

BASIC INSTINCT

In the psychological thriller *Basic Instinct 2*, after re-locating from San Francisco to London, best-selling crime novelist Catherine Tramell (Sharon Stone) once again finds herself on the wrong side of the law.

Dr. Michael Glass (David Morrissey), a respected London criminal psychiatrist, is brought in by Scotland Yard detective Roy Washburn (David Thewlis) to perform a psychiatric profile and evaluation of Tramell following the mysterious death of a top sports star. Physically drawn to Tramell and mentally intrigued by her, Glass, against the advice of his mentor, Dr. Milena Gardosh (Charlotte Rampling), is quickly sucked into her web of lies and seduction. The professional boundaries between Glass and Tramell are obliterated when she uncovers his basic instincts. A deadly battle of wits ensues, climaxing as Glass faces a choice that will change both their lives forever.

Synopsis

Celebrated London psychiatrist Dr. Michael Glass (David Morrissey) is at the top of his game. Charismatic and successful, he has a thriving practice, he is highly respected by his peers and his academic articles win him praise and accolades.

When Detective Superintendent Roy Washburn (David Thewlis) asks Glass to evaluate a beautiful and captivating woman who has been linked to the mysterious death of a famous sports star, his entire world is turned upside down.

The woman in question is Catherine Tramell (Sharon Stone), a best-selling American crime novelist whose grisly fictional crimes take place in real life with alarming frequency.

The magnetism between the two is immediate and Glass is intrigued by Catherine both mentally and physically. Quickly sucked into her web of lies and seduction, Glass' own basic instincts are uncovered as professional boundaries are obliterated.

As people around him are murdered one by one, a deadly battle of wits ensues between Glass and Tramell, leading to a startling climax in which he must make a choice that will change both of their lives forever.

A slick psychological thriller, *Basic Instinct 2* explores what happens when the darker side of human nature is uncovered. Has the intelligent, seductive and manipulative Tramell finally met her match?

An Introduction...

Basic Instinct 2 is the highly anticipated sequel to the worldwide smash hit *Basic Instinct*, which grossed more than \$350 million at the box office. Set in contemporary London, the film was shot at Pinewood Studios and on location in the UK, with Sharon Stone reprising the role that put her on the road to international superstardom in 1992, that of seductive novelist Catherine Tramell. David Morrissey, one of the U.K.'s most versatile and respected acting talents, portrays Dr. Michael Glass, a brilliant and charismatic psychiatrist who becomes entangled in Catherine's erotic and deadly game of cat-and-mouse.

Joining Stone and Morrissey in the cast are David Thewlis (*Kingdom of Heaven*, *Harry Potter and the Prisoner of Azkaban*) as Scotland Yard's Detective Superintendent Roy Washburn, Charlotte Rampling (*Spy Game*, *The Wings of*

the Dove) in the role of Milena Gardosh and Hugh Dancy (*Shooting Dogs*, *King Arthur*, *Black Hawk Down*) as journalist Adam Tower.

Mario F. Kassar and Andrew G. Vajna Present In Association with Metro-Goldwyn-Mayer Pictures A C2/Intermedia 3 Production in Association with IMF3 *Basic Instinct 2* starring Sharon Stone, David Morrissey, Charlotte Rampling and David Thewlis. The film is directed by Michael Caton-Jones and written by Leora Barish & Henry Bean based on characters created by Joe Eszterhas. The producers are Mario F. Kassar, Andrew G. Vajna and Joel B. Michaels. The executive producers are Moritz Borman, Matthias Deyle, Denise O'Dell and Mark Albela. The co-producer is Laura Viederman. The associate producer is James Middleton. The director of photography is Gyula Pados. The production designer is Norman Garwood. The film is edited by John Scott and István Király. The costume designer is Beatrix Aruna Pasztor. The music is by John Murphy. The casting is by Karen Lindsay-Stewart, CDG.

The History Of *Basic Instinct 2*

Original plans for a sequel to the box office smash hit *Basic Instinct* started around eight years ago. “We went to the New York-based husband and wife writing team of Leora Barish & Henry Bean who came up with this idea that Catherine Tramell would get involved with a psychiatrist,” says producer Mario Kassar. “We thought it was a really compelling concept. We originally thought we’d do it in New York, then we figured it might be interesting to change it to a European city, so it was eventually changed to London.”

Kassar recalls the early days when Sharon Stone won the role that set her on the road to movie stardom, “Sharon worked very hard to secure the role of Catherine Tramell in the original *Basic Instinct*. You had the combination of Michael Douglas starring and Paul Verhoeven directing, and back then everyone was looking for an established star name for the female lead. However, many

actresses were not prepared to undress. Verhoeven tested Sharon for the role and she looked exactly like Kim Novak in *Vertigo* and everyone who saw the tape agreed that she was perfect. She won the role, and Catherine was born. When we took the movie to Cannes, Sharon says that she went up the red carpet as an actress and came down a movie star.”

For the sequel, Scottish director Michael Caton-Jones was chosen, a decision Stone favored, having responded strongly to his earlier work like the acclaimed *Scandal*, another film with erotic overtones. “Michael’s very organic in the way he works,” says Kassar. “He’s natural, low-key and very stylized. His movies always have a certain look. He’s also very good at getting the performances out of his actors, because they like him so much and work hard to please him.”

Producer Joel B. Michaels was equally enthusiastic. “Michael delivers and then he delivers some more. He has a really good eye and he's just amazing with actors. I’m actually fascinated with the way he works with them. He has a singular technique for extracting very solid and complex performances. All good directors have to tap into the people they’re working with and different actors require different treatment in order to get them relaxed and comfortable enough to draw good performances from them. Michael excels at that.”

Casting the Movie

Having decided to shoot the movie in London, Caton-Jones’ reputation as an “actor’s director” put the production in a good position to attract the cream of Britain’s acting talent. A graduate of the Royal Academy of Dramatic Arts, Liverpool-born actor David Morrissey has built a roster of critically acclaimed film, TV and theater roles in recent years, and Caton-Jones thought him an ideal fit to portray the clean-cut doctor who falls victim to Catherine Tramell’s machinations. “David had totally the right upstanding look,” says producer Kassar. “On the surface he is the opposite of all the bizarre things that go on in Catherine’s

psyche. As he slowly falls under her spell, he is transported to that dark place you only go to when morbid curiosity gets the better of you.”

“The chemistry between Sharon and David was evident from the outset,” adds producer Michaels. Sharon responded to him immediately.”

Kassar and Michaels admit they’ve both been itching to do a movie with veteran British actress Charlotte Rampling for more than 20 years, “Finally we got her!” says Kassar. “Charlotte adds so much to a movie and she’s played so many memorable characters over the years.”

“I’ve been a big fan of Charlotte Rampling’s for a long time, so I was thrilled when Michael said that he wanted her,” says Michaels. “As a director, he has a great eye and always casts his films beautifully, so we all have him to thank for bringing Charlotte to the film. She’s a very elegant and intelligent woman and the absolute epitome of professionalism. She was completely charming and letter perfect every day she came to work.”

As for the leading lady, says Michaels, “I love Sharon. Who doesn’t? She’s very smart and savvy and she really knows this character. After all, she invented Catherine with her performance in *Basic Instinct*.”

About The Production...

The Look, Feel and Style

When quizzed on what words he’d use to describe the look of *Basic Instinct 2*, veteran production designer Norman Garwood’s choice is quite simple: “Cool, classy and stylish. It’s a London movie and we wanted to make the city look like the coolest place in the world. We were under strict instructions from Michael not

to show a 'picture-postcard London' and that meant no Big Ben, no Tower Bridge. We wanted to champion the amazing new architecture that's emerged in the city over the last 10 years and blend it with the classical, established London."

"Michael's been an incredibly interesting guy to work with," Garwood continues. "I really enjoyed the experience. I would present lots of ideas to find out what he did and didn't like. Rather than doing drawings, I found that he liked to look at models, so we built quarter-inch and half-inch scale models so that he could look at everything three-dimensionally."

The lead character's personal style was intrinsic to the overall look, design and feel of the film, observes Garwood. "Catherine is very vampish, icy cool, dark in character and mysterious. We wanted to avoid masses of color, and dark red seemed to be a recurring theme. We referred to it as 'dried blood,' which is appropriate considering the subject matter."

Tramell's apartment reflected that approach, according to Garwood. "It was almost like a lair, with lots of shadowy corners and dark areas. It was almost monochromatic — with shiny surfaces, cold icy finishes and an edgy dangerous feel."

In reprising the role that shot her to international stardom, Stone had a certain amount of input on the look and feel of her immediate environment. Garwood had a model of the apartment made for her, which she loved, and Stone was also very involved in the selection of the art in Catherine's apartment. "Sharon has very good taste, and it was important that she felt comfortable with a selection she genuinely liked," explains Garwood. "So we decided to go with her favorite artists, Egon Schiele and Fritz Balhaus."

In sharp contrast to Catherine's lair, Garwood envisioned Michael Glass' environment as much more in keeping with what he calls his "bookish" character. "We established that Sir Norman Foster's famous Gherkin Tower that towers over the city of London would be where Dr. Michael Glass' office would be situated," says Garwood. "We filmed inside the actual building on one of the empty floors, then recreated his office at Pinewood Studios. We had to make it pretty dramatic, as there are areas in the Gherkin with huge double-aspect windows. So, creating the architecture of a famous piece of architecture was something of a challenge, especially with all that glass."

One of the key ingredients in captivating global audiences in the same way that *Basic Instinct* did 13 years ago, was the "S" word... Sex. Sharon Stone's leg uncrossing during the interrogation scene in the original movie has become legendary, because of the style, class and eroticism Stone brought to the moment.

Producer Kassir talks about updating that style for *Basic Instinct 2*: "Risk addict is an apt description for Catherine. Her adrenalin goes sky high when she's involved in something dangerous and that comes across even more in this movie. It's a sexy movie because of her character and her constant pursuit of risk."

"Of course, Catherine is older in this film and the situations are different – she's challenging the whole psychoanalytic system," Kassir continues. "Normally, you'd go to a shrink, sit on the couch and the shrink would listen to you for hours and try to make sense of what you're saying. When Catherine visits Dr. Michael Glass, however, *she* manipulates *him*, and instead of extracting things from her, she only gives him what she wants. In so doing, she takes him into her world. The shrink becomes hooked on her and the eroticism comes from the danger, obsession and risk in him when he crosses the professional boundaries."

Actor David Morrissey felt that the original *Basic Instinct* broke boundaries because of the sexually explicit nature of what you could see in a mainstream movie. “It was also a great thriller and for me, almost like a Hitchcock film, especially the camera angles and the music,” says Morrissey. “It was a wonderful film, so I was really excited when I was offered this. But it’s been more than a decade between the two films and, as with any good sequel, it has to exist on its own. And this one does. It’s the same central character, the same tone and it’s a sexual thriller, but the location makes it very different and the supporting characters are also very different.”

“Catherine’s craftier now than she was in the first story,” says producer Michaels. “She lives in an in-between world and that’s what makes her fascinating, scary and dangerous. She has the ability to hone in on someone with whom she knows she’ll be able to wage her psychological war of wills. She never takes the easy route. In the first film Michael Douglas’ tough guy character would give her as good as he got. In this film, it’s a mental game and so she goes after someone who has a superior intellect — a highly respected psychiatrist.”

On the obvious debate on sequels, Michaels responds quite simply: “You make a sequel on the premise that the first film worked and was successful. So now there’s a bar that’s been raised and you’ve got to do better because you’re always going to be measured against the first film. This script was written as if there hadn’t been a *Basic Instinct*. It doesn’t operate as a sequel. It’s such a strong story that it really stands alone and could have been made on its own merit.”

The Locations

Director Caton-Jones’ original brief for location manager Keith Hatcher was to find locations that reflect the changes that London has undergone over the past decade. The London that has perennially been portrayed in movies is all about red double-decker buses and Big Ben. But *Basic Instinct 2* takes place in a cool,

contemporary London. The locations for this much-anticipated sequel were chosen to mirror the sexy style of its protagonist.

The stunning opening sequence features Stone and former soccer star Stan Collymore driving the Spyker C8 Laviolette sports car (which was custom-built in the Netherlands and has never before been seen on screen) at break-neck speed around the Thames-side areas of east London's Canary Wharf and features the eye-catching Gherkin building in the heart of the city — complete with 360 degree panoramic views of the high-tech, minimalist office. The area southwest of Tower Bridge, close to Mayor of London Ken Livingstone's headquarters, was selected as an ideal cityscape location for Catherine's apartment.

Other slick hot-spots in the movie include the fashionable Soho celebrity haunts of Hakkasan, The Atlantic Bar and Titanic Bar. By contrast, the seedy side of Soho is depicted in nighttime sequences on Brewer Street and Hanway Street featuring a host of colorful characters from the Soho underworld including drag queens, prostitutes and transsexuals.

The Natural History Museum in South Kensington, which rarely grants permission for filming, is also featured, as is the Old Billingsgate Market, which doubled as Holloway Prison, and Lincoln's Inn, The Masonic Hall close to Covent Garden, County Hall on the South Bank, Imperial College, the amazing Tanaka Business School built by a Japanese millionaire, and the breathtaking Gothic-style Royal Holloway college near Egham in Surrey.

The new-look London depicted in *Basic Instinct 2* is more akin to the architecture of Sir Norman Foster than Sir Christopher Wren, says Kassar. A frequent visitor to London over his long career, the producer feels that there's a certain magic about the mixture of old and new in the movie. "It's fascinating and beautiful and it just works so well for this story. The city is like another character in the story."

“If you’re going to move the story to Europe, it’s just more comfortable to move to a city where the language isn’t going to be an obstacle,” adds producer Michaels. London just made sense, and it’s one of the great cities in the world. “Architecturally it’s beautiful and varied. Norman Garwood, Michael Caton-Jones, our talented director of photography Gyula Pados, with his amazing eye, managed to collaborate on the perfect locations giving the film a memorable look.”

“When you live in a city, you tend to take it for granted and forget about how great it is,” observes actor Morrissey. “With this film, it was like looking at London through new eyes.”

The Costumes

For Hungarian costume designer Beatrix Aruna Pasztor, her starting point was a meeting with Sharon Stone at her Los Angeles home to discuss ideas for the Catherine Tramell’s wardrobe. “Sharon and I talked about the character and decided to approach her in a very classy, artistic way. Sharon had a lot of ideas based on her own fabulous personal style. We started piecing it all together from ideas sparked by the photography of Helmut Newton, the paintings of Schiele and classic film-noir,” explains Pasztor.

“In addition to her great sense of style, Sharon also has a great body and she really knows how to carry herself,” continues Pasztor. “So she was pretty easy to dress. She particularly loves vintage clothes, so we decided to mix some really old couture vintage clothing with contemporary designer pieces. The BBC is one of my favorite places to dig around for great stuff. We discovered some particularly good 1970s vintage clothing there and also pulled in pieces from a very good company called Whitaker. Most of the wardrobe came from L.A., London, Milan and Rome.”

Jewelry also played a major role in Tramell's wardrobe, and apart from a few unique and bizarre pieces from a flea market, London's Chopard jewelers supplied most of the signature pieces. "Their jewelry was fantastic. It gave the character a rich, luxurious look, which gave a very cohesive feel," comments Pasztor.

Director of photography and fellow Hungarian Gyula Pados worked closely with Pasztor on the selection of fabrics. "Gyula asked me to find fabrics with a shine," she says. "The film is quite low-lit, so it's good to have the pieces shining a little. All of Sharon's clothes were pretty tight-fitting and made from very interesting fabrics, and I think the textures and her silhouette give a sexy and interesting look," says Pasztor.

"As for David Morrissey," she continues. "We decided to give him an elegant, classy, film-noir look, in the vein of a Humphrey Bogart. I used a lot of designer high-fashion suits for him because they fit him best. His character isn't extravagant, so we wanted to make him classic in a very solid, sober way. It's a good contrast to Sharon's eccentric and artsy look."

The Stunts

The opening scene of *Basic Instinct 2* is one of the most realistic and daring sequences in recent memory. Shot in and around London's famous Docklands area of Canary Wharf, to the east of the city, the production scored a major coup in securing the location. "Our locations department did a wonderful job," says first assistant director for the second-unit Terry Bamber. "They fulfilled all our requests. It was a major achievement."

The second-unit team is among the best the British film industry has to offer, having previously worked on several James Bond movies and *Lara Croft: Tomb*

Raider. The opening sequence features Tramell and Kevin Franks driving at high speed in a Spyker Laviolette around Canary Wharf while having sex. The speed and tension builds, leading to a dangerous and exciting climax in which the car ends up crashing through a kiosk and plunging into the Thames River. “We covered the scene with eight cameras,” explains Bamber. “We would normally have done it in two parts, but we had limited time because it doesn’t get dark till 10:30 p.m. and it’s already light again by 4.30 a.m., so we had to shoot it in one. The wind was my main concern because it was too risky for the stunt man, Stevie Hamilton, to drive the car in windy conditions as it could have altered the car’s trajectory.”

The art and construction departments started work at 6 a.m. to build the ramp for the major stunt. The weather held the entire team up and it took until midnight to execute it. The stunt involved the use of a cannon fire rig on a specially constructed ramp, so the car could be effectively launched like a rocket.

Michael Caton-Jones: The Director’s Cut

“The first time I read the screenplay for *Basic Instinct 2*, I was actually in Rwanda in the middle of filming *Shooting Dogs*,” says the film’s director Michael Caton-Jones, “which was about genocide and very difficult to make. I was sitting in Kigali when this script turned up. It didn’t have a cover page so I didn’t actually know what it was. My agent just said, ‘You’ve got to read this and get back to me quickly.’ I just thought it was a thriller. I didn’t know it was *Basic Instinct 2*. I thought some of it was pretty good and it couldn’t be further from what I was shooting in Africa at the time. So I thought a change would be good as a rest after this.”

Caton-Jones was also drawn to the “noir” aspects of the script and the fact that the only common thread between it and the first *Basic Instinct* was the character of Catherine Tramell. “I wanted to make something that was radically removed

from the first one,” he says, “My aim was to make a stand-alone film. In so doing, I had to strike a balance between two extremes – give people exactly what they got the first time and making something that was so completely different that it had no relationship to the first one. It was a tricky balancing act, but I think it came off.”

Caton-Jones admired the first film. “It’s well directed, that’s for sure, but it was very much of its time. It was the early ‘90s and the hairstyles and what have you were of that period. It was certainly slick. It has transmuted over the years, into something that it wasn’t at the time. It was originally a Michael Douglas vehicle. But since it’s become the film that made Sharon Stone a movie star. So we had to deal with perceptions that have changed over the years to a certain extent. But there was no interest for me or anyone else involved in making the same film twice. There was a “noir” retro tone to the original. It was set in San Francisco. It was Hitchcockian, even down to the music score. I figured since the film-noir influence was there, I could do something similar in a European vein but with a slightly altered tone.”

The way he envisioned it, the new movie would be something of a hybrid, according to Caton-Jones. “When you make a film in Europe it tends to be very specific to the culture of the place. When you shoot in the U.S., it’s different. Atlanta could be Boston or a whole bunch of places. What interested me was to take the script, originally about New York, bring it to London and to treat it like any other city. I wanted to lose the London buses and combine American and European film making.”

“An American director wouldn’t necessarily understand the cultural relationship between things in London,” Caton-Jones continues. “The city is not about Beefeaters and the Tower of London. It has changed over the past 10 to 15 years architecturally, and the emphasis and importance of style on its inhabitants has also shifted. Since I’ve been living in the U.S., I made sure to enlist the help

of the Europeans and my English cast and crew. Because it's become really noticeable that London has become a real European city in recent years."

He invested as much care in the casting of all the central characters in *Basic Instinct 2*. "When you're casting, the most important factor is to get the smartest actors for each role," Caton-Jones observes. "It doesn't matter whether they're famous. If they have the quality that you're after and can bring something to the party then you hire them. David Thewlis is fantastic, one of the most interesting, honest actors Britain has produced in recent years. I had a blast working with him. Not only is he talented, he's incredibly funny too. He took what could have been a fairly straightforward cop's role, and inhabited it. He gave his character a history, a certain physical demeanor, a reticence to believe Catherine, a certain mistrust. There's volumes going on there and he created something fascinating and honest. David was capable of righteousness as a cop but also deviousness. He could be charming and witty but also untrustworthy — typical human emotions. It's too simplistic to say he's a good cop or he's a bad cop. Human beings are many different things and you can never be afraid of trying to show that complexity."

That complexity also facilitated Caton-Jones' job of keeping the audience on its toes trying to figure out who's telling the truth and who's lying. The object isn't to provide answers for an audience. It's to provide lots of questions so the audience can engage with the movie and try and figure out what's going on, who's doing what and why. You can only do that if an actor commits completely. And as with Thewlis, David Morrissey has an emotional honesty. He's a very intelligent guy. So you could talk about the scene and what you were after. Because of our shared background — we're working class boys and we're about the same age — we understood a lot with just a couple of words or a nuance. So, it was easy for me to get him to go that extra mile."

The story and style of *Basic Instinct 2*, as Caton-Jones sees it, was a heightened reality. These people don't take the trash out," he laughs. "Maybe they pay someone to take the trash out for them, but they don't do it themselves. I wanted a kind of heightened look, particularly with the costumes, though the behavior had to be honest and human. The world that they inhabit is slightly glamorized and slightly richer than the real world. Catherine is a fairly well-off woman who understands fashion, and I was quite happy to let Sharon find her character again through her look and clothing. For many actors the costumes are very important to finding the character. It's been 13 years since Sharon played Catherine Tramell, so it was important to look at who this woman is now and how she got there."

The film's erotic elements had to be handled just so, says Caton-Jones, because what is sexy to one person isn't necessarily sexy to another. "When you try to analyze what's sexy, it's not always the obvious. It's not always about seeing flesh. It could be the suggestion of flesh or hidden flesh, or just the way someone looks at someone. The most sensual or erotic moments are more about a caress, a touch or a glance. That way you build desire by making it an organic process". I felt quite strongly that the sex should be treated like any other emotion in the film: if it didn't have a dramatic purpose, it shouldn't be there. There's no point in just slapping in a load of sex for the sake of it. Otherwise, you may as well just make a porn film."

The nature of sex in *Basic Instinct 2* is mainly a power struggle, the director continues. "There are different kinds of sex: loving sex, responsive sex, furtive sex. I really felt in this instance the sex was about power and about who's in control of whom. Sex is a weapon in this film."

The sexual and thriller elements of the film should reinforce one another, as Caton-Jones sees it. "It's too simplistic to say, this is a sexy film or it's a thriller. In reality, it's a combination. That's one of the reasons why I wanted to make this

film in Europe. We have a much more relaxed attitude to sex. I felt that a European attitude to sex might be slightly more interesting in a mainstream Hollywood movie than the kind of very cleaned-up type we normally encounter.”

In combining all the different aspects of the movie, Caton-Jones was careful to make sure they all complemented one another, and resulted in a consistent whole. “The design of a film really has to do with deciding on a look before you start shooting. You do that by referencing other films, paintings and photographs with the costume designer, the production designer and the cinematographer. You create a palette of colors and tones. With Norman Garwood, our production designer for instance, I was looking for was something that would reflect London in a shiny, sleek, mirrored way. David Morrissey’s character name is Michael Glass and there are a lot of double sides and reflections to the people within the movie. The locations reflected the basic concept, the color scheme, the darkness, the moodiness and the Euro film-noir look. Equally, we needed to dress people in a stylish way to reflect that. You won’t see anyone wearing jeans in this movie.”

In choosing locations, Caton-Jones plotted out how he and his director of photography were going to shoot a particular scene and then find the ideal spot in which to execute it. “For instance, we’d see a window and we’d visualize the characters by that window and utilize a certain view. Then if we were going to use a certain view, we’d look at how we were going to light it. By the time you’re at the location ready to shoot it’s too late for that. You can’t just turn up and invent it as you go along. You lose time and it’s not good for the performances.”

Once production had been completed, says Caton-Jones, his real work began. “The truth of the matter is that films are made in the editing room. Editing is such an art. It’s really about fine-tuning a picture to tell the story in the least amount of film. I’ve learned over the years that what looks good on the studio floor can sometimes end up on the cutting room floor. You simply have to keep your

options open, keep an open mind and use your instinct. When you're in a dark cutting room your concentration is on the screen and you're actually far more finely attuned to the nuance and behavior than you are with all the distractions of being on set. You are able to focus and assimilate information much faster and pick up on little glance or a movement of the head. You find yourself really moving things along and getting rid of anything that is excess."

Catherine Tramell...The most dangerous woman in film?

"Catherine Tramell is very dangerous, but dangerous women are the most interesting," says producer Mario F. Kassar. "Sharon made Catherine her own and there are few other actresses and few cinematic characters that can compare. She appears pleasant, smiling and sexy even though she's conniving and manipulative underneath."

"Catherine is such an iconic character in the world of cinema, if there was going to be the top ten list of cinematic female bad girls she'd clearly be in the top three," comments producer Michaels. "She could be seen as the most interesting of the bad girls on film because she doesn't come out guns blazing. She does it mentally and psychologically, which I personally find far more interesting and intriguing. If her intellect didn't come into play and she didn't have such substance to her, I don't know if her character would have would have survived all this time."

"I think Catherine has evolved since the first film," observes Stone's co-star David Morrissey. "You can't play the same mystery again and certain things are punctuated because of that. She's a whirlwind force — someone who is amazingly sexually liberated. She is not about to be constrained by the conventions of English society. Refusing to play by the rules makes Catherine a

wonderful character for people to be around and a frightening person as well. Her great energy and eroticism are completely captivating. She's an alien in English society, which allows her to get on farther. Being American gives her license to behave outrageously because that's how the English perceive Americans. However, there's a point in the script where I call people in the States who have encountered her and I discover her behavior was just as outrageous there."

For actress Charlotte Rampling, "Catherine Tramell is dangerous because she knows no limits. She's totally immoral. She has no sense of conscience and she has total anarchy in her head. She's her own law and lives in her own world. She's not unique, because there are people like her in the world, but she's fictional. People of her character in the real world are criminals."

"She's a black widow," says Hugh Dancy. "She seduces people into her web and then maybe kills them, or maybe she doesn't. And that's the whole point."

The Cast on Their Characters...

Sharon Stone on Playing Catherine Tramell

"Things have moved on and Catherine has turned up in London to write her new novel. In the process, she meets this gorgeous, smart, delicious psychiatrist whom she lures into her web of deceit," says Stone. "It's a marvelous story and it's beautifully shot and thrilling and fun and funny."

Stone says her experience with Michael Caton-Jones was as interesting as her working relationship with Paul Verhoeven on the first movie. "The pre-requisite for directing this movie is that you have to be super-smart, slightly twisted and a little perverse," she attests. "You also have to love filmmaking because it's a big

ride to make a movie like this. You have to be able to create a lot of twists and turns and thrilling action and you have to be able to direct your actors well. You also need a kind of weird sense of humor and a funny, sexy, kinky take on things. Most importantly, you have to be experimental. Michael really got all that. He's not a director who goes out every time and makes the same movie. He's tried every genre. He was very cool about taking a Spyker sports car and throwing it into an underwater tank for four days with me in it. It was hard but it was a truly phenomenal experience. I knew if we didn't do things that were on the edge, how could we possibly burst any barriers with this movie?"

Being submerged in 20 feet of water in a sports car with someone who is six-foot-three and filling up most of the car, may have been exhilarating for Catherine Tramell and the actress who was playing her. But as the water was splashing around her and pouring in through the car grille, there was also a part of Stone that was thinking, "I could actually die in here — even though we were surrounded by an amazing team of rescue divers," she confesses. "At one point, the floor of the car is just a grate, so the water could come in and I was wearing four-inch high heels with ankle straps. My heel got stuck in the grate when we were in the middle of a take. I do yoga breathing-exercises so I can hold my breath for a long time. I figured Catherine should never seem to have to breathe underwater. But, when my heel got stuck, I was thinking about the spare air under my seat. I was looking outside the car and I could see the diver and I knew he had a knife. I was thinking I'd have to push the roof off the car for him to get me out. But I didn't want to blow the take, so I carried on with it while trying to dislodge my heel, and eventually it came out. When you're so involved in a scene, you can get a bit dare-devilish."

Stone has high praise for her *Basic Instinct 2* leading man David Morrissey. "He's amazing, a super-talent. He's extraordinarily well-read, funny and witty and very well grounded. David's character is a gentleman and a rogue — a perfect

adversary for Catherine Tramell. The dynamic was just great. Glass and Tramell are two of a kind, like a rubber band wound too tight."

Educated insolence, is how Stone describes Catherine's modus operandi. "She's also crazy in a way, since her pathology is full of observation and an unusual use of the truth," she continues. "Catherine is completely devoid of compassion, which is dangerous and weirdly alluring. She's like this big mirror, very hot and magnetic because everybody wants to know about themselves, particularly when they have this attractive, wanton kind of groovy, come-to-me person going, 'Yeah, tell me about you.' That's how things start getting fast and dangerous and crazy, until you're wondering, 'Is she responsible for the actions or are they?' That's what's so interesting about the psychology of this film."

As an actress, it was intriguing for Stone to get inside Catherine and find out what makes her the way she is. "In a way, she's very fast. But there's also a methodical vampire-like quality about her. She's watching all the time and just waiting for the moment. More than telling people what to do, she chooses the moment when they'll do it. That was very interesting to play because she's moving the other characters through their discovery of themselves and their willingness to find their own truth. Where will they go with it? What direction will they choose? It's interesting because, in a way, they're telling their own story."

Another aspect that is so fascinating about Catherine Tramell for Stone is why men find what is their normal everyday behavior when done by a woman as aggressive or negative. "Women have been taught that they're supposed to use guile and to veil their behavior in order to get what they want from others. Men have always been more direct. Catherine is the first female character who just decides to be direct and honest and truthful. In her, for the first time, it's okay to say, 'I'm powerful, I'm interesting, I'm smart, I'm strong. I'm going to say and do and be what I want. And I'm going to sit in a room straight across from the men and do it.'"

David Morrissey on Playing *Dr. Michael Glass*

“I first read the script for *Basic Instinct 2* when I was shooting *Stoned*, the film about Brian Jones and the Rolling Stones. I thought it was a great thriller. It really rattled along,” Morrissey recalls. “I met Michael Caton-Jones in London and we got on really well. Then, I flew to Los Angeles and had a two-hour meeting with Sharon Stone at the Four Seasons Hotel. We eventually did about three or four scenes on camera, but for the first hour we just talked about ourselves and our lives, not about the job. Michael was there too and we just laughed for most of that hour. The meeting must have gone well, because 24 hours later I got a call to say they were going with me. It’s been quite a ride ever since.”

Morrissey’s character is initially employed by the police to do a psychological assessment of Catherine Tramell when she’s arrested as a murder suspect. The case never comes to trial. It gets thrown out at the pre-trial stage, so Catherine is free. She pursues Dr. Michael Glass and asks him to take her on as a patient. He eventually agrees. “He’s intrigued by Catherine,” says Morrissey, “and at the same time, he’s writing a paper which he hopes will blow the psychoanalytical world away and Catherine is part of that study. Of course, because she is Catherine Tramell, he can’t resist her and they embark on a tumultuous affair.”

The affair has some unforeseen consequences, however. “Michael’s life starts to get very complicated when people close to him start dying,” says Morrissey. “Not only does he become a murder suspect, his professional confidentiality about her and everything she tells him in their sessions are called into question. His refusal to compromise that confidentiality brings the whole thriller aspect into play.”

In preparation for his role, Morrissey met with therapists and analysts in London, as well as other professionals who do this kind of work for the police department.

“I found it fascinating. There’s endless information about the psychoanalytical process and if you search the internet, you end up with reams and reams of different opinions.”

Morrissey was familiar with Caton-Jones’ work, including *This Boy’s Life*, among his favorite films. He was similarly impressed with *Scandal*. “It struck me when we first met that Michael was a down-to-earth Scottish guy with a great sense of humor, which is something we shared throughout the filming process. I liked the way he worked. He was very straightforward. We’d rehearse, but then when we were actually shooting, he’d pop up with his notes about whether it all sounds truthful or not. He’s very instinctive as a director and I really like that.”

As for his co-star Stone, his first impression was borne out throughout the production. “Working with Sharon was great. We always got on and had a laugh, which is important when you’re doing very tense scenes. It was like working in a pressure cooker, so in the downtime, laughter was a good way of releasing that tension and that was essential for me. “One of my favorite scenes is the climactic one between me, David Thewlis, Charlotte Rampling and Sharon. I really enjoyed playing that, even though it took about a week and a half to shoot. There’s been a lot of pretence going on with the characters and it’s the first time we’re really all together and all the secrets start coming out. That was fun to do.”

In summing up Dr. Michael Glass, Morrissey observes, “He basically descends into a sexual world that he’s incapable of handling. Within that world, he’s trying to solve the riddle of who the killer really is and his journey becomes a very dangerous one.”

While he realizes that the erotic nature of the material may be a drawing card for audiences, he thinks they will get so much more. “I know everyone talks about the leg un-crossing scene in the first film, but the film as a whole was what got people excited. With our film, there are explicit scenes but the film as a whole

and the journey are what's important. If you've just got one hot sex scene but the film around it is rubbish, then it means nothing. The scene has to tell a story. In the original film, it was about a woman asserting her sexual power over a group of men and the fact that they could not handle it. There are scenes in our film that are equivalent to that, but for very different reasons."

David Thewlis on Playing DSI Roy Washburn

"My character is a detective who is very suspicious of Catherine Tramell, and I'm the main investigating officer who is brought onto the case after the first murder," says actor David Thewlis. "I have a bit of back history, so you're not sure how straight I'm being. I have a little enigma of my own and you're left wondering how innocent I really am."

Even by the end of the film, audiences will still be guessing, Thewlis promises. "You'll never be quite sure if I'm capable of murder or not. It's something I decided early on in how I was going to play the character. In that way, this movie is a lot like the first. There's a lot of ambiguity and many things are left for the audience to decide."

Thewlis has high praise for his co-stars and his director. "It was great working with Sharon. She's part of the gang. She's got a great sense of humor and is very creative and enthusiastic. I've always liked and respected David Morrissey as an actor. I hadn't worked with him before. He's a contemporary of mine and one of the main reasons I wanted to do the film. The same goes for Michael Caton-Jones. I've wanted to work with him for years. I'm really pleased this opportunity arose. He's a great man - very warm and funny — and he makes filming an absolute pleasure. As a director he's very concise, erudite and really good fun. We had a two-week rehearsal period before we started shooting, which is really rare in films these days, so we had the chance to talk the scenes through

with Michael. He's someone who says exactly the right thing at exactly the right time and that's a sign of the best directors."

Charlotte Rampling on Playing Dr. Milena Gardosh

"I was very intrigued that they wanted me to play Milena in *Basic Instinct 2*. She's an intriguing personality," says Charlotte Rampling. "Milena's a mentor to Michael Glass and he comes to her for feedback and reference. He also uses her as a watch guard to make sure he doesn't get too involved with his patients. Milena tries to keep him on an even track when he starts the relationship with Catherine, but things go overboard when he becomes increasingly obsessed by her and Milena has to try and work out how to intervene and keep him stable and save him. "I'm already familiar with psychiatry and the psychoanalytical world. It's an area I've always been very interested in. I've been in analysis for quite a long time and I've always been interested in the path towards mental knowledge and discovering how we can actually understand human behavior."

Rampling found the script ground-breaking in many respects in that it was audacious, not politically correct and willing to explore a lot of dangerous areas. She was also impressed by her co-stars. "It's great working with good actors who have a sense of purpose and fun and Sharon's one of those. David Morrissey's a very fine English actor and it was interesting to see the balance between us Anglo-Saxon actors and Sharon, to see how we approach things differently in England than they do in America."

She was equally intrigued by Caton-Jones' directing method. "I found him wonderfully reassuring to work with," says Rampling. "You can feel that he has the experience and that he's made a lot of very big films. He became very close to us and you knew you were really being watched, which is what we really need as actors. When you're being watched very closely, the director can quickly put you back on the track that he feels is best for that particular moment in the film."

Hugh Dancy on Playing Adam Tower

“Adam’s a celebrity journalist. Not in the sense that he writes about celebrities, but in the sense that he’s something of a celebrity himself,” observes Hugh Dancy of his role. “He enjoys being in the public eye as much as he likes following up on a story. Catherine Tramell’s trial is the biggest thing that’s hit London in a while, so he’s busy chasing that down, along with a few other leads concerning Dr. Michael Glass’ past.”

“To prepare, I spent some time with David Morrissey because his character and mine have history and Adam is also seeing Michael’s ex-wife Denise. So, I needed to work out how many ways I could annoy him and how opposite my character is to his. We figured that his character was very buttoned-up on the surface, so I tried to work at being a character that’s the antithesis of that. Adam’s relationship with Michael is very competitive – he really likes to press Michael’s buttons. Under the veneer of respectability, Michael quite fancies himself as a celebrity psychiatrist, so Adam finds it quite easy to wind him up and that’s the side of Adam that really comes across in the film.”

Dancy had just finished working with Caton-Jones on *Shooting Dogs* and found it an even bigger pleasure the second time around “because you don’t really notice how he’s improving your performance. You’re too busy having a good time.”

To this day, Dancy remembers the impact the original *Basic Instinct* had on him when he saw it as a teenager. “It was the film that rocketed Sharon Stone onto the walls of every teenage boy’s bedroom wall. It was a really well-made, slick thriller.”

About The Cast...

Sharon Stone — Catherine Tramell

Sharon Stone received a Golden Globe and an Academy Award® nomination for her performance in Martin Scorsese's *Casino* and remains one of Hollywood's most sought-after leading ladies.

Stone was recently seen Nick Cassavetes' drama *Alpha Dog* opposite Emile Hirsch and Justine Timberlake and in Jim Jarmusch's *Broken Flowers* with Bill Murray and Jessica Lange. Upcoming for Stone is Emilio Estevez's political drama *Bobby*.

Stone's feature film credits include *The Muse*, *Simpatico*, *Intersection*, *Sliver*, *The Quick and the Dead*, *The Specialist*, *Total Recall*, *Last Dance*, *Sphere*, *Gloria* and the critically acclaimed *The Mighty*, which she also executive produced. Recipient of an Emmy Award for her appearance in "The Practice," Stone was also acclaimed for her role in HBO's "If These Walls Could Talk 2" series.

David Morrissey — Dr. Michael Glass

Born in Liverpool, England, BAFTA-nominated actor **David Morrissey** graduated from RADA and took on a number of challenging stage roles for both the Royal Shakespeare Company and the National Theatre before becoming a recognized talent in a host of powerful and award-winning television dramas including the BBC's "State of Play." His portrayal of Chancellor of the Exchequer Gordon Brown in Stephen Frears' "The Deal" earned him a Royal Television Society award.

Notable feature film credits include *Captain Corelli's Mandolin* opposite Nicolas Cage and Penelope Cruz, *Hilary & Jackie*, *Some Voices* and *Born Romantic*. Most recently, Morrissey appeared in the thriller *Derailed* with Jennifer Aniston and Clive Owen and director Stephen Woolley's *Stoned*, based on the life and death of Rolling Stones legendary guitarist Brian Jones. He will soon be seen in the thriller *The Reaping* starring Hilary Swank. Aside from his acting career, Morrissey has founded his own production company Tubedale Films, through which he co-produced the award-winning Patrice Leconte film *L'Homme Du Train* starring Johnny Hallyday.

Charlotte Rampling — Dr. Milena Gardosh

Since making her film debut in 1963 in *The Knack*, directed by Richard Lester, British-born actress Charlotte Rampling has been one of the international film industry's most revered talents.

With more than 60 films to her credit including *Georgie Girl*, *The Long Duel*, *The Damned*, *'Tis Pity She's a Whore*, *Henry VIII and His Six Wives*, *The Night Porter* and *Farewell My Lovely*, Rampling's recent feature films include *Spy Game*, *The Wings of the Dove*, *Swimming Pool* and *The Statement*.

Notable television drama credits include Julian Jarrold's "Great Expectations," "My Uncle Silas," "Augustus" and "Murder in Mind."

David Thewlis — Detective Superintendent Roy Washburn

An accomplished stage and screen actor David Thewlis is internationally acclaimed. He has worked with some of the top film directors working today

including Ridley Scott, the Coen Brothers, Mike Leigh, Bernardo Bertolucci and Jean-Jacques Annaud and Terrence Malik.

British-born Thewlis first came to the attention of audiences with his haunting performance in Mike Leigh's *Naked* for which he won Best Actor at the Cannes Film Festival. Roles quickly followed in John Frankenheimer's *The Island of Dr. Moreau*, *Dragonheart*, *Seven Years in Tibet*, *The Big Lebowski*, *Besieged* and *Gangster No. 1*. Recent notable credits include Ridley Scott's *Kingdom of Heaven*, Terrence Malick's *The New World* and Alfonso Cuarón's *Harry Potter and the Prisoner of Azkaban*. He will next be seen in the thriller *The Omen*. As a writer and director his works include *Cheeky*, which he wrote, directed and acted in, and also his BAFTA-nominated short film *Hello, Hello, Hello*.

Thewlis' major TV roles include "Endgame," Mike Hodges' "Dandelion Dead," "Prime Suspect II" and Jon Amiel's "The Singing Detective" and "Dinotopia." His theater work includes Sam Mendes' National Theatre production of "The Sea" "Ice Cream" directed by Max Stafford-Clark at the Royal Court and "Buddy Holly" at the Regal.

Hugh Dancy — Adam Towers

Born in Staffordshire in 1975, Hugh Dancy read English Literature at Oxford University. After graduating in 1997, he moved to London to pursue his wish to become an actor, making his acting debut in Lynda La Plante's acclaimed TV drama series "Trial and Retribution II."

In 1998, Dancy was cast as "David Copperfield" in the Hallmark/TNT production of the Charles Dickens novel directed by Peter Medak. He then went on to appear in the hugely popular drama series "Cold Feet," Tim Fywell's lavish costume drama "Madame Bovary" and "Young Blades."

In 2002, Dancy starred in “Billy and the Crab Lady” at London’s Soho Theatre and took the lead in the feature film *The Sleeping Dictionary*. Returning from location in Indonesia, he joined the cast of Sam Mendes’ “To the Green Fields Beyond” at the Donmar Warehouse.

Other notable feature film credits include Ridley Scott’s Oscar®-nominated *Black Hawk Down*, *Tempo* opposite Melanie Griffith and Rachel Leigh Cook, *Ella Enchanted* and Jerry Bruckheimer’s *King Arthur*. In 2004, Dancy starred opposite John Hurt in Michael Caton-Jones’ drama set in Rwanda, *Shooting Dogs*. He also starred in HBO/Channel Four’s “Elizabeth I” with Dame Helen Mirren and will soon be seen in the thriller *Blood and Chocolate*.

About The Filmmakers

Michael Caton-Jones (Director)

Scottish-born **Michael Caton-Jones** attended the UK’s National Film and Television School and first hit the international film industry’s radar in 1989 with his controversial feature *Scandal* starring Joanne Whalley, Bridget Fonda, John Hurt and Sir Ian McKellen. Based on the notorious Profumo scandal in 1960s Britain, the story of a government minister’s affair with a prostitute shook British politics and seduced the world. Caton-Jones’ film had the same effect on audiences worldwide.

Scandal was quickly followed by a raft of critically acclaimed projects including *Rob Roy*, *Memphis Belle*, *Doc Hollywood*, *This Boy’s Life* starring Robert De Niro and introducing Leonardo DiCaprio and *City By the Sea* starring Robert De Niro and Frances McDormand.

Caton-Jones most recent effort was *Shooting Dogs*, shot entirely on location in Rwanda. Starring John Hurt and Hugh Dancy, *Shooting Dogs* is based on the true story of a Catholic priest and an idealistic young English teacher caught up in the 1994 Rwandan genocide.

Leora Barish & Henry Bean (Written by)

Leora Barish and Henry Bean have written (and directed) projects together and separately for over 25 years.

Barish wrote the original screenplay for the cult comedy *Desperately Seeking Susan* starring Madonna and Rosanna Arquette. In 2003, her play "Rabbithead" was produced in New York. She is currently writing fiction.

In addition to writing and directing the critically acclaimed *The Believer* (Grand Prize winner at Sundance, Moscow and other festivals), Bean wrote *Internal Affairs* starring Richard Gere and Andy Garcia and co-wrote *Deep Cover* starring Laurence Fishburne and Jeff Goldblum.

Mario F. Kassar (Producer)

Mario F. Kassar, a major innovator in international motion picture production, financing and distribution, is co-president of C2 Pictures. Renowned for his ability to green-light projects that go on to become worldwide blockbusters, Kassar served as executive producer on such hits as the *Rambo* films, *Terminator 2: Judgment Day*, *Basic Instinct*, *Total Recall*, *Cliffhanger* and *Stargate*, among others. In total, his films as producer and executive producer have grossed more than \$2 billion in worldwide theatrical box office.

In 1976, Kassar co-founded Carolco, which became a major force among independent production companies. Carolco's first production venture made

motion picture history when a new American hero, John Rambo, was introduced to audiences in *First Blood*. This Sylvester Stallone action adventure became an international blockbuster, grossing \$120 million worldwide. Three years later, in 1985, the company released *Rambo: First Blood Part II*, which grossed \$300 million worldwide.

With Carolco partner Andrew Vajna, Kassar executive produced such films as Alan Parker's *Angel Heart*, *Rambo III*, and *Johnny Handsome*. Other projects include *Music Box*, *Mountains of the Moon*, *Total Recall*, *Air America*, *Narrow Margin* and *Jacob's Ladder*.

In late 1989, Kassar became the sole chairman of Carolco. He subsequently executive produced such films as the critically acclaimed *Rambling Rose* (which received Academy Award® nominations for Best Actress and Best Supporting Actress), *The Doors*, *L.A. Story*, *Terminator 2: Judgment Day* (which grossed over \$500 million worldwide and was the winner of four Academy Awards®), *Basic Instinct* (which garnered two Oscar® nominations), *Universal Soldier* and *Cliffhanger* (which also earned two Oscar® nominations).

With Sir Richard Attenborough, Kassar produced *Chaplin*, which was honored with three Academy Award® nominations, including one for Robert Downey, Jr. for Best Actor and three Golden Globe nominations.

Kassar served as executive producer of the science-fiction hit *Stargate*, which was named Best Science Fiction Movie by the Academy of Science Fiction, Horror and Fantasy, Paul Verhoeven's *Showgirls*, Renny Harlin's *Cutthroat Island* and Adrian Lyne's controversial remake of *Lolita* starring Jeremy Irons, Melanie Griffith, Frank Langella and introducing Dominique Swain as Lolita.

After completing a multi-year agreement to develop and produce motion pictures for Paramount Pictures, Kassar re-teamed with his former partner Andrew Vajna

in 1998 to form C2 Pictures. In 2002, they produced Columbia Pictures' *I Spy* starring Eddie Murphy and Owen Wilson followed by *Terminator 3: Rise of the Machines* starring Arnold Schwarzenegger.

Andrew G. Vajna (Producer)

Andrew G. Vajna, one of the motion picture industry's most experienced and dedicated executives, is an expert in the financing, development, marketing and selling of motion pictures for worldwide audiences. Vajna launched his career in the entertainment industry with the purchase of motion picture theaters in the Far East. After Vajna negotiated the sales of Panasia to Raymond Chow's Golden Harvest Company in 1976, he and Mario Kassar formed Carolco, specializing in sales, financing and distribution of films worldwide. In less than four years, Carolco became one of the top three foreign sales organizations in motion pictures.

In 1982, Vajna was a founder and then president of the American Film Marketing Association. During that same year, Vajna and Kassar made their film production debut with *First Blood*. Starring Sylvester Stallone, *First Blood* became a phenomenal success, grossing \$120 million worldwide. It also rocketed Carolco into the forefront of independent production companies. *Rambo: First Blood Part II* was released in 1985, generating more than \$300 million worldwide, making it one of the most profitable films in the history of moviemaking.

Vajna was executive producer with Mario Kassar on such films such as Alan Parker's *Angel Heart*, *Rambo III*, and *Johnny Handsome*. Other projects included *Music Box*, *Mountains of the Moon*, *Total Recall*, *Air America*, *Narrow Margin* and *Jacob's Ladder*. Vajna and Kassar financed the production of these pictures overseas by pre-selling the foreign rights.

In December 1989, Vajna sold all his interest in Carolco and founded Cinergi Productions, Inc. Cinergi Productions was engaged in the financing, development, production and distribution of major event motion pictures. As part of its business plan, Cinergi formed a strategic alliance with The Walt Disney Company for distribution of Cinergi motion pictures in the United States, Canada and Latin America. Vajna's strategy was to develop long term relationships with certain talent and to produce a steady supply of two to four event pictures each year and pre-sell them overseas using output and other arrangements.

Medicine Man, starring Oscar® winner Sean Connery and directed by John McTiernan, was Cinergi's first production. Christmas 1993 saw the release of *Tombstone*, a portrayal of the Wyatt Earp/Doc Holliday legend starring Kurt Russell and Val Kilmer, and directed by George Cosmatos. In 1994, Cinergi released *Renaissance Man* starring Danny DeVito and directed by Penny Marshall, as well as *Color Of Night* starring Bruce Willis and Jane March, and directed by Academy Award® nominated director Richard Rush.

The summer of 1995 brought the release of two Cinergi productions. The first was *Die Hard With A Vengeance*, the third installment of the highly successful *Die Hard* series. The film starred Bruce Willis, Jeremy Irons and Samuel Jackson and was directed by John McTiernan. It grossed over \$365 million worldwide. The second summer release was *Judge Dredd* starring Sylvester Stallone and directed by Danny Cannon.

Also in 1995, Cinergi released two more highly anticipated films. The first was *The Scarlet Letter* starring Demi Moore, Gary Oldman and Robert Duvall. Based on Nathaniel Hawthorne's story of illicit love in puritan New England, the film was directed by two-time Academy Award® nominee Roland Joffé. Next was *Nixon* starring Anthony Hopkins as the beleaguered president. The film chronicles the life and controversial career of Richard M. Nixon, and was directed by Academy

Award® winner Oliver Stone. *Nixon* was released in December and received four Academy Award® nominations.

Another Cinergi release, *Evita*, which starred Madonna and Antonio Banderas, won the Golden Globe for Best Picture of 1996. Alan Parker directed the story of Eva Perón, the wife of Argentina's former dictator Juan Perón. Together with Summit Entertainment, Andrew Vajna financed all the above pictures overseas by pre-selling the foreign rights.

In 1998, Vajna took Cinergi private by buying out the public stockholders. Thereafter, he re-teamed with his former partner, Mario Kassab to form C2 Pictures. In 2002, they produced Columbia Pictures' *I Spy* starring Eddie Murphy and Owen Wilson, followed by *Terminator 3: Rise of the Machines* starring Arnold Schwarzenegger.

Joel B. Michaels (Producer)

Joel B. Michaels began his career in the entertainment business as an actor. He became a member of the Stratford Shakespeare Festival Theatre in Ontario, Canada, as well as performing on Canadian and British television.

Michaels began producing films in 1970, and first collaborated with Mario Kassab and Andrew Vajna in the early '80s on such films as *The Silent Partner* starring Elliot Gould, Christopher Plummer and Susannah York, *The Changeling* starring George C. Scott, *Tribute* starring Jack Lemon (nominated for Best Actor at the Academy Awards®) and *The Amateur* starring John Savage, Martha Keller and Christopher Plummer.

From 1986 to 1990, Michaels was president of production and distribution at Cineplex Odeon Films where he initiated production of films such as Oliver Stone's *Talk Radio*, John Schlesinger's *Madame Sousatzka* starring Shirley

MacLaine, Martin Scorsese's production of *The Grifters* directed by Stephen Frears and starring Angelica Houston, Annette Bening and John Cusack (which was nominated for four Academy Awards®), *The Glass Menagerie* directed by Paul Newman and starring Joanne Woodward and John Malkovich, the Merchant/Ivory production of *Mr. and Mrs. Bridge* starring Paul Newman and Joanne Woodward, for which Joanne Woodward received an Academy Award® nomination for Best Actress, and Martin Scorsese's production of *The Last Temptation of Christ* in partnership with Universal Pictures.

On completion of his tenure at Cineplex, Michaels reunited with Mario Kassar at Carolco Pictures where he produced several films between 1990 and 1996, including Adrian Lyne's *Lolita*, Renny Harlin's *Cutthroat Island*, Roland Emmerich's *Stargate* starring Kurt Russell and James Spader, Roland Emmerich's *Universal Soldier* starring Jean Claude Van Damme and *Last of the Dogmen* starring Tom Berenger and Barbara Hershey.

From 1996 to 1998, Michaels was president of MK Productions, Mario Kassar's production company at Paramount Pictures. In 1998, he joined C2 Pictures where he currently serves as president of production.

Other notable films produced by Michaels include *Three of Hearts* starring Billy Baldwin, Kelly Lynch and Sherilyn Fenn, *Black Moon Rising* starring Tommy Lee Jones and Linda Hamilton, *The Philadelphia Experiment* and *Losin' It* starring a young Tom Cruise and directed by Curtis Hanson.

Most recently Michaels has produced *Terminator 3: Rise of the Machines*, *The Gospel of John* directed by Philip Saville and *Half Light* starring Demi Moore.

In addition to the projects currently in development at C2 Pictures, Michaels is working on independent projects including the remake of *The Changeling* at Focus Features.

Moritz Borman (Executive Producer)

Moritz Borman most recently produced Oliver Stone's upcoming *World Trade Center* starring Nicolas Cage, Maggie Gyllenhall, Maria Bello and Michael Pena. He had previously produced Stone's *Alexander* and has produced or executive produced such films as *Terminator 3: Rise of the Machines*, *Basic*, *Dark Blue*, *The Quiet American*, *K-19: The Widowmaker*, *The Wedding Planner*, *Nurse Betty*, *Where the Money Is* and *National Security*.

Previously, Borman was chairman and CEO of Intermedia, one of the largest independent production and financing companies in the motion picture industry. Prior to joining Intermedia, Borman founded and ran Pacific Film, an entertainment financing company backed by the German production fund IMF. In 2000, Borman merged Pacifica with Intermedia and took the combined entity public on the German stock exchange.

Between 1984 and 1989, Borman produced a number of features including John Huston's *Under the Volcano*, which received two Academy Award® nominations, *The Lightship* starring Robert Duvall and Klaus-Maria Brandauer, *Homer and Edie* starring Whoopie Goldberg and Jim Belushi and *Seven Minutes* starring Brian Dennehy and Klaus-Maria Brandauer, which was voted outstanding film of the year at the London Film Festival.

Borman began his career in German television production in the 1970s as a producer and director. In 1977, he moved to Los Angeles where he became a Directing Fellow at the American Film Institute and in the following years produced and directed numerous programs for European television as well as TV commercials for American and European ad agencies.

Matthias Deyle (Executive Producer)

Matthias Deyle started as a trainee at the ZDF (Second Channel of Germany). Since 1997, he has been an advisor and consultant at IMF Media Fonds for film development and film selection. Deyle was an IMF producer for the box office hit *Terminator 3: Rise of the Machines*, as well as *The Quiet American*. He was also an executive producer on *Slap Her ... She's French* and *The Calling*.

In 1969, Deyle founded the German television company TNF – Tele Norm Film GmbH along with directors Fritz Umgelter and Rainer Söhnlein. As owner and producer of the company, Deyle has produced more than 500 hours of programming, including such international successes as “The Red Zora,” “A Happy Family,” “Out of Blues” and “Force Majeure.”

In 1982, Deyle founded the movie company Mutoskop Film GmbH and produced several films, including *Out of Order*, *Orpheus and Euridice*, *Pura Vida* and *Rosamunde*.

Recently, Deyle served as co-executive producer for Oliver Stone’s *Alexander*. He also produced the film *Dead Fish*, directed by Charley Stadler in cooperation with Orange Pictures GmbH & Co. KG.

Denise O’Dell (Executive Producer)

Denise O’Dell was born in the U.K. and is the daughter of Denis O’Dell, who produced *The Magic Christian*, *Royal Flash* and *Robin and Marian* and was a top executive at the Beatles’ Apple company.

After moving to Madrid, she managed production on such films as *Lord of the Rings*, Stephen Frears’ *The Hit*, *Evil Under the Sun* and *Eleni*. Considered a pioneer when she took *Ishtar* to Morocco for production in 1986, her experience

there proved valuable for future productions including *The Living Daylights*, *Indiana Jones and the Last Crusade* and *The Sheltering Sky*. Other credits include *Shining Through*, *Patriot Games*, *The Son of the Pink Panther* and *Uncovered*.

Her reputation as a line-producer led to founding the Monaco-based Kanzaman S.A.M. in 1993. To this day, it remains one of the top production servicing entities in Europe. The following year, with Mark Albela, she set up the Madrid-based Kanzaman S.A. to initially service high-end feature and commercials production on location in Spain. It evolved into a development and production company as well.

In 1996, O'Dell co-produced Michael Haussman's *Rhinoceros Hunting in Budapest*. Shortly after, she co-produced *All the Little Animals*, the directorial debut of producer Jeremy Thomas. This film was selected for Un Certain Regard at the 1998 Cannes Film Festival. In 1999 she co-produced Jonathan Glazer's internationally acclaimed *Sexy Beast*, which won more than 15 awards worldwide including an Oscar© nomination for Ben Kingsley.

Other credits include *The Reckoning* starring Paul Bettany and Willem Dafoe, *The Bridge of San Luis Rey*, based on the Pulitzer Prize-winning Thornton Wilder novel and starring Robert De Niro, Harvey Keitel, Kathy Bates and Pilar Lopez de Ayala, Mike Barker's *A Good Woman* starring Helen Hunt and Scarlett Johansson, *Sahara* starring Mathew McConaughey and Penelope Cruz and Ridley Scott's *Kingdom of Heaven* starring Orlando Bloom, Liam Neeson and Eva Green. She most recently produced Milos Forman's *Goya's Ghosts*.

This year, O'Dell and Albela set up Kanzaman France to develop, produce and co-produce films there.

Mark Albela (Executive Producer)

Mark Albela was born in London and educated in Spain. While pursuing a degree in engineering in Houston, Texas, he was offered work as production runner on Steven Spielberg's *Empire of the Sun* and, subsequently, *Indiana Jones and the Last Crusade*. Over the next six years he worked on more than 20 feature and commercials projects. In 1994, he set up the Madrid-based Kanzaman S.A. with Denise O'Dell. Kanzaman specializes in providing production services for high-end international productions for companies such as Paramount Pictures, MGM, Columbia and Warner Bros.

In 1997, Albela produced his first film *El Arbol del Penitente*, which was released in Spain through Columbia Tristar. He then co-produced Jonathan Glazer's internationally acclaimed *Sexy Beast*, which won more than 15 awards worldwide including an Oscar© nomination for Ben Kingsley.

He has since created Kanzaman Services and On the Spot to service feature films and commercials in Spain and Morocco in collaboration with Kanzaman, Monaco. Through Kanzaman Services, Albela has supervised the production in Spain of three James Bond films, as well as more than 100 commercials and videos.

Over the past few years he has been involved in the production of such films as *Sahara*, starring Matthew McConaughey and Penelope Cruz and Ridley Scott's *Kingdom of Heaven* starring Orlando Bloom, Liam Neeson and Eva Green.

This year, with O'Dell, he set up Kanzaman France to develop, produce and co-produce films there.

Albela is married and has two daughters.

James Middleton (Associate Producer)

James Middleton oversees development and production for C2 Pictures. Recent productions include *Terminator 3: Rise of the Machines* starring Arnold Schwarzenegger and *I Spy* starring Eddie Murphy and Owen Wilson. Projects in development include such TV projects as “Terminator: The Sarah Connor Chronicles” with Warner Bros. and “The Service” with 20th Century Fox.

Prior to C2, Middleton was a senior vice president with Sundance Productions, involved in all aspects of this start-up company, which was associated with the Sundance Institute and dedicated to the production of independent cinema.

Prior to Sundance, Middleton served as vice president of development at United Artists where he contributed to the development of all UA projects including *Goldeneye*, *Rob Roy*, *Man in the Iron Mask* and *The Bird Cage*. He also oversaw the acquisition of independent films *Richard III* starring Sir Ian McKellen and Annette Bening and Sundance favorite *Hurricane Streets* starring Brendan Sexton III, Adrian Grenier and Edie Falco.

In the course of his graduate studies, Middleton created First Look, the long-running University of Southern California student film festival.

Gyula Pados (Director of Photography)

Hungarian-born cinematographer Gyula Pados is a graduate of the Budapest Film School and the Academy of Drama and Film in Budapest.

During his first year of film school, Pados received four festival prizes for his short film *Dawn*, which he also directed and the Wim Wenders prize for *Lost Movie*, for which he did the cinematography.

Notable feature film credits include Thaddeus O'Sullivan's *The Heart of Me*, *Kontroll* and *Hotel Splendide*.

Norman Garwood (Production Designer)

British-born production designer Norman Garwood received a BAFTA Award, was Academy Award®-nominated and won Best Technical Achievement at the London Evening Standard Film Awards for his work on Terry Gilliam's legendary *Brazil*. He was also Academy Award®-nominated for Steven Spielberg's *Hook* and Edward Zwick's *Glory*.

Prior to *Basic Instinct 2*, Garwood designed *The Life and Death of Peter Sellers* for director Stephen Hopkins, *Ella Enchanted*, John McTiernan's *Rollerball*, Jon Amiel's *Entrapment*, *Lost in Space*, *Cutthroat Island*, *Being Human* and Rob Reiner's *Misery*.

Other major credits in Garwood's long and distinguished career include, *The Missionary*, *Red Monarch*, *Shadey* and the TV drama "Rivals of Sherlock Holmes" for which he received a BAFTA Award. As an art director, his credits include Terry Gilliam's *Time Bandits* and Richard Loncraine's *Brimstone & Treacle*.

John Scott (Editor)

After training with ABC in his native Australia, editor John Scott moved to London in the late 1960s and began editing commercials for such celebrated talents as Ridley Scott and Adrian Lyne. Scott now has over 45 feature films to his credit.

In 1972, Scott made his debut as a feature film editor with Bruce Beresford's *The Adventures of Barry Mackenzie*. In 1978, with *Newsfront*, he embarked on the first of many collaborations with director Philip Noyce. For *Newsfront*, Scott

received the Best Editing accolade at the AFI Awards. The team was reunited for *Heatwave* and, more recently, *Rabbit Proof Fence* (Best Editing - Inside Film Awards, Best Editing nomination - Australian Film Institute Awards) and *The Quiet American*.

Other major motion picture credits include John Duigan's *One Night Stand*, *The Coca Cola Kid*, *Roxanne* for Fred Schepisi, *The Navigator*, which was awarded Best Editing at the AFI Awards, *Map of the Human Heart* and *The Good Wife*.

In 1999 Scott was hand picked by Tibetan Lamas to edit Khyentse Norbu's award-winning *The Cup*. He then went on to edit Norbu's second feature *Travellers and Magicians*.

In 2001, Scott returned to the UK to edit Jonathan Glazer's critically acclaimed *Sexy Beast* starring Sir Ben Kingsley and Ray Winstone. Most recently, he has completed *Return to Sender* for Academy Award®-winning director Bille August and Rowan Woods' *Little Fish*.

István Király (Editor)

A native of Budapest, Hungary, István Király began his career in television and commercials.

In addition to editing several Hungarian theatrical films and TV features, he served both as editor and sound editor on *Kontroll* - the international award-winning breakout theatrical thriller from newcomer writer-director Nimrod Antal.

Basic Instinct 2 is Király's first English language film.

Beatrix Aruna Pasztor (Costume Designer)

Born in Budapest, Beatrix Aruna Pasztor is one of the international film industry's most accomplished talents, with over twenty-five major motion pictures to her credit.

Highlights include, *Aeon Flux*, *Alfie*, *Vanity Fair*, *In the Cut*, *The Recruit*, *Bad Company*, *John Q*, *Wonder Boys*, *Good Will Hunting*, *Excess Baggage*, *U Turn*, *To Die For*, *Even Cowgirls Get the Blues*, *Indecent Proposal*, *The Fisher King*, *My Own Private Idaho* and *Drugstore Cowboy*.

John Murphy (Music)

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

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

In the last year he scored *Guess Who*, *The Man* and *Millions*. He is currently scoring Michael Mann's *Miami Vice* starring Jamie Foxx and Colin Farrell and will next write the music for Danny Boyle's sci-fi film *Sunshine*.

Murphy has won several awards for best original music including the Silver Award (first prize) at Cannes, British D & AD Award, the Palme d'Or, and has won nominations for an Ivor Novello, for a Music Week Award, an RTS Award and a Brit Award for Best Soundtrack (*Lock Stock and 2 Smokin' Barrels*).

Murphy has previously composed the music for *28 Days Later*, *The Perfect Score*, *Intermission*, *Friday After Next*, *City By The Sea*, *New Best Friend*, *All About The Benjamins*, *Mean Machines*, *Strumpet*, *Vacuuming Completely Nude*

in Paradise, Chain of Fools, One More Kiss, The Bachelor, The Real Howard Spitz, Stiff Upper Lips, Black Velvet Band, Darklands, Clockwork Mice, Dinner in Purgatory, A Feast at Midnight and Beyond Bedlam.

Karen Lindsay-Stewart, CDG (Casting Director)

London-based veteran casting director Karen Lindsay-Stewart has been responsible for the casting of such notable features as *Harry Potter and the Chamber of Secrets, Harry Potter and the Sorcerer's Stone, Aeon Flux, Shooting Dogs, Sylvia, The Guru, Intimacy, The Old Man Who Read Love Stories, Honest, Vatel, Kabuliwalla, Calcio, Misery Harbour, Madeline, Face, B. Monkey, The Butterfly Effect, Shine, In the Cold Light of Day, The Secret Garden, The Power of One, Prospero's Books, The Object of Beauty, Hardware, Ferdurke, Frankenstein Unbound* and such upcoming features as *Restraint of Beasts, Paradise, Youth Without Youth* and *Marie-Antoinette*.

Other credits include *Four Last Songs, Beyond Borders, The Rising, I Capture the Castle, Enchanted, Vertical Limit, George of the Jungle, Last of the High Kings, Beyond the Aegean, Kidnapped* and *Runaway 1*.

Her television credits include "Cambridge Spies," "Take a Girl Like You," "Touch and Go," "Getting Hurt," "The Woman in White," "Little Orphan Annie in Sir Daddy," "The Young Indiana Jones Chronicles," the "Highlander" series 1,2,3,4 and 5, "Berlin Break," "Covington Cross," "The Three Musketeers" and "Zorro."

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