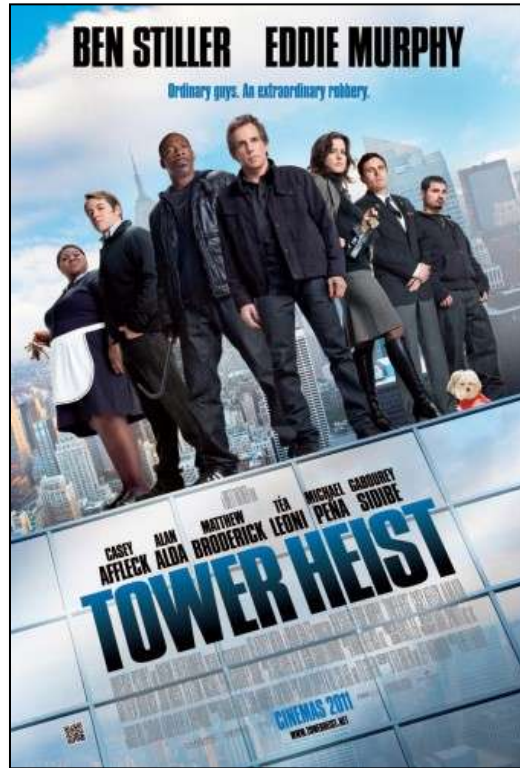


TOWER HEIST

Production Notes



Release Date: November 4, 2011

Studio: Universal Pictures

Director: Brett Ratner

Screenwriter: Adam Cooper, Bill Collage, Russell Gewirtz, Rawson Marshall Thurber, Ted Griffin, Leslie Dixon, Noah Baumbach, Jeff Nathanson

Starring: Ben Stiller, Eddie Murphy, Matthew Broderick, Téa Leoni, Gabourey Sidibe, Casey Affleck, Stephen Henderson, Judd Hirsch, Michael Pena, Alan Alda

Genre: Action, Comedy

MPAA Rating: PG-13 (for language and sexual content)

Official Website: TowerHeist.net

STUDIO SYNOPSIS: Ben Stiller and Eddie Murphy lead an all-star cast in "Tower Heist," a comedy caper about working stiffs who seek revenge on the Wall Street swindler who stiffed them. After the workers at a luxury Central Park condominium discover the penthouse billionaire has stolen their retirement, they plot the ultimate revenge: a heist to reclaim what he took from them.

Production Information

BEN STILLER and EDDIE MURPHY lead an all-star cast in *Tower Heist*, an action-comedy about a staff of blue-collar workers who seek revenge on the Wall Street swindler who stiffed them. After the crew at the luxury Central Park condominium The Tower discover the penthouse billionaire has stolen their retirement, they plot the ultimate revenge: a heist to reclaim what he took from them.

Queens native Josh Kovaks (Stiller) has managed one of the most luxurious and well-secured residences in New York City for more than a decade. Under his watchful eye, nothing goes undetected. In the swankiest unit atop Josh's building, Wall Street titan Arthur Shaw (ALAN ALDA, *The Aviator*) is under house arrest after being caught stealing \$2 billion from his investors. The hardest hit among those he defrauded? The Tower staffers whose pensions he was entrusted to manage.

With only days until Shaw gets away with the perfect crime, Josh's crew turns to petty crook Slide (Murphy) to plan the nearly impossible: steal the \$20 million they are sure is hidden in the heavily guarded condo where Shaw is being held by an FBI team led by Special Agent Claire Denham (TÉA LEONI, *Fun With Dick and Jane*).

Though amateurs, these rookie thieves—including high-strung concierge Charlie (CASEY AFFLECK, *Ocean's Eleven* trilogy), broke ex-Wall Streeter Mr. Fitzhugh (MATTHEW BRODERICK, *The Producers*), rookie bellhop Dev'Reaux (MICHAEL PEÑA, *Battle: Los Angeles*) and feisty maid Odessa (GABOUREY SIDIBE, *Precious*)—know the building better than anyone. It turns out they've been casing the place for years...they just didn't know it.

Director BRETT RATNER (*Rush Hour* series, *X-Men: The Last Stand*, *RedDragon*) joins Academy Award®-winning producer BRIAN GRAZER (*8 Mile*, *A Beautiful Mind*, *American Gangster*) to lead a talented behind-the-scenes crew for *TowerHeist*. Grazer is joined in production duties on the action-comedy by Eddie Murphy and KIM ROTH (*Inside Man*, *Insomnia*). The film is from a story by ADAM COOPER (*Accepted*) & BILL COLLAGE (*Accepted*) and TED GRIFFIN (*Ocean's Eleven*) and a screenplay by Ted Griffin and JEFF NATHANSON (*Catch Me If You Can*).

Longtime collaborators and artists new to Ratner's team are director of photography DANTE SPINOTTI (*The Insider*, *L.A. Confidential*), editor MARK HELFRICH (*X-Men: The Last Stand*, *Rush Hour* trilogy), production designer KRISTI ZEA (*Revolutionary Road*, *The Departed*), costume designer SARAH EDWARDS (*Salt*, *Michael Clayton*) and composer CHRISTOPHE BECK (*The Hangover*, *Red*).

Tower Heist's executive producers are BILL CARRARO (*The Adjustment Bureau*, *The Golden Compass*) and KAREN KEHELA SHERWOOD (*A Beautiful Mind*, *Inside Man*).

ABOUT THE PRODUCTION

Plotting the *Heist*: The Project Begins

Oscar ®-winning producer Brian Grazer is one of a handful of filmmakers with the intuitive ability to pair Brett Ratner, the action-savvy director with a string of box-office hits to his name, and a high-profile cast led by comedy superstars Ben Stiller and Eddie Murphy to deliver *Tower Heist*, an action-comedy that scales new heights.

The producer shares how the project began: “Eddie and I have worked with one another since we filmed *Boomerang* in the early ’90s. In 2005, he pitched an idea to Brett and me to develop a film with a number of comedians playing guys who were down on their luck, the genesis of *Tower Heist*. He wanted to create a movie with characters that were not the cool, slick guys. His idea was that the story would follow a group of disgruntled employees in a building like the Trump Tower who seize their chance and plan a robbery. Naturally, everything that could possibly go wrong with their ill-conceived plans did.”

From inception to the first day of principal photography, it would take almost five years before the film would fire on all cylinders. Grazer, Ratner and Murphy were in no rush, however, as they wanted to make sure that the project was tonally perfect. Commends Murphy of the man with whom he’s worked on blockbuster hits such as *The Nutty Professor* and *Nutty Professor II: The Klumps*: “Brian has been my biggest collaborator throughout my career. We have similar sensibilities when it comes down to what a good movie is and the types of movies we’re trying to make. We have a shorthand communication where I can tell him one of my ideas and he can help shape it into a screenplay.”

Since Murphy’s pitch to Grazer and Ratner in ’05, several incarnations of the project have come about. The development process has been a lengthy one, but the three men agreed that the film that they ultimately wanted to make should seamlessly blend comedy and action. Grazer and Murphy found Ratner to be the perfect partner to helm *Tower Heist* and liked the fact that he would work with *Ocean’s Eleven* screenwriter Ted Griffin and *Catch Me If You Can* writer Jeff Nathanson to hone the earlier work of *Accepted* scribes Adam Cooper and Bill Collage.

Ratner reflects upon how *Tower Heist*’s writers nailed the tone of the film he would direct: “Ted brought the real motivation and the heart to the concept, and then when Jeff came on, he came up with the obstacles, complexities and the specificities of these characters.” He feels that the time is ideal for this story to unfold and states: “It’s about the upstairs and the downstairs and working-class, blue-collar workers just trying to get by who were robbed. They’re taking it back from not just the rich, but the corrupt rich. That’s why you’re cheering for and rooting for these

characters. You want them to win.”

The director, who is equally comfortable with the comedy genre as he is with action, shares something unique with Murphy: both are film aficionados who possess encyclopedic recall of scenes from classic Hollywood and foreign films. However, it was Ratner’s deep affinity for the heist movies of the 1970s—from *The Taking of Pelham One Two Three* to *The Hot Rock* and *The Anderson Tapes*—that most attracted him to *TowerHeist*. “What works about our movie is that it walks that line between drama and comedy very well,” he offers. “Nobody’s playing these characters with a wink; everyone’s playing them incredibly serious. The comedy naturally comes from the characters and the situations that they’re put into.”

For Ratner, the opportunity to direct a comedy icon was one he didn’t hesitate to grab. He offers: “I grew up watching all of Eddie’s films and studying them, so the chance to work with him was a dream come true. Not only was this movie Eddie’s idea, but in a lot of ways, he invented the genre. If it wasn’t for him, my *Rush Hour* series would never have existed.”

Murphy, pleased to see that the project was coming full circle, joined Grazer and fellow Imagine executive Kim Roth on *Tower Heist* as a producer on the film. He shares: “Brian and the studio kept developing it and wanted to make it more about one character instead of a group of comedians, and a great script came together. They called me and let me know that Ben Stiller wanted to do the movie and that there was this role in it that’s really cool. I read it and thought it was funny. Plus, I’m trying to work with Brett as much as possible.”

The performer believed that it was time to return to familiar comic ground. He adds: “The theme of the film, with the workers being taken advantage of by the rich folks and then turning the tables, is timeless. One of my earliest movies, *Trading Places*, was like that. Those themes work forever. It was fun for me to work on because I hadn’t done a role like that in a while. I’ve done a lot of family movies, and I’ve done a lot of projects in which the characters were not ‘street-y’ guys. There was a freshness to this.”

Stiller, the star of such box-office hits as *Zoolander* and *Tropic Thunder* (both of which he directed) and the three films of the *Meet the Parents* franchise, came aboard as Josh Kovaks, the workaholic manager of the tony building who has given up on his personal life to satiate the endless wants of his pampered residents. Whether immersing himself in the minutiae of fine wines and the newest restaurants or keeping track of the birthday and anniversary of every affluent occupant, Josh may always be counted upon. With a decade of experience working in the building, he runs a tight ship and expects nothing but perfection from his staff.

The actor admits that he was intrigued by Ratner’s passionate take on the material, and the chance to join both the director and Murphy proved to be an attractive proposition. Stiller

remarks: “I’ve known Brett for almost 15 years, and this is the first time that we’ve worked together. He has incredible enthusiasm and an amazing sense of film history. He loves the filmmaking process, and he loves filmmakers. Brett works viscerally. He does his prep, but when he gets on the set is when it all comes alive for him.”

Ratner returns the compliment to Stiller: “I’ve been a friend and fan of Ben’s for more than 15 years. He is one of my favorite directors and actors. There is no actor with as much passion, commitment and hard work toward a performance than Ben. From our first meeting about *Tower Heist*, we were on the same page and completely agreed on the tone of the film that we all wanted to make.”

Problem solver that he is, Josh looks to con man Slide when it comes to criminal advice. The relationship between the two dates back to their time in preschool in Astoria, Queens, but the interaction that they currently have is the daily harassment that Slide gives Josh on Josh’s way to work. Although both still live in the borough, the men are polar opposites who have taken separate paths. Josh works in the rarified world of vast wealth in Manhattan while Slide is pulling low-level crime gigs. But a criminal mind is a criminal mind, and Josh has limited options and time to get the pension funds back. Josh knows he’s taking a chance to ask Slide to join in their con, but he takes the risk.

When it came to working with Murphy, Stiller led the cast in enthusiasm. As Murphy has been a fixture of the comedy landscape for decades, Stiller was excited to see him slip into a role that harkened back to memorable characters he portrayed in *Beverly Hills Cop* and *48 Hrs*. Commends Stiller: “Eddie Murphy is iconic, especially for my generation. He defines a lot of what comedy is over the last 25 years, so it was very cool to work with him. I sometimes felt like an audience member as I watched him do his thing. I would think ‘Wow, that’s good. That’s going to be in the movie.’”

Shooting script locked and filmmaking team in place, Grazer reflected upon the project that began with the grain of an idea several years prior. He notes: “It’s difficult to imagine that a casual conversation six years ago has grown into such a fully realized film that is so grand in scope. Plus, who could have known that, in this period of time, the global financial markets would teeter on the verge of collapse and the villain in our story would pale in comparison to some very real ones on Wall Street? Truth remains stranger than fiction.”

Blue Collars and Blue Bloods: Casting the Action-Comedy

At the heart of *Tower Heist* is a ragtag group—a building manager with a score to settle, a desperate Wall Streeter on the verge of bankruptcy, a cash-strapped concierge whose wife is

expecting their first child, a bellhop up for any adventure and a feisty maid hoping to stay in the country—looking to recoup their looted pensions. Alongside a petty criminal looking for quick cash, they are ready to do what needs to be done to get the cash. The talented ensemble elevated the material with occasional improvisation, and their easy off-screen rapport translated to the front of the camera.

With a standout comic cast led by Stiller and Murphy, humor would naturally punctuate a storyline complemented by action. For many of the actors, the film gave longtime friends an opportunity to work together once again. Ben Stiller, Alan Alda and Téa Leoni reunited for the first time since co-starring in David O’Russell’s critically acclaimed 1996 indie *Flirting With Disaster*. Leoni had previously collaborated with Ratner on *The Family Man*, and Stiller directed Matthew Broderick in 1996’s dark comedy *The Cable Guy*. As well, a number of day players had worked on many a Ratner film over the years.

International financier Arthur Shaw is the quintessential champagne villain whose polished veneer belies a shrewd con man. For many years Shaw demanded a quiet respect from Josh, who feels a kinship with one of The Tower’s most beloved residents. Josh aspires to live in this world and has been hopeful that his fellow chess player would shepherd him there. When faced with an unimaginable betrayal, however, Josh makes it his personal mission to reclaim his crew’s money from Shaw. Stiller explains: “Josh and Shaw have a good rapport. Josh is very good at understanding what Shaw needs, but he misinterprets the relationship early on by thinking that Shaw would never do anything to intentionally hurt the people who work in the building.”

In Alan Alda, Ratner and the producers found an actor who could sell a likeable billionaire whom we learn is more comfortable stealing from blue-collar workers than from his elite clients. But Alda clears up a misconception about Shaw. Alda notes: “Shaw is sometimes described as a Bernie Madoff-like character. I’m not sure. I don’t think anyone has ever operated on the scale that Madoff did. And I don’t know if what Shaw did technically qualifies as a Ponzi scheme. But in that Shaw was willing to steal money from people who really needed it—who really couldn’t afford to lose it—and willing to take everything they had...yes, he’s in Bernie territory, with both feet.”

It’s Special Agent Claire Denham who clues in Josh about Shaw’s fraudulent history and does so with swift efficiency. Leoni, whose FBI Special Agent Claire Denham knows the truth about Shaw, is the one who has to explain the cold, hard reality of the situation to Josh after he thwarts what he believes is an attempted kidnapping of The Tower’s favorite resident.

Téa Leoni credits her interaction with FBI technical advisor ANNE C. BEAGAN with putting the distinctive touches on her tough-as-nails agent who has to convince Josh that Shaw is a bad guy. The actress laughs: “Agent Denham is your standard-issue, ball-breaking FBI agent. She’s

certainly a very tough lady, and it's not my first waltz with this type of character. However, I was able to spend some time with Anne, a great technical advisor we had on set. She's got this steely gaze that is terrifying, but what's underneath that is a very interesting lady. Beyond the technical aspects of the job, she provided so much more for me to use."

The actress was equally impressed by her cohorts. Continues Leoni: "We had a table read in Los Angeles and as I was sitting around with this cast and listening to these strong actors who, with a minimal amount of effort, brought such a distinguished flavor to their characters, I thought, 'We could have just shot the table read.'"

Stiller returns the compliment to his leading lady: "Téa is very believable as an FBI agent because she's smart and aggressive and has a great sense of humor. But she's also very much a New Yorker, and a lot of what this movie is about is New Yorkers and their attitudes toward life. She was a great choice for the role, and it was fun to work with her again because it had been a long time since we'd done so."

Casey Affleck, who portrays Charlie, Josh's not-so-savvy (and broke) brother-in-law who works as The Tower's concierge, cut his teeth on the heist genre as Virgil Malloy in Steven Soderbergh's *Ocean's Eleven* series. Still, he knew the promise of working with Stiller, Murphy and Ratner was reason enough to revisit the genre. Notes the actor: "More than anything else, I just like Ben, Eddie and Brett, and it sounded like a fun film to do. I wanted to do a comedy, and I thought this was an opportunity to try and be funny."

With a wife on the verge of going into labor, Charlie is reluctant to join Josh's crew of amateur thieves. Grazer felt that Affleck, with his deadpan timing, was perfect for the part. "Casey continues to impress me with the fascinating choices he has made in his career," offers the producer. "He is so droll, that with a slight vocal inflection or delivery of a minor tic, he can elicit a great number of laughs. The fact that Casey has experience in the world of heist movies made him even more perfect for the job."

Matthew Broderick came aboard *Tower Heist* to portray Mr. Fitzhugh, a Wall Streeter who has suffered his own financial hardships and whose quarters in the ritzy building have been foreclosed. Despite the dire circumstances, the self-professed squatter is a financier to the core and knows the tricks of his former trade. "Fitzhugh needs the money, and greed becomes his primary motivation," explains Broderick. "That's one thing I like about the caper movies from the 1970s like *The Anderson Tapes*. They really wanted the money or jewels or art. Fitzhugh's mindset harkens back to that."

For Ratner, the chance to work with the veteran actor was another reason to be excited about showing up for work every day. He says: "When I was 12, Matthew Broderick was the biggest

movie star next to Eddie Murphy, literally. I grew up on Matthew, and to have him play Fitzhugh was a great honor. I couldn't believe that he was on my set sitting next to Eddie, Ben and all of these other great actors.”

Murphy shares his director's assessment of the veteran stage and screen performer. He compliments, “Everybody in the cast is funny and likeable, and you want everybody in the cast to win. Matthew Broderick is one of my contemporaries. We came up around the same time. I've seen everything that he's done, and it was great to be on a set with a master actor.”

A compelling element of the premise that resonated with the team was the insightful social commentary, coupled with an empowering Robin Hood spirit. It jump-starts the tale of newly disenfranchised who would be driven to commit a high-stakes robbery. The writers tapped into the battered U.S. economy, whose financial meltdown occurred amidst charges of corporate mismanagement, record high unemployment and financiers defrauding their clients. They infused the material with a timeliness that made the premise all the more powerful and gave the ensemble cast much material to use.

Michael Peña, who portrays bellhop/elevator operator Dev'Reaux, the newest member of The Tower staff, appreciated this ripped-from-the-headlines aspect of the film. Dev'Reaux's freewheeling attitude rubs Josh the wrong way but also makes him a go-to guy to be a part of the heist crew. “I love this story,” Peña states, “between the financial meltdown, unemployment and government bailouts, the little guy finally gets to have his day. To be able to get it done on their own terms with their everyday skills makes it that much sweeter for the crew. I had family affected by the economic downturn while I was reading the script, so as much as *Tower Heist* is a big action-comedy, there's an underlying anticipation to see it all play out.”

Stiller elaborates on Peña's character: “We meet Dev'Reaux, who is brand new at the job and a likeable street guy, but puts his foot in his mouth a lot. He doesn't understand the hierarchy of how you're supposed to deal with the tenants and gets under Josh's skin, but Josh needs him, so he brings him onto the heist team.”

Academy Award® nominee Gabourey Sidibe follows up her highly acclaimed dramatic debut in *Precious* to play the role of Odessa Montero, a feisty Jamaican-born maid who works in The Tower while trying to secure her green card. As the daughter of a locksmith, she possesses skills that prove to be invaluable to the team when the heist is devised. Though the Harlem-bred Sidibe conferred with a safecracker to refine her technique, she constructed her character by looking a little closer to home. “The thing about Odessa is that she is Jamaican,” she says. “I am not Jamaican, but some of my friends are so I brought their blunt, quick-witted sass to Odessa.” The actress laughs, “I've been teasing them our entire friendship, so it was nice to honor them on camera.”

Ratner loved being able to introduce audiences to a very different side of the young woman who blew filmgoers away in her very first dramatic role. Still, he admits: “I needed an actress to be able to stand toe-to-toe with Eddie Murphy and Ben Stiller, somebody with a strong personality. Gabby is a breath of fresh air. She walks in the room, and everybody just gravitates to her. She’s pathologically positive, happy and smart. She’s always got something witty to say. She’s constantly cracking a joke or whispering something in your ear to make you laugh.”

The project gained further momentum with the casting of legendary actor JUDD HIRSCH, who rejoins his producer from *A Beautiful Mind* for this film. Cast as Mr. Simon, Josh’s boss who fires several of his employees when they destroy Shaw’s car, Hirsch admits that he has a lot of sympathy for Josh. “I love Ben’s part. You don’t usually see parts like that. They’re usually banal or immune, but Josh is concerned with the lives of others and is always trying to get somebody straightened out. But he’s the one who takes the fall. He’s trying to get something for everybody in a beneficial way. He’s Mr. Justice, and then has to go and pay the price.”

“Judd is one of those talents who has spent the past four decades creating complex, memorable characters,” offers Grazer. “From his unforgettable roles on television shows like *Taxi* and *Dear John* to his stunning performances in movies from *Ordinary People* to *A Beautiful Mind*, he’s one of the most memorable performers working today. You see the conflict in his character’s eyes as he has to play the heavy and get rid of those who were involved with the vigilante behavior in Shaw’s apartment. We were thrilled to have him.”

STEPHEN MCKINLEY HENDERSON, who portrays doorman Lester, rounds out the ensemble cast as the beloved father figure of The Tower staff who crumbles when faced with the devastating loss of his finances. It galvanizes Josh and his co-workers to take action. Ratner explains why Lester so affects Josh and pushes him to seek revenge: “It makes sense that Josh was going to be affected by the fact that this doorman who has been working at The Tower for years and is the oldest employee of the building tries to jump in front of a subway train to kill himself. This is like Josh’s father going to kill himself because he loses his whole life savings. Josh has been in denial the entire time, but he finally goes to confront Shaw.”

Henderson landed the role after filmmakers saw his Tony Award-nominated performance in the Broadway revival of August Wilson’s *Fences*, opposite Denzel Washington and Viola Davis. He has a veteran actor’s take on the material. “The *Tower Heist* cast is a group protagonist,” Henderson shares. “Josh is definitely the central figure, but he is a central figure because he is a member of a group. I love stories that have a community, a tribe. These are salt-of-the-earth people, the everyday working stiffs who at the end of the day deserve a victory.”

Rounding out the supporting cast is a talented group of character actors that includes *Midnight in*

Paris' NINA ARIANDA as attorney-in-training Miss Iovenko, *Black Swan*'s MARCIA JEAN KURTZ as the flighty Rose, *In America*'s JUAN CARLOS HERNÁNDEZ as security guard Manuel, *The Cable Guy*'s HARRY O'REILLY as FBI Agent Dansk, *Hollywood Ending*'s PETER VAN WAGNER as attorney Marty Klein and *Hannibal*'s ŽELJKO IVANEK as FBI Director Mazin.

Caviar Dreams: Filming *Tower Heist*

Tower Heist lifts the curtain on the inner workings of a luxury high-rise and what it takes to keep hundreds of New York City's wealthiest denizens satisfied. The residence managers for several high-profile hotels provided the filmmakers, Stiller and the writers with insider tips about their experiences in overseeing top-drawer residences.

Recalls Nathanson: "It was informative, to say the least, to speak with the people who work in these buildings. I interviewed everyone from doormen to housekeepers to building managers. There's a whole underworld to the New York building scene that exists in the basements that most people are unaware of. They make it all possible, and you just never see it. It's fascinating."

Almost every aspect of establishing Manhattan as the backdrop for *Tower Heist*'s action hinged on the filmmakers' ability to execute some of the bigger set pieces conceived in the script. From the überexclusive wealthy enclaves of Park Avenue to the working class neighborhoods in Queens, the crew needed to evoke the distinctive personalities of the city in a creative way.

Production designer KRISTI ZEA, who previously collaborated with Ratner on *The Family Man* and *Red Dragon*—and most recently designed the luxuriously singular look for Oliver Stone's *Wall Street: Money Never Sleeps*—was the hands-on choice to visualize the diverse and complex production design. Her extensive experience, particularly when it came to creating something as opulent as Shaw's penthouse apartment, was helpful in satisfying a multitude of requirements of MARK RUSSELL's visual effects department and STEVE KIRSHOFF's special effects team.

A tour of some of Manhattan's most upscale hotels and high-rise residences helped to determine the scope of the fictitious building where the majority of the film was set. For the grand interior set of The Tower lobby, Zea ended up using an amalgam of what she observed on the tour, elevating the look and scale to create a sumptuously sophisticated design.

Ultimately, a sprawling top-floor apartment in the Trump International Hotel & Tower—located at Central Park West in bustling Columbus Circle—served as the model for the set of Shaw's opulent penthouse. Recalls Zea: "The inspiration was an empty apartment that was half a floor

and had a staggering 180-degree view of Manhattan. We were able to match up the walls of the building, but then what we did on the inside was all up to us. We had a blast with it.”

With the cooperation of Donald Trump, who allowed the production access to several of his high-end properties, the filmmakers were able to incorporate true luxury locales in the film. The Trump International Hotel & Tower in New York City was used to film exteriors, including portions of the re-creation of Macy’s Thanksgiving Day Parade and a sprawling foot and car chase sequence that had the main- and second-unit teams winding along Central Park West and Columbus Avenue.

Says Ratner about lensing here: “That’s what’s so great about shooting in New York City. Every direction you put the camera, you have something special, whether it is an interesting face or a building or a landscape. When you point the camera in any direction, you have amazing visuals.”

Leoni sums the cast’s thoughts on the scale of the production: “I can’t believe the city of New York gave us Columbus Circle for this scene. We had cars speeding and crashing through the streets. It’s a crazy scene with so much going on.”

Trump even offered up the rare opportunity to lens in the spacious underground parking garage and service center of the lavish Trump Tower on Fifth Avenue. The real-estate mogul made a point of visiting the set during a break from taping his television series, *The Celebrity Apprentice*, several floors up to see how Ratner and the cast were faring.

A key element to envisioning the sophisticated penthouse apartment was assembling a status-affirming art collection. Ratner, himself an avowed art lover, had specific artists and pieces in mind for the film. Zea knew of Ratner’s dabbling in this world, so she elevated the design aesthetic to reflect his passion for it.

Occasionally, Ratner would place a call or send an e-mail to cut through mountains of red tape required to include reproductions of pedigreed world-class artwork. To evoke the tastes of a savvy art collector, Zea went with a modern-classic design approach, punctuated with important multimedia art. She explains: “These days, it seems wealthy people want to have wall power. They want to have art on their walls that means something and shows people, just like a car, that ‘I’m rich, I’m smart and I know what I’m doing.’”

Reproduction works from masters, including Pablo Picasso, Francesco Clemente, Richard Prince, Francis Bacon, Ed Ruscha, Jean-Michel Basquiat, Cy Twombly, Roy Lichtenstein, Alberto Giacometti and Andy Warhol, fill Shaw’s penthouse set. Says Grazer of the final art choices they amassed for filming: “It’s a shame that someone as dishonorable as Arthur Shaw is allowed to be surrounded by this much beauty.”

Don't Drop the Ferrari: Handling a Prized Toy

Screenwriter Nathanson's research into the trappings of the filthy rich and famous elicited tales of the lengths to which people would go to display their emblems of wealth—be they prized art, rare collectibles, luxury cars or other expensive toys housed in personal galleries. “We studied some of the richest apartments in the world, and we actually found photographs of people who keep insane things inside their apartments,” recalls the writer. “There is a gentleman in London who actually had a car parked in his apartment, so that's where I think Ted got the idea for Shaw.”

Before Grazer and Ratner made the final decision of which car to use for filming, there were extensive conversations about finding the right luxury vehicle to serve as the linchpin of the plot. An automobile with an exalted lineage, coupled with power and beauty, was needed to satisfy Ratner and Zea's desire to complement the awe-inspiring artwork in Shaw's home.

Both Ratner and longtime cinematographer DANTE SPINOTTI—with whom the director collaborated on *X-Men: The Last Stand*, *After the Sunset*, *Red Dragon* and *The Family Man*—are big Ferrari fans, so they naturally had several favorites before production began.

The pièce de résistance of Arthur Shaw's multimillion-dollar penthouse equaled a 1963 Ferrari 250 GT Lusso that was once owned by Steve McQueen. It provides the billionaire with lofty bragging rights. This highly coveted and priceless collectible is the crown jewel of Shaw's home. To showcase it among his other treasures, Shaw had the car cautiously disassembled after its purchase and then reassembled in his penthouse apartment.

When it came to this aspect of the story line, the filmmakers became quite inventive. McQueen actually did own a Ferrari 250 GT Lusso, which venerable auction house Christie's auctioned off in 2007 for \$2.3 million. Several years later, that wise owner sold the car for a staggering \$10 million.

The rare sports car (only 350 of the models were ever manufactured) easily sells for close to \$1 million, so the practicality of buying one for the production was not an option. Frankly, it would never survive the rigors of filming. The next best plan was to reproduce it, so the production commissioned two replicas, both of which had different uses for filming.

Once the decision was made, a little creative license was taken with the final color of the vehicle. The McQueen original was custom painted a muted “marrone metallizzato,” or metallic brown. “The King of Cool” chose the color to elude law enforcement when zooming up the Pacific

Coast Highway. However, the filmmakers wanted a vibrant, eye-popping color that would leave an impression. After performing camera tests on three versions of authentic vintage Ferrari colors, the filmmakers decided on “amaranto,” a brilliant red.

For Ferrari-aficionado Ratner, the luxury car in *Tower Heist* is as much a critical part of this story as the Porsche 928 is integral to the plot of *Risky Business*. He explains how it weaves into the plot: “At the end of the scene in which Josh takes a golf club to the Ferrari, you feel for Shaw and think maybe Josh is overreacting to Shaw’s losing Lester’s retirement money. You wonder if maybe Shaw is innocent after all.

“But that’s the big twist,” Ratner adds. “When the crew breaks into the apartment to steal the money they think is hidden, you know that they’re not professional thieves—they’re the antithesis of the *Ocean’s Eleven* crew—but they do know their way around the building. They know when people come and go, they know every door and every lock, every back way and every window. They understand the inner workings of this building. Of course, they could pull off a robbery...and the Ferrari is a big part of that.”

The beauty of the race car, which seamlessly fit the film’s old-school tone, impressed cast and crew alike. Says Leoni, an admitted car enthusiast, “The car has an old-heist feel to it. It was cool seeing Steve McQueen’s Ferrari parked in a living room, and it was such a detailed replica of that car. I’m a little bit of a motorhead, and I would have liked to have taken it for a spin right out the window.”

The filmmakers looked to *Tower Heist* prop master PETER GELFMAN to oversee the three-month reproduction process of the Ferraris. It was a short window to turn it around, but the pair of beauties made it to New York in time for some added reinforcement by Steve Kirshoff and his special effects team. Now, it was off to the first day of filming on sound stages in Brooklyn.

The special effects department jumped right in and began the modifications on each of the cars. For the first portion of filming, one vehicle was utilized strictly for eye-candy shots. But it soon joined its twin for more action-oriented scenes. For the film’s elaborately choreographed heist sequence, Kirshoff rigged each car for very specific tasks.

Stiller, Murphy and Broderick joined in on the action, spending several days harnessed for stunt wirework for the eye-popping sequence in the film’s third act. Stiller, who had done some similar stunt work in the *Night at the Museum* films, was more at ease with the demands of an action-oriented film.

Others, like Sidibe, however, needed some coaxing to perform their own stunt work. “I hate doing stunts,” she admits. “I’m always afraid I’m going to hurt myself or someone else.” But

when she had to take out Agent Dansk, she had an unexpected surprise. “I was supposed to charge at the stunt guy with my maid’s cart and mow him down. My first couple of attempts weren’t hard enough because I was afraid for this guy. So, the last time I went super hard and something cracked, and he was lying on the ground and not moving. Everyone has me convinced that he’s hurt until he pops up with a smile. Stunt guys like that rush...no matter what the stunt is. It’s crazy.”

The burglary takes place in the midst of one of New York City’s most iconic events: the Macy’s Thanksgiving Day Parade. Integrating the decades-old tradition into the story line was a daunting task that had the cast and crew re-creating the parade one week after the original. But to ensure that they fully captured the one-of-a-kind magic that only the real parade could provide, dozens of crew members gave up their Thanksgiving weekend to film portions of the actual parade on Columbus Circle.

Native New Yorkers Stiller, Alda, Leoni, Broderick and Sidibe had their own memories of attending the parade, while other members of the crew vividly recall watching the parade on television. However, the production’s ambitious re-creation was awe-inspiring for the team.

“When I was a kid, my family would go to see the Macy’s Thanksgiving Day Parade, and it was hard to get close,” says Leoni. “To be able to have front-row seats, so to speak, for even a portion of the parade, where I could take a look at all the balloons, was amazing. It was much cooler than it was when I was a kid.”

Ratner agrees with his film’s hard-nosed agent: “I knew that the building that is the center of *Tower Heist* is a main character in the film, and I wanted all the action around this centerpiece. The shots of the Thanksgiving Day Parade that we captured were just incredible.”

Universal Pictures and Imagine Entertainment present—in association with Relativity Media—a Brian Grazer production of a Brett Ratner film: Ben Stiller, Eddie Murphy in *Tower Heist*, starring Casey Affleck, Alan Alda, Matthew Broderick, Judd Hirsch, Téa Leoni, Michael Peña, Gabourey Sidibe. The action-comedy’s music is by Christophe Beck, and its costume designer is Sarah Edwards. The editor is Mark Helfrich, ACE, and the production designer is Kristi Zea. The director of photography is Dante Spinotti, ASC, AIC, and the executive producers are Bill Carraro, Karen Kehela Sherwood. *Tower Heist* is produced by Brian Grazer, Eddie Murphy, Kim Roth. The film is from a story by Adam Cooper & Bill Collage and Ted Griffin and a screenplay by Ted Griffin and Jeff Nathanson. *Tower Heist* is directed by Brett Ratner. © 2011 Universal Studios. www.towerheist.net

ABOUT THE CAST

BEN STILLER (Josh Kovaks) is an actor, writer, director and producer. This fall, Stiller will begin production on 20th Century Fox's *Neighborhood Watch*, starring opposite Vince Vaughn. The film revolves around a group of men who uncover a plot to destroy the world and is set for release on July 27, 2012.

Stiller received rave reviews for his lead role in Noah Baumbach's *Greenberg*, for which he earned a 2011 Film Independent Spirit Award nomination for Best Male Lead. He recently starred in the Broadway revival of John Guare's award-winning play *The House of Blue Leaves*, alongside Edie Falco and Jennifer Jason Leigh. Stiller made his Broadway debut in the 1986 production of the play.

In 2008, Stiller starred in *Tropic Thunder*, which he also co-wrote and directed under his Red Hour Films banner. The film also starred Robert Downey, Jr., Jack Black and Tom Cruise. For his performance as Kirk Lazarus, Downey earned nominations for an Academy Award®, a Golden Globe, a BAFTA and a Screen Actors Guild Award, and for his performance as Les Grossman, Cruise received a Golden Globe nomination. *Tropic Thunder* won the Critics' Choice Award for Best Comedy and the Hollywood Film Award for Comedy of the Year. Red Hour's other production credits include the upcoming film *The Big Year*, starring Steve Martin, Owen Wilson and Jack Black; the dark comedy *30 Minutes or Less*, starring Danny McBride and Jesse Eisenberg; the animated feature *Megamind*, featuring the voices of Will Ferrell and Brad Pitt; *Submarine*, which premiered at the 2010 Toronto International Film Festival; *Blades of Glory*; *Dodgeball: A True Underdog Story*; and *Starsky & Hutch*.

Stiller's other features as a director include *Reality Bites*, *The Cable Guy* and *Zoolander*, which he co-wrote and in which he played the title role. Stiller won an Emmy Award as one of the writers of *The Ben Stiller Show*, which he also directed and produced.

For many years, Stiller has been involved with and supported numerous charities and foundations, including Project A.L.S., Artists for Peace and Justice, the Center for Environmental Education, the Elizabeth Glaser Pediatric AIDS Foundation, The Michael J. Fox Foundation for Parkinson's Research, Oxfam, the Red Cross and the Starlight Children's Foundation, among others.

Following his first visit to Haiti with Save the Children in 2009, Stiller has been committed to raising money for schools in the country through his StillerStrong campaign and, more recently, with The Stiller Foundation. In 2010, *Time* magazine recognized Stiller for his philanthropic work by naming him as one of the Time 100, a list of the most influential people in the world.

EDDIE MURPHY (Slide/Produced by) is the most commercially successful African-American actor in the history of the motion picture business and is one of the industry's top-five box-office performers overall. At the tender age of 50, Murphy is on the very short list of actors who have starred in multiple \$100-million pictures over the past three decades, from *Beverly Hills Cop* to *Daddy Day Care*. He is also the voice of Donkey in the Oscar®-winning animated film *Shrek* and its sequel *Shrek 2*, which is the top-grossing animated film of all time. Murphy won an Annie Award and earned BAFTA and MTV Movie Award nominations for his performance in the first *Shrek*, and recently reprised the role of Donkey in the final installment of the hugely successful franchise, *Shrek Forever After*.

Murphy began his career as a stand-up comedian as a teenager. In 1980, at the age of 19, he joined the cast of *Saturday Night Live* and has since gone on to establish a successful career on the big screen.

His films have been some of the highest-grossing comedies in the industry, among them *48 Hrs.*, *Trading Places*, *Dr. Dolittle*, *Coming to America* and the *Beverly Hills Cop* franchise. Murphy garnered Golden Globe Award nominations for Best Performance by an Actor in a Motion Picture—Comedy or Musical for his performances in *Beverly Hills Cop*, *Trading Places* and *48 Hrs.*

In 1989, Murphy made his directorial debut with *Harlem Nights*, a period comedy he also wrote and starred in, opposite Richard Pryor and Redd Foxx. In addition, Murphy starred in and produced the hit comedy *Life*, co-starring Martin Lawrence, and starred opposite Steve Martin in the comedy *Bowfinger*. He was also the voice of Mushu the dragon in the successful animated epic *Mulan*.

In 1996, Murphy portrayed seven different characters in the worldwide box-office smash *The Nutty Professor*, for which he received another Golden Globe Award nomination. He added a character to play a total of eight roles in the sequel *Nutty Professor II: The Klumps*, co-starring Janet Jackson. His more recent films include *Dr. Dolittle 2*, *Daddy Day Care*, *The Haunted Mansion* and the romantic comedy *Norbit*, in which he played three characters and served as the film's producer and screenwriter.

In 2007, Murphy received rave reviews and critical acclaim for his portrayal of James "Thunder" Early in the DreamWorks film *Dreamgirls*, a performance for which he garnered Golden Globe, Screen Actors Guild and Critics' Choice Awards for Best Supporting Actor, as well as his first Academy Award® nomination in the same category.

An accomplished and striking artist, **CASEY AFFLECK** (Charlie Gibbs) has established himself as a powerful leading man with singular performances, both in front of and behind the

camera.

Affleck recently made his directorial debut with *I'm Still Here*, a documentary about Joaquin Phoenix, which Affleck also wrote and produced. Magnolia Pictures released the film in September 2010. Prior to that, he starred in Michael Winterbottom's *The Killer Inside Me*, opposite Jessica Alba and Kate Hudson. The film premiered at the 2010 Sundance Film Festival and the Berlin International Film Festival. He is currently attached to star in the period noir drama *The Kind One*, based on the novel by Tom Epperson and to be directed by Ridley Scott.

In 2008, Affleck was nominated for an Academy Award®, a Golden Globe Award and a Screen Actors Guild Award and won a National Board of Review Award for Best Supporting Actor for his unanimously praised performance in the character drama *The Assassination of Jesse James by the Coward Robert Ford*. Affleck starred opposite Brad Pitt in the Warner Bros. film, which was written and directed by Andrew Dominik. Additionally, Affleck garnered significant praise for his starring turn in the Miramax film *Gone Baby Gone*, with Ed Harris, Morgan Freeman and Michelle Monaghan. The film is based on Dennis Lehane's novel of the same title and was adapted for the screen and directed by Ben Affleck.

An accomplished screenwriter, Affleck recently penned the original screenplay for *Aardvark Art's Ark*, an animated family film that he will also executive produce for Warner Bros. The film tells the story of a family of animals that sets sail on Noah's Ark and finds wild adventures when the waters get dangerous.

On stage, Affleck appeared as Warren in Kenneth Lonergan's West End debut of his award-winning play *This Is Our Youth*, alongside Matt Damon and Summer Phoenix.

Affleck starred in Gus Van Sant's independent road movie *Gerry*, which he also co-wrote with Damon. He has also appeared in Van Sant's *Good Will Hunting*; *To Die For*; *Hamlet*, with Ethan Hawke and Julia Stiles; *Ocean's Eleven*; *Ocean's Twelve*; *Ocean's Thirteen*; and Tony Goldwyn's *The Last Kiss*, with Zach Braff, Blythe Danner, Tom Wilkinson and Jacinda Barrett.

Affleck's additional films include *Lonesome Jim*, *Soul Survivors*, *American Pie 2*, *Attention Shoppers*, *Committed*, *Drowning Mona*, *Floating*, *American Pie*, *200 Cigarettes*, *Desert Blue* and *Race the Sun*.

On television, Affleck was seen in the ABC miniseries *The Kennedys of Massachusetts* and the PBS telefilm *Lemon Sky*, based on Lanford Wilson's play and starring Kevin Bacon.

ALAN ALDA (Arthur Shaw) has earned international recognition as an actor, writer and director. In addition to *The Aviator*, for which he was nominated for an Academy Award®,

Alda's film credits include *Crimes and Misdemeanors*; *Everyone Says I Love You*; *Flirting With Disaster*, with his *Tower Heist* co-stars Ben Stiller and Téa Leoni; *Manhattan Murder Mystery*; *And the Band Played On*; *Same Time, Next Year*; *California Suite*; *The Seduction of Joe Tynan*, which he wrote; and *The Four Seasons*, *Sweet Liberty*, *A New Life* and *Betsy's Wedding*, all of which he wrote and directed. He will next appear in the comedy *Wanderlust*, opposite Jennifer Aniston and Paul Rudd.

Alda has the distinction of being nominated for an Oscar®, a Tony and an Emmy, as well as publishing a best-selling book, all in the same year (2005). His Emmy nomination was for his role on *The West Wing*, and his Tony nomination that year was for his role in the Broadway revival of David Mamet's *Glengarry Glen Ross*. In addition to receiving an Academy Award® nomination for his appearance in Martin Scorsese's *The Aviator* that year, he was also nominated for a BAFTA.

Alda played Captain Benjamin Franklin Pierce on the classic television series *M*A*S*H*, and he wrote and directed many of the episodes. His 33 Emmy Award nominations include those for his performances in *30 Rock* (2009), *The West Wing* (2006, for which he won his sixth Emmy) and *ER* (1999). He recently reprised his *30 Rock* role in 2010.

In 1994, Alda was inducted into the Television Academy Hall of Fame. He hosted PBS' award-winning series *Scientific American Frontiers* for 11 years, in which he interviewed leading scientists from around the world. In January 2010, he hosted the PBS series *The Human Spark*, in which he interviewed dozens of scientists and searched for answers to the question "What is it that makes us human?"

His other television performances include Truman Capote's *The Glass House* and *Kill Me If You Can*, for which he received an Emmy nomination for his portrayal of Caryl W. Chessman, an inmate who spent 12 years on death row.

On Broadway, Alda appeared as the physicist Richard Feynman in the play *QED*. He starred in the first American production of the international hit play *Art*. In addition to his nomination for *Glengarry*, he was nominated for a Tony Award for his performances in Neil Simon's *Jake's Women* and the musical *The Apple Tree*. His other appearances on Broadway include *The Owl and the Pussycat*, *Purlie Victorious* and *Fair Game for Lovers*, for which he received a Theatre World Award.

Alda was presented with the National Science Board's Public Service Award in 2006 for his efforts in helping to broaden the public's understanding of science. Since 2008, he has worked with physicist Brian Greene in presenting the annual World Science Festival in New York City, which was attended by 183,000 people this year.

His first memoir, “Never Have Your Dog Stuffed: And Other Things I’ve Learned,” became a *New York Times* best seller, as did his second, “Things I Overheard While Talking to Myself.”

A two-time Tony Award-winning stage actor and instantly recognizable film presence, **MATTHEW BRODERICK (Mr. Fitzhugh)** was recently seen in the feature films *Wonderful World*; Universal Pictures’ animated adventure *The Tale of Despereaux*, in which he voices the title character; and *Diminished Capacity*, opposite Alan Alda and Virginia Madsen. In 2008, he was on the big screen in Helen Hunt’s directorial debut, *Then She Found Me*. Broderick is now starring in *Margaret*, with Matt Damon and Mark Ruffalo, and will return to Broadway in *Nice Work If You Can Get It*, in early 2012.

Broderick recently starred on Broadway in Christopher Hampton’s *The Philanthropist* and in Kenneth Lonergan’s off-Broadway production of *Starry Messenger*, opposite Catalina Sandino Moreno. He previously starred in the blockbuster Broadway production of Neil Simon’s *The Odd Couple* and in the hit off-Broadway play *The Foreigner*, at the Roundabout Theatre Company. In 2005, he starred in the feature-film version of *The Producers*, reprising the Tony-nominated performance he gave on Broadway in this smash-hit musical.

Broderick starred in the critically acclaimed *You Can Count on Me*, opposite Laura Linney. He also earned considerable acclaim for his starring role opposite Reese Witherspoon in the critically lauded and Independent Spirit Award-winning political satire *Election*, directed by Alexander Payne.

A New York native, he made his professional stage debut opposite his father, James Broderick, at age 17 in a production of *On Valentine’s Day*. His performance in Harvey Fierstein’s *Torch Song Trilogy* won him the Outer Critics Circle Award for Best Supporting Actor. Broderick won his first Tony Award for Neil Simon’s *Brighton Beach Memoirs* and starred in the play’s sequel, *Biloxi Blues*. He won his second Tony for his role as J. Pierrepont Finch in the 1995 Broadway revival of *How to Succeed in Business Without Really Trying*.

Broderick has starred in such blockbuster movies as *Ferris Bueller’s Day Off*, *Glory*, *WarGames* and Disney’s *The Lion King*, as the adult voice of Simba. His additional credits include *Bee Movie*, *Godzilla*, *Addicted to Love*, *The Cable Guy*, *Inspector Gadget*, *Deck the Halls*, *Mrs. Parker and the Vicious Circle*, *Max Dugan Returns*, *Project X*, *Family Business*, *The Freshman*, *The Night We Never Met*, *The Last Shot* and *The Stepford Wives*.

In addition to his stage, screen and Broadway credits, Broderick has also appeared in the Showtime film “*Master Harold*”...and the Boys and received an Emmy nomination for the TNT production of David Mamet’s *A Life in the Theater*, in which he starred opposite Jack Lemmon.

Broderick resides in New York with his wife, Sarah Jessica Parker, and their three children.

An actress of extraordinary versatility and charm, **TÉA LEONI** (Special Agent Claire Denham) has portrayed an impressive list of characters thus far in her career. *Tower Heist* marks Leoni's second collaboration with director Brett Ratner (*The Family Man*) and co-stars Ben Stiller and Alan Alda (*Flirting With Disaster*).

Leoni's recent feature film credits include DreamWorks' *Ghost Town; You Kill Me*, opposite Ben Kingsley, which premiered at the Tribeca Film Festival and on which Leoni also served as an executive producer; and *Fun With Dick & Jane*, starring opposite Jim Carrey, directed Dean Parisot and produced by Brian Grazer for Imagine Entertainment.

In 2004, Leoni starred in David Duchovny's writing and directorial debut, *House of D*, which was released by Lionsgate Films. Her other motion picture credits include James L. Brooks' *Spanglish*, opposite Adam Sandler; Daniel Algrant's *People I Know*, opposite Al Pacino and Kim Basinger; Woody Allen's *Hollywood Ending*, opposite Allen; Universal Pictures' *Jurassic Park III*, opposite Sam Neill and William H. Macy; and *Deep Impact*, opposite Morgan Freeman and Vanessa Redgrave for DreamWorks/Paramount Pictures.

Leoni is also known for her critically acclaimed role in the situation comedy *The Naked Truth*, which aired on ABC in 1995 and on NBC from 1996 to 1998. In 1996, Leoni was also seen in Miramax's comedy *Flirting With Disaster*, co-starring opposite Ben Stiller, Patricia Arquette, Mary Tyler Moore and George Segal. Prior to *The Naked Truth*, Leoni starred in the FOX comedy series *Flying Blind* and in *The Counterfeit Contessa*, an original film for FOX Television.

Born in New York City, Leoni became interested in acting through the influence of her paternal grandmother, a former Broadway actress. Leoni didn't pursue her craft immediately; instead, she studied anthropology and psychology at Sarah Lawrence College and then took time off from school to travel and live in Tokyo, Italy and St. Croix. Upon her return to New York, she went on her first audition.

Leoni landed one of the coveted roles in *Angels '88*, a *Charlie's Angels* remake. Having relocated to Los Angeles for the series, Leoni began to study her craft while waiting out her contract. She went on to appear in the feature films *Switch* and *Indian Love Story* and had roles in *A League of Their Own*, *Wyatt Earp* and the 1995 hit action-comedy *Bad Boys*.

Following in the footsteps of her grandmother Helenka Adamowska-Pantaleoni, who co-founded the U.S. Committee for UNICEF and served as its president for 25 years, Leoni was appointed a

UNICEF ambassador in 2001 and a national board member of the U.S. Fund for UNICEF in 2006. She continues to be an actively involved board member and has traveled to observe UNICEF programs around the globe in countries such as Honduras, Vietnam, Brazil and Ethiopia.

Bronx-born actor **JUDD HIRSCH (Mr. Simon)** attended the City College of New York, where he majored in engineering and physics. A blossoming fascination with the theater convinced Hirsch that his future lay in acting. He studied at the American Academy of Dramatic Arts and worked with a Colorado stock company before his 1966 Broadway debut in *Barefoot in the Park*. He spent many years at New York's Circle Repertory Company, where he appeared in the first-ever production of Lanford Wilson's *The Hot L Baltimore*. After an auspicious bow in the well-received television movie *The Law* (1974), Hirsch landed his first weekly series assignment playing the title character in the cop drama *Delvecchio*, from 1976 to 1977. From 1978 to 1983, he was seen as Alex Reiger in the popular ensemble comedy *Taxi* and earned two Emmy Awards.

While occupied with *Taxi*, Hirsch found time to act off-Broadway, winning an Obie award for the 1979 production *Talley's Folly*. The following decade, Hirsch was honored with two Tony Awards for his Broadway efforts *I'm Not Rappaport* and *Conversations With My Father*.

After starring in *Taxi*, Hirsch was the lead in the television series *Detective in the House*, in 1985, and had a Golden Globe-winning turn as John Lacey in *Dear John*, from 1988 to 1992.

More recently, Hirsch co-starred opposite Rob Morrow and David Krumholtz in the CBS series *Numb3rs*. He currently appears on the critically acclaimed FX Network series *Damages*, starring Glenn Close.

Hirsch's motion-picture credits include his Academy Award®-nominated performance in the critically acclaimed, Oscar®-nominated film *Ordinary People*, starring Timothy Hutton, Mary Tyler Moore and Donald Sutherland. He also played Russell Crowe's mathematics mentor in Ron Howard's *A Beautiful Mind* and was seen playing Jeff Goldblum's father in the movie blockbuster *Independence Day*. Most recently, Hirsch starred with Sean Penn in *This Must Be the Place*, which garnered rave notices at the 2011 Cannes Film Festival.

MICHAEL PEÑA (Dev'reaux) has distinguished himself as an actor in Hollywood with a wide range of performances, having worked with an impressive roster of award-winning directors. Peña earned notable recognition for his performance in Paul Haggis' provocative Oscar®-winning film *Crash*, alongside Don Cheadle, Matt Dillon and Terrence Howard. The film was critically acclaimed for its interpretation of complex race relations in contemporary America.

Peña has worked on a diverse range of films in the past year, including Sony's epic alien-invasion film *Battle: Los Angeles*, starring alongside Aaron Eckhart and Bridget Moynahan; *The Lincoln Lawyer*, starring alongside Matthew McConaughey; and the independent film *Everything Must Go*, starring alongside Will Ferrell and Rebecca Hall. Additionally, Peña can be seen in *30 Minutes or Less*, starring Danny McBride and Jesse Eisenberg and directed by Ruben Fleischer, and in the upcoming dark comedy *The Good Doctor*, starring Orlando Bloom. Peña also appeared in season two of HBO's *Eastbound & Down*, starring Danny McBride.

Peña's film credits include *The Lucky Ones*, co-starring Rachel McAdams and Tim Robbins; Jody Hill's comedy *Observe and Report*, with Seth Rogen; Robert Redford's political drama *Lions for Lambs*, with Tom Cruise and Meryl Streep; and Werner Herzog and David Lynch's psychological thriller *My Son, My Son, What Have Ye Done*, with Michael Shannon, Willem Dafoe and Chloë Sevigny.

Peña's other noteworthy credits include Oliver Stone's *World Trade Center*, which chronicled the heroism of American servicemen in the direct aftermath of the terrorist attacks on September 11; Clint Eastwood's *Million Dollar Baby*; Matthew Ryan Hoge's *The United States of Leland*; Gregor Jordan's *Buffalo Soldiers*; Antoine Fuqua's *Shooter*; and Alejandro González Iñárritu's *Babel*.

Peña's television credits include the HBO film *Walkout*, which is based on the true story of a young Mexican-American high-school teacher who helped stage a massive student walkout in the mid-1960s. Peña received an Imagen Award for Best Actor—Television for his performance. He also guest-starred on the fourth season of the FX Network drama *The Shield* as one of the central leads, opposite Glenn Close and Anthony Anderson. His other television credits include Steven Spielberg's NBC series *Semper Fi*.

Raised in Chicago, Peña began acting when he beat out hundreds of actors in an open call for a role in Peter Bogdanovich's *To Sir, With Love II*, starring Sidney Poitier.

GABOUREY SIDIBE (Odessa) was a student pursuing a degree in psychology when she was cast as the lead in Lee Daniels' film *Precious: Based on the Novel "Push" by Sapphire*.

For her performance, Sidibe received Academy Award® and Golden Globe Award nominations for Best Actress. She also garnered Best Actress nominations from the Screen Actors Guild, the Broadcast Film Critics Association and the British Academy of Film and Television Arts. The National Board of Review recognized her with its Breakthrough Performance—Female Award and the Santa Barbara International Film Festival honored her with the Virtuoso Award for "taking artistic risks and making a significant and unique contribution to film." Sidibe also received both a Film Independent Spirit Award and an NAACP Image Award for Best Actress.

Sidibe can currently be seen opposite Laura Linney in the Golden Globe-nominated Showtime comedy series *The Big C*. Acclaimed director Bill Condon directed the pilot and the show is now on its second season.

Sidibe can soon be seen in Victoria Mahoney's *Yelling to the Sky*, which had its world premiere at the Berlin International Film Festival and its U.S. premiere at the South by Southwest Film Festival. She also had the distinct honor of hosting *Saturday Night Live*.

ABOUT THE FILMMAKERS

BRETT RATNER (Directed by) has established himself as one of Hollywood's most successful directors and producers, with eight of his feature films grossing more than \$1.5 billion worldwide in a short span of time. At 26 years old, he directed his first feature film, the surprise box-office-hit comedy *Money Talks*, starring Charlie Sheen and Chris Tucker. His second film, the action-comedy *Rush Hour*, starring Jackie Chan and Chris Tucker, earned \$250 million worldwide and paved the way for the extremely popular and lucrative *Rush Hour* trilogy, which grossed more than \$740 million worldwide and featured an acclaimed international supporting cast. He is also one of the only directors in history to make a \$100 million-grossing film before reaching the age of 30.

Following the success of *Rush Hour*, Ratner directed the romantic-fantasy drama *The Family Man*, a critical and box-office hit starring Nicolas Cage and Téa Leoni. Ratner's fifth feature film and first suspense thriller was the much anticipated *The Silence of the Lambs* prequel *Red Dragon*, starring Edward Norton, Sir Anthony Hopkins, Ralph Fiennes and Emily Watson. Continuing his streak, his next film *After the Sunset*, starring Pierce Brosnan, Salma Hayek, Woody Harrelson and Don Cheadle, opened to great success.

Ratner's work has been recognized with many awards, including an MTV Movie Award for Best Fight Sequence for *Rush Hour 2* and a Tony Award for producing *Russell Simmons' Def Poetry Jam on Broadway*.

Ratner recently produced the documentary *Catfish*; New Line Cinema's *Horrible Bosses*, starring Jennifer Aniston, Kevin Spacey, Colin Farrell, Jason Bateman and Jamie Foxx; the sci-fi alien-invasion thriller *Skyline*, directed by the Brothers Strause; and a new adaptation of *Snow White*, scheduled for release in 2012. Additionally, Ratner has produced the HBO documentaries *Helmut by June*, about the legendary photographer Helmut Newton, and *I Knew It Was You: Rediscovering John Cazale*, as well as *American Masters: Woody Allen—A Documentary*, which will air on PBS. Ratner executive produced the successful television series *Prison Break* and the new 2011 CBS drama series *Chaos*, about a ragtag group of CIA operatives tripped up by backstabbing and bureaucratic snafus.

In addition to achieving success in film and music, Ratner has also teamed up with CAA Marketing to create Brett Ratner Brands, a creative consulting company that provides brands with new and entertaining ways to market their products and services. He has shot advertising campaigns for Activision's Guitar Hero, Steve Wynn's Encore hotel, Oreo cookies, Atlantis Resorts and Mitchum deodorant.

Ratner has also segued into book publishing and photography. Through his Rat Press imprint, he

published the controversial book “Naked Pictures of My Ex-Girlfriends” and authored “Hilhaven Lodge: The Photo Booth Pictures,” which was released in October 2003. His photographs have appeared in *Vanity Fair*, *Interview* and *Heeb* magazine and have graced the covers of *Vogue*, *Homme*, *VLife*, *Haute Living* and *Playboy*.

Ratner serves on the dean’s council of the New York University’s Tisch School of Arts and, most recently, became the youngest member of the board of trustees of the Simon Wiesenthal Center and Museum of Tolerance. He is also a board member of Best Buddies and Do Something.

In 2012, Ratner will produce the Academy Awards®, with Don Mischer, and he recently signed on to direct *The 39 Clues*, based on an interactive book series that Scholastic Books developed into a multiplatform franchise, with trading cards, web sites and other online games that tie into the story.

Ratner currently resides in Los Angeles, California.

TED GRIFFIN (Screenplay by/Story by) debuted as a screenwriter with two original works from 1999: *Ravenous*, starring Guy Pearce and Robert Carlyle and directed by Antonia Bird, and *Best Laid Plans*, starring Reese Witherspoon and Josh Brolin.

Griffin wrote the remake of *Ocean’s Eleven*, starring George Clooney and Brad Pitt, and he co-wrote (with his brother Nick) and produced *Matchstick Men*, starring Nicolas Cage and Sam Rockwell and directed by Ridley Scott.

Griffin conceived and appeared in the CLIO Award-winning short *The Key to Reserva*, directed by Martin Scorsese. Griffin also produced and appeared in Scorsese’s short film *Public Speaking*, with Fran Lebowitz.

Griffin was an executive producer of 2009’s Oscar®-nominated *Up in the Air* and was a producer on the 2011 Disney film *Prom*. Last year, he created, produced (with Shawn Ryan) and directed episodes of the FX Networks series *Terriers*, starring Donal Logue and Michael Raymond-James.

JEFF NATHANSON (Screenplay by) has been a professional screenwriter for more than 18 years. His credits include *Catch Me If You Can*, *Rush Hour 2*, *The Terminal*, *Rush Hour 3* and *The Last Shot*, which he also directed. He earned a BAFTA nomination for Best Screenplay—Adapted for *Catch Me If You Can*, and he teamed with Steven Spielberg for a third time when he wrote the story for *Indiana Jones and the Kingdom of the Crystal Skull*, with George Lucas. Nathanson is currently writing an adaptation of Scholastic’s best-selling series “The 39 Clues,”

for DreamWorks.

Nathanson is a graduate of UCLA and the American Film Institute. He lives in Los Angeles with his wife and three children.

ADAM COOPER (Story by) and **BILL COLLAGE (Story by)** have been writing together since they met at the University of Michigan in 1989. Together, they have written more than two dozen movies for various studios—most notably the forthcoming adaptation of “Moby Dick,” for Universal Pictures and director Timur Bekmambetov; *Exodus*, a retelling of the story of Moses, for Peter Chernin and 20th Century Fox; and the upcoming HBO series *Doc*, to be directed by Ron Howard.

In addition to *Tower Heist*, their past credits include Universal Pictures’ *Accepted*, starring Justin Long, Jonah Hill and Blake Lively, and Warner Bros.’ *New York Minute*, starring Mary-Kate Olsen, Ashley Olsen and Eugene Levy. They have also worked on produced projects including Warner Bros.’ *Get Smart*, starring Steve Carell and Anne Hathaway; *Fun With Dick & Jane*, starring Jim Carrey and Téa Leoni; Summit Entertainment’s *Wrong Turn*, starring Eliza Dushku; and Disney’s *I’ll Be Home for Christmas*, starring Jonathan Taylor Thomas and Jessica Biel.

Academy Award®-winning producer **BRIAN GRAZER (Produced by)** has been making movies and television programs for more than 25 years. As both a writer and producer, he has been personally nominated for four Academy Awards®, and in 2002, he won the Best Picture Oscar® for *A Beautiful Mind*. In addition to winning three other Academy Awards®, *A Beautiful Mind* won four Golden Globe Awards (including Best Motion Picture—Drama) and earned Grazer the first annual Awareness Award from the National Mental Health Awareness Campaign.

Over the years, Grazer’s films and television shows have been nominated for a total of 43 Oscars® and 131 Emmys. At the same time, his movies have generated more than \$13.5 billion in worldwide theatrical, music and video grosses. Reflecting this combination of commercial and artistic achievement, the Producers Guild of America honored Grazer with the David O. Selznick Achievement Award in Motion Pictures in 2001. His accomplishments have also been recognized by the Hollywood Chamber of Commerce, which, in 1998, added Grazer to the short list of producers with a star on the Hollywood Walk of Fame. On March 6, 2003, ShoWest celebrated Grazer’s success by honoring him with its Lifetime Achievement Award. In May 2007, Grazer was chosen by *Time* magazine as one of the “100 Most Influential People in the World.” In January 2009, Grazer and his creative partner, Ron Howard, were honored by the PGA with the Milestone Award. In November 2009, New York University’s Tisch School of the Arts honored them with the Big Apple Award, and in May 2010, they were honored by the

Simon Wiesenthal Center with its Humanitarian Award.

In addition to *A Beautiful Mind*, Grazer's films include *Apollo 13*, for which Grazer won the PGA's Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures and received an Oscar® nomination for Best Picture in 1995, and *Splash*, which he co-wrote as well as produced and for which he received an Oscar® nomination for Best Original Screenplay in 1984.

Grazer also produced the film adaptation of Peter Morgan's critically acclaimed play *Frost/Nixon*, directed by Ron Howard. The film was nominated for five Academy Awards®, including Best Picture, and was also nominated for the Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures by the PGA.

Grazer recently produced *J. Edgar*, directed by Clint Eastwood and starring Leonardo DiCaprio. He is currently in development on *Rush*, the Formula 1 drama that will be directed by Ron Howard.

He has also produced the hit drama *Robin Hood*, directed by Ridley Scott and starring Russell Crowe and Cate Blanchett; the adaptation of Dan Brown's best-selling novel "Angels & Demons," starring Tom Hanks and directed by Oscar® winner Ron Howard, which opened in May 2009; the drama *Changeling*, directed by Clint Eastwood and starring Angelina Jolie; the Ridley Scott-directed drama *American Gangster*, starring Russell Crowe and Denzel Washington; the big-screen adaptation of the international best seller "The Da Vinci Code"; the tense drama *Inside Man*, directed by Spike Lee and starring Denzel Washington, Clive Owen and Jodie Foster; *Flightplan*; *Cinderella Man*; the Sundance Film Festival acclaimed documentary *Inside Deep Throat*; *Friday Night Lights*; *8 Mile*; *Blue Crush*; *Intolerable Cruelty*; *Dr. Seuss' How the Grinch Stole Christmas*; *The Nutty Professor*; *Liar Liar*; *Ransom*; *My Girl*; *Backdraft*; *Kindergarten Cop*; *Parenthood*; *Clean and Sober*; and *Spies Like Us*.

Grazer's television productions include FOX's hit Golden Globe- and Emmy award-winning Best Drama series *24*, NBC's Peabody Award-winning series *Friday Night Lights* and FOX's *Lie to Me*, starring Tim Roth. He is also an executive producer on NBC's *Parenthood*, based on his 1989 film. His additional television credits include FOX's Emmy Award-winning Best Comedy *Arrested Development*, CBS's *Shark*, NBC's *Miss Match*, The WB's *Felicity*, ABC's *Sports Night* and HBO's *From the Earth to the Moon*, for which he won the Emmy for Outstanding Miniseries.

Grazer began his career as a producer developing television projects. It was while he was executive producing television pilots for Paramount Pictures in the early 1980s that Grazer first met his longtime friend and business partner Ron Howard. Their collaboration began in 1985

with the hit comedies *Night Shift* and *Splash*, and in 1986, the two founded Imagine Entertainment, which they continue to run together as chairmen.

KIM ROTH (Producer), president of production at Imagine Entertainment, joined the Academy Award®-winning production company in 1999 after more than 10 years with Witt/Thomas Productions.

Roth's credits include executive producer on the films *The Dilemma*, directed by Ron Howard; *Inside Man*, directed by Spike Lee; *Inside Deep Throat*, an Imagine Entertainment/World of Wonder/HBO documentary, directed by Fenton Bailey and Randy Barbato; *Undercover Brother*, a Universal Pictures/Imagine Entertainment film directed by Malcolm D. Lee; and *Insomnia*, a Warner Bros.-Witt/Thomas film, directed by Christopher Nolan.

Roth co-produced *Fun With Dick & Jane*, a Sony Pictures/Imagine Entertainment

Film, directed by Dean Parisot, and *Three Kings*, a Warner Bros./Village Roadshow film, directed by David O. Russell.

BILL CARRARO (Executive Producer) most recently served as a producer on the science-fiction thriller *The Adjustment Bureau*, starring Matt Damon and Emily Blunt and directed by George Nolfi, and as an executive producer on Joe Johnston's *The Wolfman*, starring Benicio Del Toro, Anthony Hopkins, Emily Blunt and Hugo Weaving.

Previously, Carraro produced Chris Weitz's *The Golden Compass*, which starred Nicole Kidman, Sam Elliott, Eva Green and Daniel Craig and won the Oscar® for Best Achievement in Visual Effects. His other feature film credits as producer or executive producer include *The Sentinel*, starring Michael Douglas, Kiefer Sutherland, Eva Longoria and Kim Basinger; *My Super Ex-Girlfriend*, starring Uma Thurman and Luke Wilson; *Stay*, starring Ewan McGregor, Naomi Watts and Ryan Gosling; *The Best Man*, starring Taye Diggs and Nia Long; *Frequency*, starring Dennis Quaid and Jim Caviezel; *Undercover Brother*; and *American History X*, starring Edward Norton, who received an Academy Award® nomination for his powerful performance.

Additionally, Carraro has collaborated with directors such as Ivan Reitman, Woody Allen, Brian De Palma, Malcolm Lee, Gregory Hoblit, Joan Micklin Silver, Marc Forster and James Foley.

Carraro was the producer of the Emmy-winning and Golden Globe-nominated HBO film *The Tuskegee Airmen*, which starred Laurence Fishburne and Cuba Gooding, Jr. This highly acclaimed project garnered him the Directors Guild Award for Outstanding Achievement. Carraro was also a recipient of the NAACP Image Award for Outstanding Motion Picture for producing *The Best Man*. In addition, Carraro received a Saturn Award for producing *Frequency*.

Carraro also served as president of production at Aaron Russo Films, supervising independently and co-financed projects that included a first-look deal at Orion Pictures.

A native New Yorker born in Brooklyn and a graduate of Ithaca College with a degree in film and photography, Carraro began his career in the commercial film industry before moving on to feature film production.

Carraro is a member of both the Producers Guild of America and the Directors Guild of America and, in addition to his various producer credits, has worked as a second unit director.

KAREN KEHELA SHERWOOD (Executive Producer) joined Imagine Entertainment as Brian Grazer's assistant, quickly rose up the ranks, and was appointed president of production in 1992 at the age of 29. Five years later, she became co-chair of Imagine Films. As co-chair, Sherwood works closely with partners Brian Grazer and Ron Howard in the development and production of Imagine Entertainment's motion picture slate. She also guides the company's development staff in their tracking, acquiring and shepherding of all Imagine film projects from concept through to their theatrical releases.

In 2001, Sherwood executive produced *A Beautiful Mind*, directed by Ron Howard and starring Russell Crowe and Jennifer Connelly. The film won four Academy Awards®, including Best Picture and Best Director.

She served as a producer, alongside Brian Grazer, on *Blue Crush*, and as an executive producer on the tense drama *Inside Man* and the Academy Award®-nominated *Frost/Nixon*. Sherwood also contributed to the summer blockbuster *Angels & Demons*, directed by Ron Howard and starring Tom Hanks, and the Ridley Scott-directed *Robin Hood* and *American Gangster*.

Sherwood is currently helming the newly established Imagine Writers Lab, a group of nine writers who are working as both creative executives and staff writers, and adapting acquired and original material for Imagine Entertainment, financed by Reliance Big Entertainment.

DANTE SPINOTTI, ASC, AIC (Director of Photography) joins director Brett Ratner for their fifth film together, following collaborations on *X-Men: The Last Stand*, *After the Sunset*, *Red Dragon* and *The Family Man*.

The cinematographer earned his first Academy Award® nomination on Curtis Hanson's 1997 period drama *L.A. Confidential* (with additional nominations from the American Society of Cinematographers [ASC] and BAFTA), followed by a second Oscar® nomination (and a third ASC nod) two years later for Michael Mann's acclaimed true-life drama *The Insider*.

Spinotti has worked with Mann on four other projects, including *Manhunter*, *The Last of the Mohicans* (for which the cinematographer won a BAFTA and earned his first nomination from the ASC), *Heat* and, most recently, the Depression-era gangster epic *Public Enemies*. Spinotti has also enjoyed collaborating with director Michael Apted on *The Chronicles of Narnia: The Voyage of the Dawn Treader*, *Blink* and *Nell*.

Spinotti reteamed with Curtis Hanson on his acclaimed 2000 comedy-drama *Wonder Boys*, and has also directed the photography for such films as *Flash of Genius*, *Beaches*, *Frankie and Johnny*, *The Other Sister*, *Deception*, *Slipstream*, *The Contract*, *Crimes of the Heart*, *Pinocchio* (for which he earned his third David di Donatello Award nomination), *Bandits*, *Goodbye Lover*, *The Mirror Has Two Faces* and *The Quick and the Dead*.

His other feature credits include *Hudson Hawk*, *True Colors*, *From the Hip*, *Illegally Yours*, *The Comfort of Strangers*, *Torrents of Spring* and two films for which he won a David di Donatello Award: *The Legend of the Holy Drinker* (1988) and *Il segreto del bosco vecchio* (1993).

Spinotti's other Italian-language films include *Cenerentola '80*, *Il Minestrone*, *Hearts and Armour*, *Sogno di una notte d'estate*, *Così parlò Bellavista*, *Fotografando Patrizia*, *Aria*, *Il quartetto Basileus* and *The Berlin Affair*.

Born in the Friuli region of northeast Italy, Spinotti discovered his interest in film photography in his early teens. He traveled to Milan, where he gained professional experience in Italian television, including the miniseries *I nicotera* (1972) and the movie *Tracce sulla neve* (1975). After breaking into feature films, Spinotti worked extensively in his homeland collaborating with Lina Wertmüller (*Sotto...sotto*) and Liliana Cavani (*The Berlin Affair*), before coming to America to work with Mann on *Manhunter*.

In addition to his individual film honors, Spinotti received the 2009 Plus Cameraimage Lifetime Achievement Award at the International Film Festival of the Art of Cinematography in Łódź, Poland, which celebrated his body of work. Keeping with their annual tradition, the festival published a book illustrating Spinotti's career achievements.

KRISTI ZEA (Production Designer) is a multitalented production designer, costume designer, director and producer whose most recent work was seen in Oliver Stone's *Wall Street: Money Never Sleeps*. *Tower Heist* marks her third collaboration with director Brett Ratner. They previously worked together on *Red Dragon* and *The Family Man*.

Zea's prior production design credits include the critically acclaimed Sam Mendes film *Revolutionary Road*, starring Leonardo DiCaprio and Kate Winslet, for which she was

nominated for an Oscar®. Zea also designed P.J. Hogan's *Confessions of a Shopaholic*, produced by Jerry Bruckheimer; Neil Jordan's *The Brave One*; Martin Scorsese's *The Departed*, which was nominated for an Art Directors Guild Award; Jonathan Demme's *The Manchurian Candidate*; as well as other projects including *Red Dragon*, *Changing Lanes* and *Sleepers*. She also production designed a number of major films of the '80s and '90s including Jonathan Demme's *Beloved* (1998), Oscar® winners *Philadelphia* (1993) and *The Silence of the Lambs* (1991), as well as Martin Scorsese's *Goodfellas* (1990) and *New York Stories* (1989).

Following an education at Middlebury College and receiving an English degree from Columbia University School of General Studies, Zea became a costume designer on Alan Parker's *Fame* (1980) and *Shoot the Moon* (1982), and James L. Brooks' *Terms of Endearment* (1983), among many other films.

Zea was also associate producer on James L. Brooks' *Broadcast News* (1987) and produced Brooks' Oscar®-nominated and Golden Globe winner *As Good As It Gets* (1997). Zea directed the CableACE Award-nominated segment "Domestic Dilemma," for the HBO series *Women & Men 2: In Love There Are No Rules* (1991), starring Ray Liotta and Andie MacDowell, as well as the DVD of Annie Lennox's 2003 concert tour. In 2008, Zea produced and production designed the independent feature titled *The Joneses*, starring Demi Moore and David Duchovny. It was presented at the 2009 Toronto International Film Festival and entered theaters in April 2009.

Zea was an adjunct professor at New York University's Tisch School of the Arts from 2005 to 2008.

MARK HELFRICH, ACE (Edited by) has a long-running collaboration with director Brett Ratner which, including *Tower Heist*, spans eight films. Those credits include *X-Men: The Last Stand*, all three *Rush Hour* films, *Red Dragon*, *The Family Man* and *Money Talks*. He has numerous other editorial credits with Ratner, among them the pilot episode of the FOX series *Prison Break*, the pilot episode of the CBS series *Chaos* and the award-winning music video for Madonna's "Beautiful Stranger," the theme song from *Austin Powers: The Spy Who Shagged Me*.

Helfrich's other film credits include *Four Christmases*, *Predator*, *Rambo: First Blood Part II* and *Scary Movie*, among many others. His feature film editorial credits have earned more than a billion dollars at the box office.

In 2007, Helfrich made his feature film directorial debut with *Good Luck Chuck*, which starred Dane Cook and Jessica Alba. He has also directed episodes of *Prison Break* and *Bones* and several music videos.

Helfrich currently lives in Los Angeles with his wife and two children.

SARAH EDWARDS (Costume Designer) most recently designed the costumes for the action-thriller *Salt*, starring Angelina Jolie; *When in Rome*, starring Josh Duhamel and Kristen Bell; and *Ghost Town*, starring Ricky Gervais and Greg Kinnear. She was the costume designer for Tony Gilroy's film *Michael Clayton*, which received seven Academy Award® nominations, including Best Picture.

Based in New York, Edwards has designed costumes for Sydney Pollack's political thriller *The Interpreter*, starring Nicole Kidman and Sean Penn; Boaz Yakin's *Uptown Girls*, starring Brittany Murphy and Dakota Fanning; and Burr Steers' *Igby Goes Down*, for which she was nominated for a Costume Designers Guild Award. She counts among her other film credits *The Perfect You*, starring Jenny McCarthy; *Jack Frost*, starring Michael Keaton and Kelly Preston; and Whit Stillman's *The Last Days of Disco*, starring Chloë Sevigny and Kate Beckinsale.

As assistant costume designer, Edwards worked on *Six Degrees of Separation*, *The Quick and the Dead*, *Great Expectations*, *Lolita* and *The Pallbearer*. In 1997, she co-designed *The Devil's Advocate*, with Judianna Makovsky.

Edwards' work in the theater includes the Broadway production of *Tru*, the 2005 production of David Mamet's *Romance* at the Mark Taper Forum, and numerous productions at the Atlantic Theater Company in New York.

Edwards is the daughter of two distinguished theatrical designers: set designer Ben Edwards and costume designer Jane Greenwood.

In an unprecedented short time span, composer **CHRISTOPHE BECK (Music by)** has scored numerous films in virtually every genre. His talent is evident in a wide range of features from the classic teen comedy *Bring It On* and the film adaptation of best-selling novel "Under the Tuscan Sun: At Home in Italy," to the highest grossing R-rated comedy of all time, *The Hangover*. Beck's recent credits include *Burlesque*, *Waiting for "Superman,"* *Red*, *Due Date*, *Date Night*, *What Happens in Vegas*, *Fred Claus*, *Charlie Bartlett*, *The Seeker*, *Year of the Dog*, *We Are Marshall* and *Percy Jackson & the Olympians: The Lightning Thief*.

Beck's road to film scoring was circuitous. The Montreal native started piano lessons at age five and, by age 11, he was writing music for his first-ever band, Chris and the Cupcakes. During high school, Beck studied the flute, saxophone, trombone and drums, and performed in rock bands.

While studying music at Yale University, Beck had an epiphany: “I discovered my talent for composing was far greater than my talent for performing.” He wrote two musicals with his brother Jason (aka Chilly Gonzales, the Berlin-based hip-hop recording artist), as well as an opera based on “The Tell-Tale Heart,” by Edgar Allan Poe.

Upon graduation from Yale in 1992, he moved to Los Angeles to attend the University of Southern California’s (USC) prestigious film scoring program, where he studied with composer Jerry Goldsmith. Beck was immediately attracted to the creative challenges unique to the marriage of music and picture. A personal recommendation from the legendary Buddy Baker, the head of the USC music department, led to his first assignment at a Canadian television series called *White Fang*. Soon thereafter, he was asked to score a new television series for Joss Whedon, based on the movie *Buffy the Vampire Slayer*. Beck received an Emmy Award for Outstanding Music Composition for a Series (Drama) for his work on *Buffy*, after which he decided to leave television and pursue film work.

Beck had his concerns about the transition: “It was actually quite terrifying and things were slow during that first year, but I had faith in my abilities and it didn’t take too long for things to start rolling.” Beck’s attitude and unique talents set him apart from many composers working today. “I pride myself on being very accommodating to the needs of the film and its creators. Each score I write, I try to make better than all the rest that have come before.”