

i,ROBOT

Will Smith stars as Detective Del Spooner in the high-tech thriller *I, ROBOT*, suggested by the book of short stories by visionary author Isaac Asimov. In the year 2035, technology and robots are a trusted part of everyday life. In this film, that trust is broken and only one man, alone against the system, sees it coming.

I, ROBOT employs spectacular visual effects innovations beyond any ever before put on screen to bring a world of robots to life. The character of Sonny, a special robot who holds the key to a murder – and perhaps the survival of the human race – represents the cutting edge in photorealism. Indeed, Sonny is the most realistic, emotionally complete, three-dimensional CGI character ever created on film.

I, ROBOT is directed by Alex Proyas (“Dark City,” “The Crow”), who creates an extraordinary future Chicago – circa 2035 – where robots are completely integrated into society. Bridget Moynahan stars opposite Will Smith, as the robot psychologist Dr. Susan Calvin. Bruce Greenwood plays Lawrence Robertson, the corporate head of U.S. Robotics, and Chi McBride portrays Spooner’s boss and friend Lt. John Bergin. Actor Alan Tudyk’s physical performance inspired the digital creation of the robot Sonny. James Cromwell plays the pivotal role of the brilliant and reclusive scientist Dr. Alfred Lanning.

I, ROBOT is a David Entertainment Company / Laurence Mark / Overbrook Films Production, produced by Laurence Mark, John Davis, Topher Dow and Wyck Godfrey. Will Smith, James Lassiter, Michel Shane and Anthony Romano are the Executive Producers. Steven R. McGlothen is the Co-Producer.

The behind-the-scenes team includes Director of Photography Simon Duggan (“Garage Days,” “The Interview”), Production Designer Patrick Tatopoulos (“Dark City,” “Independence Day”), Editors Richard Learoyd (“Garage Days,” “Dark City”), Armen Minasian (“Daredevil”) and William Hoy, A.C.E. (“We Were Soldiers”), Composer Marco Beltrami (“Terminator 3: Rise of the Machines”) and Costume Designer Elizabeth Keogh Palmer (“Dark City”).

Academy Award® winning Visual Effects Supervisor John Nelson (“Gladiator”) oversees the film’s 1,000-plus visual effects shots, depicting Sonny and the other robots, which were based on the designs of Patrick Tatopoulos. In addition, the visual effects team defined and created the physical world of Chicago in the year 2035.

Several key characters from Isaac Asimov’s *I, Robot* stories (including Dr. Alfred Lanning and a younger version of Dr. Susan Calvin), as well as several of the famed author’s ideas and concepts, also make their way into the film.

Imagine a world where motorcycles drive themselves, robots conduct symphony orchestras and an animal’s thought patterns can move a robot. No, these aren’t projections into the distant future... they’re headlines from *today’s* newspapers. Set just 30 years in the future, the technological advancements in *I, ROBOT*’s “Automated Domestic Assistants,” architecture, clothing, and vehicles are fantastic yet still easily accessible to audiences.

Given these advances, there’s little doubt that in the near future robots will be a trusted part of our everyday life. Every family will have one, or more. They will clean our homes, deliver our packages, walk our pets – even care for our children. But what if that trust were shattered? That question is at the heart of *I, ROBOT*.

The story takes place on a technological and social precipice, as the number of robots in the U.S. is about to triple. With the release of U.S. Robotics’ latest model – the NS-5 Automated Domestic Assistant – there will now be one robot for every five humans. The first in the next generation of robots made from an ultra-strong alloy, the NS-5 is designed to do everything from babysitting your kids, to cooking your family dinner, to balancing your checkbook. The mass distribution of the NS-5 will solidify U.S. Robotics’ position as the most powerful company in the history of the planet.

The epic, history-changing events depicted in *I, ROBOT* were born over a decade ago, when screenwriter Jeff Vintar wrote a spec script, “Hardwired,” a mystery about a murder that may have been committed by a robot. Producer Laurence Mark shepherded the project, and Twentieth Century Fox acquired “Hardwired” for development with Alex Proyas attached to direct. In early 2000, Vintar flew to Australia to begin working with Proyas on the project, a collaboration that continued over two years.

“We began developing the script with Alex Proyas, and our goal was to open it up a bit,” remembers Laurence Mark. “It started out as a rather straightforward futuristic murder mystery, and there was an ongoing effort to broaden its canvas. Also, it seemed wise to go for a movie that took as much advantage as possible of Alex’s keen sense of visuals.”

During that time, the *I, Robot* film rights were acquired by Davis Entertainment, and Proyas re-envisioned the film to include additional elements of author Isaac Asimov’s work. Asimov’s ideas and characters fit naturally within the structure of Vintar’s mystery tale.

“We married ‘Hardwired’ and *I, Robot* together because Fox had always wanted to do a *big* movie about robotics and it had always been Alex’s dream to do a movie of Asimov’s short stories,” says producer John Davis. “It was a marriage that could happen organically because the themes of ‘Hardwired’ and *I, Robot* often coincided,” adds Laurence Mark.

The world of 2035 believes robots to be “3 Laws Safe.” A robot cannot hurt a human being or allow a human being to come to harm; a robot must obey a human being’s orders unless the orders conflict with the first law; a robot must protect its own existence as long as it doesn’t conflict with the first or second law. Asimov first created the Three Laws of Robotics in his science fiction writing, but his ideas extend into the real world, and even govern the way real roboticists and researchers tackle artificial intelligence.

“Asimov really became the best popularizer of science,” says co-screenwriter Jeff Vintar. “He was one of the pioneers of science fiction and one of the first to write about robots. Before Asimov, robots were written as monsters. He was the first one to treat them not as metal Frankensteins, but as mechanisms that worked by certain rules, and he’s credited with writing the first realistic robot stories.”

Alex Proyas’ affinity for Asimov’s stories dates back to the filmmaker’s childhood. “When I was about ten years old, I used to read a lot of science-fiction and Asimov was one of the authors that I enjoyed very much. I was a real fan of the science fiction genre and *I, Robot* was one of the few books that I always thought would be really cool to make into a movie. When you’re young, you dream about this stuff and I wanted

to make films from a pretty early age. So, I dreamed about turning this into a movie one day.

“I thought Asimov’s ideas were still incredibly pertinent and contemporary,” Proyas continues. “It’s amazing that someone working in the 1940s and early ‘50s could project so specifically into the future, and conjecture about ideas that are now starting to affect us in our everyday lives. We are getting closer and closer to the future world he wrote about, so the time is now right to tell those stories.”

As Proyas continued to develop *I, ROBOT*, he and the producers turned their attentions to casting. It’s a Hollywood cliché when a filmmaker claims to get the one, only and best choice to play the lead. But with *I, ROBOT*, the filmmakers insist they did. “Will Smith was the number one person on our list, and getting him was like winning the lottery,” says John Davis. “Because the human story here interests us as much as the robot story, thank heaven for Will Smith,” adds Laurence Mark.

“What attracted me to this film is the concept that the robots aren’t the problem,” says Smith. “The technology is not the problem. It’s the limits of human logic that is the problem, and essentially we are our own worst enemy.

“*I, ROBOT* is a particularly interesting mix of genres,” Smith continues. “It’s a high-tech action movie, a special effects film, a romantic drama, and a murder mystery. How Alex Proyas took the film back and forth through all of these different types of genres is brilliant. Usually there’s a real conflict between the structure of a mystery and the structure of an action movie. They have different climactic builds, but Alex is breaking genre rules and creating something that is going to be new and special.”

I, ROBOT provided new challenges for Smith. “As an actor, it’s very rare that you’re actually able to *act* in an action movie. For me it’s interesting to play a troubled character, because I’ve been so successful playing happy-go-lucky guys that save the world. I generally haven’t played characters that have deep emotional scars and trauma, and I loved diving into the mind of a troubled character. So it’s a different twist for me.”

After Smith signed on to portray Detective Del Spooner and serve as an Executive Producer on the film, he suggested making Academy Award-winning writer Akiva Goldsman (“*A Beautiful Mind*”) a part of the team. Smith specifically wanted to bring a harder science and science-fiction edge to the story. “We saw this project as something

that could be special and something that could be around for a while,” says Smith. “We wanted to stretch and challenge the boundaries of the genre.”

“Will’s requests were music to Alex’s ears and to mine,” says Akiva Goldsman, an Asimov fan since childhood. Proyas, Smith Goldsman, producer Wyck Godfrey, and Fox execs convened in Florida, where Smith was shooting “Bad Boys II,” to work on the screenplay. “We holed up in a hotel, and laid out the story scene by scene,” Goldsman recalls. “We kept the twists and turns of the Asimovian universe – that were always present in Jeff Vintar’s work – but made them more suited to a three-act structure.”

The filmmakers worked to make the character of Detective Del Spooner stand out from typical genre figures. Spooner’s aversion to technology – and to robots, in a world where they’re an essential part of everyday life – was a critical element. “Spooner loves older clothes and older music, and he yearns for the simple times,” says Smith. “He doesn’t like the robots, so he’s really the perfect detective to investigate this murder, because he already *wants* to find something wrong.”

Spooner’s relationship with roboticist Dr. Susan Calvin is central to the story, and finding an actress who could be a credible partner and adversary to Will Smith – and bring emotional weight to a character created by Isaac Asimov – was a daunting task for the filmmakers.

“Bridget Moynahan best personified what we needed for the role – that real human spark buried beneath a colder exterior,” says John Davis.

Moynahan embraced the character’s complexities. Susan is a robot psychologist who is the polar opposite of Spooner; she’s very rational and focused. Everything makes sense to her and she has a very different perspective than Spooner. “Susan’s struggling to stay committed to logic, because that is what she has based her life on. But as the story progresses, she hits a scientific and emotional ‘wall’ that really changes her and her beliefs. So it’s fun to watch that journey.”

“Bridget’s and Will’s characters are coming at the same problem, but from completely different perspectives,” adds Proyas. “They have very different beliefs at the beginning of the movie. Spooner hates robots. He doesn’t trust technology; he’s an old-fashioned guy in this futuristic world. Susan actually prefers robots to people; she is an active participant in creating robots and she believes they can be better than us, that they

can improve us. Eventually, those beliefs bring both characters to a crisis for very different reasons.”

Spooner and Dr. Calvin are helped in their quest for the truth by a unique robot named Sonny, played by Alan Tudyk. Together, Tudyk and the visual effects team create a true digital star who possesses emotion, intelligence and even humor. The emotional connection between Sonny and Spooner is at the heart of the film.

“Sonny is a really interesting and difficult role because he is a robot who somehow has very human traits,” says producer Wyck Godfrey. “He has an innocence and warmth, because he’s built differently from the other robots. Sonny also has a sly sense of humor. Alan’s a great comedic performer, a great theater actor, and he really pulls it off.”

“Sonny is like a child,” says Tudyk. “Some of the time, he just doesn’t get it because he’s precise and accurate. But he’s also naïve and optimistic. Sonny was built for a purpose and he’s unaware of the purpose. He has all sorts of secrets hidden inside of him and by the end of the movie his ultimate purpose is revealed.”

Tudyk arrived in Vancouver a month prior to the start of principal photography to prepare for the role, focusing on bio-ergonomic movement, and speech and mime work. He also did kickboxing, core strength training and balance exercises.

After production began, actor/dancer Paul Mercurio (“Strictly Ballroom”) was brought in to choreograph the movements for the other robots. “I’m the only robot who didn’t work with Paul,” says Tudyk. “It actually worked out to be a really great idea since Sonny is a new generation of robot. He is unique and different from all the other robots.”

Bruce Greenwood portrays Lawrence Robertson, Chairman of U.S. Robotics, the “money man” who built an empire on robots. The story begins on the eve of the rollout of the NS-5 personal robot. “We’re about to offer this wonderful, brilliant technology to the world... at an affordable price,” deadpans Greenwood. “We’re introducing a new generation of robots that is far more sophisticated than earlier versions. It’s as big a change as the Industrial Revolution, but it’s going to happen overnight.

“One of the overriding themes in this movie is about artificial intelligence versus natural intelligence,” adds Greenwood. “When does artificial intelligence cease to

become artificial and become organic? If a computer or a robot begins to think, what's artificial about that? I find it all quite interesting.”

Chi McBride joins the starring cast as Lt. John Bergin, Spooner's mentor and boss. “Bergin and Spooner have been friends for a long time,” says McBride. “There was a traumatic incident in Spooner's life that still affects him. Bergin's aware of this, and he's trying to bring Spooner along slowly and get him back into the mainstream of being a detective.”

Veteran actor James Cromwell portrays Dr. Alfred Lanning, the technical genius behind the rise of U.S. Robotics, whose death begins the film.

Cromwell wanted to be involved with *I, ROBOT* because of the issues it raises. “The film asks a lot of intriguing questions,” says Cromwell. What's the morality of the choices we make? What are the ramifications of intelligent machines and how human beings react to them? I appreciated the way the filmmakers took a straightforward detective story, and expanded it into an examination of some of the problems that would be posed by these questions.”

Having discovered “a ghost in the machine” that threatens the safety of the human race, Lanning creates holograms of himself that, after his death, provide clues to Detective Spooner. “I communicate to him what the problem is and how to proceed. As he describes, “It's like ‘Hansel and Gretel’ following the breadcrumbs along the trail.”

ABOUT THE PRODUCTION

A year and a half prior to the start of principal photography, director Alex Proyas began working with his core group of collaborators, including Production Designer Patrick Tatopoulos, on concept designs for a future where robots are part of the everyday world. Proyas and Tatopoulos previously collaborated on “Dark City.”

“I described *I, ROBOT* early on having an almost documentary feel of the future, because I really wanted to steer away from the usual Hollywood theatrical approaches to the future,” explains Proyas. “I wanted to create a strong sense of reality so that you believe that you're in this world populated by robots. We've gone with a believable and realistic view of the future. I didn't want to have flying cars and stuff that other people

have had in their cinematic visions of the future. I wanted it to feel like it was a real and natural 30-year progression from our world.

“I’m more interested in the characters and the story than gadgets,” Proyas continues. “Robots are such intriguing forms of technology that I didn’t want to have other forms of technology getting in the way of that. That said, we do have some cool cars with spherical wheels that can go in any direction. But, at the end of the day, I wanted the robots to be the main technological focus in this world of 2035.”

In fact, Patrick Tatopoulos’ most important assignment was designing the robots, including Sonny, one of the film’s principal characters. Tatopoulos, who was both Production Designer and Creature Designer on the Twentieth Century Fox blockbuster “Independence Day,” serves in those same capacities on *I, ROBOT*.

“Having a chance to do the sets and create Sonny the robot, from the beginning, was very important,” says Tatopoulos. “I’ve always believed that the beings that live in a world should feel very much like that world, and that they should really fit together well.”

Working with Proyas, Tatopoulos developed the design of Sonny over a two-year period by trying “to forget everything we’d seen before.” Sonny’s look went through approximately 50 different designs before its final incarnation as a slender and elegant figure.

For Proyas, Sonny’s look was a key to the story’s credibility. “We tried to put ourselves in the mindset of the people designing the robots and we figured that they would be making creatures that we would feel comfortable having in our homes, around our kids. So the robots had to feel familiar.

“Again, it feeds right back into Asimov’s stories, which are about safety and feeling secure in the knowledge that the robots can’t turn on you or hurt you in any way. It all makes sense from a human and corporate perspective. So we’ve tried to be truthful to those original ideas that Asimov created.”

The turning point in Sonny’s design came when Proyas began to picture Sonny as a saintly, innocent figure. “Sonny, at his core, is innocent,” says Proyas. “He is like a young boy on the brink of manhood. Sonny is highly intelligent, but his emotions – that distinguish him from the rest of the robots – are as highly attenuated as those of a child.”

Ultimately, the design of the NS-5s, including Sonny, came down to three defining characteristics: transparency, a human-like form with a unique muscle structure, and a perfectly symmetrical face. These traits led to some formidable design challenges. “Sonny and the NS-5s don’t morph, so I had to find a way for them to suddenly become scary, without changing the design,” says Tatopoulos.

Most importantly, transparency reinforces the idea of safety. “If something is transparent, it cannot hide anything,” explains Tatopoulos. “For example, public buildings have more glass so visitors feel welcome. If the robots can’t hide anything, then they are safe.” Or so you would think...

Yet another benefit of making Sonny transparent was the way he reacted to light. Sonny appears angelic when one sees only the outside of the face and the body. But when placed underneath the light, permitting a view of his “insides,” Sonny becomes what Tatopoulos calls a “mechanical, super freaky, scary thing. Being transparent let him change without changing.”

Sonny’s face has three levels. There are mechanics on the inside, an under-skull similar to human skull bones, and an outer clear layer. On top of the skull is a soft skin. “So if you touch him he’s soft, but behind that is a clear skeleton,” says Tatopoulos.

To distinguish Sonny (and the rest of the NS-5s) from previous cinematic robot incarnations, Tatopoulos created “futuristic muscles” for Sonny’s joint mechanics – a feature that lends yet another anthropomorphic touch to the robot. In creating the musculature, Tatopoulos was inspired by recent advances in artificial limbs, including new materials that respond to electrical impulses and react like real muscles.

In the end, the filmmakers learned the human factor was the essential to making Sonny work. “A year before starting production, we were sitting in an office trying to figure out how to do the robot... CGI, guy in a suit, whatever... we never would have figured out the emotional impact and that it has real value, because we were looking at it as if we were solving a technical problem, says Producer Wyck Godfrey. “Though we won’t see Alan Tudyk on the screen, you will certainly know the persona and humanness that he brings to that role.”

Tatopoulos was also charged with designing the other robots that populate the story. “The previous generation of robots, the NS-4s, are also anthropomorphic, but they

have much less detail than the NS-5s,” says Tatopoulos. “They are bouncy and not as smooth. They do the same tasks, more or less... they just don’t do them as well. So, there’s an interesting contrast between the two generations.”

As Production Designer, Tatopoulos had to create, envision, and design the future physical world of 2035. Every element had to be thought out early in the process, so decisions could be made about what parts of sets to physically create, find on location in Vancouver – or “build” in the computer.

There are two design “flavors” in the movie’s Chicago. The downtown area is filled with beautiful metropolitan landscapes. The plazas are large, white and pristine. Shiny glass buildings house the city’s wealthy citizens. In surprising contrast, the suburbs have a grungy feel; they are the older, poorer parts of the city.

One of the signature elements of Proyas’ visual style is the absence of greenery. Achieving the “no trees” look while shooting on location in lush Vancouver was challenging. The production even hired a greens staff to keep bushes and trees *out* of the frame.

The filmmakers chose Chicago for the story’s setting because its skyline resembles Proyas’ original concept of mixing classic and modern looks – where, for example, tall brand new buildings are situated next to the projects that are half a century old.

To achieve the enormous scope that Proyas desired, most shots in the movie utilize some combination of constructed sets, practical locations, and visual effects.

Located in downtown Chicago, the glass and metal headquarters for U.S. Robotics is a character in its own right. Much of the action driving the story takes place in the lobby, plaza, labs, boardrooms, and offices as well as the catwalks, tunnels and innards of the USR Building.

Explains Tatopoulos, “The USR Building has an interesting shape; it looks like a knife blade, giving the visitor a sense of vertigo. One edge of the building is a blade of clear glass, so when you go to the edges of the catwalks inside, you see yourself, the city beyond, and all the way down to the lobby at the bottom of the building. The design of the building allows the audience to really see what the world is, not just grab a couple of glimpses.”

The plaza outside the USR Building represents power. “When you have power, you’re not going to make a taller building, you’re going to create a bigger plaza around your building, because the ground is what is expensive,” says Proyas.

Will Smith’s Detective Spooner lives in the outskirts of Chicago. What is thought of as downtown today has become a suburb in 2035. It is a far different place from the pristine world of USR and Dr. Calvin.

A 260-foot long, two-story section of the riverfront in the Vancouver suburb of New Westminster was transformed into a large section of Spooner’s neighborhood, affectionately dubbed “Spoonerville” by the crew.

An omnipotent computer named V.I.K.I. controls the USR headquarters. “V.I.K.I. is basically the central brain of the USR structure,” says Tatopoulos. “She has a central brain like your heart in the middle of your body, and she has the veins and the vessels that are going through the building.” Strips of light throughout the hallways and rooms represent the veins of V.I.K.I. Her “face” comes from shards of light that continually reshape themselves from the many veins that run throughout the building.

I, ROBOT’s futuristic transportation systems were also critical to its look. As motorists transition from the suburbs, where they drive on the surface, to downtown, all traffic goes underground, into a series of tunnels and underground parking garages shaped like oblong footballs.

Round ball-shaped wheels allow cars to move sideways. The lateral movement facilitated a huge, intricately choreographed chase scene involving packs of cars going two hundred miles per hour forward, while moving sideways at the same time.

All the cars in I, ROBOT were designed and built exclusively for use in the film, with Germany-based Audi working with the filmmakers to build Will Smith’s “hero” car. Audi also provided several existing models that were altered for the film.

Under a veil of secrecy, the film’s car designer, Jeff Julian, made several trips to Germany to fashion a car for Will Smith’s Del Spooner, based on a prototype of a real upcoming Audi model.

THE VISUAL EFFECTS

Academy Award-winning Visual Effects Supervisor John Nelson (“Gladiator”) supervised over 1,000 visual effects shots from pre-visualization through post-production. Nelson and his second-in-command, Digital Visual Effects Supervisor John Berton (“The Mummy,” “Men In Black 2”), began with a team of 20 at the start of production in Vancouver. Ultimately, the department swelled to thousands, occupying several effects houses for approximately eight months of post-production, a relatively short period for the volume and sophistication of the shots rendered. Digital Domain, WETA Digital, Image Engine, Rainmaker and Pixel Magic were among the visual effects houses on the film.

The department’s tasks were three-fold: create a credible, emotional performance from Sonny, establish a world integrated with robots in the year 2035, and make the huge, high-tech action sequences look seamless and believable.

“Sonny must look real for audiences to buy it,” says John Nelson. “Visual effects take the nuances and emotional energy that Alan Tudyk creates on the set and brings it through in the CG robot. The level of detail that an actor can create is amazing. Alan Tudyk gave us an incredibly high standard to work towards.”

“You do care about Sonny because he is an incredible character,” adds Nelson. “He’s a robot that can feel and improvise. He becomes a reflection of us and that becomes a very powerful and potent storytelling possibility. So we must have complete realism.”

Will Smith embraced the idea of working with a digital character. “This is a very revolutionary process,” he says. “As an actor, it makes it so much easier to really capture the emotional depth and comedy of the individual scenes, because I actually get to play the scene looking into someone’s eyes rather than, like in the past, a tennis ball!”

“This is on the cutting edge of what we’re trying to do with computer graphics characters – finding better ways of making them interact with the other characters and drawing on real acting performances,” adds John Berton.

Visual effects house Digital Domain won the coveted assignment of creating the robots and specifically, breathing life and emotion into Sonny. The Digital Domain team

was led by supervisor Erik Nash (“Titanic,” “Apollo 13,”) and Animation Supervisor Andrew Jones.

I, ROBOT defines the world of Chicago in 2035 by filling it with robots of every description and futuristic landscapes and skylines. “I, ROBOT has the most complex and sophisticated CG work in movie history,” says Wyck Godfrey. “Not only are we creating a photo-real CG character, but that character is set *against* a CG background.”

Award-winning New Zealand-based visual effects powerhouse WETA (“The Lord of the Rings”) was charged with creating the broad sweeping shots that establish the future world and the colossal sequences involving robots fighting, as well as robots and humans fighting.

Two-time Oscar®-winner Joe Letteri (“The Lord of the Rings: The Two Towers,” “The Lord of the Rings: The Return of the King”) and Brian Van’t Hul at WETA oversaw the grand spectacle ‘David Lean’-type moments of the film. “Only our ‘cast of thousands’ involves thousands and thousands of humans and digital robots interacting,” says John Nelson.

The visual effects team made the action sequences come alive on screen in a believable manner. Epic battles, escapes from collapsing buildings, and chase sequences through tunnels involving a variety of futuristic vehicles make up just a few of the film’s action set pieces.

“We can provide those high octane moments where movie-goers feel like they’re on a ride at Disneyland. But, when we’re the most successful, we’re providing those moments in support of good storytelling and good character development,” says producer John Davis.

To pull off these large-scale sequences, the filmmakers first had to define the rules governing the robot behavior. “We have action that people have not seen before, because we’re doing things with robots you could never do with humans,” says Nelson. “But their capabilities are not limitless. The real issue is that there are rules in the world. Gravity, for example: it’s not just a good idea, it’s the law.”

“We wanted to say the old robots are this powerful and the new robots are that powerful,” adds Berton. “We decided that the old NS-4s are roughly as powerful as a human, but the new NS-5s have about four times more power.”

With the help of impressive technological advances, the I, ROBOT visual effects artists developed a new level of photo-realism that will seamlessly integrate the CG images with practical sets and human characters. These state-of-the-art effects tools included Global Illumination Lighting Models (aka “Balls & Bots”), HDR (High Dynamic Range), Robo-Tile and Encodacam.

The visual effects team required four passes to create each CG shot. The ‘with’ pass used robot proxies, which allowed Proyas to give direction and frame the shot. The ‘with’ pass takes the process out of the synthetic world and places it in the real world.

For the ‘without’ pass, the camera movement in the “with” pass is repeated, with the actors but minus the proxies. The “clean” pass is shooting the same action without actors or robots. For the “reference” pass, also known to the crew as the “Balls & Bots” pass, a chrome ball, a gray ball, and the human-sized lighting dummy (known as “Ozzie”) were pushed or walked through the frame to provide critical lighting references.

I, ROBOT employs the latest research in light dynamics and image-based rendering. “The level to which we are lighting these creatures is very complex,” says Nelson. “We are capturing more info about lighting on our set than ever before... not just about placement of lights and what that light does to an object, as was done in the past. Now, we are also recording how bright those lights are.”

The production used a special camera from Digital Domain called Robo-Tile, which takes multiple pictures that range from extreme underexposure to extreme overexposure, meaning that these pictures will read everything from the deepest shadow to the brightest sun. Through high dynamic range lighting, those images were then applied to light the environments and characters that were created digitally.

Another creative tool, Encodacam, combined the physical set with the digital set in real time, as cameras rolled, to enable Proyas to direct both the virtual and the real worlds simultaneously. The technology, developed by General Lift in Los Angeles, was created for possible use on the “Matrix” sequels, but was actually first used on the set of I, ROBOT. It is the latest method to bring the computer graphics world onto the soundstages.

For some scenes, like an action set piece that has Spooner fleeing a house that’s being demolished around him by a “demo-bot,” the filmmakers used every trick of the

trade, combining location and studio live action, green screen, computer graphics, miniatures, and models. “Alex loves to make shots that are detailed and complex and give a lot to the viewer,” says John Nelson.

Vancouver-based visual effects house Rainmaker created the digital and miniatures work for that sequence. Model builders spent several months constructing 1/4 and 1/6-scale miniatures of Lanning’s house; each was destroyed in about three seconds. Approximately 30,000 man-hours were necessary to get that few seconds of film.

The miniature house was constructed of 30,000 individual bricks, which were cast in Toronto and matched to the exact color of the bricks that were in the actual house built on location in Vancouver. A quarter scale ‘demo-bot’ model was also constructed to interact with the miniature of Lanning’s house.

ISAAC ASIMOV’S ‘THREE LAWS’

“I think Isaac Asimov would be proud of this film,” says producer John Davis. “It’s very respectful of his work. It has a director who has created the future in a dazzling visual spectacle, using state-of-the-art technology; and it has a great leading man who’s heroic and leads us through this world.”

“You don’t need to be an Asimov fan or a sci-fi fan to enjoy and relate to this movie,” says producer Topher Dow, “but if you are an Asimov fan, this story is a great companion piece to the *I, Robot* book and his great science fiction lineage.”

“The Three Laws of Robotics”

1. A robot may not injure a human being or, through inaction, allow a human being to come to harm.
2. A robot must obey orders given it by human beings except where such orders would conflict with the First Law.
3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

At the core of all of Asimov’s robot stories are The Three Laws of Robotics. All of his robot stories begin and end with the Three Laws, which are hardwired into each

robot. The puzzle in each story is how and why the laws malfunctioned in each particular case.

“Asimov’s robot stories are little intellectual puzzles,” says Jeff Vintar. “In each *I, Robot* story, he presents a problem that challenges The Three Laws of Robotics. I think that’s what’s fascinated readers of those stories for decades – he constantly presents a challenge to something and then shows you the resolution.”

“The movie is inspired by Asimov’s work, but it’s not really a direct translation,” says Alex Proyas. “It’s been a tough one to translate to the screen because trying to derive one concise narrative from the original collection of nine short stories is virtually impossible. We’ve taken, obviously, quite a bit of license to create our own story within the confines of Asimov’s world and ideas. So we tried to follow the spirit of what he created while cinematically bringing a fresh take to his world.

“We basically do exactly what Asimov did in many of his stories,” Proyas continues. “The laws are hardwired into the robots and they cannot be broken. Yet somehow the robots seem to find a way to apparently circumvent them.”

For Proyas, the most interesting question posed by the film is, how are we going to deal with robots? I think they will come, there’s no question. It’s always interesting how human beings eventually adapt to their technology. Eventually we decide to believe that the technology, for better or for worse, can make our lives better and we accept it. Is that a good or a bad thing? It certainly is the way that human beings seem to operate and, I think, will continue to operate in the future.”

ABOUT THE CAST

WILL SMITH (Detective Del Spooner, Executive Producer) stars as a robot-phobic police detective investigating a murder where the circumstances *seem* to violate the Three Laws of Robotics.

Smith is an accomplished motion picture actor, television star and musician. He took on the challenge of his career in the title role of “Ali,” a biopic that explores the life of the legendary boxer. For his performance, Smith received Best Actor Award nominations from the Academy of Motion Picture Arts and Sciences (Academy Award),

The Hollywood Foreign Press Association (Golden Globe®), the NAACP, AFI and the Broadcast Film Critics Association.

In 2003, Smith starred alongside Martin Lawrence in “Bad Boys II.” In 2002, Smith starred in “Men in Black II,” which reunited him with Tommy Lee Jones and director Barry Sonnenfeld. With his company, Overbrook Entertainment, Smith served as Executive Producer for the feature film “Showtime,” starring Robert De Niro and Eddie Murphy.

Smith’s other film credits include “The Legend of Bagger Vance,” directed by Robert Redford. This performance earned Smith an NAACP Award nomination for Best Actor. He earlier starred in “Wild Wild West,” for which his theme song went gold and the soundtrack, produced by Overbrook, went double platinum.

He thrilled audiences in the suspenseful “Enemy of the State” and starred in two of the ten all-time top-grossing films worldwide: 1997’s summer smash “Men in Black,” (also recording the Grammy®-winning title song) and 1996’s “Independence Day.” Smith also starred in “Bad Boys,” one of the largest grossing films of 1995.

Smith was first recognized by NATO/ShoWest as the “Male Star of Tomorrow” in 1995 and he was honored with “Male Star of the Year” in 2002. In addition, he won the International Box Office Achievement Award in 1997 and was named “1999 Entertainer of the Year” by the NAACP Image Awards.

His other film work includes a critically acclaimed performance in the Oscar-nominated “Six Degrees of Separation,” “Made in America” and “Where the Day Takes You.”

A music sensation, Smith made his first record as a high school senior and subsequently embarked on a rap career with friend Jeff Townes. “DJ Jazzy Jeff and the Fresh Prince” recorded several platinum and multi-platinum albums, winning two Grammys and three American Music Awards. Smith’s first solo album, *Big Willie Style*, has sold 8 million copies. His album *Willennium* and the featured single *Will2K* went double platinum, selling over 2 million copies each.

Smith made his transition into television as the star of “The Fresh Prince of Bel Air,” a sitcom created for him by Quincy Jones. The hit NBC series wrapped its sixth and final season in 1996.

Smith is partnered with James Lassiter in Overbrook Entertainment. Together with Jada Pinkett Smith and “Friends” writer Betsy Borns, Smith and Lassiter are also currently producing the television show “All of Us.” The show is inspired by the domestic adventures of entertainment superstars Will Smith and Jada Pinkett Smith and reflects a new generation’s enlightened attitude toward the extended family dynamic with humor, sensitivity and heart. “All of Us” began airing on UPN in the fall of 2003.

Smith swims with the fishes in the animated underwater underworld “Shark Tale” later this year, and he is currently filming the big-screen comedy “The Last First Kiss” with Eva Mendes.

BRIDGET MOYNAHAN (Dr. Susan Calvin) portrays a scientist with a specialty in robot psyches, who works for the behemoth corporation U.S. Robotics. She must aid a technophobic police officer searching for a robot suspected of murder.

Moynahan starred in “The Recruit” opposite Al Pacino and Colin Farrell in a story set at a secret CIA training facility at Camp Peary, Virginia.

She also appeared opposite Ben Affleck in the political thriller “The Sum of All Fears,” based on Tom Clancy’s bestselling novel, for Producer Mace Neufeld and Director Phil Alden Robinson.

She first drew attention for her work in “Coyote Ugly” for Producer Jerry Bruckheimer. She has also appeared in the independent feature “In the Weeds,” and more recently in “Serendipity” with John Cusack.

On television, Moynahan had a recurring role as Mr. Big’s wife “Natasha” on the HBO series “Sex and the City.”

BRUCE GREENWOOD (Lawrence Robertson) plays the chairman of the ultra-powerful corporation United States Robotics (USR) on the eve of the largest rollout of household robots in history. His goal of putting “a personal robot in every home” is threatened by the death of USR’s most brilliant scientist.

Greenwood starred as John F. Kennedy in the 2001 feature film “Thirteen Days,” and appeared last summer as the head of the LAPD’s Internal Affairs Division in

“Hollywood Homicide,” starring Harrison Ford and Josh Hartnett. He co-stars in the upcoming drama/comedy “Being Julia,” with Annette Bening, directed by István Szabó.

He has starred in numerous studio features, among them “Double Jeopardy,” “Rules of Engagement,” “Below” and “The Core.” But Greenwood is equally noted for his work in the independent films, particularly in director Atom Egoyan’s “Exotica,” “The Sweet Hereafter,” and “Ararat.”

Born near Quebec, Greenwood graduated from high school in Zurich, Switzerland and later attended the University of British Columbia. He won a 1995 Gemini Award in Canada for his guest starring performance in “Road to Avonlea,” and has twice been nominated for Canada’s Genie Award for Best Actor – for his work in “Exotica” and “The Sweet Hereafter.”

Greenwood’s breakthrough role in the U.S. was in the popular series “St. Elsewhere,” in which he starred as Dr. Seth Griffin during the 1986-88 seasons. He later won acclaim in the title role of the series “Nowhere Man.”

Frequently moving between American and Canadian projects, Greenwood holds dual citizenship in both countries.

JAMES CROMWELL (Dr. Alfred Lanning) plays a brilliant scientist whose life may have been cut short by the actions of a robot that he himself created.

Cromwell received a Best Supporting Actor Oscar nomination for his memorable performance as Farmer Hoggett in “Babe.” Cromwell’s recent motion picture work includes “Black Ball,” “Angels in America,” “Space Cowboys,” “The Green Mile,” “The General’s Daughter,” “Snow Falling on Cedars,” “The Bachelor,” “The Sum of All Fears,” and “Spirit: Stallion of The Cimarron.”

Additionally, he starred as Grandpa in “The Education of Little Tree” and as Police Captain Dudley Smith in “L.A. Confidential.” Among his many other films are “Star Trek: First Contact,” “The People vs. Larry Flynt” and “Babe: Pig in the City.”

His most recent television work includes the starring role in the series “Citizen Baines.” He is starring opposite Rob Lowe in “Salem’s Lot,” portrays George Sibley on the Emmy® nominated HBO original series “Six Feet Under,” and played William Randolph Hearst in the HBO movie “RKO 281,” for which he received an Emmy

nomination. He also starred in TNT's "A Slight Case of Murder." His body of work encompasses dozens of miniseries and movies-of-the-week, as well as roles on such popular series as "E.R." (for which he received an Emmy nomination), "Picket Fences," "Home Improvement," "L.A. Law" and "Star Trek: The Next Generation."

Cromwell has also performed in many revered plays – "Hamlet," "The Iceman Cometh," "Devil's Disciple," "All's Well That Ends Well," "Beckett" and "Othello – at many of the nation's most distinguished theatres, including the South Coast Repertory, the Goodman Theatre, the Mark Taper Forum, the American Shakespeare Festival, Center Stage, the Long Wharf Theatre and the Old Globe. He recently played A. E. Houseman in the American premiere of Tom Stoppard's "The Invention of Love" at A.C.T. in San Francisco.

Trained as a director at Carnegie Tech, Cromwell has directed at resident theatres across the country and was the founder and Artistic Director of his own company, Stage West, in Springfield, Massachusetts. He also co-directed a short film, which was shown at the London Film Festival.

Born in Los Angeles, Cromwell grew up in New York and Waterford, Connecticut and studied acting at Carnegie Mellon University (then Carnegie Tech). His father, John Cromwell, was an acclaimed actor and director and one of the first Presidents of the Screen Directors Guild. His mother, Kay Johnson, was a stage and film actress. Cromwell is married to actress and director Julie Cobb, daughter of the late Lee J. Cobb. He is the founder of Hecel Oyakapi, a foundation committed to assisting the Lakota People of South Dakota in preserving their language and their culture through the arts.

CHI McBRIDE (Lt. John Bergin) is Detective Spooner's long-suffering superior officer and friend.

McBride starred in the critically acclaimed David E. Kelley series "Boston Public" on Fox. On the big screen, McBride has most recently appeared in the critically acclaimed films "Narc" and "Paid in Full." He also made a cameo appearance in the film "Cradle 2 the Grave." He appears this summer in Steven Spielberg's "The Terminal," starring Tom Hanks.

McBride starred opposite Nicolas Cage in “Gone in 60 Seconds,” and co-starred opposite Bruce Willis in “The Kid.” McBride also starred as Bundini Brown in the telefilm “Muhammad Ali: King of the World.”

McBride played the wisecracking, philosophical janitor on the NBC television series “The John Larroquette Show.”

Other feature film credits include starring roles in “The Frighteners,” “Hoodlum,” and “Mercury Rising.” McBride received critical acclaim for his starring role in the Hudlin Brothers’ production “Tang,” a segment of HBO’s “Cosmic Slop Trilogy.”

He made his feature film debut in “The Distinguished Gentleman,” starring Eddie Murphy, and followed with roles in the Oscar-nominated “What’s Love Got to Do with It” and “The Great White Hype.”

McBride performed in the play “Nagasaki Sake,” directed by Robert Downey, Sr., in which he portrayed eight different complex characters.

ALAN TUDYK (Sonny) is the human inspiration and animation reference for the CGI technicians creating the fluid movements of this unique robot. Although Tudyk’s body and face will never be seen by film audiences, they will feel his thoughtful and gentle strength channeled through the hands of I, ROBOT’s CGI artists. Tudyk also provides the voice of Sonny.

Tudyk has become known for leading stage roles in off-beat productions as well as scene-stealing supporting turns in film. Last television season, he starred as Wash in “Firefly,” a science fiction/western fantasy. He reprises the role in the upcoming feature film “Serenity,” based on the series.

On the big screen, Tudyk stars as a self-styled “pirate” in the Twentieth Century Fox comedy “Dodgeball: A True Underdog Story” and in the upcoming thriller “RX: Sin receta.” He provided several of the voices in the animated feature film “Ice Age,” and he appears in the independent feature film “Ralph’s Club.” Tudyk is familiar to movie audiences from featured turns in several recent films: as Sir William’s squire Wat in “A Knight’s Tale” opposite Heath Ledger, as the cocaine-addicted German stripper Gerhardt in “28 Days” opposite Sandra Bullock, and as Monte Man in “Hearts in Atlantis”

opposite Anthony Hopkins. His additional feature credits include “Wonder Boys” with Michael Douglas, “Patch Adams” starring Robin Williams, and “35 Miles to Normal.”

After attending the Juilliard School, Tudyk appeared in several regional and off-Broadway productions before making his Broadway debut in Jerry Zak’s play “Epic Proportions” with Kristin Chenoweth. Other stage work includes “The Most Fabulous Story Ever Told,” “Oedipus Rex,” “Misalliance,” “Much Ado About Nothing,” “A Midsummer Night’s Dream” and “Bunny Bunny” for which he received both the Clarence Derwent and Drama League Awards for Best New York Debut of 1997.

ABOUT THE FILMMAKERS

ALEX PROYAS (Director) first came to the attention of cinema audiences around the world in 1994 with his film adaptation of the cutting-edge comic book “The Crow,” which was followed by the critically acclaimed science fiction drama “Dark City” in 1998.

“Garage Days,” from Fox Searchlight Pictures, was Proyas’ first foray into feature comedy, and his first film set in the contemporary world. Proyas also co-wrote “Garage Days,” which is about an aspiring garage band, drawing upon his experiences as a rock music video director.

Accepted to the Australian Film, Television, and Radio School at the age of 17, Proyas’ first short film “Groping” won numerous international awards, including Best Short at the London Film Festival.

Proyas lives and works in Sydney where his production company Mystery Clock Cinema is developing numerous projects for him to direct and produce for film and television.

LAURENCE MARK (Producer) received an Academy Award nomination for producing “Jerry Maguire,” starring Tom Cruise and directed by Cameron Crowe, and he executive produced “As Good As It Gets,” starring Jack Nicholson, Helen Hunt and Greg Kinnear and directed by James L. Brooks, which was also nominated for an Academy Award for Best Picture.

Mark recently produced “Riding in Cars with Boys,” a Gracie Films Production starring Drew Barrymore and Steve Zahn and directed by Penny Marshall, and “Finding Forrester,” starring Sean Connery and directed by Gus Van Sant.

Next up for Mark is “Last Holiday,” starring Queen Latifah and directed by Wayne Wang, which is set to go before the cameras in the fall.

Mark also produced “Hanging Up,” starring Meg Ryan, Diane Keaton and Lisa Kudrow and directed by Keaton; “Anywhere But Here,” starring Susan Sarandon and Natalie Portman and directed by Wayne Wang; “The Object of My Affection,” starring Jennifer Aniston, Paul Rudd and Nigel Hawthorne and directed by Nicholas Hytner; and “Romy and Michele’s High School Reunion,” starring Mira Sorvino and Lisa Kudrow and directed by David Mirkin.

Laurence Mark Productions is headquartered at Sony Studios where the company has a long-term production arrangement with Columbia Pictures. As Producer or Executive Producer, Mark’s other credits include Bob Rafelson’s “Black Widow,” Mike Nichols’ “Working Girl,” Nicholas Hytner’s “Center Stage,” Susan Seidelman’s “Cookie” and Herbert Ross’ “True Colors,” as well as “Sister Act 2,” “The Adventures of Huck Finn,” “Simon Birch” and “Bicentennial Man.”

For television, Mark was Executive Producer of “These Old Broads,” starring Shirley MacLaine, Debbie Reynolds, Joan Collins and Elizabeth Taylor, and “Kiss My Act,” starring Camryn Manheim and Dabney Coleman, as well as “Sweet Bird of Youth,” starring Elizabeth Taylor and directed by Nicolas Roeg, and “Oliver Twist,” starring Richard Dreyfus and Elijah Wood and directed by Tony Bill.

Mark began his career as an Executive Trainee at United Artists after graduating from Wesleyan University and from New York University with a master’s degree in cinema. After working as a Producer’s Assistant on a number of films (“Lenny,” “Smile”), he held several key publicity and marketing posts in New York and Los Angeles at Paramount Pictures, culminating in his being appointed Vice President of West Coast Marketing.

He then worked as Vice President of Production at Paramount before joining Twentieth Century Fox as Executive Vice President of Production. At those studios, he was closely involved with the development and production of such films as “Terms of

Endearment,” “Trading Places,” “Staying Alive,” “Falling in Love,” “The Fly” and “Broadcast News.”

JOHN DAVIS (Producer), Chairman of Davis Entertainment, is one of Hollywood’s most prolific producers of major motion pictures and movies for television. His 60-plus film and television productions have earned more than \$2 billion worldwide.

Davis’ three divisions – feature film, independent film, and television – develop and produce film and television projects for the major studios, independent distributors, networks and cable broadcasters. The company, established in 1985, currently has a first-look production deal at Twentieth Century Fox, and has over 30 motion picture projects in development at the major studios.

A hallmark of Davis’ success is his ability to attract the industry’s most successful actors, directors, writers and other creative talent time and again to his productions. His proven ability to find and develop commercial projects, coupled with his long-standing creative relationships, account for his consistency in producing both large and modest scaled theatrical productions, as well as major telefilms and specialized cable programming.

In addition to *I, ROBOT*, Davis produced the upcoming and recent films “Garfield” for Fox, based on the beloved comic strip character, in a live-action/CGI adventure starring Breckin Meyer and Jennifer Love Hewitt; the John Woo action film “Paycheck” starring Ben Affleck and Uma Thurman; “First Daughter” starring Katie Holmes for Regency/Fox; “Alien vs. Predator” for Fox, an action thriller combining the two classic creatures, “Fat Albert” for Fox, based on Bill Cosby’s beloved characters; and “The Flight of the Phoenix” for Fox, a retelling of the classic Robert Aldrich directed film starring James Stewart.

Davis produced the hit Eddie Murphy comedy “Daddy Day Care,” also starring Steve Zahn, Jeff Garlin and Angelica Huston, produced with Revolution Studios. Davis’ other recent feature releases include the Fox/Davis “Life or Something Like It” starring Angelina Jolie, and the hit action film “Behind Enemy Lines” starring Owen Wilson and Gene Hackman. The Davis-produced comedy feature “Dr. Dolittle 2,” starring Eddie Murphy, grossed more than \$113 million domestically, and the MGM film

“Heartbreakers” starring Sigourney Weaver, Gene Hackman and Jennifer Love Hewitt, opened as the #1 film in the country.

Davis produced or co-produced an impressive slate of motion pictures in the 90’s, including “Dr. Doolittle,” starring Eddie Murphy; “Out to Sea,” starring the venerable comic pair of Walter Matthau and Jack Lemmon; the blockbuster “The Firm,” which starred Tom Cruise and won a People’s Choice award for Best Dramatic Film; “Grumpy Old Men,” which was a People’s Choice award winner for Best Comedic Film; “Grumpier Old Men,” re-pairing Matthau and Lemmon; “Courage Under Fire,” starring Denzel Washington and Meg Ryan; “The Chamber,” John Grisham’s bestseller, starring Gene Hackman and Chris O’Donnell; “Daylight,” starring Sylvester Stallone; “Waterworld,” starring Kevin Costner; and “Richie Rich,” starring Macaulay Culkin.

Davis’ other feature producer credits include: “Predator,” “Predator 2,” “The Thing Called Love,” “Fortress,” “Gunmen,” “Storyville,” “Shattered,” “Little Monsters,” “The Last of the Finest,” “License To Drive,” “Three O’Clock High,” and “The Hunted.”

For television, Davis recently produced the NBC made-for-television movies “The Jesse Ventura Story” and “Little Richard,” as well as the ABC/Wonderful World of Disney made-for-television movie “Miracle at Midnight” starring Sam Waterston. His NBC mini-series “Asteroid” received the highest ratings for a mini-series, telefilm or feature film presentation on television during the 1996-1997 season. Davis Entertainment also produced “Volcano: Fire on the Mountain” for ABC; the highly-rated NBC movie of Truman Capote’s “One Christmas,” starring Katharine Hepburn; and the popular CBS movie “This Can’t Be Love,” starring Katharine Hepburn and Anthony Quinn.

Davis’ other television and cable credits include “Tears and Laughter,” “The Last Outlaw,” “Silhouette,” “Voyage,” “Irresistible Force,” “Wild Card,” “Dangerous Passion,” “Curiosity Kills,” and “Caught in the Act.” Davis Entertainment Television is currently developing numerous series and event movies for network and cable outlets.

Davis was born and raised near Denver, Colorado. His obsession with film began as a youth when his father purchased the neighborhood movie theater, where he subsequently viewed up to 300 films a year. Davis graduated from Bowdoin College, attended Amherst College and received an M.B.A. from the Harvard Business School.

TOPHER DOW (Producer) worked as an Assistant Director before partnering with Alex Proyas at Mystery Clock Cinema in 1999. In addition to producing “Garage Days” and *I, ROBOT*, he has produced several short films, commercials and the Mystery Clock Cinema website for director Proyas. His prior credits include “Dark City” (Second Unit Director), “Babe: Pig in the City” (First Assistant Director – Second Unit).

WYCK GODFREY (Producer) is president of Davis Entertainment and most recently was Producer on the hit Eddie Murphy comedy “Daddy Day Care.” He also executive produced the action hit “Behind Enemy Lines,” and is currently producing “First Daughter” for Regency Enterprises, with Forrest Whitaker directing.

Godfrey began his career as a creative executive at New Line Cinema after graduating from Princeton University in 1990 with a degree in English. In 1995, he switched to Horizon Pictures as Senior Vice President of Production before joining Davis Entertainment two years later, where he has served as President for the past three years.

He is an Executive Producer on the upcoming “Alien vs. Predator” and a Producer on “The Flight of the Phoenix,” both from Twentieth Century Fox.

JEFF VINTAR (Screenplay and Screen Story) is a graduate of the University of Iowa’s Writers’ Workshop. After short careers as a cabinet maker, an industrial laborer, a cartoonist, a college English instructor, and a bus driver, he broke into the film business by selling three original spec scripts in the span of six months: “The Long Hello and Short Goodbye,” filmed by Warner Bros. in 1999; “Spaceless,” currently in development at Twentieth Century Fox; and “Hardwired,” which was merged with Isaac Asimov’s *I, Robot* stories. Vintar has written screenplays for Walt Disney Pictures, Warner Bros. and Twentieth Century Fox.

Vintar has also been tapped to adapt the classic Isaac Asimov “Foundation” trilogy for Fox. For New Line, he is writing “Y: The Last Man.”

AKIVA GOLDSMAN (Screenplay) received critical acclaim for his adaptation of “A Beautiful Mind.” Bestowed the highest honors in the film industry, Goldsman

garnered the 2001 Academy Award, Golden Globe and Writers Guild Award for his groundbreaking portrayal of the inner workings of schizophrenia.

Goldsman has been in demand in Hollywood ever since Bruce Beresford filmed his first script, “Silent Fall.” His other writing credits include “The Client,” “Batman Forever,” “A Time to Kill,” and “Practical Magic.” He recently adapted “Memoirs of a Geisha” for producer Steven Spielberg, and is currently working on the screenplay for “Cinderella Man,” directed by Ron Howard and starring Russell Crowe, and on an adaptation of the best-selling novel “The Da Vinci Code,” to be directed by Ron Howard.

In addition to his writing credits, Goldsman’s Warner Bros.-based Weed Road Pictures produced “Lost in Space,” “Deep Blue Sea” and the recent release “Starsky & Hutch,” starring Ben Stiller and Owen Wilson, directed by Todd Phillips. Upcoming projects include “Constantine,” based on the DC Comic book *Hellblazer*, starring Keanu Reeves; “Tonight, He Comes,” to be directed by Michael Mann; and Regency’s “Mr. and Mrs. Smith” starring Brad Pitt and Angelina Jolie, directed by Doug Liman, to be released by Twentieth Century Fox.

Born in Brooklyn Heights, New York, Goldsman graduated from Wesleyan University and attended the graduate program in creative writing at New York University.

JAMES LASSITER (Executive Producer) is partnered with Will Smith in Overbrook Entertainment, a multidimensional production company specializing in film, television and music.

Lassiter produced the feature film “Ali,” executive produced “Showtime” starring Robert De Niro and Eddie Murphy, and produced the television series “Getting Personal.”

Lassiter also produced the soundtracks for “Wild Wild West” and “Men in Black,” both winners of the American Music Award for Favorite Soundtrack. He won the 2001 Outer Critics Circle Award for “Jitney,” an off-Broadway play written by August Wilson.

MICHEL SHANE and **ANTHONY ROMANO** (Executive Producers), principals in Romano Shane Productions, are in pre-production on “Band on the Run,” a snowboard heist film.

They previously served as Executive Producers on the Paramount Classics feature film “North Fork,” directed by Mark and Michael Polish, which premiered at Sundance in 2003. Previously, they executive produced the dramatic comedy “Catch Me If You Can,” starring Leonardo DiCaprio and Tom Hanks under the direction of Steven Spielberg. Shane and Romano had been developing the project since they acquired rights to the book of the same name in 1990.

Romano and Shane are preparing to produce George Gallo’s comedy “Friends Again,” to star Ray Liotta. The film is funded with 100 percent equity through a co-production agreement between Romano Shane Productions and a British-based equity fund they helped develop. This is the first of six films the two companies will be developing.

In addition, Shane and Romano are closing on two new films: “Africa Undercover,” to be shot in South Africa; and “God’s Mistress,” to be shot in Europe. Both pictures are being financed through a mix of tax dollars, equity and pre-sales. They are out to talent for both projects.

The partners previously produced “Stealing Time,” starring Scott Foley, Peter Facinelli and Ethan Embry, and featuring Jennifer Garner, for Franchise Pictures. They also have several projects in various stages of development, including “The Outfit,” based on the Pulitzer Prize-nominated non-fiction book by Gus Russo; and “Dog Eat Dog,” adapted from the book by Edward Bunker.

A graduate of Canada’s McGill University, Michel Shane attended law school for two years before deciding on a career in the entertainment business. In the early 1980s, his video distribution company was the first to put advertising on videocassettes. Shane helped expand his company by handling distribution and production duties on two highly successfully syndicated television shows. He later segued into film production through the financing of films, utilizing the Canadian government’s tax incentives.

Shane is teaching a film finance course at UCLA, giving students real world experience on producing films budgeted under \$30 million.

Anthony Romano began working on Wall Street at a young age, as a runner. He quickly learned the ropes while working for legendary CBS pioneer William Paley, and Jay and Archie Paley. Several years later, the Paley family bought him a seat on the New York Stock Exchange, which he now leases out to his partners. During his tenure in the financial arena, Romano helped take a number of companies public, including Fuji Photo and Superscope, a division of Sony. Changing careers, he set his sights on acting and appeared in a number of television series and movies. Romano started his producing career by buying the rights to several high profile books.

Combining their experience on Wall Street and in film distribution, the producing team has been able to set up and market several films, obtain funding toward the completion of projects, and consulted for companies on how to utilize their assets.

Shane and Romano joined their South African producing partners to launch a foreign sales company, Handpicked Films, which will launch later this year.

SIMON DUGGAN (Director of Photography) won the Film Critics Circle of Australia Award in 1998 for his work on the feature film “The Interview.” He was also nominated for an Australian Film Institute Award and an Australian Cinematographers Society Award.

I, ROBOT is Duggan’s second feature with Alex Proyas, having previously lensed “Garage Days” for the director.

His other feature film credits include Allan White’s second feature “Risk,” starring Bryan Brown.

Duggan has filmed over 2,000 national and international television and cinema commercials. He recently picked up a First Place in Cinematography statuette for a Volkswagen spot at this year’s 32nd International Mobius Advertising Awards. He won the same first place award in the 2001 ceremony for the Ford Global Hello/Goodbye Millennium Campaign, which was filmed across nine nations. Other awards include first place at the 28th International Mobius Advertising Awards for the Philip Morris Adventure Tours Campaign, and an Outstanding Creativity Award at the 26th International Mobius Advertising Awards for National Australia Bank.

For more than a decade, **PATRICK TATOPOULOS** (Production Designer) has applied his unique and diverse talents in the disciplines of production design, art direction, concept design, creature and makeup design and fabrication, as well as directing.

His “look,” through production design and creature effects, has played a prominent role in several motion pictures including “Pitch Black,” “Independence Day,” “Dark City,” “Stargate,” “Godzilla,” “Stuart Little,” and “Supernova.”

I, ROBOT is the second collaboration for Tatopoulos and director Proyas, following the critically acclaimed “Dark City.”

For Roland Emmerich’s film “Godzilla,” Tatopoulos designed and created the largest mechanical creature ever built, over 30 feet tall. Tatopoulos was the Production Designer as well as the Creature Designer for Roland Emmerich’s “Independence Day.” As a result of the film’s success, his alien creature from “ID4” was the first and only creature ever to appear on its own on the cover of *Time* Magazine.

Tatopoulos also recently worked on conceptual designs for “Alien vs. Predator,” for Twentieth Century Fox. He was a Creature Concept Designer on “The Chronicles of Riddick” and “Van Helsing.”

Last year Tatopoulos designed and fabricated the creature and make up effects for “Underworld.” Tatopoulos’ makeup effects company provided several werewolves, mummies and vampires for the film, shot last fall in Budapest, Hungary. Another project completed and released last year was Clive Barker’s “Saint Sinner” for the Sci-Fi Channel. Tatopoulos designed several gruesome makeup effects and monsters for this TV movie, directed by Josh Butler.

RICHARD LEAROYD (Editor) recently worked with director Alex Proyas on the feature film “Garage Days.” Learoyd is also a highly awarded commercial editor who divides his time between Sydney and London.

In 1996, he worked as associate editor on “Dark City” and edited the film’s trailer for New Line Cinema. He worked extensively on Proyas’ Mystery Clock Website and recently edited two short films for Proyas: “Frank’s Dream” and “Fashion.”

ARMEN MINASIAN (Editor) edited the Regency/Fox box-office hit “Daredevil.” He collaborated with Gary Fleder on “Kiss the Girls,” “Impostor” and “Don’t Say a Word.” Minasian’s other credits include “Tale of the Mummy,” “Down Periscope,” “Just Cause,” “City Slickers II: The Legend of Curly’s Gold,” “Fearless,” “Robocop 2,” “1492: Conquest of Paradise” and “At Play In the Fields of the Lord.”

WILLIAM HOY, A.C.E. (Editor) recently edited the feature films “A Man Apart,” starring Vin Diesel; “We Were Soldiers,” starring Mel Gibson; “The Bone Collector,” starring Denzel Washington; as well as “Sliver,” “Outbreak,” “Star Trek VI: The Undiscovered Country,” “Dances with Wolves” and “No Way Out.” He was an editor on the television series “Star Trek: The Next Generation.”

STEVEN R. McGLOTHEN (Co-Producer) was an avid photographer and amateur film maker throughout his teen years. He graduated from the prestigious Brooks Institute with degrees in Illustration, Motion Picture Production and Color Technology. Embarking on a producing career, McGlothen wrote, produced, directed, photographed and edited documentaries and educational films before transitioning into independent feature film production. A foray into large scale commercial production ensued before he returned to producing cable and television films and mini-series.

His notable credits include the mini-series “Moby Dick”; John Frankenheimer’s “Against the Wall” for HBO; the critically acclaimed “Max and Helen,” based on the book by Simon Weisenthal; and “Sugar Hill,” starring Wesley Snipes. *I, ROBOT* is his debut in a large-scale production.

JOHN NELSON (Visual Effects Supervisor) won the 2001 Academy Award for his work on director Ridley Scott’s epic “Gladiator.” His innovative visual effects have been amazing movie audiences by driving both story and spectacle for over a decade.

Nelson supervised the sections of “The Matrix Reloaded” and “The Matrix Revolutions” created by the visual effects house Centropolis. (These included tunnels, ships and Zion of the real world).

Prior to that, he supervised the visual effects for Harrison Ford's submarine thriller "K-11: The Widowmaker," directed by Kathryn Bigelow. Other recent credits include consulting on "Ali" for director Michael Mann, "Sparkle Creek" for filmmaker David Koepp, and "Evolution" for director Ivan Reitman.

After graduating with high distinction from the University of Michigan, where he made several films that won awards at film festivals, Nelson relocated to California in 1979 to work for Robert Abel and Associates, creating effects-heavy television commercials. As a cameraman, a technical director and a director, he has been nominated for Clio Awards six times, winning two statues.

In 1987, Nelson moved to Germany to join Mental Images GMBH (the makers of Mental Ray Software) and worked in Europe for two years setting up their production facility. Upon returning to the U.S. in 1989, he joined George Lucas' Industrial Light and Magic, and garnered another Clio nomination there. While at ILM, Nelson animated several key scenes in "Terminator 2: Judgment Day," most notably the scene in which the head of the liquid metal T-1000 re-seals itself after being hit by a close-range shotgun blast.

Nelson left ILM for Rhythm & Hues to do the comedy "Stay Tuned" and later joined Sony Pictures Imageworks for "In the Line of Fire," for director Wolfgang Peterson. Nelson's other credits at Sony include: "My Life," "The Pelican Brief," "Wolf," "Johnny Mnemonic," "Judge Dredd," "The Cable Guy," "Anaconda," and "City of Angels."

He left Sony in 1998 to supervise the visual effects on the multi-Oscar winning "Gladiator," starring Russell Crowe. The renderings of the Coliseum and Rome incorporated realism techniques such as radiosity and served to effectively put modern audiences back in ancient Rome.

Nelson is a member of the Academy of Motion Picture Arts and Sciences, the Visual Effects Society and the International Cinematographers Guild.

Born in Italy, **MARCO BELTRAMI** (Composer) began his pursuit of music composition studying in Venice with Italian master Luigi Nono before entering the Yale

School of Music on a scholarship. Among his most important influences, he counts acclaimed composers Ennio Morricone and Jerry Goldsmith.

In 1992, Beltrami moved to Los Angeles to undertake a fellowship with Jerry Goldsmith. While learning the technical aspects of film scoring, he also completed orchestral compositions for the Chicago Civic Orchestra, the Sao Paulo State Orchestra and the Oakland East Bay Symphony. Since then, Beltrami has tried to balance concert pieces with a film scoring career.

Beginning with a Sony-funded short, “The Bicyclist,” in 1994, Beltrami has worked consistently on film and television scoring projects, among them the features “Terminator 3: Rise of the Machines,” “The Faculty,” “The Crow: Salvation,” all three of the “Scream” films, “Blade 2: Bloodhunt,” “The Watcher,” “Dracula 2000” and “The Dangerous Lives of Alter Boys” as well as the upcoming release “Cursed.”

Beltrami’s work has earned awards from the American Academy of Arts.

ELIZABETH KEOGH PALMER (Costume Designer) has been outfitting the unique characters that inhabit the complex worlds created by director Alex Proyas for nearly two decades. She served as Costume Designer for his critically acclaimed, science fiction feature film “Dark City,” as well as for several television commercials, including spots for Coke, Solomon Smith Barney, and Phillips.

Choosing to work almost entirely in Australia, Keogh has designed the costumes for numerous films shot in that country, including “On the Run,” “The Dark Room,” and the telefeature “Robbery.” She was the Costume Supervisor on “Passion Flower” and the Costume Cutter on “Careful He Might Hear You.”

Her other notable commercials include spots for McDonald’s, Cadbury Chocolates, Boeing and Mobil.

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