

# EDGE of DARKNESS

“Edge of Darkness” is an emotionally charged thriller set at the intersection of politics and big business. Thomas Craven (Mel Gibson) is a veteran homicide detective for the Boston Police Department and a single father. When his only child, 24-year-old Emma (Bojana Novakovic), is murdered on the steps of his home, everyone assumes that he was the target. But he soon suspects otherwise, and embarks on a mission to find out about his daughter’s secret life and her killing. His investigation leads him into a dangerous, looking-glass world of corporate cover-ups, government collusion and murder—and to shadowy government operative Darius Jedburgh (Ray Winstone), who has been sent in to clean up the evidence. Craven’s solitary search for answers about his daughter’s death transforms into an odyssey of emotional discovery and redemption.

“Edge of Darkness” is directed by Martin Campbell (“Casino Royale”) and stars Academy Award® winner Mel Gibson (“Braveheart”), Ray Winstone (“The Departed”), Danny Huston (“X-Men Origins: Wolverine”), Bojana Novakovic (“Drag Me to Hell”) and Shawn Roberts (“I Love You, Beth Cooper”).

A GK Films Production based on the BAFTA Award-winning BBC miniseries of the same name, “Edge of Darkness” is produced by Academy Award® winner Graham King (“The Departed”) and his business partner, Tim Headington (“The Young Victoria”), and Michael Wearing, the producer of the original BBC miniseries. The screenplay is by Academy Award®-winning screenwriter William Monahan (“The Departed”) and Andrew Bovell (“Lantana”), based on the original television series written by Troy Kennedy Martin. The executive producers are Dan Rissner, David M. Thompson, Suzanne Warren, Gail Lyon and E. Bennett Walsh.

The behind-the-scenes creative team includes director of photography Phil Meheux (“Casino Royale”), Oscar®-nominated production designer Tom Sanders (“Saving Private Ryan,” “Dracula”), Oscar®-nominated editor Stuart Baird (“Gorillas in the Mist,” “Superman”), Academy Award®-winning costume designer Lindy Hemming (“Topsy-Turvy”) and Academy Award®-winning composer Howard Shore (“The Lord of the Rings: The Fellowship of the Ring,” “The Lord of the Rings: The Return of the King”).

Warner Bros. Pictures presents, in association with GK Films, a GK Films/BBC Films/Icon Productions production, “Edge of Darkness.” Opening on January 29, 2010,

the film is being distributed nationwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

The film is rated R by the MPAA for strong bloody violence and language.

[www.edge-of-darkness.com](http://www.edge-of-darkness.com)

For downloadable general press information,  
please visit: <http://press.warnerbros.com>

## **ABOUT THE PRODUCTION**

***Some memories never fade...***

***Some feelings never change...***

***Some secrets take us to the edge.***

In the thriller “Edge of Darkness,” Thomas Craven is a man driven by grief and searching for the truth after his only child, Emma, is gunned down by a bullet the police believe was meant for him. Shattered by his daughter’s sudden death, the veteran Boston police officer is looking for answers and will take on—or take down—anything or anyone in who stands in his way.

Mel Gibson, returning to the screen after a highly successful period behind the camera, takes on the part of Craven, his first starring role in seven years. “It was an intriguing story,” says Gibson. “That’s the main thing—if I think it’ll be compelling and entertaining to an audience, I’m on board.”

“Mel was our first and only choice for Craven. The part called for someone of his caliber; there aren’t a lot of actors who have the kind of gravitas that he has,” says the film’s director, Martin Campbell.

Producer Graham King states, “We really wanted Mel, and we were so lucky to get him back in front of the camera and in a role he’s just perfect for.”

“What really grabbed me was how the story sneaks up on you,” offers Gibson. The actor met with King and Campbell and felt they were “two clever guys who had a clear and smart vision of the movie, and I knew it would be great working with them.”

In a rather unusual turn of events, Campbell has now directed “Edge of Darkness” not once but twice, taking on the feature film after first directing the award-winning BBC television miniseries more than 20 years ago. Based on the success of the series, BBC Films had begun developing a feature version of the story; it was Campbell who brought the project to the attention of King who, along with Tim Headington, produced the film under the GK Films banner. “Someone suggested the possibility of making it into a film about five years ago,” recalls the director. “I thought it was a great idea. I’ve always felt it was a very powerful story: a father loses his daughter and goes on a journey of discovery not only to find out who killed her and why, but also who she really was. He’s someone who loved his daughter, and thought he understood her, but what he discovers is that she was involved in a whole way of life that he knew nothing about.”

“I responded emotionally to the father/daughter storyline,” Oscar<sup>®</sup>-winning screenwriter William Monahan offers. “I have a young daughter so I basically put myself in the shoes of the protagonist, and asked what I would do if this happened to me.”

In 1985, the six-part British miniseries captivated a country in the throes of intense domestic and international tensions. It was a time in Britain of an ongoing Cold War and the still-looming nuclear threat of the then Soviet Union. International terrorism also took shape in figures such as Libya’s Colonel Muammar Qaddafi, and public concerns over nuclear war were higher than at any time since the Cuban Missile Crisis. And there was trepidation over the aura of secrecy surrounding the nuclear industry.

In this atmosphere, “Edge of Darkness” struck a nerve with the public’s concerns and fears, resulting in the show becoming a popular and critical sensation. Accolades soon followed in the form of six British Academy of Film & Television Awards (BAFTA), including Best Drama/Series. The series placed 15<sup>th</sup> on the British Film Institute’s Top 100 Television list, and is regarded as one of the best and most influential pieces of British television drama ever made.

Gibson remembers, “It was a mystery, a crime thriller, and a political thriller, and it was set in a time in the UK when there was a lot of political unrest. The series reflected its time very well.”

“The series in the ‘80s had very much to do with the government’s nuclear policy,” says Campbell. “Plutonium and the manufacturing of plutonium were big issues, as well as the body that monitored them. It was a hot potato. And ‘Edge of Darkness’ was a series very relevant to those important issues. But at its center, it also was a story about a father who loses his daughter and needs to find out why this happened to her, and to him.”

For the feature film, the political aspects of the story would have to be updated, but the heart of the picture would stay the same. Award-winning Australian writer Andrew Bovell initiated the process of transforming the six-hour series, written by Troy Kennedy Martin, into a two-hour motion picture.

“I was a great fan of the miniseries when it first screened,” recalls Bovell. “Troy Kennedy Martin was really ahead of his time; his warning about the dangerous nexus between corporate industry and covert government operations is as relevant now as it was in 1985. Martin Campbell’s invitation to work on the adaptation was one of the most exciting offers I had ever had.”

“Setting the film in Boston was Andrew’s idea,” says Campbell. “Boston is a city that is very English and Irish in terms of its roots. Originally we had our hero, Craven, from the north of England near Leeds, so it seemed like a perfect evolution for an American movie to make him Boston Irish.”

Perhaps no other screenwriter today has written about the Boston area more successfully than William Monahan, who was brought on board by King. In 2006, they won Academy Awards® for “The Departed.” King especially wanted the native Bostonian to infuse the “Edge of Darkness” screenplay with his own unique flavor.

“Bill is the essence of Bostonian wit. It’s gritty but emanates from the highest place of legendary storytelling,” says Gibson.

“Bill is a great dialogue writer, and he has a great sense of character,” states Campbell. “He reworked the script from a plot point of view, resulting in the biggest difference between the series and the movie.”

“I’m a little leery of being the Boston guy,” Monahan says, having lived as much in Los Angeles, New York and London as he ever did in his hometown. Nonetheless, he felt connected to the material. “Craven’s one of those Roslindale guys. He’s a man of very regular and organized habits, who doesn’t permit himself much luxury. He has his life, he has his house, and he has his loneliness. He’s a widower with a daughter who means a very great deal to him. Once he loses her, he loses everything.”

JEDBURGH

Mr. Craven, we have things to talk about.

CRAVEN

Like your name and what you're doing here?

JEDBURGH

Like who shot your daughter.

The central and most complex character in “Edge of Darkness” is Thomas Craven, an experienced homicide detective for the Boston Police Department and a single father who thought he knew his daughter, but discovers there was a lot about her life that he knew nothing about. Because the story revolves around this character’s journey and redemption, the casting had to be perfect.

“I think the part of a bereaved father consumed by grief, who gradually sets out to find and avenge those who killed his daughter, was attractive to Mel,” observes Campbell.

Thomas Craven is a man in agony, a father coming to terms with his daughter’s death the only way he knows how: by solving the crime. He’s a cop, he knows the system, and he’s been a straight shooter. He’s always played by the rules, but for the first time in his life he’s come to the realization that the rules will not help him get justice; he’ll have to go after that himself.

“Craven is very pedestrian,” observes Gibson, “just a guy who’s getting by, day-to-day. He hasn’t been the greatest father but he provided. His journey now is a war of attrition; everything that happens wears away at who he is. The stress, the traumatic experience of losing a child like that, has him just a little unhinged and walking around most of the time in a state of near breakdown. He is close—right at the edge—but he can’t let it crack too much because he’s got a job to do.”

“Mel gave a terrific performance in a very demanding role that had him in front of the camera every day,” admires Campbell. “He didn’t get a day off from filming; his character is in almost every scene. He worked very hard and it shows in his performance.”

King appreciated the actor’s take on the complex role. “A cop is going to have a lot of enemies, so most people are going to think the bullet was meant for him and that

she just got in the way,” offers King. “On top of that, one can only imagine what it would be like dealing with that whole guilt and that emotion in a situation such as Craven’s, where he’s got no family left. He’s really done. He’s finished. He wants to find out who did it and then move on, but people are getting in his way.”

Gibson says he found the biggest challenge to playing Craven was “the stillness. Stillness has always been a stranger to me, and he’s very still. I tried to really rein myself in—not pull too many faces or make too many movements—because he’s a very introverted man.”

Craven has cause to tread carefully, especially when the imposing figure of Darius Jedburgh shows up unannounced in his backyard. English actor Ray Winstone plays the only Brit in an otherwise all-American cast of characters. In a sort of role-reversal, Jedburgh was the only American character in the all-British miniseries.

Says Campbell, who first worked with the actor early in their careers, some 30 years ago, “Ray brings a very powerful, underlyingly threatening quality to the character of Darius Jedburgh, who at the same time is a total enigma.”

“Those are the parts you want to play. I think Jedburgh is a clever man who is capable of being a cold-blooded killer,” reveals Winstone. “He knows how to maneuver, how to work people. I felt he would have to have a certain amount of charm for Mel’s character, in his state of grief and anger, to stand there and talk to him.”

Working for an unnamed employer, Jedburgh connects with Craven in order to find out what Craven’s daughter was involved in and what information she might have had. What some might call a “cleaner,” he is given license by those who employ him to do whatever he thinks is necessary to resolve a situation. He is, in effect, judge, jury and, when necessary, executioner.

“Jedburgh is a very powerful man who clearly has been involved with government work for many years,” offers Campbell. “You don’t really know what agency, if any, he works for, or why he is endowed with the power he has. He is brought in to assess situations and clean up the mess—in this case, a potential catastrophe for the company Northmoor if the evidence gets out as to precisely what they’re manufacturing at their facility.”

Northmoor, Emma’s employer at the time of her murder, is a top-security, private research compound with government contracts—though it appears the government turns a blind eye to what they are doing. It is run by a man named Jack Bennett.

“Bennett is your ultimate villain for today’s climate,” King describes, “a charismatic businessman with a slick façade, a real sleazy ‘suit’ put in a very high-powered position.”

Danny Huston portrays the corrupt character. “I love playing characters that are evil but find a way to justify their actions,” says the actor. “I don’t think Bennett is political, he just knows how to use that world to his advantage. He figures that yes, people sometimes die, but there’s a reason—they’re meddling, they could cause greater danger. He feels he doesn’t have to answer to anyone. To him, it’s not a political game, it’s a money game.”

“Danny is a terrific actor,” says Campbell. “There aren’t many like him. I wanted him in this role because he doesn’t initially appear as an obvious villain. There’s a glint of humor behind what he’s saying, which ultimately makes him more menacing.”

One character with reason to fear Bennett is Emma’s boyfriend and fellow Northmoor employee, Daniel Burnham. Burnham holds a key for Thomas Craven to his daughter’s hidden past. Their first meeting is an explosive one and a pivotal moment in the film. Cast in the role was actor Shawn Roberts.

“The script really pulled me in,” declares Roberts. “There’s the sense that at any point in time there will be a knock on the door and somebody’s going to die. That tension keeps the story going and really motivates the characters. When you first meet Burnham, he’s been holed up in his apartment for days, just waiting for that knock at the door...and a barrel of a gun on the other side.”

Burnham is perhaps the only other character in the film that can even begin to empathize with Craven’s sense of loss because he, too, loved Emma. Serbian-born actress Bojana Novakovic plays the role of Emma, whose murder is the catalyst of the story.

“I found it to be a very interesting mix, this emotionally driven story that exists because of an action that this young woman took,” says Novakovic. “She acted on her instinct—what she believed was good and moral judgment—and took on a group of people who are much bigger than her and have more money and more power.”

“Emma loves her father but also takes him to task, questions him and stands up to him if necessary, even though, up until now, she’s never given him a clue as to the other side of her life,” notes Campbell.

In the opening of the film, Emma returns home to Boston to see her father, and there is a sense that it is more than a casual visit. The actress offers, “Emma needs her

father to advise her on a personal level, but also because he's a policeman and he has a lot of experience. But mostly I think a daughter just needs her dad."

Unfortunately, Thomas Craven loses his daughter before she has a chance to tell him what's going on; nonetheless, he continues to see her, both as a child and a grown woman, even if it's only in his imagination. "He needs her in order to be able to do what she wanted him to do," Novakovic continues. "He needs to be able to talk to her, because he has nothing left. She comes to him as he remembers her, and helps him that way. The only way for him to save her now is to keep talking to her, to keep that relationship going by remembering it, or recreating it, in the best way that he possibly can."

Says Gibson, "Emma wouldn't say anything that couldn't have been conceived in Craven's own mind, of course, but he feels like he gets to know a little bit more about her in death than he did in life."

Novakovic met Gibson during the rehearsal period, before shooting began, and the chemistry between the two was immediate, making the father-daughter relationship a very real and believable one.

"There's a sense of gravity about Bojana," adds Gibson, "something intrinsic to her. She's a presence. You remember her."

**SANDERSON**  
You are out of your depth  
and far from your jurisdiction.

"Edge of Darkness" filmed on location in and around the Boston area, including the historic Back Bay; the Boston Commons and Public Gardens; a stately Tudor mansion in Manchester; Charlestown; Newburyport; Lincoln; Merrimac; and Rockport. The interiors of Craven's house and Emma's apartment were shot on sets built at the Chelsea Stages. The company also filmed in western Massachusetts, in the picturesque towns of Northampton and Amherst and atop Mt. Sugarloaf in Deerfield, during the height of the autumn foliage season, known in New England as "the colors."

"Filming in Boston was terrific, as were the people," says Gibson. "Anywhere you looked, you got a pervasive sense of living history that gave you a true appreciation of our hard-won freedom. You felt you were in the cultural cradle of a young nation with the aged style and charm of Europe."

One mandate that director Martin Campbell laid down to his creative team was to keep the look of the film as realistic as possible. “Realism in the film was absolutely important,” the director states, pointing out that “when Emma died, we had real forensic people, real cops, all of that. The action in this film is really grounded in a relationship story, so making it all appear very real was essential. So stylistically, we shot it very simply, in a very uncomplicated manner; there are no pretentious or slick shots.”

Collaborating with Campbell were his longtime director of photography Phil Meheux and production designer Tom Sanders, who was working with Campbell for the first time.

“One task as a DP is to underscore what’s emotionally interesting in every scene, and one way we did that was with light,” says Meheux, who provides the example of Craven’s kitchen and Emma’s apartment, sets that were revisited throughout the entire film. “Craven’s taken leave from the police station, so his kitchen and her apartment really become his areas of operation. In the beginning of the film there’s more light there, but as the story progresses and what we learn about Emma’s life and death gets darker and darker, there’s less and less light in those sets. Now, I don’t think the average filmgoer notices these subtle changes consciously, but I think they do feel it, emotionally.”

Sanders and his team also made the most out of the sets and locations. “We picked Sugarloaf because the whole schedule of the film was around getting the fall leaves, which you don’t always have the opportunity to do,” he says. “Sugarloaf overlooks this beautiful, historic valley where famous battles took place. We put Bennett’s office at Northmoor on top of the mountain so the whole scene would take place looking out at that valley.”

For the rest of Northmoor, Sanders also utilized an historic site. “At Amherst, we built onto the exterior of a strategic air command center, which was the actual center where they would have pushed the button for the bombs during the `60s. We modernized it to make it into the lobby of the corporation, on top of this big mountain.”

Sanders’ team also kept tight control on their color palette. “We tried to keep everything muted and subdued so that the actors and the costumes stand out first,” he says, “so that you’re taking in more of the emotions in the scene than looking around the room.”

Most of Craven’s more emotional scenes occurred in his home and at Emma’s place; both sets were built. “For Craven, we matched a house that we found on the

outskirts of Boston,” Sanders relates, “and we built the full interior and exterior on stage and in a warehouse. We also built Emma’s attic apartment.”

The behind-the-scenes teams weren’t the only ones recreating that uniquely Boston tone. Gibson, a New York native who spent most of his upbringing in Australia, had to sound like a born-and-bred Bostonian.

“All my cousins were from Queens and Brooklyn. My mom was Brooklyn Irish, so it wasn’t that far off; it does go back to a Gaelic root,” says the actor, who enjoyed doing the research. “I hung out with detectives like Tommy Duffy. He’s great, he sounds like a tough-talkin’ dog in a cartoon,” he grins. “The accent really has its own character. That diphthong can kind of slip you into a different place, a different level of being.”

#### WHITEHOUSE

**This is someone armed and dangerous.**

#### CRAVEN

**What do you think I am?**

Another tool Gibson used to embody everyday man Thomas Craven was his wardrobe. Costume designer Lindy Hemming received the same direction from Campbell that his DP and production designer did: keep it real.

“Martin is great because he really talks to you about the characters, what he thinks they’re like, and then also about the actors, and then he lets you get on with it,” she says.

One somewhat iconic image from the 1985 miniseries was carried over into the current feature: Craven’s raincoat. “Martin really wanted to keep the raincoat, which is something Craven puts on after Emma’s been shot and the coat he was wearing, standing right next to her, is ruined. And he keeps the raincoat on throughout most of the movie. It sort of isolates him in a film where so many men are wearing suits or a police uniform. He’s often the only one who’s drab and down in this wrinkly mac.” In order to show the character wearing the coat throughout his ordeal, Hemming says she had “about 25 really ordinary, soft identical raincoats made so that they could get more and more broken down as he goes along, getting more and more broken down himself.”

Hemming began determining her color palette for the film by a process of elimination. “I tried to eliminate white wherever I could so that you would see more of

people's faces and expressions, because I knew that Phil was going to light it in a way that would focus on that." Hemming also tried to avoid one particular color when it came to Gibson—blue. "I tried to squash all his vibrancy. I just used a tiny bit of blue on him for a scene where he'd be walking on the beach, which I thought would be good. Of course, as soon as he had on that blue, it made his eyes vibrant and he looked incredibly handsome and I thought, 'I shouldn't have allowed that blue!'"

The beach scene wasn't the only time Hemming had to fight Gibson's movie star looks. "His wardrobe for the funeral was a \$99 suit, the cheapest I could find so it would look like it belonged to somebody who didn't have a huge amount of money and who was just not interested in clothes. Mel put it on and I thought, 'Oh no, he looks too handsome again.'"

The costume designer took an opposite approach to clothing Danny Huston's character, Jack Bennett. "The only person I was really allowed to go to town with was Danny," Hemming smiles. "Beautiful suits, a little color. He had to look 'expensive.' I've worked with the company Brioni before, and they provided all the clothes for Bennett, and some for Jedburgh. I was very lucky to have them send such lovely pieces," she says.

Hemming made sure not to go over the top with Jedburgh, however. "His clothes had to look like they cost a lot, but be very subtle and sophisticated, not showing anything about who he was, not really giving any information about his life because everything's a secret with him. We used fabrics like cashmere, which don't reflect light, keeping him very soft, which is really the opposite of how Ray Winstone is. He's very vital and gregarious."

Another character Hemming kept very soft was Emma Craven. "I wanted to make her somebody you'd see among people in Boston or Northampton; I really wanted her to wear the clothes they wear." Because Emma appears to her father in several scenes after her death, Hemming and Campbell discussed whether or not to change her wardrobe. "In the end we decided it would be too confusing, so she always wears the same thing. There's a little bit of almost fuzziness to the fabric, because in Craven's memory she would be a bit softened."

**CRAVEN**

**I'm the guy with nothing to lose.**

For director Martin Campbell, revisiting the film's characters and themes after two decades presented an exciting challenge. "Just as it did years ago, I thought that the heartfelt story of a man losing his daughter, and going off after revenge, could just really capture an audience today."

Producer Graham King concurs. "For me, 'Edge of Darkness' is not about politics today. It's about a reckoning, a man out for justice, and it's a great ride on the crest of the unknown, not knowing how things are going to pan out but going along for that ride."

Despite the violent lengths Thomas Craven goes to in seeking retribution for his daughter's murder, the film's star, Mel Gibson, found it to be a very human story. "I was intrigued by the characters and how they reacted to what was happening to them," he says. "At the same time, it's a very compelling mystery involving issues we're all uncertain about, and uncertainty is scary to most people."

## **ABOUT THE CAST**

**MEL GIBSON** (Thomas Craven) is an award-winning actor, director, writer and producer. In 1995, he directed and produced the epic box office hit “Braveheart,” in which he also starred in the title role. The film earned 10 Academy Award® nominations, winning five, including Best Director and Best Picture. Gibson also won Golden Globe and Critics’ Choice Awards for Best Director, and a Special Achievement in Filmmaking Award from the National Board of Review. In addition, Gibson was named the Director of the Year at the 1996 ShoWest Convention and received a BAFTA Award nomination for Best Director, as well as a Directors Guild of America Award nomination.

He later directed, co-wrote and produced 2004’s “The Passion of the Christ,” which became a worldwide box office phenomenon, exceeding all industry expectations. Earning more than \$600 million globally, it remains the highest-grossing independent film in history. More recently, Gibson directed, co-wrote and produced the drama “Apocalypto,” which received Golden Globe, BAFTA Award and London Film Critics Circle Award nominations for Best Foreign Language Film.

Gibson made his first impact as an actor, starring in such critical and commercial successes as the “Mad Max” trilogy, “Gallipoli,” and the “Lethal Weapon” actioners. Born in upstate New York, Gibson moved to Australia with his family at the age of 12. He attended the National Institute of Dramatic Arts (NIDA) at the University of New South Wales, where he appeared in several stage productions, including the role of Biff in Arthur Miller’s “Death of a Salesman.” On the strength of his stage work, Gibson came to the attention of film director George Miller, who cast him in the title role in 1979’s “Mad Max.” The low-budget, post-apocalyptic thriller became a surprise worldwide box office smash and put Gibson on the film industry map. The same year, he also played the almost diametrically opposite role of a gentle mentally handicapped man in “Tim,” for which he won the Australian Film Institute’s (AFI) Best Actor Award.

In 1981, Gibson starred in two films that further established him as an internationally acclaimed leading man. He won a second AFI Best Actor prize for his performance in Peter Weir’s true-life World War I drama “Gallipoli,” and then starred in Miller’s “Mad Max 2: The Road Warrior.” The following year, Gibson reunited with Weir to star in “The Year of Living Dangerously,” for which he received another AFI Award nomination in the category of Best Actor. In 1984, Gibson starred in three very different films: Roger Donaldson’s “The Bounty,” portraying mutineer Fletcher Christian; Mark Rydell’s “The River,” opposite Sissy Spacek; and

Gillian Armstrong's "Mrs. Soffel," with Diane Keaton. He went on to star in George Miller's 1985 hit "Mad Max: Beyond Thunderdome," reprising his role for the last time.

Gibson then starred in Richard Donner's 1987 blockbuster "Lethal Weapon," playing the role of Detective Sergeant Martin Riggs in the initial installment of what would become one of the film industry's most successful action franchises. Over the next 12 years, Gibson starred in three more "Lethal Weapon" films, all directed by Donner.

In 1990, Gibson formed Icon Productions with partner Bruce Davey. The first film produced under the Icon banner was "Hamlet," directed by Franco Zeffirelli and starring Gibson, who won the William Shakespeare Award from the Folger Library in Washington, DC, for his performance. He has since starred in such Icon projects as "Forever Young," "Maverick," "Payback," "What Women Want" and "We Were Soldiers." Gibson also made his directorial debut in 1993 with Icon's drama "The Man Without a Face."

In 2000, Gibson became the first actor to star in three films released in the same year that each earned more than \$100 million at the domestic box office: Roland Emmerich's historical epic "The Patriot"; the animated adventure comedy "Chicken Run," in which he voiced the lead role; and Nancy Meyers' romantic comedy "What Women Want," opposite Helen Hunt, for which Gibson received a Golden Globe nomination for Best Actor – Musical or Comedy.

Gibson previously received a Golden Globe nomination, for Best Actor – Drama, for his performance in Ron Howard's thriller "Ransom." His long list of film acting credits also includes Robert Towne's "Tequila Sunrise"; John Badham's "Bird on a Wire," opposite Goldie Hawn; "Air America," with Robert Downey Jr.; Richard Donner's "Conspiracy Theory," opposite Julia Roberts; and M. Night Shyamalan's "Signs."

**RAY WINSTONE** (Darius Jedburgh) recently starred with Harrison Ford in Steven Spielberg's "Indiana Jones and the Kingdom of the Crystal Skull." He also starred in "44 Inch Chest," "Fathers of Girls," the romantic comedy "Fool's Gold" and in the title role of "Beowulf," the groundbreaking motion-capture action film directed by Robert Zemeckis. Just prior to that, he appeared in Martin Scorsese's Oscar<sup>®</sup>-winning drama "The Departed" and in Anthony Minghella's "Breaking and Entering," opposite Jude Law and Juliette Binoche.

Winstone will appear in several films set for a 2010 release, among them the biographical drama "Sex & Drugs & Rock & Roll," about musician Ian Dury; the thriller "13," opposite Mickey Rourke; and "London Boulevard," based on the Ken Bruen novel.

He is currently in production in the role of a former Boer War guerilla in the action adventure "Tracker."

Winstone won a 1998 British Independent Film Award for Best Actor and earned a BAFTA Award nomination for his performance in Gary Oldman's "Nil by Mouth." The following year, he earned another British Independent Film nomination for his work in Tim Roth's drama "The War Zone." He received his third British Independent Film Award nomination for Best Actor for his work in "Sexy Beast." Additionally, he shared a National Board of Review Award for Best Ensemble for the 2001 film "Last Orders." Winstone earned an Australian Film Institute Award nomination for Best Actor for his work in "The Proposition."

Born in Hackney in the East End of London, Winstone was a champion boxer in school and fought twice for England. He studied acting at the Corona School before director Alan Clarke cast him in the controversial project "Scum," which was originally produced as a BBC play but was banned for its brutally violent content. Later remade as a feature film, "Scum" launched Winstone's career. His subsequent credits include "Quadrophenia," "Ladybird, Ladybird," "Face," "The Sea Change," "The Very Thought of You," "Agnes Brown" and "Fanny & Elvis." His more recent films include Anthony Minghella's "Cold Mountain" and Antoine Fuqua's "King Arthur." Additionally, he voiced the role of Mr. Beaver in the fantasy blockbuster "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe."

He has also worked extensively in television, starring in series and made-for-television movies, the most recent of which is the British telefilm "Compulsion" and HBO's "Last of the Ninth." His credits include the title roles in the British telefilms "Henry VIII" and "Sweeney Todd." Winstone's next television role will be in the British drama "Ben Hur," debuting in 2010.

**DANNY HUSTON** (Jack Bennett) most recently starred in the hit action adventure "X-Men Origins: Wolverine" and the romantic comedy "How to Lose Friends and Alienate People." He portrayed Samuel Adams in the 2008 award-winning HBO miniseries "John Adams," and starred opposite Elisabeth Rohm in Bernard Rose's "The Kreutzer Sonata," which premiered at the 2008 Edinburgh Film Festival.

Huston's recent film projects also include the British independent features "Alpha Male" and "Fade to Black," in which he appears as Orson Welles; the Alfonso Cuarón drama "Children of Men"; Peter Berg's "The Kingdom"; and the thriller "30 Days of

Night.” He starred in the critically acclaimed Australian Western “The Proposition,” which premiered at the 2006 Sundance Film Festival, and in Fernando Meirelles’ “The Constant Gardener,” for which he received the Golden Satellite Award for Best Supporting Actor, as well as Sofia Coppola’s “Marie Antoinette” and Joel Schumacher’s “The Number 23.”

Among his upcoming theatrical releases are “The Warrior’s Way,” with Kate Bosworth and Geoffrey Rush; Louis Letterier’s “Clash of the Titans,” with Sam Worthington, Ralph Fiennes and Liam Neeson; Ridley Scott’s “Robin Hood,” alongside Russell Crowe and Cate Blanchett; and “The Conspirator,” for director Robert Redford, all scheduled for release in 2010. Additionally, he will star in Barry Levinson’s biographical drama “You Don’t Know Jack,” about controversial physician Jack Kevorkian, for HBO.

Huston earned a 2003 Independent Spirit Award for his breakthrough performance as a Hollywood agent in the independent film “Ivansxtc,” his first feature for director Bernard Rose. Soon after, he worked with director Martin Scorsese in “The Aviator,” alongside Leonardo DiCaprio and Alec Baldwin, sharing a 2004 Screen Actors Guild Award® for Best Ensemble Cast. He also starred in director Jonathan Glazer’s “Birth,” opposite Nicole Kidman, and appeared in Alejandro Inarritu’s “21 Grams” and in John Sayles’ political drama “Silver City.”

Born in Rome, Huston was raised in Ireland and London, with stops in Mexico and the United States. He currently lives in Los Angeles.

**BOJANA NOVAKOVIC** (Emma Craven) most recently starred in director Sam Raimi’s horror thriller “Drag Me to Hell.” In 2006, she starred in the independent film “The Optimists,” for director Goran Paskaljevic, which took top awards at several international film festivals, and in Morgan O’Neill’s crime drama “Solo,” winner of Australia’s Project Greenlight competition.

Novakovic’s additional film credits include “The Monkey’s Mask,” “Strange Fits of Passion,” and the Australian independent film “Thunderstruck.” She will next star in the drama “Skinning” for director Stevan Filipovic, and in the thriller “Devil,” set for a 2011 release.

In 2004 she won an Australian Film Institute Award for her role in the network drama “Marking Time.” In 2008, she earned a nomination from the Australian

Subscription Television and Radio Association Awards for her role in the Showtime Australia series "Satisfaction."

Born in Serbia, Novakovic moved with her family to Australia when she was seven. She began acting at twelve, and was cast in her first film, "Blackrock," at 15. She studied at the McDonald College in Sydney, and graduated from the National Institute of Dramatic Art (NIDA) in 2002.

In addition to her screen and television credits, she has a varied repertoire of theatrical performances and has worked with some of Australia's most prestigious theatre directors and State Theatre Companies, including the Melbourne Theatre Company and the Sydney Theatre Company. She is a co-founder of Ride On Theatre and has received numerous awards for her work with the company, including "Fake Porno," which she adapted, directed and produced, and which opened to critical acclaim in Melbourne, earning three Green Room Award nominations; and "Debris," for which she earned two Green Room Award nominations in 2007 as both producer and performer. Among her other notable stage accomplishments are "Criminology," "Eldorado," and "Woyzek" for the Malthouse Theatre Company, for which she earned numerous Helpman Award nominations; "Strange Fruit," "These People" and "Away" for the Sydney Theatre Company; and "Romeo and Juliet," for Bell Shakespeare Company.

**SHAWN ROBERTS** (Burnham) most recently appeared in a leading role in the Chris Columbus comedy "I Love You, Beth Cooper." Prior to that, he starred in George A. Romero's sci-fi horror film "Diary of the Dead" and in James Issac's fantasy thriller "Skinwalkers."

He will next be seen starring alongside Milla Jovovich and Ali Larter in "Resident Evil: Afterlife," the latest chapter of the popular "Resident Evil" series.

Roberts' earlier feature film credits include Adam Shankman's "Cheaper by the Dozen 2," with Steve Martin; Romero's "Land of the Dead"; Bryan Singer's blockbuster "X-Men"; and the successful Canadian teen comedy "Going the Distance."

Raised in Stratford, Ontario, Roberts began acting professionally at age 12 with a lead role on the CBC series "Emily of New Moon," produced by Michael Donovan. Since the completion of that show's successful run, Roberts has worked continuously in both film and television.

## **ABOUT THE FILMMAKERS**

**MARTIN CAMPBELL** (Director) most recently directed the James Bond adventure “Casino Royale,” a critical tour de force and box-office smash that successfully introduced Daniel Craig in the role of Bond. Prior to that, he re-teamed with Antonio Banderas on “The Legend of Zorro,” the sequel to their 1998 hit “The Mask of Zorro,” which starred Banderas and Catherine Zeta-Jones and earned Academy Award® and Golden Globe nominations.

A native of New Zealand, Campbell began his career in London as a cameraman for Lew Grade’s ATV company. He went on to produce the controversial British feature “Scum” as well as “Black Joy,” which was selected for competition at the Cannes Film Festival. He made his directorial debut on the British police action series “The Professionals,” and continued with the popular BBC series “Shoestring” and Thames TV’s “Minder.” Considered one of the UK’s top directors by the mid 1980s, he helmed the highly praised British telefilm “Reilly: Ace of Spies” as well as “Edge of Darkness,” a critically acclaimed BBC miniseries that won six BAFTA Awards, including a Best Series win for Campbell, and inspired the feature film.

Campbell’s first Hollywood movie was “Criminal Law.” He went on to direct “Defenseless” and “No Escape” and, in 1995, directed Pierce Brosnan in his first outing as famed British spy James Bond in “GoldenEye.” Campbell was credited with rejuvenating the franchise and the movie grossed more than \$350 million worldwide. In 2000, he directed and produced the mountaineering action adventure “Vertical Limit,” which was critically well received and earned over \$200 million worldwide.

Some of Campbell’s additional American credits include HBO’s “Cast a Deadly Spell” and two episodes of NBC’s “Homicide: Life on the Street.” He also directed the epic romance “Beyond Borders,” starring Angelina Jolie and Clive Owen.

Campbell’s upcoming film projects include the crime drama “36” and the action film “Green Lantern.”

**WILLIAM MONAHAN** (Screenwriter) won an Academy Award® for Best Adapted Screenplay for “The Departed,” directed by Martin Scorsese, which earned four Oscars®, including Best Picture. Additionally, Monahan collected a Writers Guild of America Award and earned Golden Globe and BAFTA Award nominations for his work on the film. His previous screen work includes “Kingdom of Heaven” and “Body of Lies,” both

directed by Ridley Scott. Monahan recently finished principal photography on his first directorial project, "London Boulevard."

**ANDREW BOVELL** (Screenwriter) won the best screenplay prize at the 2009 San Sebastian Film Festival for his most recent film, "Blessed." The screenplay also won the Australian Writers' Guild AWGIE Award and was nominated for an Australian Film Institute (AFI) Award.

One of Australia's most celebrated writers, with a body of work encompassing film, theatre, television and radio, Bovell's first feature credit was as co-writer of the original screenplay for Baz Luhrmann's "Strictly Ballroom" in 1992. Following that, he wrote the 1998 drama "Head On," which earned an AWGIE Award and an AFI Award nomination for Best Adapted Screenplay, and the 2006 romantic thriller "The Book of Revelation." But it was his third film, director Ray Lawrence's 2001 "Lantana," which put him into the international spotlight. A box-office hit in Australia, it earned acclaim at film festivals around the world and won seven AFI Awards, including Best Screenplay from an Adapted Source (Bovell's own play, "Speaking in Tongues"), Best Film and Best Director. It garnered additional accolades for Bovell when named Best Adapted Screenplay by the Film Critics Circle of Australia, Best Screenplay at the Durban Film Festival and Best Screenplay at the 2003 London Film Critics' Circle Awards.

His most recent play, "When the Rain Stops Falling," has been performed nationally in Australia and is the winner of an AWGIE for Best Stage Play, as well as the Louis Esson Prize for Drama and the Queensland Premier's Literary Award. A new production of the play opened at the Almeida Theatre in London in 2009, and the American premiere is slated to open at New York's Lincoln Center in March 2010. His other plays include "Holy Day," which won the 2002 AWGIE; "Who's Afraid of the Working Class?," which won the Gold Australian Writers' Guild Award in 1999; and the 1997 AWGIE Award winner "Speaking in Tongues," which went on to be produced in the UK and the USA and throughout Europe.

**GRAHAM KING** (Producer) has emerged as a formidable producer of both major motion pictures and independent features. King won a Best Picture Oscar® as a producer on the 2006 ensemble crime drama "The Departed," directed by Martin Scorsese and starring Leonardo DiCaprio, Matt Damon, Jack Nicholson and Mark Wahlberg. The film won a total of four Academy Awards®, also including Best Director

and Best Adapted Screenplay. Also that year, King was a producer on the drama “Blood Diamond,” also starring DiCaprio.

“The Departed” marked King’s third collaboration with director Scorsese. In 2004, he produced Scorsese’s widely praised Howard Hughes biopic, “The Aviator,” starring DiCaprio, for which King earned an Academy Award® nomination and won a BAFTA Award for Best Picture. He was also honored by the Producers Guild of America with a Golden Laurel Award for Producer of the Year. King was co-executive producer on Scorsese’s Academy Award®-nominated epic drama “Gangs of New York,” starring DiCaprio, Daniel Day-Lewis and Cameron Diaz.

In 2007, King launched his independent production company, GK Films, with business partner Tim Headington and completed shooting “Edge of Darkness” under this new banner. Also produced by King for GK Films is the historical epic “The Young Victoria,” starring Emily Blunt and Rupert Friend. King produced the film alongside Martin Scorsese, Tim Headington and Sarah Ferguson.

King is also serving as a producer on a wide range of features in various stages of production or development for GK Films. Upcoming projects include “The Tourist,” starring Angelina Jolie and Johnny Depp; Gore Verbinski’s “Rango,” being produced in association with Verbinski’s Blind Wink Productions and featuring the voice of Johnny Depp; “The Town,” written and directed by Ben Affleck; “The Invention of Hugo Cabret”; “London Boulevard,” starring Colin Farrell and Keira Knightley; and “The Rum Diary,” starring Johnny Depp and produced with Depp’s production company, Infinitum Nihil.

Recently, GK Films launched a new company division, GK-TV, dedicated to the development, production and worldwide distribution of television programming.

King was previously the President and CEO of Initial Entertainment Group, which he founded in 1995. During King’s reign as President and CEO of Initial Entertainment Group, he served as an executive producer on such films as “The Dangerous Lives of Altar Boys,” produced by and starring Jodie Foster; Michael Mann’s biographical drama “Ali,” starring Will Smith in the title role; and Steven Soderbergh’s Oscar-winning® ensemble drama “Traffic.” King went on to executive produce the television miniseries “Traffic,” for which he received an Emmy Award nomination for Outstanding Miniseries.

A native of the United Kingdom, King moved to the United States in 1982.

**TIM HEADINGTON** (Producer), together with longtime friend and colleague Graham King, formed the Los Angeles-based production company GK Films in 2007.

Under the GK banner, he and King recently produced the romantic drama “The Young Victoria,” alongside producers Martin Scorsese and Sarah Ferguson, The Duchess of York.

Headington is also an executive producer on Gore Verbinski’s animated adventure “Rango,” featuring the voice of Johnny Depp and currently in post-production for a 2011 release. His upcoming producing projects include “The Rum Diary,” also starring Depp; the crime drama “London Boulevard,” for writer/director William Monahan; and “The Tourist,” starring Depp and Angelina Jolie.

Headington first met Graham King in 2004 when he invested in King’s former production company, Initial Entertainment Group, as it was financing and producing the award-winning biopic “The Aviator,” directed by Martin Scorsese and starring Leonardo DiCaprio. He went on to executive produce the thriller “First Born,” starring Elisabeth Shue, and DiCaprio’s producing debut, “Gardener of Eden, directed by Kevin Connolly and starring Lukas Haas, Giovanni Ribisi and Erika Christensen.

Headington is also a partner in the music management company Wright Entertainment Group (WEG), looking after such notable stars as Justin Timberlake, the Jonas Brothers, Ciara and Janet Jackson.

**MICHAEL WEARING** (Producer) is one of Britain’s most well-respected and successful producers of dramatic programming for television. His credits include the highly acclaimed, BAFTA Award-winning BBC miniseries “Edge of Darkness,” directed by Martin Campbell and written by Troy Kennedy Martin, on which the film is based, as well as the celebrated miniseries “Boys from the Blackstuff,” which became a landmark in British television drama.

Wearing’s television career began in 1976 with his appointment as script editor for the BBC’s English Regions Drama Department in Birmingham, a department set up to encourage new writing from the regional level. From 1980 onwards, he produced plays and series for the department, enjoying a major success with the serial “The History Man,” for which he received a 1982 BAFTA Award nomination for Best Drama Series/Serial. He also produced the highly acclaimed “Blind Justice.”

Named Head of Serials at the BBC in 1988, Wearing oversaw and executive produced numerous productions, including literary adaptations of “Middlemarch” and “Pride and Prejudice,” plus many award-winning projects, among them “The Buddha of Suburbia,” “The Final Cut” and playwright Peter Flannery’s “Our Friends in the North.”

In 1997, Wearing was presented with the honorary Alan Clarke Award for Outstanding Creative Achievement in Television at the British Academy Television Awards. In 1988, he left the BBC but has continued to produce for miniseries and programs, among them "A Respectable Trade," "Little White Lies," "Vanity Fair," "The American," "Great Expectations" and "Aristocrats."

His motion picture producing credits include "Red Mercury" and "When the Sky Falls," and he served as co-producer on "Southwest 9" and "Human Traffic."

**DAN RISSNER** (Executive Producer) most recently produced director Ben Affleck's crime drama "Gone Baby Gone."

Rissner began his entertainment career in the mailroom of William Morris Agency and was then drafted into the U.S. Army. Upon his release, he joined United Cerebral Palsy Associates and produced over 25 telethons from Ottumwa, Iowa to Phoenix, Arizona. In 1966, he went to work for the Ashley Famous Agency, and within two years became Head of the Motion Picture Literary Department.

When the Ashley Famous Agency was sold and Ted Ashley and Steve Ross took over ownership of Warner Bros. Inc., Rissner went with them and was named Vice President in Charge of European Production at age 29, based in London. Under his leadership, films produced included "A Clockwork Orange," "The Devils," "Death in Venice" and the Italian production "The Drama of Jealousy."

Rissner left Warner Bros. in 1971 to join United Artists Corp. as Executive Vice President in Charge of European Production. Based in England through 1978, he initiated and oversaw such films as "The Music Lovers," "Scorpio," "The Man with the Golden Gun," "Valentino," "The Confession," "The Night Porter," "The Story of Adele H," Norman Jewison's "Rollerball" and John Schlesinger's "Yanks," and also oversaw physical production on "Last Tango in Paris."

He returned to the U.S. in 1978 and continued to run the United Artists' European operation from New York, initiating and supervising "Semi-Tough," "Equus," "Missouri Breaks," "Hair," "The Spy Who Loved Me," "Moonraker," "Who'll Stop the Rain," "Fellini's Roma," Costa-Gavras' "Special Section," "La Cage Aux Folles" and "Farewell My Lovely," and was instrumental in re-teaming Blake Edwards and Peter Sellers to start a new series of Inspector Clouseau films, which produced "The Return of the Pink Panther" and "Revenge of the Pink Panther."

In 1982, Rissner joined Sherry Lansing at Twentieth Century Fox as Executive Vice President for Production and supervised “Ladyhawke,” “Unfaithfully Yours” and “Star Chamber.” From there, he returned to United Artists and was instrumental in initiating “The Year of the Dragon,” “2010: A Space Odyssey,” and “For Your Eyes Only.” He then produced “Backfire” and “A Summer Story” and, in 1992, teamed again with Sherry Lansing and Stanley Jaffe as executive producer on “School Ties.”

**DAVID M. THOMPSON** (Executive Producer) served as an executive producer on numerous notable films in 2009, including “An Education,” which won the Audience Award at the Sundance Film Festival; Jane Campion’s biographical drama “Bright Star,” about 19<sup>th</sup> Century poet John Keats; Jon Amiel’s “Creation,” about Charles Darwin; the drama “The Boys Are Back,” starring Clive Owen; Andrea Arnold’s second feature, “Fish Tank,”; and Grant Heslov’s “The Men Who Stare at Goats,” starring an ensemble cast led by George Clooney.

His recent releases also include Sam Mendes’ “Revolutionary Road,” starring Kate Winslet and Leonardo DiCaprio; Saul Dibb’s acclaimed biographical drama “The Duchess,” starring Keira Knightley; the big-screen version of Evelyn Waugh’s “Brideshead Revisited,” directed by Julian Jarrold; John Maybury’s “The Edge of Love,” also starring Knightley; “The Other Boleyn Girl”; and David Cronenberg’s BAFTA Award-nominated thriller “Eastern Promises,” which opened the 2007 London Film Festival.

Thompson began his career at the BBC as a documentary filmmaker and began producing drama while working for the BBC’s “Everyman” documentary series. He produced the original “Shadowlands,” which won a BAFTA TV Award for Best Drama and an International Emmy Award. His subsequent productions included the BAFTA Award-winning “Safe,” directed by Antonia Bird, Alan Clarke’s “The Firm” and “Road.”

He was appointed Head of BBC Films in May 1997, overseeing a slate of films for cinema and television. His BBC productions include the acclaimed “Mrs. Brown,” starring Judi Dench and Billy Connolly; Stephen Daldry’s “Billy Elliot,” BBC Films’ most successful film to date, which won three major BAFTA Awards, earned three Oscar® nominations, and earned \$100 million worldwide; Lynne Ramsay’s “Ratcatcher” and “Morvern Callar”; Pawel Pawlikowski’s “Last Resort” and “My Summer of Love”; Stephen Frears’ “Mrs. Henderson Presents,” with Judi Dench and Bob Hoskins; “The History Boys,” adapted from Alan Bennett’s award-winning stage play; the Cannes Jury Prize

winner “Red Road,” Andrea Arnold’s first feature; and the Oscar<sup>®</sup>-nominated “Notes on a Scandal,” starring Cate Blanchett and Judi Dench, directed by Richard Eyre.

Thompson left his role as head of BBC Films in June 2008 to set up Origin Pictures, a new independent production company that focuses on film and television drama. The company has a first-look deal with BBC Fiction, as well as with major international distributor Fremantle Media Enterprises, which also entails a first-look development deal with producer and financier Anant Singh through his company, Distant Horizon. Origin’s initial project was the Dominic Savage-directed “Freefall,” the first drama to directly address the financial crisis, and they are currently shooting “The First Grader” on location in Kenya, with director Justin Chadwick. Thompson also continues to serve as an executive producer for films developed while he was at BBC Films, including “The Edge of Darkness.”

**SUZANNE WARREN** (Executive Producer) is Vice President of Production at Pandemonium, working on a slate of projects with Bill Mechanic which includes “Torso,” written by Ehren Kruger for David Fincher, and “The C.O.,” based on the true story of pacifist war hero Desmond Doss, written by Robert Schenkkan. Upcoming titles “Deadworld,” written by David Hayter, and “Love Undercover,” written by Brian Yorkey, are among those currently in development.

Warren began her career in film production at Cowboy Films, a commercial and music video company in the UK, working with Lisa Bryer and Tim Pope on commercials and music videos for such artists as The Cure, Neil Young and David Bowie. There she developed and served as a producer on Nick Love’s debut feature, “Goodbye Charlie Bright,” starring Paul Nicholls and Danny Dyer; “The Hole,” directed by Nick Hamm and starring Thora Birch and Keira Knightley; and “The Last King of Scotland,” starring Forest Whitaker and James McAvoy.

Upon moving to Los Angeles in 2001 to be with her husband, producer and screenwriter Alessandro Camon, Warren joined Catch 23 and spent two years as Senior Vice President of Production. There she worked on several projects, including “Suburban Girl,” directed by Marc Klein and starring Sarah Michelle Gellar and Alec Baldwin, and “Mrs. Darwin,” with the UK Film Council and Mike Newell’s 50 Canon Entertainment.

**GAIL LYON** (Executive Producer) most recently produced the comedy drama “Stick It,” set in the world of competitive gymnastics. Prior to that, she served as executive producer on Robert Luketic’s romantic comedy “Win a Date with Tad Hamilton!,” starring Kate Bosworth and Topher Grace, and on the live-action revisiting of JM Barrie’s classic tale “Peter Pan,” directed by P.J. Hogan. As President of Red Wagon Entertainment, Lyon also executive produced the family comedy adventure “Stuart Little 2,” which became an international hit.

Before joining Red Wagon, Lyon served as President of Jersey Films, where she was a co-producer on the award-winning, true-life drama “Erin Brockovich,” starring Julia Roberts under the direction of Steven Soderbergh. Her additional credits include the HBO comedy “The Pentagon Wars,” as an executive producer, and the sci-fi thriller “Gattaca,” as a co-producer.

Previously, Lyon was an executive in the feature film division of The Walt Disney Company, as well as an executive for producer Joel Silver at Silver Pictures. She began her entertainment industry career as a page at NBC in Burbank, California.

**E. BENNETT WALSH** (Executive Producer) most recently served as executive producer on Kevin Macdonald’s 2009 crime thriller “State of Play,” based on the acclaimed BBC miniseries of the same name and starring Russell Crowe, Ben Affleck, Rachel McAdams and Helen Mirren. Previously, he produced Marc Forster’s critically acclaimed drama “The Kite Runner,” which earned Golden Globe and BAFTA Award nominations for Best Foreign Language Film, and the hit thriller “Disturbia,” starring Shia LaBeouf.

Walsh has executive produced a number of features, including the action thriller “Ghost Rider,” the action adventure film “Stealth,” and Michael Apted’s thriller “Enough.” As an executive producer, he counts among his greatest successes Quentin Tarantino’s back-to-back hits “Kill Bill: Volume 1” and “Kill Bill: Volume 2,” the first of which earned five BAFTA Award nominations and brought star Uma Thurman a Golden Globe nomination.

Walsh served as co-producer on a series of productions out of New York, including the Mariah Carey music drama “Glitter” and the well-received Wall Street drama “Boiler Room.”

After graduating from Boston’s Emerson College with a B.A. in Film Studies, Walsh moved to New York and became involved in independent filmmaking, working

initially as an art director and cinematographer, then as a producer. Among his earliest credits was "A Brother's Kiss," on which he was credited as producer/unit production manager alongside veteran producer Norman Jewison.

**PHIL MÉHEUX**, BSC (Director of Photography) continues a long and successful collaboration with director Martin Campbell on "Edge of Darkness." He photographed Campbell's feature directorial debut, "Criminal Law," and went on to work with him on "Defenseless," "No Escape," "GoldenEye," "The Mask of Zorro," "Beyond Borders," "The Legend of Zorro" and the James Bond thriller "Casino Royale," for which he earned a British Society of Cinematographers Award and a BAFTA Award nomination.

Méheux's additional cinematography credits include the features "Beverly Hills Chihuahua," "Around the World in 80 Days," Chris Columbus' "Bicentennial Man," Jon Amiel's "Entrapment," Phillip Noyce's "The Saint," "Ghost in the Machine," "The Trial," "Highlander 2: The Quickening," "Renegades," "The Fourth Protocol," "Max Headroom" and "Experience Preferred...But Not Essential."

After leaving school at 16, Méheux worked at various film jobs in London before becoming a projectionist at the BBC Television Studios in Ealing. In his free time, he edited and photographed a number of 16mm shorts, the most notable of which was "One is One," which was sponsored by the British Film Institute and entered in several worldwide film festivals. His ambitious efforts gained him a place with the BBC's prestigious film training program and, by the late 1960s, Méheux was working as a documentary cameraman with the BBC film unit. Several of his award-winning television films subsequently caught the eye of director Anthony Simmons, whose 35mm feature "Black Joy," photographed by Méheux, became the official British entry at the 1977 Cannes Film Festival. Its producer, Martin Campbell, then re-teamed with Méheux on the Alan Clarke drama "Scum," which led to such early cinematography credits as "The Long Good Friday," "Omen III: The Final Conflict" and "The Disappearance of Harry."

Méheux was elected to the British Society of Cinematographers in 1979 and has served on the Board of Governors for several years, becoming its longest-running president for a four-year term, from 2002 to 2006, and is a member of the Academy of Motion Picture Arts and Sciences.

**TOM SANDERS** (Production Designer) has earned two Academy Award® nominations in Art Direction, first for his work on "Bram Stoker's Dracula," for director

Francis Ford Coppola in 1992, and again for “Saving Private Ryan,” for director Steven Spielberg in 1998.

Sanders previously worked with “Edge of Darkness” star Mel Gibson as the production designer on “We Were Soldiers,” the Oscar®-winning “Braveheart,” “Maverick” and, most recently, the action adventure film “Apocalypto.”

His production design credits also include D.J. Caruso’s thriller “Eagle Eye,” the historical drama “Purple Mountain,” Rob Reiner’s romantic comedy “Rumor Has It...,” John Woo’s “Mission: Impossible II,” “Fathers’ Day” and “Assassins.” Previously, he served as art director on Steven Spielberg’s “Hook,” as well as on “Days of Thunder,” “Naked Tango” and “Revenge,” and served as visual consultant on “Timeline.”

In 1996, Sanders directed the “About Face” episode of the popular HBO series “Tales from the Crypt.”

His work will next be seen in the sports drama “Secretariat,” for director Randall Wallace, set for an October 2010 release.

**STUART BAIRD** (Editor) has twice been nominated for an Academy Award®: first in 1979 for his work on Richard Donner’s “Superman” and again in 1989 for Michael Apted’s “Gorillas in the Mist,” starring Sigourney Weaver.

“Edge of Darkness” marks Baird’s third collaboration with director Martin Campbell. Baird earned a BAFTA Award nomination and an Eddie Award nomination for his work on the 21st James Bond adventure, Campbell’s “Casino Royale,” and he previously edited Campbell’s blockbuster “The Legend of Zorro,” starring Catherine Zeta-Jones and Antonio Banderas. Baird’s film credits also include the recent action thrillers “Vantage Point” and “Whiteout,” as well as “Maverick,” “Lethal Weapon” and “Lethal Weapon 2,” “Demolition Man,” “Radio Flyer,” “Die Hard 2,” “Ladyhawke,” “Tommy,” “Outland,” and “Five Days One Summer,” for director Fred Zinnemann.

As a director, Baird’s credits include “Star Trek: Nemesis,” “U.S. Marshals” and “Executive Decision.”

**LINDY HEMMING** (Costume Designer) won an Academy Award® for her Gilbert & Sullivan-era costume designs for “Topsy-Turvy,” directed by Mike Leigh. She has also been Leigh’s costume designer of choice on the films “Meantime,” “Naked,” “Life is Sweet” and “High Hopes.”

Hemming designed the costumes for the international blockbuster “The Dark Knight” and its predecessor hit, “Batman Begins,” both directed by Christopher Nolan. She served as the costume designer on several James Bond films, beginning in 1995 with “GoldenEye,” directed by Martin Campbell, and continuing with Roger Spottiswoode’s “Tomorrow Never Dies,” Michael Apted’s “The World is Not Enough,” Lee Tamahori’s “Die Another Day” and Campbell’s “Casino Royale.”

She is currently working on the action fantasy film “Clash of the Titans,” directed by Louis Leterrier, set for release in March 2010.

Hemming’s extensive film credits also include “Lara Croft: Tomb Raider” and its sequel, “Lara Croft Tomb Raider: The Cradle of Life”; “Harry Potter and the Chamber of Secrets,” directed by Chris Columbus; Sally Potter’s “The Man Who Cried”; “The Trench,” starring Daniel Craig; Mark Herman’s “Little Voice” and “Blame It on the Bellboy”; “The Brave,” directed by and starring Johnny Depp; Bob Rafelson’s “Blood & Wine”; Peter Chelsom’s “Funny Bones” and “Hear My Song”; Mike Newell’s “Four Weddings and a Funeral,” for which she was nominated for a BAFTA Award; Stephen Gyllenhaal’s “Waterland”; Peter Medak’s “The Krays”; Jon Amiel’s “Queen of Hearts”; Stephen Frears’ “My Beautiful Laundrette”; David Hare’s “Wetherby”; Richard Eyre’s “Laughterhouse”; and Bill Forsyth’s “Comfort & Joy.”

Hemming was nominated for a BAFTA TV Award for her work on the telefilm “Porterhouse Blue.” Her television credits also include the longform projects “Running Late,” “Dancing Queen” and “All Things Bright and Beautiful.”

Prior to designing costumes for the screen, Hemming was a costume designer in the theatre. She worked with the Royal Shakespeare Company and the National Theatre of Great Britain, and on many productions in London’s West End.

**HOWARD SHORE** (Composer) is among today’s most respected, honored, and active composers and music conductors. His work with Peter Jackson on “The Lord of the Rings” trilogy stands as his most towering achievement to date, earning him three Academy Awards®. He has also been awarded four Grammys and three Golden Globes. Shore was one of the original creators of “Saturday Night Live,” serving as the show’s music director from 1975 to 1980. At the same time, he began collaborating with David Cronenberg, and has scored 12 of the director’s films, including “The Fly,” “Dead Ringers,” “Crash,” “Naked Lunch” and “Eastern Promises,” for which he was honored with a Canadian Genie Award. Shore has continued to distinguish himself with a wide

range of projects, from Martin Scorsese's "The Departed," "The Aviator" and "Gangs of New York" to "Ed Wood," "The Silence of the Lambs," "Philadelphia," and "Mrs. Doubtfire." Most recently, Shore composed the score for John Patrick Shanley's "Doubt."

Shore's music has been performed in concerts throughout the world. In 2003, he conducted the New Zealand Symphony Orchestra and Chorus in the world premiere of "The Lord of the Rings Symphony" in Wellington, New Zealand. Since then, the work has had over 140 performances by the world's most prestigious orchestras.

In 2008, Shore's opera "The Fly" premiered at the Théâtre du Châtelet in Paris and at Los Angeles Opera. His other recent works include "Fanfare," for the Wanamaker Organ in Philadelphia, and a piano concerto for world-renowned Chinese pianist Lang Lang, slated to premiere in 2010. Currently, Shore is working on his second opera and looks forward to a return to Middle-earth with J.R.R. Tolkien's "The Hobbit."

Shore received the Career Achievement for Music Composition Award from the National Board of Review of Motion Pictures and New York Chapter's Recording Academy Honors, ASCAP's Henry Mancini Award and the Frederick Loewe Award. He holds honorary doctorates from Berklee College of Music and York University, and he is an Officer of the French Order of Arts and Letters.