



MIAMI VICE

Production Notes

For three decades, MICHAEL MANN has remained one of the most compelling filmmakers, and his consistent level of artistry has created an indelible influence on cinema. His stylish, lasting dramas from *Manhunter* and *Heat* to *The Insider* and *Collateral* examine the complicated dynamic—and sometimes indefinite margin—between criminals and those struggling to keep one step ahead of them, even at the cost of their own psyches.

In 2006, Mann returns to the seminal franchise on which he first gained his reputation in television: *Miami Vice*. According to writer F.X. Feeney, in his book *Michael Mann* (Taschen, 2006), “After *Collateral*, Mann lost no time choosing *Miami Vice* as his next project. What attracted him to the original teleplay in 1984—the reality of life undercover—he finds no less compelling in our new, ‘globalized’ millennium.” Mann’s interest in telling the story of a dark world connected through “multi-commodity,” continues Feeney, lies in the fact that “drugs, weapons, pirated software, counterfeit pharmaceuticals, even human beings are all routinely trafficked and sold, across international boundaries.”

In the mid-’80s, the television series *Miami Vice*, with a brilliant pilot screenplay written by the show’s creator Anthony Yerkovich, arrived and created a tectonic revolution in television. Drawing its creative inspiration from Mann’s work, *Miami Vice* became one of the most groundbreaking series in television history, pioneering a new way in which televised dramas were conceived and staged. As *Film Comment* critic

Richard T. Jameson remarked at the time, “It’s hard to forbear saying, every five minutes or so, ‘I can’t believe this was shot for television!’”

Now, the filmmaker comes back to his “new Casablanca,” Miami, where third-world drug running intersects with the billion-dollar corporate-industrial complex—for the first postmillennial examination of what globalized crime looks and feels like—with a big-screen contemporization of *Miami Vice*, one unrestricted by the limitations of television. The roles he helped to create of Miami vice cops “Sonny” Crockett and Ricardo Tubbs are inhabited by COLIN FARRELL and Academy Award® winner JAMIE FOXX, who both underwent extensive training and simulations by undercover officers from the DEA, FBI, ATF, Miami-Dade Police Department (including S.W.A.T.) and Immigrations and Customs Enforcement (ICE)—people who themselves tread the dangerous world of international trafficking.

Miami Vice begins as Crockett and Tubbs learn that a high-level leak has led to the slaughter of two federal agents and the murder of an informant friend’s family. Pulled into the case, the two detectives’ investigation takes them straight to the doorstep of vicious killers from the Aryan Brotherhood and a sophisticated network of globalized traffickers protected by world-class security.

During the hunt, the partners encounter the cartel’s beautiful Chinese-Cuban financial officer Isabella (GONG LI, *Memoirs of a Geisha*)—a woman who moves, launders and invests money. The seductress provides Crockett a way of exorcising his own demons as he tries to keep her safe from darker forces...while the new lovers learn just who’s playing (and falling for) whom. Simultaneously, the stoic Tubbs infiltrates the elusive criminal enterprise while keeping a protective eye on his intel-analyst girlfriend, Trudy (NAOMIE HARRIS, *Pirates of the Caribbean: Dead Man’s Chest*).

As Crockett and Tubbs work undercover transporting drug loads into South Florida, they race to identify the group responsible for their friends’ killings while jointly investigating the New Underworld Order. During their mission, lines will get crossed as the partners start forgetting not only which way is up, but on which side of the law they’re supposed to be...

Supplementing the five-star cast, supporting players who join Mann in *Miami Vice* include CIARAN HINDS (*Munich*) as FBI Special Agent Fujima, JUSTIN

THEROUX (*Mulholland Dr.*) as fellow vice cop Zito, BARRY SHABAKA HENLEY (*Collateral*) as Lieutenant Castillo, ELIZABETH RODRIGUEZ (*Dead Presidents*) as Detective Gina Calabrese, JOHN ORTIZ (*Narc*) as drug middleman José Yero and LUIS TOSAR (*Cargo*) as the stateless plutocrat (and Isabella's pygmalion) Montoya.

Joining the writer/director/producer behind the camera are an elite group of filmmakers that include director of photography DION BEEBE (*Collateral*) and Mann's returning editors WILLIAM GOLDENBERG (*Heat, Ali, The Insider*) and PAUL RUBELL (*The Insider, Collateral*). JOHN MURPHY (*28 Days Later*) composes music for the film; JANTY YATES (*Hannibal*) and MICHAEL KAPLAN (*Fight Club*) serve as *Vice*'s costume designers. The production designer is VICTOR KEMPSTER (*JFK*); *Miami Vice* is based on the television series created by ANTHONY YERKOVICH (*Hill Street Blues*), who also executive produces the film. Joining Mann in his production duties for the film is PIETER JAN BRUGGE (*Heat, The Insider*).

ABOUT THE PRODUCTION

“Death is not procedural or casual, not when it's somebody you know.”

—Michael Mann

The reasons for returning to *Miami Vice* are, according to Michael Mann, simply, “attraction and timing.”

“It's the allure of doing undercover work and what happens to you...that was my central interest. When I first read Tony Yerkovich's screenplay for the original *Miami Vice* pilot, my instinct was to make this as a feature film. But it had already been committed to NBC as a television series.”

Several decades, and countless fans and critical nods for his films later, Mann knew that it was time to fully explore the characters he had painstakingly developed and make a film that “liberates what is adult, dangerous and alluring about working deeply undercover...especially when Crockett and Tubbs go to where their badges don't count.”

Mann welcomed the challenge of uncovering the “bad things that happen in dangerous places” with a feature film. He relates, “As an R-rated feature, we can explore

some of the things we couldn't in television. There was always the sense of some self-imposed restrictions because we were a series. There's a whole sensual life that's there—for Crockett and Isabella, for Tubbs and Trudy.”

Of utmost importance to the writer/director/producer was his desire to tell the primary arc of these agents' stories: what happens when operatives go so deep undercover to infiltrate crime syndicates that they struggle to make it back to reality? He feels that's where the key dramatic opportunities lie...in telling the filmic versions of Crockett and Tubbs' immersion into danger.

“You really are out on the edge, surviving by your wits,” Mann notes. “One of the terms used for it is ‘enhanced undercover’...particularly when you are infiltrating a criminal organization that has a lot of counterintelligence resources. You can go too deep—and it happens frequently—and you have to rely on your partner to pull you back from the edge. As Tubbs says to Crockett, ‘There's undercover, and then there's which way is up?’”

Mann all too well understood that it takes a special kind of individual to work undercover or “U.C.” To authoritatively dramatize the reality that Crockett and Tubbs face, one of the first orders of business was to secure expert advice for his script development and production decisions. According to real-life undercover cops and technical consultants on the film, the majority of people who do undercover work grew up at the crossroads of good and evil. That would need to be duly highlighted to make *Miami Vice*'s world legit.

“Undercover means that you have to assume a different identity,” notes one. “You can't have the mannerisms that you normally have as a law enforcement officer. You have to act, talk and walk like a bad guy. And you have to convince the bad guy that you are not a cop because that's the first thing they're gonna look for.”

Miami Vice would also offer Mann the chance to spend time exploring the city he helped tattoo on America's conscience in the '80s. “The allure of Miami has sustained itself in my imagination,” he notes. “The city has a perfumed reality, where things are not exactly what they seem. It's very attractive, alluring and sensual; it's also very dangerous.”

It is, indeed, a place the filmmaker calls “not the southernmost tip of the United States, but rather the northernmost tip of South America—a banking capital for cash money.”

It was vital to Mann that he capture the allure of Miami coupled with its gritty underbelly...his trademark stamp when constructing realism for his films. To capture the extreme stress and drama of real undercover work—living a fabricated identity—he would need to go to lengths to prepare his cast for their roles, and that would include the development of elaborate life histories, realistic simulation of buys and smuggling, and extensive physical and mental training.

Script in hand and experts at the ready, Mann knew it was now time to cast the men and women of his Vice unit...once again.

The Players Club:

Cast of *Miami Vice*

“The best undercover identity is oneself with the volume turned up and restraint unplugged.”

—Michael Mann

Known for drawing performances that allow his actors to take their craft to a new level, Mann wanted to fill the roles of the Miami-Dade police, feds and their quarry with men and women who were as dedicated to understanding the back stories of their characters as they were to performing on screen. He knew that to realize these cops or criminals would require rigorous training and strict discipline on the part of his cast.

Also crucial to Mann was designing a production that had a multicultural look and feel...mirroring the players in his intersection of the third world and global conglomerates. Discussing his leads, Foxx, Farrell and Li, Mann shares, “Working with actors like Jamie, Colin and Gong...the level of aggressive ambition in how far we can take it is what makes the experience of directing exciting and adventurous.”

Mann's choice of Jamie Foxx to portray Ricardo Tubbs taps into a relationship that goes back several years between the actor and filmmaker. *Miami Vice* is the third collaboration between the two, following 2001's *Ali* and 2004's *Collateral*, for which Foxx was nominated for an Academy Award® for Best Supporting Actor. In that same year, Foxx was nominated for and won the Best Actor Oscar® for his work in *Ray*.

Mann relates, "Jamie is a genius at using mimicry as a means to get to an immediate, spontaneous, truthful place with moment and character. He knows the demeanor that Tubbs should have, and he goes all the way with it."

In developing the urbane and dead-smart Tubbs, Foxx describes his method as "working with the characteristics of a person. I have to see someone and watch them, because I already know what I want to do with the character."

Training with the actual undercover cops he met to prepare for his role, Foxx spoke openly with the officers about the trappings of the occupation. "You're tempted to do this and you're tempted to do that," he discovered—asking of them, "Do you taste the other side?"

According to the actor, straddling the line between the job and what the underworld exposes you to is "like being married, and you're having an affair. You are married, but you are dating the wild side over here."

Bringing life to the charismatic and flirtatious Sonny Crockett, a role he—like millions of other fans—originally knew from the '80s television series, would be Colin Farrell. The Irish native, fresh from starring in two epics, Oliver Stone's *Alexander* and Terrence Malick's *The New World*, would settle easily into the role of Southern-bred Crockett. Farrell succinctly notes, "Crockett is a good guy; he is as solid as a rock."

The actor would come to share his director's passion for research and preparation. Of finding his character, Farrell says, "The amount of information that Michael had to offer all of us was amazing. We went everywhere to find Crockett...Atlanta, Memphis and parts of Texas. We studied who his father was, that his mother died pretty young. I reviewed reels of information on the clothing of the time Sonny was born—what the number one shows, movies and music were. It permeates through you and affects your choices."

Of Farrell, Mann comments, “Colin is just courageous, in upper-case letters, and comes at it from a place of complete classical training. He’s fueled by a fearlessness to go where his character has to.”

The actor, according to Mann, “brings an entirely new character to the same role of Sonny Crockett. Nothing undoes what Don Johnson did, which was great. This is an additional iteration...no comparative context applies.”

Commenting on his co-star’s performance, Foxx says, “I believe that *Miami Vice* is his chance to really take that persona people see and marry it with Crockett. Colin’s got the macho good looks, the sense of humor, but he has this sense of ‘get down.’ When he does it, you think, ‘This is for real.’”

The leads knew that they had to get to know each other well to pull off believable roles as partners. As Foxx explains about the partnership, “It’s all about chemistry. You don’t have the chemistry, you don’t have anything.”

Farrell agrees, “There is a deep kind of friendship and understanding that is born of sharing a lot of the same beliefs...just being there for each other and trusting one another.”

The primary feminine element in *Miami Vice* is the financial criminal/object of Crockett’s obsession, Isabella, portrayed by highly respected Chinese actress Gong Li. Already established as a popular film star in Asia, Li has recently turned her talents toward a film career in the West through starring roles in *Memoirs of a Geisha* and the upcoming *Young Hannibal*.

“This character is very different,” notes the actor. “She is quite distinctive. You can’t say that she’s a villain, but she is a drug smuggler. She’s a strong person, but at the same time, a truly vulnerable one.”

Mann shares, “I’ve wanted to work with Gong since I saw her in *Raise the Red Lantern* and *Red Sorghum*. The more difficult things become, the better she likes them.”

Li lauds Mann for pushing her beyond her own self-imposed limitations. “He assigns impossible tasks for you to complete, but he tells you that you are able. In the end, you really do achieve it.”

A key plot point to Isabella’s story is her unexpected romance with Sonny Crockett, complicated by the fact that she is involved with Montoya—played by noted

Spanish actor Luis Tosar—one of the most powerful criminals in Latin America. Crockett, too, does not honestly represent himself to Isabella. This love, established under the pretense of false identities, will play itself out with inherent problems.

Mann notes that Crockett knows his relationship with Isabella is one you have “once in a lifetime. Except she’s the wrong woman, and he’s the wrong guy.”

Li concurs, “Isabella’s afraid of real emotions and feelings. She has never had an emotional connection that she committed her whole being to.”

Another welcome addition to the multicultural cast was British actor Naomie Harris as Bronx-born intel analyst (and Tubbs’ lover) Trudy. Catching the eye of audiences worldwide in 2002’s sleeper hit *28 Days Later*, Harris played double duty on this production. When not on the set of *Vice*, she was shooting scenes for the second and third *Pirates of the Caribbean* films for director Gore Verbinski.

Equally comfortable with her razor-sharp dialogue as she was with her handgun training, the actor impressed Mann from day one. “Naomie is brilliant. She has a voracious appetite for acquiring skills,” he states.

Supporting the company are Justin Theroux as the partners’ fellow vice cop Zito, Barry Shabaka Henley as their direct report Lieutenant Castillo and Elizabeth Rodriguez as sharpshooter Detective Gina Calabrese.

Rodriguez also took Mann’s boot-camp mentality to heart. Watching her prepare for a scene in which she stands off against the Aryan Brotherhood for a sniper shot, Mann commends, “Elizabeth became kind of a killer working with consultant Mick Gould in the gym.”

Completing the core cast in *Miami Vice* are New York actor John Ortiz (*Narc, Carlito’s Way*) as the calculating drug runner José Yero and Ciaran Hinds as FBI Special Agent Fujima—the man who reluctantly allows Crockett and Tubbs to penetrate further into the drug underground after their friends are killed.

Players in place, Mann and crew began the critical training to mold his actors into hard-core cops and duplicitous criminals indigenous to this world.

Gritty Reality:
Training with Experts on Set

“That’s the sound of air rapidly filling the vacuum created by your departing body.”

—Ricardo Tubbs

To have his cast members be able to walk the line between justice and revenge, Mann saw to it they prep through a regimen of physical, mental and weapons training before shooting began. He notes that if anyone understands this kind of training, it is an actor. “Agents prepare to go undercover in the same way an actor prepares—knowing everything about the person they are pretending to be,” he relates. “They isolate themselves and focus in.”

To become the elite detectives Sonny Crockett and Ricardo Tubbs, Farrell and Foxx would receive three months of preparation on-site in Miami. Fortunately, the two actors had their fair share of experience with drills. With Farrell’s recent training time on *S.W.A.T.* and *The Recruit* and Foxx’s 2005 work on *Jarhead* and *Stealth*, the new partners were up for the challenges that would come in shooting the film.

With cooperation from multiple consulting officers in local and federal law enforcement, Mann developed a strict program for his talent. He exemplifies this necessity in noting, “When Crockett and Tubbs meet José Yero and they’re negotiating about the way they run loads in, Colin and Jamie really could do all of those things they’re talking about doing.”

Farrell recalls, “We drilled and drilled...going out to the gun range four times a week for two hours a day and shooting off about 500 rounds per day. We were shown tactically how you hold a gun, how to lessen yourself as a target and how to have synchronicity and economy of movement that would allow you to take out your target.”

Mann would also ensure that his core cops were instructed on how to live the U.C. life. “We were in some scenarios that were routine ‘buys’ on a street level,” he reflects. “And then, we would move product from offshore—on boats and planes—simulating these experiences for Jamie and Colin with people who had done this many times.”

The filmmaker describes his staged rehearsal scenes as “street theater, but for real. We were with seven, eight, nine major law enforcement people from federal law enforcement who did major undercover work of a very enhanced, very dangerous nature in foreign countries and the U.S. Some of the scenarios got stunningly real.”

This was welcome, albeit exhausting, news for Foxx and Farrell. Farrell echoes the team’s respect in commenting on his tutors, “These guys have gone deep. Working, buying, transporting drugs from South America through Miami. Some of them did it purely for the rush. They have back stories they’ve developed—fabricated identities where they’ve created an absolute alternate existence.”

The actor continues, “Michael doesn’t have people working on his films who say ‘in theory.’ They are all very practiced in what they do or have done. He’s all about, ‘Why fake it when you can do it for real?’ They get 10 minutes to convince somebody that they’re the real deal and that they’re there to buy or sell product. The downside of a bad take for them isn’t a shift in direction or mood for the scene—it’s a bullet in the head.”

Mann approached seasoned Federal agents early in pre-production about helping to train actors for *Miami Vice* on methods of conducting undercover work. One technical consultant notes, “Colin and Jamie were basically put through the same scenarios that our guys would go through, and these scenarios were done by agents that do actual undercover work.”

One example of this training involved Farrell’s accompanying undercover officers on what he believed to be a real drug deal. It was explained to the actor that everything dangerous had already taken place and he was assured “nothing’s gonna happen.”

In fact, the scenario was set up so one of the fake dope dealers could test Farrell’s skills as Crockett by completely overreacting in front of Farrell. According to one of the Federal officers, “We actually had [our undercover guy] jump out the window when the guys showed up. Colin saw this chaos happening right in front of him, and you see him backing away from the deal. I mean, for a split second, he’s like, ‘Oh my God, what have I gotten myself into?’”

But, ultimately, the Federal agent gives Farrell credit for “using his skills to try and get out of the situation. I kept insisting that he was a cop and said, ‘Prove to me that

you're not a cop! Show me if you're wearing a wire! And Colin rips his shirt open goes, 'Look, I'm not a cop. I don't have any wires.'" After that, the officer notes that the scenario played out successfully, with Farrell learning that in the world of U.C...anything can happen anytime.

Farrell recalls that the exercise gave him, "a real sense of it...regardless of how much you think you may be prepared for something, in the spur of the moment, the odds shift and the nerves kick in. It was very scary, because for all intents and purposes, this was the real deal."

Mann offers of his unique training, "If Colin feels competent that he can really do what Crockett does, then it increases his self-efficacy. And how good he knows he is invests moments magically with believability. He is Sonny Crockett. And he can do everything Sonny can do."

Regarding his actors' drive to become immersed in their roles, Mann knew that—while he wanted reality captured—his first priority was to make the set painstakingly safe for his stars. When charging through South Florida's coastline highways, "Colin is really driving the Ferrari," he shares. "We put Colin into a Ferrari Challenge Car—a race version of 360—complete with roll cage and racecar levels of protection. If I'm going to have him driving the car, I want him driving that car as if he's a skilled driver and everything he's doing is second nature." What Crockett does, Tubbs must, so it was the "same with *Mojo*, the boat," Mann says. "Jamie got great at driving that boat as the throttle man and he took off and loaded a small plane."

The Intersection of Crime:
Shooting Locations for *Vice*

"We didn't bring you here to kill you.

If we wanted you dead, you'd be no longer drawing breath in Miami."

—Isabella

In 2006, while many a director has settled for green-screen technology or cheaper locales to lens his or her story, Mann has resisted and rejected those cheats. For the

filmmaker, it is crucial to go to the actual places where his characters live, work and play. “There are things you can’t artificially create,” he says. “As good as our crews are, you can’t duplicate the texture, the fabric of the neighborhoods. Audiences know when you’re making it up, and they know when you visually deliver an animated environment for the actors that makes it feel like they are truly here.”

Mann and his location team aggressively searched out territories around the world that duly reflected the mood of the scenes they needed to film. The lion’s share of *Miami Vice* was filmed in Miami and Key West, Florida, with forays into Paraguay, the Dominican Republic, Uruguay and Brazil.

The city of Miami has changed considerably since the early 1980s when Mann’s television series helped to usher in a new generation of Miami tourism. Recently off his Oscar® win for *Memoirs of a Geisha*, Australian cinematographer Dion Beebe would rejoin Mann for *Vice*. The *Collateral* director of photography poses that Miami is in great transition. “I think it’s hard at times to define,” he feels. “Miami is a city that is finding itself.”

Miami has grown vertical in style with numerous high-rises now dotting the horizon and construction occurring everywhere citizens and tourists look. Discussing the new Miami, Mann explains that the city is more cosmopolitan, affluent and sophisticated than what he saw during his television series’ shooting days. “Miami is now much more muscular. It’s extremely different than it was in the ’80s—the ‘new architecture Miami’ is a city about transparency. You see the storm systems forming out over the Bahamas and look out glass walls high in the air. You’re at one with nature and have a sense of being elevated right over Miami Harbor.”

Despite the four or five storm fronts that could come through daily in August 2005, Farrell found the jewel of South Florida gorgeous, describing it as “a lake with coins that have been thrown on the water and float to the surface.”

Hurricanes Katrina, Wilma and Rita became unwelcome visitors to the set of *Vice* while the crew was filming throughout the Caribbean. While not causing damage to the areas in which they were shooting, the hurricanes remained a somber reminder to the cast and crew of the devastation happening throughout the Gulf region of the U.S. The production lost seven days of shooting due to the ferocity of the storm systems, but

fortunately, never had to shut down completely. “It impacted us, but was trivial compared to the loss of life and devastation suffered by so many in the southern part of the U.S.,” relates Mann.

Notes Farrell, “The hurricanes were so powerful and awe-inspiring. But the damage they caused...it was just so horrific.”

Foxx recalls happier moments of his time in South Florida suggesting, “People will want to see the Miami that Michael gives them in this film...the boats, the planes, the brand of what Miami actually is.”

Design notwithstanding, Mann knew this was still a place with amazingly dark stories to tell. He doesn’t lean on the tried-and-true South Beach images of ’80s pastel, but features the fresh look of the city that explores not only the extraordinary houses and high-rise condominiums, but also its less scenic underbelly.

The desire to capture that grit of the drug underworld throughout the film would lead his production team out of the U.S. and to multiple locales in the Caribbean, as well as central South America, Paraguay.

One of the opening sequences of the film begins with a courier delivery in an unusual place. Mann opted to shoot the sequence in Ciudad del Este (CDE), Paraguay, which has a look like no other spot in the world. The city, based solely upon commerce (not all legal), is compared by some to an anthill with its claustrophobic swarms of people carrying on their business. There is an inherent, dangerous aroma to the town, and the multiple ethnicities of the community add to its mystique. Beebe and Mann were adamant about capturing that on film.

Aptly described by Mann as “capitalism gone amok,” Paraguay would offer the players the perfect backdrop for key sequences. With its “laissez-faire commerce and a whole city selling anything and everything,” Mann dryly notes, “I bought *Collateral* for two dollars on DVD.”

In the coastal city of Santo Domingo in the Dominican Republic, Mann used specific parts of the region (the eastern half of this Caribbean island) to double as Haiti, a country far too dangerous in which to film. To enhance the ambience of a tension-filled night scene, Mann chose the Capotillo—more specifically, the Mercado Nuevo—the most dangerous part of the city in which to work.

Elaborate security measures had to be taken in both of these locales, and the cast and crew felt the added realism when shooting the scenes. Stephen Donehoo, managing director of Kissinger-McLarty Associates, was hired by the production as the political advisor on *Vice*. “Some of the places where this movie is filmed include very interesting countries where moving political situations require a degree of finesse,” notes Donehoo. “We worked closely with federal and local governments to show that what we’re doing is useful for that country.”

Mann describes Haiti, the noted haven for drug traffickers, as “chaotic and very difficult to infiltrate. Trafficking organizations run their businesses in smart, sophisticated ways. [As an undercover agent] you may easily find yourself, as Crockett and Tubbs do, in a negotiation in Haiti.”

Within these locales, Mann’s production design team set about adding details that bring further intensity to each scene of *Miami Vice*. To turn Santo Domingo into their choice city in Haiti, the team changed all the signage in the scenes from Spanish to French. Specificity in color, too, was vital for accurate representation of Haiti. Of the design he wished to capture in the island nation, the filmmaker says, “There’s something stunning about color choices that people paint on buildings in Haiti, and it doesn’t look like anywhere else.”

When considering locations to lens the Havana sequences where Crockett and Isabella engage in their taboo romance, Mann recalled the similarities of Havana to a coastal city south of Brazil he visited on a trip to Montevideo, Uruguay, many years earlier. He directed the art department to build a house in the Atlantida area of Uruguay to duplicate Vedado, a neighborhood that runs along the northern shore of Havana. It would prove to be quite a challenge to make this home believable, both inside and out.

“It’s Isabella’s family home,” explains set decorator Jim Erickson. “With the exterior, Mann wants to say she doesn’t want to stand out because she is in the drug trade. But, on the interior, he needs to keep it simple and maintained because Isabella would most definitely have the money to do that.”

Lensing *Miami Vice*:
Allure of High-Definition Cameras

*“We illuminate Montoya’s operations from the inside.
No one has ever tread before where we are now.”*

—Sonny Crockett

Director Mann has become a pioneer in his use and support of high-definition filmmaking. The depth-of-field that HD shooting allows—together with its system for exposing highlights—created a dimensionalized effect for Mann and cinematographer Dion Beebe. *Vice* would mark a reunion for the two, as they worked together on Mann’s last thriller, *Collateral*.

For Mann, being able to offer this HD spectacle to the audience is all part of the rush. “I confess, there’s an adventure in doing this,” he says. “When people say, ‘That’s too difficult, you can’t take camera systems and put them in an offshore power boat and make the cameras work and shoot dialogue scenes at 70 mph in the middle of the ocean,’ you start figuring out how to do just that.”

The primary reason for filming in HD is, according to the filmmaker, to allow the audience “to feel how the light hits the water and these people...to feel how saturated and vivid everything you’re looking at becomes.”

Beebe notes of filming on location in HD, “You have to respond to your environment a lot. And that can often surprise you, whether it’s the light or a dramatic moment with the sky...some interior or background actions that wouldn’t have happened in a controlled back-lot situation.”

Mann both traveled to exotic foreign locations and used every corner of Miami to bring the high-def stickiness, heat, threat and feel of the tropics to this film. *Vice* relishes the rumbling thunder and sheet lightning that warn of approaching hurricanes as well the explosions of real gunfire and the sick, thick impact of bullets. Beebe knew from his experience on *Collateral* that what his team was shooting for this film would be very close to what the audience would see on screen. Trying to re-create that signature look in post-production is technologically challenging.

The cinematographer found himself confronted with new obstacles to conquer on his sophomore project with Mann. “*Collateral* was certainly my first endeavor with HD,” Beebe says, “and Michael’s aim was to really push the sensitivity of these cameras shooting at night. Eighty percent of *Miami Vice* is night work, but the point of departure from *Collateral* was taking HD into our day work.”

Beebe explains that the HD cameras were tested beyond their normal use during the production. “We’re shooting on high-speed racing boats, Ferraris, at sea on freighters, Lear jets and in small airplanes. It’s just been this barrage of activities, and the cameras have taken quite a beating.

“I think they’re still a little bit fragile and essentially designed for studio work,” he continues. “But we got through it...although it was a real challenge for our digital crew to keep up.” All was forgiven, however, once Beebe took a step back and realized that with this technology he could see “inches in front of my face to infinity.”

One curious aspect of shooting with HD technology is its impact on the cast and crew. “It affects the dynamic on the set,” offers Beebe. “We’re used to working in film with 10-minute rolls; you stop, reset, reload and start again. But the 50-minute take is a reality now. You have your camera crews repositioning and the props department running. Everything suddenly becomes a lot more fluid because you are not resetting, starting again and cutting.”

Noting just how important HD is to getting the feel of his locations just-so, Mann states, “I can bring an audience in and make them feel like, ‘*I am there*. This is happening. I am on this boat at this time of the night or this early in the morning.’”

The cameras, coupled with on-location filming, allow Mann to get the exact emotions he wants to draw from his filmgoers. “You don’t feel the same way in Los Angeles as you do in Miami—because a hurricane is one day away (or just left) and the weather is stormy in the Caribbean.”

Revisiting the world Mann created by shooting the feature film *Miami Vice* was a cathartic experience for all involved, especially the writer/director/producer. He is keenly aware that fighting crime on this level is a gruesome business. With the feature,

Mann doesn't mythologize or glamorize what it's like to traffic in this world. He makes us come to feel the dread, confusion and isolation of those on the front line.

That fascination with the world of U.C. has led the filmmaker to bring the story of two detectives who begin to forget "which way is up" to worldwide audiences. He offers, "There's a high, a juice in doing it; that's what really motivates people who go undercover. It's that moment when you have put over this fabricated identity, and you're living it, you're feeling it and they're buying it."

Mann concludes, "I'm trying to locate an audience within the experience of 'you are Crockett' in these lethal circumstances." Just as that pivotal moment in the film when, notes Mann, "Tubbs says to Crockett, 'Are you aware that the badge is gonna come out, and the fabricated identity and what's really up are gonna collapse in the same frame? Are you ready for that?'"

On July 28, 2006, audiences can answer just that question.

Universal Pictures presents, in association with Motion Picture ETA Produktionsgesellschaft mbH & Co. KG, a Forward Pass Production of a Michael Mann Film: *Miami Vice*, starring Jamie Foxx, Colin Farrell, Gong Li, Naomie Harris, Ciaran Hinds, Justin Theroux, Barry Shabaka Henley and Luis Tosar. The music for the film is by John Murphy; costume designers are Janty Yates and Michael Kaplan. Casting is by Francine Maisler, CSA; editors for *Miami Vice* are William Goldenberg, ACE and Paul Rubell, ACE. The production designer is Victor Kempster; director of photography is Dion Beebe ACS, ASC. *Miami Vice* is based on the television series created by Anthony Yerkovich, who also executive produces the film. The film is produced by Michael Mann and Pieter Jan Brugge. It is written and directed by Michael Mann. © 2006 Universal Studios. www.miamivice.com

ABOUT THE CAST

JAMIE FOXX (Ricardo Tubbs) became an Academy Award® winner in 2004. In addition to being awarded the Oscar® for his portrayal of legendary musician Ray Charles in the Taylor Hackford-directed film, *Ray*, that performance garnered Foxx a

Golden Globe award, SAG award, BAFTA award and the NAACP Image award among others.

To compliment his work in *Ray*, Foxx was seen that year in two additional critically acclaimed roles: The first was in *Redemption*, the real life story of Stan “Tookie” Williams that aired on the FX Network. Williams, who founded the LA street gang, the Crips, was sentenced to life in prison, reformed his life while in jail, and re-concentrated his efforts to help inner-city youth and anti-violence resolutions which earned him multiple Nobel Peace Prize nominations. Foxx was nominated for a Golden Globe, SAG and NAACP Image Award for his performance. The second was in *Collateral* co-starring Tom Cruise, where he plays a cab driver who finds himself the hostage of an engaging contract killer as he makes his rounds from hit to hit during one night in LA. The film reunited Foxx with director Michael Mann who directed him in *Ali*. The role earned him a Golden Globe, SAG, NAACP Image Award and Oscar® nomination for Best Supporting Actor.

Foxx was the first person to be nominated for three acting awards at the Golden Globes and four SAG awards in the same year. He is the first African American to be nominated for two Oscars® in the same year, and the second male in history to receive two acting Oscar® nominations in the same year for two different movies.

Foxx was recently seen in the military drama, *Jarhead*, co-starring Jake Gyllenhaal and Peter Sarsgaard and directed by Sam Mendes for Universal Pictures. The film is based on former Marine Anthony Swofford’s best-selling 2003 book about his pre-Desert Storm experiences in Saudi Arabia and about his experiences fighting in Kuwait. Foxx was also seen in the action adventure thriller, *Stealth*, directed by Rob Cohen and co-starring Josh Lucas and Jessica Biel.

Foxx started his career in Hollywood as a comedian. After spending time on the comedy circuit, he joined the landmark Fox sketch comedy series *In Living Color*. For three years, he was seen alongside Jim Carrey, Damon Wayans and Tommy Davidson in some of the funniest and most memorable television moments. Foxx then went on to star in *The Jamie Foxx Show* for the WB network for five years. Foxx not only starred in the series, but was also the co-creator, executive producer and directed several episodes.

Foxx's big film break came in 1999 when Oliver Stone cast him as Willie Beamen in the film, *Any Given Sunday*, alongside Al Pacino. In 2001, he played Drew "Bundini" Brown in *Ali* opposite Will Smith. He followed *Ali* with his second HBO Comedy Special, *Jamie Foxx: I Might Need Security* in February 2002.

In addition to his outstanding work in front of the camera, Foxx has also achieved a thriving career in music. The release of Foxx's long-awaited J Records debut, "Unpredictable," was just one taste of his recent unprecedented accomplishments as an artist. "Unpredictable" topped the charts in late December 2005 and early 2006, as it held the number-one spot for five weeks, sold more than one million units in twenty days and was nominated for eight Billboard Music Awards. His NBC special, *Unpredictable*, was a creative live performance of his album, which included an all-star lineup of artists such as Mary J. Blige, Common, Snoop Dogg, The Game and Angie Stone. With two Grammy Award nominations (and two BET Award wins) in 2005 for his work with Kanye West ("Gold Digger") and his single ("Creepin") on the "So Amazing" album (an all-star tribute to the late Luther Vandross), music continues to play a large role in Foxx's career. He joins the company of Frank Sinatra, Bing Crosby and Barbra Streisand to become only the fourth Academy Award®-winning actor to have a number-one music album.

Foxx was born and raised in Texas and went on to study classical music at the United States International University in San Diego. He currently resides in California.

A native of Ireland, **COLIN FARRELL** (Detective Sonny Crockett) continues to turn heads in Hollywood. He has recently wrapped the New Line film *Pride and Glory*, opposite Edward Norton, for director Gavin O'Connor—a story about a family of New York City police officers who are torn apart by corruption and scandal. This summer, he will shoot the untitled Woody Allen film, starring opposite Ewan McGregor.

He was previously seen in Oliver Stone's *Alexander*; Terrence Malick's *The New World*; *Ask the Dust*, based on the novel by John Fante; opposite Al Pacino in *The Recruit*; *A Home at the End of the World*, based on the Michael Cunningham novel; and in two roles in Joel Schumacher's films, *Phone Booth* and *Tigerland*. Other film credits include *Minority Report*, *Daredevil*, *American Outlaws*, *S.W.A.T.* and *Intermission*.

Born and raised in Castleknock in the Republic of Ireland, Farrell is the son of former football player Eamonn Farrell and nephew of Tommy Farrell. Both Tommy and Eamonn played for the Irish Football Club, Shamrock Rovers, in the 1960s.

It was Farrell's early teenage ambition to follow in his father and uncle's footsteps, however, his interest soon turned toward acting and he joined the Gaity School of Drama in Dublin. Before completing his course, Farrell landed a starring role in Deirdre Purcell's miniseries, *Falling for a Dancer*; a starring role in the BBC series *Ballykissangel* and a featured role in Tim Roth's directorial debut, *The War Zone*, soon followed.

He currently lives in Dublin, Ireland.

GONG LI (Isabella) is an acclaimed international star who made her American film debut as the dangerous Hatsumomo in *Memoirs of a Geisha*.

Li's performances have been thrilling audiences around the world since her screen debut in *Red Sorghum*, which won the Golden Bear at the 1987 Berlin Film Festival and marked the beginning of a new era in Chinese film. Director Zhang Yimou, one of the first post-Cultural Revolution filmmakers, made six more films with Li after *Red Sorghum*. His *Ju Dou* and *Raise the Red Lantern* were the first Chinese films to be nominated for Academy Awards®. Their collaborations also included *The Story of Qi u Ju*, which brought Li the Best Actress prize at the Venice International Film Festival and China's Golden Rooster Award, as well as *To Live* and *Shanghai Triad*.

Li has made three films with Chen Kaige, another leading Fifth Generation director. The first, *Farewell My Concubine*, was Oscar®-nominated and won the Palme d'Or at Cannes, the Golden Globe and BAFTA awards for best foreign film, as well as prizes from top critics groups. Li received the New York Film Critics Circle Award for Best Supporting Actress for *Farewell My Concubine*. She also starred in *Temptress Moon* and *The Emperor and the Assassin* for Chen Kaige. She was seen last year in *Zhou Yu's Train*, her second film with director Sun Zhou, who also directed her in *Breaking the Silence*. She again won the Golden Rooster for Best Actress for *Breaking the Silence*.

Li has starred in two projects for Hong Kong director Wong Kar Wai: *2046* and *The Hand*, his segment of the three-part anthology film *Eros*. She also recently filmed

Young Hannibal: Behind the Mask, written by Thomas Harris and directed by Peter Webber.

Born in northeastern China in the Shenyang province, Li graduated from Beijing's Central Drama College in 1989. She has headed juries at the 2000 Berlin, 2002 Venice and 2003 Tokyo International Film Festivals. In 1998, Li was honored by the French government with the title Officier des Arts et Lettres for her contributions to cinema.

She lives in Beijing.

One of London's most promising imports, **NAOMIE HARRIS** (Trudy Joplin) takes on Hollywood with an innate acting ability, strength and beauty that emanates on screen. She achieved leading lady status in the critically acclaimed thriller *28 Days Later* and continues to grow with numerous upcoming films and roles starring opposite such actors as Johnny Depp, Orlando Bloom, Pierce Brosnan, Woody Harrelson and Colin Firth.

This summer, Harris also stars in the highly anticipated film *Pirates of the Caribbean: Dead Man's Chest*. She plays the gypsy queen Tia Dalma, opposite Johnny Depp, Orlando Bloom and Keira Knightley. Directed by Gore Verbinski and produced by Jerry Bruckheimer, Harris will reprise the role in *Pirates of the Caribbean 3*.

She recently starred in the critically acclaimed *Tristram Shandy: A Cock and Bull Story*, playing an eager AD in a complicated love triangle. She also starred in Brett Ratner's New Line film *After the Sunset*, with Pierce Brosnan, Salma Hayek and Woody Harrelson. In it, she played a Bahamian cop who is part of an ensemble who manages to pull off an elaborate heist.

Raised in North London, Harris has studied acting since she was nine years old. She graduated from Cambridge University (Pembroke College) and went on to train at the prestigious Bristol Old Vic Theatre School. Fellow alumni of this school include Daniel Day-Lewis, Brian Blessed, Miranda Richardson and Jeremy Irons.

Complementing her training in 2000, Harris spent her first year of drama school doing theater before auditioning for Danny Boyle (*Trainspotting*, *The Beach*, *Shallow Grave*) in 2001 and securing the co-lead of Selena in *28 Days Later*. A machete-wielding

urban survivor role, her character required a month's personal training to prepare for the stunt work that she performed.

Harris then went on to play Clara in the Channel 4 adaptation of Zadie Smith's Whitbread winning novel *White Teeth*, and then starred with Matthew Macfadyen (*Spooks*) as Maggie in Peter Kosminsky's (*White Oleander*) two-part political docudrama *The Project*, for the BBC. Since then, Harris has starred opposite Colin Firth and Mena Suvari in Marc Evan's (*My Little Eye*) film *Trauma*.

Harris currently resides in London.

CIARAN HINDS (Fujima) began his career at The Glasgow Citizens Theatre and was a member of the company for many years. In Ireland, he has worked at the Lyric Theatre Belfast, the Druid Theatre in Galway and at the Project and the Abbey in Dublin, where he last appeared as Cuchulain in *The Yeats Cycle*. For the Gate Theatre, Hinds has appeared with The Field Day Company's version of *Antigone*, *The School for Wives* and Brian Friel's *The Yalta Game*.

He toured internationally with Peter Brook's company in *The Mahabharata* and has played leading roles at the Royal Shakespeare Company, the Royal Court, the Donmar Warehouse and the National Theatre, where he last played Larry in Patrick Marber's *Closer*, which also transferred to Broadway.

Film credits include Peter Greenaway's *The Cook, The Thief, His Wife and Her Lover*; *December Bride*; *Circle of Friends*, for Pat O'Connor; and *Titanic Town*, directed by Roger Michell. Other notable films include *Some Mother's Son*, Gillian Armstrong's *Oscar and Lucinda*, *The Lost Son*, *The Weight of Water* and *Mary Reilly*.

More recent work includes *Road to Perdition* for Sam Mendes, *The Sum of All Fears* for Phil Alden Robinson, *Jonjo Mickybo*; *Calendar Girls* with Helen Mirren and Julie Walters; *Lara Croft Tomb Raider: The Cradle of Life* with Angelina Jolie; *The Statement*, for Norman Jewison; and *Veronica Guerin* and *The Phantom of the Opera*, both for Joel Schumacher.

On television he recently appeared as Julius Caesar in the BBC/HBO co-production of *Rome*. This follows extensive television credits including leading roles in *The Mayor of Casterbridge*; *Jane Eyre*; *Jason and the Argonauts*; *Seaforth*; *Ivanhoe*;

Rules of Engagement; The Memoirs of Sherlock Holmes; Soldier Soldier; Prime Suspect 3; and the award-winning film of Jane Austen's *Persuasion*, in which he played Captain Wentworth.

Hinds most recently starred in Steven Spielberg's critically acclaimed 2005 thriller *Munich*.

JUSTIN THEROUX (Zito) has amassed an extensive body of work in film, television and theater in his career. Based in New York, Theroux made his feature film directorial debut earlier this year with *Dedication*, starring Billy Crudup, Mandy Moore, Dianne Wiest and Tom Wilkinson.

He also recently completed *Inland Empire*, with Laura Dern and Jeremy Irons, his second film with director David Lynch. Some of his feature film credits include *The Baxter, Charlie's Angels: Full Throttle, Mulholland Dr., Zoolander, American Psycho, The Broken Hearts Club, Romy & Michele's High School Reunion* and *I Shot Andy Warhol*.

Theroux has also starred in numerous episodic television shows including *Six Feet Under, Alias, The District, Sex and the City, Spin City, Sirens, Ally McBeal, Last Defense* and *New York Undercover*.

In the theater, his award-winning efforts consist of several Shakespearian plays, as well as Broadway and off-Broadway performances.

Theroux is a graduate of Bennington College in Vermont and the Beijing Foreign Language Institute, in Beijing China.

Equally riveting on the big screen, small screen or on stage, veteran actor **BARRY SHABAKA HENLEY** (Lieutenant Castillo) draws from a rich history of acting in many high-profile films, television shows and theater productions.

Over the past 20 years, Henley has amassed an impressive amount of film and television credits. Recently, he has starred in the big-budget hits *Four Brothers, Collateral* and *The Terminal*, as well as in *Ali, Rush Hour, Patch Adams* and *Bulworth*. Michael Mann's "go-to guy," Mann has also cast him in television's *Robbery: Homicide Division*, and his films *Ali* and *Collateral*.

Henley's television credits include starring roles on *Grey's Anatomy*, *Crossing Jordan*, *Providence* and *ER*, as well as a recurring role on the series *Close to Home* and *NYPD Blue*. He was a series regular on Showtime's *Barbershop* and the drama *Robbery: Homicide Division*. He also appeared in HBO's television movie *Lackawanna Blues*.

Henley has toured extensively with the theater production of *Jitney* and was a featured player in *Richard II*, *Waiting for Godot* and *As You Like It*. He won a NAACP Image Award for his work in *Rabbit Foot*.

Born in New Orleans, Louisiana, Shabaka currently lives in Los Angeles with his wife.

LUIS TOSAR (Montoya) is a highly respected actor in Europe and in his native country Spain, having won two Goya Awards and two Cinema Writers Circle Awards, among others.

His numerous feature film credits include *Te doy mis ojos*, *Los Lunes al sol*, *Flores de Otro Mundo*, *El Don de la Duda*, *Cargo*, *Aupa Etxebeste!*, *La Noche del Hermano*, *El Mundo Alrededor*, *One Day in Europe*, *Las Vidas de Celia*, *El Ultimo Peldano*, *Inconscientes*, *Hay Motivo!*, *La Flaqueza del Bolchevique*, *El Regalo de Silvia*, *Lentura*, *Ciclo*, *Visionarios* and many others.

Tosar's film experience also includes stints as a producer and writer.

JOHN ORTIZ (José Yero) is an award-winning actor who is equally at home on stage, in feature films and in television.

Ortiz can next be seen on stage at The Public Theater in *School of the Americas*. Ortiz plays a wounded and imprisoned Che Guevara in his final days, and the play follows his conversations with a schoolteacher who he inspires while waiting to learn whether his destiny lies with the CIA or the murderous Bolivian dictator. *School of the Americas* opened July 6, 2006 and runs through July 23, 2006.

Ortiz recently completed production on New Line Cinema's *Pride and Glory*, opposite Colin Farrell, and Nuyorican Production's *El Cantante*, opposite Jennifer Lopez and Marc Anthony, portraying legendary salsa musician Willie Colón. Both films are due for release in late 2006 or early 2007.

Ortiz recently starred opposite Antonio Banderas in Liz Friedlander's debut film *Take the Lead* for New Line Cinema. Ortiz's other film credits include Steven Spielberg's *Amistad*; Brian De Palma's *Carlito's Way*, opposite Al Pacino and Sean Penn; *Narc*, opposite Jason Patric and Ray Liotta; and Ron Howard's *Ransom*.

Ortiz is the co-founder and co-artistic director (along with acclaimed actor Philip Seymour Hoffman) of LAByrinth Theater Company, where he has produced and performed in many productions including *The Last Days of Judas Iscariot*; the New York and London productions of *Jesus Hopped the 'A' Train*, both of which were directed by Hoffman; and *Guinea Pig Solo*, all at the Public Theater.

Ortiz won the Obie Award for Best Actor in the off-Broadway production of *References to Salvador Dali Make Me Hot*. He was also awarded a Drama Desk nomination for *Jesus Hopped the 'A' Train*.

Other New York theater credits include the Broadway production of *Anna in the Tropic*; *The Skin of our Teeth*, with John Goodman at the Public Theater; *Cloud Tectonics* at Playwrights Horizons; *The Persian* and *Merchant of Venice*, both directed by Peter Sellers and performed in such cities as Paris, London, Berlin and Edinburgh. Regionally, he has performed at the Mark Taper Forum, The Goodman, Hartford Stage, Arena Stage, Yale Repertory, South Coast Repertory and Cincinnati Playhouse.

On television, Ortiz played the lead in CBS' *Clubhouse*. He spent two seasons on the ABC series *The Job* with Denis Leary and was a lead in Fox's *Lush Life*.

Born and raised in Brooklyn, he currently resides there with his wife and is a self-described "huge sports fan" who follows the Yankees and the Knicks.

ELIZABETH RODRIGUEZ (Gina) is an accomplished stage, film and television actress who grew up in New York. She began her acting career in various off-Broadway productions, including playing Cleo in *Robbers* for American Place Theatre and *Our Lady of 121st Street* at the Union Square Theatre. Some of her recent theater credits include the prestigious Public Theatre's *The Last Days of Judas Iscariot*, directed by Philip Seymour Hoffman, and Manhattan Theatre Club's *Beauty of the Father*.

Additional film credits include *Dead Presidents*, *Return to Paradise*, *Four Lane Highway* and, most recently, *Tonight at Noon*.

Notable television appearances include *Six Feet Under*, *Just Shoot Me!*, *Third Watch* and *Law & Order*, with recurring roles on *The Shield*, *ER* and HBO's *Oz*.

Rodriguez resides in New York and Los Angeles.

ABOUT THE FILMMAKERS

MICHAEL MANN (Written and Directed by/Produced by) has earned numerous honors for his work as a director, writer and producer, including four Academy Award® nominations for *The Insider* and for producing *The Aviator*. A Chicago native, Mann is recognized for his groundbreaking and cinematically captivating dramas, including *Thief*, *Manhunter*, *The Last of the Mohicans*, *Heat*, *The Insider*, *Ali* and *Collateral*.

In the mid-1970s, Mann began a career as a television writer, working on *Police Story*, the first episodes of *Starsky and Hutch* and the series *Vega\$*. In 1979, he directed and co-wrote his first drama, movie-of-the-week, *The Jericho Mile*, starring Peter Strauss. It garnered four Emmys and a Directors Guild Award for Best Director.

In 1981, Mann made his theatrical film debut with *Thief*, a modernist crime story starring James Caan, Tuesday Weld, Willie Nelson and Jim Belushi that was nominated for the Golden Palm Award at Cannes. He followed this in 1983 with the gothic horror film *The Keep*, starring Gabriel Byrne, Scott Glenn and Ian McKellen. In 1986, he directed *Manhunter*, a psychological thriller based upon the first of Thomas Harris' Hannibal Lecter books, *Red Dragon*, featuring William Petersen and Brian Cox as Lecter.

Throughout the 1980s, Mann continued to work in television with the revolutionary *Miami Vice* and the acclaimed Chicago and Las Vegas drama *Crime Story*, starring Dennis Farina. In addition to these efforts, he produced the 1990 Emmy-winning miniseries *Drug Wars: The Camarena Story* and executive produced the 1992 Emmy-nominated sequel *Drug Wars: The Cocaine Cartel*.

In 1992, Mann directed, co-wrote and produced *The Last of the Mohicans*, starring Daniel Day-Lewis and Madeleine Stowe. Following this success, in 1995, he directed *Heat* from his own original screenplay about the taut relationship between an obsessive detective and a professional thief. It starred Al Pacino and Robert De Niro as

well as Jon Voight, Val Kilmer and Tom Sizemore. Additionally, Ashley Judd and Amy Brenneman each had their first major roles in *Heat*.

In 1999, Mann earned Oscar® nominations co-writing, directing and producing *The Insider*, starring Russell Crowe and Al Pacino. Based upon Marie Brenner's *Vanity Fair* article, "The Man Who Knew Too Much," the film tells the true story of Jeffrey Wigand, a tobacco industry executive who blew the whistle on the tobacco industry.

In 2001, Mann took audiences into the heart and life of legendary boxer Muhammad Ali, in *Ali*, starring Will Smith and Jon Voight, both of whom received Oscar® nominations. Additionally, in 2002, Mann produced *Robbery: Homicide Division* for CBS, starring Tom Sizemore. In 2004, Mann directed the psychological thriller *Collateral*, starring Academy Award® nominee Tom Cruise and Oscar® winner Jamie Foxx. Also in 2004, Mann produced the Howard Hughes biopic, *The Aviator*, starring Leonardo DiCaprio and Cate Blanchett, which Martin Scorsese directed. This film led the 2004 Academy Awards® contenders with 11 Oscar® nominations, including Best Picture. In addition, Cate Blanchett won an Oscar® for her portrayal of Katharine Hepburn.

Mann is currently a producer of the Peter Berg-directed *The Kingdom*, starring Jamie Foxx, and *Tonight, He Comes*, starring Will Smith.

Collaborating with Michael Mann for the third time, **PIETER JAN BRUGGE** (Produced by) was nominated for an Academy Award® as the producer for Mann's *The Insider*, starring Al Pacino and Russell Crowe. He also was the executive producer of *Heat*, starring Pacino and Robert De Niro, which Mann directed.

Most recently, Brugge directed, produced and was credited with a "story by" credit on *The Clearing*, starring Robert Redford, Helen Mirren and Willem Dafoe.

Previously, he produced Warren Beatty's political satire *Bulworth* and produced *The Pelican Brief* (with Alan J. Pakula), starring Julia Roberts and Denzel Washington. He also co-produced *Glory*, starring Matthew Broderick, Denzel Washington and Morgan Freeman, which won three Academy Awards®, and co-produced *Clifford*, starring Martin Short and Charles Grodin.

Brugge was the executive producer of Carl Reiner's *Fatal Instinct*, as well as the thriller *The Vanishing* and Alan J. Pakula's *Consenting Adults*.

He received his degree from the Netherlands Film and Television Academy. Brugge was then awarded a scholarship by the Dutch Ministry of Cultural Affairs to study in the United States at the American Film Institute, where he earned his Master of Fine Arts degree.

ANTHONY YERKOVICH (Executive Producer/Based on the Television Series Created by) grew up outside of Buffalo, in western New York State. After completing his schooling, he headed west. Soon after his arrival in California, he wrote a freelance script for the yet-to-be-aired NBC show *Hill Street Blues* and was subsequently hired as a writer and supervising producer, a position he held from 1980 to 1983. His work during this time resulted in his being awarded three Emmy Awards, two Golden Globes and two Image Awards, as well as numerous nominations from the Academy of Television Arts & Sciences, the Writers Guild, the Humanities Foundation and the Hollywood Foreign Press Association.

After moving to Universal Studios, Yerkovich created the hit show *Miami Vice*, which he also executive-produced during the first season. His work on *Miami Vice* brought him a Writers Guild Award for the "Outstanding Script of 1985" in the category of Television Drama, as well as a People's Choice Award for "Favorite New Television Dramatic Series" and numerous Emmy nominations. His next show at Universal was *Private Eye*, a highly stylized film-noir detective thriller.

Yerkovich's next stop was Paramount Studios, where in 1995 he created and produced the two-hour UPN premiere of *Hollywood Confidential*, starring Edward James Olmos, Richard T. Jones, Charlize Theron and Thomas Jane.

Again at Paramount, in 2000, Yerkovich co-created and executive-produced the critically acclaimed New York television cop drama *Big Apple*, starring Ed O'Neill, Michael Madsen, David Strathairn, Donnie Wahlberg and Kim Dickens.

In addition to his work in television and film, Yerkovich has found success in the restaurant business, as owner of the highly acclaimed Buffalo Club in Santa Monica.

DION BEEBE ACS, ASC (Director of Photography) earned Academy Award® and BAFTA nominations for Best Cinematography for his work on Rob Marshall's Oscar®-winning Best Picture *Chicago*. Most recently, he re-teamed with Marshall on *Memoirs of a Geisha*, the film adaptation of the best-selling book.

Other recent work also includes Gillian Armstrong's biopic *Charlotte Gray*, starring Cate Blanchett in the title role, and Jane Campion's thriller *In the Cut*, starring Meg Ryan and Mark Ruffalo, for which Beebe was honored with the Australian Cinematographers Society's Golden Tripod Award.

Beebe had earlier been recognized by the Australian Cinematographers Society for his lensing of John Curran's *Praise*, for which he also earned an Australian Film Critics Circle Award nomination, and the short films *Down Rusty Down* and *Black Sorrow*. In addition, Beebe won an Australian Film Critics Circle Award for John Hughes' *What I Have Written*, and earned another nomination for his work on Clara Law's *The Goddess of 1967*. He is also the winner of two Australian Film Institute Awards for his work on *Eternity* and *The Space Between the Door and the Floor*. In 2003, the Institute honored him with the prestigious Byron Kennedy Award, marking the first time that award had ever been presented to a cinematographer.

Beebe's other film credits include Kurt Wimmer's sci-fi thriller *Equilibrium*, Jane Campion's *Holy Smoke*, *My Own Country*, *Memory & Desire*, *Floating Life* and *Crush*.

VICTOR KEMPSTER's (Production Designer) career has been varied as he has worked as an art director, set decorator and currently as a production designer. Recent credits as a production designer include *Envy*, *Bandits*, *Bamboozled*, *Any Given Sunday*, *U Turn*, *That Thing You Do!*, *Nixon*, *Natural Born Killers*, *Heaven & Earth*, *JFK* and *And God Created Woman*.

Other credits as an art director include *Kindergarten Cop*, *Born on the Fourth of July*, *Driving Miss Daisy* and *Last Rites*.

Kempster was nominated for an Emmy for his work as a set decorator on *Kane and Abel*. Other credits in this capacity include *Streets of Gold*, *Compromising Positions* and *Svengali* starring Peter O'Toole and Jodie Foster.

Twice nominated for an Academy Award®, **WILLIAM GOLDENBERG, ACE** (Editor) has notched over 20 years in the film and television industry. He was nominated for his work on *Seabiscuit* (with Paul Rubell and David Rosenbloom) and Michael Mann's critically acclaimed film *The Insider*. Goldenberg has a longstanding relationship with Mann, having worked with him on both *Heat* and *Ali*.

Recently, Goldenberg edited the hit film *National Treasure*, starring Nicolas Cage. Other motion picture editing credits include *Kangaroo Jack*, *Coyote Ugly*, *Pleasantville*, *The Long Kiss Goodnight*, *Alive* (co-editor), *The Puppet Masters* and the IMAX feature, *The Journey Inside*.

He also collaborated with editor Michael Kahn on *Hook*, *Toy Soldiers*, *Arachnophobia* and *Always*. In addition, he edited the short film *Kangaroo Court*, which was directed by Sean Astin and nominated for an Academy Award®.

For television, he was the editor for HBO Films' *Body Language* and Chris Gerolmo's *Citizen X*, for which he received an Emmy nomination for Outstanding Editing for a Miniseries or Special. He recently completed the pilot for Gerolmo's controversial FX series *Over There*.

PAUL RUBELL, ACE (Editor) earned Academy Award® nominations for Best Editing for *Collateral* (with Jim Miller) and *The Insider* (with William Goldenberg and David Rosenbloom), both directed by Michael Mann. *Collateral* also garnered him an Eddie Award nomination from the American Cinema Editors, along with a BAFTA nomination. He won a Golden Satellite Award for the film. For *The Insider*, he was nominated for an Eddie Award.

Rubell's most recent editing efforts were on Michael Bay's *The Island*. Other credits include the live-action remake of *Peter Pan*, *The League of Extraordinary Gentlemen*, *SlmOne*, *xXx*, *The Cell*, *Blade*, John Frankenheimer's *The Island of Dr. Moreau* and *The Stone Boy*.

Rubell has also edited a number of acclaimed long form television projects. He received an Emmy Award nomination and won an Eddie Award for his work on the miniseries *Andersonville*, earned both Emmy and Eddie Award nominations for the

telefilm, *My Name is Bill W.* and also gained an Eddie nomination for the telefilm *The Burning Season*.

His other television work includes *David*, *The Jacksons: An American Dream*, *Stay the Night*, *Finding the Way Home*, *Challenger*, *Home Fires Burning*, *Echoes in the Darkness* and *Dress Gray*, among others.

Academy Award® winner **JANTY YATES** (Costume Designer) has garnered a respected reputation as a costume designer for both contemporary and period motion pictures.

In 2001, Yates won an Oscar® for *Gladiator* for Best Costume Design. She was also nominated for a BAFTA Award for the same project. Most recently, she was nominated for Excellence for Costume Design—Period/Fantasy from the Costume Designers Guild for *De-Lovely*.

Some of her other feature film credits include *Kingdom of Heaven*, *Charlotte Gray*, *Hannibal*, *Enemy at the Gates*, *With or Without You*, *Plunkett & MacLeane*, *The Man Who Knew Too Little*, *Welcome to Sarajevo*, *Jude* and *The Englishman Who Went Up a Hill But Came Down a Mountain*.

Yates also has numerous television costume design credits.

Assembling an eclectic resume of feature film credits, **MICHAEL KAPLAN** (Costume Designer) has won both a BAFTA Award and Costume Designers Guild Award.

The cult classic, *Blade Runner*, is among Kaplan's illustrious film credits in which he shared a BAFTA Award with Charles Knode. Other feature films include *Mr. & Mrs. Smith*, *Matchstick Men*, *Gigli*, *Trapped*, *Panic Room*, *Pearl Harbor*, *Keeping the Faith*, *Fight Club*, *Armageddon*, *The Game*, *The Long Kiss Goodnight*, *Diabolique*, *Se7en*, *Malice*, *Curley Sue*, *National Lampoon's Christmas Vacation*, *Cat Chaser*, *Cousins*, *Big Business*, *Tough Guys Don't Dance*, *Clue*, *Perfect*, *American Dreamer*, *Against All Odds*, *Thief of Hearts* and *Flashdance*.

Liverpool-born **JOHN MURPHY** (Music by) became a session player at the age of 15 and toured and recorded with many successful British bands of the '80s. Primarily a songwriter, he made his film debut at age 23 with the award-winning score for the British hit *Leon the Pig Farmer*.

Since scoring *Snatch*, Murphy has worked out of Los Angeles, alternating between orchestral music and his own eclectic brand of scoring.

In the last two years, he scored *Guess Who*, *The Man* and *Millions*. He will next write the music for Danny Boyle's sci-fi film *Sunshine*.

Murphy has won several awards for best original music, including the Silver Award (first prize) at Cannes, the British D & AD Award and the Palme d'Or. He has won nominations for an Ivor Novello, a Music Week Award, an RTS Award and a Brit Award for Best Soundtrack (*Lock, Stock and Two Smokin' Barrels*).

Murphy has previously composed the music for *Basic Instinct 2*, *28 Days Later*, *The Perfect Score*, *Intermission*, *Friday After Next*, *City by the Sea*, *New Best Friend*, *All About the Benjamins*, *Mean Machine*, *Strumpet*, *Vacuuming Completely Nude in Paradise*, *Chain of Fools*, *One More Kiss*, *The Bachelor*, *The Real Howard Spitz*, *Stiff Upper Lips*, *Black Velvet Band*, *Darklands*, *Clockwork Mice*, *Dinner in Purgatory*, *A Feast at Midnight* and *Beyond Bedlam*.

—miami vice—