

EQUILIBRIUM



DIMENSION FILMS
Presents

A
BLUE TULIP INC.
Production

A film by
KURT WIMMER

CHRISTIAN BALE
EMILY WATSON
TAYE DIGGS
ANGUS MacFADYEN
with SEAN BEAN
MATTHEW HARBOUR
and WILLIAM FICHTNER

EQUILIBRIUM

Digital Cityscapes created by
DIGITAL FIREPOWER, INC., Hollywood

Music By
KLAUS BADELDT

And Music Services Provided by
MEDIA VENTURES

Casting by
JUEL BESTROP
JEANNE McCARTHY

European Casting by
LUCINDA SYSON, C.D.G.

Costume Designer
JOSEPH PORRO

Editors
TOM ROLF, A.C.E.
and WILLIAM YEHL

Production Designer
WOLF KROEGER

Cinematographer
DION BEEBE, A.C.S.

Associate Producer
NINON TANTET

Co-Producer
SUE BADEN-POWELL

Executive Producers
BOB WEINSTEIN
HARVEY WEINSTEIN
ANDREW RONA

Produced by
JAN De BONT
LUCAS FOSTER

Written and Directed by
KURT WIMMER

CAST

(in order of appearance)

SEAMUS	Dominic Purcell
JOHN PRESTON	Christian Bale
PARTRIDGE	Sean Bean
OFFICE IN CHARGE	Christian Kahrman
CHEMIST	John Keogh
FATHER	Sean Pertwee
JURGEN	William Fichtner
DUPONT	Angus MacFadyen
EVIDENTIARY STORAGE OFFICER	David Barrash
GATE GUARD	Dirk Martens
BRANDT	Taye Diggs
ROBBIE PRESTON	Matthew Harbour
PRESTON'S WIFE	Maria Pia Calzone
LISA PRESTON	Emily Siewert
MARY O'BRIEN	Emily Watson
ENFORCER COMMANDER	Mike Smith

GATE GUARD	Florian Fitz
LEAD SWEEPER	Daniel Lee
REBEL LEADER	Francesco Calabras
REBEL VICTIM	Kurt Wimmer
CREMATORY TECHNICIAN	Anatole Taubmann
READING ROOM PROPRIETOR	Brian Connelly
VIVIANA PRESTON	Alexa Summer
DUPONT'S SECRETARY	Brian Cook
SEARCH COORDINATOR	Mehmet Kurtulus
PROCTOR	David Hemmings
INTERROGATOR	Klaus Schindler
POLYGRAPH TECHNICIAN	Oliver Brandl

FILMMAKERS

WRITTEN and DIRECTED BY	Kurt Wimmer
PRODUCED BY	Jan De Bont
	Lucas Foster
EXECUTIVE PRODUCERS	Bob Weinstein
	Harvey Weinstein
	Andrew Rona
CO-PRODUCER	Sue Baden-Powell
ASSOCIATE PRODUCER	Ninon Tantet
CINEMATOGRAPHER	Dion Beebe, A.C.S.
PRODUCTION DESIGNER	Wolf Kroeger
EDITORS	Tom Rolf, A.C.E.
	William Yeh
COSTUME DESIGNER	Joseph Porro
EUROPEAN CASTING BY	Lucinda Syson, C.D.G.
CASTING BY	Juel Bestrop
	Jeanne McCarthy
MUSIC BY	Klaus Badelt
MUSICAL SERVICES PROVIDED BY	Media Ventures
DIGITAL CITY LANDSCAPES BY	Digital Firepower, Inc., Hollywood
STUNT COORDINATOR/ FIGHT CHOREOGRAPHER	Jim Vickers
ASST. STUNT COORDINATORS	Mike Smith
	Brad Bovee
CHRISTIAN BALE'S STUNT DOUBLE	Mike Smith

STUNTS

Eugen Albert

Kai Ahlswede

Giorgio Antonini

Paolo Antonini
Joachim Assböck
Andreas Augsburg
Leon Boden
Marco Böhme
Rob Boyce
Byron Brisco
Carol Campbell
Keith Davis
Christian Dell'acqua
Ivonne Dietzel
Michael Gast
Ives Grasnicke
Alessandro Guadio
Matthias Gunter
Alexander Hardt

Udo Harnach
Sebastian Jacob
Thomas Jester
Elke Juraschek
Stefan Kaufmann
Mike Luft
Udo Luttich
Riccardo Mioni
Alessandro Novelli
Emiliano Novelli
Thorsten Pabst
Antje Rau
Urs Remond
Russo Rocco
Paul Röhl

Jochen Rubner
Armin Sauer
Thomas Schauer
Bernhard Schirmer
Rene Schober
Andreas Schulz
Andreas Schwarz
Stephan Thiede
Ralf Tillman
Bruno Verdirosi
Vladimir Vilanow
Rainer Werner
Oliver Wiesner
Lucas Wolf
Dennenesch Zoudé

PRODUCTION SUPERVISOR
1st ASSISTANT DIRECTOR
2nd ASSISTANT DIRECTOR
EXECUTIVES IN CHARGE OF PRODUCTION

A CAMERA OPERATOR
1st ASSISTANT A CAMERA
2nd ASSISTANT A CAMERA
B CAMERA/STEADICAM OPERATOR
B CAMERA/STEADICAM 1st ASST.
B CAMERA/STEADICAM 2nd ASST.
CLAPPER/LOADER
VIDEO PLAYBACK OPERATOR
STILLS PHOTOGRAPHER
1st ASSISTANT EDITOR
LIGHTWORKS ASSISTANT EDITOR
ASSISTANT EDITORS

APPRENTICE EDITOR
SCRIPT SUPERVISOR
SOUND MIXER
BOOM OPERATOR
CABLE PERSON
SUPERVISING ART DIRECTOR
ART DIRECTOR

Dieter Stempniewsky
Brian W. Cook
Andrew Robinson
Kevin Hyman
Jim Glander
Nic Milner
Sally Eccleston
Holger Joos
Sebastian Meuschel
Paul Cave
Karsten Schüle
Markus Zucker
Jochen Herman
Richard Blanshard
Douglas Kunin
Timothy Alverson
Brian Day
Simone Hofmann
Brian G. Addie
Pamela M. Alch
Frank Kruse
Bernd V. Bassewitz
Dirk Homann
Erik Olson
Justin Warburton-Brown

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DRAUGHTSPERSONS

Roxy Konrad
Stephan Gessler
George Richardson
Sarah Horton
Caroline Meyers
Ann Kuljian
Joseph Conenna
Ute Bergk
Jan Rott
Patrick Funk

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SET DECORATOR
LEADMAN
ASSISTANT SET DECORATOR
KET SET DRESSER
SET DRESSERS

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Bruno Lamprecht
Frank Herzog

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GERMAN BUYER

Uli Isfort
Margaret Hungerford
Alexander Liebenthron

U.S. BUYER
SET DEPARTMENT DRIVER
CONSTRUCTION COORDINATOR

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John Kirsop
Steve “Ginger” McCarthy

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HEAD OF RIGGING DEPARTMENT
HEAD OF PAINT DEPARTMENT

Robert Hill
Paul Taggert
Jana List

HEAD OF PLASTER DEPARTMENT
CONSTRUCTION SECRETARY
COSTUME SUPERVISOR

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Barbara Jäger
Lisa Wong
Nina Hess

GERMAN COSTUME SUPERVISOR
KEY COSTUMER
SET COSTUMER

Johanna Gartlgruber
Alex Rother
Jackie Cheng

COSTUME PRODUCTION ASSTS.

ADDITIONAL WARDROBE

Barbar Köppe
Miriam Meuschel
Kara Owens
Swenja Selphmann

TAILORS

Antje Schulze
Zur Wiesche
Hasso Von Hugo

KEY MAKE-UP & HAIR
HAIR STYLIST
MAKE-UP

Björn Rehbein
Carolin Spill
Tanja Drewitz

CASTING-GERMANY
EXTRAS CASTING
DIALOGUE COACH

Annette Borgmann
Iris Müller
Howard Samuelson
Imke Sommerkamp

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ASST. PRODUCTION COORDINATOR	Claudia Ziesche
PRODUCTION SECRETARY	Martin Zillger
2 nd 2 nd ASSISTANT DIRECTOR	Tonja Schürmann
3 rd ASSISTANT DIRECTORS	Paul Goldsmith
	Mark Taylor
ACCOUNTANT	Jack Haddox
1 st ASSISTANT ACCOUNTANT	Victor Haddox
2 nd ASSISTANT ACCOUNTANTS	Marion Manthey
	Sonja Mecke
PAYROLL ACCOUNTANT	Anna Schmigalla
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	Lena Schmigalla
POST PRODUCTION ACCOUNTING SERVICES	RC Baral & Co.
POST PRODUCTION ACCOUNTANT	Howard Baral
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ASSISTANT LOCATION MANAGER	Christian A. Klempert
LOCATION ASSISTANTS	Manuel Schröder
	Roman Seeck
	Thomas Lauterkorn
LOCATION SCOUTS	Friedericke Von Rauch
	Katharina Klemm
LOCATION PRODUCTION ASST.	Enrico "Enzo" Taubert
GAFFER	Ronnie Schwarz
BEST BOY ELECTRIC	Marko Teuchert
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	Hartmut Lowak
	Peter Raabe
	Michael Egger
	Karsten Tietz
ELECTRICIAN/GENERATOR OPERATOR	Denis Locasso
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RIGGING ELECTRICIANS	Roland Moses
	Harald Gliesche
	Sebastian Lindner
	Phillip Gerhardt
KEY GRIP	Dieter Bähr
BEST BOY GRIP	Glenn König
GRIPS	Jan Brun
	Christian Scheibe
EFFECTS SUPERVISOR	Uli Nefzer
EFFECTS PRODUCTION MANAGER	Rolfe Hanke
SENIOR EFFECTS TECHNICIANS	Jens Schmiedel

EFFECTS TECHNICIANS	Till Hertrich
	Roland Weder
	Olaf Wills
	Armin Moritz
EFFECTS PRODUCTION ASSISTANT	Anke Teuber
EFFECTS ASSISTANT	Silvio Lienert
ADDITIONAL EFFECTS CONSTRUCTION	Stefan Knauer
PROPERTY COORDINATOR	Michael Fechner
ASST. PROPERTY COORDINATOR	Markus Bendler
ON-SET PROPS	Michael Lindsay
STANDBY PROPS	Mark "Rambo" Gleisberg
ASSISTANT PROPS	Alexander Stolle
ARMOURER DEPARTMENT HEAD	Gerd Feuchter
ARMOURER	Bernd Rautenberg
ARMOURER ASSISTANTS	Uwe "Püppi" Lehmann
	Uwe Sichtling
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SUPERVISING PLASTERER	Keith Charles
SUPERVISING PAINTER	Brian Groves
CARPENTERS	Robert Pearson
	Greg Lennox
	Francis Livingston
ON-SET CARPENTER	Mario Grech
ON-SET PAINTER	Pablo "Picasso" Alza
LABORER	Michael Schawaller
SCENIC ARTISTS	Richard Gordon
	Peter King
SUPERVISING EFFECTS EDITORS	Stephen Hunter Flick
	Peter Brown
RE-RECORDING MIXERS	Jeffrey Perkins
	Samuel Lehmer
SOUND DESIGNER	Byron Miller
SUPERVISING DIALOGUE EDITOR	Michael Benavente
DIALOGUE EDITORS	Cameron Steenhagen
	Fred Judkins
	Harry B. Miller
	Dean Beville
ADR EDITOR	Jon I. Mete
SOUND EFFECTS EDITORS	Greg ten Bosch
	Byron Miller
	William Jacobs
	Dana Gustafson
	Donald Flick

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ASSISTANT SOUND EDITOR
POST SOUND EDITORIAL SERVICES
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Sony Picture Studios
Sound Satisfaction
Gary Hecker
Matt Duttman
Edward Steidele
Lane Burch
Brian Ruberg
Shawn Kenelly
Charles Ajar
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DIGITAL FIREPOWER, INC.
Hollywood

DIGITAL 2D/3D MATTE SUPERVISOR/
ARTIST

VISUAL EFFECTS PRODUCER
EXECUTIVE PRODUCER
2D/3D AND/MATTE ARTISTS

2D/3D ARTISTS

3D TRACKER
COMPOSITER

VISUAL EFFECTS COORDINATOR

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Kim Lavery
Melissa Darby
Jamie Baxter
Jean-Pierre Ron
Lou Talamo
Adam Rote
Johanna Silverthorne
Andrew Tucker
Miccael Uguccione
Bryce Brecheisen

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LEAD INFERNO ARTIST
INFERNO ARTISTS

VISUAL EFFECTS SUPERVISOR
DATA MANAGER

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Bill Coffin
Robert Ozaeta
Don Lee
Scott McLain
Max Harris
Tim Norman
Maureen O'Connor
Grant Janssen

R!OT

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VISUAL EFFECTS PRODUCER	Joe Gerari
DIGITAL EFFECTS PRODUCER	Melissa Brockman
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SENIOR INFERNO COMPOSITORS	Brian Hanable
	Patrick Phillips
DIGITAL COMPOSITORS	Michael Degtjarewky
	Ken Lam
	Kelly Burnbarger

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DIGITAL SUPERVISOR	Mark Freund
DIGITAL COMPOSITORS	Heather Hoyland
	Chris Flynn
	Jennifer Law-Stump
	Ken Dackerman
3-D ANIMATOR	Matt Linder
MATTE PAINTER	Rasha Shalaby Montague
STORYBOARD ARTISTS	Stephen Werblun
	Mark Bristol
VISUAL EFFECTS COORDINATOR	Romulo Adriano, Jr.
ASSISTANTS TO MR. WIMMER	Sandy Hasting
	Jann Wimmer
ASSISTANT TO MR. DE BONT	Shelly Clippard
ASSISTANT TO MR. FOSTER	Neil Butler
ASSISTANT TO MS. BADEN-POWELL	Jasmin Steigler
KEY PRODUCTION ASSISTANT	Mark Martin
SET PRODUCTION ASSISTANTS	Altay Ünsal
	Corrie Safris
	Nicole Martens
	Nadine Chaste
OFFICE PRODUCTION ASSISTANT	Özbek Özkan
TRANSPORTATION COORDINATOR	Daniel Mattig
CAR CAPTAIN	Sebastian Neitsch
PICTURE CAR COORDINATOR	Stephan Schröter
ASST. PICTURE CAR COORDINATOR	Sebastian Leister
TRAILER COORDINATOR	Jörg Kraft

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Susen Jarmuske	Fabian Pöhlmann

Paul Mason
Norbert Mentrop

Martin Prestes
Jüren Simson

CATERING
CATERERS

Star's Diner Express
Mathias Fehrenbach
Renate Fehrenbach

UNIT NURSE
CONSTRUCTION NURSE
ANIMAL WRANGLER

Christine Haouas
Holger Kraft
Fimtierschule Schweunicke

2nd UNIT PHOTOGRAPHY

2nd UNIT DIRECTOR
2nd UNIT 1st ASSISTANT DIRECTOR
A CANMERA OPERATOR
1st ASSISTANT A CAMERA
2nd ASSISTANT A CAMERA
2nd ASSISTANT B CAMERA
CLAPPER/LOADER
VIDEO OPERATOR
GAFFER
ELECTRICIANS

Harvey Harrison
Ian Cameron
Peter Taylor
Mik Allan
Tim Lange
Stefan Grandinetti
Chris Britton
Simon Blasi
Peter Kosel
Volker Haase
Michael Walsh
Ralph Kulike
Reiner Böhm

KEY GRIP
2nd COMPANY GRIP
ON-SET PROP/DRESSER
SCRIPT SUPERVISOR
WARDROBE

Colin Manning
Osee Bechstedt
Björn Holzhausen
Tess Malone
Najad Kirchberger
Alex Rothe

MAKE-UP
HAIR
EFFECTS FOREMAN
EFFECTS SENIOR TECHNICIAN
EFFECTS TECHNICIAN
EFFECTS ASSISTANTS

Valeska Schitthelm
Dorit Jux
Karl Heinz Bochnig
Christoph Von Lengerke
Peter Ortmaier
Daniel Olberg
Torsten Knapp

SET PRODUCTION ASSISTANTS

Ralph Beyerle
Jan Bonny

MEDICAL SERVICE

Thomas Blömker

ITALY PHOTOGRAPHY

PRODUCTION SUPERVISOR

Enzo Sisti

PRODUCTION MANAGER	Vito Colazzo
1 st ASSISTANT DIRECTOR	Luca Lachin
2 nd ASSISTANT DIRECTOR	Inti Carboni
DIRECTOR OF PHOTOGRPHY	Harvey Harrison
A CAMERA OPERATOR	Daniele Massaccesi
1 st ASSISTANT A CAMERA	Maurizio Cremisini
A CAMERA LOADER	Alessandro Di Meo
B CAMERA OPERATOR	Gian Maria Majorana
1 st ASSISTANT B CAMERA	Matteo Carlesimo
B CAMERA LOADER	Massimiliano Kuveiller
C CAMERA ASSISTANT	Stefano Fenocchio
GAFFER	Stefano Marino
BEST BOY	Giuseppe Meloni
KEY GRIP	Doriano Torriero
PRODUCTION DESIGNER	Stefano Ortolani
ASST. PRODUCTION DESIGNER	Giuliano Pannuti
SET DECORATOR	Carlo Gervasi
CONSTRUCTION COORDINATOR	Dino Nardoni
PRODUCTION COORDINATOR	Cecilia Alvarenga
PRODUCTION SECRETARY	Christian Giuliani
STANDBY PROPS	Tony Fraulo
LOCATION MANAGER	Marco Giacalone
PRODUCTION ACCOUNTANT	Giorgio Catalano
ASSISTATANT ACCOUNTANT	Alessandro Fiorito
ASSISTANT COSTUME DESIGNER	Maurizio Torti
WARDROBE	Costanza Bastanti
MAKE-UP	Luigi Rocchetti
HAIR	Mauro Tamagnini
SPECIAL EFFECTS FOREMAN	Renato Agostini
SPECIAL EFFECTS SENIOR. TECHNICIAN	Danilo Bollettini
EFFECTS TECHNICIAN	Franco Ragusa
STUNT COORDINATOR	Stefano Mioni
KATA COORDINATOR	Renato Moretti
SCRIPT SUPERVISOR	Stella D'Onofrio
TRANSPORTATION CAPTAIN	Gabriella Di Santo
NURSE	Attilia De Mario Sartor
MAIN TITLE BY	Post Logic
OPTICALS BY	Custom Film Effects
	BiPack – Mike Minkow
	Deluxe Laboratories, London
	Kona Cutting
	Michael Hatzer
	DeForrest

EXECUTIVE IN CHARGE OF MUSIC	Randy Spendlove
MUSIC COORDINATOR	Joe Rangel
MUSIC EDITORS	Vicki Hiatt
	Richie Nieto
	Stephanie Lowry
SCORE PRODUCED BY	Klaus Badelt
ADDITIONAL MUSIC BY	Geoff Zanelli
	Ramin Djawadi
MUSIC SERVICES PROVIDED BY	Media Ventures

EQUILIBRIUM

In the nation of Libria, there is always peace among men. The rules of the Librian system are simple. If you are happy, you will be arrested. If you cry, the law will hunt you down. If you read a contraband book or so much as look at a smuggled painting, you've committed a criminal sin. And skip your medicine and your life will be over.

This is the shocking futuristic world of EQUILIBRIUM, a razor-sharp action-thriller set in a future where emotion has been banned as the very root of crime and war. To keep the peace, citizens must take their daily dose of Prozium, a powerful designer drug that stops feelings dead and keeps everyone on an even keel. Refuse to take the drug, and special police, trained like Samurai in unique forms of deadly combat, go on the hunt.

Up until now, top-ranking government official John Preston (Christian Bale) has believed in this system, has upheld the system as a highly-trained "Cleric" who seeks out and destroys those who don't take their pills. But then he

skips his own dose of Proziom – and discovers an incredible new world of sensation that gives him the passion to fight for freedom.

Writer/director Kurt Wimmer (“The Thomas Crown Affair”) blends the brisk intelligence of a “what-if?” sci-fi scenario with the inventive action of a martial arts thriller in EQUILIBRIUM. In doing so, he creates a mind-boggling alternate reality that challenges not only what audiences *think* but what they *feel* as a man awakens to happiness, awe, love and fury for the first time, and rises up as a rebel warrior to overthrow the dictator who has outlawed it all.

EQUILIBRIUM features a dynamic young cast that includes Christian Bale, Taye Diggs and Emily Watson.

* * *

What would it take to stop human hatred? For some, the answer lies in the brain. Stop the turmoil within the mind –deaden all desire, passion, anger, fear, confusion and hope – and you can stop the turmoil in society. But what would it be like to never know the heart-stopping beauty of a painting, to never ache with longing for a lover, to be without the motivating spark of fierce anger?

In the tradition of sci-fi works that imagine a perfected future gone alarmingly wrong – Ray Bradbury’s “Fahrenheit 151,” George Orwell’s “1984,” Aldous Huxley’s “Brave New World,” Phillip K. Dick’s “Minority Report” – EQUILIBRIUM presents a vision of a world at peace, with a tremendous human cost. This is a world where war is a distant memory, yet where there is no music, no art, no poetry, where anyone who partakes in such banned activities is guilty of a “Sense Offense,” a crime that carries a death sentence. It is a world where the age-old question “*How do you feel?*” can never be answered because all feelings have been shut out.

Into this world writer/director Kurt Wimmer places a man who is about to have his mind blown wide open when he begins to experience the sensational highs and lows of emotional life. Now it is up to John Preston to hide his brand new feelings from a totalitarian police society so that he can join with underground rebels to stage an unexpected uprising.

“At its core, EQUILIBRIUM is about a man learning to feel something for the first time,” says Wimmer. “The entire futuristic world of Libria is really a convention we created to tell a powerful human story. Obviously, the film takes a certain amount of inspiration from Huxley, Orwell and Bradbury, who also used the paradigm of a future society, but this film has its own story to tell, the story of a man rediscovering what makes him human.”

Wimmer was inspired to write EQUILIBRIUM after his own reawakening into the world of expression. Turned off to the pretentiousness of the art world after finishing art school, Wimmer recalls shutting off not only his love of painting but any deep emotional reaction at all. It wasn't until he got married and had children that he began to understand the great loss of living in a world devoted only to ideas and never to feelings.

“I suddenly went through a process of peeling away layers,” he recalls. “It was a very moving time in my life and I wanted to write about it – about a man taking this sort of journey. It was then that the idea of Libria, of a world where people are medicated into remoteness, came to mind.”

As he continued to probe the idea, Wimmer found himself creating an original futuristic world from scratch. His Libria is a stark, black-and-white (color, after all, evokes feelings) metropolis, which is run by a mysterious dictator named the Father who wields power through a group of Ninja-like “clerics” who enforce his vision of peace through the chemical control of all emotion. Elements from classic sci-fi movies as well as from German Nazism and Japanese Samurai culture blend with Wimmer's emotionally sedated world to form something eerily familiar yet entirely new.

“In writing the script I was influenced by many different cultures that have advocated the suppression of emotion, from religious orders to the Samurai who followed a strict, selfless code,” says Wimmer. “That’s how I developed the idea of a society ruled by a group of Warrior Monks who have honed themselves into rocks, physically and emotionally. But it’s not ever that far from our own world. The trend towards controlling what people feel is rampant in our contemporary society.”

To keep the story’s impact close to home, Wimmer also decided to set his story in an indeterminate future. “I wanted to create more of an alternate reality than get caught up in the gadgetry of science fiction,” he explains. “In fact, there’s no technology in EQUILIBRIUM that doesn’t already exist. It’s more like a parallel universe, the perfect setting for a parable.”

The world of Libria is, of course, a fairy tale creation. Yet almost every one who read the script for EQUILIBRIUM saw many parallels with trends in today’s society – whether in regimes that legislate against freedom of expression, in censorship of movies, art and literature, or in the increasing use of pharmaceuticals and recreational drugs to dull the full impact of life’s problems.

Says producer Lucas Foster: “EQUILIBRIUM deals with a society that favors emotional oblivion, which is something we all have encountered in some form. It’s also the story of one man’s breakthrough when he decides to experience reality fully and first-hand. Behind the action and thrills, it is the story of a man’s inner transformation.”

After falling in love with the script, Foster also decided there was no doubt that it was time for Kurt Wimmer to make his directorial debut. He says: “Kurt’s writing was so specific and personal, and his imagination so huge and deliberate, I felt he was the only person who could do justice to the themes of this enthralling story.”

Wimmer also turned out to have a uniquely dynamic sensibility for innovative, balletic action – breaking the mold of ubiquitous slo-mo digital effects in

favor of a more immediate and visceral style. “ Mostly I did whatever I could to create kick-ass action on a low budget,” says the writer/director. “ Almost all of the fight scenes were shot in one take, because we didn’t have the time or resources to reset all the squibs and physical effects! But this only seemed to make it more forceful and direct.”

The film also presents an entirely original fighting art: the Gun-Kata, a fast and furious combination of Western fire-power with Eastern discipline of the body. Says Wimmer: “ Hong Kong action movies brought out the idea that if a man has two hands, he can shoot two guns but that’s as far as they took it. I wondered: Have we really hit the envelope for gun-play or is there somewhere new it could go? To me, combining the gun with martial arts was a natural. No one has ever used a gun before in a Kata form but it becomes the perfect extension of the body and can be used in ways not usually seen.”

* * *

In EQUILIBRIUM, versatile young star Christian Bale takes on one of his most challenging roles to date as John Preston, a government official of the future whose brutal, emotionless world is shattered to pieces when he begins to feel the primal surges of anger, sadness, fear and love for the first time ever. With his old reality turned upside down, Preston must figure out how to both handle, and hide, his emotions while carrying out the most important mission of his life: overthrowing Libria’s dictator, The Father.

Kurt Wimmer spent months searching for the right actor to play Preston, but kept coming back, time after time, to Bale. “ It was in ‘American Psycho’ that I saw what I wanted,” he notes. “ In that film, Christian plays a heinous individual and yet you can’t help but like him. This was a quality I knew Preston would require because he starts out as someone who does some pretty awful things but you slowly become aware his motivations are noble. I think this

part gave Christian a chance to put part of himself on display no one's seen before."

Bale was drawn to his character's intense journey, which is equal parts physical and spiritual. "Preston goes from bad guy to good guy in just five unforgettable days," he notes. "He goes from feeling nothing to feeling everything and then having to suppress his new emotions in order to not get caught. It's a pretty remarkable range to go through."

Immediately, Bale realized the performance was fraught with risks, demanding a very careful approach. "Having to show Preston's inner turmoil to the audience without him revealing any glimmer of emotion to his associates was quite a challenge. Talk about balancing on a delicate knife edge," he says. "I had endless discussions with Kurt over how much I could reveal to satisfy both extremes in the story. We both wanted to avoid the nudge-nudge, wink-wink approach so we shaded Preston's character with nuances I hope the audience will respond to. I think one scene that encompasses everything I tried to achieve with Preston is when he listens to Beethoven's 9th symphony for the first time. It's then, in a wave of emotion and realization, that he decides no one has the right to outlaw beauty."

Another big draw for Bale was the chance to reunite with Emily Watson, with whom he previously starred in "Metroland" in a very different kind of romantic relationship. "I thought exploring the heated relationship between John and Mary would be a unique adventure for us both, with the added bonus of each being able to try out new things," he says.

Once Bale took the role, he also went into physical training. John Preston is one of Libria's most skilled martial artists – a master of Kendo and of Libria's special "Gun-Kata," Wimmer's innovative fighting form that merges Western-style gunplay with an Eastern Karate sensibility. Bale worked closely with stunt coordinator Jim Vickers to get a crash-course in the Japanese fighting arts as well as the Zen of handling multiple guns simultaneously.

“There are some really amazing choreographed action sequences in the film,” Bale points out, “and I wanted to be ready. Although I studied martial arts for ‘American Psycho,’ I needed more training for the kind of big-scale Kendo fights in EQUILIBRIUM. I took an eight-week course in Judo, and I so enjoyed it, that I look forward to doing more action roles.”

Adds Wimmer: “We were immensely lucky to discover that Christian is a gifted athlete. He has the ability of a trained dancer to remember choreography instantly and I honestly believe that he made the action scenes in this film work as no one else could have.”

Playing John Preston’s new partner, the intuitive but hardcore government man Brandt, is rising star Taye Diggs. Ironically, Kurt Wimmer wanted to cast Diggs for a quality considered controversial in Libria: his smile. “I knew I wanted him immediately because he has that one million mega-watt smile that to me says this guy has to be evil. It’s a story about people who don’t feel but with this one expression Taye speaks volumes.”

Diggs was hooked by the script from the first page. He says: “I liked the combo of high octane action in a solid story with serious underpinnings. What really got me is that the core of the piece is the dynamics of human emotion, the idea that you have to let the human spirit thrive.” To prepare further for the role, and to immerse himself in the most frightening Big Brother scenarios, Diggs read such classic sci-fi works as 1984 and Brave New World. “These books were inspiring but also helped me to develop a new angle on it all,” says Diggs.

Diggs sees Brandt as the very antithesis of John Preston, a man determined at all costs to keep the system working. “Brandt’s like a coiled spring with the constant rumblings of certain emotions like pride and over-zealousness that he must keep in legal check. But if killing is on the agenda, he’ll be the best killer there is,” he says. “It’s easy to play an emotionless character, but not one with so much going on behind his calm expressions like Brandt.”

Also joining the cast is two-time Academy Award nominee Emily Watson, making her first departure into action, starring as the “Sense Offender” Mary O’Brien, who challenges John Preston to enter the underground world of the feeling. It may seem like surprising casting but the filmmakers always wanted Watson for the role. Recalls producer Foster: “Kurt and I became passionate about Emily and went after her with a vengeance. I find her a most mesmerizing and compelling actress and we needed those qualities for audiences to truly believe that John Preston would go against all his rigid training to fall in love with her.”

Adds Wimmer: “I think what impressed me most about Emily is her unique combination of beauty and feistiness. She is an actor *par excellence* and she raised the level of everyone around her.”

Watson admits she is actually a long-time fan of sci-fi and cool action films, but she was also drawn to the role’s dramatic complexity. “The role of Mary has some real acting muscle I could sink my teeth into,” she says. “She’s not that different from the intense, emotional and sacrificial women I’ve played in the past, but this time I also learned about the rigorous nature of special effects and action.”

Watson particularly enjoyed Kurt Wimmer’s approach to her character. “His main word of advice to me was ‘Passion,’” she explains. “Mary is very much an illusion to Preston – a person who embodies every one of his awakening ideals. I tried to give their brief meetings a resonance beyond the romantic without compromising the ultimate aim of Kurt’s vision. We discussed the idea that emotion is the one feeling that sets us apart from other animals. It’s a great human quality but it’s also desperate and difficult. That’s why Mary focuses her hatred and loathing of the Libria system on Preston and why he becomes obsessed with her. Love and hate are similar emotions, after all.”

The cast is rounded out by Angus MacFadyen in the role of DuPont, the sinister controller of Libria who serves as the mysterious Father’s mouthpiece.

Says MacFadyen: “The role is an interesting one because DuPont is a manipulator and an expert politician and you might be convinced by everything he’s saying because he’s so charming. Kurt told me that the audience should be seduced by his line of reasoning before suddenly thinking, ‘Hang on a minute, what am I getting sucked into? The man’s mad!’”

MacFadyen continues, “Like the rest of the cast, a lot of my energy was taken up with internalizing emotions. DuPont has a hidden agenda like other characters and I think the key point of the story comes when Preston is finally pushed to kill him. I mean, what will Preston have to suppress in his newfound humanity, which has just blossomed, in order to do that? It’s these sophisticated sub-texts in Kurt’s script that I found really intriguing and provocative.”

Sums up Kurt Wimmer of the challenge that faced the entire cast: “It’s quite a conundrum to ask actors to portray characters who don’t have any feelings. But everyone worked incredibly hard to bring subtle shades and distinct glimmers of personality to each character in order to make Libria a disquieting but engaging world.”

* * *

EQUILIBRIUM is a movie that provokes ideas, but it was also written as a blistering action-thriller. To create the hypnotic look and feel of the film, Kurt Wimmer was inspired by such diverse sources as Asian Samurai films, classic sci-fi movies and Futurist drawings of European cities.

The film was shot in Berlin, Germany, home to some of the world’s most diverse architecture – from the ultra-modern to the eerily austere. It turned out to be the perfect stand-in for Libria. Lucas Foster recalls: “We looked at Brasilia, the City of the Future, the new Rome, modern Paris slums, the Lloyds building in the City of London and read numerous books on designers like Corbusier, Albert Speer and Frank Lloyd Wright. But Berlin was the only city that seemed to have it all.”

For Wimmer, Berlin offered at least one thing no other city could: the stark, obsolete architecture of Hitler's Fascist era. "That spare architecture does convey a sense of power and a sense of the whole being more important than the individual," he says. "But it also is an architecture that pretty much disappeared after World War II. You don't see it in the rest of the world so it feels uniquely frozen in time, which is precisely the feeling I wanted for Libria."

Among locations used in Berlin were the Palace of Justice, the Reichstadt, the Brandenburg Gate, the subway system and the Deutschlandhalle. The entire arena of the latter location, the site of Berlin's Olympic Stadium, was used as a sound stage in which Wolf Kroeger created the lavish sets that brought the Librian future to life.

For the cast, the location only heightened the intense ambience of the film. "It's strange to think we're making this film a stone's throw from where the old Berlin Wall used to stand," remarks Emily Watson. "The resonance has been inescapable and added immeasurably to our performances. Berlin is an exciting mix of classic architecture – pompous and grand in the old manner – with beautifully engineered new constructions using huge domes and weird spirals. It couldn't be a more perfect backdrop for the story we're telling".

Visual effects supervisor Tim McGovern worked alongside Kurt Wimmer and Wolf Kroeger to formulate the look of the walled Librian metropolis. McGovern, who won an Oscar for "Total Recall," started with a theme of grandiosity. He explains: "The whole idea of fascist architecture is to make the individual feel small and insignificant so the government seems more powerful and I continued that design ethic in the visual effects. For example, Libria is surrounded by a seventy-five feet high wall with massive gates bearing the granite etched inscription 'Librium est Libertas.' Like the Hoover Dam, the walls just keep going on and on and use vertical and horizontal lines in a Mondrian-type way."

Special effects supervisor and coordinator Uli Nefzer created EQUILIBRIUM'S wild barrage of physical effects ranging from flamethrowers, exploding pillars and breakaway walls to trapdoor mechanics, catapults and gun flashes. Perhaps the most unusual effect Netzer created is displayed in the climactic showdown between Preston and DuPont, He explains. "When they start fighting in Father's Boudoir, they can both anticipate each other's every move, so the bullets they fire collide in mid-air, shatter and spray out in a disc of fragments. While the colliding is a visual effect, the discs of shrapnel are physical realizations and took a lot of working out. It looks amazing and for me, is one of EQUILIBRIUM's visual highlights."

Despite meticulous attention to the visual design of EQUILIBRIUM, Wimmer's focus always came back to the characters. Concludes Taye Diggs: "EQUILIBRIUM is a futuristic action film but one that isn't afraid of raising serious issues. It would have been easy for Kurt Wimmer to avoid the more controversial aspects of the story, but if that had been the case I wouldn't have considered appearing in it. And, while there are many fantastic images in the film and the action is second-to-none, it's Kurt's screenplay that's really the best special effect of all."

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ABOUT THE CAST

CHRISTIAN BALE (John Preston)

Christian Bale's career has garnered praise for a number of memorable performances including Gillian Armstrong's "Little Women," Christopher Hampton's "The Secret Agent," Jane Campion's "The Portrait of a Lady," Philip Saville's "Metroland," Jeremy Thomas' "All the Little Animals," Todd Hayne's "Shaft" and John Madden's "Captain Corelli's Mandolin."

Most recently, he was seen in Rob Bowman's "Reign of Fire," and Lisa Cholodenko's "Laurel Canyon" is due out next year.

TAYE DIGGS (Brandt)

Rising star Taye Diggs made his feature film debut starring opposite Angela Bassett in 20th Century Fox's box-office hit "How Stella Got Her Groove Back" and since then has turned heads in every role he has chosen.

Diggs recently completed production on "The Untitled Jamie Kennedy" project with Jamie Kennedy, Blair Underwood, Ryan O'Neal, and Bo Derek. The film will be released next year.

This fall, Diggs was recently seen starring opposite Sanna Lathan, Queen Latifah, and Mos Def in Fox Searchlight's romantic comedy "Brown Sugar." The film reunited him with his "The Wood" director, Rick Famuyiwa.

Diggs can also be seen this fall in Paramount classics "Just a Kiss." The dark ensemble comedy co-stars Marisa Tomei, Ron Eldard, Marley Shelton and Kyra Sedgewick and also marks the feature film directorial debut of Fisher Stevens.

Diggs will then return to his musical theater roots in Miramax's highly anticipated screen adaptation of "Chicago." He will be seen along side Renee Zellweger, Catherine Zeta-Jones, Richard Gere, John C. Reilly, and Mya. The film was directed by Rob Marshall will be released on Christmas day. Ironically, Diggs also recently starred in the show on Broadway.

Next year, Diggs will star in John McTiernan's "Basic," playing a soldier in Samuel L. Jackson's ranks. The Intermedia/Phoenix Pictures film, which also stars John Travolta, Giovanni Ribisi and Connie Nielsen, will be released in February 2003 and promises to be a captivating action/drama.

Diggs was last seen guest starring on David E. Kelly's hit "Ally McBeal" which aired during last year's February sweeps.

Diggs was also seen in the Artisan thriller "The Way of the Gun," directed and written by Chris McQuarrie ("The Usual Suspects") and produced by Kenneth Kokin.

Diggs received much acclaim for his lead role in the romantic comedy, "The Best Man," co-starring Nia Long, Morris Chestnut and Harold Perrineau Jr. "The Best Man" received rave reviews and has since gone on to become one of the top ten highest grossing African American films in history. He also starred in the blockbuster thriller "The House on Haunted Hill," the inaugural feature production for Joel Silver and Robert Zemeckis' Dark Castle Entertainment. The film also starred Geoffrey Rush, Famke Janssen and Chris Kattan.

In the spring of 2000, Diggs made his return to the stage in the Manhattan Theater Club's "The Wild Party," winner of the Outer Critics Circle Award for "Best Off-Broadway Musical." Diggs also garnered a nomination from the Outer Critics Circle for "Best Actor in a Musical" for the performance.

Previously, Diggs starred with Omar Epps and Richard T. Jones in Rick Famuyiwa's "The Wood," for MTV Productions/Paramount Pictures. Diggs also starred in Doug Liman's critically acclaimed "Go" opposite Sarah Polley, Scott Wolf, Jay Mohr and Katie Holmes.

Diggs's talent was first recognized in Broadway's critically acclaimed Pulitzer Prize winning play "Rent," with his role as Benny the landlord. His first job out of college, in 1994, was a coveted role in the ensemble cast of the five-time Tony Award winning play "Carousel," in which he also worked as an understudy.

On television, Diggs has appeared on "New York Undercover," "Law and Order" and "Guiding Light," on which he co-starred.

Born in New Jersey, he grew up in Rochester, New York attending High School of the Arts. He received his BFA degree from Syracuse University, where he studied theater, and was discovered by an agent while performing in a showcase during his senior year in college.

Diggs resides in New York.

EMILY WATSON (Mary)

Over the course of the last several years, Emily Watson has quickly become one of the entertainment industry's most acclaimed actresses. She first caught the world's attention for her memorable performance as "Bess" in Lars Von Trier's "Breaking The Waves," her first feature film. For her heartbreaking performance, she received Oscar and Golden Globe Award nominations and won the New York Film Critics Circle Award and the Felix Award for Best Actress, and the London Film Critics Circle Award for British Newcomer of the Year in 1997.

She received her second Oscar and Golden Globe nominations, in addition to SAG and BAFTA nominations for Best Actress in 1999 for her riveting performance as "Jackie" in October Films' "Hilary and Jackie."

Currently, Ms. Watson stars along with Edward Norton, Ralph Fiennes and Sir Anthony Hopkins in "Red Dragon," the prequel to "Silence of the Lambs," from director Brett Ratner. She can also currently be seen in "Punch-Drunk Love," an off-beat romantic comedy by filmmaker Paul Thomas Anderson, co-starring Adam Sandler.

Also this Fall, Ms. Watson returns to the London stage, where she will star at the Donmar Warehouse Theatre in two productions – "Uncle Vanya" (Sonya) and "Twelfth Night" (Viola), both directed by Academy-Award winning director Sam Mendes ("American Beauty," "The Road to Perdition"). Both plays will be

performed in repertoire, and are scheduled to be performed at the Brooklyn Academy of Music in New York City in early 2003.

Over the past several years, Ms. Watson has starred in a number of prestigious films including: Robert Altman's "Gosford Park," Tim Robbin's "Cradle Will Rock," as the title character in Alan Parker's "Angela's Ashes" an adaptation of Frank McCourt's Pulitzer Prize-winning memoir for Paramount Pictures, Alan Rudolph's "Trixie," for Sony Pictures Classics, in which she starred with Nick Nolte. She also starred with John Turturro in "The Luzhin Defense," directed by Marleen Gorris, based on the Nobokov novel, Jim Sheridan's "The Boxer" in which she co-starred with Daniel Day-Lewis, and "Metroland" which is based on the Julian Barnes novel, in which she starred opposite Christian Bale.

On television, Ms. Watson starred as Maggie Tulliver in the acclaimed BBC Masterpiece Theatre production of George Eliot's "The Mill on the Floss."

A veteran of the London stage, Ms. Watson's theatre credits include "Three Sisters" and "The Children's Hour" at the Royal National Theatre and "The Lady From The Sea."

She has worked extensively with the Royal Shakespeare Company in such productions as "Jovial Crew," "The Taming of the Shrew," "All's Well That Ends Well" and "The Changeling."

WILLIAM FICHTNER (Jurgen)

William Fichtner was last seen in Ridley Scott's "Black Hawk Down" and can currently be seen as 'Kellerman' in ABC's new series, MD'S. Fichtner recently completed production Agnieszka Holland's "Julie Walking Home."

Other credits include MGM's "What's the Worst Thing That Could Happen," "A Perfect Storm," Jersey Films' "Drowning Mona," Paramount Classic's "Passion of Mind," Columbia/TriStar's "Go," the box office hit "Armageddon," "The Underneath" directed by Steven Soderburgh, Michael

Mann's "Heat," and "Strange Days" directed by Kathryn Bigelow. Fichtner also played the blind astronomer in "Contact," opposite Jodie Foster and starred in Kevin Spacey's directorial debut, "Albino Alligator."

Television audiences are most familiar with Fichtner from his portrayal of Petrochemist Ryan Sparks in "Grace Under Fire" during the show's premiere season. He also recently starred alongside John C. Reilly in HBO's "The Settlement."

As a member of the Circle Repertory Theatre, Fichtner received critical acclaim for his performance in "The Fiery Furnace," directed by Norman Rene. Other theatre work includes: "Raft of the Medusa" at the Minetta Lane Theatre, "The Years," at the Manhattan Theatre Club, "Clothes for a Summer Hotel," for the Williamstown Theatre Festival and "Machinal," at Joseph Papp's Public Theatre.

ANGUS MACFADYEN (DuPont)

Scottish-born actor Angus Macfadyen has been seen in a range of characters through his career, from the famed director 'Orson Welles' in the Tim Robbins' "Cradle Will Rock," to 'Peter Lawford' in HBO's critically acclaimed "The Rat Pack."

In January, he can be seen on the ABC drama "Miracles" starring opposite Skeet Ulrich.

He was most recently seen in Warner Brothers "The Divine Secrets of the Ya Ya Sisterhood," starring opposite Sandra Bullock and Ellen Burstyn.

Macfadyen is perhaps best known for his role in Mel Gibson's Academy Award winning "Braveheart" as 'Robert the Bruce.' His other feature film credits include "Titus," "Lanai-Loa," "Snide & Prejudice," "Nevada," "Still Breathing," "Warrior of Virtue" and "The Brylcream Boys."

For television, Macfadyen portrayed 'Zeus' in the NBC mini-series "Jason and the Argonauts," and 'Richard Burton' in "Destiny - the Elizabeth Taylor

Story" for NBC. He also was seen in the British television movies "Takin' Over the Asylum" for BBC Scotland, and "The Lost Language of Cranes" for the BBC.

Educated in France, Macfadyen attended the University of Edinburgh and the Central School of Speech and Drama. He began his acting career on the stage at the Edinburgh Fringe Festival where he was part of such plays as "The Tempest," "Cloud Nine" and "The Immortal." Macfadyen has also written several plays, including "1905," which received the 1991 Questors Theatre Student Playwriting Award.

ABOUT THE DIRECTOR

KURT WIMMER (Writer / Director)

Kurt Wimmer makes his directorial debut with EQUILIBRIUM, based on his own original vision of a sci-fi world. Wimmer graduated from the University of South Florida in the fall of 1987 with a BFA degree in Art History. From there, he traveled to Los Angeles where he has worked for the last 12 years as a screenwriter. He has worked for nearly every major studio on a number of films including "The Thomas Crown Affair," "Sphere" and "The Recruit."