

“TITANIC 3D”

“Titanic was called the Ship of Dreams.

And it was. It really was...”

In 1997, James Cameron’s TITANIC set sail in theaters -- and one of the world’s most breathtaking and timeless love stories was born. The film’s journey became an international phenomenon as vast as its name, garnering a record number of Academy Award® nominations, 11 Academy Awards® and grossing over \$1.8 billion worldwide. On April 6th, 2012, precisely a century after the historic ship’s sinking and 15 years after the film’s initial theatrical release, TITANIC resurfaces in theaters in state-of-the-art 3D.

Upon its original release, TITANIC was celebrated for transporting audiences back in time, right into the belly of the *R.M.S Titanic* in all her glory and into the heart of a forbidden love affair entwined with the ship’s epic collision with human arrogance, nature and fate. Now, the leading edge of 3D conversion technology has allowed Oscar® winning director James Cameron to bring moviegoers the most visceral and dynamic screen experience of TITANIC yet imagined.

The artistic process of re-visualizing TITANIC in three dimensions was overseen entirely by Cameron himself, along with his long-time producing partner Jon Landau – who both pushed the conversion company Stereo D literally to unprecedented visual breadth. Cameron guided them to use the latest visual tools not only to intensify the film’s sweeping race for survival, but to reveal the power of 3D to make the film’s most stirring emotions even more personal.

“The 3D enriches all of TITANIC’s most thrilling moments -- and its most emotional moments,” summarizes Cameron. “More than ever, you feel you’re right there going through all the jeopardy that Jack and Rose go through. The 3D kicks the experience up to another level.”

While the universal appeal of TITANIC’s themes – themes of human grandeur, the roots of disaster and the way romance can transcend prejudice, society and time -- remains the same, the filmmakers believe the 3D conversion will speak with a fresh voice to a wide range of moviegoers, including a 21st Century generation who have never had the chance to see the film on screen.

“The themes of TITANIC are as relevant today as they were 15 years ago,” notes Landau. “I think those who have seen the film will find themselves transported in a new way; but there will also be many discovering the film for the first time, who weren’t even born when it was released in 1997. Audiences young and old are each going to take something away from it.”

He continues: "If we made TITANTIC today, I'm sure we would use 3D. Of course, we can't go back in time. But technology has now allowed us to take the movie to its fullest incarnation, in a way that we could have never envisioned in 1997, and for both Jim and me that's very rewarding."

Almost instantly upon its release, TITANIC became a cultural phenomenon, breaking box office records (which stood until Cameron's AVATAR finally broke them again), as its most iconic moments were etched into the popular imagination. Perhaps it was the way that the ship seemed to become a microcosm of human life -- a place where conflict and danger never ceased, yet neither did human resourcefulness, courage and hope. Perhaps it was the sheer beauty of the connection between Jack and Rose, one that neither social conventions nor the ferocious power of nature itself could tear asunder. Perhaps it was the stunningly intricate detail of the production that swept viewers into another world both never-before-seen and deeply real.

Whatever the source of its power, TITANIC took on a life of its own. The promising young actors playing the story's star-crossed lovers -- Leonard DiCaprio and Kate Winslet -- both went on to stellar, award-filled careers as Hollywood leading lights. Meanwhile, Cameron kept pushing the cinematic envelope, resulting in the groundbreaking blockbuster AVATAR, which for the first time cracked the long talked-about full potential of 3D wide open, revealing its simultaneous ability to create new worlds and pull audiences into the very fabric of dramatic stories.

As the singular director most associated with 3D achievement, it seems only natural for Cameron to circle back to the most legendary of all his blockbusters now that 3D has come of age. But what is striking is that the filmmakers' original aim -- to forge a dead true experience for the audience -- has not changed; only the tools have changed. Indeed, the very same words Cameron wrote in his 1997 director's statement remain just as apropos to the 3D conversion in 2012:

"My goal in making this film was to show not only the dramatic death of this infamous ship, but her brief and glorious life as well. To capture the beauty, exuberance, optimism and hope of Titanic, her passengers and crew and, in the process of baring the dark side of humanity underlying this tragedy, celebrate the limitless potential of the human spirit. For Titanic is not just a cautionary tale -- a myth, a parable, a metaphor for the ills of mankind. It is also a story of faith, courage, sacrifice and, above all else, love."

Paramount Pictures and Twentieth Century Fox present a Lightstorm Entertainment Production, a James Cameron film, TITANIC, starring Leonardo DiCaprio, Kate Winslet, Billy Zane, Kathy Bates, Frances Fisher, Bernard Hill, Jonathan Hyde, Danny Nucci, David Warner and Bill Paxton. Written and directed by James Cameron, the film is produced by Cameron and Jon Landau.

Rae Sanchini is executive producer.

THE STORY

The action-packed romance of TITANIC unfolds against the ill-fated maiden voyage of the *R.M.S. Titanic*, perhaps the most famous ship in history. In 1912, *Titanic* became the largest moving object ever built, the pride and joy of the White Star Line of passenger steamships. She was supposed to be the most luxurious and forward-thinking liner of her era – the ultimate “dream ship” for crossing the seas before the age of aviation -- yet ultimately she carried over 1,500 people to their death in the ice cold waters of the North Atlantic on April 15th, 100 years ago.

The film’s journey on *Titanic* begins at the site of the ship’s watery grave, two-and-a-half miles under the Atlantic Ocean. Here, an ambitious fortune hunter (Bill Paxton) has come to plumb the treasures of the once-stately liner, only to bring to the surface a story left untold. The tragic ruins melt away to reveal the glittering palace of the ship at the very moment it prepares to launch on its maiden voyage from England.

Amidst the thousands of well-wishers bidding bon voyage, destiny has called two young souls, daring them to nurture a passion that will change their lives forever. Rose DeWitt Bukater (Academy Award® winner Kate Winslet) is a 17-year-old, upper-class American suffocating under the rigid expectations of Edwardian society who falls for a free-spirited young steerage passenger named Jack Dawson (Golden Globe winner and Academy Award® nominee Leonardo DiCaprio). Once he opens her eyes to the world that lies outside her gilded cage, Rose and Jack’s prohibited love begins a powerful mystery that will echo across the years to contemporary times. Nothing on earth can come between them -- not even something as unimaginable as the sinking of *Titanic*.

THE 3D CONVERSION

For James Cameron, bringing his cinematic achievements on TITANIC into the 3D realm was no after-thought. On the contrary, Cameron has been at the forefront of 3D technology for well over a decade, and is considered a visionary pioneer of multi-dimensional storytelling. In that sense, the conversion of TITANIC is simply the next step in his exploration of 3D, and an ode to a film that he always wanted to be the seamlessly immersive experience possible.

Cameron first began exploring the creative use of 3D in 2001, kicking off a series of acclaimed 3D documentaries with GHOSTS OF THE ABYSS. He then dove into the daring new territory of AVATAR – a film that many felt revolutionized going to the movies for the first time in a century. All along, Cameron was creating his own systems and techniques that would stretch the form’s potential. In 2011, Cameron founded Cameron-Pace Group with Vince Pace to

accelerate the worldwide growth of 3D across all entertainment platforms. Their Fusion Camera System has become the world's leading stereoscopic camera system.

"I always felt the technologies coming over the horizon were going to enable an amazing 3D future," explains Cameron, "And I always believed that the best use of 3D was to more fully involve the viewer, to draw them right through the screen into the moment with the characters."

That was precisely his aim behind converting TITANIC – to bring audiences one step deeper into the heartbeat of his classic tale of epic catastrophe and mythic love. The fact that he was able to do so to line up with the 100th anniversary of the vibrant ship's historic demise was especially meaningful. "I've always felt TITANIC belongs on the screen and the conversion is a way to bring it back to the screen, and evoke the life of the ship with more emotional power," Cameron comments.

He continues: "TITANIC is my baby so I really wanted to roll up my sleeves and get involved in every step of the conversion. To offer the film in this new form on the 100th Anniversary of the sinking made sense to me, corresponding with the maturity of the 3D conversion process. I'm excited to have the film in theatres again, where all those feelings of love and loss and deeper things can be shared together among an audience."

Cameron has himself long been in love not only with the movies, but with science and exploration. Those themes wind through his career and legacy – and were a large part of the original production of TITANIC. The 3D conversion became an extension of what he had set out to do with TITANIC from the start: use the best of technology to make the film as palpably real as any projected image could be. Now, he was ready to focus his expertise on the puzzle of how to make a film shot in 2D feel like it had been planned in 3D from the beginning. He reunited with producer Jon Landau to take on a task that proved to be as creative as it was technical.

Landau notes that he and Cameron started talking about TITANIC in 3D many years ago. "Once we both began to get intrigued with 3D, we almost immediately started to talk about one day re-visiting TITANIC," recalls the producer. "We were thinking about a new generation who never got the chance to experience the film on the big screen."

Cameron and Landau were convinced that TITANIC was ready for 3D, but the question was whether 3D was ready to be applied to TITANIC's distinctive mix of spectacle and intimacy. Early tests with the company Stereo D – a leading specialist in 2D to 3D conversion -- suggested that Cameron's high hopes and expectations could potentially be met.

"I wanted to make sure the conversion could be done convincingly and without compromise," Cameron says. "I wanted it to ultimately feel as if we had originally shot TITANIC

with stereo cameras. It had to live up to that standard. We did tests with the big crowd scenes of people running up the ship to see if we could capture that complexity. We knew that TITANIC was right for 3D; but now we saw that 3D had matured to that level.”

It was clear that the vastness of the ship, the tumult of its collision with the warned-of iceberg and the epic struggle of passengers as it sinks in icy waters would become more rich with life and suspense through the use of 3D. But Cameron was interested in how 3D might enhance something else: the ineffable passion of the story. If there is a single vein that runs through all of Cameron’s films – from ALIENS to TERMINATOR to AVATAR – it is not just a visual boldness and penchant for exploring frontier worlds but a kind of romantic yearning.

“My films might involve hard-hitting action, but at the center of each of them are love stories,” the director observes of his body of work to date.

The best example of Cameron’s fascination with love came with TITANIC – so it was essential to him that the conversion add as much to the film’s intimate moments as to its action. He saw a chance to delve into how 3D can also be used not only to craft the otherworldly but also to dive deeper under our own human skin.

“3D not only enhances spectacular environments and action -- it also enhances human interactions,” the director points out. “The most intimate moments are more powerful because you feel like you’re there with the character’s passion or fear or hope. I think this is something that Hollywood has largely overlooked. 3D is often perceived as the thin layer of icing over action or animated films. But 3D also has the ability to pack an emotional wallop.”

Adds Landau: “3D is actually perfect for the many scenes in TITANIC that are not about action. It lures the audience in and makes it a more voyeuristic experience. My hope is that the conversion of TITANIC will help filmmakers realize that 3D is as appropriate for dramatic films as color is. From the chance to feel like you’re at the dinner table with Kate and Leo to flying with them on the bow, people will be surprised by how they are enveloped into the story in an even greater way.”

The conversion process began with the scanning of a pristine 4K digital master from the original 35mm negative, which scoured away all visual imperfections. That alone was exciting to the filmmakers. “If you watched the master in 2D, it still looks more amazing, I would say, than what was released in 1997,” notes Cameron.

This crystalline print then kicked off a yearlong process, during which some 300 computer artists put in more than 750,000 man-hours to “sculpt” the original photography into 3-dimensional digital information full of depth and scope.

“Converting a film to 3D is not like waving a magic wand,” explains Cameron. “There’s no killer app that somehow knows how to turn things into 3D when there’s no 3D information from the original moment of photography. We had to create everything. Hundreds of artists worked tirelessly to outline every object in the frame, right down to each character’s face.”

Cameron collaborated closely with Stereo D’s founder William Sherak to inspire the team towards visual excellence. Sherak understood his mission. “It was very simple: set the gold standard with the best 3D conversion yet done,” he summarizes. “The technology has arrived at the point that we were now able to deliver what James Cameron wanted at a quality level he was happy with. He wanted the sense that the audience is part of the movie and not just a bystander.”

That meant never settling for good enough. “I believe this is the deepest conversion ever done,” states Sherak. “We had around 295,000 individual frames to work with and every one of those frames had to have the same complexity and depth.”

The process required time, but more than that, it required inspired artistry. “It takes true artists to do this work,” Sherak explains. “Every frame has to be looked at as a piece of art and it takes a creative vision to see how we’re going to add depth to that frame.”

Throughout, the team was motivated by Cameron at the helm. “It really was no different than if he was directing the movie for the first time,” Sherak observes. “He knew exactly what he wanted and was so passionate about it – and that led to a group of artists who wanted to do their best for him. He brings that out in people.”

Sherak continues: “Cameron approaches 3D as a real tool. He doesn’t use tricks, because when you have such a great story, there’s no reason for tricks. But I think his films convert especially well because as a filmmaker, he perceives depth better than almost anyone. Even in 2D, his films feel like they have depth. I remember when I saw TITANIC for the first time and in that famous, sweeping shot of the ship, you really felt like it was real. That’s where the technology allowed him to go back then and this is where the technology allows him to go now.”

In the trenches with Cameron and Sherak were the film’s two visual supervisors -- Mike Hedayati and Yoichiro Aoki – who worked with teams of roto artists, depth artists and paint artists. “Jim was great to work with,” says Hedayati, “and always very honest as to what we could do better. He really pushed us. In the past we might have an artist work on a shot for 2 days, but on TITANIC 3D, an artist spent 2 or 3 weeks on a single shot getting it to a better place.”

Aoki says the team was awed from the get-go by the digital master. “Before we started, we were so nervous, but then we looked at the digital master, and the color and lighting were so gorgeous,” he says. “That helped us to convert to 3D because we had so many cues from the 2D.”

Soon Aoki's early nerves were replaced with deep satisfaction. "I think there is a feeling to the 3D version of TITANIC that you could never experience any other way," he concludes. "This was a movie that made history and now I think we are making history again."

One of the most essential things to Cameron during the original production remained key to the conversion: the feeling of life on the ship, best exemplified by the sweeping wide shots of the ship at sea. "It's really a world of its own and just as in AVATAR, you live in that world through the duration of that film," Cameron says. "I always wanted to bring the ship to life in all its majesty but with the feeling of this dark shadow hanging over the whole thing. It becomes a metaphor for how technology can create the most beautiful things and yet also fail us when we don't see the dangers ahead." Working with wide shots of the ship, however, was very challenging for the team. "We normally would want to give those shots extreme depth but that has a side effect of slightly miniaturizing the scene," explains Hedayati. "Jim was very sensitive to that and had us pull back to make it feel more natural and like real life. "

At the same time, the artists focused intently on the one-on-one scenes. "We were very careful with the close-ups," comments Sherak. "One of the things that separates Stereo D is our ability to sculpt faces so that they look real. And, of course, the closer you get to the faces, the more you have to sculpt them." Yoichiro Aoki notes: "You feel the 3D even more in more intimate scenes, and if the conversion is not good, that is where you will feel it."

For Cameron, perhaps the greatest thrill of the 3D conversion became the chance to give his creation a second life with movie audiences. He is well aware that the film will mean something different when it comes to theatres in 2012 than it did in 1997, and that intrigues him.

"TITANIC will have a very different meaning today to someone who first saw it 15 years ago. Maybe that person has gotten married, maybe they've had children, and likely they're going to look at life and love in a different way," he muses. "For them, the story might be less about romantic love and more about our sense of duty and what we're here on this planet for. But if you're an 8 year-old boy seeing it for the first time, then it will be about the coolness of the ship and the race for survival; and if you're a teenager experiencing the first emotions of love, it will feel like it's about you. The thing about TITANIC then and now is that it has something for people of all ages."

ABOUT THE ORIGINAL

Inspiration

At the start of the 20th century, the allure of a wondrous seaworthy creation called *Titanic* brought together a wide spectrum of humanity, each with their own reasons to be a part of her maiden voyage. To captains of industry and hopeful emigrants alike, *Titanic* was a towering symbol of man's progress toward a modern age. Declared "unsinkable," her precious cargo of more than 2,200 began the journey from Southampton, England to New York City with a sense of anticipation, awe and optimism . . . only to cruise into a haunting and historic catastrophe.

A powerful mythology would grow around *Titanic* – with tales of bravery and cowardice spun through countless historic accounts, poems, music, films and novels. After decades of searching, the wreck of *Titanic* was found by an expedition team led by Dr. Robert Ballard in 1985 lying in two massive pieces 12,378 feet under the ocean surface – and the discovery would feed boundless controversy and fascination that continues to this day.

It was this hulking specter below the sea that first inspired the imagination of James Cameron – and his vision of a love story entangled with the ship's fate. He envisioned two people from different worlds colliding on a ship physically designed to prevent them from meeting. When third-class passenger Jack Dawson and first-class passenger Rose DeWitt Bukater come together, they take the ultimate risk: to defy the oppressive conventions of their time and fall in love.

"The tragedy of *Titanic* has assumed an almost mythic quality in our collective imagination," Cameron said in 1997. "But the passage of time has robbed it of its human face and vitality. I hope that Rose and Jack's relationship will be a kind of emotional lightning rod, if you will, and allow viewers to invest their minds and their hearts to make history come alive again."

Casting

With such a clear image of who Jack and Rose were as people, Cameron sought to find a pair of actors who could breathe life into these dynamic characters. He would ultimately select two young rising stars, both Oscar® nominees before the age of 21 – Leonardo DiCaprio and Kate Winslet – who would go on to become the leading actors of their generation. DiCaprio has since been nominated for two more Oscars® and won the Golden Globe for Martin Scorsese's *THE AVIATOR*. Winslet received her second Oscar® nomination for *TITANIC*, and went on to numerous nominations and to win the Academy Award® for her role in *THE READER*. She has also won Emmy and Golden Globe Awards, most recently for HBO's *MILDRED PIERCE*.

"Luck was a major factor in casting Leo," Cameron said then. "I just felt you would care about him. He has tremendous vitality on screen. Leo has a kind of wiry, survival quality about him that's pretty cool. As for Kate, there was such a luminous quality in her face, voice and eyes that I knew audiences would be ready to go the distance with her, which was critical because it's a hell of a journey and she's ultimately the person you're making that journey with."

Today, in 2012, Cameron is extremely gratified by the choices he made then. "Kate and Leo were not really stars when we cast them," the director says. "We were taking a chance on them. But the film was successful in part because audiences really believed and really cared about them. They played so beautifully against each other and I could see that right from the beginning."

In 1997, Winslet explained her attraction to Rose. "She's a very spirited girl," she said. "She has a lot to give and a very open heart. She wants to explore the world but knows that's not going to happen. When we first meet her, there's a sense of resignation and despair about her. Then she meets Jack Dawson and an amazing love surfaces, which is based completely on trust and communication."

Though she boards *Titanic* thinking she is headed to a destiny of polo matches, cotillions and the other trappings of her privileged class, all the class lines blur when she realizes Jack sees her better than anyone she has known. "Jack is the first person, the first man certainly, who shows interest in her desires and her dreams," Winslet said. "This story takes you to the point where you would do anything you could to stop that ship from sinking in order for them to be together."

DiCaprio felt a similar affinity for Jack Dawson, a struggling young artist who wins his third-class ticket aboard *Titanic* in a lucky game of poker. "Jack is a sort of wandering person," Leonardo DiCaprio said then, "who seizes on the opportunities life presents to him. At a young age, I think he realizes how short life really is, and that's a big factor in who he is as a person."

Seduced by Jack's artist soul, Rose at first cannot find the strength to extricate herself from her engagement to wealthy Caledon Hockley, played by Billy Zane. He was drawn to the tumult of the times. "The world of 1912 was on a precipice," Zane noted. "You have the birth of a new era, embodied by Jack, who is kind of a reminder of the frontier spirit. Cal represents a more imperious sensibility that is flawed and collapsing. Cal is the guy you love to hate. He's coming to terms with exactly what a relationship is all about. Cal's relationship with Rose is built more upon public appearance. She is a catch -- a bauble -- and there lies the root of the problem."

Portraying the modern-day pirate Brock Lovett, who roams through the wreck of the *Titanic*, is Bill Paxton, who had previously worked with Cameron on *ALIENS*, *THE TERMINATOR* and *TRUE LIES*. "Lovett is the character who brings you into the whole story," described Paxton.

“He knows all the technical details of the ship’s demise but has never really connected with the human drama that unfolded that night.”

The emotional core of that drama comes to life via the performance of the late Gloria Stuart, the film’s grown-up Rose. “Jim structured the story to bring a modern-day audience back to *Titanic* through her character,” Paxton explained. “He interviewed quite a few women for the role, but there’s a kind of mischief about Gloria. Her irreverence is really like the character of Rose.”

Stuart, who passed away in 2010, was then 87, having initially pursued an acting career in the 1930’s, until World War II prompted her retirement. It was not until the mid-1980’s that Stuart would return to the screen, dancing with Peter O’Toole in the opening moments of *MY FAVORITE YEAR*. Then came *TITANIC*. Said Stuart at the time: “After all the years and all my films, this one is the frosting on the cake.”

Stuart recalled that Cameron drew inspiration for Rose after meeting famed Ojai artist Beatrice Wood, who was renowned for her vivid persona. It was Paxton who first suggested to Cameron that he should interview Wood, now 102 years old. Ultimately, Stuart found the parallels between her character and Wood to be quite inspiring. “She was still working and very feisty,” Stuart said in 1997. “Very colorful. Like Beatrice, Rose is a woman who survived. She knew what she wanted at a very early age. She didn’t want the kind of life her mother had in mind for her.”

For Stuart, Rose offered a profound message in her moments on screen. “The strongest lesson is that you must live a good, productive life,” Stuart said. “Be generous and open. The material things in the long run don’t really pay off. What ultimately counts is the richness of your relationships with people. Only life is priceless.”

Historical Authenticity

The filmmakers of *TITANIC* spent more than five years prior to production researching the ship -- both her life and her loss -- to make sure that, within the drama, they were able to bring the audience all the riveting details, great and small, that added up to the ship’s glory and loss.

“We wanted to tell a fictional story within absolutely rigorous, historically accurate terms,” Cameron explained in 1997. “If something is known to have taken place, we do not violate it. Likewise, there’s nothing that we show that could not have happened. Our fictitious characters are woven through the pylons of history in such a way that they could have been there. All the accuracy and all the special visual effects are intended for one purpose: to put the viewer on *Titanic*. It’s a very you-are-there kind of experience.”

Their determination to create the definitive account of this historical event was

exemplified by the early involvement of *Titanic* experts Don Lynch and noted artist Ken Marschall, authors of *Titanic: An Illustrated History*, who came aboard as consultants for the motion picture.

“Jim was extremely impressed with Ken’s art work and wanted to bring it to life on the screen,” Lynch said. “We sat down with Jim’s treatment, going through it page by page for physical and historical accuracy. Jim wanted to know if, for instance, a character could be in the racquetball court one minute and by the swimming pool the next. He wanted all the action to be possible, even if only die-hard *Titanic* enthusiasts would know.”

Marschall and Lynch had spent years studying archives and photographs, and were also able to provide samples and photos of furnishings and fabrics from their personal collection from *Titanic*’s sister ship, *Olympic*. Upon seeing the completed ship set for the first time, Marschall says he felt an intense flood of emotion. “It was like stepping back in time,” he said. “Seeing the White Star dock as it looked in April of 1912 was every bit as impressive as the ship itself. The lights hanging down from those little gantries on the top, the passenger galley running alongside. Just to see it built in three dimensions for the first time, I was speechless. I spent a lifetime imagining what it would be like to walk the decks of this ship. And suddenly, I was. There were no words.”

Deep Dives

The quest for authenticity would also bring Cameron and his team deep under the ocean to the long-submerged wreck itself, which he insisted on capturing in a series of technologically challenging dives. The filmmakers chartered a Russian scientific vessel, the *Keldysh*, which housed two of only five manned submersibles (*Mir 1* and *Mir 2*) capable of reaching the requisite depths.

Prior to making a series of 12 dives to the wreck site, a number of technical and logistical problems had to be solved. While there had been previous efforts to film the wreckage, the cameras had been limited in both scope and movement. So the first challenge was to design the necessary technology to liberate the camera, moving it outside of the sub and into a treacherous environment of freezing temperatures and pressure of over 6,000 pounds per square inch.

“No one had ever taken a camera that deep before,” Cameron said. “The crushing force of the water would implode any normal camera housing. I wanted to have it outside in the water, attached to the submersible, but able to pan and tilt naturally and be able to use wide-angle lenses to get the most out of the shots. So we had to create a camera system.”

Michael Cameron played a key role in this engineering effort. Working with Panavision and several submergence technology companies, an off-the-shelf 35mm camera was modified to fit within custom-made titanium housings on a specially designed pan-and-tilt, remote-operated

platform. A custom lighting system as well as an “ROV” (remotely operated vehicle) that could be piloted around the wreck were also designed under Michael Cameron’s supervision.

Because of the limited volume of the titanium camera housings, the camera could only hold one 500-foot roll of film, and reloading was obviously out of the question. Each sub’s three-man crew had to endure a perilous two-and-a-half hour journey (each way) packed in a seven-foot diameter crew sphere. Efficiency became a critical factor. Utilizing a model of the wreckage based on photo mosaics supplied from previous *Titanic* expeditions, Cameron and his team held several planning sessions aboard the *Keldysh* to devise the optimal strategy for capturing the best images.

“We had a little pre-visualization bay set up where we would take a little video camera,” Cameron explained, “and mount it on a miniature submersible with fiber-optic lights that corresponded to the actual light we’d be using. We would do dry test runs of the shot in smoke, and I would get the Russian sub-pilots to move their toy subs the way they were going to move their actual vehicles so that they would understand the shots.”

The experience was invaluable – as much for its emotional impact as the specifics it revealed. Cameron recalls, “I went there as a director, so when we made our first dive, it was ‘Shot one, shot two, shot three.’ We had a schedule to make. It wasn’t until the third or fourth dive that I let it hit me emotionally -- the awe and mystery of being two-and-a-half miles down on the floor of the Atlantic, seeing the sad ruin of this great ship.”

“We were able to come back with this rich harvest of film and video images,” Cameron continues. “We sent our remote vehicle inside and explored the interiors. We literally saw things that no one has seen since 1912, since the ship went down. We integrated these images into the fabric of the film and that reality has a profound impact on the emotional power of the film.”

Following the dives to the *Titanic* wreck, Cameron took the film reels to the art department to begin construction of the models used in the film. The director asked production designer Peter Lamont to recreate several specifics he saw inside the ship, including such items as a bronze fireplace box Cameron photographed inside a ghostly suite, restored to its pristine 1912 glory.

In July 1996, the second leg of the film’s journey began in Escondido, California. It was here, in a shooting tank, that Cameron filmed the wreck’s recreated interiors, replete with authentic window frames, doorjambs, a light fixture hanging on a wire, even a brass doorplate he saw in the First Class Reception that read, “PULL.”

“When you see the interior and exterior of *Titanic* in this film,” said Cameron, “it is as close as you can get to going in a time machine and being on that ship.”

The Ship

Among the most striking moments in TITANIC are its transitions from present to past as 101-year-old Rose Calvert recounts her amazing tale. With video monitors displaying the shattered ship in the background, Rose paints her own vivid image of an April day in 1912. Slowly, the ruin of *Titanic* is dramatically restored on screen to its regal glory at Southampton.

The creation of that ship would become one of the most complex undertakings in modern filmmaking. The magic took place at Rosarito Beach, in Baja California, where the combined efforts of a massive team of artists, craftsmen and engineers crafted the 775-foot long exterior shooting set of *Titanic* as well as the seven-acre, 17-million-gallon seawater tank in which she was sunk.

The decision to build the largest shooting tank in the world in Rosarito was made after a global search. "No single existing site in the world could contain the scale of our production and the attendant facilities that were required to film the scenes that Jim Cameron envisioned," Jon Landau said. "In order to support the scope of the film and to be able to facilitate both interior and exterior production, it was more efficient to custom-build it all in one place."

Construction on the Fox Baja Studios began May 30, 1996 on a 40-acre beach front parcel of land. The facility featured a 17-million-gallon exterior tank, a 5-million-gallon interior tank housed in a 32,000-square-foot sound stage and three traditional stages. A scant 100 days later, principal photography began. And looming majestically against the breathtaking Mexican coastline was the set of *Titanic*, standing 45-feet from the water line to the boat deck floor, its four distinctive funnels towering another 54-feet against a timeless horizon.

The Sinking

Rose DeWitt Bukater and Jack Dawson might keep their romance alive despite all the societal forces against them, but even their devotion cannot halt the inevitable fate of their ship. Recreating *Titanic's* terrifying demise would become the most physically challenging aspect of the epic production – especially as Cameron aimed at a single, central goal: to film these sequences as if he was actually there at the scene of the unimaginable accident.

"*Titanic* didn't just 'sink,'" explained executive producer Rae Sanchini. "She literally ripped in two at the surface, with over 250 feet of stern lifting out of water and, at one point, stood nearly vertical to the ocean's surface. The maiden voyage of the 'ship of dreams' ended in a nightmare truly beyond comprehension . . . In a sense, it signaled the end of the age of innocence, shattered confidence in progress and technology and challenged passive acceptance of class as a definition of birthright."

To capture this, Cameron recounted that the production team had to “build a number of sets at different angles because the ship was changing angles continuously over a period of time. To prepare, we had a series of big pre-visualization sessions for about a month and a half. We built a study model of the ship and went around it with a video camera. We learned the geography of *Titanic*, and which angles made it look its most imposing and most beautiful.”

Working within rigid engineering and safety specifications, the final hours of *Titanic* were filmed in the enormous shooting tanks. First Class Dining Saloon and the three-story Grand Staircase were constructed on a hydraulic platform at the bottom of the 30-foot-deep tank on Stage 2, designed to be angled and flooded with 5 million gallons of filtered seawater.

Production designer Peter Lamont, who won an Academy Award® for *TITANIC*, took on this monumental assignment as an irresistible challenge to his distinguished career. At the onset, he was able to obtain from shipbuilders Harland & Wolff copies of the original blueprints of *Titanic* along with Thomas Andrews’ own notebook of remarks on the ship’s design features. This was the first time such material had ever been made available since *Titanic*’s sinking.

During the course of his research, Lamont discovered that the manufacturer of the original carpeting for the Dining Saloon and Reception Room on D Deck was still in business. The company, BMK Stoddard of England, still had the pattern on file and could reproduce the dyes. Immediately, production put in an order, adding another element of reality.

The design was beyond vast. “For nearly a year,” Lamont recalled, “we had sets and furnishings being built in Mexico City, Los Angeles and London, with timelines for shipping to a facility that wasn’t even built yet. The quantity of items we authentically reproduced -- deck chairs, table lamps, leaded windows, White Star crystal and china, luggage, lifejackets, marine accessories -- amounted to literally thousands of pieces because part of the goal of the art direction was to recreate the size of it all: *titanic*. Constructing our 775-foot filming exterior set was as complex, in a different way, as building the real thing, but in just one-tenth the time.”

Since this was *Titanic*’s first voyage, its interiors had hardly been photographed. Yet, through extensive research and the aid of consultants Don Lynch and Ken Marschall, Lamont’s department was able to accurately recreate the opulence of the ship’s famed First Class Dining Saloon, Reception Room, First Class Smoking Room, Promenade, Palm Court Cafe, Gymnasium and several deluxe period Staterooms (including Cal and Rose’s Empire-style suite) based on reference photos from *Titanic*’s sister ship, the *Olympic*, and the few interior photos of *Titanic* that existed.

Great care was also taken in recreating the more spartan realms below the first-class decks, including the Third Class Berths and General Room; the Marconi Wireless Room; the

cavernous Boiler and Engine Rooms; and the Cargo Hold, where the spoils of the rich (including a handsome new maroon and black Renault) were stored. All combined, the ship set was only about 10% smaller than the actual *Titanic*, eliciting a sense of awe from all involved.

"It took us a long time to really get our minds around how big *Titanic* really was," Cameron said. "It was huge, 880-feet long. In weight, it was 48,000 tons in displacement, but in physical weight of steel, it was closer to 60,000 tons. This thing was a monster."

In order to promote the illusion of *Titanic* being at sea, the ship set and the tank were strategically constructed against the coastline's infinite horizon. Given the towering dimensions of the ship, Cameron made great use of the Akela Crane, one of the largest camera cranes in the world, with a reach of 80-feet – which he used his background in engineering to re-jigger.

"We built this big tower crane with almost a 200-foot reach," Cameron said, "and we put the track along the side of the ship in the water tank. We could go right over the top to the funnels and reach any point on the ship from end to end in a space of five minutes."

Cameron himself would often be suspended high above the ship set, using a gyro-stabilized camera mounted on the crane basket. This would allow Cameron and director of photography Russell Carpenter – who also won an Academy Award® for *TITANIC* -- greater flexibility. "We could stabilize the image enough," the director said, "and use it for visual effects shots and for big, beautiful establishing shots. It evolved into a very important tool."

Over a three-week Christmas hiatus, the set was repositioned to a 6% angle via a complex "jacking process," to simulate more advanced flooding. For the final stages of the disaster, the ship was separated into two pieces, the front half sinking in 40-feet of water via powerful hydraulics.

One of the more chilling facts about the actual sinking was that there were only enough lifeboats to handle barely half the passengers aboard – and the crew's failure to fill the boats to capacity resulted in only a third of the passengers making it to safety. For the film, the production team was able to apply a layer of realism to this technically complex and heart-pounding sequence. The lifeboat davits -- the system of pulleys required to launch the vessels -- were constructed by the same company that built the davits for the actual *Titanic*.

"The Wellan Davit Company," Cameron explained, "built our davits to their old plans. We literally had the very same piece of machinery that was used on *Titanic* to lower a lifeboat."

In the early hours of April 15, 1912, the flooding bow of *Titanic* pulled the stern straight up to a vertical position, where it bobbed for a few minutes before plunging like an elevator into the dark sea. To recreate this, the aftmost section of the ship set, or "poop deck," was relocated onto a special tilting platform, basically a giant see-saw built at the edge of the tank.

Throughout the course of the production, the filmmakers were continually reminded of the sheer force of water. “Whenever we tried to deal with water, we were always frustrated by its weight and power,” Cameron said. “That’s one of the interesting things about the *Titanic* disaster. They thought they were the lords of the sea. They thought they had dominated nature. But nature will never be dominated. We have to ride with it, but we’re not going to steamroll right over the top of it. They thought they could pave the world and drive their big, metal ships across the ocean with impunity. They were wrong.”

Period Design

The realism of TITANIC extended deep into the ship as the filmmakers took the same unceasing efforts to ensure that the actors’ dress and mannerisms were as true to the period as their environment. Housed in a building as large as a football field, a skilled international team of wardrobe, hair and makeup artists dressed as many as 1,000 extras as well as the principal cast.

The work of capturing the fashions of a Victorian era on the cusp of liberating change fell to costume designer Deborah Lynn Scott, who won the Oscar® for TITANIC and reunited with Cameron for AVATAR. Scott dove into researching a period when wardrobe, perhaps more than ever, reflected a person’s stature. “This was an era of great formality,” Scott said in 1997. “People of wealth changed their wardrobe four and five times a day. Their clothes were so elaborate that personal maids and valets were absolutely necessary . . . Although they still wore corsets, the robust Victorian look was out; the new silhouette was lean and more youthful.”

Key makeup artist Tina Earnshaw complemented Scott’s wardrobe with a period palette. “After the no-makeup look of the Victorians, the elite of the Edwardian period were thrilled to wear makeup. Very subtle, though -- a bit of powder, a little kohl around the eyes, lipstain made from berries and a touch of rouge,” she commented. Earnshaw’s research extended to the effects of extreme cold as she learned that tears freeze and wet hair breaks off in icicles as a result.

Key hair artist Simon Thompson also poured over research materials and ultimately purchased 450 wigs and hundreds of hairpieces for the large cast. In his research, Thompson also found an exquisite tortoise hair comb, which prompts Rose Calvert’s vivid recollections of the past.

Dialect coach Susan Hegarty worked closely with the cast to reflect both High Society and emigrant accents. Choreographer and etiquette coach Lynne Hockney further ensured the actors absorbed the manners and mores of period behavior. “The Edwardian period produced hundreds of etiquette manuals,” Hockney noted. “From their clothes to their body language to their conversation, there were strict rules to follow.”

For Leonardo DiCaprio it was a major change of pace. While he studied the gentlemanly comportment of such minutiae as holding a fork, DiCaprio sought a more realistic compromise with a timeless performance. "I worked with the etiquette coach and halfway into it," he said, "I realized that in order to make Jack the character he is, he sort of needs to ignore such things . . . Communication between men and women was different then. Jack disregards all that, and that's why Rose is interested in him."

Further rounding out Jack's character as a free-spirited artist of the period is his drawing style, displayed in the sketch of Rose that he completes the night *Titanic* sinks, later recovered in the salvage. As Cameron explains, "When the art department was unable to locate an artist who could complete the sketch as I envisioned it, I decided to draw it myself from photographs of Kate."

The Score

Another layer of TITANIC's resounding success became its music, with the expressive compositions of James Horner garnering the Oscar® for Best Score and the soundtrack quickly blossoming into one of the best-selling albums of all time. In addition, the song "My Heart Will Go On," performed by soon-to-be-superstar Celine Dion and written by Horner and Will Jennings, won the Oscar® for Best Song and was soon indelibly entwined with memories from the film.

Horner collaborated closely with Cameron to create something that eschewed sentimental conventions, yet still captured the shifts of the period, the starkness of the love story and the twin themes of human hubris and transcendent courage. With a mix of synthesizer, choral vocals and orchestra, Horner fused an emotional connection not only between Rose and Jack but also between their story and audiences the world over.

"I knew from the first piano sketches that James played for me that we were going to have a great score," recalls Cameron in 2012. "I told him, I want you to write two great themes and he just went off and watched dailies, dailies and more dailies until he got into the heart of the movie. He went off on his own and I didn't hear from him for a month or so . . . then he invited me to his studio, and he played the themes. I felt like I was going to cry – just from the beauty of the music and how perfectly it captured the feelings of TITANIC."

Cameron goes on: "He played the theme as the ship is leaving Southampton, full of optimism, and the more tragically romantic Rose theme and he played me a third theme that would later become the Celine Dion song. When he was done playing those three themes – which took maybe 15 minutes -- I said, 'I don't know if this is going to be a good movie or a bad movie, but I know it's going to be a great score.' There was still a lot to be worked out -- fitting the music

to the picture, modulating all the moods and emotions -- but from that point on, James and I found ourselves in a tighter and tighter collaboration, which was really fulfilling for both of us.”

Cameron recalls that he was initially skeptical about using an end-credits song at all. Then he heard Celine Dion sing “My Heart Will Go On.” “By the second stanza, I was so moved by the heights that she hit, by the power in her voice,” he remembers. “I had no idea who Celine Dion was but I just liked the song. Later, the song had a whole life of its own. If you’d seen the film, and you heard it while shopping or driving around, it would bring back all those emotions.”

Sums up Jon Landau: “The score of TITANIC is inextricably linked with the success of the film. It’s the emotional heartbeat of the film.”

THE ENDURING FASCINATION

TITANIC 3D marks the third time in history the ship has captivated the world. The first time was in 1912, after she was constructed in Belfast, then launched with an unprecedented wave of global publicity. *Titanic* left Southampton dock midday on Wednesday, April 10, 1912, stopping at Cherbourg, France, where the “unsinkable” Molly Brown and John Jacob Astor, the wealthiest of her passengers, boarded and made her last stop at Queenstown on the south coast of Ireland. From Queenstown, with some 2,223 people aboard, she steamed at top speed for New York City. Despite repeated warnings of ice along its route, the ship struck an iceberg at 11:40pm on April 14th. By 2:30am on April 15th, she lay torn in half at the bottom of the North Atlantic.

As with most epic disasters, we know today that there was no single cause, but multiple human errors that piled up on each other – navigational blunders, communication gaps, lack of emergency procedures and lifeboats, upper-class privilege, fierce cold, the moonless dark, sheer physics, disbelief and denial, all contributing to the deaths of 1,500 men, women and children.

A century later, the fascination hasn’t faded at all – if anything it has become even stronger, a cautionary legend that speaks to our times of great technological advances and even greater perils. Cameron says the unending allure lies therein. “*Titanic* was the first big wake-up call of the 20th century,” the director concludes. “Technology had been delivering a steady diet of miracles for the better part of two decades -- the automobile, sound recording, radio communication, the airplane, motion pictures. Everything was just exploding with possibilities; it was all going to be great and wonderful in the never-ending upward spiral of progress. And then, boom – 1500 people die in what had been advertised as the best, safest, most luxurious ship ever built. Our so-called mastery over nature was completely refuted and forever destroyed.”

Facts About the R.M.S. Titanic:

- R.M.S. stands for Royal Mail Steamer.
- *Titanic* was the second of three superliners constructed by White Star Line to ply the Atlantic
- *Titanic* measured 882 feet, longer than the tallest skyscraper in New York at the time.
- The rudder alone, in excess of 101 tons, was heavier than Christopher Columbus's *Santa Maria*.
- There were approximately 100,000 pounds of meat on board *Titanic*.
- There were enough lifeboats to accommodate only half of *Titanic*'s passengers.
- The top speed of *Titanic* was 23 knots.
- *Titanic*'s top first-class ticket price was \$3,100 while the cost of a third-class ticket was \$32
- To build *Titanic* in 1912 cost approximately \$7.5 million.
- Shortly after she sailed on April 10, 1912, *Titanic* nearly collided with the liner *New York* while departing the docks, sparking concern about the ship's safety and maneuverability
- The first-class lounge was designed after the palace at Versailles.
- *Titanic* received numerous messages from other ships regarding icebergs in the vicinity.
- *Titanic* had 16 watertight compartments to reduce its risk of sinking. The iceberg ruptured 5 of the 16, enough to pull the liner into the freezing waters.
- Women and children in first-class and second-class were given priority in the lifeboats.
- The first lifeboat to be lowered had a capacity of 65 yet carried only 28.
- As *Titanic* sank, the band played on deck in an effort to calm passengers awaiting rescue.
- Crewmen blocked exits from the third-class area to prevent men from accessing the deck.
- Of the lifeboats lowered before *Titanic* sank, only one returned to pick up more passengers.
- *Titanic* broke in two shortly before completely sinking into the Atlantic.
- Even as the boat sank, many passengers still refused to believe the superliner could go under.
- After *Titanic* hit the iceberg, people were out on the decks playing with chunks of ice.
- A mysterious ship was reportedly spotted not far from *Titanic*, which never responded to her distress signals and steamed off into the night.
- The ocean liner *Carpathia*, responding to *Titanic*'s distress calls, arrived nearly two hours after *Titanic* had sunk.
- Sixty percent, or 199, of the first-class passengers were saved while only 25%, or 174, of the third-class passengers survived. Only 32% of all on board *Titanic* survived.

ABOUT THE CAST

"I work my way from place to place. Tramp steamers and such. I won my ticket on Titanic here in a lucky hand at poker."-- Jack Dawson

LEONARDO DiCAPRIO (Jack Dawson) is an award-winning actor and a three-time Academy Award® nominee. DiCaprio most recently starred in the title role in *J. Edgar* under the direction of Clint Eastwood. He received Golden Globe, Critics' Choice and Screen Actors Guild (SAG) Award® nominations for his work in the film. Prior to *J. Edgar*, he starred in Christopher Nolan's blockbuster *Inception*, and in the dramatic thriller *Shutter Island*, which marked his fourth collaboration with director Martin Scorsese. DiCaprio is currently filming the title role in *The Great Gatsby* under the direction of Baz Luhrmann.

DiCaprio earned his latest Oscar® nod in 2007 for his performance in Edward Zwick's drama *Blood Diamond*, also receiving Golden Globe, Critics' Choice and Screen Actors Guild (SAG) Award® nominations for his work in the film. That same year, he garnered Golden Globe, BAFTA Award, Critics' Choice Award and SAG Award® nominations for his role in the Oscar®-winning Best Picture *The Departed*, directed by Scorsese. He also shared in a SAG Award® nomination for Outstanding Motion Picture Cast Performance as a member of the ensemble cast of *The Departed*.

He previously earned an Academy Award® nomination for his performance in Scorsese's acclaimed 2004 biopic *The Aviator*. DiCaprio's portrayal of Howard Hughes in that film also brought him a Golden Globe Award for Best Actor in a Drama, as well as Critics' Choice and BAFTA Award nominations. He was also honored with two SAG Award® nominations, one for Best Actor and another for Outstanding Motion Picture Cast Performance as part of *The Aviator* cast.

In addition to his acting work, DiCaprio launched his own production company, Appian Way. Under the Appian Way banner, he wrote, produced and narrated the acclaimed environmentally themed documentary *The 11th Hour*. Among Appian Way's other productions are the aforementioned *Shutter Island* and *The Aviator*, as well as *The Ides of March*, *Red Riding Hood*, *Orphan* and *Public Enemies*.

Born in Hollywood, California, DiCaprio started acting at the age of 14. His breakthrough feature film role came in Michael Caton-Jones' 1993 screen adaptation of Tobias Wolff's autobiographical drama *This Boy's Life*. That same year, he co-starred in Lasse Hallström's *What's Eating Gilbert Grape* earning his first Oscar® and Golden Globe nominations for his performance as a mentally handicapped young man. In addition, he won the National Board of Review Award for Best Supporting Actor and the Los Angeles Film Critics Association's New Generation Award for his work in the film.

In 1995, DiCaprio had starring roles in three very different films, beginning with Sam Raimi's Western, *The Quick and the Dead*. He also garnered praise for his performance as drug addict Jim Carroll in the harrowing drama *The Basketball Diaries*, and for his portrayal of disturbed pansexual

poet Arthur Rimbaud in Agnieszka Holland's *Total Eclipse*. The following year, DiCaprio starred in Baz Luhrmann's contemporary screen adaptation of *William Shakespeare's Romeo + Juliet*, for which he won the Best Actor Award at the Berlin International Film Festival. He also joined an all-star ensemble cast in *Marvin's Room*, sharing in a SAG Award® nomination for Outstanding Motion Picture Cast Performance.

In 1997, DiCaprio starred opposite Kate Winslet in *Titanic*, for which he earned a Golden Globe Award nomination. The film shattered every box office record on its way to winning 11 Oscars®, including Best Picture. His subsequent film work includes dual roles in *The Man in the Iron Mask*, *The Beach*, Woody Allen's *Celebrity*, Steven Spielberg's *Catch Me If You Can* (receiving a Golden Globe nomination); *Gangs of New York* (his first film for director Martin Scorsese), Ridley Scott's *Body of Lies* and Sam Mendes' *Revolutionary Road*, which reunited DiCaprio with Winslet and brought him his seventh Golden Globe nomination.

DiCaprio is well known for his dedication to the environment on a global scale, producing creative projects such as the documentary *11th Hour*, spearheading numerous public awareness campaigns, and launching The Leonardo DiCaprio Foundation. DiCaprio serves on the boards of World Wildlife Fund, Natural Resources Defense Council, and International Fund for Animal Welfare.

"I felt like I was standing at a great precipice, with no one to pull me back ..."
-- **Rose DeWitt Bukater**

Academy Award® winning actress **KATE WINSLET** (Rose DeWitt Bukater) has brought to life some of this decades most captivating and memorable roles. Her resume consists of critically and commercially acclaimed work as well as a span of awards and honors that illustrate Kate's talent and solidifies her permanent place in cinema history. Kate won her first Academy Award® after a stunning past 5 nominations, for her role as 'Hanna Schmitz' in Stephen Daldry's 2008 *The Reader*. *The Reader*, an adaptation of German author [Bernhard Schlink](#)'s best selling book, showcased Kate's true talent and artistry as an actress in a leading role. Kate also won a Golden Globe, SAG, BAFTA, and Critics' Choice Award, among many others, for her role. Kate also starred in Paramount Vantage's 2009 *Revolutionary Road*, which reteamed her with *Titanic* co-star Leonardo DiCaprio. *Revolutionary Road*, based on the critically acclaimed novel by Richard Yates, was directed by Sam Mendes. Kate won a Golden Globe and received many nominations for her portrayal of 'April Wheeler'. Most recently, Kate received another Golden Globe nomination for her role in Roman Polanski's *God of Carnage* based on the award winning play opposite Jodie Foster, Christoph Waltz and John C. Reilly.

Kate recently was honored with her first Emmy award and won the Golden Globe for her work in *Mildred Pierce* for director Todd Haynes and HBO. *Mildred Pierce* is the epic story of a proud

single mother struggling to earn her daughter's love during the great depression in middle class Los Angeles based on the novel by James M. Cain.

Next up for Kate will be *Labor Day* opposite Josh Brolin for director Josh Reitman. *Labor Day* is a story of a single mother who takes in a stranger with a dangerous past and falls in love with him over the course of Labor Day Weekend. It is based on the novel by Joyce Maynard.

Kate grew up in a family of actors and began performing for British television when she was thirteen. At the age of seventeen, she made an international name for herself in Peter Jackson's feature film *Heavenly Creatures*. She followed that in 1995 with her role as Marianne Dashwood in Ang Lee's *Sense and Sensibility*. Kate received her first Academy Award® nomination for this performance and was also nominated for a Golden Globe. She then went on to win the BAFTA and the Screen Actors Guild Award for her role.

In her next film, Kate co-starred with Christopher Eccleston in Michael Winterbottom's *Jude* and then as Ophelia in Kenneth Branagh's *Hamlet*. She next appeared as the amazing Rose in *Titanic*. At the age of 22, Kate received her second Academy Award® nomination for this role and the honor of being the youngest actress ever to be nominated for two Academy Awards®.

In 1997 Kate starred as Julia in *Hideous Kinky* directed by Gillies McKinnon, and in 1998 co-starred with Harvey Keitel in Jane Campion's comedic drama *Holy Smoke*. Kate also starred in Philip Kaufman's period drama *Quills*, along with Geoffrey Rush, Joaquin Phoenix and Michael Caine.

Kate starred in the Richard Eyre production of *Iris* in 2001. In her performance portraying a young Iris Murdoch, Kate received a Golden Globe and Oscar® nomination. She next starred in Michael Apted's *Enigma*, a spy drama about code breakers during early WWII period and *The Life of David Gale* with Kevin Spacey. Kate then came to New York and dyed her hair blue and orange for her amazing portrayal as the quirky Clementine in *Eternal Sunshine of the Spotless Mind*, for which she received Academy Award®, Golden Globe and BAFTA nominations for Best Actress. She then went on to star opposite Johnny Depp in *Finding Neverland*, which was named the 2004 Best Film by the National Board of Review.

In 2006, Kate was seen in *All the King's Men*, opposite Jude Law and Sean Penn, directed by Steven Zaillian. She then extended her voice to the animated feature *Flushed Away*. Kate finished the year in the romantic comedy *The Holiday* opposite Cameron Diaz, Jude Law, and Jack Black and also starred opposite Jennifer Connelly in Todd Field's *Little Children*. Kate received her fifth Academy Award® nomination for Best Actress for her portrayal of Sarah Pierce in *Little Children*. This nomination earned Kate the title as the youngest actress to receive five nominations.

"There's nothing I'd deny you if you would not deny me. Open your heart to me, Rose."

-- Cal Hockley

BILLY ZANE (Cal Hockley) got his start when he was cast as a member of Biff's posse in the iconic film, *Back To The Future*. Billy followed up his freshman performance by starring in Phillip

Noyce's *Dead Calm*, opposite Sam Neill and Nicole Kidman. Next up for Billy were the military dramas *Memphis Belle* and *Sniper* as well as the period dramas, *Orlando*, opposite Tilda Swinton, and *Tombstone*, opposite a wonderful ensemble cast that included Kurt Russell, Val Kilmer, Sam Elliott, and Bill Paxton. In addition to his role as the title character in Paramount's, *The Phantom*, the role for which Billy is best known is the role of "Cal Hockley" in *Titanic*. Billy's performance in the film garnered him a Blockbuster Entertainment Award for Favorite Supporting Actor.

Zane was instrumental in getting the critically acclaimed film *The Believer* into production. The film, in which he stars opposite Ryan Gosling, won the Grand Jury Prize at Sundance in 2001. The same year, he also had a cameo as himself in the popular comedy, *Zoolander*.

Billy recently starred in Screen Gems' *The Roommate* opposite Leighton Meester, Minka Kelly, and Cam Gigandet. He can also be seen starring in the upcoming films *Two Jacks*, opposite Sienna Miller, and *The Mule*, opposite Sharon Stone.

"Well, you're about to go into the snake pit. What are you planning to wear?"

-- Margaret "Molly" Brown

KATHY BATES (Molly Brown) has been honored numerous times for her work on stage, screen and television. She won an Academy Award® and a Golden Globe for her portrayal of obsessed fan Annie Wilkes in Rob Reiner's 1990 hit *Misery*, based on Stephen King's novel. In 1999, she received Oscar®, Golden Globe and BAFTA nominations and won a Screen Actors Guild (SAG) Award® and a Critics Choice Award for her performance in Mike Nichols' *Primary Colors*. Bates more recently earned her third Oscar® nomination for her role in Alexander Payne's *About Schmidt*, for which she also garnered Golden Globe and SAG Award nominations and won a National Board of Review Award for Best Supporting Actress. Her film work has also been recognized with Golden Globe and BAFTA Award nominations for Jon Avnet's *Fried Green Tomatoes*, and she also shared in a SAG Award® nomination with the ensemble cast of *Titanic*.

Bates stars as Harriet 'Harry' Korn in the hit NBC television drama "Harry's Law," written and executive produced by David E. Kelley. She was recently seen in *Midnight In Paris* directed by Woody Allen, and other recent projects include the films *A Little Bit of Heaven* and *Wedlocked*. Recently, Bates was seen in *Valentine's Day*, *The Blind Side*, Stephen Frears' period drama *Cheri*, in which she starred with Michelle Pfeiffer, Sam Mendes' acclaimed drama *Revolutionary Road*, which reunited her with Leonardo DiCaprio and Kate Winslet; the sci-fi remake *The Day the Earth Stood Still*, which opened at the top of the box office; and the independent drama *Personal Effects*, with Pfeiffer and Ashton Kutcher.

Among Bates' long list of film credits are *P.S. I Love You*, *Fred Claus*, *Failure to Launch*, *Little Black Book*, *Dragonfly*, *American Outlaws*, *The Waterboy*, *The War at Home*, *Dolores Claiborne*, *A Home of Our Own*, *Prelude to a Kiss*, *Shadows and Fog*, *At Play in the Fields of the Lord*, *Dick Tracy*, *Men Don't Leave*, *Come Back to the Five and Dime*, *Jimmy Dean*, *Jimmy Dean*, *Straight Time* and

Taking Off. Bates lent her voice to Jerry Seinfeld's animated comedy *Bee Movie*, as well as *Charlotte's Web* and *The Golden Compass*.

On television, in addition to her current projects, Bates appeared in the FX miniseries "Alice," playing the Queen of Hearts, for which she earned an Emmy Award nomination for her performance. She won a Golden Globe and a SAG Award® and earned an Emmy Award nomination for the 1996 HBO film "The Late Shift." Her television honors also include Emmy, Golden Globe and SAG Award® nominations for her performance in the musical "Annie"; another SAG Award® nomination for her role in the telefilm "My Sister's Keeper"; and four additional Emmy Award nominations for her work on the projects "3rd Rock from the Sun," "Six Feet Under," "Warm Springs," and "Ambulance Girl," which she also directed.

Bates has also been honored for her work behind the camera as a director. She helmed the A&E telefilm "Dash and Lilly," starring Sam Shepard and Judy Davis, which earned nine Emmy nominations, including one for Bates as Best Director. She also directed five episodes of the acclaimed HBO series "Six Feet Under," earning a Directors Guild of America Award for the episode entitled "Twilight." Her directing credits also include episodes of such series as "Oz," "NYPD Blue" and "Homicide: Life on the Street."

Bates first gained the attention of critics and audiences on the New York stage. She was nominated for a Tony Award for her portrayal of the suicidal daughter in the original Broadway production of Marsha Norman's Pulitzer Prize-winning play "night, Mother." She has been honored with Obie Awards for her performance as Frankie in the original off-Broadway production of "Frankie and Johnny in the Clair de Lune" as well as for her portrayal of Elsa Barlow in Athol Fugard's "The Road to Mecca," which Kathy also starred in when filmed.

Born in Memphis, Tennessee, Bates received a Bachelor of Fine Arts degree in 1970 from Southern Methodist University, which awarded her an honorary doctorate in 2002.

"If your grandma is who she says she is, she was wearing the diamond the day Titanic sank."

-- Brock Lovett

As one of Hollywood's leading men, **BILL PAXTON** (Brock Lovett) continues to make quality films both in front of and behind the camera. Paxton was most recently seen in the fifth and final season of HBO's critically acclaimed series "Big Love." Paxton was honored with three Golden Globe® nominations for his work on the show. His character, Bill Henrickson, is a loving father, and husband to three wives, played by Jeanne Tripplehorn, Chloë Sevigny, and Ginnifer Goodwin.

On the big screen, Paxton was recently seen in Stephen Soderbergh's action thriller *Haywire*, opposite Ewan McGregor, Michael Douglas, and Antonio Banderas. He is also currently executive producing, along with Tom Hanks and Gary Goetzman, a mini-series for HBO which will commemorate the 50th anniversary of President John F. Kennedy's assassination.

After gaining critical attention in the John Hughes comedy *Weird Science* and James Cameron's sci-fi pic *Aliens*, Paxton's performance as the small-town sheriff in Carl Franklin's *One False Move* marked his emergence as a leading man. He went on to star in a host of blockbusters including: *Tombstone*, *True Lies*, *Apollo 13*, *Twister*, *Mighty Joe Young*, *Titanic*, *U-571*, and *Vertical Limit*.

In 1998, Roger Ebert cited Paxton as his Best Actor choice for his turn as 'Hank Mitchell' in Sam Raimi's *A Simple Plan*. In addition, Paxton received a Golden Globe® nomination that same year for his performance as 'Colonel John Paul Vann' in HBO's "A Bright Shining Lie."

Paxton segued his on-camera experience into becoming a feature film director. In 2001, Paxton helmed the gothic thriller *FRAILITY*, in which he also starred alongside Matthew McConaughey and, in 2005, directed the sports drama, *The Greatest Game Ever Played* starring Shia LaBeouf. Both films are considered modern classics of their respective genres, and *Frailty* was honored with the National Board of Review 2002 special mention for excellence in filmmaking. Additionally, Paxton served as a producer on the features *The Good Life* and *Traveller*, in which he starred, along with Mark Wahlberg and Julianna Margulies.

Paxton began his career as a set dresser on producer Roger Corman's *Big Bad Mama* in the mid-1970s. After working in the art department on several features, Paxton moved to New York to study acting with Stella Adler. Returning to Los Angeles in 1980, he met James Cameron while moonlighting as a set dresser on the low-budget sci-fi movie *Galaxy Of Terror*. Subsequently, he began landing acting jobs in movies such as *Mortuary* and *Night Warning*. Paxton earned a cult following for his work in movies including *Near Dark*, *Boxing Helena*, *The Dark Backwards* and Broken Lizard's *Club Dread*. His other credits include *Trespass*, *Indian Summer*, *The Evening Star*, *Streets Of Fire*, *Frank And Jesse*, *Navy Seals*, *Predator 2*, *The Vagrant* and *Pass The Ammo*.

In addition to his awards for acting and directing, Paxton holds the distinction as the only actor to have visited the wreck site of the Titanic with James Cameron for the documentary *Ghosts Of The Abyss*. Paxton completed four descents to the site, two and a half miles below the surface of the North Atlantic.

Paxton, a native of Ft. Worth, Texas, now resides with his wife and children in California.

"A woman's heart is a deep ocean of secrets."

-- Rose Dawson Calvert

Born July 4, 1910, **GLORIA STUART (Rose)** passed away in September 2010 at age 100. She had to endure two hours of aging makeup to play the 101-year-old Rose Calvert, a woman who claims to be a survivor of the *Titanic* disaster. Stuart starred in dozens of movies from 1930 until WWII, when she retired. Among them are John Ford's *Air Mail* and *The Prisoner of Shark Island*, *Here Comes the Navy* with James Cagney, *Poor Little Rich Girl* with Shirley Temple, *Busby Berkeley's*

Goldiggers of 1935, *Roman Scandals* with Eddie Cantor, *The Three Musketeers* with the Ritz Brothers, and two films with the English horror film director James Whale, *The Kiss Before the Mirror* and the classic *The Old Dark House*, co-starring Charles Laughton, Melvyn Douglas, Raymond Massey and Boris Karloff.

Stuart received an Academy Award® nomination for her role in *Titanic*, become the oldest person ever nominated at age 87.

She led an extremely productive existence as an accomplished painter, collage artist, printer, gardener of bonsai, hostess, wife, mother, grandmother and world traveler. In 1999, she published her biography, I Just Kept Hoping.

"It's a fine match with Hockley that will insure our survival."
-- Ruth DeWitt Bukater

FRANCES FISHER's (Ruth DeWitt Bukater) diverse film career spans cool indies to blockbusters to Academy Award Winners: *Tough Guys Don't Dance*, *Can She Bake A Cherry Pie?*, *Babyfever*, *Patty Hearst*, *Female Perversions*, Oscar winning *Unforgiven*, *True Crime*, *The Big Tease*, *The Rising Place*, *Blue Car*, *Mrs. Harris*, *House of Sand & Fog*, *Laws of Attraction*, *The Kingdom*, *In The Valley Of Elah*, *Jolene* (Jessica Chastain's first film), *The Perfect Game*, *Golf in the Kingdom* and *The Lincoln Lawyer*. Fisher is perhaps best known for her memorable performance as Kate Winslet's mother in *Titanic*, which garnered her a Screen Actors Guild nomination for Best Ensemble Cast.

Fisher has starred in over 30 theatrical productions including "Fool For Love," "Desire Under the Elms," "Cat on a Hot Tin Roof," "Orpheus Descending," "A Midsummer Night's Dream," "1984" and "Three More Sleepless Nights." Her latest theatre was at The Taper in "The Cherry Orchard" with Annette Bening and Alfred Molina, and a two-hander opposite Paul Ben Victor in "Sexy Laundry." Recent favorite staged readings have been Eve Ensler's *The Vagina Monologues*, and the 9/11/11 reading of "My Child - Mothers of War." After a successful reading on International Holocaust Remembrance Day 12/26/12 at the Museum of Tolerance of "In Their Own Words," Fisher is currently co-producing with Zane Buzby a fundraiser/reading at the Museum of Tolerance of *In Their Own Words*, to be read by 10 actors yet to be announced.

In addition to her thriving theater and movie career, Fisher has had many notable television roles in "Lucy & Desi: Before the Laughter," "The Audrey Hepburn Story," and "Jackie Bouvier Kennedy Onassis," and recurring roles on "Becker," "The Lyons Den," "Titus," "The Shield," "Eureka" and "Torchwood." Other guest spots include "The Mentalist," "ER," "2 and a Half Men," "Sons of Anarchy," "Private Practice," "CSI," and she just wrapped "A Gifted Man" in NYC. She is remembered by fans as Deborah Saxon on *The Edge of Night* and Suzette Saxon on *The Guiding Light*. Fisher is also touched that so many people comment on her performance on "Law & Order."

Fisher continues to play screen Mom to some very interesting talent: in *The Roommate*, playing Leighton Meester's mother; as Ryan Philippe's mother in *Lincoln Lawyer*; and as Alessandro Nivola's

mother in David Rosenthal's *Janie Jones*, co-starring Abigail Breslin. Her upcoming films include Travis Fine's *Any Day Now*, *The Silent Thief* (Mom to Scout Taylor-Compton), Ash Christian's *Franny* (Mom to Annaleigh Ashford and newcomer Jen Ponton); Henry Jaglom's *The "M" Word* (Mom to Tanna Frederick); *Juke Box Hero* (Mom to Zelda Williams); and *Retribution* (Mom to Cynthia Watros).

Fisher also stars in *SEDONA - the Motion Picture*, with Beth Grant, (her co-star in *The Rising Place*), which was in competition at the Hollywood Film Festival 2011.

She will also be seen this year on AdultSwim in the British Version of Rob Corddry's comedy "Children's Hospital," playing the Brit version of Megan Mullally's character, "The Head". Currently, Fisher is co-starring with Saoirse Ronan and William Hurt in Stephenie Meyer's new sci-fi film series, *The Host*, written and directed by Andrew Niccol.

"Tell whoever responds that we are going down by the head and need immediate assistance."

-- E.J. Smith, Captain of the R.M.S. Titanic

BERNARD HILL's (Captain E.J. Smith) numerous film credits include Captain Edward John Smith in *Titanic*, King Theoden in *The Lord of the Rings* film trilogy and the Warden of San Quentin Prison in the Clint Eastwood film *True Crime*. His theatre credits include "A View From The Bridge" at The Bristol Old Vic and "The Cherry Orchard" at the Aldwych Theatre directed by Sam Mendes. Television credits include "The Canoe Man" and "Great Expectations."

"The maiden voyage of Titanic must make headlines!"

-- Bruce Ismay

JONATHAN HYDE's (Bruce Ismay) film credits include "Anaconda," "Jumanji," "Richie Rich" and Derek Jarman's "Caravaggio." His television credits include Edward Marshall Hall in the BBC series "Shadow of the Noose." The acclaimed classical actor has appeared in numerous roles with the Royal National Theatre, the Royal Shakespeare Company and Glasgow's Citizens Theatre. He has starred in over 40 main house productions for these and other companies.

"Mr. Hockley and Mrs. DeWitt Bukater ... asked me to give you this in gratitude...and to remind you that you hold a 3rd-class ticket and your presence here is no longer appropriate."

-- Spicer Lovejoy

DAVID WARNER (Spicer Lovejoy) is an acclaimed actor of film, television and theatre. On screen, David is particularly known for his film roles in *Straw Dogs*, *The Omen*, *39 Steps*, *Tom Jones*, *The French Lieutenant's Woman*, *Morgan*, *Titanic* and *Planet of the Apes*. Other film credits include *The League Of Gentlemen: Apocalypse*, *Ladies In Lavender*, *Kiss Of Life*, *Cortex One*, *Shergar*, *Leading*

Man, In The Mouth Of Madness, Dark At Noon, Star Trek V & VI, Hostile Takeover, Mr North, The Company Of Wolves, Ragtime Summer, The Man With Two Brains, Time Bandits, Time After Time, Nightwing, Providence, Cross Of Iron, The Disappearance, Silver Bears, Little Malcolm, A Dolls House, The Ballad Of Cable Hogue, Perfect Friday, The Bofers Gun, The Fixer, A Midsummer Night's Dream, The Seagull, Work Is A Four Letter Word, Deadly Affair and A Suitable Case For Treatment.

For television, David recently appeared in "Mad Dogs II." Other credits include "Wallander II", "Albert's Memorial," "In Love with Barbara," "Wallander," "Hogfather," "Perfect Parents," "Rome: Rise and Fall," "Sweeney Todd," "Conviction" and "Sensitive Skin (Baby Cow)," and he is well-known for iconic roles in "Signs and Wonders," "The Choir," "Cinderella," "Dr Jekyll and Mr Hyde," "Hearts of Gold" and "Hornblower."

In Theatre, David's most recent stage performance was as Falstaff in the RSC's productions of "Henry IV Parts 1 and 2." His distinguished list of theatre credits also include title roles in "Hamlet," "Richard II" and "Henry VI," all also for the RSC, as well as "King Lear" at Chichester, "Major Barbara" on Broadway, and Sir Peter Hall's production of "Where There's A Will "for the Theatre Royal, Bath.

"As she goes down by the head, the water will spill over the tops of the bulkheads...at E deck...from one to the next...back and back. There's no stopping it."

-- Thomas Andrews, Ship Builder

VICTOR GARBER (Thomas Andrews) is one of the most respected and talented actors of his generation. With six Emmy® and four Tony® nominations to his credit, he has been seen in some of the most memorable works of film, television and stage. Most recently, Garber just filmed Ben Affleck's, *Argo*. He also portrayed San Francisco mayor George Moscone in Gus Van Sant's Academy Award®-nominated film *Milk*. Additional film credits include *The First Wives Club*, *Sleepless in Seattle*, *Legally Blonde* and the Academy Award®-winning *Titanic*.

For his work on television, Garber has been nominated for six Emmy® Awards, including three for the ABC drama "Alias," two for comedic guest-star roles on "Frasier" and "Will & Grace," and a nomination for his portrayal of Sid Luft in the television movie "Life with Judy Garland: Me and My Shadows."

He most recently guest-starred on "Nurse Jackie," "Damages" and "Glee" and starred in ABC's "Eli Stone." Other credits include Fox's "Justice," "Laughter on the 23rd Floor," "Meredith Willson's The Music Man," ABC's musical version of "Annie," and "The Wonderful World of Disney" film "Rodgers and Hammerstein's Cinderella." Garber also appeared in the miniseries "Dieppe" and the TV movie "First Circle."

Garber's earned four Tony® nominations for his work in "Damn Yankees," "Lend Me a Tenor," "Deathtrap" and "Little Me." He performed in the workshop of Sondheim's "Wiseguys" and in the Tony Award®-winning play "Art." His stage credits also include the original Broadway

productions of "Arcadia," "The Devil's Disciple," "Noises Off" and "Sweeney Todd." Additionally, Garber garnered rave reviews in Sondheim's "Follies" for City Center Encores! And most recently, "Present Laughter," directed by Nicholas Martin at the Huntington Theatre. The latter production moved to Broadway in January 2010.

ABOUT THE FILMMAKERS

Director/Writer/Producer/Editor **JAMES CAMERON** was born in Kapuskasing, Ontario, Canada, near Niagara Falls. In 1971, he moved to Brea, California where he studied physics at Fullerton College while working as a machinist and, later, a truck driver. Cameron quit his trucking job in 1978 and raised money from local dentists to produce a 35mm short film. The visual effects in this film led to work on Roger Corman's *Battle Beyond The Stars* (1980), on which he served as production designer, matte artist and visual effects DP.

In 1983 Cameron wrote three scripts: *Rambo: First Blood Part 2*, *Aliens* and *The Terminator*. He directed *The Terminator*, starring Arnold Schwarzenegger, in 1984. It became an unexpected box office hit and made the Time magazine ten best of the year list.

Cameron subsequently directed *Aliens* (1986), then wrote and directed *The Abyss* (1989). Following that he wrote, produced and directed *Terminator 2: Judgment Day* (1991), *True Lies* (1994), *Titanic* (1997), and *Avatar* (2009). He also co-wrote and produced *Point Break* (1991) and *Strange Days* (1994), as well as producing *Solaris* (2003).

His films have blazed new trails in visual effects and set numerous performance records both domestically and abroad. *Avatar* currently holds both the domestic and worldwide box office records having grossed over \$2.7 billion at the global box office, beating the previous record holder, *Titanic*, which held the record for 12 years. Cameron's films have also earned numerous nominations and awards from a variety of organizations, including *Titanic's* 14 Academy Award® nominations (a record) and 11 Oscars® (the most any movie has received), which includes Cameron's three Oscars® for Best Picture, Best Direction and Best Editing.

Avatar, a 3D science fiction epic set in the virgin ecosystem of a distant planet, required over two years of development of new production technology, including image-based facial performance capture, a real-time virtual camera for CG production, and the SIMULCAM system, for real-time tracking and compositing of CG characters into live-action scenes. These techniques are combined with stereoscopic photography to create a hybrid CG/live action film. *Avatar* won the Golden Globes for Best Director and Best Picture. It was nominated for 9 Academy Awards® and won 3.

In 1999, Cameron co-created the one-hour television series "Dark Angel." The show ran for two seasons on the Fox Network and gained a loyal following and a number of prestigious nominations and awards, including the 'People's Choice Award' for 'Best New Television Drama.' It also launched a new star: Jessica Alba.

Cameron also set to work on a digital 3-D camera system, which he developed with partner Vince Pace. The goal was to bring back the experience of deep ocean exploration with unprecedented clarity to a global audience. Using this new camera system, Cameron proceeded to make underwater documentaries with his company, Earthship Productions. His team's historic exploration of the inside of *Titanic* was the subject of Cameron's 3-D Imax film, *Ghosts Of The Abyss*. In May of 2002, Cameron guided his robotic cameras inside the wreck of *Bismarck*, which resulted

in groundbreaking discoveries about the sinking of the legendary German battleship, and the Discovery Channel documentary, *James Cameron's Expedition: Bismarck*. Cameron's team then made 3 expeditions to deep hydrothermal vent sites in the Atlantic, Pacific and Sea of Cortez over a two-year period, which became the subject of *Aliens Of The Deep*, also released in 3D Imax. He was joined in his exploration of these extreme environments by a team of young scientists and marine biologists to study how life forms discovered there represent life we may one day find on other planets and moons in our solar system. Most recently, Cameron returned again to the Titanic to complete his interior exploration of the ship, which was showcased in the Discovery Channel's program, "Last Mysteries Of The Titanic."

Cameron continues to work with his engineering partner, Vince Pace, to develop camera systems and tools for 3D photography, for movies, documentaries, sports and special events. Their Fusion Camera System is the world's leading stereoscopic camera system, and has been used on *Avatar*, *Journey To The Center Of The Earth*, *Hannah Montana: Best Of Both Worlds*, *U2:3d*, *Tron: Legacy*, as well as numerous special event projects, such as the NBA All Star Game.

Cameron is also continuing to develop a number of ocean projects, and other environmentally themed documentaries.

Academy Award ® and two-time Golden Globe ® winning producer **JON LANDAU** has repeatedly demonstrated an ability to oversee and deliver major motion pictures. He currently holds the distinction of having produced the two highest grossing movies of all-time, *Avatar* and *Titanic*. The combination of Landau's thorough understanding of the most complex state-of-the-art visual effects technologies, his ability to work hand-in-hand with the highest caliber of creative talent, and his motivational ability with people has enabled him to play a significant role in numerous major motion pictures.

Throughout his career, Landau has also been very instrumental in the licensing and marketing of his films across all platforms globally. He has taken a hands on approach to bringing innovation, diversity and showmanship to these areas of the process.

Landau is the 2010 recipient of University of Southern California's Mary Pickford Award recognizing alumni contributions to the cinematic arts. With the award Landau joins a list of distinguished USC alumni including Robert Zemeckis, Ray Harryhausen and Brian Grazer. In addition to *Avatar* and *Titanic*, Landau has also produced such films as Steven Soderbergh's *Solaris*, also under his and Cameron's "Lightstorm Entertainment" banner, he co-produced Warren Beatty's *Dick Tracy* and the family comedy hit *Honey, I Shrunk The Kids*.

Throughout the early '90's, Landau was Executive Vice President of Feature Film Production at Twentieth Century Fox where he supervised production on all major motion pictures from Fox – including the action packed *Die Hard 2*, *Mrs. Doubtfire*, *True Lies*, *Power Rangers*, *Aliens 3*, *Last Of The Mohicans* and more.

Never one to rest on his laurels, Landau is pro-actively working with companies and

individuals throughout the entertainment industry to push technologies to new levels that will allow new stories to be told and then presented in more engaging and immersive ways.

Executive producer **RAE SANCHINI** graduated summa cum laude from UCLA in 1982 with a BS in Psychobiology. After working for a year on the Space Shuttle Main Engine program she returned to UCLA to earn her JD and MBA. She is a member of the California State Bar.

In 1987 Rae joined Carolco Pictures Inc, at the time the largest independent film production company, working closely with its then President and CEO. Over the next five years she was involved in every aspect of the operations of this financing, development, production and foreign sales company, ultimately serving as its Senior Vice President as well as Chief Operating Officer of its television production and distribution subsidiary, New York based Orbis Communications. Rae also served on the board of Carolco's publicly traded video production and distribution subsidiary, LIVE Entertainment. It was at Carolco that Rae first met and worked with filmmaker James Cameron, who wrote and directed Carolco's 1991 release *Terminator 2*.

In 1992 Rae left Carolco to join Cameron in establishing, financing and launching visual effects house Digital Domain. Rae took the lead in securing financing from IBM (Cox Communications also invested in the company in a later round). Rae served as Cameron's representative on the Digital Domain board from 1993 until Cameron's 1998 resignation from the board.

In 1993, Rae was named president of Cameron's development and production company Lightstorm Entertainment, Inc. While at Lightstorm, Rae shepherded and served as a producer on all of Lightstorm's film and television projects including *Titanic*, *True Lies* and the television series "Dark Angel." She served in that capacity for thirteen years and still maintains offices at the company's Santa Monica facility where she currently is pursuing film projects both independently and in association with Lightstorm.

Rae lives in Pacific Palisades with her husband and three children. She is currently a trustee of Park Century School and serves as co-chair of the board's finance committee. For the past ten years she's been on the board of From the Heart, a literacy oriented charity serving families living below the poverty line in the greater Los Angeles area.

Director of photography **RUSSELL CARPENTER, ASC** is a native of Southern California, born in the San Fernando Valley in 1950. When his parents divorced in 1960, his mother moved the children to the Orange County coastline, and with his newfound friends he made 8mm films, a habit he never quite shook despite changes in film technology. He enrolled at San Diego State University to learn television directing, but instead changed his major to English and read novels for four years. To pay for school, he worked at fledgling public broadcasting station, KPBS, where he learned the ropes of documentary filmmaking.

Carpenter moved back to Orange County in 1974 and shot educational films and documentaries, collaborating with a director who desperately wanted to stop edifying people and just scare the hell out of them. The director convinced a local furniture outlet czar to bankroll a

horror film while promising the role of a very prominent and important zombie to the banker's wife. Carpenter was stunned when the movie actually got released in theaters, enjoying a theatrical run slightly shorter than the life of a housefly.

Blessed with false hope, he moved up to Los Angeles and proceeded to both starve and succumb to the terrors of LA. The competition was daunting and he was terrified of calling people on the phone. A number of temporary jobs outside the film business included pasting labels on bottles of plant vitamins by hand, handing out samples of cigarettes in supermarkets, and installing newspaper racks at night in downtown LA while stepping over homeless people sleeping in cardboard boxes. These experiences taught him to buck up and redouble my efforts.

Through a serendipitous series of connections, Carpenter was suggested to the director James Cameron, who was looking for a good nonunion cinematographer to shoot a low budget picture he wanted to direct. Their meetings went well, but that picture collapsed due to conflicts over authorship rights. A year later, he was working in New Orleans with John Woo and received a call from Cameron's producer, who said Jim had him in mind for an upcoming project. The only picture that was publicized at that time was a huge Arnold Schwarzenegger film, *True Lies*. Though Carpenter had a tough time reconciling in his mind that Cameron would choose a relatively unknown cameraman to shoot this picture, it became so.

A few years later, he worked again with Cameron on *Titanic* and received an Academy Award® for Outstanding Cinematography.

When Carpenter is not shooting larger mainstream pictures, he now enjoys mixing up his work schedule with a blend of small independent films and commercials. In the last few years he has been enjoying shooting romantic comedies with Robert Luketic. His last feature, *A Little Bit of Heaven*, starring Kate Hudson, was shot in New Orleans and directed by Nicky Kassell. He is currently shooting commercials and recently shot with director McG on *This Means War* starring Reese Witherspoon, Chris Pine and Tom Hardy.

In film music circles, rarely has there been a more meteoric success story than that of **JAMES HORNER** (Composer). Having composed the music for more than 130 film and television productions, including dozens of the most memorable and successful films of the past two decades, Horner is among the world's most prolific and celebrated film composers. He earned 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"), eight 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 on Sony Classical completed an unprecedented run of 16 weeks at number 1 on the Billboard Top 200 Album Chart, setting a new record for the most consecutive weeks at number 1 for a score album. It remains the largest selling instrumental score album in history, having sold nearly 10 million copies in the US and more than

27 million copies worldwide. Sony Classical's 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, his other film credits include *Avatar*, *Apocalypto*, *Flight Plan*, *The New World*, *The Legend of Zorro*, *Chumscrubber*, *The Forgotten*, *Troy*, *Bobby Jones: Stroke of Genius*, *House of Sand and Fog*, *The Missing*, *Beyond Borders*, *The Four Feathers*, *Radio*, *Windtalkers*, *A Beautiful Mind*, *Iris*, *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*, *Apollo 13*, *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*, *Cocoon and Cocoon: The Return*, *48 Hours* and *Another 48 Hours*, and *Star Treks II* and *III*.

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 films (*Brainstorm*, *Battle Beyond The Stars*) that Horner developed his craft. It was also where he became acquainted with a number of young directors including Ron Howard, for whom he would later score such films as *Willow*, *Cocoon*, and the hit *Apollo 13*. Also during his time at New World, Horner met a young cameraman named James Cameron, with whom he would later collaborate on the hit sequel *Aliens* and, of course, *Titanic*. In the ensuing years, Horner has gone on to collaborate with many of Hollywood's most noted and successful filmmakers, including Ed Zwick, Joe Johnston, Phil Alden Robinson, Steven Spielberg, William Friedkin, Mel Gibson, Oliver Stone, Philip Noyce, Michael Apted, Lasse Hallstrom, Norman Jewison, and Francis Ford Coppola.

Equally comfortable with lush orchestral scoring and contemporary electronic techniques, Horner has likened his approach to composing to that of a painter, where the film serves as the canvas and where musical color is used to describe and support the film's emotional dynamics. He is also noted for his integration of unusual ethnic instruments into the traditional orchestral palette in order to achieve exotic colors and textures. An accomplished conductor, Horner prefers to conduct his orchestral film scores directly to picture and without the use of click tracks or other

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

Based in Los Angeles, **RANDY GERSTON** (Music Supervisor) is a film music agent with First Artists Management, representing composers such as Terence Blanchard (*Inside Man*, *Cadillac Records*, *She Hate Me*), Reinhold Heil (*Run Lola Run*, *Cloud Atlas*) and Mateo Messina (*Juno*, *Butter*, *Fairly Legal*). He is the former President of Seehear Music Supervision and has Music Supervised dozens of films including *True Lies*, *Strange Days*, and James Cameron’s box office phenomenon *Titanic*, whose soundtrack album is the biggest score soundtrack album of all time, selling over twenty-eight million copies worldwide. A sequel album, “Back To Titanic,” on which Gerston produced several tracks has sold over three million albums. In a recent issue, *Daily Variety* recognized Randy as the fifth most successful music supervisor of the last decade.

Additionally, Randy has executive-produced many soundtrack albums, including *The Blair Witch Project*, *A Simple Plan*, *Tomorrow Never Dies*, *Michael Jordan: To The Max*, *The Legend of Bagger Vance*, and *Spy Kids*. Randy also produced a series of critically acclaimed score reissues, which include *El Cid*, *Coma*, *Logan’s Run*, *Grand Prix*, *Westworld*, and *Where Eagles Dare*. Many of Randy’s own musical compositions have appeared in films and TV shows he has supervised, including *The Mod Squad*, *The Runner*, and *Dark Angel*.

Previously, Randy served as Senior Vice President of Music/Head of Music at Rysher Entertainment, where he oversaw operation of a full-service music department, working on all Rysher film and television projects. While at Rysher, Randy also music supervised/consulted on films for such notable third parties as James Cameron, Roland Emmerich, and Edward Pressman. Prior to Rysher, Randy was Vice President of James Cameron’s Lightstorm Music, where he operated a record label and publishing company both affiliated with Sony Music, and acted as music supervisor on all of Lightstorm Entertainment’s film and television projects from 1992-2000.

Before joining Lightstorm, Randy was Director, A&R West Coast, at Arista Records, where his A&R functions included talent acquisition, song placement to Arista artists, and career development. During his time at Arista, Randy signed San Francisco bay area alternative act Legal Reins, hard rockers Babylon A.D., and most notably Roger McGuinn, founding member and leader of the legendary 60’s rock band The Byrds. McGuinn achieved a number one rock hit with “King of the Hill,” a duet with Tom Petty. Additionally, Randy worked with Arista artists including The Church, Stealin Horses, The Cruzados, and Straitjacket Fits.

Prior to Arista, Randy was a musician, a record distribution executive, and from 1982-86, served as Head of Marketing for the 34-store music and video retail chain Licorice Pizza.