

***APOLLO 13* THE IMAX EXPERIENCE**

Production Information

Universal Pictures, Imagine Entertainment and IMAX Corporation have created motion picture history with Academy Award® winner *Apollo 13*, as the first ever 35mm live action film to be digitally re-mastered into IMAX®'s 15/70 format using revolutionary, proprietary IMAX DMR™ (Digital Re-mastering) technology, transforming the motion picture into *Apollo 13* The IMAX Experience. A new generation of moviegoers – as well as those who previously enjoyed *Apollo 13* in theatres and at home – will now undergo an entirely new sensation of watching the film on screens eight stories high and more than a hundred feet wide with sharpness and clarity, enhanced by a superb specially-designed six channel, multi-speaker sound system, in an all-encompassing intensity that was never before possible.

Now, “man’s greatest achievement’s in flight” can be experienced by one of the “greatest achievements in film.”

From the giant void of space 205,000 miles away from Earth, Jim Lovell and his crew first made history during the actual heroic events of April 1970... and then again 25 years later, Tom Hanks in his role as Lovell, recreated the intense epic mission when Universal Pictures’ *Apollo 13* was released in theatres worldwide. The motion picture starring Tom Hanks, from the remarkable team of producer Brian Grazer and director Ron Howard – last year’s Academy Award®-winning team of Universal’s *A Beautiful Mind* – quickly established itself as an important film, both critically and commercially, stunning in its impact and verisimilitude to the real-life events it depicted.

This suspenseful drama about the extraordinary courage, faith and ingenuity of three men – and the hundreds more who worked around the clock to bring them back – also starred Kevin Bacon, Bill Paxton, Gary Sinise, Ed Harris and Kathleen Quinlan. The film’s executive producer was Todd Hallowell. The script by William Broyles, Jr. and Al Reinert is based on Jim Lovell and Jeffrey Kluger’s book, *Lost Moon*.

Joining Howard and Grazer in bringing *Apollo 13* to the screen were director of photography Dean

Cundey, production designer Michael Corenblith, editors Michael Hill and Daniel Hanley, composer James Horner, Digital Domain visual effects supervisor Robert Legato and special effects coordinator Matt Sweeney. *Apollo 13* was nominated for nine Academy Awards®, including Best Picture, Best Supporting Actor (Ed Harris), Best Supporting Actress (Kathleen Quinlan), Best Adapted Screenplay, Best Cinematography, Best Art Direction/Set Decoration and Best Visual Effects and won the Oscars® for Best Film Editing and Best Sound. The film brought Howard the Best Director of the Year award from the Directors Guild of America. The Producers Guild of America honored Grazer with the Darryl F. Zanuck Motion Picture Producer of the Year award. The film also won Screen Actors Guild awards for Best Cast and Best Supporting Actor. *Apollo 13* has earned \$353 million in worldwide theatrical box office receipts and was the second best-selling home video drama released in 1995. It has sold approximately seven million VHS and DVD units to date.

Apollo 13 The IMAX Experience - Enhancing A Modern Classic

Some films are just right for screens of modest size. Others lend themselves to the big screen...the really big screen.

Apollo 13 is a film utterly unique in that it is both epic and intimate, with sequences of enormous grandeur merging with intensely close-up human drama. Now, through the magic of IMAX DMR (Digital Re-Mastering), audiences will experience the larger than life adventure, drama and emotion of *Apollo 13* The IMAX Experience.

Movie-goers will actually feel as if they are a part of the Apollo 13 mission through IMAX's technically advanced motion picture systems. The IMAX Experience® immerses audiences through images of unsurpassed size and clarity that are projected onto giant rectangular screens, up to eight stories high and 120 feet wide (IMAX screens are three times larger than the average 35mm screen and 4,500 times larger than the average TV screen). The sheer size of a 15/70 film frame, combined with the unique IMAX projection technology, is the key to the extraordinary sharpness and clarity of a 15/70 film. The 15/70 image is ten times larger than a conventional 35mm frame and three times bigger than a standard 70mm frame. IMAX projectors are the most advanced, highest-precision and most powerful projectors ever built. The key to their superior performance and reliability is the unique "Rolling Loop" film movement. The Rolling Loop advances the film horizontally in a smooth, wave-like motion. During projection, each frame is positioned on fixed registration pins, and the film is held firmly against the rear element of the lens by a vacuum. As a result, the picture and focus steadiness are far above normal projection standards and provide outstanding image clarity.

To fully envelop IMAX theatre-goers, the presentation is enhanced by a six-channel stereo surround system comprised of 44 custom designed speakers that extract 12,000 watts of pure digital surround sound. The IMAX Proportional Point Source loudspeaker system was specifically designed for IMAX theatres and allows the audience superb sound quality regardless of where they may be seated.

Today, there are more than 180 films in the medium's film library, many of them bridging the gap between education and entertainment. IMAX brings a unique, educational entertainment experience, providing family entertainment to markets worldwide.

Some of IMAX's most popular films have carried the audience into the far reaches of outer space...just another of many reasons why *Apollo 13* was the perfect film for the brand-new IMAX DMR technology, that permits 35mm live-action movies to be digitally re-mastered into The IMAX Experience.

Just what is IMAX® DMR™ Technology?

IMAX will redefine the movie-going experience through IMAX DMR, a patent pending revolutionary technology that allows live-action films to be transformed into the unparalleled image and sound quality of The IMAX Experience.

IMAX DMR (Digital Re-Mastering) starts by converting a 35mm frame into digital form at very high resolution, capturing all the detail from the original. The proprietary software mathematically analyzes and extracts the important image elements in each frame from the original grainy structure to create a pristine form of the original photography. This is the most complex step in IMAX DMR. The image on a 35mm film frame is comprised of a fine grain structure like that of all photographic images. This grain, when projected onto the IMAX screen, looks like a TV channel that isn't quite tuned to the station. Removing this grain while preserving the quality of the underlying image is the basis of IMAX DMR.

To create the brightness and clarity that audiences have come to expect from The IMAX Experience, IMAX uses a proprietary computer program to make the images sharper than they were originally, while colors are adjusted for the unique technically superior characteristics of the IMAX screen. The completed re-mastered film is then transferred onto the world's largest film format, 15-perforations 70mm. Sonically, IMAX has always delivered incredible six-channel multi-speaker sound that helps put audiences in the picture. IMAX recreates this immersive experience for IMAX DMR by recreating the film's original soundtrack, adding another dimension to upgrade it to IMAX standards.

Ron Howard, director of *Apollo 13*, appreciated the results. “Witnessing the process of *Apollo 13* being transformed into The IMAX Experience was truly exciting,” he said. “The IMAX difference – the size, the sound and the clarity – is unbelievable and adds a whole new aspect to the story-telling. For the first time, this story will be told in a totally unique format, which completely involves the audience in the mission of Apollo 13.”

“For around five years, IMAX has been trying to marry the best of what Hollywood has to offer with IMAX quality images and sound,” said Bradley J. Wechsler, Co-Chairman and Co-Chief Executive Officer of IMAX Corporation. “With *Apollo 13*, we accomplish that goal. It’s the perfect film for us for a number of reasons. It’s visually stunning, historically relevant and accurate, and emotionally inspirational. In short, it’s the type of film that will not only play beautifully in the best IMAX commercial theatres around the world, it will also play in the best museums and science centers where a number of our theatres are as well.”

“When we first saw *Apollo 13* transformed using this technology, we were speechless,” agreed IMAX Corporation Co-Chairman and Co-Chief Executive Officer Richard L. Gelfond. “Star fields which were three points of light in 35mm become full galaxies in IMAX.”

“When IMAX approached us about having *Apollo 13* as the first live-action film to be converted for IMAX theatres,” said Brian Grazer, “we were really excited by the opportunity to be pioneers with them. As a filmmaker who is always exploring innovative ideas, I was completely captivated by this revolutionary technology.”

“I’ve always been a fan of the IMAX 15/70 format, and for the last 10 or 12 years have often thought of trying to make an IMAX movie,” added Ron Howard. “Lo and behold, when I saw the first tests on the conversion of *Apollo 13* into IMAX DMR, I realized that I had already made an IMAX movie! Seeing *Apollo 13* presented like this, with its clarity of image and staggering dimension, it occurred to me that this is how I had always hoped the film could be seen. I just never imagined that it would become possible less than a decade after we first released it. I give my real appreciation to IMAX not only as a director, but as an audience member. IMAX has truly redefined the experience of movie-going.”

Howard and Grazer were joined by *Apollo 13* star Tom Hanks in their enthusiasm for what the new process could bring to their film. “When the test sequences were shown to me, all I could think was ‘when can I see more?’ To watch a film this way completely immerses an audience and engages all the senses – it’s not the same as any movie-going experience before it, and in a different universe entirely than watching a film at home.

Not to mention, it's not just a little terrifying to see yourself eight stories tall."

However, the creators of *Apollo 13* were also delighted that the IMAX process enhanced the drama of the film as well as the spectacle. "I don't think the test is so much how cool the star field looks or how well the special effects play," noted Hanks. "I think the great test is in the intensity of the close-ups, the performances and the words that were written by Bill Broyles and Al Reinert. And I think we all agree that in the format used by IMAX, these moments play even more powerfully than they did in the standard version."

"I had always hoped that *Apollo 13* would be one of those movie experiences where the audience is transported," added Ron Howard, "and gets some sense of what it feels like to be in those characters' shoes and experience what they're experiencing. I think that the IMAX 15/70 format delivers on that possibility and exceeds what we were able to do with the standard theatrical release. Now it's even more of a personal experience for the audience.

"And I think that one of the surprises for people seeing *Apollo 13* The IMAX Experience," continued Howard, "who have already seen the movie in its original theatrical release, on television or on video or DVD, is that the heart of the film is human interest. Yes, there's spectacle, but what the IMAX DMR version does is draw you even more deeply into a kind of shared experience that you're having with these characters."

"Ron and I both felt that the IMAX 15/70 format would magnify the emotional experience," agreed Howard's long-time partner Brian Grazer. "It becomes a deeper, richer experience in IMAX. You live inside the characters."

For the purposes of *Apollo 13* The IMAX Experience, Howard has achieved a re-edit of the theatrical release more appropriate for the format. "Because I want as many people to rediscover the movie in the IMAX DMR version as possible, it became a process of re-exploring the movie and keeping in mind the virtues and values of The IMAX Experience. Fortunately, Dan Hanley, who won an Academy Award® as one of the editors of *Apollo 13*, was available and could devote the time necessary for the IMAX DMR version. We explored variations and possibilities, and in some instances came up with what I thought were better edits of scenes."

The educational possibilities of releasing *Apollo 13* in the IMAX 15/70 format also necessitated the alteration of the film's running time. Alternative versions of films are quite common for airlines and network television, but in this specific instance, the need for editing *Apollo 13* was unprecedented. At this point in time, due to the enormous size of the IMAX film reels, films cannot play beyond 120 minutes (IMAX films generally

run from 30 to 45 minutes in length) without an intermission. Given the fact that educators regularly take their students to IMAX theatres as part of their curriculum, IMAX Corporation, Universal Pictures and Imagine Entertainment felt it appropriate to ensure that *Apollo 13* The IMAX Experience become a staple of daytime educational school programming. The slightly shorter length facilitates this type of programming, while staying true to the accuracy and humanity of the original film.

(IMAX is currently working to upgrade platters for future and longer IMAX DMR releases. Meanwhile, the original version of *Apollo 13* remains intact and is available for all in formats such as DVD and VHS.)

“The feedback we received from educators after the film was released is one of our private little joys,” noted Howard. “It’s one of the reasons why the IMAX people came to us about the possibility of re-releasing the film, and even though I was kind of skeptical at first, I certainly had my fingers crossed. It wasn’t because I wanted to see the launch scene eight stories high. It was the possibility that the movie could be presented on an ongoing basis as a point of discussion, and hopefully a source of inspiration, for students and teachers for years to come.”

Captain Jim Lovell offered his own feedback. “Seeing *Apollo 13* in an IMAX theatre will be like experiencing the mission all over again,” Lovell observed. “This is the closest the audience will feel to actually being part of the Apollo 13 mission.

“I have heard that previous IMAX space films have inspired children to become today’s astronauts. I am excited that millions of school children will be able to experience the history of the space program through *Apollo 13* The IMAX Experience.”

“Failure is Not An Option”: The Story of *Apollo 13* The IMAX Experience

Lovell’s simple but fateful words indicating trouble on board the Apollo 13 command module was the last thing that the engineers, scientists and mathematicians who comprised Mission Control wanted to hear. The crew of Apollo 13 was almost to the moon, and an explosion in space was causing them to lose oxygen, power and guidance.

Suddenly, three men faced the prospect of dying as no man had before. If Jim Lovell, Fred Haise (Bill Paxton) and Jack Swigert (Kevin Bacon) did not want to become some horrific, permanent rotating exhibit within the infinite solar system, a daring rescue attempt that defied odds would have to be attempted. There were only four days to bring them back to Earth. A stunned and rapt populace watched in silence around the

world.

Back on Earth at NASA's Mission Control, a race was on to save the astronauts from three potentially disastrous situations: suffocating if the oxygen ran out; freezing to death as a result of insufficient power to heat the spacecraft; or being poisoned by their own carbon dioxide exhalations because of an unusable filtering system.

Even if they managed to survive, they could still be incinerated upon re-entry into the Earth's atmosphere. Ironically, all the high-tech equipment that got Apollo 13 into space was secondary. A mission about machines became a mission about character. While man had walked on the moon less than a year before – one of the defining moments of modern civilization – the truncated voyage of Apollo 13 would arguably turn out to be the finest hour in the history of space travel.

When Apollo 13 lifted off, it seemed that traveling to the moon and going for a stroll on its lunar surface had prematurely entered the “been there, done that” category of the American psyche. Only eight months had passed since Neil Armstrong set foot on the moon, yet no world figures attended the launch of Apollo 13, the size of the press corps at Cape Kennedy wasn't impressive and internationally the news wasn't any better. A newspaper in Italy ran its coverage under the headline: “Too Perfect; the Public is Getting Bored.”

As the crew of Apollo 13 made its live television broadcast from space, none of the networks even deemed it newsworthy enough to carry. But just after the telecast no one saw, a routine procedure of “stirring” an oxygen tank culminated in a series of small, virtually undetectable mishaps, which caused the oxygen tank to explode.

Jim Lovell had already logged more hours (572) in space than anyone alive before signing on for what he promised his worried wife, Marilyn (Kathleen Quinlan), was going to be his last mission. His nervousness over this particular one proved to be prescient, but Jim had been preparing for this trip to the moon since he was a teenager and fired a homemade rocket 80 feet in the air. He was Neil Armstrong's backup on the historic Apollo 11 mission. Before Lovell could pack away his space boots, he just had to become the fifth member of the most exclusive club on Earth. His hazing rite? A walk on the moon.

A week before the launch of Apollo 13, command module pilot Ken Mattingly's (Gary Sinise) dream was shattered when he was exposed to the measles and a NASA doctor determined that the astronaut might come down with them in flight. He was scrubbed from the mission, but one man's loss became another's gain

as Jack Swigert (Kevin Bacon), Mattingly's backup, received the call offering him the moon. Swigert, a bit of a roustabout and very popular with the ladies, came aboard the space mission with only two days of preparation.

Nonetheless, Lovell and Swigert, with lunar module pilot Haise, lifted off without a hitch at 13:13 military time on April 11, 1970.

Mattingly, who came so close to going to the moon, was left with nothing to do as Mission Control, led by flight director Gene Kranz (Ed Harris), took over after launch for a smooth 55 hours of flight. Then came Lovell's heart-stopping message from space.

Suddenly, Mattingly was transformed into the man on the ground with the most knowledge of the crippled capsule. He furiously set about working in a simulator trying to figure out how the Apollo crew could survive and safely re-enter the atmosphere as Mission Control worked on a problem for which they hadn't the slightest idea of a solution. Still, the relentless Kranz told his team, "Failure is not an option."

In the cold void of space, the crew of Apollo 13 was shutting down the command module, which also created electrical power, in order to preserve what was left of the oxygen as they moved into Aquarius, the lunar module, in order to use its separate power and oxygen systems. Unfortunately, Aquarius was constructed for only two people to survive for two days. It would now have to be used by three people for four days. It wasn't meant to be hurtling through space, and its engine certainly was not intended to guide anyone home.

Life inside the Aquarius was trying at best. Sleep was practically impossible in the near freezing temperatures, there was precious little water to drink and Haise developed a fever from a urinary tract infection. While space rookies Swigert and Haise and veteran space traveller Jim Lovell passed tantalizingly close to the moon's surface, all they could do was ponder what might have been as the crippled spacecraft shot around its dark side. Lovell, who had dreamt of reaching to the stars since he was a boy, now had a different goal: to get home to Earth.

"It's A Dream Come True, Boys": The Making of *Apollo 13*

In a way, Tom Hanks was born to portray astronaut Jim Lovell. An avid admirer of the space programs since youth, stepping into his pressure suit for the first time, the actor looked around at no one in particular and remarked, "It's a dream come true, boys."

The actor recalled, "I was a bit too young to latch onto the Gemini program (1965-66) but when the Apollo program began in earnest (1968), I followed the space program religiously. I knew all the missions and all the astronauts, and I've always been fascinated by the story of *Apollo 13* – I can't believe I got to play a part

in it.”

Hanks nearly lost himself in the part, particularly during one sequence in which he felt as though he were actually realizing his boyhood dream of becoming an astronaut: “When we did the launch sequence, in our pressure suits, with the helmets on and the air being pumped into us, and I could only hear the other two guys breathing through their microphones, and then with the capsule being shaken...I tell you, I felt like I was there. I definitely felt as though I was on my way. It was truly exhilarating,” he marveled.

That feeling permeated the atmosphere during production. Much of the excitement came from the fact that the story of *Apollo 13* is true, and the film being made about that mission, with almost no embellishment, is as gripping as any adventure story.

“I think real life delivers better stories than anybody could possibly think up,” said Hanks. “And that’s the kind of stuff that I’ve always been attracted to. When this movie is over, you’ll walk out and say, ‘Those guys actually went through that?’”

Even Ron Howard was taken aback by the heroism of the many involved with the mission. “The more we kept working on the screenplay, the more I kept learning about the actual mission. And I realized how the truth, in this particular instance, is riveting stuff. It’s about triumph under the worst conditions.”

The mission of Apollo 13 was one of those few times that the world stood still watching, captivated by the same event. It was a rude wake-up call to those who had already become disenchanted or disinterested in the space program, a reminder of the extraordinary risks taken by astronauts every time they’re rocketed into space. During the five days of Apollo 13’s remarkable odyssey, there was no margin for error, no precedent for bringing a crew home under such horrific circumstances.

“When anything is recreated on film, the human elements are always the most fascinating and engaging. I think that’s the backbone of the entire Apollo 13 mission,” said producer Brian Grazer. “What happened in this mission, you could never have dreamt up, but it’s all absolutely true. We are obligated to capture it and present it in an unequivocally authentic manner.”

The writers set to the task by Brian Grazer and Ron Howard were uniquely qualified for the assignment, as both had backgrounds in both non-fiction writing and filmmaking. William Broyles, Jr. was a highly respected journalist, the founding editor of *Texas Monthly* magazine and later editor-in-chief of *Newsweek*, as well as an author. Al Reinert was a journalist for the *Houston Chronicle* and *Texas Monthly*, and after segueing into motion pictures, had directed the Academy Award nominated 1990 documentary feature *For All Mankind*,

still considered one of the best films ever accomplished about the space program.

All of the filmmakers were absolutely determined to adhere as closely as possible to the facts of the mission, while at the same time creating a suspenseful and dramatic film that could stand on its own. Despite the high-tech world in which the story takes place, the tale is fundamental to the human condition. As Tom Hanks sees it, at the core of *Apollo 13* is a “saga as great as anything the Greeks put down on paper, or any story from Shakespeare or the Bible. It’s one of the seven great stories of literature – how do you get back home.”

The preparation for filming *Apollo 13* was as demanding as any Ron Howard had experienced during his directing career, much of which stemmed from his commitment to authentically re-create life aboard the spacecraft and in Mission Control, which necessarily involved dealing with an incredible amount of minutiae.

To become acclimated to a space-like environment, Hanks, Paxton, Bacon, Sinise and Howard went to NASA’s Space Camp in Huntsville, Alabama. At this facility, they engaged in training exercises inside a simulated command module and lunar module with Hanks’ real-life counterpart, Jim Lovell, and David Scott, commander of Apollo 15. The actors also learned the various functions of the 500 switches, toggles and buttons that operate a spacecraft.

The group subsequently moved on to Houston, the home of Mission Control and the Johnson Space Center, where they boarded NASA’s KC-135, a specially-built airplane that continues to this day to be used by astronauts to simulate weightlessness in outer space.

During the KC-135 flight, the actors and Howard felt the sensation produced by a number of parabolas – loops the plane makes to simulate weightlessness – in order to better understand what the astronauts experienced and to prepare them for some unprecedented filmmaking: shooting during zero gravity.

Additionally, the actors and director had extensive discussions with Jim Lovell, Fred Haise and Ken Mattingly as well as numerous flight controllers, some of whom had not seen each other in years. (Jack Swigert, unfortunately, had passed away in 1981.)

Back in Los Angeles, all the actors, including Ed Harris and the others who comprise Mission Control, enrolled in a Flight Controller School led by Gerry Griffin (an Apollo 13 flight director) and flight controller Jerry Bostick. The actors studied actual audiotapes from the mission, reviewed hundreds of pages of NASA transcripts and attended a crash course in physics.

“The actors in the movie were like sponges when it came to absorbing the information Jerry Bostick

and I passed on to them,” observed Griffin. “We ran a little Mission Control school for them, and they kept asking questions, getting to the next level of detail, then the next. That kind of work shows up in the film.”

Meanwhile, production designer Michael Corenblith and set decorator Merideth Boswell – both of whom would be nominated for Academy Awards® for their work on *Apollo 13* – were meticulously overseeing the construction of the Mission Control set at Universal Studios. Built to within six inches of the real Mission Control in Houston, the set was equipped with giant rear-screen projection capabilities and a complex set of computers with individual video feeds to all the flight controller stations. In addition, the actors playing the flight controllers were able to communicate with each other on a private audio loop to better simulate reality.

While production began on the Mission Control set, the command module and lunar module were being built in Hutchinson, Kansas, by KCSC Space Works, Inc., a fabrication and restoration facility for spacecrafts. Space Works is run by Max Ary, co-founder and developer of the Kansas Cosmosphere & Space Center, who also happens to be one of the foremost experts on American space missions and artifacts, space science education and the history of the space program.

Two individual lunar modules and two command modules were constructed for filming. While each was a replica (composed of some of the original Apollo materials), they were built so that different sections were removable, which enabled filming to take place inside the diminutive interior space of the capsules. Space Works also built modified command and lunar modules for filming inside the KC-135 aircraft.

Additionally, Space Works made the pressure suits worn by the actors, which are exact reproductions of those worn by the Apollo astronauts, right down to the details of being airtight. When the actors put the suits on with their helmets locked in place, oxygen was pumped into the suits to cool them down and allow them to breathe, in the exact manner of real astronauts.

Lighter Than Air

While only a small percentage of actual production time was spent filming aboard the KC-135, the NASA plane simulating the weightlessness in space, it functioned as a centerpiece in terms of the planning it required and the sheer exhilaration it provided. Based at Ellington Field in Houston, Texas, the aircraft flies parabolic trajectories to obtain a reduced gravity environment for about 25 seconds.

To help visualize this phenomenon, consider that the plane flies upward at a 45-degree angle. As it accelerates upward, the passengers are thrown against the back of their seats. The plane builds to near Mach One speed (pulling two times the force of gravity), and then starts to follow a curved path, or parabola. On

this curved path, the plane coasts and the passengers – as well as anything not strapped down – achieve a brief condition of weightlessness that simulates zero gravity. This effect continues as the plane descends until the pilot pulls the plane out of the curve.

“What we did in the KC-135 left me buzzing,” said Hanks. “As a kid I had seen the photographs of the astronauts training in this plane so, for me, this was an incredibly glamorous atmosphere and filmmaking at its best. It was a once in a lifetime experience.”

Seven years after filming, Hanks still gloried in his memories. “For 27 seconds or so, it’s just like swimming, except you can breathe and you don’t get anywhere when you kick. It was truly extraordinary, and also physically jarring. If you didn’t take the little medication they gave you, you could get very physically sick, although by the time we were at the end of shooting, we didn’t need it quite so much. We had become used to the physical sensations. It was magical, a glorious free fall.”

“There was something very liberating about it,” recalled Ron Howard. “I’m very proud that we were able to go up there in the KC-135 and get a tremendous amount of work done under those conditions.” Noted Hanks, “If you added up all of the 27 second increments of when we were weightless, we actually had more zero-G time than John Glenn did on his first space flight.”

Overall, cast and crew flew 612 parabolas for a total of 3 hours and 54 minutes of weightlessness. Motion sickness afflicted only a couple of members during the first flight. All quickly adapted to the unusual conditions (operating a 60-pound camera that had become light as a feather, moving in position from even the slightest of touches), which caused the passengers to experience a mixture of exhilaration and exhaustion.

“Your entire body feels funny,” recalled Kevin Bacon. “You feel the 2 *g’s pushing on you, and then you hear the change in the engines, and the wings of the plane shift and you literally pop right up and think, I’m upside down. No, I’m not – what’s wrong? Oh...I’m floating.”

The audience, too, gets a taste of what it actually feels like to be inside the capsule, said producer Brian Grazer. “They feel like they’re inside the capsule and get a sense of what it’s like to be trapped and suffocating in a space module.”

Parts of the command module, lunar module and the tunnel piece that connected them were built by production designer Michael Corenblieth, art directors David J. Bomba and Bruce Alan Miller and their crew to actually fit inside the KC-135 airplane. Filming in such an environment, while never done before for a movie, was a tremendous time saver. What was shot in the plane could have been recreated on stage, but it would

have been very time consuming and involved costly computer graphics and mechanical effects to augment the filmed results. In the KC-135, the actors moved wherever they wanted, surrounded by floating props; the camera and cameraman were weightless so filming could take place on any axis from which a shot could be set up.

While filming in 25-second bursts created a highly charged and frenetic atmosphere, the cast and crew suffered only a couple of bumps and bruises. Most injuries occurred when zero gravity ended and someone fell back into the gravitational pull and had the misfortune to land on a camera case or other non-padded items.

The potential impact of how he chose to capture zero gravity on film was not lost on Ron Howard: “Space movies have generally avoided trying to show zero gravity because ultimately you can’t,” explained the director. “But we weren’t bound by all the tricks used in the past to simulate it. There’s no fake slow motion kind of shots. We didn’t need the old tricks because we had the real thing. It was difficult to do, but it was an extraordinary experience.”

Said Tom Hanks, “For actors, being able to actually shoot in zero gravity as opposed to being in incredibly painful and uncomfortable harnesses for special effects shots was all the difference between what would have been a horrible moviemaking experience as opposed to the completely glorious one that it actually was.”

Down to Earth

Back on the stages at Universal Studios, air-cooling units lowered the temperature to about 38 degrees for three weeks of filming. This was to simulate conditions experienced by the Apollo 13 crew, including condensation and the visibility of breath inside the spacecraft. Once again, Howard sought complete authenticity as opposed to either foregoing such details altogether, or creating them digitally. “I’ve been a lot colder before, but I’ve never been so cold for so long,” Fred Haise once remarked about those fateful days in outer space. After three weeks of 12-hour days, a good number of the cast and crew shared Haise’s sentiment.

Once work with the spacecraft began, David Scott (commander of Apollo 15 and the seventh man to walk on the moon) came on board as technical adviser. Scott supervised every moment of filming dealing with the capsules to ensure accuracy. He was also able to help Hanks, Paxton and Bacon understand what they would be experiencing, both physically and psychologically, at various points during the mission. The filmmakers deluged Scott with questions regarding proper procedures, wardrobe, terminology and a myriad of components inside the carefully replicated spacecraft.

“What Dave brought to the film was of tremendous value,” noted Howard. “If he had not been present during filming, we would have missed the boat on countless things that happened during filming that we could not have prepared for. He’s always interesting and helped make this movie that much more exciting.”

Kevin Bacon observed traits in Scott as well as other astronauts and flight controllers that helped the actor create his character. “There’s a common thread with all these guys. It’s a kind of focus and intelligence combined with strength and calm that they all share. It was interesting and challenging for us trying to find that in our characters,” he said.

The film crew also shot aboard the USS New Orleans, a U.S. Navy landing platform helicopter carrier, which doubled for the USS Iwo Jima, the recovery ship that extracted the crew of Apollo 13 on April 17, 1970. In the film, the real Jim Lovell fittingly plays the captain of the ship who greets the returning crew. While aboard the New Orleans, Lovell was reunited with (Ret.) Captain Chuck Smiley, the helicopter pilot on the Iwo Jima who actually rescued Lovell 25 years before. The two had not seen each other since that memorable day.

Epilog: “Gentlemen...It’s been a privilege flying with you”

Critical and audience response to Apollo 13 upon its release was immediate and enthusiastic, with filmmakers and actors winning plaudits for their adherence to the facts. Brian Grazer, Ron Howard and Tom Hanks weren’t finished with depicting the saga of American astronauts on film, not by a long shot. Grazer and Howard produced, and Hanks served as executive producer, for Imagine Entertainment’s acclaimed *From the Earth to the Moon*, an ambitious 12-hour dramatic film anthology on HBO that explored the entire Apollo space program. Hanks also directed the first episode, and wrote and appeared in the final episode. Throughout the miniseries, a number of *Apollo 13* actors participated in a veritable reunion, including David Andrews (portraying astronaut Frank Borman), Xander Berkeley (as astronaut Buzz Aldrin), Brett Cullen (as astronaut David Scott, the technical adviser of *Apollo 13*), Clint Howard (as Paul Lucas), Ben Marley (as astronaut Roger Chaffee) and Joe Spano (as NASA Director). Some of the actors, earthbound in *Apollo 13*, would eventually make it into cinematic outer space in other films, such as Gary Sinise in Brian De Palma’s *Mission to Mars* and Loren Dean in Clint Eastwood’s *Space Cowboys*. There were to be other filmic reunions as well, including Tom Hanks’ starring role in *Cast Away*, written by *Apollo 13*’s William Broyles, Jr., and Ed Harris’ acclaimed role as William Parcher in Howard’s *A Beautiful Mind*. Hanks also cast several of his fellow *Apollo 13* performers when he made his writing and directing debut in 1996 with *That Thing You Do!*, including Clint Howard, Marc

McClure and Tracy Reiner.

Apollo 13 was honored with nine Academy Award® nominations, winning two, and last year Brian Grazer's and Ron Howard's *A Beautiful Mind* took home four Academy Awards®, including Best Picture honors, with Howard winning for Best Director. Other participants have gone on to extraordinary careers, with most of the film's top behind-the-scenes artists remaining in the orbit of Grazer and Howard. *Apollo 13*'s innovative visual effects coordinator, Robert Legato, won the Academy Award in 1997 for *Titanic*, as did composer James Horner, whose music for both films uniquely combined the epic with the spiritual.

The catastrophic events of recent history have been a tough but stirring reminder of the American “can-do” spirit and determination embodied by Jim Lovell, Jack Swigert, Fred Haise, Ken Mattingly, Gene Kranz and so many others who worked together to bring the astronauts back home, alive, to their loved ones. In the end, their lives were so much more important than their mission. As Tom Hanks (as Jim Lovell) points out in the film's final narration, the mission was considered “a successful failure,” because although the astronauts failed to reach the moon, they returned home safely.

And now, Hanks, Howard and Grazer are filled with the hope that *Apollo 13* The IMAX Experience will bring the story home to those already familiar with it, and to those who are not. Said Hanks, “If *Apollo 13* in IMAX DMR can play with the same veracity, then we will be telling the story for the first time to a whole new group of people. A whole new group of youngsters will receive a substantial education, not only in American history, but in technological and scientific achievements, and storytelling too.”

“*Apollo 13* teaches many things,” concluded Grazer, “particularly at this important moment in history. It says reach inside yourself. Reach inside the resources in you, so that you can survive and do something good and potentially noble. That's the heartbeat of the astronauts who went into the Apollo space program, and particularly Apollo 13. So I think the timing couldn't be more perfect for this movie to reach audiences.”

About the Cast ...

TOM HANKS (Jim Lovell) One of the world's most admired and respected actors today, Tom Hanks is the recipient of the 2002 American Film Institute Life Achievement Award. He also holds the distinction of being the first actor in 50 years to be awarded back-to-back Best Actor Academy Awards®. In 1993, he was rewarded for his compelling performance as the AIDS-stricken lawyer in *Philadelphia*, and the following year he

won the Oscar® for his outstanding performance in *Forrest Gump*. He also won Golden Globes for both of these performances. Throughout the success of *Forrest Gump* (which has become the fourth largest grossing movie in history), Hanks has won a Golden Globe Award, a Peoples Choice Award, a Screen Actors Guild Award, a Chicago Film Critics Award, a National Association of Theatre Owners Male Star of the Year Award, and the Hollywood Women's Press Club Award. In addition to the many honors he has received, he was named "Man of the Year" by Harvard's Hasty Pudding Theatricals (the nation's oldest undergraduate dramatic group), for his performance as astronaut Jim Lovell in *Apollo 13*.

In 1996, Hanks made his feature film writing and directing debut with *That Thing You Do!*, which follows the meteoric rise to fame of a local rock band named The Wonders from Erie, Pennsylvania, in the summer of 1964. The film's signature song, "That Thing You Do!," not only reached the top 10 in many contemporary music charts, but was nominated for an Academy Award® for Best Achievement in Music (Original Song). In addition to his other responsibilities, Hanks also appeared in the film.

Born and raised in Oakland, California, Hanks first became interested in acting during high school. He attended California State University in Sacramento, where he appeared in a production of *The Cherry Orchard*, and met director Vincent Dowling, the resident director of the Great Lakes Shakespeare Festival in Cleveland. Dowling invited Hanks to intern with the company, where he made his professional debut, portraying Grumio in *The Taming of the Shrew*. Hanks appeared in other Great Lakes productions, including *Two Gentlemen of Verona*, for which he received the Cleveland Critics Award for Best Actor. From Cleveland, Hanks went on to New York, where he appeared in his first feature film, *He Knows You're Alone*, and onstage in *The Taming of the Shrew*.

After moving to Los Angeles where he performed in a production of *The Dollmaker*, Hanks got his first big break when he was cast as the lead in the ABC television comedy series *Bosom Buddies*. This led to starring roles in *Bachelor Party* followed by Ron Howard's *Splash* – a box office hit that started him on his path to becoming one of Hollywood's busiest and most sought-after actors. Hanks' many film credits include *Volunteers*, *Nothing in Common* and *A League of Their Own*. In 1988, with his box office success established, Hanks found himself a critical success with highly acclaimed work in *Punchline* and *Big* – the latter for which he earned his first Academy Award® nomination and his first Golden Globe Award. The same year, the Los Angeles Film Critics recognized the two performances by bestowing on him their coveted Best Actor Award. In 1993, he received a Golden Globe nomination for his work in *Sleepless in Seattle*, starring opposite Meg Ryan, with

whom he reunited in the equally successful *You've Got Mail* in 1998.

Constantly challenging himself, Hanks served as producer, along with Brian Grazer and Ron Howard, for HBO's *From the Earth to the Moon*, an ambitious 12-hour dramatic film anthology that explored America's Apollo space program. Not only did Hanks personally help make this show a reality, he directed the first episode and wrote and appeared in the final episode.

Hanks starred in Steven Spielberg's feature film *Saving Private Ryan*, which was released in July 1998. Hanks played a soldier who went deep behind enemy lines to save a trapped private during the Allied invasion, for which he received an Oscar® nomination. He also starred, in 1999, in *The Green Mile*, written and directed by Frank Darabont and based on the six-part serialized novel by Stephen King.

In 2000 Hanks starred in *Cast Away* for which he received another Oscar® nomination. Hanks played the sole survivor of a plane crash that lands on a deserted island in the film directed by Robert Zemeckis from a screenplay by William Broyles, Jr.

Also in 2000, Hanks served as executive producer (as well as having directed one of the episodes) for another epic HBO miniseries, *Band of Brothers*, based on Stephen Ambrose's book of the same title. The miniseries aired in the spring of 2001 to wide-scale critical acclaim, leading to a Golden Globe win for the miniseries in 2002 and 19 Emmy Award nominations. This series chronicled a group of paratroopers beginning with their training in Georgia, through their subsequent battles on D-Day, the Battle of the Bulge and their eventual capture of Hitler's Eagle's Nest.

Most recently, Hanks received unanimous raves for his starring role in *Road to Perdition*, opposite Paul Newman and Jude Law, directed by Sam Mendes. The film takes place in Chicago and the Midwest during the Depression era of the 1930s. Hanks portrays Michael Sullivan, a hit man who sets out with his young son on a journey of revenge after members of his family are murdered.

Hanks is currently filming *Catch Me If You Can*, opposite Leonardo DiCaprio. The film is based on the true-life exploits of international confidence man Frank Abagnale, Jr. Hanks portrays Joe Shaye, an FBI agent who gained notoriety for having tracked down and captured Abagnale, who as a counterfeiter and imposter cashed \$2.5 million worth of bad checks between 1964 and 1970.

Hanks currently resides in Los Angeles with his wife, actress Rita Wilson, and their family.

KEVIN BACON (Jack Swigert) is one of the foremost actors of his generation, having proven his talents in a wide range of film genres from action thrillers to romantic comedies to heavy dramas, and even the

occasional musical. His talent for balancing starring roles with powerful supporting character roles has allowed him to build a varied and critically acclaimed body of work.

Bacon most recently starred in a one-man show on Broadway, *An Almost Holy Picture*, a Roundabout Theatre Company production, written by Heather McDonald. He recently filmed *Trapped*, the story of a physician and his wife who take matters into their own hands when their daughter is kidnapped. The film, which opens this fall, is directed by Luis Mandoki and co-stars Courtney Love and Charlize Theron.

Bacon starred in Paul Verhoeven's *Hollow Man*, a big-budget drama about an invisible man. In 1999 he starred in both David Koepp's supernatural thriller *Stir of Echoes* and the sleeper hit *My Dog Skip*. In 1998, Bacon starred in *Wild Things*, a stylish thriller directed by John McNaughton that also starred Matt Dillon and Neve Campbell, and *Digging to China*, Timothy Hutton's feature directorial debut.

Bacon starred in 1997 opposite Jennifer Aniston in the romantic comedy *Picture Perfect*, directed by Glenn Gordon Caron. Bacon also starred that year in *Telling Lies in America*, a film about a Hungarian immigrant boy's experiences in the world of rock 'n' roll radio and his assimilation into American society in the early 1960s. Written by Joe Eszterhas and directed by Guy Ferland, the film co-starred Brad Renfro and premiered at the 1997 New York Film Festival.

In 1996, Bacon directed his first film, *Losing Chase*, starring his wife, actress Kyra Sedgwick, Beau Bridges and Helen Mirren. Produced for Showtime, *Losing Chase* was honored with three Golden Globe nominations, including Best Motion Picture Made for Television. The film debuted on Showtime and was also screened at the prestigious Sundance Film Festival and the 1996 Toronto Film Festival. Bacon reunited with *Diner* director Barry Levinson on *Sleepers*, starring with Brad Pitt, Robert De Niro and Jason Patric.

In 1995, in addition to *Apollo 13*, Bacon also received critical praise for his performance in *Murder in the First*. For his role as a convict on trial for murder, Bacon was voted Best Actor by The Broadcast Critics Association, and received Best Supporting Actor nominations from both the Screen Actors Guild and the London Film Critics Circle. In 1994, Bacon was nominated for a Golden Globe Award for his role in *The River Wild*, co-starring Meryl Streep.

Bacon's other roles include the brilliant but self-destructive Fenwick in *Diner*, the dancing rebel in *Footloose*, an overly expectant father in John Hughes' *She's Having A Baby*, a disarming, psychotic killer in *Criminal Law*, a film student/director wooed by Hollywood in *The Big Picture*, the hapless handyman cowboy in *Tremors*, and the voice of the title character in the animated film *Balto*. Some of Bacon's most memorable

appearances include Oliver Stone's *JFK* and Rob Reiner's *A Few Good Men*.

With the support of his parents, Bacon left his native Philadelphia to become the youngest student at the Circle in the Square Theatre in New York where he studied until he made his film debut as Chip in *National Lampoon's Animal House*. This led to roles in *Diner* and *Footloose*, the latter of which propelled him to stardom.

Bacon's stage work includes such off-Broadway productions as *Album*, *Poor Little Lambs* and *Getting Out*. He made his Broadway debut in 1983 with Sean Penn in *Slab Boys*, and also starred in the 1986 production of Joe Orton's highly-touted play *Loot*. More recently, Bacon returned to New York to appear in Theresa Rebeck's comedy *Spike Heels* with Tony Goldwyn and Sandra Santiago.

Bacon's television credits include the American Playhouse version of Lanford Wilson's play *Lemon Sky*, a production that teamed him with his future wife. Other television credits include *The Gift* and the cable film *Enormous Changes at the Last Minute*.

With his older, musician brother Michael, Kevin is the other half of The Bacon Brothers, a successful band with a sound that he describes as "Forosco" (which is the title of their first album) – Folk, Rock, Soul and Country. Already highly regarded and hugely successful on the national club circuit, they just released their third CD, "Can't Complain".

Bacon resides with his wife and two children in New York.

BILL PAXTON (Fred Haise) has accomplished what few others in his craft have managed: he's struck gold with box office giants like *Titanic*, *Twister* and *Apollo 13* and won critical acclaim with independents like *One False Move*, *Traveller*, *A Simple Plan*, and most recently, *Frailty*, in which he made his directorial debut and starred with Matthew McConaughey. With box office numbers of more than three billion dollars worldwide, he is one of the top ten grossing actors of all time along with Harrison Ford, Tom Cruise and fellow *Apollo 13* star Tom Hanks.

Prior to *Frailty*, Paxton appeared as a tough Texas billionaire, trapped at 26,000 feet on K2, in the action-thriller *Vertical Limit*, directed by Martin Campbell. Previously, he portrayed the Captain in the World War II submarine hit *U-571*. He was also part of the phenomenally successful *Titanic*, which marked his fourth collaboration with James Cameron. Additionally, Cameron directed Paxton in *True Lies*, *Aliens* and *Terminator*. Paxton starred in the Steven Spielberg-produced smash hit *Twister*, directed by Jan DeBont, and was nominated for a Golden Globe for his role in HBO's *A Bright Shining Lie*. In addition, Roger Ebert voted Paxton best actor of the year for his work in *A Simple Plan*.

Paxton emerged as a leading man, earning wide critical praise, with his performance as the small town sheriff in *One False Move*. In 1996 he produced his first feature, *Traveller*, which received outstanding reviews. Paxton, portraying a modern-day gypsy in the film, starred alongside Mark Wahlberg and Julianna Margulies.

Moving to Hollywood from his hometown in Texas, Paxton got his start working as a set dresser on Roger Corman's *Big Bad Mama*. After working in the art department on several features, he decided to move to New York to study acting. Returning to Los Angeles in 1980, he met James Cameron while moonlighting as one of Cameron's set dressers on the low-budget science fiction film *Galaxy of Terror*. He then began accumulating acting credits, first in B-horror movies like *Mortuary*, then in such big-budget studio films as *The Lords of Discipline*, *Streets of Fire* and the John Hughes comedy, *Weird Science*, in which Paxton caught audiences' attention as Chet, the bullying older brother. Other film credits include *Near Dark*, *Pass the Ammo*, *Trespass*, *Tombstone* and *Indian Summer*.

GARY SINISE (Ken Mattingly) Gary Sinise's portrayal of Lt. Dan in *Forrest Gump* made him a mainstream movie star and earned him nominations for an Academy Award® and a Screen Actors Guild Award. He received the Best Supporting Actor Award from the National Board of Review and the Commander's Award from the Disabled American Veterans. He then went on to take starring roles in *Apollo 13* and *Ransom*, and in Brian De Palma's psychological thriller *Snake Eyes*.

Sinise can next be seen in *The Human Stain* for director Robert Benton, co-starring Anthony Hopkins and Nicole Kidman.

Sinise was most recently seen in Gary Fleder's sci-fi thriller *Imposter*, and before that, in the ensemble drama *It's the Rage*, John Frankenheimer's *Reindeer Games*, Brian De Palma's *Mission to Mars* and Frank Darabont's *The Green Mile*. His additional film credits include *A Midnight Clear*, Kevin Spacey's directorial debut *Albino Alligator*, *Jack the Bear* and *The Quick and the Dead*.

Sinise has also made his mark as a feature film director with *Of Mice and Men*, which he co-produced and co-starred in with John Malkovich, and *Miles from Home*, starring Richard Gere, Kevin Anderson, Helen Hunt and Malkovich. Both were screened in competition at the Cannes Film Festival.

On television, he recently appeared in the acclaimed *Path to War* directed by the late John Frankenheimer on HBO. Other television credits include Showtime's adaptation of Jason Miller's Pulitzer Prize winning play *That Championship Season* directed by Paul Sorvino, award-winning performances in *Truman* (Golden Globe, CableACE and Screen Actors Guild) and John Frankenheimer's *George Wallace* (Screen Actors

Guild, Emmy and CableACE), as well as *My Name is Bill W* with James Woods and *Stephen King's The Stand*.

At the age of 18, the Chicago native co-founded The Steppenwolf Theatre Company of Chicago (along with Terry Kinney and Jeff Perry), where he served as Artistic Director for seven years. He has since starred in more than a dozen productions at the renowned theatre including the role of Tom Joad in *The Grapes of Wrath*, for which he received a Tony Award nomination and a Drama Desk Award; as well as *True West*, *Balm in Gilead*, *Streamers* and *The Caretaker*. He received a Joseph Jefferson Award for Marsha Norman's *Getting Out* at Chicago's Wisdom Theatre. He starred as Stanley Kowalski in *A Streetcar Named Desire*, most recently in *One Flew Over the Cuckoo's Nest* at Steppenwolf, as well as at the Barbican Theatre in London. He brought the production to Broadway in April 2001.

In 1982, Sinise directed the landmark production of Sam Shepard's *True West* at Steppenwolf and in New York, where he won an Obie Award for directing. In 1996, he also directed Shepard's *Buried Child*, which kicked off Steppenwolf's 20th anniversary and continued with a successful run on Broadway where it was nominated for five Tonys, including one for Best Director. His other directing credits include *Orphans*, *Tracers*, *Frank's Wild Years* with Tom Waits, *The Miss Firecracker Contest*, *Waiting for Parade*, *Action*, *Road to Nirvana* and *Landscape of the Body* at The Second Stage in New York. In 1985, he received a Joseph Jefferson Award for his direction of Lyle Kessler's *Orphans*, which also played off-Broadway and in London with Albert Finney.

ED HARRIS (Gene Kranz) won the Screen Actors Guild Award for Best Supporting Actor and was nominated for both an Academy Award® and a Golden Globe for his role as Gene Kranz in *Apollo 13*. He was most recently praised for his role as mysterious government agent William Parcher in Ron Howard and Brian Grazer's Academy Award®-winning *A Beautiful Mind*.

Harris earned an Academy Award® Best Actor nomination for *Pollock*, his acclaimed directorial debut, in which he starred as the pioneering Abstract Expressionist Jackson Pollock. The film had its world premiere at the Venice Film Festival, followed by a North American debut at the Toronto Film Festival and the prestigious Centerpiece slot at the New York Film Festival. *Pollock* co-starred Marcia Gay Harden, who won the Best Supporting Actress Oscar® for her portrayal of Pollock's wife Lee Krasner. The film also featured Harris' wife, actress Amy Madigan, in the role of Peggy Guggenheim.

Since then, Harris starred opposite Jude Law in Jean-Jacques Annaud's *Enemy at the Gate*. He can also be seen in the independent feature *Buffalo Soldiers* opposite Joaquin Phoenix and alongside Meryl Streep in *The Hours*, based on the Pulitzer Prize-winning novel by Michael Cunningham. He begins filming the true-life

drama *Radio*, co-starring Cuba Gooding, Jr., in early October for director Michael Tollin.

Harris starred opposite Anne Heche in Agnieszka Holland's *The Third Miracle* and opposite Julia Roberts and Susan Sarandon in *Stepmom* for director Chris Columbus. For that performance, together with his performance in Peter Weir's critically acclaimed *The Truman Show*, he won the 1998 National Board of Review award for Best Supporting Actor. Harris also won a Golden Globe Award and received an Oscar® nomination for Best Supporting Actor for *The Truman Show*.

Harris starred opposite Sean Connery and Nicolas Cage in the Simpson-Bruckheimer action blockbuster, Michael Bay's *The Rock*, as well as also appearing in the political thriller *Absolute Power*, opposite Clint Eastwood (who also directed) and Gene Hackman.

Harris' other films include *Borderline*, *Knightriders*, *The Right Stuff*, *The Firm*, *Just Cause*, *Glengarry Glen Ross*, *State of Grace*, *The Abyss*, *Jacknife*, *To Kill a Priest*, *Walker*, *Sweet Dreams*, *Alamo Bay*, *A Flash of Green*, *Swing Shift*, *Under Fire* and *China Moon*.

His television credits include HBO's *The Last Innocent Man* and *Running Mates*, and Showtime's *Paris Trout*. Harris and Madigan co-produced and co-starred in a critically acclaimed film adaptation of Zane Grey's *Riders of the Purple Sage*, which premiered on TNT in January of 1996. Harris was nominated for a Screen Actors Guild Award as Best Actor for his performance, and for their roles as both actors and producers of *Riders of the Purple Sage*, Harris and Madigan were presented with the prestigious Western Heritage Wrangler Award for "Outstanding Television Feature Film."

Born in Tenafly, New Jersey, Harris attended Columbia University for two years and then attended the University of Oklahoma, where he began to study acting. In 1973, Harris moved to California and entered the California Institute of the Arts, graduating with a Bachelor of Fine Arts Degree.

Harris made his New York stage debut in Sam Shepard's *Fool for Love*, for which he earned the 1983 Obie Award for Outstanding Actor. Harris earned a Tony nomination and the Drama Desk Award for his Broadway debut in George Furth's *Precious Sons*.

Harris has won two Los Angeles Theatre Critics Association Awards, the first for *Prairie Avenue* and the second for Murray Mednick's *Scar*. His other Los Angeles stage credits include *A Streetcar Named Desire*, *The Grapes of Wrath*, *Hamlet* and *Sweet Bird of Youth*.

In the fall of 1994, Harris appeared off-Broadway in the New York Shakespeare Theatre's production of Sam Shepard's *Simpatico* and won the Lucille Lortel Award for Best Actor. Harris returned to Broadway in

the Fall of 1996 for a limited run engagement opposite Daniel Massey in Ronald Harwood's acclaimed drama, *Taking Sides*.

KATHLEEN QUINLAN (Marilyn Lovell) first flashed to audience awareness in George Lucas' *American Graffiti*, and was recently seen in her long-running starring role in CBS' *Family Law*. She received Best Supporting Actress nominations from both the Academy of Motion Picture Arts & Sciences and the Golden Globes for her heartfelt portrayal of Marilyn Lovell in *Apollo 13*.

Quinlan's most recent film appearance was in *A Civil Action* alongside an ensemble cast that included John Travolta, Robert Duvall, William H. Macy and John Lithgow. Quinlan played Anne Anderson, the leader of a group of eight families involved in a corporate class action suit who had lost their children to leukemia due to the dumping of an industrial solvent into the water supply. Quinlan also portrayed children's rights activist Lois Lee in the seminal television film *Children of the Night*. Her work triggered active address of the problem of homeless youngsters driven by desperation into prostitution.

Quinlan followed her *Apollo 13* honors with a series of roles, including starring opposite Kurt Russell in *Breakdown*, the family adventure *Zeus and Roxanne*, the science fiction thriller *Event Horizon*, with Billy Crystal in *My Giant*, and the independent drama *Lawn Dogs*, which premiered at the 1998 Sundance Film Festival.

Among Quinlan's numerous feature film credits are her striking performances as Patricia Kennealy, the seductive witch who captivated Jim Morrison (Val Kilmer) in Oliver Stone's *The Doors*. Her other feature credits include *Trial by Jury*, *Clara's Heart*, *Sunset*, the Joe Dante-directed segment of *Twilight Zone - The Movie*, *The Last Winter*, Robert Mandel's *Independence Day*, *Sunday Lovers*, *Hanky Panky*, *The Runner Stumbles*, *The Promise*, her critically acclaimed performance as a schizophrenic patient in *I Never Promised You A Rose Garden*, *Airport '77*, *Lifeguard* and her screen debut acting alongside Ron Howard and Cindy Williams in Lucas' *American Graffiti*.

For television, Quinlan starred in *In the Lake of the Woods*, *Stolen Children*, *Trapped*, *Dreams Lost and Found*, *Blackout*, *American Story*, *Wolf*, *The Operation*, *She's in the Army Now* and *When She Says No*.

On stage, Quinlan appeared in *Les Liaisons Dangereuses (Dangerous Liaisons)* at the Ahmanson Theatre in Los Angeles. She received a Theatre World Award in 1978 for her performance in Joseph Papp's Public Theatre production of *Taken in Marriage*. Her other stage credits include *Uncommon Women and Others* and *Accent on Youth*.

Born in Pasadena, California and raised in Mill Valley, California, Quinlan trained as a diver and a gymnast before beginning her acting career. An ocean enthusiast, she resides in Malibu, California with her

husband, actor Bruce Abbott, and son, Tyler.

DAVID ANDREWS (Pete Conrad) has appeared in the feature films *Wyatt Earp*, *Graveyard Shift*, *Cherry 2000*, *Fight Club*, *Hannibal*, *Two Soldiers* and *The Last Summer*, and in the television series *L.A. Law*, *The Equalizer*, *Miami Vice*, *The Antagonists*, *Man and Machine*, *The Monroes* and *Murder One*. He portrayed astronaut Frank Borman in Imagine Entertainment's HBO miniseries, *From the Earth to the Moon*.

Andrews received an ACE Award nomination for his role in the BBC series *Pulaski*. He has also appeared in a variety of telefilms, including *Sophie and the Moonbanger*, *Asbamed*, *Deconstructing Sarah*, *The Burning Bed*, *Living a Lie*, *Wild Horses*, *The Rat Pack* and *Switched at Birth*.

XANDER BERKLEY (Henry Hurt) appears in *Apollo 13* as the NASA public affairs officer. He combines his talents as an accomplished painter and sculptor who can visually transform himself with his ability to change his voice and demeanor and, in so doing, becomes one of those chameleonic performers often seen, but not easily recognized, by the public.

Berkeley's numerous feature films have included *The Fabulous Baker Boys*, *Internal Affairs*, *The Grifters*, *Candyman*, *Sid and Nancy*, *Leaving Las Vegas*, *Heat*, *Barb Wire*, *Air Force One*, *Safe*, *Gattaca*, *Amistad*, *A Few Good Men*, *Terminator 2: Judgment Day*, *Timecode*, *Shanghai Noon* and the IMAX® film *China: The Panda Adventure*. He worked with Tom Hanks in *Volunteers* and made his film debut in *Mommie Dearest*. Berkeley also appeared in the cable television movies *Winchell* and *If These Walls Could Talk*, and portrayed astronaut Buzz Aldrin in *Apollo 11*

He is currently a series regular on Fox's critically acclaimed drama series *24*, and stars in the upcoming independent feature *Below the Belt*.

Previously, the New Jersey native spent a decade off-Broadway and in regional theatre performing classic American works as well as those of Shakespeare.

CHRISTIAN CLEMENSON (Dr. Chuck) has appeared in many films, including *The Fisher King*, *Broadcast News*, *Heartburn*, *Hannah and Her Sisters*, *Bad Influence*, *The Big Lebowski*, *Almost Heroes*, *Armageddon*, *Mighty Joe Young* and *Ladies Man*. He was a regular in the television series *Adventures of Brisco County*, *The 50-Minute Man* and *Capital News*. Clemenson's additional television credits include *The Practice*, *Buffy the Vampire Slayer*, *The District*, *The West Wing*, *Lois & Clark: The New Adventures of Superman*, *Hearts of Fire*, *Civil Wars*, *Matlock*, *Designing Women*, *Head of the Class*, *The Slap Maxwell Story*, *Family Ties*, *L.A. Law*, *Fame*, *The Golden Girls*, *Cagney & Lacey* and *Paper Chase*. He also appeared in HBO's acclaimed mini-series *And the Band Played On*.

LOREN DEAN (John Arthur) plays the flight controller who best understands the problem the Apollo 13 crew is facing and that the solution involved using as little power as possible.

Dean is perhaps best known for portraying the title roles in two major films: opposite Dustin Hoffman in *Billy Bathgate*, and in Lawrence Kasdan's *Mumford*. His other film credits include *Plain Clothes*, *Say Anything*, Ridley Scott's *1492: Conquest of Paradise*, *Passion of Darkly Noon*, *How to Make an American Quilt*, *Mrs. Winterbourne*, *Rosewood*, Wim Wenders' *The End of Violence*, *Gattaca*, *Enemy of the State*, Clint Eastwood's *Space Cowboys* and *War Bride*.

His television credits include the title role in the miniseries *JFK: The Reckless Years* and TNT's *The American Clock*. He has appeared in the Manhattan Theatre Club productions of *Four Dogs and a Bone* and *Beggars in the House of Plenty*.

CLINT HOWARD (ECOM White) has appeared in such feature films as *House of the Dead*, *Dr. Seuss' How the Grinch Stole Christmas*, *Little Nicky*, *My Dog Skip*, the *Austin Powers* trilogy, *Ed TV*, *The Waterboy*, *That Thing You Do!*, *The Paper*, *The Ice Cream Man*, *Far and Away*, *Backdraft*, *Parenthood*, *Cocoon*, *Gung Ho*, *Night Shift*, *Grand Theft Auto* and *Tango & Cash*.

His recent television credits include the miniseries *From the Earth to the Moon*, *Star Trek Enterprise* and *Seinfeld*. Howard was a noted child actor with numerous film and television credits including the hit TV show *Gentle Ben*.

MARC MCCLURE (Glynn Lunney) has had starring roles in a variety of feature films including *Superman* and its three sequels (in which he portrayed reporter Jimmy Olsen), *Supergirl*, *Back to the Future*, *Back to the Future III*, *After Midnight*, *I Wanna Hold Your Hand*, *Chances Are*, *Amazon Women on the Moon*, *That Thing You Do!*, *Menno's Mind*, *Pythob*, *Enoch*, *Venomous*, *Landspeed*, *The Vagrant* and *Perfect Match*.

McClure's diverse television credits include *The Shield*, *ER*, *Murder One*, *The Commish*, *Beverly Hills 90210*, *The Human Factor*, *Trapper John, M.D.*, *The Waltons*, *James at 15* and *Happy Days*.

JOE SPANO (NASA Director) was nominated for an Emmy Award® for his work on *Hill St. Blues*, and is known for his portrayal of Ray Velacek on *Murder One* and Det. John Clark, Sr. on *NYPD Blue*. Spano's outstanding guest appearance on an episode of *Midnight Caller* was recognized with an Emmy Award®.

His film credits include *American Graffiti*, *The Enforcer*, *Northern Lights*, *The Incredible Shrinking Woman*, *Roadie*, *Terminal Choice*, *Primal Fear*, *A.T.F.*, *Texas Rangers* and *Hart's War* and *Lovestruck* (which received an Academy Award® nomination for Best Short Film in 1987).

Spano has appeared in a variety of miniseries including *Bloodlines: Murder in the Family*, *Blood Faith*, *The Great L.A. Earthquake* and *From the Earth to the Moon*. He's also performed in numerous telefilms such as *The Book of Hannah*, *The Flood*, *The Summer My Father Grew Up* and *The Girl Who Came Between Them*.

WHO'S WHO BEHIND THE SCENES ...

RON HOWARD (Director) won the Academy Award® this year as Best Director of *A Beautiful Mind*, which also received Oscars® for Best Picture, Best Supporting Actress and Best Screenplay Adapted From Another Medium. Howard's many honors for this film also included the Director's Guild of America Award for outstanding directorial achievement in feature films.

Howard has created some of film's most memorable moments. From the dramatic tension of *A Beautiful Mind* and *Apollo 13*, to the knowing humor of *Parenthood*, to the tender magic of *Cocoon*, Howard's films, produced under the Imagine Entertainment banner, possess a bittersweet quality that unites audiences in their shared experiences of loss, survival, passion, family and commitment.

In 1995, *Apollo 13* brought Howard his first Directors Guild of America Award. He packed another powerful dramatic punch with *Ransom* in 1996, the taut suspense thriller starring Mel Gibson, Rene Russo, Gary Sinise and Delroy Lindo. *Backdraft*, his 1991 film set in the world of firefighters, starred Kurt Russell, William Baldwin and Robert De Niro, and received four Academy Award® nominations.

He next filmed the lushly beautiful *Far and Away*, an epic love story starring Tom Cruise and Nicole Kidman.

Howard's comedies, beginning with *Night Shift*, share a sympathy for the underdog. His hilarious and insightful *Parenthood* was nominated for two Academy Awards®.

Howard has also created elaborate fantasy worlds for audiences, beginning with the beguiling *Splash*, and quickly followed by *Cocoon*, which won two Oscars®, including Best Supporting Actor for Don Ameche, and *Willow*, starring Val Kilmer. In 2000, he took audiences into the amazing world of "Whoville" in *Dr. Seuss' How the Grinch Stole Christmas*, starring Jim Carrey.

In 1986, Howard and Brian Grazer founded Imagine Entertainment to create independently produced feature films. In the intervening years, Imagine has produced a wide variety of popular films including *The Nutty Professor* and its sequence, *Nutty Professor II: The Klumps*, *Liar Liar*, *Bonfonger*, *The Paper*, *Inventing the Abbotts* and many others. Howard was also one of the producers, along with Grazer and Tom Hanks, of the mini-

series *From the Earth to the Moon* for HBO. Before forming Imagine, Howard and Grazer had successfully collaborated on *Night Shift* in 1982, and again on *Splash* in 1984. Howard directed his first feature film, *Grand Theft Auto*, in 1978.

Audiences first came to know Howard as an actor. Born in Duncan, Oklahoma, he made his screen debut in *The Journey*, and subsequently appeared in *The Music Man* and as “Opie” in the long-running television series *The Andy Griffith Show*. In the 1970s, he starred in the television series *Happy Days* and drew favorable reviews for his performances in *American Graffiti* and *The Shootist*.

BRIAN GRAZER (Producer) has been making movies and television programs for more than 20 years. As both a writer and producer, he has been personally nominated for three 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* also 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 TV shows have been nominated for a total of 39 Oscars® and 17 Emmys®. At the same time, his movies have generated more than \$10.5 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 Lifetime Achievement Award 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.

In addition to *A Beautiful Mind*, Grazer’s films include *Apollo 13*, for which Grazer won the Producers Guild’s Daryl F. Zanuck Motion Picture Producer of the Year Award as well as an Oscar® nomination for Best Picture of 1995, and *Splash*, which he co-wrote as well as produced and for which he received an Oscar® nomination for Best Original Screenplay of 1986. Among his other films are *The Grinch*, *Nutty Professor*, *Liar Liar*; *Ransom*, *My Girl*, *Backdraft*, *Kindergarten Cop*, *Parenthood*, *Clean and Sober* and *Spies Like Us*.

His most recent film is *Blue Crush*; his upcoming film projects include *8 Mile*, *Dr. Seuss’ The Cat in the Hat* and *Intolerable Cruelty*.

Grazer’s television productions include Fox’s *24*, the WB’s *Felicity*, ABC’s *SportsNight*, as well as HBO’s *From the Earth to the Moon*, for which he won the Emmy® for Outstanding Mini-Series.

Grazer began his career as a producer developing television projects. It was while he was executive-producing TV pilots for Paramount Pictures in the early 1980’s 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 co-chairmen.

TODD HALLOWELL (Executive Producer/Second Unit Director) started his career as assistant art director (and Ron Howard's photo double) on Roger Corman's *Grand Theft Auto*, Howard's 1978 directorial debut.

He subsequently served as art director on *Back to the Future*, *Down and Out in Beverly Hills*, *Fletch*, and the pilot for Michael Mann's groundbreaking television series, *Miami Vice*.

Hallowell moved up to production designer on *Tough Guys*, *Adventures in Babysitting*, *Burglar*, *Vital Signs*, *The Dream Team*, *Class Action* and Howard's 1989 comedy *Parenthood*. He directed the second unit sequences of *Striking Distance*, *Adventures in Babysitting* and *Money Train*.

Continuing his association with Howard and producer Brian Grazer, Hallowell served as associate producer/second unit director on *Backdraft*, executive producer/second unit director on *Far and Away*, and on *The Paper*, executive producer, production designer and second unit director.

For *Apollo 13*, he repeated duties as executive producer/second unit director and received, along with producer Brian Grazer, Producer of the Year honors from the Producers Guild of America. He also worked as executive producer/second unit director on Grazer's and Howard's last four projects, *Ransom*, *Ed TV*, *Dr. Seuss' How the Grinch Stole Christmas* and the Academy Award® winning *A Beautiful Mind*.

WILLIAM BROYLES, Jr. (Screenwriter) was, along with Al Reinert, nominated for an Academy Award® for his work on *Apollo 13*. Broyles was the founding editor of *Texas Monthly* magazine, and later became the editor-in-chief of *Newsweek*. He co-created the popular television series *China Beach*, for which he earned a Writers Guild nomination. Broyles has also written or co-written such major features as *Entrapment* starring Sean Connery and Catherine Zeta-Jones, *Cast Away* starring Tom Hanks, *Planet of the Apes* and the recent critical and box office success *Unfaithful*, starring Richard Gere and Diane Lane.

Broyles has also written for numerous magazines, including *Esquire*, and is the author of the book *Brothers in Arms*.

AL REINERT (Screenwriter), an Academy Award® nominee alongside William Broyles, Jr. for *Apollo 13*, began his career in the early 1970s as a journalist with the *Houston Chronicle*, which was to be the first and last regular job he held. He subsequently embarked on a freelance career, writing articles for *Texas Monthly* and other publications. He began his filmmaking education as an apprentice to writer-director Robert Benton and

then moved on to the arena of music videos. Reinert's 1990 documentary feature, *For All Mankind*, was nominated for an Academy Award®. His subsequent screenwriting credits have included episodes four and six of the miniseries *From the Earth to the Moon*, and the all-digital *Final Fantasy: The Spirits Within*.

DEAN CUNDEY (Director of Photography) has lent his artistry and expertise to a wide range of motion pictures. Cundey's credits have included *Big Trouble in Little China*, *Project X*, *Big Business*, *Road House*, *Romancing the Stone*, *Hook*, *Who Framed Roger Rabbit* (for which he received an Academy Award® nomination), the *Back to the Future* trilogy, *Death Becomes Her*, *The Flintstones*, *Jurassic Park*, *Casper*, the multi-media Disney theme park attraction *Honey, I Shrank the Audience*, *Flubber*, *Krippendorf's Tribe*, *The Parent Trap* and *What Women Want*.

MICHAEL CORENBLITH (Production Designer) received Academy Award® nominations for his work on both *Apollo 13* and *Dr. Seuss' How the Grinch Stole Christmas*, another collaboration with Ron Howard and Brian Grazer. Previous to *Apollo 13*, Corenblith had designed *Prince Jack*, *Private Resort*, *Hollywood Vice Squad*, *Zandalee*, *He Said, She Said*, *The Gun in Betty Lou's Handbag* and *Cool World*. He then followed the film with *Down Periscope*, *Mighty Joe Young* and Howard's *Ransom* and *Ed TV*.

MIKE HILL and **DAN HANLEY (Editors)** began their long-standing association with Ron Howard when they edited his 1982 comedy, *Night Shift*, and that association has continued with each of his features since. Those credits include this year's Academy Award®-winning Best Picture, *A Beautiful Mind*, which brought the pair Oscar® and ACE Award nominations for Best Editing, as well as last year's blockbuster hit *Dr. Seuss' How the Grinch Stole Christmas*, *EDtv*, *Ransom*, *Far and Away*, *The Paper*, *Backdraft*, *Parenthood*, *Willow*, *Gung Ho*, *Cocoon*, *Splash* and *Apollo 13*, for which the pair won the 1995 Academy Award® for Best Editing.

Other feature credits for the pair include *Armed and Dangerous*, *Pet Sematary* and *Problem Child*. Hanley also co-edited the movies *In & Out* and *Cop and a Half*; while Hill served as co-editor of *What's Love Got to Do with It?*

The partners come from decidedly different backgrounds. Hanley is a third generation industry editor, following in the footsteps of his grandfather, who cut trailers at RKO, and his father, who was an ADR editor at Paramount Studios. Hanley joined Paramount as an apprentice in 1975, where he worked on his first feature, *Marathon Man*. He subsequently formed an alliance with editor Bob Kern, who worked with Howard on his TV features. That association led to his work with Howard on *Night Shift*.

Hill hails from Omaha, Nebraska, where he attended the University of Nebraska. He relocated to southern California following college and applied for membership in several industry guilds, subsequently

joining the editor's union. He also began his entertainment career at Paramount, working as an apprentice editor on Elia Kazan's final feature, *The Last Tycoon*. He met Hanley on the studio lot, and joined his colleague under the tutelage of Kern.

RITA RYACK (Costume Designer) was nominated for an Academy Award® for her work on Ron Howard's *Dr. Seuss' How the Grinch Stole Christmas*. Her work on *The Grinch* also brought Ryack the Best Costume Design Award for a period /fantasy film from the Costume Designers Guild, and an IFPA Golden Satellite.

Ryack's collaboration with Howard began in 1994 with *The Paper*, and continued with *Apollo 13*, *EDtv*, *Ransom*, *The Grinch* and now *A Beautiful Mind*. She most recently designed *Rush Hour II*, starring Jackie Chan.

A native of Massachusetts, Ryack has worked extensively in film, theatre and television. On the big screen, her affiliation with director Martin Scorsese includes work on *Casino*, *Cape Fear*, *After Hours*, *Mad Dog & Glory* and *Bringing Out the Dead*. She designed the costumes for Robert De Niro's directorial debut, *A Bronx Tale*, and again worked with the actor on *The Fan* and most recently, Barry Levinson's *Wag the Dog*. Other motion picture credits include *Crossing Delancey*, *Class Action*, *Mr. Jones* and *My Giant*, among many others.

Ryack received Tony, Drama Desk and Los Angeles Drama Critics Award nominations for her designs on the hit stage musical, *My One and Only*, starring Tommy Tune and Twiggy. She also designed costumes for the Broadway staging of *The Human Comedy* as well as the off-Broadway productions of Sam Shepard's *A Lie of the Mind*, *Hunting Cockroaches*, *The Vampires*, *The Foreigner*, *Anteroom*, *The Loman Family Picnic* and *It's Only A Play*, for which she earned an American Theatre Wing nomination. Her talents were recognized with the 1986 Obie Award for Sustained Excellence in Costume Design. She was principal costume designer at Robert Brustein's American Repertory Theatre at Harvard.

Ryack is also an award-winning cartoon illustrator and film animator, and in May 2000, was honored by the New York chapter of Women in Film for her creative achievement in costume design. A graduate of the Yale School of Drama (MFA) and Brandeis University, Ryack was awarded a teaching fellowship in Costume Design at Bennington College.

JAMES HORNER (Composer) In film music circles, rarely has there been a more meteoric success story than that of James Horner. Having composed the music for dozens of the most memorable and successful films of the past two decades, Horner was honored with two Academy Awards® and two Golden Globe Awards for his music from James Cameron's *Titanic* (one for Best Original Score and one for the Best Original

Song “My Heart Will Go On”). He has earned six additional Academy Award® nominations, five additional Golden Globe nominations, and has won six Grammy awards, including Song of the Year in both 1987 (for “Somewhere Out There”) and 1998 (for “My Heart Will Go On”). In April of 1998, Horner’s *Titanic* soundtrack album completed an unprecedented run of 16 weeks at number one on the Billboard Top 200 Album Chart, setting a new record for the most consecutive weeks at number one for a score album. It remains the largest selling instrumental score in history, having sold nearly 10 million copies in the U.S. and more than 26 million copies worldwide. The multi-platinum sequel soundtrack album *Back to Titanic* featured additional music from the film as well as several new compositions by Horner based upon themes from his original score.

Known for his stylistic diversity, Horner’s other film credits include *Enemy at the Gates*, *Dr. Seuss’ How the Grinch Stole Christmas*, *The Perfect Storm*, *Freedom Song*, *Bicentennial Man*, *Mighty Joe Young*, *The Mask of Zorro*, *Deep Impact*, *The Devil’s Own*, *Ransom*, *Courage Under Fire*, *To Gillian on Her 37th Birthday*, *The Spitfire Grill*, *Braveheart*, *Casper*, *Legends of the Fall*, *Clear and Present Danger*, *The Pagemaster*, *Bopha!*, *The Pelican Brief*, *The Man Without A Face*, *Patriot Games*, *Thunderheart*, *Sneakers*, *The Rocketeer*, *Glory*, *In Country*, *Field of Dreams*, *Honey I Shrunk the Kids*, *The Land Before Time*, *Willow*, *An American Tail*, *The Name of the Rose*, *Cocoon*, *Gorky Park*, *48 Hrs.* and *Star Trek II: The Wrath of Khan*. Horner received an Oscar® nomination this year for his score for *A Beautiful Mind*. His latest work includes John Woo’s wartime drama *Windtalkers* and Shekhar Kapur’s *Four Feathers*, which is scheduled for release later this year.

Born in Los Angeles in 1953, Horner spent his formative years living in London where he attended the prestigious Royal Academy of Music. His initial interest was to become a composer of serious, avant-garde classical music. Returning to his native California, Horner continued his music education at the University of Southern California where he received a Bachelor of Music in Composition. He then transferred to the Masters program at UCLA where he earned his Doctorate in Music Composition and Theory. In 1980, Horner was approached by the American Film Institute and asked to score a short film entitled *The Drought*. It was then that he discovered his passion for composing music for film. After scoring a number of films for the AFI, Horner left the academic world and began working for Roger Corman at New World Pictures. It was in this milieu of low-budget horror and science fiction films that Horner developed his craft. It was also where he became acquainted with a number of young directors, including Ron Howard and a young cameraman named James Cameron, with whom he would later collaborate on *Aliens* and, of course, *Titanic*.

Horner has also composed several concert works, including “Spectral Shimmers” which was performed by the Indianapolis Symphony Orchestra. His most recent concert work was “A Forest Passage,” commissioned by the Cleveland Orchestra in celebration of the 25th anniversary of the Cuyahoga Valley National Recreational Area in Ohio.

MATT SWEENEY (Special Effects Coordinator) has won three Technical Achievement Academy Awards® for his innovative work. He received an Oscar® nomination for Best Visual Effects for *Apollo 13*, as well as the British Academy Award. His credits have included *The Lost Boys*, the second, third and fourth entries in the *Lethal Weapon* series, *Arachnophobia*, *Maverick*, *Natural Born Killers*, *Batman & Robin*, *Galaxy Quest*, *The Fast and the Furious* and *The Time Machine*.

ROBERT LEGATO (Digital Domain Visual Effects Supervisor) won the Academy Award® for his accomplishments in helping to bring James Cameron’s *Titanic* to life. His other credits have included *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine*, *Interview With The Vampire*, *Armageddon*, *What Lies Beneath* and *Harry Potter and the Sorcerer’s Stone*.

IMAX Corporation

RICHARD L. GELFOND, an energetic leader in the business community, is the Co-Chairman and Co-Chief Executive Officer of IMAX Corporation. He has been a senior executive of IMAX since acquiring the company in 1994 with his partner Bradley J. Wechsler. Gelfond is involved in all aspects of the management of the company, including strategy, marketing, communications, finance and theatre operations. Prior to acquiring IMAX, Gelfond specialized in leveraged buyouts and venture capital investments. Earlier in his career, he was involved in retail management, investment banking, and was a corporate attorney specializing in mergers and acquisitions.

Gelfond started his career as a law clerk for the Honorable Max Rosenn of the U.S. Court of Appeals for the Third Circuit. Gelfond serves as Chairman of the Board of Trustees of the Stony Brook Foundation, Inc., and is on the Board of Directors for Brookhaven Science Associates, the management company of Brookhaven National Laboratories. He is also a trustee at the New York Historical Society. Gelfond received his bachelor’s degree from the University at Stony Brook and a law degree from Northwestern University School of Law. He is married and has two children.

BRADLEY J. WECHSLER has been the Co-Chairman and/or Chairman of IMAX Corporation since 1994

and co-Chief Executive Officer since May 1996. IMAX Corporation, a pioneer and leader of the giant screen theatre industry, produces and distributes large format movies to movie theatres which lease IMAX's proprietary projection and sound technologies. Previously, Wechsler was a partner in the media and entertainment group at Drexel Burnham Lambert and worked for Home Box Office, Inc. and Columbia Pictures. Wechsler holds a bachelor's degree from Brandeis University and a J.D. from Columbia Law School. He sits on the boards of the NYU Hospital, American Museum of the Moving Image and The Kernochan Center for Law, Media and the Arts (Columbia Law School). He is married and has three children.

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