

Eagle Eye, 2008

Directed by D. J. Caruso

Produced by Steven Spielberg

Screenplay by Dan McDermott, John Glenn, & Hillary Seitz

Cast

Rosario Dawson
Anthony Mackie
Shia LaBeouf
Michelle Monaghan
Anthony Azizi
Cameron Boyce
Michael Chiklis
Billy Bob Thornton
Fahim Fazli
Charles Carroll
Bill Smitrovich
Jerry Ferrara
Deborah Strang
William Sadler
Eric Christian Olsen
Lynn Cohen
Ethan Embry
Rosario Dawson

Zoe
Major William Bowman
Jerry Shaw
Rachel Holloman
Ranim
Sam
Defense Secretary Callister
Agent Thomas Morgan
Al Kohei
Mr. Miller
Admiral Thompson
Luis
Jerry's mom
Jerry's dad
Craig
Mrs. Wierzbowski
Agent Toby Grant
Zoe Perez



Crew

Second Unit Director Of Photography: Larry Blanford
Production Designer: Tom Sanders
Visual Effects: Sony Pictures
Imageworks
Supervising Sound Editor: Per Hallberg
Costume Designer: Marie-Sylvie Deveau
Visual Effects Supervisor: Jim Rygiel
Executive Producer: Edward L. McDonnell
Art Director: Kevin Kavanaugh
Composer (Music Score): Brian Tyler
Editor: Jim Page
Art Director: Naaman Marshall
Screenwriter: Hillary Seitz
Casting: Tricia Wood
Producer: Alex Kurtzman ,Roberto Orci
Visual Effects: Pixel Playground
Sound/Sound Designer: Kirk A. Francis
Supervising Sound Editor: Karen Baker Landers
Director: D.J. Caruso
Set Designer: Masako Masuda

First Assistant Director: James M. Freitag
Associate Producer: James M. Freitag
Producer: Patrick Crowley
Casting: Deborah Aquila
Art Director: Sean Haworth
Stunts Coordinator: Gregg Smrz
Set Decorator: Cindy Carr
Special Effects Coordinator: Peter M. Chesney
Screenwriter: John Glenn
Second Unit Director: Brian Smrz
Executive Producer: Steven Spielberg
Cinematographer: Dariusz Wolski
Screenwriter: Travis Adam Wright
Set Designer: Amy Heinz
Screenwriter: Dan McDermott
Screen Story: Dan McDermott
Associate Producer: Rizelle Mendoza
Co-producer: Peter Chiarelli
Art Director: Danielle Clemenza ,Craig Jackson
Set Designer: Domenic Silvestri

Chapter 1: Government is Watching – Unmanned Drones 0:26:00

Purpose of the exposition, is the who, what and why of the story, is to demonstrate the strength and ability of our satellite usage. It also depicts what is supposed to be a positive reflection of using technology to protect ourselves.

John Badham gave D.J. Caruso his start in films, (Badham directed *War Games*) while they were working together in New York City on *The Hard Way*. John also brought D.J. over from Disney to work at Universal. The three films that helped inspire the director with this project were *Space Odyssey 2001*, the *Forbin Project*, and *War Games*. *War Games* is a great film to talk about as it

is a character piece, which is exactly what *Eagle Eye*. War Games had to instruct the audience about hackers, passwords, and modems, which are all things that we take for granted these days.

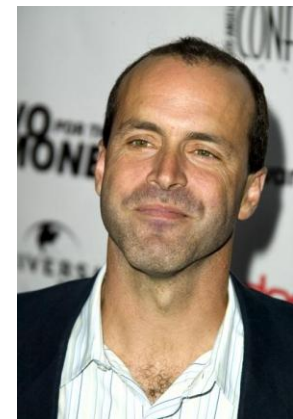
Michael Chiklis, Actor Geoffrey Callister: We've gone past this place of, 'Is this a good thing, or a bad thing,' 'are we going to allow this or not?' It's happened. It's a part of our lives. This notion of big brother and being observed. The technology of satellites and watching people from space. You know we all go on our computers now, put in our home address, and you have a picture of your home address. Now obviously that satellite has the capacity to go in a lot tighter than it does. And this is a little disconcerting. I don't know about for you, but it is for me.



I think that with any technological advance there are great leaps forward for mankind if you use them for that intent. And then if you look at any of those huge leaps, they can also have their insidious dark side.

Michael Chiklis, Actor Geoffrey Callister: The thing that attracted me to the role of Secretary of Defense, Geoffrey Callister, is you know, to play Secretary of Defense, who bears the weight of the world in his eyes, was very interesting to me. I was real fascinated with the idea of going to the Pentagon and meeting these men and women. And really seeing what they do. Really something that is great about being an actor. Is that we get to do things that people wouldn't normally get the chance to do. And the idea that I am going to fly into the Pentagon on a Black Hawk helicopter and land on the front lawn and see that space and go into some of the spaces that civilians don't get to go, really interests me.

D.J. Caruso, Director: The original idea for *Eagle Eye* came from Steven Spielberg. He thought about the idea about ten years ago. And what he told them about that at the time he thought about it, it would have been science fiction. A movie that would have stretched all plausibility and credibility, and what is exciting about doing it now, is that it doesn't anymore.



Michael Chiklis, Secretary of Defense Callister: It is amazing to see this idea that Spielberg had ten years ago, and he brought us into it, about two years ago, and just see it become what it is. It's a big deal and it is very momentous, I think milestones for us in our careers.

D.J. Caruso, Director: It's important to make every film your own as a filmmaker, and that's what Steven said, "I want you to take this idea, and make it yours" But there is also that added pressure. You know this is a story that has been gestating in his brain for 10 years, and you always feel like you want to do it justice, as an artist, you always question whether you are doing the right thing, or making the right decisions. And particularly when you have someone like Steven there, who makes you feel so comfortable, it could be in different situations and different

filmmakers, you might have a lot more pressure, but I really felt at ease, that he trusted me to go in there and make the movie my own, and still honor his story.

Factual errors: In the airstrike scene at the beginning of the movie, the MQ-9 Reaper fires two 'missiles' on its outer wing hard points. In an earlier shot, however, we can see that those hard points have GBU-12 laser-guided bombs attached. GBU-12 is a free-fall ammunition, not a missile.

Continuity: At the start, when assessing the probability that they were going to kill the right man, it was initially 37% accuracy. However, the large computer screens in one shot reported it at 51% - it was just before the missile exploded that the accuracy rating actually jumped to 51%.

Biography for D. J. Caruso

Date of Birth 17 January 1965, Norwalk, Connecticut, Birth Name Daniel John Caruso Jr.

Mini Biography Born in Norwalk, Connecticut, Caruso came west to play tennis and study Television Production at Pepperdine University. Interned at Disney Studios in the Product Placement department and later hooked up with Director John Badham, who mentored him into a second-unit director, after Badham lost his 2nd-unit director Rob Cohen to a first-unit directing career. He hooked up with writer Scott Rosenberg, who penned a short film for him entitled, Cyclops, Baby (1997). The film helped launch Caruso's directing career. Mini Biography By: Jimmy The Finn

Spouse Holly Kuespert, July 6, 1991 – present, 4 children

Trade Mark

- His films often have intense car crashes (Taking Lives (2004), Disturbia (2007), and Eagle Eye (2008))
- Frequently casts Shia LaBeouf

Trivia

- Formed Tall Pine Productions with producer Ken Aguado in 2004.
- One of 115 people invited to join AMPAS in 2007.
- Father of Brandon Caruso and Daniel Caruso.

Filmography

Director:

- | | |
|---|--|
| 1. Jack the Giant Killer (2009) | 17. Black Cat Run (1998) (TV) |
| 2. Eagle Eye (2008) | 18. Cyclops, Baby (1997) |
| 3. Disturbia (2007) | 19. "High Incident" (1996) TV series (unknown episodes) |
| 4. "The Shield" (4 episodes, 2002-2006) | 20. "VR.5" (1995) TV series (unknown episodes)) |
| 5. Two for the Money (2005) | Producer: |
| 6. "Over There" (1 episode, 2005) | 1. Crazy as Hell (2002) (producer) |
| 7. Taking Lives (2004) | 2. Mind Prey (1999) (TV) (producer) |
| 8. "Robbery Homicide Division" (2 episodes, 2002) | 3. Rebound: The Legend of Earl 'The Goat' Manigault (1996) (TV) (executive producer) |
| 9. The Salton Sea (2002) | 4. Nick of Time (1995) (executive producer) |
| 10. "Smallville" (1 episode, 2002) | 5. Drop Zone (1994) (producer) |
| 11. "Going to California" (2001) TV series (unknown episodes) | 6. Another Stakeout (1993) (co-producer) |
| 12. "Dark Angel" (1 episode, 2001) | 7. Point of No Return (1993) (associate producer) |
| 13. "The Strip" (1999) TV series (unknown episodes) | 8. The Hard Way (1991) (associate producer) |
| 14. Mind Prey (1999) (TV) | Second Unit Director or Assistant Director: |
| 15. "Martial Law" (1 episode, 1999) | 1. Nick of Time (1995) (second unit director) |
| 16. "Buddy Faro" (1998) TV series (unknown episodes) | 2. Another Stakeout (1993) (second unit director) |
| | 3. Point of No Return (1993) (second unit director) |

Michael Zimmer, Assistant Professor in the School of Information Studies, University of Wisconsin – Milwaukee: It is increasingly more and more difficult, to sort of, participate in our society without making yourself available to this kind of surveillance. It is a big problem with how technology is being pushed onto people, and there are no longer alternatives that you can take in order to protect your privacy. Those are the kind of things, that we as citizens, we may not have the full ability to consent or resist these kind of things.

There is actually two different ways that you can be spied on or surveillance through cell phones. What most people think about is actually ease dropping on your conversations, the (1) ability for someone to intercept the transmissions from your cell phone and listen to the conversations. There is actually a second form, which I think is a little pernicious and less recognized, is the (2) ability to track people based on where their cell phone is. The federal government mandated that all new cell phones have GPS chips in them because it provides better emergency services. So if you call 911 from your cell phone, they can actually know exactly where you are because there is a GPS chip in there. But of course, more and more companies are recognizing the value of having that kind of location information. There are even some services being offered by cell phone providers in order for them to track their children. And employers are using the same thing to keep track of employees.

It used to be considered farfetched, that the government was monitoring your phone calls or had access to network traffic. And then we learned, just in the past year, that the NSA had a direct access to a major switch of AT&T. So it is not farfetched to think that perhaps they're also tracking cell phone activities and GPS locations of cell phones, especially since the GPS system is a military system.

There have been efforts, already after 9/11. In order to create this Total Information Awareness was one project that was launched and then canceled, in order to take as much financial data, location data, whatever they can together, and create these super-computers to do the number crunching and create some kind of artificial intelligence to all of a sudden be able to pick out a bad seed from all that mass of data. The problem really is, is that they may not be very good at it, so who gets caught that shouldn't get caught, and who gets let through that shouldn't be let through.

Now that it's recorded and it's digital and it's networked through these systems, the ability to sort of cross reference and create these large databases, these sort of, digital dossiers of individuals, it's a lot more powerful and potentially dangerous.

The important question and it's a difficult question, whether or not we can measure and balance privacy with the benefits of technologies.

Chapter 2: Copy Cabana 0:05:51

Budget \$80 million

Filming Dates: November 2007 - March 2008

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Biography for Shia LaBeouf

Date of Birth 11 June 1986, Los Angeles, California, Birth Name Shia Saide LaBeouf, Height 5' 9¼"

Mini Biography Shia Saide LaBeouf was born June 11, 1986, in Los Angeles, California, to Jeffrey LaBeouf and Shayna Saide, and is an only child. His parents are divorced, and he lives with his mom in Los Angeles. He started his career by doing stand-up comedy around places in his neighborhood, such as coffee clubs. One day, he saw a friend of his acting on "Dr. Quinn, Medicine Woman" (1993), and wanted to become an actor. Shia and his mom talked it over, and the next day he started looking for an agent. He searched in the yellow pages, called one up, and did a stand-up routine in front of him. They liked him and signed him, and then he started auditioning. He's well



Film Study lecture on Eagle Eye, 2008

Compiled by Dr. Jay Seller

known for playing Louis Stevens in the popular Disney Channel series "Even Stevens" (2000) and has won a Daytime Emmy for his performance.

Trivia

- Named after his grandfather who is also a comedian.
- Enjoys making independent short films with his friends
- Celebrates both Christmas and Hanukkah.
- Attended the prestigious Hamilton Academy of Music in Los Angeles, California, along with actors such as Emile Hirsch, Fernanda Romero, Frank Miranda Will Rothhaar, Rachel Kiri Walker, Candace Liffson, Kyla Pratt, Kellan Rhude, Kaitlin Doubleday, and Cherish Lee.
- Graduated from high school in 2003. In the fall he is planning on going to college, preferably Yale University.
- His first name is pronounced to rhyme with "hiya."
- Plays the drums.
- Wears a size-11 shoe.
- Favorite movies are Dumb & Dumber (1994) and Saving Silverman (2001).
- For music, he likes to listen to System of a Down, 50 Cent, Eminem, D12, Led Zeppelin, Jack Johnson, Ben Folds, and others.
- Is involved with Joe Torre's Give Back to the Children's Fund.
- Wears contact lenses.
- When younger, he attended 32nd Street USC Visual and Performing Arts Magnet.
- Won a Daytime Emmy award in 2003 for Outstanding Performer in a Children's Series at the age of 16 for his portrayal of Louis Stevens on "Even Stevens" (2000).
- Sometimes plays basketball with "Lizzie McGuire" (2001) star Adam Lamberg.
- Is an only child.
- Parents are Shayna & Jeffrey (divorced).
- Started a hip-hop group/record label (Element) and a film production company (www.grassyslope.com) with fellow actor and best friend 'Lorenzo Eduardo'.
- Grew up in Los Angeles with actor Bo Barrett.
- Was considered for the role of Jimmy Olsen in Superman Returns (2006).
- Second father and mentor was Jon Voight.
- Last name is pronounced "La-buff".
- His French-Cajun father, Jeffrey LaBeouf, was a clown from San Francisco who spent time in France studying commedia dell'arte.
- His mother, Shayna, was a former ballet dancer from New York who once studied with Martha Graham. She also once ran a head shop across the street from Tompkins Square Park.
- As a child, he and his parents would dress up like clowns and sell hot dogs in the park across the street from their apartment.
- Growing up, he lived in an apartment on Glendale Boulevard in Los Angeles, California.
- Grew up in Echo Park, Los Angeles, California.
- Considers The Greatest Game Ever Played (2005) as his transition movie from child actor to adult actor.
- When he was a guest on "Late Show with David Letterman" (1993) during the hype for Transformers (2007), Dave asked Shia how his name originated. Shia responded saying that the name "Shia" was Hebrew for Praise God and his last name "LaBeouf" was French for Beef hence the phrase "Praise God for Beef."
- Had only two days off between finishing the shooting of Disturbia (2007) and beginning that of Transformers (2007).
- Became good friends with Adam Scarimbo, and Channing Tatum on the set of A Guide to Recognizing Your Saints (2006).
- Dustin Hoffman, Jon Voight, Jodie Foster, and John Turturro are his inspirations.
- At age 13, he celebrated his Bar Mitzvah (the traditional coming-of-age ceremony for Jewish boys).
- Was arrested for driving under the influence after being involved in a car accident. [July 2008]
- His car crash at the end of July 2008 left him with a damaged hand. He had to undergo extensive surgery that lasted for at least 4 hours. His injury will be written into Transformers: Revenge of the Fallen (2009) from which he had to take some time off after the crash.
- Wants to Star in a biopic of New York Horror-Core MC and personal friend, Cage (Chris Palko).
- Is driver's license was suspended for a year in January 2009, as a consequence for refusing blood-alcohol-level testing after his car accident in 2008.

Salary

Transformers (2007) \$500,000

Disturbia (2007) \$400,000

Filmography

Actor:

1. Transformers: Revenge of the Fallen (2009) (voice) Sam Witwicky
2. Money Never Sleeps (2011)
3. New York, I Love You (2009) Jacob (segment "Shekhar Kapur")
4. Transformers: Revenge of the Fallen (2009) Sam Witwicky
5. Eagle Eye (2008) Jerry Shaw
6. Indiana Jones and the Kingdom of the Crystal Skull (2008) Mutt Williams
7. Transformers: The Game (2007) (voice) Sam Witwicky
8. Transformers (2007) Sam Witwicky
9. Surf's Up (2007) (voice) Cody Maverick
10. Surf's Up (2007) (voice) Cody Maverick
11. Disturbia (2007) Kale
12. Bobby (2006) Cooper

13. A Guide to Recognizing Your Saints (2006) Young Dito
 14. The Greatest Game Ever Played (2005) Francis Ouimet
 15. Constantine (2005) Chas Kramer
 16. I, Robot (2004) Farber
 17. The Battle of Shaker Heights (2003) (as Shia La Beouf) Kelly Ernsweiler
 18. Charlie's Angels: Full Throttle (2003) Max
 19. Dumb and Dumberer: When Harry Met Lloyd (2003) Lewis
 20. The Even Stevens Movie (2003) (TV) Louis Stevens
 21. "Even Stevens" Louis Stevens (66 episodes, 1999-2003)
 22. Holes (2003) Stanley Yelnats IV / 'Caveman'
 23. Tru Confessions (2002) (TV) Eddie Walker
 24. "The Proud Family" Johnny McBride (1 episode, 2002)
 25. "The Nightmare Room" Dylan Pierce (1 episode, 2001)
 26. Hounded (2001) (TV) Ronny Van Dusen
 27. "ER" Marty Dorset (1 episode, 2000)
 28. "Freaks and Geeks" Herbert (1 episode, 2000)
 29. "The X Files" Richie Lupone (1 episode, 1999)
 30. "Touched by an Angel" Johnny (1 episode, 1999)
 31. "Suddenly Susan" Ritchie (1 episode, 1999)
 32. "Jesse" Moe (1 episode, 1999)
 33. "Caroline in the City" Ethan (1 episode, 1998)
 34. Breakfast with Einstein (1998) (TV) Joey
 35. Monkey Business (1998) Wyatt
 36. The Christmas Path (1998) Cal
 37. Kaze no tani no Naushika (1984) (voice: English version) Asbel
- Soundtrack:
1. "Saturday Night Live" (1 episode, 2008)
 2. Holes (2003) (writer: "Dig It") (performer: "Dig It")
 3. "Even Stevens" (2 episodes, 2002)
- Producer:
1. The Smallest River in Almirante (2008) (executive producer)
- Director:
1. Let's Love Hate (2004)
- Writer:
1. Let's Love Hate (2004) (writer)

D.J. Caruso, Director: Shia and I sort of feel like we are growing up together. I feel like I am his older brother or maybe his father, who knows? But it is great to see his progression, from 19 years old when we started *Disturbia* to 21 year-old, and it was great for him to play someone much older character in this movie. I had him play a twenty-five year old person in this movie. I look at *Disturbia*, and *Transformers*, and I look at now *Eagle Eye*, and realize this is only a year apart in this guys life, but he looks five or six years older. And here is a mature young man, who at certain times in this movie is talking to a young mother in her early 30's. About like what she should do and how important life is. So he is shedding life wisdom to a 31 year old woman. And I think that is amazing for someone like Shia, who a year ago in features was playing a young teenage boy. You don't have to tweak Shia that much, but when I do, I go in and about half way through the direction he is like, "got it." And, vice-versa, I might say something is not quite right here will you tell me, and he would say, "Look here is what it is." And it is great to have that short hand.

Chapter 3: Exposition - Brother's Funeral & Rachel Introduction 0:10:40

D.J. Caruso, Director: *Working with Dariusz*: What is exciting for me, I have been a fan of Dariusz for a long time, he did a film called *Romeo is Bleeding*, way back in his independent days, and now he has done all of the *Pirate* movies, so what I loved about him is that I wanted him to come back to the independent filmmaking aspect, but also, there is so many visual effects and little things in this movie that he knows so much about now because he did all of the *Pirate of the Caribbean* movies.

Throughout the movie, various sounds from the video game *Halo* (2001) are used.

This is second time Shia LaBeouf and William Sadler have played father and son. The first was in *The Battle of Shaker Heights* (2003).



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Compiled by Dr. Jay Seller

Biography for Dariusz Wolski (Cinematographer)

Date of Birth 1956, Warsaw, Poland, Birth Name Dariusz Adam Wolski

Trivia

- He has made more than 100 music videos with such artists as Paula Abdul, David Bowie, Elton John, Neil Young, Aerosmith and Sting.
- Invited to join the Academy of Motion Picture Arts and Sciences (Cinematographers Branch) in 2004.
- Member of the American Society of Cinematographers (ASC) since 1996.

Cinematographer:

1. Alice in Wonderland (2010) (director of photography)
2. The Rum Diary (2010)
3. Eagle Eye (2008) (director of photography)
4. Little Minx Exquisite Corpse: Come Wander with Me (2008)
5. Sweeney Todd: The Demon Barber of Fleet Street (2007) (director of photography)
6. Pirates of the Caribbean: At World's End (2007) (director of photography)
7. Pirates of the Caribbean: Dead Man's Chest (2006) (director of photography)
8. Hide and Seek (2005)
9. Video Hits: Paula Abdul (2005) (video "Forever Your Girl")
10. 20th Century Masters: The Best of New Edition - The DVD Collection (2004) (video "If It Isn't Love")
11. Pirates of the Caribbean: The Curse of the Black Pearl (2003) (director of photography)
12. Bad Company (2002) (director of photography) (as Dariusz A. Wolski)
13. The Mexican (2001)
14. A Perfect Murder (1998)
15. Dark City (1998)
16. Van Halen: Video Hits Vol. 1 (1996) (V) (video "When It's Love")
17. The Fan (1996) (director of photography)
18. Crimson Tide (1995)
19. The Crow (1994) (director of photography)
20. Romeo Is Bleeding (1993)
21. Fifteenth Phase of the Moon (1992) (TV)
22. Chains of Gold (1991)
23. Bangles Greatest Hits (1990) (V) (video "Eternal Flame")
24. "American Playhouse" (1 episode, 1989)
25. Nightfall (1988)

Camera and Electrical Department:

1. Coyote Ugly (2000) (director of photography: second unit)
2. Cherry 2000 (1987) (first assistant camera: third unit)
3. Parting Glances (1986) (assistant camera)
4. Almost You (1985) (camera operator)
5. "Tales from the Darkside" (assistant camera)
6. The Brass Ring (1983) (TV) (assistant camera)
7. Death of a Prophet (1981) (TV) (gaffer)

Second Unit Director or Assistant Director:

1. Coyote Ugly (2000) (second unit director)

This film was released on DVD and Blu-ray only 3 months after its theatrical release date. An example of how these dates are getting closer and closer together. The film opened on September 26 2008 and was released on video on December 26 2008.

0:08:49 True fact, the government or your phone company can activate the microphone on your phone and eavesdrop into your conversations.

0:10:47 According to Shia LaBeouf, in order to become emotional for Ethan's funeral scene, he listened to Judy Garland's "Over The Rainbow" in which he stated that he breaks down when hearing that song.

Revealing mistakes: At the funeral of Ethan Shaw, in the close-up shot of Ethan's face, his eyelids are clearly flickering.

D.J. Caruso, Director: *Driving the film, plot driven*: It is sort of exciting for me, because the beginning of the movie, the first hour represented, like this incredible sort of video game, when you are on a certain level. Where every corner you turn where ever you go, you don't really know what is going to happen, but you have to listen to that voice that is telling you to go around that corner, get on this train or do that. And I think that is part of the challenge to keep the film from Shia and Michelle's point of view, and never really let the viewer know where they are going.

D.J. Caruso, Director: *Philosophy*: As big as this picture was for me, we treated it like a road picture. We had one or two days in different locations and the characters keep moving, so the

company had to keep moving. And so I liked that, it gave us this independent movie feel on sort of a larger studio budget.

D.J. Caruso, Director: *On the action*: I wanted the action to be real because I am sort of a connoisseur of the old 70's car chases and just real action when cars crash and things blow up. I like when it really happens and you can photograph it.

Chapter 4: Apartment – The beginning of trouble 16:27

D.J. Caruso, Director: *Casting Michelle Monaghan*: Michelle Monaghan, who worked on *Mission: Impossible III*, is just the sweetest person. We thought, she has all of the qualities that we need Rachel to be. She's incredibly sweet. She's incredibly tough when she wants to be. She's very cute, and she's everything we need her to be. So, we decided she would be great and we talked to her about the part, she was very honest with us about the things that she liked, and about the things that she wanted to adjust. And it is just a joy for us to be able to work with the actors and figure out how to tailor the voice to who they are.

Continuity: After Rachel's son Sam boards the train the man arrives to steal Sam's trumpet case. In the shot we see the thief walking towards a pile of luggage and then stopping behind the pile with the trumpet case on the other side of the pile from the man. In the next shot when the man picks up the trumpet case he is suddenly in front of the luggage pile.

Shia LaBeouf, Actor – Jerry Shaw: *Working with D.J.*: It is weird to get to the point where your communication with the director, could be simply like a... (Nods head), One of those, or like a... (Waves hand). We don't really, it's wild, you would think you would have more communication, and really you have much less. The attraction is Stephen, he has become this father figure in my life, and he's sort of guiding me in these last couple years. He puts his finger on something, and I say, "Oh, what's that." And he goes, "You want to see what that is?" Here let me show you something. This is something that had come up before, even before we started doing Indie (Indiana Jones). I'm just running with Stephen at this point. And then when he said he wanted D.J. Caruso to do it, I was like what do I have to do, I want to be a part of it, I don't care what the project is. Stephen and D.J. done. Then he told me it was Kurtzman and Orci, and the story he came up with ten years ago. And J.J. Abrams has his hand on it. And it was like, "What? What do I need to do?"

Incorrectly regarded as goofs: When Jerry Shaw finds several passports in his room, one of them is the USSR passport. While the Soviet Union collapsed in 1991, Soviet passports were valid for 10 years and could be validated for another term at consulates without being changed. A passport issued in 1990 would be valid to be extended till 2020. You get a new passport when you actually visit the ministry.

Shia LaBeouf, Actor – Jerry Shaw: *Casting Michelle Monaghan*: As soon as they said Michelle Monaghan, I felt very secure, because I knew that it would be easier for me. That most of the work was done already. Once you hired her it became very easy. And I have known her for a while, because we did *Constantine* together. I was 16 years old.

Michelle is a warrior. I've done some gnarly stunts in this last couple of years, and I can't do stuff that Michelle is doing. I think at one point we were getting delirious, I think it was like 2 in the morning, I tried her shoes on and I tried to do some of the stunts she was doing, it's just impossible. I don't know how she does it, her heels are like 3" and she is like keeping pace. It's crazy.

Chapter 5: The Arrest and Interrogation 0:19:49

D.J. Caruso, Director: Here we have Billy Bob Thornton, who is one of the most dynamic, unusual, cool guys that I have ever met in my life. He comes to work in the morning, He is a little bit groggy, because he is a night guy, and he's a musician. And literally by the time the make-up is on, he comes out and he is just probably one of the funniest men I have ever met in my life. But he takes his job very seriously.

Errors made by characters (possibly deliberate errors by the filmmakers): When Agent Thomas Morgan was interrogating Jerry, he said he been living in Indonesia, Bali and Singapore. In fact, Bali is an island in Indonesia.

Factual errors: The degree that Ethan supposedly received from the Air Force Academy does not exist at the Academy.

Chapter 6: You're being observed 0:23:41

Dariusz Wolski, Director of Photography: Actually, I got off four years of doing period movies. So for me, it is extremely exciting to just shoot something straight on the streets, with fluorescent lights that you can photograph.

To make it look more believable D.J. Caruso and I had this approach to treat this film very documentary, go back to the reality movies of the 70's. It's a combination of *Manchurian Candidate*, and the *French Connection* and then add the famous *HAL* from *Space Odyssey 2001*. We do a lot of handheld. We use very simple lighting, very naturalist, if any. If something looks good the way it is, we just shoot it. There were a lot of locations all over the place. We tried to treat them as very realistically. We hardly use lights at night. There is a great new film stock that Kodak just came out with just before they started film that has tremendous latitude. So they are basically pushing it as hard as they can. We are just shooting things, that normally someone would have five lights, we don't have any. So it is always a thrill. But the results are quite amazing actually. I am very pleased.

0:26:19 Pete Chiarelli, Co-Producer: *On being monitored*: If you really want to creep yourself out, wake up in the morning and make a point to notice all the security cameras around you, as you do your day-to-day business. As you're driving your car, as you go to Starbuck's, as you go to the store, while you are at work. They're everywhere. They are watching you all the time.

Marc Rotenberg, Executive Director, Electronic Privacy Information Center: I think these cameras should come down, I really do. I have spent a lot of time, before the D.C. city council, Congress, and others, basically asking the question, the question that should be asked by the public, "Where is the evidence that these cameras promote public safety?" "Where is the

evidence that neighborhoods with cameras are safer than neighborhoods that have police officers?”

And so a technology that began as a way for people to locate themselves and to figure out where they are going is now being used by others to track people. And this type of surveillance, I think, is very uncomfortable for lots of people. And the reality, of course, is that it typically takes place with people that really don't have the opportunity to object.

There is a bit of a paradox about privacy, which is that, even as we are releasing more of our personal data, the organizations and government agencies that are collecting this data about us are becoming more secretive.

This is the problem, of course, with this approach to decision-making. You can collect an enormous amount of data; reach some powerful conclusions that have some very bad results.

As long as they collect so much detail of personal information, they continue to be a very attractive target.

I think the worst thing that can happen is that over time you can lose the benefits of technology and be left with nothing but the loss of privacy.

Chapter 7: Window Crane and L -Train Escape 0:26:24

Rosario Dawson, Special Agent Perez: *How we relate*: I think what you very rarely see in action movies is time carved out for characters. Part of the adrenaline rush is how fast the car chase is going or whatever the action sequence is. The thing that I think people sometimes forget is when they make movies like this that the audience can only be as invested in those sequences as they are in the people who are in danger.

D.J. Caruso, Director: *Crane through Window*: I wanted to stay away from as much of the digital technology as I could, for example, when the crane comes through the building, that's a practical crane coming through a set that they built. It makes the movie more textured and real, and that's very important to me, so it doesn't become phony visual effects.

We only had, with the crane, one chance to make it right, because you are basically destroying a set. So you really test it and time it, and do a lot of things. What happened when the crane first came through it didn't come all the way through. So our cameras thank God, were actually locked off, so when ended up bringing it all the way through. It's that anxiety of only having one or two takes of something, I think that adrenaline actually works for you, because your crew and all the technical support people really have to think it out. If it's all digital, "oh don't worry, we'll just paint it out, or we'll do this." So it really is a challenge as a filmmaking team to do it for real.

Roberto Orci, Producer: The world is so interconnected now, every piece of technology that you use, can communicate with every other piece of technology. Here we are ten years later and your digital existence is potentially more prevalent than your real one.

Shia LaBeouf, Actor – Jerry Shaw: *Sets and connections to the actors*: Last time I was working with D.J. we were in a movie with only one set, *Disturbia*, and maybe two or three locations, in three months. And in this movie we haven't been in the same location for two, three days. You only get the opportunity to do that on smaller movies, because those are the only times that those are your big set pieces, where the emotional scene is the movie. And if you don't get that, then it is over, whereas, in movies like this, those things are secondary sometimes. Movies at this scale that are dealing with action this large, and set pieces this big, emotion becomes secondary, because that is not what the director feels is going to sell the movie or is a trailer moment, you know. Or you have director's that make trailer moment movies. They are just filming for the trailer moments. And D.J. Caruso doesn't give a shit about trailer moments. D.J. is only interested in the action working and he knows that the only way that the action works is if you feel for the characters in their situations.

Stunts: We (the actors) have done almost 80% of the stunts. I'd say more than that. I mean, it has been us with the cameras. We were doing a lot of stuff with DHL, and none of that's easy. I don't know if I have ever seen a woman do stunts like she does. She is really doing it. And then gets up and is all laughing and giggly, and goes over and gets a cookie. And I am still there, and my elbows are hurting and she says, "Hey, do you want me to get you a cookie?" It's great, it makes you man up. She says that all of the time, "Why don't you just man up?"

0:28:44 Errors in geography: Early in the movie when Jerry is on the El train in Chicago, he is shown at the Quincy stop, but the train that he is on is a specific type of train that is only utilized on the Blue line route that doesn't go through the Quincy station. Also, shortly after leaving the Quincy station he is shown at the Wilson station, which is on a completely different train line and would probably require at least 30 minutes to get to even if on the correct train line.

0:29:25 D.J. Caruso, Director: *L Train*: Jerry gets on the L train after he escapes from the FBI building, and ultimately he is sitting there, and there is a man sleeping next to him and it says, "Answer the phone, Jerry." He answers the phone and the voice tells him to get off of the train, three stops. He decides to get off on the next stop. He switches to another train, and ultimately that train stops the brakes hard and then that train reverses and takes him back to the direction he is supposed to be going. And, ultimately now he realizes he is in some sort of a game, that he can no longer control or win, and that the technology is being used against him to maneuver him and position him and put him into places where they want him to go, not where he wants to go.

And it really is sort of a cautionary tale, this movie, in a way, to say that we so trusted now the way that our world works, and love our technology, but at the same time, is it just this great information-gathering system for the government or for somebody to use against us?

0:31:22 Revealing mistakes: When Jerry jumps off the train track and stands while the train rushes past him, his jacket should have waved freely in the wind created by the train. His jacket remained very still, looking unnatural and indicating that the train was not really there in the scene's filming.

Chapter 8: Meeting Rachel and joining forces 0:31:47

D.J. Caruso: It wasn't a conscious choice to make it a non-romantic film, but ultimately, I wanted it to sort of discover its own way. I think if you ask Shia, Jerry really starts to fall for Rachel in a big way. It's a mutual sort of respect they have for each other. And, ultimately, at the end I wouldn't say that there's chances that there could be a romance, but you defiantly know that these two people are going to be close for the rest of their lives.

Continuity: During the first chase scene, when Rachel is driving the black Porsche with Jerry, the glass on the driver side door repeatedly changes from cracked to normal to severely cracked.

Roberto Orci, Producer: *Selecting D.J.*: When we first meet D.J. and he had read the script and was interested in doing it, he'd mentioned how it reminded him of a little bit of aesthetic of *The French Connection*. And when he said that, we knew he was the guy for the job, because that to us spoke to the intensity, but completely grounded, completely real, street-level action. And that was this movie, I think, has.

Chemistry of the main characters: When you go through something like that it is kind of like a relay race with a buddy or something. You go through that physical challenge together. And it adds to their chemistry. You can actually see it grow through the movie as they overcome these challenges. It's not just these characters overcoming these challenges. Them, as actors, are overcoming these physical challenges in the production. And it brings them closer together through the movie.

Michelle Monaghan, Actress - Rachel Holloman: I was intrigued by *Eagle Eye*, because it kind of scared the living daylights out of me. I definitely think that as far as technology goes these days, it is something that you almost take for granted because it is just a part of your daily life.

Shia LaBeouf, Actor – Jerry Shaw: It's the loss of freedom. And what's incredible about this is the fact that Stephen Spielberg had the foresight to predict this happening 10 years ago when the story first popped in his head.

0:35:18 Michelle Monaghan, Rachel Holloman: Shia and I did most of our own stunts – 80% of them actually. We didn't do all of the stunt driving, which is the cars and the flips, and the things like that, but everything else we did.

The movie essentially takes place over three days. They have been shooting this film for approximately 77 days, and there are very few days that they actually repeated the same set twice. I think there are over 100 different set locations.

For the car crashes, most of it is cable removal and then the ratcheting of the cars into each other and then really ripping them apart. The biggest action scenes were storyboarded first, and then went to pre-visualization. The pre-visualization helped a lot, because it helped with the shot maker list.

0:36:22 Continuity: A crane picks up a chasing late model Chevy Impala, but when the same crane drops the car it's a late model BMW 7-Series.

Incorrectly regarded as goofs: In the chase scene where Rachel is driving the Porsche, it is revealed that the vehicle has a manual transmission, yet a light illuminates on the dashboard indicating cruise control was activated. Some have mistakenly presumed that manual transmission vehicles do not have cruise control. In actuality, the Porsche Cayenne comes standard with cruise control, as do many other manual transmission vehicles.

0:37:10 Peter Chesney, Special Effects: We are still in our motif of getting things as big and real as possible. So we looked at trying to use the, I think they called Orange Peel grapples. Where these Caterpillar excavator-type machines would grab scrap cars and throw them on a machine that ate the cars. The problem we found quickly, because I brought in a test taxi cab, the claws have so much power, that they can't control them. So they immediately just squish a car like a rotten banana, so you take a look at that environment, and talk about the action, pre-visit. And then you sort of do a, "what can we do? What can't we do?"

They made their own claw set-up using a counter weight system on the back of a semi trailer, with the car being grabbed towed by the trailer itself alongside.

Continuity: During the first chase scene the part where they enter the scrap yard, between shots the broken headlight repeatedly changes from being the on the left sight of the car to being on the right. Continuity: In the chase scene with Rachael and Jerry, the SUV gets hit several times and gets severely damaged, but throughout the whole chase it appears with no damage at least several times. Factual errors: At the docks, when the crane picks up Jerry and Rachel in the Porsche, one of the claws goes through the windshield. However, the windshield would not be able to hold that much weight.

Factual errors: When Zoe Perez leaves the scrap yard, a helicopter takes her back to Washington. It looks like a variant of the UH-60 Black Hawk, an army helicopter that should bear the United States flag on the rear vertical fin. It has a California state flag on rear vertical fin, which means is a California National Guard helicopter.

Chapter 9: Computers and intelligent bomb making 0:38:06

D.J. Caruso, Director: *Comments on location work*: As big as this picture was for me, we treated it like a road picture. We had one or two days in different locations and the characters keep moving, so the company had to keep moving. I liked that as it gave us this independent movie feel, on a sort of larger studio budget. So it really kept the movie grounded and based in reality.

D.J. Caruso, Director: *On being monitored*: It is a simple as in your own life, when you want to fight a traffic ticket and you get to look at the video of you running a stop sign. In our everyday use, we are actually being monitored, and there are things that.... We make ourselves vulnerable, unbeknownst to ourselves.

Edward McDonnell, Producer: And I think that the people, don't recognize how often and how frequently and how closely they are being watched. And I travel through airports and I travel through major cities, and you realize in the course of even a month, how many times you've been snapped, how many times you've been recognized by the U.S. Government. And how does that impinge on your freedom.

And as you are watching the movie, it becomes more of a reality. And by the end of the movie, you believe that the government could have this type of a super-computer that watches us and analyzes us and keeps watch over us. You come away from the movie saying you want the security it provides, but you also want to have control over it.

Chapter 10: Discussion under the Power lines 0:43:28

This scene was filmed in Newark, Illinois.

0:43:52 Factual errors: High-tension towers are specifically designed to handle lightning strikes, which are much more powerful than any spike a computer might be able to trigger in the wires, so there's no way ARIA could have caused a line to fall. Additionally, any such spike would have first shut down the circuit, long before reaching a level that could burn through a wire.

0:46:23 Factual errors: The Indianapolis, Indiana address the main characters go to is a residential area, not downtown.

Chapter 11: Fitting the Pieces together 0:46:30

0:47:15 Errors in geography: The scene in the farm fields under the power lines takes place in Kendall County, Illinois, as shown by the insignia on the Sheriff's cars. Aria had just told Jerry to find Highway 123 east, mile marker 108. There is no Highway 123 in Kendall County. Plus, no "highway" would be an unpaved service road directly under high voltage power lines.

0:49:44 Factual errors: When the duo first enters Indiana they pass a sign that reads "Welcome to Indianapolis". In reality, the sign actually says "Welcome to Indiana".

0:50:05 Errors in geography: In the scene where Jerry pulls off the freeway in Indianapolis to confront Rachel, they are actually located under the complex set of freeways under the 105 and 110 freeways in Los Angeles. There are no freeway interchanges like that in Indianapolis. The foliage in the back ground is cypress trees, not found in Indianapolis.

0:52:00 Revealing mistakes: When the security camera's in Indianapolis are seen the date is clearly 1/26/2009, at this time in Indianapolis you would not see green trees and grass like you do in when the characters are supposed to be in Indianapolis. And why is there no snow?

Chapter 12: Robbing the Armored Car 0:52:01

0:53:12 Michelle Monaghan, Rachel Holloman: I actually got to shoot a gun. I don't know if it was a sawed-off shotgun, but it was close. And that was pretty empowering. I enjoyed that quite a bit right from the hip, too, so that was good. I have shot shotguns a lot before, but not from the hip. There is something different from the hip.

Alex Kurtzman, Producer: We were very careful in developing the script that every gag that we played and everything that we went through and every event that they experienced was somehow possible, or at least reflected what will be possible by the time the movie comes out. Did a plausibility check to make sure the level of believability would be accurate for the audience.

Plot holes: There is no reason Jerry and Rachel had to rob the armored car. If they simply needed any drug to lower respiration, ARIA could have just electronically forged them a prescription for any CNS depressant. If not, ARIA could have had them rob a pharmacy, instead of an armored car. It would be much safer. If not that, any good amount of alcohol could also lower respiration rates. Pharmacologically speaking, there was absolutely no reason to steal an experimental drug for decreased respiration rates alone. There are hundreds of drugs on the pharmaceutical market that already do this and are nowhere near as well protected, if protected at all.

Chapter 13: Pentagon and Circuit City 0:56:11

0:57:53 Errors in geography: The surveillance camera near the Merry-Go-Round lists its location as 39h48m54.89s N 85h46m34.87s W and the one in Circuit City as 39h48m54.82s N 85h46m34.80s W. The person cooking those coordinates clearly had no idea they were less than 2 feet apart. The aggregate distance should be at least 10 seconds or so apart. Greenfield, IN is on the route between Indianapolis and Dayton, there is no Macy's, Circuit City, or even a shopping mall for miles around.

Shia LaBeouf, Actor – Jerry Shaw: *Circuit City*: There is one point in the movie where Jerry and Rachel go into a *Circuit City* and everything that they have ever done on a computer, every phone call they have ever made, every transaction they ever made, is all put up on all of these monitors around them. Any transaction you have ever made on your credit card, any phone call you have ever made, anything that has anything to do with your 'technological fingerprint' is documented and stored.

0:58:58 In the *Circuit City* scene, the light source is the monitors in the room. 90 different sets, some of those locations set.

Shia LaBeouf and Michelle Monaghan did 80% of their stunts.

When Jerry and Rachel are in Circuit City, just as Jerry opens the door to the home theatre room, to the left of his head you can see a small poster for *Disturbia* (2007) (also starring Shia LaBeouf and directed by D.J. Caruso).

Chapter 14: Aria 1:00:40

1:00:47 Tom Sanders, Production Designer: *The Computer Aria*: They wanted to go with reality of everything, which makes some of it really hard to believe, when you introduce a computer like Aria. How do you make that real, when the rest of the movie is real? So there is a little bit of fantasy involved in how you design it, so you believe the fantasy at the end.

We knew it was going to be a sphere. At least, the sphere was a great idea that was in the script. But you can't just have a suspended sphere. If it is a sphere, it just sits there; there is no character to it. When you think about movies with computers, obviously the first one that should come to everyone's mind is *Space Odyssey 2001* (1969). The design in that movie was so brilliant and so simple. We really wanted to make sure that in the design of Aria, we were bringing something totally new and totally fresh to the screen, something people had never seen before. And Tom Sanders, our production designer, came up with a brilliant idea. See, she travels this way (indicating horizontal), and up and down. So this is her space. Our character needed to be more

mobile, she needed to be able to move around and look, unlike a lot of computers that have been shown before. The reason I came up with this space was it gave us a big space for her to travel around in, through her library, sort of speak. Up to the window, to actually look in an actor's face. To actually turn away or have her attentions go elsewhere. So I tried as hard as I could to make it a character really.

Aria is a major character in the movie, so you have to have close-ups of your major character.

D.J. Caruso, Director: *Aria*: It is probably the most complicated set; I've ever been involved with, because every department had to be on board from the get-go. And, in fact, it took so long to get her going; she wasn't ready when she was supposed to be ready. In the first two weeks of shooting on her, we actually pushed and went out and went back out and started shooting again to come back in order to get her ready. And then on her first day, she didn't quite work so well, so we had to figure out something else to do. But I told Stephen, it kind of reminded me of all that great stuff you'd read about the *Jaws* (1977) Bruce, the shark in *Jaws*, how it never worked, and I thought, "Okay, maybe there is some good film Karma coming down our way" because *Aria* is not working. Ultimately, we figured it out and smoothed out the kinks, but she was quite complicated.

1:02:45 Factual errors: When *Aria* is pulling up Jerry's brother's information, you can see his military I.D. is all wrong. The I.D. says he is an E-8 (SMSGT) when he brother is supposed to be a 1st LT. The I.D. should show no pay grade (they do this since you promote from 2nd to 1st LT faster than the other officer ranks). It takes around 15 years to make it to E-8 and he is way too young for that rank. Also he is an officer not enlisted. If you are military you will notice a few more things missing.

Continuity: Ethan's rank spoken (on phone video in the chamber he says his rank and shown on his uniform (memorial service picture shows him wearing sliver bar on shoulder) is of an Officer. But after the retinal scan of Jerry, Ethan's ID card comes up on screen; it says E8 SMgt. (enlisted rank).

Chapter 15: Planning a Strategy 1:04:27

Alex Krutzman, Producer: This is a big one for me and my writing partner Bob, because it is the first movie that we have actually produced. We have been writers on several movies, but this is the first one that we birthed and then produced. Us being a writing team, we were able to work with a series of great writers, who all brought something amazing to the movie. It is interesting to go from being a writer to being a producer. I used to think that producers didn't do anything, and now I realize that they actually do. So for us it has been an amazing new phase in our partnership, just to see things from this side. Seeing the scope of the movie is really tremendous, because you have something in your head for so long, and it exists in a certain way, and then you bring in a crew of people, who are much better than we are, at pulling these kinds of things off, and they make it vivid and they make it real and they make it big. I mean this movie is big. It is bigger than I even imagined it was going to be.

London, England has the most significant and detailed surveillance network.

Chapter 16: Airport off to a new Destination, Luggage conveyor Belts 1:09:08

Michelle Monaghan, Rachel Holloman: *Conveyor sequence*: I can run in four inch stiletto heels. And that is something I am very, very proud of. I never thought I would be able to do that, and I've got the shin splints to prove it. It was a practical set, so it was a real facility. And it was pretty difficult conditions. You know, getting our hands caught in the conveyor belts, and really going down big chutes that are really intended for packages, but we threw our bodies down those instead.

1:12:34 Plot holes: When Agent Thomas Morgan chases Jerry and Rachel in the middle of luggage, ARIA helps them by activating the door-opening electronic device, without a badge. Then Morgan asks for a guard's badge to activate the same door. As ARIA controls everything, why didn't she simply block the badge reader to prevent Morgan from going on?

1:12:53 Errors in geography: A scene supposedly set at the Dayton, Ohio Airport features a Hawaiian Airlines 767. Hawaiian doesn't fly east of Phoenix.

Factual errors: The gun used by Agent Morgan is a semi-automatic P226, so it should self cock after firing each round. Yet during the chase sequence in the airport luggage bay, Agent Morgan repeatedly fires the gun, until such time he drops it, and it ends up in the hands of Shaw, who aims it at Morgan and threateningly cocks it - technically it should be already cocked.

Chapter 17: In the Planes Cargo Hold & Aria 1:15:36

According to dates on security cameras seen on-screen, the film takes place in late January 2009. The film takes place in January because this is when the State of the Union address, key to the plot of the film, is traditionally held every year.

1:16:40 Errors in geography: In the scene where the military plane is taking off from the Dayton International Airport you can clearly see mountains in the background. The exterior shots of what is supposed to be Dayton International Airport are actually of the old Indianapolis International Airport.

1:17:00 Factual errors: A Military aircraft would not have used the Dayton International Airport for take-offs it would have used Wright-Patterson Air Force Base.

1:17:00 Factual errors: The movie mentioned that the cargo compartment of the C-17 Globemaster III was unpressurized, and the characters required a lowered heart rate due to the lack of oxygen. This is the case when flying aerial delivery missions with the rear door open, but the flight in the movie took off and landed with all pallets on board meaning the cargo door would have been closed the whole flight, and have normal pressurization.



Continuity: Just before Jerry and Rachel get in the crate, the counter on the briefcase is on 00:05 and beeps every second. The camera cuts to Jerry and we hear 5 beeps, but when it cuts back to the case, the timer is only on 00:02.

Continuity: When the box containing the valve is at the shipping facility, the address on it is Hasaad Instruments, 6520 Campanela Rd, Chicago IL, 60601. When the package arrives the label says Hasaad Instrument Repair, 86520 Campanela Rd, Chicago, IL.

Chapter 18: Pentagon 1:21:11

Alex Kurtzman, Producer: *CASTING THE MILITARY*: Part of working with the military, and it actually only helped us, was to cast actual military officers in the film. And when you are in scenes that are taking place in the Pentagon, or even in the field, it just brings a truthfulness that, as good as an actor is, can never really be achieved, because they haven't. You can always look into someone's eyes and see what they have experienced. And that's what you get when you cast actual officers in your movie.

1:23:40 Incorrectly regarded as goofs: Even if vibrations from the voices on the surface of the coffee cup were large enough for ARIA to read clearly, there is the question of whether ARIA's vision is fast enough to distinguish separate vibrations. The frequency of human voice goes to 2,000 Hz and a common consumer camera samples at most 25 Hz (frames per second). If ARIA was limited in this way, the vibrations would blur together and be indistinguishable. However this assumes that the military's most advanced data gathering machine is limited to parts available in electronics super-stores. It's already established in the movie that ARIA transfers data optically from all her data banks using infra-red light, which would require an infra-red camera with an incredibly high sampling rate - more than enough to sample vibrations from a human voice.

1:24:50 Plot holes: SPOILER: Given that ARIA ultimately erases the video containing Ethan's Morse code signal, she would never have shown it to anyone.

1:25:00 Plot holes: SPOILER: Given that ARIA's programming allows her to read, comprehend, interpret, and apply the Declaration of Independence and the Constitution; she would have identified MANY inconsistencies already, without having to wait for the ill-advised attack on the desert convoy at the beginning of the film.

Errors in geography: The intersection at Constitution Ave NW and 10th Street NW where ARIA shows the vehicle of Ethan Shaw and the semi in the collision is incorrect. 10th Street NW does intersect with Constitution Ave but it is not a 4 way intersection as 10th Ave NW is unable to continue across Constitution because it would run into the Museum of Natural History.

Chapter 19: Aria takes Charge 1:26:22

Aria appears to be based upon a "black" program through the National Security Agency which is believed to be a large computer program that monitors and records phone calls by listening in for key words related to terrorism and the like.

1:29:13 Plot holes: SPOILER: ARIA needs Jerry's voice to override Ethan's lock on her system, but identical twins would not have the same voice patterns - no two people do.

1:29:44 Factual errors: Since 1984, the entire President's Cabinet does not all attend the State of the Union address due to concerns of a nuclear attack (or terrorist attack since 2001). Every year, various members of the Cabinet are sequestered in undisclosed and secured locations to prevent the complete destruction of the line of succession.

1:29:44 Factual errors: SPOILER: The computer, ARIA, lists 12 targets to eliminate in the US presidential line of succession in order to install the Secretary of Defense as the President. In reality, ever since the Presidential Succession Act of 1947, the Secretary of Defense has been sixth in the line of succession (after the Vice President, Speaker of the House, President pro tempore of the Senate, and the Secretaries of State and the Treasury), so ARIA should have known that it only needed to eliminate six targets (including the President).

1:30:20 Factual errors: Inside *Eagle Eye*, Rachel takes a Glock 19 off a dead soldier. The U.S. Military sidearm is a Beretta 92.

Chapter 20: Washington D.C. Chase 1:32:54

1:37:53 Peter Chesney, Special Effects: *Sea Container*: Our efforts were to do as much of this full scale. So I am the one that gets stuck taking a 16,000 pound sea container and try to figure out how to throw it 100 feet through the air and mash as many cars as possible.

The sea container, and flipping it, was too big to do in the physical tunnel, so we went out to El Toro, the ex-Marine air base, out on one of the runways. This group of cranes right here in blue, that's just for the lighting department, because we are simulating the roof of the tunnel. Because we wanted to set up a tumbling event representing the back of a semi-trailer from the initial missile strike. In that event, we used these monstrous air cannons firing high pressured nitrogen into a pair of pistons to throw this off the back of a moving trailer at 45 mph. This was a static test we did to make sure we had our pressure dialed in. Then we found some nice softer mud over here because we only had one of the rig sea containers. And you can see some of the internal framing there.

Continuity: In the scene where the Reaper drone is scrambled to kill Jerry, missiles are visible under the wings, in the next shot of the Reaper taking off into the night; there are no missiles or hard points for mounting visible under the wings.

Brian SMRZ, Second Unit Director: It will look like this truck got hit with a rocket. The back end will fly into the air and it will be looming over the car and come smashing down right behind it and it should look very exciting.

During the filming the semi truck came within feet of the locked off camera. They actually turned down the pressure on thrust of the trailer being pushed off, as they were afraid of hitting the lights hanging above simulating the top of the tunnel.

Chapter 21: State of the Union 1:40:30

1:41:36 Incorrectly regarded as goofs: Some have mistakenly presumed that ARIA's CPU is in a pool of liquid nitrogen. This however, is not the case. The Major said while looking at ARIA and the object above her support structure, "...it's like her brain protected by liquid nitrogen, we drain it and she'll fry." The object above the support structure houses the CPU and coolant. You will notice in the scene before the Major gets knocked off into the water below, that he is above ARIA on her support structure accessing the coolant.

1:42:17 D.J. Caruso, Director: One of our climaxes takes place in the State of the Union address, which happens every January, and the President's giving the State of the Union speech. So you are not allowed to shoot on the house floor, so that is one of those moments as a filmmaker you have to make it, also as a film maker you kind of feel like you have arrived. I walked on the set one day, and looked at the scale and scope of it, and I went, "holy cow, they are making this because I am making a movie."

1:42:42 Factual errors: SPOILER: The sound-activated bomb detonator in Sam's trumpet is set to activate when it detects a sound of a particular frequency. The "Operation Guillotine" mastermind set the detonator to activate when it detects the second F above middle C, so the bomb would explode during the word "free" in the first verse of "The Star-Spangled Banner" (assuming the anthem is played in B-flat major, as it is in the film). The same note occurs earlier, at "Rocket's red glare." A bomb set to detonate when it detected the note in question would explode then. In the film, however, the band and Sam play that part of the melody without incident.

Pete Chiarelli, Co-Producer: We've got kind of fantastic premise at the center of the movie. So we have tried to make it as realistic as possible surrounding that. Anything that we didn't have to build, we didn't build.

Why library of Congress: We are here at the Library of Congress, because the climax of our film takes place in the Capitol Building. And forever, we needed a way to get Jerry, Shia's character into the Capitol. Original drafts of the script had a kind of unnamed office building somewhere in Washington, D.C. So we wanted to give it the ring of truth. So we found out about these great tunnels that exist in between the Library of Congress and the Capitol Building. It was something we had never heard about. And it's now Shia's way into the Capitol Building. So, getting a location, like the Library of Congress, it's a dream, because we wanted it to feel as real as possible.

Matt Raymond, Director of Communications at the Library of Congress: *History of the Library of Congress:* Well, the Thomas Jefferson Building of the Library of Congress, is really one of the architectural masterpieces in Washington, D.C., it was meant to be a projection of American confidence at the beginning of the 20th century. You'll see wonderful statues and iconography and quotations, and the art and architecture around you here; it took fifty artists to do the murals that you see here, as well as the statues.

We like to say here, that libraries are anecdotes to fanaticism. That's what the Librarian of Congress said in 2005, because they are places where intellectual antagonists can come under the same roof, study books that contradict each other in many cases. And one of the things that is

interesting about *Eagle Eye*, aside from the fact that it is about information overload and the networks that connect us all, is also about the danger of literalist readings of some of our foundational documents.

1:43:05 Tunnels: Now in the movie of course, Jerry Shaw is racing to the Capitol, to save the life of the President. And in order to do so, he learns of a tunnel connecting the Library of Congress with the U. S. Capitol. In reality there is a tunnel, but it is only open to visitors beginning at the end of 2008. And this tunnel will connect with the Capitol Visitor Center, and it is the first time that Congress and the Library of Congress have been united, since the library moved across the street in 1897.

Chapter 22: State of the Union Attack & Aria Destroyed 1:44:48
Aria is voiced by Julianne Moore, who chose to go uncredited.

1:44:00 Factual errors: The story takes place January 2009 when a new president has just been inaugurated. The climax supposedly happens during the State of the Union address. However, a State of the Union address is generally not given in years in which a new president is inaugurated.

1:45:26 The last name of the major who helps Agent Perez disable the Aria computer is Bowman, the same last name as that of Dave Bowman, the crew member who in the end disabled the computer “Hal” in the movie *2001: A Space Odyssey* (1969). In both cases, they are disabling the computer by pulling out key components.

Incorrectly regarded as goofs: SPOILER: Given the level of sophistication of Aria, it’s highly improbable that she might be completely shut down by breaking her main camera/eye, as Agent Perez does at the end. However dialogue indicates that the “eye” module also contains her CPU, as illogical as that may appear, and it’s reasonable that it was damaged by the attack.

1:46:32 Audio/visual unsynchronized: The music played by the children’s band includes several loud cymbal clashes, but no one is playing the cymbals.

1:46:50 Factual errors: SPOILER: The fact that an elementary school band is asked to play the National Anthem at a United States function is not necessarily an error, but within this performance, the band stays wholly in tune and without mistake, which would not, under any circumstances, be expected from a band comprised of such untrained musicians. In addition, the ARIA sets the detonation frequency of the sound bomb to a level at which even most professional-level musicians struggle to keep a perfect pitch.

Factual errors: SPOILER: As seen during the test of the Hex the sonic trigger is activated by a can of compressed air. The trumpet configuration shows that the valve was placed before the keys and all the trigger needs is an air flow strong enough to make the “whistle” frequency. This means the frequency is generated the moment someone blows into the trumpet and does not require any special note.

Plot holes: SPOILER: ARIA demonstrates the ability to detect and analyze a vast amount of data, so she would certainly have detected Ethan's Morse code signal, and acted to prevent its discovery.

Incorrectly regarded as goofs: SPOILER: Some have pointed out that there was no need to use Rachel to deliver such a complicated bomb device to the capital building. Since the ARIA was able to control military aircrafts it could have logically used those to bomb the building instead of relying on a hostage to deliver the bomb which is much less reliable. However, a direct military strike would definitely cause suspicion within the army, and it would seem that ARIA had initially planned to be much more discrete.

1:48:23 Plot holes: SPOILER: At the end of the film where Jerry fires his gun to disrupt the playing of the band, and thus the explosion of the crystal, he puts himself in plain sight and is clearly shot three times; twice in the back, and one from the front, which causes him to collapse. However, he is later seen with his arm in a sling. It is highly unlikely that he would have survived being shot by the Secret Service, as they shoot to kill. That aside, his wounds are not consistent with his later bandaging.

Chapter 23: News after the Attacks Montage & Medal Ceremony 1:48:19

Shia LaBeouf stated that during filming an F.B.I. Agent told him and the cast that 1 in every 5 phone calls someone makes is recorded that would be 20% of all phone calls. To prove this, the agent had him listen to a phone call he made 2 years prior to filming.

Chapter 24: Final Credits 1:50:51

Blu-Ray Special Features

Deleted Scenes (4:36 minutes, not worth showing the class)

Asymmetrical Warfare: The Making of *Eagle Eye* (26 minutes, some really great behind the scenes shots, but all of the information is included in the lecture.)

Eagle Eye on Location: Washington, DC (5:52 minutes, again great shots of the filming and especially locations in Washington, D.C., but the information is all included in the lecture.)

Is My Cell Phone Spying on Me? (9:14 minutes, not worth showing the class, information is included in the lecture.)

Shall We Play a Game (10 minutes, D.J. Caruso chats with his mentor John Badham, who directed *War Games*. Not worth showing the class, unless you are a D.J. Caruso junkie. All information included in the lecture.)

Road Trip: On location with the cast and crew (3 minutes, worth showing the class.)

Gag Reel (6:57 minutes, students may find this humorous.)

Photo Gallery (Not real useful, mostly production stills and not behind the scene stills.)

Theatrical Trailer (2:30 minutes)

Filming locations for Eagle Eye (2008)

Apple Valley, California, USA

Chicago, Illinois, USA

Eglin Air Force Base, Fort Walton Beach, Florida, (explosion)

First Christian Church of North Hollywood - 4390 Colfax Avenue, Studio City, Los Angeles, California, USA

Indianapolis, Indiana, USA (Indianapolis International Airport)

Los Angeles International Airport - One World Way, Los Angeles, California, (Airport chase sequence)

March Air Force Base, Riverside, California, (DHL Facility)

Pasadena, California, USA

Washington, District of Columbia, USA