



PREMONITION

Production Notes

They said it was an accident, but the reality is it hasn't happened yet.

Linda Hanson (SANDRA BULLOCK) has a beautiful house, a loving husband and two adorable daughters. Her life is perfect, until the day she receives the devastating news that her husband Jim (JULIAN McMAHON) has died in a car accident. For this devoted wife and mother, it's the worst she could imagine. But did she imagine it? When Linda wakes up the following morning her husband is very much alive.

At first, Linda believes the accident must have been a nightmare. Then it happens again; some days Linda awakens to find Jim is next to her alive and well, while on others she awakens a widow. Inexplicably, she is living the days of her life out of order.

Linda's traumatizing premonition sets off a series of puzzling, time-altering events. Her world is turned upside down as the surreal circumstances lead her to discover that her perfect life may not have been all that it appeared. Desperate to save her family, Linda begins a furious race against time and fate to try and preserve everything she and Jim have built together.

TriStar Pictures, Metro-Goldwyn-Mayer Pictures and Hyde Park Entertainment present an Ashok Amritraj/ Offspring Production, PREMONITION, a TriStar Pictures release. The eerie, time-bending, emotionally charged thriller PREMONITION stars Sandra Bullock, Julian McMahon, Nia Long, Kate Nelligan, Amber Valletta and Peter Stormare. Noted German filmmaker Mennan Yapo directs and the film is written by Bill

Kelly. Ashok Amritraj, Jon Jashni, Adam Shankman, Jennifer Gibgot and Sunil Perkash are the producers. Andrew Sugerman, Nick Hamson and Lars Sylvest are the executive producers. The director of photography is Torsten Lippstock. The production designer is Dennis Washington. The film is edited by Neil Travis, A.C.E. The music is by Klaus Badelt. Buck Damon is the music supervisor. Jill Ohanneson is the costume designer.

PREMONITION is rated PG-13 for some violent content, disturbing images, thematic material and brief language

IMAGINING THINGS

When the first draft of *PREMONITION* was submitted to producer Ashok Amritraj and his company Hyde Park Entertainment, Amritraj thought the screenplay had all the ingredients of a terrifically twisty motion picture. What especially sparked Amritraj to the screenplay was not just the opportunity to mix a domestic drama with a time-shifting suspense movie, but the chance to keep an audience engaged without the liberal doses of violence so often associated with thrillers. “The movies that keep you on the edge of your seat aren’t about blood and gore, but have a psychological angle that really unnerves you, like old Hitchcock movies,” says producer Amritraj. “This is an extremely original story and script.”

As with all great stories, *PREMONITION* began as a very simple idea: how would it feel to lose the most important person in your life, only to wake up the next day and find them alive? Would you assume it was a dream or regard it as a foretelling of tragedy yet to come? When producer Sunil Perkash posed these questions to writer Bill Kelly, he took the idea a step further. “What if the days of that week were like playing cards – you throw them up in the air and however they land is how they play out?” By taking the emotional tension of such an incredible loss, and adding this component of uncertainty, the story questions notions of fidelity, love and fate. “If Linda had become so complacent about her life, such that every day felt the same,” says writer Bill Kelly, “then this phenomenon she experiences becomes the conduit for making her realize what is important to her.”

Founded upon the premise of a woman unsure of her surroundings, torn between the complete control by which she has been leading her life, and accepting her fate, *PREMONITION*’s narrative was inherently cinematic. Equally important, it had a strong female protagonist who is placed in an extraordinary situation which she must solve in order to right her world. “It has this wonderful premise about an everyday housewife who is faced with the possibility of her husband dying and the power to prevent it,”

Amritraj explains. “We thought that was something both men and certainly women could relate to.”

HAVING VISIONS

With the PREMONITION screenplay in hand, the filmmakers began the search for a director who could bring more than special effects and “conventional” genre elements to the project; someone who would have a sure touch with tone and actors yet show a flair for reality and un-reality. “I wanted a filmmaker who had new ideas for the genre,” says Amritraj, “so that PREMONITION would be more than just a thriller.” The filmmakers met with at least 35 different directors before choosing German-born Mennan Yapo, who had made an unconventional, dreamlike thriller called “Soundless”, about a hit man at a crossroads. “We were really impressed by that film” explains Amritraj, “It was clearly the look and feel we were looking for. He had all the right ideas from casting to lighting.”

Perkash agreed, “Mennan’s movie was fresh, interesting and stylish. And, more importantly it didn’t feel Hollywoodized. Mennan has his own ideas, and his own un-Hollywood creative way of thinking.”

Yapo shared their enthusiasm for the project: “The non-linear structure of the story posed a distinctive technical as well as creative challenge that I couldn’t wait to get started!”

ASSEMBLING THE CAST

Once Yapo came aboard PREMONITION, finding the right actress to play Linda Hanson was crucial. It was important to find someone with whom audiences could instantly identify - an actress with that unique mixture of empathy and emotional versatility. “I think it was crucial to cast Sandra Bullock,” Yapo notes. “She is the most believable actress that I know. She embodies the character and it was crucial to have someone that audiences believe. I felt she was the only actress that could do this.”

Bullock, meanwhile, was in the frame of mind to do, as she puts it, “not a horror film, but a scary film, scary because of the subject matter, but also that element where you’re walking down the stairs, and just the creak of the stairs makes everything more charged. And within the first couple of pages of ‘Premonition’ I just loved it. Loved it!”

According to Amritraj, Bullock was the ideal match to convey Linda’s complexities. “Sandra was always my first choice, and I know she was also Mennan’s. She is an extremely talented actress who has done a variety of different roles and this is her movie start to finish. This is a thriller but has all these great dramatic moments. We had to balance that very carefully. Sandra’s performance is subtle while at the same time highly dramatic. She is an everywoman while at the same time wakes up in the morning looking stunning.”

For Bullock, the part of Linda offered many intriguing possibilities: “Linda becomes what I think the American dream is – a house, two kids, married to your sweetheart – that sort of idealized life we think we want. Then there’s the mortgage, the monotony of the day-to-day, and the separation that happens to a lot of people when the love starts to pull apart because of the pressures in life. And that’s where we start the story, when these strange events start happening. You have a woman who’s complacent, sort of numb, a husband who’s the same, not feeling anymore, and these events bring up the question: if you had the chance to make a u-turn to fix something, would you, or would you just continue on and change your life? To reconnect or start afresh, that’s the fork in the road that’s presented to her.”

And after meeting with Yapo for the first time, Bullock knew that all the elements she loved in the script would come to fruition. “We have an excellent painter in him. He can tell a story in a way that is very unique, and very unexpected, which I think everyone’s looking for.”

Yapo, meanwhile, has one more thing to add about his leading lady: “Besides the fact that she is a wonderful person to work with and be around ...she speaks German!”

Throughout her illustrious career, Bullock has excelled at playing comedic characters, most notably the wallflower police officer in the “Miss Congeniality” movies. But it’s Bullock’s inherent pathos, a kind of mesmerizing melancholy that’s all her own, that was important in breathing life into Linda. “Sandra is a beautiful and talented actress

but there is something more in her eyes, you know that she has experienced more than she is revealing” Yapo points out. “And that’s Linda, and that’s definitely a quality of Sandra’s that we wanted.”

The role of Jim Hanson had to be the perfect counterpoint to Linda; a good husband and father, who although worn down by his role, is practical until the end. For this character, the filmmakers cast Australian actor Julian McMahon.

“Firstly, I am a fan of “Nip/Tuck,” says Yapo, referring to the FX series McMahon stars in about plastic surgeons. “In his age range he is one of the most interesting actors out there. He can play anything, he can do anything, there’s no problem. You believe whatever he does.”

McMahon says when he read the script, he was immediately hooked. “The first few times I read it I was just fascinated by the juxtaposition of time vs. the traveling of the characters, and what they mean to each other. Then I started getting into the whole psychology of it, and after the fifth or sixth time I read it I realized how draining the whole thing is. It’s a devastating psychological thriller.” Jim, says McMahon, is the catalyst for everything that is happening in the movie. “This isn’t a character I have played before: a more middle-American regular guy who is just living his life while his wife is going through an extraordinary experience. There were so many interesting things for me to dig my teeth into...the character, the script, the director and, of course, Sandy,” explains McMahon.

About working with Bullock, McMahon says, “I’ve admired her from afar for a long, long time, so I was pretty excited to get the opportunity to work with her. And I found she is everything we think she is: fun, funny, sweet, gorgeous and a wonderful actress.”

Bullock was equally charmed by her onscreen husband. “I loved working with him,” says Bullock. “He knew who his character was, and what we didn’t know we were going to find together. And when he wasn’t there, we all wanted him back on the set because he was the joy, the energy, the spark.”

To play the part of Linda’s best friend Annie, the filmmakers cast the beautiful and talented Nia Long, who immediately sparked to the unexpectedness of the script. “I

liked the fact that it was this mind-twisting story that you have to keep up with,” says Long.

“I think we all have a little bit of curiosity when it comes to a spiritual realm that we can’t really explain,” continues Long, “so there’s that fine line between seeing and believing, knowing and believing, and then saying, should I question this or accept it for what it is?”

Kate Nelligan was cast in the crucial role of Linda’s mother Joanne, who knows her daughter is going through a rough time but isn’t privy to the peculiarities of Linda’s experience. She, too, was intrigued by the delicately intertwined nature of the story. “The script is very well-written, compressing time, moving backward and forward so you never know whether you’re in real time or the future. It’s very clever – like a puzzle.”

While Nelligan had to do her share of playing different versions of similar scenes because of the time-bending nature of the script – “you just do it like you never did it before, because each minute of everybody’s reality, except for Linda, is the only one they know,” she says – she was especially impressed by how her onscreen daughter handled the Herculean task of playing the confusion and drama of living through an unexplainable reality alone.

“Sandra has as much stamina, emotional and physical, as anybody I’ve ever seen in my life,” says Nelligan. “You have to be able to get torn up and repair yourself, and I’ve never seen anybody as resilient as she is. It’s astonishing to me.”

MAKING IT REAL

Although *PREMONITION* was set to film in New Orleans, Louisiana, the filmmakers had to make a last minute change when Hurricane Katrina devastated the city. After postponing the start of production for a few months, the filmmakers opted to remain in the state and film in Shreveport. “We had the opportunity to go to various other parts of the United States,” recalls Amritraj. “Then the Governor of Louisiana called and asked for our support, so we decided to stay. It worked out beautifully. It’s a great city and the people have been wonderful.”

A great many of the crew were experienced production personnel from New Orleans who were displaced by the hurricane. Happy to have film production staying in the state, they staged an impromptu Mardi Gras party on set. The spirit of New Orleans was alive and thriving in Shreveport.

As for the serious business of making the film, however, it was decided early on that *PREMONITION* was going to be a thriller rooted in the familiar of the everyday. No hocus pocus magic tricks. Says Yapó, “I wanted to focus in on the characters and stay in reality. I wanted to elevate inwards and not put something on top of it, visually or effects wise. I wanted this movie to be real.”

Production designer Dennis Washington was given the task of making a small town atmosphere feel both recognizable and foreboding. Filmed in primarily practical locations, the filmmakers wanted to create the feeling of “anywhere USA.”

“My longtime art director Tom Taylor and I mixed many locations with a mix of alterations, adjustments and additions to make reality “real.” “The atmosphere was very important,” says producer Ashok Amritraj. “We wanted to make sure it didn’t feel too claustrophobic, that there is enough breathing room while at the same time letting the audience experience what Linda is feeling.”

Yapó brought in his “Lautlos” director of photography Torsten Lippstock to help him create the look of the film, which had to closely hew to Linda’s psychological state. Says Yapó, “When Linda was experiencing something strange, we changed to a hand-held camera. This was a more vivid nightmarish approach that we added to a few scenes. The tone changes right away. When we are in regular classic composition we jump to hand-held. It elevates the whole experience and puts the audience very close to Linda.”

Of the many things the camera had to accomplish, it had to lead the audience, but also show things that Linda may have not yet noticed. “It’s all about Linda’s emotional journey and technically, we need to do whatever we can to support that journey through the film,” says Yapó.

One of the ways Yapó thought he could stretch the confines of reality was in the car crash. “The film is about loss, grief. A woman loses her husband in a car accident. So, if we do this car crash it has to be the most devastating car crash ever seen on film. It’s the only time we can exaggerate in the movie.” The scene was shot on a remote

highway outside of Shreveport with the help of veteran stunt coordinator Joel Kramer and co-coordinator Steven Ritzi.

OUT OF ORDER

One of the challenges in shooting a movie where the days are out of order is coming up with a shooting schedule that allows the actors to stay focused. Yapó had a clear idea on exactly where the actors were in the trajectory of the story.

“My main directive was to get a shooting schedule that was pretty much in the continuity of the movie, not a continuity of the shooting days. Bullock had an emotional line that she needed to follow. For example, in the bedroom she awakens six or seven times. We did not go into that bedroom for two days and shoot all the different wake-ups. That would have been fatal because we would have run out of ideas. You aren’t fresh anymore. So, we scheduled it where we could come back several times,” says Yapó.

It was a unique challenge for Bullock to keep her own linear life and Linda’s jumbled existence in the same mindframe, and even though Bullock had a script to consult and the character of Linda has a secret calendar she keeps, it was never easy. Says Bullock, “It was insanity. We had a really hard schedule, and it was pretty much a state of chaos. At one point I went to Mennan and said ‘I feel like I’m going insane.’ He said, ‘You need to be in this place. This is the character.’ I’m like, ‘Oh great.’ So it was really interesting for me to just let go and use the fact that I was so frustrated as Sandy trying to figure out this schedule, and then on a daily basis immerse myself into this woman’s life and unravel. There was a method to his madness, and I got to the very core of myself.”

Bullock knows it’s those scenes of internal terror that are as effective as any surface surprises in a classic psychological thriller. “Everyone’s fascinated by the breakdown of the mind. Is she crazy? Is everyone else crazy? That sort of film. But when those films are lacking in emotion, lacking a grounding story, they don’t work. If there’s a story that is very real, I think it makes everyone on edge in a good way. Maybe this will scare everyone into living their life.”

Ultimately, what everyone involved wanted to create was a gripping, suspenseful and emotional experience. “That’s one of the reasons I wanted to become a director,” says Yapó. “To entertain people and take them on a ride. I want audiences to follow Linda on her journey and say wow, this could happen to me. It’s why psychological thrillers are interesting, because they’re about people, and what’s in their mind.”

Producer Ashok Amritraj loves the idea of giving moviegoers a trip that not only leads them along, but continually overturns their expectations: “You unravel the mystery a little bit, then there’s another layer, and another layer. You’re thrown a curveball often through this movie, and today I think the atmosphere is right for that kind of thriller.”

And who’s to say premonitions don’t exist? Throughout the centuries there have been reported cases of women with this particular foretelling gift. Many of the cast and crew told tales of their premonitions, the most interesting being Kate Nelligan’s, “I did believe long after I should have that I would have a child and he was exactly as I saw him,” recalls Nelligan. “I saw what he would look like in various stages of his life, and that is exactly what he looks like. Actually, it was a dream. The happiest dream I ever had and it was absolutely accurate.”

PREMONITIONS

The word premonition comes from the Latin *pramonere*, meaning ‘to warn in advance’. In the scientific community the term “precognition” was coined to describe this type of “sixth sense.” Dr. Richard Broughton has dedicated his career to studying this kind of anomalous phenomena: “In the collection of cases we find there are natural groupings. And of course the largest grouping is dreams, the dreams that are frightening. They have really rather dramatic characteristics that people recognize as being unusual, and they portray something that the person thinks is going to happen to them. And often it does. Often this changes behavior. People will alter their plans and it turns out to be a very beneficial decision.” Physicist Dean Radin has tried to understand how precognition might work, “There are two ways of thinking about it. One way is that the future is actually fixed – there is destiny – there is no way you can change it...The other way of

thinking is that the future is probabilistic...that there are almost an infinite number of possibilities playing out each instant.”

The notion of seeing events before they happen has fascinated us for a long time, not only because it’s a nerve-inducing idea, but because it seems to keep happening to people from all walks of life. Tales of everything from disasters dreamed ahead of time to the solving of puzzling crimes to pre-envisioned stock market fluctuations have kept scientists, psychologists, dream analysts, law enforcement officials and a riveted, open-minded populace in the thrall of this seemingly unexplainable phenomenon. Below are a few real-life stories:

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A young sales executive named Sunna Roulston had booked a trip to Thailand when she began having terrible premonitions, including the image of herself in a refugee camp surrounded by starved, soaked, and exhausted people. Although she went on the trip anyway, she left her family with a goodbye letter. It was while Sunna was on a small wooden boat off Thailand’s coast that the devastating tsunami of 2004 hit. After surviving an initial couple of waves, a large fishing boat arrived to take them back to shore. When a voice told her to refuse the offer, to stay in their smaller boat, she demanded she and her friend not get on board. It sounded crazy, but the friend acquiesced to her seemingly crazy whim. The larger vessel left them behind, and as it pulled away an enormous wave capsized it, drowning everyone onboard.

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David Booth has had many dreams of airplane crashes, a number of which came true. This former pilot’s ability to see the future came to a climax in the late 1980’s when he had 10 days of recurring, vivid dreams in which an American Airlines flight flipped over, flew upside down over low buildings, and crashed into flames at an airport. These terrifying dreams prompted him to call American Airlines, who referred him to the FAA. The FAA documented the details of his dreams, but were unable to take preventive measures because he didn’t have a flight

number. Three days later, an American Airlines DC-10 jet, taking off from Chicago's O'Hare Airport, lost an engine, flipped upside down, flew over low buildings and exploded on the runway killing all 271 passengers. It was one of the worst air disasters in American aviation history.

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ABOUT THE ACTORS

Sandra Bullock (Linda Hanson) is one of Hollywood's most sought after leading ladies. She most recently gave a critically acclaimed performance in biopic "Infamous". Other recent films include "The Lake House", the award winning "Crash", as well as "Miss Congeniality 2: Armed and Fabulous," the follow up to her 2000 hit film "Miss Congeniality". Bullock continues her success in the television arena by executive producing "The George Lopez Show," which is currently in its fifth season on ABC.

Following venerable roles in several motion pictures, Sandra Bullock's breakthrough came in the 1994 runaway hit, "Speed." Her next two features, "While You Were Sleeping," which earned a Golden Globe nomination, and "The Net," were both critical and popular successes. Her subsequent starring roles include the box office smash "Forces of Nature," "Hope Floats," which marked her feature film producing debut; "Practical Magic," which she also co-produced for her production company Fortis Films; "Gun Shy," and "Miss Congeniality" also for Fortis Films, "Speed 2: Cruise Control," "A Time to Kill," "In Love and War," "Two if by Sea," "The Vanishing," "Demolition Man," "Wrestling Ernest Hemingway" and "The Thing Called Love," and the voice of Miriam in the animated film, "The Prince of Egypt." Other credits include the starring role in "Divine Secrets of The Ya Ya Sisterhood" for first time director Callie Khouri and the lead in the psychological thriller "Murder By Numbers," which she also executive produced. Adding to her list of box office hits is "Two Weeks Notice" which she stars opposite Hugh Grant. The film, which she also produced, grossed over \$200 million at the box office. Bullock made her debut as a writer/director with the short film "Making Sandwiches," in which she also starred with Matthew McConaughey and which debuted at the 1997 Sundance Film Festival.

Bullock has received numerous awards and nominations for her work, including two Blockbuster Entertainment Awards and two MTV Movie Awards for her role in "Speed"; a Golden Globe nomination, an American Comedy Award nomination, three People's Choice Awards and two Blockbuster Entertainment Awards for her role in

“While You Were Sleeping”; a People’s Choice Award and Blockbuster Entertainment Award for her role in “A Time to Kill;” and a Golden Globe nomination for her performance in the blockbuster hit “Miss Congeniality.” In 1996, Bullock was voted NATO/ShoWest “Female Star of the Year.”

Julian McMahon (Jim Hanson) An actor who delivers a heady combination of charisma and intensity to his roles, Julian McMahon has impressed critics and audiences alike with his work.

McMahon was most recently seen on the big screen in "Fantastic Four" playing 'Victor Von Doom,' a role he will reprise in this summer’s sequel “Fantastic Four: Rise of the Silver Surfer”.

McMahon was nominated for a Golden Globe Award for Best Actor in a Television Drama for the FX original drama series "Nip/Tuck." He was previously nominated for a Golden Satellite Award in the Best Actor in a Drama Series category. .

McMahon recently completed work on the independent film "Prisoner" for writer/directors David Alford and Robert Lynne. McMahon stars as 'Derek Plato,' a Hollywood film director who, while scouting an abandoned prison for his next film, is taken hostage by a jailer.

Previously, McMahon made an impression on television audiences via his roles as 'Detective John Grant' on the award-winning NBC drama series "Profiler" and the tortured demon, 'Cole Turner' on the popular WB series "Charmed."

Hailing from Australia, McMahon was known to audiences for his lead role in the primetime drama, "The Power, The Passion." He then joined the cast of the hit series "Home and Away". In 1992, McMahon broke into American television when he was cast as 'Ian Rain' on the daytime drama "Another World." He also co-starred in the cable movies "In Quiet Night" and "Another Day," executive produced by Francis Ford Coppola and starring Shannen Doherty and Brad Renfro. His other television credits include a guest starring role on "Will & Grace."

Additional feature film credits include "Meet Market", "Wet and Wild Summer" and "Chasing Sleep". He has also starred on stage, most notably in the Sydney and Melbourne productions of "Love Letters."

Nia Long (Annie) has built a reputation as an actress of exceptional range, delivering outstanding work in box office hits, independent features and television. Long will next be seen with Ice Cube in the sequel “Are We Done Yet?” set to be released in April, 2007.

Long is also expanding her television credits. This year she will make a series of guest starring appearances on the critically acclaimed program, Boston Legal. Long also starred the box office hit “Big Momma’s House” opposite Martin Lawrence. Her role in this film garnered her a 2001 NAACP Image Award Nomination for Outstanding Actress in a Motion Picture and a 2001 Blockbuster Award Nomination for Favorite Actress. She recently reprised her role in “Big Momma’s House 2.” Other film credits include “Boiler Room,” “Best Man,” “The Broken Hearts Club,” “In Too Deep,” “Held Up,” “Stigmata,” “Soul Food,” “Made In America,” “Friday,” “Boys In The Hood,” and “Love Jones.”

Long starred in NBC’s critically acclaimed drama “Third Watch,” as Sasha Monroe, a tough cop dedicated to improving her community. The show is syndicated on A & E. For her work, Long received a 2004 NAACP Image Award for Outstanding Actress in a Drama Series for her work on the critically acclaimed drama “Third Watch”.

Kate Nelligan (Joanne) has pursued a successful acting career in three separate English-speaking nations. In 1973 she made her professional stage debut and she appeared in a regular role on the British television series “The Onedin Line.” Her classical training saw her appear in 1975 opposite Anthony Hopkins in the televised play “Arcata Promise followed by the televised theatrical version of “The Count Of Monte Cristo” that featured as all-star cast of British and American Actors. That same year her first feature-length film “The Romantic Englishwoman” was released. In 1978, she was part of the BBC Television Shakespeare productions, and in 1979 she was the female lead with Frank Langella and Sir Laurence Olivier in “Dracula.”

In 1981, she starred opposite Donald Sutherland in “Eye of the Needle,” a wartime espionage thriller based on the Ken Follett best selling novel. Two years later, Nelligan moved to New York City where she earned four Tony Award “Best Actress

nominations. For her performance in the 1991 film “Prince of Tides”, she was nominated for an Academy Award® for Best Supporting Actress. Between 1990 and 2004, Nelligan was nominated for five Gemini Awards for her performances on Canadian television.

Nelligan has appeared in more than 50 feature length or made for television films and on stage in numerous plays.

Amber Valletta (Claire) Continuing her successful transition from supermodel to actress, Amber Valletta can be seen in several upcoming film roles scheduled for release next year. From romantic comedies to action films, Valletta continues to expand her range and versatility as an actress.

In 2005, Valletta was seen in Columbia Pictures’ romantic comedy, “Hitch,” and most recently she was seen in the action film “The Transporter 2.”

Upcoming projects for Valletta the horror/thriller film “Silence” from director James Wan and Universal Pictures; and the romantic comedy “The Last Time,” directed by Michael Caleo and co-starring Brendan Fraser and Michael Keaton.

In her first feature film, she appeared as herself in Douglas Kieve’s documentary “Unzipped,” about fashion designer Isaac Mizrahi. She then landed the lead opposite James LeGros in Stacey Cochran’s “Drop Back Ten,” which was nominated for the Grand Jury Prize at the 2000 Sundance Film Festival. She subsequently appeared opposite Harrison Ford and Michelle Pfeiffer in the DreamWorks thriller “What Lies Beneath” from Academy Award®-winning director Robert Zemeckis, and opposite Nicolas Cage in Brett Ratner’s “Family Man” from Universal. In 2003, Danny DeVito directed her in “The Duplex,” also starring Ben Stiller and Drew Barrymore. She also appeared in Garry Marshall’s “Raising Helen” from Touchstone Pictures alongside Kate Hudson.

Peter Stormare (Dr. Norman Roth) Swedish-born actor/director Peter Stormare has been working non-stop as of late. Stormare recently wrapped production on the feature film “Anamorph” and can next be seen in “Unknown” slated for release later this year. He most recently starred in “The Brothers Grimm” opposite Matt Damon, “Constantine” with Keanu Reeves and “Birth” with Nicole Kidman.

In addition, Stormare can be seen in the hit Fox television drama “Prison Break” executive produced by Brett Ratner, now in its second season. Other television credits include the CBS telefilm “Hitler: The Rise of Evil”, “Watching Ellie” and memorable guest appearances on “Joey” and “Seinfeld”.

Stormare has consistently worked with exceptional directors throughout his career. He appeared in Penny Marshall’s “Awakenings”, Steven Spielberg’s “Minority Report” and “The Lost World: Jurassic Park”, the Coen brothers’ “Fargo” and “The Big Lebowski”, Joel Schumacher’s “8MM” and Michael Bay for “Bad Boys II” and “Armageddon”. Other work includes Lars Van Trier’s “Dancer in the Dark”, Lasse Hallstrom’s “Chocolat”, Wim Wenders’ “Million Dollar Hotel”, Jonas Akerlund’s “Spun”, John Woo’s “Windtalkers”, and Kevin Donovan’s “The Tuxedo”. He began his acting career in his native land at the Royal National Theater of Sweden under the direction of the legendary Ingmar Bergman where he performed leading roles in Long Day’s Journey Into Night, Miss Julie, King Lear and Hamlet.

ABOUT THE FILMMAKERS

Mennan Yapo (Director) was born in 1966, the son of Turkish parents, in Munich, Germany. He started his film career in 1988, working with various German distributors in marketing. In 1995, he began writing scripts in English and German, produced several shorts and appeared in Peter Greenaway’s “The Pillow Book” and in Wolfgang Becker’s “Good Bye Lenin.” He wrote, produced and directed two films “Framed” and “Soundless” (“Lautlos”).

Bill Kelly (Screenwriter) recently wrote the screenplay to the upcoming fantasy comedy “Enchanted” starring Amy Adams, Patrick Dempsey and Susan Sarandon. He previously wrote the time warped comedy “Blast From The Past”, starring Brendan Frazier and Alicia Silverstone.

After moving to Los Angeles, Kelly met producer Sunil Perkash, the two of them pairing as a writer/producer team on all three of Kelly's produced screenplays, including further projects in development at Disney and Paramount.

Ashok Amritraj (Producer) As Chairman and CEO of Hyde Park Entertainment, Ashok Amritraj produced the box office smash "Bringing Down the House," starring Steve Martin and Academy Award®-winner Queen Latifah. Regarded as one of the most successful producers working in Hollywood today, Amritraj's recent releases are "Dreamer", starring Kurt Russell and Dakota Fanning, and "Shopgirl" starring Steve Martin and Claire Danes.

Currently in Post-Production is Amritraj's action film "Death Sentence," directed by James Wan ("SAW") and starring Kevin Bacon, Kelly Preston and John Goodman, and the horror/thriller "Asylum", directed by David Ellis ("Snakes on a Plane", "Final Destination 2"); both films to be released in 2007. Additionally, Amritraj enjoyed a successful box office in 2004 with the Kate Hudson feature "Raising Helen", which was directed by Hollywood legend Garry Marshall and "Walking Tall", which starred The Rock.

Amritraj has grown Hyde Park Entertainment into a cutting-edge option to the traditional Hollywood studio system for filmmakers by making it one of the few progressive independent companies that encompasses most elements of a full-fledged studio. The Company is capable of developing, producing and co-financing projects as well as handling their international sales and marketing.

Amritraj recently released the critically acclaimed drama/romance "Moonlight Mile", directed by Brad Silberling, starring Academy Award® winners Dustin Hoffman, Susan Sarandon and Holly Hunter. He also produced "Original Sin" starring Angelina Jolie and Antonio Banderas and the Golden Globe nominated "Bandits", directed by Barry Levinson starring Bruce Willis, Billy Bob Thornton and Cate Blanchett. The Vision Awards recently recognized Amritraj as their "2004 Producer of Vision". In the same year, Amritraj also received the prestigious "Pride Of India" Lifetime Achievement Award from the American India Foundation.

Jon Jashni (Producer) is currently the Chief Creative Officer of Legendary Pictures, a feature film co-production and co-financing company partnered with Warner Bros. in a five year, twenty-five picture deal. The company's projects include "Batman Begins", "Superman Returns", "300" and "Where the Wild Things Are."

Prior to joining Legendary, Jashni was President of Hyde Park Entertainment where he was a producer on the company's "Shopgirl" and "Dreamer. He also recently produced a remake of Irwin Allen's classic event film "The Poseidon Adventure" (now known as "Poseidon) with Wolfgang Petersen directing.

Jashni, in 2002, was a producer of the \$140 million-grossing romantic comedy "Sweet Home Alabama" starring Reese Witherspoon and Patrick Dempsey. Additional active projects, in partnership with filmmaker Kevin Burns and 20th Century Fox, include reinventions of Irwin Allen's "Voyage to the Bottom of the Sea", "The Time Tunnel" and "Land of the Giants."

Of the films Jashni has been involved in producing, three of those films have garnered a total of four Academy Award® nominations. The critically acclaimed "The Hurricane" (\$101M gross) garnered a Best Actor nomination for its star Denzel Washington. "Anna and the King" (\$109M gross) received two nominations and the aforementioned "Poseidon", one (\$180M gross).

His involvement in "Anna and the King" stemmed from his collaboration with director Andy Tennant "Ever After" (\$87M gross). Jashni oversaw the development and production of that film as a senior 20th Century Fox production executive charged with generating "all-quadrant" movies such as "Fantastic Voyage" (developed with Roland Emmerich) and "Silver Surfer" (based on the Marvel comic character).

Prior to that, Jashni was partnered with industry powerbroker Irving Azoff in the Warner Bros.-based production company Giant Pictures. Their association resulted in the production of "The Hurricane", "Jack Frost" and "The Ink Well."

Jashni partnered with Azoff after a stint as a Columbia Pictures production executive where he was involved in the development and production of such films as "Groundhog Day", Bram Stoker's "Dracula", "Mo' Money", Stephen King's "Sleepwalkers" and "Fools Rush In."

Jashni began his career at Daniel Melnick's The IndieProd Company, where he was involved in the production of "Air America", "Mountains of the Moon", "Roxanne" and "Punchline."

Adam Shankman (producer) made his feature film directorial debut with the hit romantic comedy "The Wedding Planner", starring Jennifer Lopez and Matthew McConaughey. He went on to direct the feature "A Walk to Remember" starring Shane West and Mandy Moore.

Prior to directing features, he was one of the entertainment world's premier dance and physical comedy choreographers. Among his projects were "The Adams Family Values", "Casper", "Inspector Gadget", "Anastasia", "George of the Jungle", "Boogie Nights", "Miami Rhapsody" and "The Flintstones", for which he was nominated for a Bob Fosse Award. Shankman won the Bob Fosse Award for his commercial work with Simon West.

A native of Los Angeles, Shankman moved to New York and attended Juilliard in the dance program for two years. After five years of work as an actor and dancer in New York and regional theater, he returned to Los Angeles and begun dancing in music videos, including videos for Paula Abdul and Janet Jackson, and performed at the 1989 Academy Awards.

At 24, Shankman teamed with influential video director Julian Temple as a music video choreographer. One of his first projects was Whitney Houston's "I'm Your Baby Tonight." He also choreographed videos for the B-52's, Barry White, Aaron Neville, Chic, and Stevie Wonder.

Jennifer Gibgot (producer) has been with Tapestry Films since January 1995. She was just promoted to president of the film production company after the enormous success of their film for Miramax, "She's All That," starring Freddie Prinze, Jr. and Rachael Leigh Cook. Gibgot also co-produced the film, which was based on her idea. Other projects that Gibgot has brought to Tapestry are the Touchstone comedy "Mafia!" directed by Jim Abrahams of "Airplane" fame and the independent movie "The Last Time I Committed Suicide," starring Thomas Jane and Keanu Reeves. Most recently, she

produced the thriller "Tangled," starring Rachel Leigh Cook.

Gibgot grew up in Los Angeles with her brother, director Adam Shankman. She graduated from Sarah Lawrence College.

Sunil Perkash (Producer) recently produced the upcoming Disney movie "Enchanted" starring Amy Adams and Patrick Dempsey. He previously produced the romantic comedy "Blast From The Past," starring Brendan Fraser and Alicia Silverstone.

Perkash grew up in Palo Alto, California. The son of two doctors (his brother is also a doctor) he followed his passion for film and moved to Los Angeles in 1991, the very day he graduated from Stanford University with a degree in Economics and Communications. After briefly working as the US production coordinator on Guillermo Del Toro's "Cronon," Perkash began collaborating closely with a small handful of writers Bill Kelly being one of them. Perkash and Kelly have project in development at both Disney and Paramount.

Andrew Sugerman (Executive Producer) has been involved in the production of a diverse range of motion pictures as an executive producer and line producer over the past thirty years. His latest picture was "Shopgirl" and he recently completed the upcoming action/drama "Death Sentence" as well as the comedy "Grilled". He also executive produced the hit family road-trip comedy "Johnson Family Vacation". He served as line producer on Howard Deutch's caper comedy "The Whole Ten Yards", which followed the action-thriller "Ballistic: Ecks vs. Sever". He produced the comedy "Boat Trip" and Walter Hill's boxing drama "Undisputed." He line produced the drama "Prozac Nation," based on the Elizabeth Wurtzel novel..

Sugerman's extensive line producing credits also include "Spiders", "The Prophet's Game", "Kimberly", "The Sterling Chase", "Michaelangel", and "Blue Motel". He executive produced "Love Kills".

As a producer and executive producer, Sugerman's credits also include "McCinsey's Island," "Mercy Street," "Somebody Is Waiting," "Savate," "Spilt Milk" and "Deadly Rivals," among others.

Additionally an accomplished writer and director, Sugerman shared the writing credit for the story of the NBC Family Special, “A Place at the Table,” and directed the feature film comedy “Basic Training”.

His television credits include executive producing the special “The Bulkin Trail”, producing “Working Trash” and producing and directing “The Hayburners” and “Mandy’s Grandmother,” which garnered an Academy Award nomination.

Nick Hamson (Executive Producer) Having spent 15 years in the financial sector, Nick Hamson founded Lighthouse Group, the UK's third largest quoted independent financial advisory company, in 2000.

In the same year, Nick took Lighthouse Group to its flotation onto AIM with a market capital of £20M, before overseeing the growth of the advisory business from 12 to over 400 financial advisers. Nick founded Brass Hat Films with Lars Sylvest in 2004 having already established the Brass Hat Group in 2003.

Nick oversaw the successful launch of four film funds and acted as an Executive Producer on the following films: “Dreamer”, “Shopgirl”, “Trade”, and “Death Sentence”.

Lars Sylvest (Executive Producer) began his career in the entertainment sector in 1994 as COO of DMC where he was responsible for the Scandinavian TV adaptations of leading European TV shows.

Four years later, Lars founded Mondrian Entertainment and together with various specialised film financing groups Lars subsequently structured film financing transactions involving a number of Studios and major Independents.

In 2004 Lars founded Brass Hat Films with Nick Hamson. Lars jointly manages the company with Nick Hamson and acts as an Executive Producer on the following films: "Dreamer", "Shopgirl", "Trade", and "Death Sentence".

He has a background as a media lawyer/MBA and holds an MFA from the American Film Institute where he trained as a script doctor

Torsten Lippstock (Director of Photography) collaborated with Mennan Yapo both as a cinematographer and producer on “Framed” and again as cinematographer on “Soundless” (“Lautlos”). Lippstock’s other credits include “2nd and A” and “Vencent.”

Dennis Washington (Production Designer) launched his film career as an art director on the trucker comedy “Convoy”. Washington’s subsequent credits encompass a broad spectrum of movies ranging from John Huston’s “Prizzi’s Honor” to “The Fugitive”, “Dante’s Peak,” to “Life as a House.”

Neil Travis, A.C.E. (Editor) won an Academy Award® and an Eddie Award in 1990 for his work on Kevin Costner's Oscar-winning Best Picture “Dances with Wolves”. He more recently edited Tom Clancy’s contemporary suspense drama “The Sum of All Fears”, “Clear and Present Danger”, and “Patriot Games”, along with Morgan Freeman's “Bopha!”, “The Edge”, “Stepmom”, “Along Came a Spider”, and most recently, “Terminator 3” and “I, Robot”.

In addition to his extensive feature film work, Travis served as editor on a large number of television features including the pilot episode of the Showtime series “Brotherhood”, "The Atlanta Child Murders," and the acclaimed mini-series "Roots," for which he won an Emmy Award for Best Editing.

Klaus Badelt (Composer) has established himself as one of the most sought after composers in Hollywood, with top box office “Pirates of the Caribbean” and over 25 other major Hollywood films.

His composer credits include “Pirates of the Caribbean”, “Constantine”, “16 Blocks”, “The Promise”, “The Recruit”, “The Time Machine”, “K-19: The Widowmaker”, “Ned Kelly”, “Basic”, “Ultraviolet”, “Catwoman”, “Invincible” and “Rescue Dawn”, and “Poseidon”.

Buck Damon (Music Supervisor) won a 2004 Grammy Award, along with Zach Braff and Amanda Scheer Demme, for creating the influential **platinum** hit soundtrack for “Garden State.” One of film’s most sought-after music supervisors, Damon’s recent

credits include “Step Up,” “Mean Girls,” “House of D,” “The Last Shot,” and “Cheaper By The Dozen 2.” Among his additional films as music supervisor are “Blow” and “Knockaround Guys.” He also served as music consultant on “The Rundown,” “Erin Brockovich,” “The Limey,” “She’s All That,” “Hurlyburly,” “Out of Sight,” “Rounders,” and “Life” He has also worked as a music supervisor for television’s “Freaks and Geeks,” “The PJs” and “Felicity”

Jill Ohanneson (Costume Designer) credits include “A Love Song For Bobby Long,” “The First \$20 Million is Always The Hardest,” “40 Days and 40 Nights,” “The Pledge,” “The Replacements,” “Instinct,” “Home Fries,” “The Crossing Guard,” and “Bill and Ted’s Excellent Adventure.” Her television credits include “Six Feet Under” and “Surrender Dorothy.”

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