "Once the gang has taken over the train and starts killing passengers, though, he has second thoughts. During filming, I spent a lot of the time in my own head, saying 'What the hell am I doing here, and how can I get out of this?'"

Filming Above Ground The Sets And Locations

Inside a nondescript building in a secret location in midtown Manhattan lies NYC Transit's brand-spanking-new, state-of-the-art Rail Control Center, which handles the entire subway system's never-ending flow of human traffic. In *The Taking of Pelham 1 2 3*, this is where Garber sits at his desk and wages a battle of life or death with a Jekyll-and-Hyde-like hijacker.

Although much of the movie was shot on site ' due to the doggedness of Tony Scott's long-time location manager Janice Polley, along with NYC Transit's liaison, Alberteen Anderson ' the locale that sets the pulse of the film remained hidden from cameras.

Anderson initially took the filmmakers to the recently vacated former Rail Control Center in Brooklyn, made famous in the 1974 version of *Pelham*. Though dormant, the space is still functional and serves as a backup to the new center. 'the Brooklyn facility gave us good insight into the layout and how the system works," production designer Chris Seagers says. "We would have loved to film there, but logistically it wasn't practical. Everything was hard-wired in, none of the desks moved, and obviously we couldn't pull out walls or control the computer screens."

After the initial visit to the former facility, Scott and a select few members of the filmmaking team were granted access to the new facility. "It was like NASA, this amazing, huge space," Seagers says. The new Control Center looked like ' according to Seagers ' a movie set. "We decided to create our own version," the production designer explains. "We took the essence of the new center's design, with all its flash, and combined it with bits-and-pieces of details from the older control room, which was classic New York City, down and dirty."

The crew erected the fantasy Rail Control Center on a soundstage at Kaufman-Astoria Studios in Queens. Among its features: 150-foot-long video boards with interactive playback. "Chris Seagers got the guy who designed the actual NYC Transit boards to design ours, so it's virtually a carbon copy," says Black.

Meanwhile, back down in the tunnels, things were getting cramped. As anyone who rides the subway at rush hour knows, space is tight. Explains executive producer Barry Waldman: "When you're trying to film inside the train operator's cab, which is probably five-by-three, there is no way to squeeze in two actors, a make-up artist, hair, wardrobe, and sound person."

Not to mention the four, sometimes five, cameras that Scott employed. "Directors are getting used to having multiple cameras, but Tony definitely brings it to another level," cinematographer Tobias Schliessler says. From his perch on an apple box, Scott quietly guided his multiple camera operators during each take, like a maestro conducting his orchestra. Even in the smallest of spaces, Scott often brought in a 360-degree dolly track. Yet not even the director could magically fit his actors, crews, and cameras into a closet designed for a solitary train operator.

The solution: build a better subway car. On stage at Kaufman Astoria Studios, the crew constructed a car from scratch, using pieces from real trains. NYC Transit was eager to help; after all, it's not easy finding ways to recycle 40 tons of steel. (And yet they do: old subway cars are buried at sea, used to rebuild eroding barrier reefs.)

The new subway car was designed to accommodate all the cameras the director could want and more."We could open all the doors where we wanted to, remove all the panels that we needed to, light it any way we wanted to, and build shooting platforms all the way around it," Waldman says. Built on a hydraulics system and placed on a track, the car could move 40 feet then stop on a dime.

Even the actors couldn't tell the faux car from the real deal. 'the first time I saw it, I thought they brought a New York City subway train into the studios," says Luis Guzman."I said, "Wow, how did they do that?" It was just made out of wood and metal, but it looked absolutely real."

As any production crew can attest, filming in New York is its own experience."It's a city with nine million people, and the volume of traffic is tremendous," says executive producer Barry Waldman."You don't get a sense of it until you're standing in the middle of a street trying to shoot a scene where there's nothing but honking cars that just want to get from point A to point B and really don't care that you're making a movie."

The 'money run' offered an especially challenging sequence to design and execute."It was unique in the sense that it wasn't really a car chase," explains Chuck Picerni, Tony Scott's stunt coordinator for 17 years."It was about the jeopardy involved in driving this money to the train station in time."

To distinguish his Pelham from the first, Scott aimed to create a more visually exciting atmosphere by filming part of the 'money run' under an elevated train, almost as homage to another classic New York film of the 1970s, The French Connection. 'there's such interesting light beneath the elevated train," says production designer Chris Seagers. 'though its dark, light punches in through the buildings which looks great when you're going at high speed. Tony wanted to capture that."

The added strength of such a diverse supporting cast only intensifies and accentuates the heavy pairing of Washington and Travolta."Viewers should see this film if they want to be thoroughly entertained by two brilliant actors dancing with one another for two hours," Black says."It constantly keeps you on the edge of your chair."

Below Ground Filming In The Subway

For the uninitiated to New York City, negotiating the subway is like swimming ocean waters in January: alien, scary, exhilarating. Some five million people pass through these tunnels each day; learning to master the mysteries of a modern transport system more than a century old is a rite of passage into New York City's urban tribe. Riders try not to think about what might lurk outside the train's doors in the pitch black: the occasional trash fire, rats, the unforgiving third rail.

The Taking of Pelham 1 2 3 had to confront these challenges and more on a daily basis in order to make a film with a plot that unfolds below ground. Then again, movies have a long history of exploring the tunnels, dating back to 1904 when the subway first opened and Thomas Edison mounted a camera on a train to capture its trek along the path of the city's first subway.

In July 2007, nine months prior to filming, Tony Scott's production team arrived in New York to research and prep for Pelham. Their liaison, and keeper of the key to all things transit, was Alberteen Anderson, director, Film and Special Events for NYC Transit's Department of Corporate Communications. One of the unit's primary purposes is to acclimate people not accustomed to working around 400 tons of moving steel and guarantee their safety. The unit also helps accommodate a movie company's special requests. For example, for the 1994 film *The Cowboy Way*, Anderson's unit helped get horses onto the Manhattan Bridge so that Keifer Sutherland and Woody Harrelson could make the leap from horseback to a racing B-train. And when producers of *Money Train* and *Die Hard With a Vengeance* wanted to buy their very own subway cars, Anderson managed to fill the order (as both productions happened to coincide with NYC Transit's scrapping of a fleet of 40-year-old cars).

What NYC Transit granted Pelham was unprecedented access. The team scouted practically the entire system: tunnels, stations, Grand Central, and the new Rail Control Center. "In the past, we've allowed filming on a platform or inside a train, but very little filming with actors down on the track," says Joe Grodzinsky, Superintendent Rapid Transit Operations, who has overseen several shoots in a 35-year career. "Pelham shot scenes with the actors on the track as trains moved past them. That was unique."

Any production company seeking to film must first enroll in an eight-hour safety-training course—the same required of any NYC Transit employee who steps foot in the tunnel. For Pelham, this meant the entire cast and crew, ultimately some 400 people. Anderson says, "I was impressed. Some productions have balked, but this group understood filming down here was too scary not to do everything exactly right. The attitude came from the top down: 'I don't want to be carried out of here, I want to go home to my family.'"

In an old, converted public school, where red and green circles resembling track lights mark exits and entrances, actors and crew learned under the tutelage of Bob Willis at the NYC Transit Learning Center how to navigate tracks, identify hazards, and most importantly, avoid the electrical contact rail, better known as the third rail.

"John Travolta loved the class because he's so into transportation," Willis says. "Luis Guzman grew up in New York and used to like watching the train yards as a kid."

The third rail is just as dangerous as legend would have it. A touch can lose a limb or a life. "they showed us a photograph of what happens if you hit that third rail," Washington says. "And it ain't nice."

After class, students hopped a subway to an R station. In regulation boots and safety vest, flashlight in hand, one by one they descended into the subway. Movie stars and production assistants alike stepped around garbage, cast-off syringes, or whatever else the tunnel offered. Also to be avoided: any puddles of liquid, because, Willis says, "if you're from New York, you can assume it is what you think it is."

Second only to the danger of the third rail is the danger of an oncoming train ' in fact, failing to look both ways is the number one cause of fatalities in the subway. So what do you do if you're in the tunnel and you hear the two whistles indicating a train is coming? "Center yourself between the columns, press your shoulder against one, place your hand flat against the opposite," Willis instructs. "Now don't move. If you stand with your hands in your pocket, the wind can pull you right in. And don't stick your neck out to see if the train is coming!" The train rumbles down the track with a deafening roar, whipping up dust and dirt (and who knows what else), tall as a building (too high to see in the windows) "and all with double-intensity when one train passes in front and another passes behind." And don't turn around to look at it!" Willis barks.

Willis's lessons were the top priority during filming, even more important than filming. 'tony Scott listened when we recommended that a scene could be shot in a safer and more expedient manner," says Grodzinsky. "We've worked with a lot of movie people before, but Tony was the most approachable and agreeable. Every day, he stood on a milk crate and gave a safety talk or made changes based on our recommendations. The film crew got used to asking Transit personnel questions before they did anything on or near the track area."

As production designer Chris Seagers describes it, "Shooting became an immensely complicated and highly organized set of military maneuvers every day."

The Hoyt-Schermerhorn Station in downtown Brooklyn became the shooting location for a number of sequences: the sniper scene, the criminals' escape, and throwing the train operator's body out of the car. 50 to 100 crewmembers crammed onto a narrow platform, while beneath them, actors shot in an isolated section of a dusty, very dark "ghost tunnel" —the track for the now-defunct HH shuttle, which happened to lay next to the very-much-in-service tracks for the A, C, and G trains.

Filming was laborious. Every piece of metal —tripods, cameras, booms— was wrapped in four layers of tape to avoid conducting electricity. The crew built its own wooden ladders and transit workers covered the third rail with heavy rubber mats. "Each time the crew completed filming a scene and needed to relocate personnel and equipment, we would remove the power from all tracks before permitting production personnel to enter the track area," remembers Grodzinsky. "After completing preparations, all nonessential personnel were cleared from the track and NYCT personnel thoroughly inspected the tracks, making certain not one piece of equipment or debris remained, before turning the power back on."

Turning the power back on is not like flipping a light switch. 'the process involves a chain of command and sending men to certain breaker houses," explains Glenn Tortorella, superintendent third rail, Power Division. This meant 30-minute delays to shut the power off or on between scenes, as many as nine times a day.

Every day the crew grew more used to the foreign surroundings, "and every day we warned them not to get too comfortable," recalls Tony Annaruma, a train service supervisor. "We worry about people becoming too complacent. When people stop concentrating on their surroundings is when they get hurt. Most of our fatalities have happened to guys who have worked here 20 years or more."

Transit personnel went so far as to scrutinize some 200 extras' shoes before Scott shot the passenger evacuation scene in the tunnel at Church Avenue. "We looked at the footwear and pointed out people who shouldn't be down there," Annaruma says. "Some were in high heels, which just aren't feasible for walking the tracks at night."

Annaruma was also on hand when Denzel Washington filmed a scene high atop the Manhattan Bridge. "Denzel had to stand very close to the track," says Annarumma. "When that train barreled by full speed, he was scared. He wasn't going to budge. After he was done, he came up to some of us and said, 'I give you guys credit.'"

Strangely, in four weeks of filming underground, the tunnel's most notorious denizen, the rat (or track rabbit as it is sometimes called), kept a low profile. "I guess there were too many of us for them to want to mingle," says actor Luis Guzman. "It would have gotten stomped."

With the shoot completed, the MTA's Anderson considers *The Taking of Pelham 1 2 3* the most intense production she has ever experienced. She also calls it one of the most rewarding. "As intense as it was, I was able to thank the production company for how professional they were. I never once had a problem with this company. Everyone went home safe to his or her family."

Subway Fun Facts

Say you've hijacked a subway train and you need to escape. How does one get out of a tunnel?

Ever notice those metal grates on New York City sidewalks painted bright yellow? They're exits used to evacuate tunnels during emergencies. Open up the grate from below, and you may find yourself in the middle of a busy sidewalk or in a park. One grate even opens up inside an elegant, 19th-century town house in Brooklyn. The Greek Revival, which the neighbors call "Shaft House," serves as a front to conceal a fan plant for the IRT train. At the touch of a button from a remote location, the plant can supply fresh air, or expel smoke and heat in the case of a subway fire.

Is New York's subway the longest in the world?

No, that title goes to the London Underground. Dating back to 1863, the Tube is also oldest. New York, however, can boast the largest fleet of subway cars, more than 6,400.

How many miles of track make up the subway system?

NYC Transit reports that the system has roughly 660 miles of track in "revenue service," that is, to transport passengers. Laid end to end, the subway tracks would stretch from New York City to Chicago.

Which line offers the longest ride without changing trains?

Take the A train from 207th Street in Manhattan to Far Rockaway in Queens to experience the single longest line in the world, 31 miles.

Which station is located the deepest below ground? How low does it go?

The deepest underground station is the 191st Street Station on the No. 1 line in Manhattan, located 180 feet below street level:

Why are riders called "strap hangers"?

It's an anachronistic nickname from the days when standing riders held on to straps suspended from the train's ceiling.

Where do old subway cars go to die?

From beneath the sidewalk to under the sea, they are 'reefed.' They are used in constructing man-made barriers to promote sea life all along the Atlantic coast.

THE CAST

Two-time Academy Award-winning actor **DENZEL WASHINGTON (Walter Garber)** is a man constantly on the move. Never comfortable repeating himself or his successes, Washington is always in search of new challenges and his numerous and varied film and stage portrayals bear this out. From Trip, an embittered runaway slave in *Glory*, to South African freedom fighter Steven Biko in *Cry Freedom*; From Shakespeare's tragic historical figure Richard III, to the rogue detective, Alonzo in *Training Day*, Washington has amazed and entertained us with a rich array of characters distinctly his own.

In late December 2007, Washington directed and co-starred with Academy Award winning actor Forest Whitaker in *The Great Debaters*, a drama based on the true story of Melvin B. Tolson, a professor at Wiley College, who, in 1935, inspired students from the school's debate team to challenge Harvard in the national championship.

In November 2007, Washington starred alongside Russell Crowe in Ridley Scott's *American Gangster*. The film grossed \$43.6M in its first weekend and earned Washington his largest opening weekend to date.

March 2006 saw Washington in Spike Lee's *Inside Man*. Co-starring Clive Owen and Jodie Foster, this film took in \$29M in its opening weekend, and marking Washington's second biggest opening to date.

As 2006 came to an end, Washington thrilled audiences yet again in Touchstone Pictures, *D'j' Vu*, re-teaming with director Tony Scott. In this flashback romantic thriller, Washington plays an ATF agent who travels back in time to save a woman from being murdered, falling in love with her in the process.

In 2004, Washington collaborated with director Tony Scott on *Man on Fire*. In this film, Washington plays an ex marine who has been hired to protect a young girl, played by Dakota Fanning, from kidnapping threats. That same year, Washington was also seen in *The Manchurian Candidate*, a modern day remake of the 1962 classic film for Paramount Pictures. In the film, directed by Jonathan Demme, Washington starred along side Meryl Streep and Liev Schreiber, in the part that Frank Sinatra made famous.

Washington was honored with the Academy Award for his acclaimed performance in *Training Day*, directed by Antoine Fuqua. The film was only one of two in 2001 that spent two weeks at the number one spot at the box office.

In 2003, Washington was seen in *Out of Time*, directed by Carl Franklin. Washington played opposite Eva Mendez and Sanaa Lathan in the murder mystery thriller for MGM.

December 2002 marked Denzel Washington's feature film directorial debut with *Antwone Fisher*. The film, which is based on a true-life story, and inspired by the best-selling autobiography, *Finding Fish*, follows Fisher, a troubled young sailor played by newcomer Derek Luke, as he comes to terms with his past. The film won critical praise, and was awarded the Stanley Kramer Award from the Producers Guild of America, as well as winning NAACP Awards for Outstanding Motion Picture and Outstanding Supporting Actor for Washington.

Also in 2002, Washington was seen in *John Q*, a story about a down-on-his-luck father whose son is in need of a heart transplant. The film established an opening day record for President's Day weekend, grossing \$24.1 million. The film garnered Washington a NAACP Image Award for Outstanding Actor in a Motion Picture.

In September 2000, he starred in Jerry Bruckheimer's box-office sensation *Remember the Titans*, which took in \$115M domestic. Earlier that year, he starred in Universal's *The Hurricane*, reteaming with director Norman Jewison. Washington received a Golden Globe Award for Best Actor and an Academy Award' nomination (his fourth) for his performance.

In November 1999, he starred in Universal's *The Bone Collector*, the adaptation of Jeffrey Deaver's novel about the search for a serial killer, co-starring Angelina Jolie and directed by Phillip Noyce.

In 1998, he starred in the crime thriller *Fallen* (Warner Bros.) for director Greg Hoblit, and in Spike Lee's *He Got Game*, released by Touchstone (Disney). Also, he re-teamed with director Ed Zwick in the 20th Century-Fox terrorist thriller *The Siege*, co-starring Annette Bening and Bruce Willis.

In the summer 1996, he starred in the critically acclaimed military drama *Courage Under Fire* for his Glory director, Ed Zwick. Later that year, Washington starred opposite Whitney Houston in Penny Marshall's romantic comedy *The Preacher's Wife*.

In 1995, Washington starred opposite Gene Hackman as Navy Lieutenant Commander Ron Hunter in Tony Scott's underwater action adventure *Crimson Tide*; as an ex-cop released from

prison to track down a computer-generated criminal in the futuristic thriller *Virtuosity*; and as World War II veteran Easy Rawlins, in the 1940s romantic thriller *Devil in a Blue Dress* (which Washington's Mundy Lane Entertainment produced with Jonathan Demme's *Clinica Estetica*). Another critically acclaimed performance was his portrayal of Malcolm X in director Spike Lee's biographical epic, *Malcolm X*. For his portrayal, Denzel received a number of accolades, including an Academy Award nomination for Best Actor.

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

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

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

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

In 1982, Washington re-created his role from *"A Soldier's Play"* for Norman Jewison's film version. Re-titled *A Soldier's Story*, Denzel's portrayal of Private Peterson was critically well-received. Washington went on to star in Sidney Lumet's *Power*, Richard Attenborough's *Cry Freedom*, for which he received his first Oscar nomination, *For Queen and Country*, *The Mighty Quinn*, *Heart Condition*, *Glory*, for which he won the Academy Award' for Best Supporting Actor, and Spike Lee's *Mo' Better Blues*. Washington also starred in the action adventure film, *Ricochet*, and in Mira Nair's bittersweet comedy *Mississippi Masala*.

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

JOHN TRAVOLTA (Ryder) has been honored twice with Academy Award nominations, the latest for his riveting portrayal of a philosophical hit-man in Quentin Tarantino's *Pulp Fiction*. He also received BAFTA and Golden Globe nominations for this highly acclaimed role and was named Best Actor by the Los Angeles Film Critics Association, among other distinguished awards.

Travolta garnered further praise as a Mafioso-turned-movie producer in the comedy sensation *Get Shorty*, winning the Golden Globe Award for Best Actor in a Motion Picture, Musical or Comedy. In 1998 Travolta was honored by the British Academy of Film and Television Arts with the Britannia Award; and in that same year he received the Lifetime Achievement Award at the Chicago Film Festival. Travolta also won the prestigious Alan J. Pakula Award from the US Broadcast Critics Association for his performance in *A Civil Action*, based on the best-selling book and directed by Steve Zailian. He was nominated again for a Golden Globe for his performance in *Primary Colors*, directed by Mike Nichols and co-starring Emma Thompson and Billy Bob Thornton, and in 2008, he received his fourth Golden Globe nomination for his role as Edna Turnblad in the big screen, box office hit *Hairspray*; as a result of this performance, the Chicago Film Critics and the Santa Barbara Film Festival decided to recognize John with a Lifetime Achievement Award for his role in *Hairspray*.

He previously starred in some of the most monumental films of our generation, including earning his first Oscar and Golden Globe nominations for his role in the blockbuster *Saturday Night Fever*, which launched the disco phenomenon in the 1970's. He went on to star in the big screen version of the long-running musical *Grease* and the wildly successful *Urban Cowboy*, which also influenced trends in popular culture. Additional film credits include the Brian DePalma thrillers *Carrie* and *Blowout*, as well as Amy Heckerling's hit comedy *Look Who's Talking* and Nora Ephron's comic hit *Michael*. Travolta starred in *Phenomenon* and took an equally distinctive turn as an action star in John Woo's top-grossing *Broken Arrow*. He also starred in the classic *Face/Off* opposite Nicolas Cage and *The General's Daughter* co-starring Madeline Stowe. Recently, Travolta reprised the role of ultra cool Chili Palmer in the *Get Shorty* sequel *Be Cool*. In addition, he starred opposite Scarlett Johansson in the critically acclaimed independent feature film *A Love Song for Bobby Long*, which was screened at the Venice Film Festival, where both Travolta and the film won rave reviews.

Other recent feature film credits include the hit action-thriller *Ladder 49* with Joaquin Phoenix, the movie version of the wildly successful comic book *The Punisher*, the drama *Basic* directed by John McTiernan, the psychological thriller *Domestic Disturbance* directed by Harold Becker, the hit action picture *Swordfish* with Halle Berry and Hugh Jackman and directed by Dominic Sena, the successful sci-fi movie *Battlefield Earth*, based upon the best-selling novel by L. Ron Hubbard, and *Lonely Hearts* co-starring James Gandolfini and Salma Hayek which is based on the true story of the elusive 'Lonely Hearts Killers' of the late 1940s.

Most recently, Travolta starred in the big screen musical sensation *Hairspray*, for which he received rave reviews and a Golden Globe nomination for his portrayal of Edna Turnblad. He also recently provided the voice of the lead character in Disney's animated hit *Bolt*. He also starred in the box office hit comedy *Wild Hogs* and he will next be seen starring opposite Robin Williams and Kelly Preston in Disney's *Old Dogs*.

JOHN TURTURRO (Lt. Camonetti) studied at the Yale School of Drama and for his theatrical debut created the title role of John Patrick Shanley's *'Danny and the Deep Blue Sea'* for which he won an Obie Award and a Theater World Award. Since then he has performed on stage in *"Waiting for Godot,"* in the title role of Bertold Brecht's *'the Resistible Rise of Arturo Ui,'* and most recently, in Eduardo De Filippo's *"Souls of Naples,"* for which he was nominated for a Drama Desk Award.

For his work on television, Turturro was nominated for a SAG Award for his work in the role of Billy Martin in *"the Bronx is Burning"* in 2008 and for his portrayal of Howard Cosell in *"Monday Night Mayhem"* in 2003. In 2004, he won an Emmy for his guest appearance on the hit series *"Monk."*

Turturro has performed in more than 60 films, including Martin Scorsese's *The Color of Money*, Tony Bill's *Five Corners*, Spike Lee's *Do the Right Thing* and *Jungle Fever*, Robert Redford's *Quiz Show*, Peter Weir's *Fearless*, Tom DiCillo's *Box of Moonlight*, Francesco Rosi's *La Tregua*, and Joel and Ethan Coen's *Miller's Crossing*, *The Big Lebowski*, and *O Brother, Where Art Thou*. For his lead role in the Coen Brothers' *Barton Fink*, he won the Best Actor Award at the Cannes Film Festival and the David di Donatello Award. He also appeared in Robert De Niro's *The Good Shepherd* and Anthony Hopkins' directorial and writing debut *Slipstream*.

In 2007, Turturro expanded his fan base with a brand new, younger audience with his success as Agent Simmons in Michael Bay's smash hit *Transformers*. Other recent films include James McBride's critically acclaimed *Miracle at St. Anna* directed by Spike Lee, the wacky comedy *You Don't Mess with the Zohan* co-written by and starring Adam Sandler, Barry Levinson's *What Just Happened?* with Bruce Willis and Stanley Tucci, and Noah Baumbach's *Margot* at the Wedding starring Nicole Kidman, Jack Black and Jennifer Jason Leigh.

Turturro can currently be seen in Andrei Konchalovsky's fantasy *Nutcracker: The Untold Story* costarring Elle Fanning, Nathan Lane and Richard E. Grant.

For his directorial debut *Mac*, Turturro won the Camera d'Or from the Cannes Film Festival. He has directed two other films *Illuminata* and *Romance & Cigarettes*.

LUIS GUZMAN's (Ramos) most recent feature film releases include *Nothing Like the Holidays* with Freddy Rodriguez, Alfred Molina and John Leguizamo; *Yes Man* with Jim Carrey; *Fighting* with Terence Howard and Channing Tatum; *He's Just Not That Into You* with Drew Barrymore and Scarlett Johansson; and *The Cleaner*, opposite Samuel L. Jackson, directed by Renny Harlin. He also voiced a character in Disney's *Beverly Hills Chihuahua*.

Guzman has also played substantial roles in War with Jason Statham and Jet Li; Todd Phillips' School for Scoundrels; Richard Linklater's Fast Food Nation; Waiting, with Anna Faris and Ryan Reynolds; Dreamer, with Kurt Russell and Dakota Fanning; Carlito's Way, with Al Pacino and Sean Penn; Carlito's Way: Rise to Power, with Mario Van Peebles and Sean Combs; Lemony Snicket's Series of Unfortunate Events, with Jim Carrey; Anger Management, with Adam Sandler and Jack Nicholson; and Confidence with Ed Burns and Dustin Hoffman, directed by James Foley. Guzman also starred in Punch-Drunk Love, with Adam Sandler, directed by Paul Thomas Anderson, and Welcome to Collinwood with George Clooney.

The former social worker has become a well-known leading and character actor, appearing in over 60 feature films. Born in Puerto Rico, Guzman grew up in Manhattan. He graduated from City College, after which he worked as a youth counselor at the Henry Street Settlement House while performing in street theater and independent films. Mr. Guzman's first big break was a guest appearance on the NBC series 'Miami Vice.'

Guzman has appeared in three films for Sidney Lumet (Family Business, Guilty as Sin, and Q&A), two films for Brian De Palma (Snake Eyes and Carlito's Way) three films for Paul Thomas Anderson (Magnolia, Boogie Nights, and Punch Drunk Love), and three films for Steven Soderbergh (Traffic, The Limey, for which Guzman received an Independent Spirit Award nomination for Best Supporting Actor, and Out of Sight).

Guzman's other films include Anthony Minghella's Mr. Wonderful, Ridley Scott's Black Rain, The Hard Way, Cadillac Man, True Believer, and The Count of Monte Cristo, directed by Kevin Reynolds.

For television, Guzman recently played a lead role in the HBO series 'John from Cincinnati.'

Early in his career, Guzman made guest appearances on many television shows, including ABC's 'NYPD Blue,' NBC's 'Law & Order,' and HBO's 'Oz.'

MICHAEL RISPOLI (John Johnson) has amassed an impressive film and television career in drama, comedy, and in thrillers. His film credits include Disney's Invincible opposite Mark Wahlberg, The Weather Man opposite Nicolas Cage and Michael Caine, Mr. 3000 opposite Bernie Mac, Lonely Hearts opposite John Travolta, Death to Smoochy directed by Danny DeVito, Spike Lee's Summer of Sam, John Dahl's Rounders, and Brian De Palma's Snake Eyes. Rispoli played the lead in Two Family House, which won the Sundance Film Festival Audience Award in 2000. Some of his other feature credits include See You in September, Black Irish, One Last Thing, Scared City, Volcano, To Die For, Feeling Minnesota, While You Were Sleeping, The Juror, and One Tough Cop.

Rispoli is perhaps best known for his recurring role as Jackie Aprile in the HBO series, 'the Sopranos.' He was recently seen as Jimmy Breslin in ESPN miniseries, 'the Bronx is Burning,' starred in Dean Devlin's TNT series 'talk to Me,' David Milch's CBS series "Big Apple," the NBC pilot "Fort Pit" and numerous other television series including "Naked Hotel," "Furst Family," 'the Beat,' "Russo," and "Bram and Alice." His recurring roles for television are 'the

Black Donnellys," 'third Watch," and "10-8." He has also appeared as a guest lead in "E.R.," "C.S.I. Crime Scene Investigation," and "Law & Order: Criminal Intent."

Rispoli began his career on stage performing in the Circle Rep/Steppenwolf revival of "Balm in Gilead," directed by John Malkovich. He is a co-founder of the Willow Cabin Theatre Company. The WCTC staged a production of "Wilder, Wilder, Wilder - Three by Thornton' that moved to off-Broadway and then to Broadway, earning a Tony nomination. In 2004, Rispoli starred and received rave reviews in the off-Broadway production of the play "Magic Hands Freddy" opposite Ralph Macchio. Rispoli has appeared in New York and regional theatre in productions of "Macbeth," 'tartuffe," "A Midsummer Night's Dream," and 'O'Neill's Sea Plays," among many others. Since then, he has accumulated an extensive list of movie, television and stage credits.

Rispoli resides in New York with his wife and three children.

JAMES GANDOLFINI (Mayor) has made his mark in a variety of roles in over twenty motion pictures and television programs. Currently he is on stage in the Broadway production God of Carnage starring along side Marcia Gay Harden, Jeff Daniels and Hope Davis. Next, he can be seen in In the Loop, the independent feature being released by IFC Films as well as Where the Wild Things Are director Spike Jonze's upcoming adaptation of Maurice Sendak's classic children's story. Gandolfini last wrapped production on Welcome to the Rileys', a film with Kristen Stewart and Melissa Leo.

On the small screen, he executive produced the Emmy-nominated HBO Documentary Film Alive Day Memories: Home From Iraq, a moving documentary that surveys the physical and emotional cost of war through soldiers' memories of the day in Iraq. Gandolfini conducted interviews in which the soldiers share their feelings on their future, their severe disabilities and their devotion to the country. Gandolfini also starred in the HBO Emmy Award-winning drama 'the Sopranos," where he portrayed the series lead, Tony Soprano. His portrayal of mob boss Tony Soprano brought him three Emmy Awards and a Golden Globe Award for Best Actor in a Drama Series. He has won four Screen Actors Guild Awards, including two for Outstanding Male Actor in a Drama Series and two shared with 'the Sopranos" cast for Outstanding Ensemble Cast.

Gandolfini's other films include Romance & Cigarettes, a film in which he starred opposite Susan Sarandon and Kate Winslet, directed by John Turturro with Joel and Ethan Coen producing; Lonely Hearts with John Travolta and Salma Hayek; director Steve Zaillian's All the King's Men, starring opposite Sean Penn and Jude Law; Mike Mitchell's Surviving Christmas, opposite Ben Affleck; the Coen brothers The Man Who Wasn't There; The Last Castle, directed by Rod Lurie and starring Robert Redford; Gore Verbinski's The Mexican, starring Brad Pitt and Julia Roberts; Joel Schumacher's Eight Millimeter with Nicolas Cage and Joaquin Phoenix; Steve Zaillian's A Civil Action, with John Travolta and Robert Duvall; Peter Chelsom's The Mighty, with Sharon Stone; Nick Cassavetes' She's So Lovely, starring Sean Penn and Robin Wright-Penn; Fallen, directed by Gregory Hoblit, with Denzel Washington; Sidney Lumet's Night Falls on Manhattan, with Andy Garcia and Lena Olin; Brian Gibson's The Juror, with Alec Baldwin and Demi Moore; Get Shorty, with Danny DeVito and John Travolta; Tony Scott's

Crimson Tide, starring Gene Hackman and Denzel Washington; Angie, with Geena Davis; and his first Tony Scott picture, True Romance, starring Christian Slater and Patricia Arquette.

Born in Westwood, New Jersey, Gandolfini graduated from Rutgers University before beginning his acting career in New York theatre. He made his Broadway debut in the 1992 revival of A Streetcar Named Desire with Alec Baldwin and Jessica Lange. He currently resides in New York.

RAMON RODRIGUEZ (Delgado) is fast becoming one of Hollywood's most promising young actors. Having completed starring roles in two of this summer's biggest blockbuster films, Rodriguez is poised for an exciting ride.

Rodriguez just wrapped Paramount Pictures' tentpole Transformers: Revenge of the Fallen, directed by Michael Bay.

Rodriguez's passion for his craft does not stop with big studio pictures. Focusing on quality characters and scripts that he can deeply delve into, Rodriguez was honored to be cast in the plum role of Renaldo for Seasons 4 and 5 of HBO's The Wire. Immediately following his stint on The Wire, Rodriguez starred in ABC's "Day Break" alongside Taye Diggs. He moved audiences and critics alike in the role of Eduardo in the critically acclaimed indie film Bella which won the Audience Award at The Toronto Film Festival. He has appeared in Newline's Pride and Glory with Edward Norton and Colin Farrell and shot Surfer, Dude with Matthew McConaughey.

Rodriguez, who grew up on Manhattan's Lower East Side dreamed of joining the NBA as a child. A college basketball star, he was encouraged to enter a Nike basketball trick competition. After winning the competition, Rodriguez was put on the Nike Freestyle tour and in a series of Nike commercials. Guest starring television appearances on shows like 'Law and Order: SVU' and 'Rescue Me' soon followed as Rodriguez began to make his mark.

In addition to acting, Rodriguez continues to run a basketball performance group called Project Playground that appears during half-time shows at NBA and college basketball games and in television and movies. He is an avid salsa dancer and spent time in the professional Abakua Latin Dance Company. He is currently writing a script in his native New York City.

THE DIRECTOR

TONY SCOTT (Director/Producer) has created a series of landmark action films, mastering the balance of technical virtuosity with an exuberant sense of tempo. Scott, a member of the exclusive club of billion dollar-grossing directors, has been one of mainstream Hollywood's more reliable and stylish action filmmakers since the mid-1980s. With one high profile project set for release and many more in development, Scott shows no sign of slowing the pace.

Prior to The Taking of Pelham 1 2 3, Scott directed D'j' Vu. The film marked Scott's third collaboration with Denzel Washington and his sixth collaboration with Jerry Bruckheimer. In 1995, he directed Crimson Tide, starring Washington and Gene Hackman and produced by

Bruckheimer, which received both critical and popular acclaim. Scott went on to direct Washington again in the 2004 action thriller *Man on Fire*, this time alongside Dakota Fanning and Christopher Walken.

Scott made his feature debut in 1983 with the modern vampire story *The Hunger*, starring Catherine Deneuve, David Bowie, and Susan Sarandon. The movie was adapted as a trilogy for Showtime in 1998, in which Scott directed one episode starring Giovanni Ribisi and David Bowie. In 1986, Scott directed Tom Cruise and Kelly McGillis in the mega-blockbuster *Top Gun*; the film's stunning aerial sequences helped make it a global success. Scott confirmed his place as one of Hollywood's premiere action directors the following year with *Beverly Hills Cop II*, starring Eddie Murphy.

Scott's ability to mine box office gold from a deft blending of material and talent was evident in Touchstone Pictures' *Enemy of the State*. Reuniting Scott with Gene Hackman and producer Jerry Bruckheimer, the political thriller starring Will Smith, became one of the biggest hits of 1998. In 2001, Scott directed Universal's *Spy Game*, a taut, ambitious thriller that reunited screen giants Robert Redford and Brad Pitt. In 2005, after years of development, Scott finally brought his beloved project *Domino* to the screen with an all-star cast lead by Kiera Knightley portraying real life bounty hunter Domino Harvey.

Scott's Additional film credits include: *Revenge* (1988), with Kevin Costner and Anthony Quinn; *Days of Thunder* (1990), starring Tom Cruise and Robert Duvall; *The Last Boy Scout* (1991), with Bruce Willis; the critically acclaimed *True Romance* (1993), starring Christian Slater, Roseanna Arquette and Christopher Walken, with a script by Quentin Tarantino; and *The Fan* (1996), starring Robert De Niro and Wesley Snipes.

Born in Newcastle, Tyne and Wear, England, Scott attended the Sunderland Art School, where he received a fine arts degree in painting. While completing a yearlong post-graduate study at Leeds College, he developed an interest in cinematography and made *One of the Missing*, a half hour film financed by the British Film Institute and based on an Ambrose Bierce short story. He then went on to earn his Master of Fine Arts degree at the Royal College of Arts, completing another film for the British Film Institute, *Loving Memory*, from an original script financed by Albert Finney.

In 1973, Scott partnered with brother Ridley to form the London-based commercial production company, RSA. Over the next decade, Scott created some of the world's most entertaining and memorable commercials, honing his film vocabulary and picking up every major honor in the field, including: a number of Clio awards, several Silver and Gold Lion Awards from the Cannes International Television/Cinema Commercials Festival, and London's prestigious Designers & Art Directors Award. While working as a commercial director, Scott also made three movies for television: two documentaries and a one-hour special entitled "Author of *Beltraffio*" from the story by Henry James. In 2002, under the RSA banner, Scott produced a series of stylish short film advertisements for automaker BMW starring Clive Owen. Scott himself directed one of these shorts entitled *Beat the Devil* that featured Owen, James Brown and Gary Oldman.

In 1995, the two brothers went on to form the film and television production company Scott Free. With offices in Los Angeles and London, the Scott's have produced such films as *In Her Shoes*, *Tristan + Isolde*, and the Academy Award'-nominated *The Assassination of Jesse James by the Coward Robert Ford*, starring Brad Pitt. They also executive produce the hit CBS series "Numbers", currently in its fifth season.