

THE AMITYVILLE HORROR

Production Notes

On November 13, 1974, Suffolk County Police received a frantic phone call that led them to 112 Ocean Avenue in Amityville, Long Island. Inside the large Dutch Colonial house, they discovered a horrific crime scene that shattered the landscape of the typically peaceful community: an entire family had been slaughtered in their beds. In the days that followed, Ronald DeFeo, Jr., confessed to methodically shooting his parents and four siblings with a rifle while they slept, claiming “voices” in the house drove him to commit the grisly murders.

One year later, George (RYAN REYNOLDS) and Kathy Lutz (MELISSA GEORGE) and their children moved into the house thinking they’d found their dream home. But shortly after settling in, bizarre and unexplainable events began to occur – nightmarish visions and haunting voices from an evil presence still lurking within the house.

Confused and frightened by her daughter Chelsea’s cryptic interaction with an imaginary friend named Jodie, Kathy struggles to hold her family together as George’s increasingly strange behavior finds him spending days and nights in the basement of the house, where he soon discovers a passageway to a mysterious and gruesome “Red Room.” With lucid visions and evil voices swirling through George’s head, the house comes alive in a terrifying climax that finds him carrying out the spine-chilling events that would become forever known as *The Amityville Horror*.

Based on the true story of George and Kathy Lutz, *The Amityville Horror* remains one of the most terrifying stories ever because of one small fact – it actually happened.

28 days after moving in, the Lutz family abandoned the residence, lucky to escape with their lives. Now 30 years after the shocking events that inspired a best selling novel and one of the most popular horror films of all time, come revisit the house that started it all: *The Amityville Horror*.

Metro-Goldwyn-Mayer Pictures and Dimension Films present *The Amityville Horror*, a Platinum Dunes production in association with Radar Pictures starring Ryan Reynolds (*Blade: Trinity*, *Van Wilder*), Melissa George (*Alias*, *Mulholland Drive*), and Philip Baker Hall (*Boogie Nights*, *Magnolia*). Directed by Andrew Douglas from a screenplay by Scott Kosar, based upon a screenplay by Sandor Stern, based on the book by Jay Anson and based in part on material supplied by George and Kathleen Lutz, *The Amityville Horror* was produced by Michael Bay, Andrew Form, and Brad Fuller, with executive producers Ted Field and David Crockett. The filmmaker team includes director of photography Peter Lyons Collister, production designer Jennifer Williams, editors Chris Wagner and Roger Barton, and composer Steve Jablonsky, with co-executive producers Randall Emmett, George Furla, Paul Mason, and Steve Whitney.

ABOUT THE PRODUCTION

The original *The Amityville Horror* achieved staggering success on many levels after its wildly successful opening on July 16, 1979. Audiences were horrified by the story, based on the true-life account of the 28 days that George and Kathy Lutz lived at 112 Ocean Avenue in Long Island, New York, in 1974. Starring James Brolin and Margot Kidder, the film was a blockbuster hit, grossing \$86.4 million domestically and establishing itself as a cult classic endeared and loved by legions of horror fans around the world. *The Amityville Horror's* original score was nominated for an Academy Award®, and the film has entered into the iconography of popular culture by way of its main character, a menacing Dutch Colonial house whose evil pair of jack o'lantern "eyes" is forever etched in the minds of movie audiences. George Lutz's account of what happened during his family's brief encounter with the legendary residence is often considered one of the greatest haunted house stories of all time.

Hot off the success of 2003's *The Texas Chainsaw Massacre*, Platinum Dunes producers Michael Bay, Andrew Form, and Brad Fuller signed a first-look deal with Dimension Films. In keeping with the company's mantra of developing and producing modestly budgeted horror and thriller films, the trio began searching for their next project.

"After *Texas Chainsaw Massacre*, we looked at what audiences responded to in the marketing of that film," says producer Form. "What we found was that people were most frightened by the fact that it was inspired by a true story."

"Horror is a very visceral emotional response," adds Fuller. "Its power is magnified when audiences believe what they're seeing onscreen could actually happen to them. Horror films based in reality strike a much deeper chord and tend to linger in the minds of movie audiences long after they have left the theater."

That dynamic became the inspiration for the filmmakers to remake *The Amityville Horror*.

"The new material we'd been receiving didn't strike a chord with us, so we began looking at older films that were inspired by real events or people," says Form. "I grew up on Long Island ten minutes away from Amityville and remember driving by the house in the middle of the night with my friends and being scared out of my mind."

He continues, "*The Amityville Horror* book sold ten million copies. No one can dispute that Ronald DeFeo, Jr., woke up in the middle of the night and murdered his six family members, and it became an enormous debate on how a man could shoot eight rounds from a Marlin rifle, which can be heard miles away, and not have one person in the house or a neighbor wake up."

With several unsuccessful sequels produced throughout the years, the filmmakers felt they needed to go back to Jay Anson's book and keep the film based on the actual events that took place before and after George and Kathy Lutz moved in.

"*The Amityville Horror* book contained a lot of great material that never made it into the original film," says Fuller. "We all felt that if we researched the case extensively and spoke with as many people connected to the actual events as possible, we could make a terrifying movie of what really happened to George and Kathy Lutz."

As with *The Texas Chainsaw Massacre*, the filmmakers were extremely

cognizant of the challenges and pitfalls of remaking a successful horror film, one that has been the subject for debate for many years.

“The biggest challenge in remaking a film is that audiences are going to immediately compare it to something else,” says Fuller. “There are a lot of strong opinions about *The Amityville Horror* and what did or did not happen. When we came up with the idea to make this film, we all agreed the best way to develop the story was to take the key parts of the original film and integrate them with elements from the book that were never explored.”

The Amityville Horror was green-lit by MGM, who would retain domestic distribution, with Dimension Films picking up foreign distribution. With the film’s distribution set, the filmmakers focused on finding a writer who could mix the best elements from the original with some fresh new storylines inspired by and detailed in Jay Anson’s book.

The filmmakers didn’t have to look far to hire screenwriter Scott Kosar – he had previously written *The Texas Chainsaw Massacre*. “We wanted the film to have more of a psychological angle, and the most important thing was having characters audiences could connect with and care about,” says Form. “Scott did a great job for us on our last film, and one of the things we love about him is how in depth he goes in researching a project. We knew he would dig as deep as humanly possible to make sure the story we were telling was compelling and truthful.”

“Michael, Brad and Andrew always put me through a hellish development process, yet their process brings out the best in me,” laughs Kosar. “With *Amityville*, I liked the challenge of retelling a classic haunted house story in a way that would frighten a contemporary audience. The trouble with the haunted house genre is that the conventions are so recycled. In the ‘90s they relied heavily on CGI as a means of telling old stories with a new aesthetic. This version of *The Amityville Horror* relies less on special effects and more on psychological horror.”

“When I first saw the film, I was a young kid with a not-so-healthy interest in horror films – particularly films involving demonic possession,” says Kosar. The most chilling aspect of this story is the horrible tragedy that befell the DeFeos. “Home invasion is a theme that always pushes peoples’ buttons, but when the invasion comes

from *within* the family, it's especially horrific," Kosar continues. "The storyline I focused on was the connection between Ronnie DeFeo and George Lutz – how the malefic spirits in the house were leading George down the same road that Ronnie followed to his doom."

With Kosar hammering out the first draft of the script, the filmmakers' search for a director led them to highly touted and successful commercial director Andrew Douglas, who makes his motion picture debut on the project.

"When Michael Bay established Platinum Dunes, he wanted to give commercial directors their first opportunity to direct a motion picture," says Form. "That's where Michael got his start, and the talent pool we typically look at are directors who've done many commercials or videos and are looking to cross over into films. Marcus Nispel did a terrific job for us on our previous film, and when we came up with the concept for this film, Andrew Douglas was a guy who had been on our radar for a long time."

"Andrew also has a visual style that complemented this story," adds Fuller. "This is a psychological horror film about a family disintegrating because of its attempt to realize the American dream. That's horrifying in a whole different, deeper level. We all felt Andrew was a director who could tap into that truthfulness and make the film both frightening and emotionally compelling at the same time."

One of the top commercial directors in the world with a distinctive style that manages to be both timeless and contemporary, Douglas has directed hundreds of commercials for such clients as Nike, Coca-Cola, Chrysler, Volvo, United Airlines, Merrill Lynch, Minolta, Audi, Ford, Lexus, Hewlett Packard, Microsoft, and Verizon. "In Hollywood, diligent producers are always looking out for who is rising to the top in their respective visual mediums," says Douglas. "As a wannabe feature filmmaker, you're kind of in the same position and have your eye open for interesting projects. They tend to be action films and horror films because it's conventional wisdom that the genre will play to a commercial director's strength: a modern visual style."

With Douglas on board, the filmmakers began the daunting task of scouting cities to find a house that resembled the iconic Amityville mansion.

"We searched all over the United States looking for the perfect house located on a body of water, but we kept coming up short," says Form. "We had location scouts

looking all over the country, and after months of searching we finally found a piece of land on a beautiful body of water outside of Chicago. We were creating the blueprints for the house when a tremendous amount of rain fell, flooding the lake and destroying that piece of land.”

“For about twelve hours we were at a complete loss about what to do,” says Fuller. “Then our construction coordinator showed up at the production office and said, ‘There’s a house just over the border in Wisconsin that might work if you can add on to it.’ In a pinch, we all jumped in a car and headed out there. The minute we walked onto the property, we knew we had found our house.”

Although the filmmakers had found a house to serve as the foundation for the film, they were still left with the challenge of transforming the interior of the decaying 120 year-old structure and adding the trademark “eye” windows to the exterior in just six weeks. That responsibility rested on the shoulders of production designer Jennifer Williams.

“The house in Wisconsin was an extraordinary find,” says Williams. “It wasn’t easy to convince the owners to allow us to use the property, but once all the filmmakers saw the house and felt its presence, everyone agreed that if we were going to make this film it had to be done at that location.”

Williams continues, “The house is an old Victorian that was built in the late 1800s. Because of its extremely large scale and the roof lines, we were able to add the pumpkin face onto the south face of the structure. The house was also on a beautiful lake, and we had to build a boathouse with a long, steep set of stairs leading to it.”

“The first time I saw the house I was a little unsure whether we could make it work,” says Fuller. “But after Jennifer and her team attached the ‘face,’ it was shocking how much it looked like the original house. The 2005 version is larger, but it maintains the integrity of the Ocean Avenue residence while providing a more dramatic setting for the story to unfold.”

Another challenge for Williams was the filmmaker’s decision to keep the film in the period of the 1970s. “When the owners finally let us inside the house, it was like walking through some kind of time warp,” she says. “It was full of old furniture, stair carpet, and wallpaper from the 1930s. We had to do a lot of work to the interior,

including building a working kitchen, redoing all the bedrooms, and restoring all of the hardwood floors that had been neglected for decades.

“One great thing about the interior of the house,” she continues, “was that it was enormous and had a lot of stairs and winding staircases. With the film being a period piece, a house like this typically only had two telephones attached to the wall. It’s easy to see how difficult it would be to communicate with the outside world when something goes wrong inside the house.”

While Williams and her production design team were busy with construction, the filmmakers were immersed in the critical task of casting the character driven screenplay. The focal point of the story is George Lutz, a loving husband and father who becomes possessed by the evil forces lurking in his new home.

“Although George is a very likeable character in the beginning of the film, he slowly becomes obsessed with the house,” says Form. “It starts to have physical effect on him. The closer he gets to the basement, the more extreme his physical symptoms become and the more severe his personality changes. It’s a pretty complex character – in some ways the house becomes a material manifestation of George, and in other ways George is representative of everything evil that is going on in the house.”

In order for the film to work, the filmmakers needed a young actor who could seamlessly create the multi-dimensional character whose arc in the film ranges from loving father to mentally deranged killer.

“One of the first things we discovered before casting the film was how young the real characters were when these events took place in 1975,” says Fuller. “George Lutz was only 28 and Kathy Lutz was 30. They played it much older in the original movie, but we wanted to cast the roles true to their actual age.

“We also wanted to get actors who haven’t been seen in these kinds of roles before,” Fuller continues. “When Ryan Reynolds came in and met with us, it felt like a really fresh idea because he is so well known for his comedy. Ryan embodied everything we wanted George Lutz to be: charming and wonderful, but with the acting chops to spin it and get very harsh and evil.”

Reynolds, who rose to fame after his title role in the hit comedy *Van Wilder*, was initially hesitant when he first heard of the project. “I had some trepidation about the

project when I heard the word 'remake,' because those types of films tend to be a bit gratuitous," he says. "That feeling quickly dissipated after I read the script, which more closely followed the book. I found it intriguing they wanted to hire me. George Lutz was a pretty intense guy, and the film is basically about a man's struggle to maintain his sanity while being drawn into this vortex of evil. Most of my work has been in the comedy genre, so it's a dream role to get a chance to play a character that has a trajectory from A to Z."

"What's interesting about the character is that it poses the question: does the madness walk into the house, or does the house cause the madness?" says director Douglas. "We tried to make George Lutz as subtly flawed as we could, because we wanted to make a film that would work on both a supernatural and psychological level."

"For the film to work it was vital for the George Lutz character to be very likable at the beginning of the film," continues Douglas. "You have to love the character in the beginning to hate him in the end. Ryan brought a charm and likeability to the character that wasn't necessarily written on the page. Getting an audience to love him, hate him and then bring him back again is not easy for an actor to do, but Ryan pulled it off in spades."

Shortly after moving into the new home, Kathy Lutz begins to sense subtle changes in her husband's behavior and demeanor. As George grows more distant with each passing day, Kathy struggles to keep her family together. In casting the role, the filmmakers turned to versatile actress Melissa George, who was coming off a memorable season as Jennifer Garner's nemesis on the hit television show *Alias*.

"When we cast Ryan in the lead, we had to figure out who was going to play Kathy, and that presented us with some problems initially," says Fuller. "Kathy is a very complex character; in the beginning of the film she seems very docile and domestic, but in the end she has to be an action hero protecting her kids from being killed. That's a lot of ground to cover in 90 minutes, and we needed an actress who was very sexy but believable as protective mother of three children."

"Kathy is a loving, beautiful, self-assured woman," says George. "I think the reason they lasted for 28 days is because she was in denial the whole time about her husband going crazy and her family falling apart."

“Melissa George also had a tall order in the film because when she takes over as the protagonist, she has to do it in a way which doesn’t compromise her character’s humanity,” says director Douglas. “If she suddenly becomes a one-dimensional action hero, the film loses something. She took all the conflicts, insecurities, and denials of her character and infused them into her performance in a way that was plausible and emotionally compelling.”

When asked whether she believes the Amityville events could really have happened, George says, “At the beginning I wasn’t sure. Seeing the original film, I was like ‘Whatever.’ And then I started to research and read what these people went through. They must have seen something. They must have gone through something because they never came back to the house to pick up one thing. Not a thing. They left and never came back. It must’ve been so bad. Something went on in that house.”

Reynolds and George were both pleased to find that the script shed light on the obvious question: Why would a family move into a house in the first place after they were told upfront about its horrific past?

“When the film opens you see this family living in a tiny apartment, and suddenly they have the opportunity to move to this incredibly large home on a lake with a boathouse, backyard, and bad history,” says Reynolds. “George Lutz is a contractor and knows he could never afford this kind of house under normal circumstances. He’s also feeling the pressure to provide for his new family. So he turns to Kathy and says ‘Houses don’t kill people. People kill people.’”

When casting was completed, the filmmakers were truly pleased with the actors they assembled. “All the actors bring even more to the screen than what’s written on the page,” says Fuller. “Ryan and Melissa responded to the material in a manner that allowed them to get inside the heads of these characters and flesh out the little nuances and ticks that really make a performance special and memorable. We were also very lucky to find four very young actors who were fearless and mature enough to handle the very dark material in the script.”

“All of the cast was so consistent day after day, it took so much of the pressure off directing my first film,” says Douglas. “The young kids were phenomenal. We never had to wait on them and they stayed really focused, which allowed us to maximize the

short periods of time we were permitted to use them.”

As the filmmakers began final preparations for the 51-day shooting schedule to take place in suburban Chicago and Wisconsin, they decided to fly several cast members in early so they could bond as a family unit.

“We wanted Melissa to really get to know the kids before we started shooting,” says Form. “We felt it was vital for audiences to get to know these characters in the first act and feel how much they all cared for each other. If you can achieve that level of character development, it raises the stakes in the second and third acts.”

“I spent a lot of time getting to know the kids and took them all to Six Flags,” says Melissa George. “I spent all day running around after them, making sure they were tall enough for the rides and basically pretending they were my own children.”

While George and her onscreen children spent time together, Reynolds chose the opposite approach in the days leading up to the start of principal photography.

“I didn’t want to spend any time getting to know the kids before we started shooting, because if I started to like them it would make my job even harder,” says Reynolds, referring to the fact that George Lutz becomes more threatening to the children as his madness escalates. “There’s that old adage ‘This is going to hurt me more than it hurts you,’ and I’m here to tell you it’s true. Doing scenes with kids in which you’re being emotionally abusive is really difficult.”

On August 2, 2005, production began at the 120 year-old Victorian house, newly transformed into the home of George and Kathy Lutz. For both Reynolds and George, seeing their new set up close for the first time was impressive.

“The house is the predominant character in the movie,” says Reynolds. “It’s funny because at the beginning of the film, we’re almost ancillary characters to the house, and throughout the story George slowly becomes one with the house. When I first saw the house there was something about it that was off. Those ‘eyes’ make you feel like they’re always watching you.”

“It’s a creepy house, and no one has lived in it for a really long time,” adds Melissa George. “When I first got here, the producers said, ‘Do you want to go and see the house?’ I said, ‘What scene are we shooting on our first day?’ They said ‘The scene where Kathy and George first see the house.’ I told them no because I didn’t

want to see the house until we rolled cameras on the first take, which would ensure a completely organic reaction to the house.”

Another similar moment for George was shooting the scene where George and Kathy Lutz come home to find their youngest child standing on the 42-foot-high rooftop peak of the house. “Chelsea goes up on the roof to play with her imaginary friend, Jodie,” says Melissa George. “George and Kathy are horrified to see her precariously balancing on the edge of the roof peak, one misstep away from falling to her death.”

The scene required child actress Chloe Moretz to walk the length of the house on a six-inch beam standing 42 feet above the ground. The filmmakers turned to world renowned action coordinator Kenny Bates.

“When we conceived this film, there were some seminal action sequences that we absolutely had to shoot,” says Fuller. “Kenny has worked with Michael Bay many times and is the best action coordinator in the business. There were a lot of people who thought we were crazy to put a young actress up there, but Kenny was the guy who could get her up there without it being an issue.”

For Moretz, the sequence was all in a days work. “I was nervous at first,” she says, “but once I got up there and felt the harness and wires were going to keep me safe, I felt okay. The only time I got scared was when my foot slipped off the edge and I flew out over the house. For a second I forgot I had my harness on and thought I was going to fall. When we finally finished, I didn’t want to come down because it was so much fun up there flying around.”

“Kenny was very diligent about building trust with Chloe and having her understand how the wires would protect her,” says Form. “It was amazing to see her evolution from the first day on the roof when her steps were very tentative to the third day when she was jumping around and walking without any fear. Those shots worked because of Kenny’s ability to build her trust and make everyone around him feel very safe.”

Even actress George, who spent two seasons performing her own stunts on the action series *Alias*, was impressed with Moretz’s roof work. “Chloe is a really strong kid and did an amazing job,” she says. “There was a part of the scene where I was hanging over the edge of the roof with Chloe grasping onto my arm while she was dangling 40

feet above the ground. When they yelled action, she looked up at me with her eyes rolled back in her head and it was just such a horrifying image. I only let her do a few takes though, because it was so unpleasant to see.”

Throughout the course of the 51-day shooting schedule, the filmmakers were consistently blown away by the level of commitment and physical stamina shown by Ryan Reynolds and Melissa George. “It was an incredibly rigorous shoot, and it seemed like we were beating up Ryan and Melissa both physically and mentally every day,” says Fuller. “They were rained on for days at a time with cold lake water, covered in mud, and hit with guns and axes. But somehow they always managed to be in good spirits and did whatever we asked of them, time and time again.”

For their part, George and Reynolds were equally impressed with their director’s ability to manage the complexities of their characters.

“What I loved about Andrew Douglas was his sensitivity with each shot,” says George. “He made the house feel like a character that was constantly watching us, and he really brought a psychological element to the film. He didn’t just rely on jumpy shots and close-ups of us freaking out.”

“Andrew Douglas had a great take on each character,” adds Reynolds. “He felt each scene was a microcosm of what the entire picture is, and he was always willing to work out every beat for as long as you needed.”

Regardless of their views on the supernatural, the cast and crew had a hard time dismissing the many strange occurrences that happened at the production’s Amityville House recreation on Silver Lake in remote Salem, Wisconsin.

“When you have a house as old as this one, you’re always going to hear ghost stories about it,” says Reynolds. “You take them with a grain of salt. But several times during filming, a bunch of the lights went on and off in the house during the middle of the night. The security guards couldn’t ever find anybody in the house or explain how it could happen. I also woke up at 3:15 a.m. the first night of shooting, which was really freaky.”

“Everyone was always falling down inside the house for no apparent reason and things would mysteriously disappear,” says Melissa George. “It was also crazy that the house was located in town of Salem, which is also the name of the town the DeFeos

were from. The thing that freaked me out the most, though, was Kathy Lutz passing away during the second week of filming. She was only 59 years old and I just thought it was such a strange coincidence.”

As principal photography wrapped in Buffalo Grove, Illinois on October 21, 2004, cast and crew alike felt they had all shared in a truly unique film experience.

“The reason this is one of the most famous haunted house stories is because it is based in reality,” says producer Form. “It’s a fact that Ronald DeFeo murdered his entire family for no apparent reason while they were peacefully sleeping in their beds. It’s also a fact that George and Kathy Lutz and their three kids ran for their lives after 28 days and left all of their possessions behind. Hopefully this film will give audiences insight into what caused a perfectly normal family to be shaken to its core and act in such a manner.”

ABOUT THE CAST

RYAN REYNOLDS (George Lutz) is quickly emerging as one of Hollywood's most sought after leading young men. With a unique flare for comedy, Reynolds received critical acclaim for his comedic performance as the title role in *National Lampoon's Van Wilder*.

Reynolds can currently be seen co-starring in the third installment of the *Blade* series. In *Blade: Trinity*, Reynolds plays Hannibal King, an acerbic vampire hunter in league with Wesley Snipes' Blade character, a role for which Reynolds dedicated himself to a physical transformation, gaining an impressive 20 pounds of muscle during the production.

Reynolds is currently in production on the romantic comedy *Just Friends*. Reynolds stars as a music executive who comes face-to-face with his high school crush, whose rejection of him turned him into a womanizer.

Reynolds recently completed production on *Waiting* for writer/director Rob Mckittrick.

Reynolds' other feature film credits include the comedic drama *The Alarmist*, which received critical acclaim at the Sundance Film Festival, as well as the features

Buying the Cow, Finders Fee, Dick, Coming Soon, Ordinary Magic, Foolproof, and the remake of *The In Laws*.

Reynolds is fondly remembered for his hysterical portrayal of medical student Michael Bergen in ABC's *Two Guys and a Girl*.

MELISSA GEORGE (Kathy Lutz), who was born in Australia, has set her sights on Hollywood. She is a striking beauty with talent to match. She shook things up last season when she joined the cast of ABC's hit show *Alias* as Lauren Reed. She will star opposite Clive Owen and Jennifer Aniston in *Derailed* this August 2005.

Melissa George got her start in Australia where she took on numerous modeling jobs and was voted Western Australia's teenage model of the year. After landing the role of Angel Brooks for the popular Australian tv soap *Home & Away*, she won Australia's top television award The Golden Logie twice.

Additional film credits include *Sugar and Spice* and *Down with Love*. On television, George had a very popular guest-stint on NBC's *Friends* playing a Lesbian nanny and on WB's *Charmed* as the queen of Valkryies.

She currently resides in Los Angeles.

PHILIP BAKER HALL (Father McNamara) received critical acclaim for his starring role in Paul Thomas Anderson's debut feature *Hard Eight*, culminating in a IFP Spirit Award nomination for Best Actor of 1997. He then appeared in Anderson's next two films, the Academy Award[®] nominated *Boogie Nights* and *Magnolia*. Recently, Hall co-starred in the hit comedy *Bruce Almighty*, with Jim Carrey, in Lars von Trier's *Dogville*, with Nicole Kidman, in the Weitz Bros' comedy *In Good Company*, where he stars opposite Dennis Quaid and Topher Grace, and he will be seen in the upcoming feature *The Matador* opposite Pierce Brosnan in addition to the remake of the classic *Shaggy Dog* with Tim Allen and Robert Downey, Jr.

Hall's credits include Phil Alden Robinson's *The Sum of All Fears*, Rod Lurie's *The Contender*, Michael Mann's *The Insider*, Tim Robbins' *The Cradle Will Rock*, Anthony Minghella's *The Talented Mr. Ripley*, and William Friedkin's *Rules of Engagement*, opposite Tommy Lee Jones and Samuel L. Jackson. Other credits

include Wolfgang Peterson's *Air Force One*, Michael Bay's *The Rock*, Larry David's *Sour Grapes*, John Schlesinger's *An Eye for an Eye*, Barbet Schroeder's *Kiss of Death*, Peter Weir's *The Truman Show*, Ridley Scott's *Enemy of the State*, Gus Van Sant's 1998 version of *Psycho*, and Brett Ratner's hit comedy *Rush Hour*.

Hall is also recognized for his memorable performance as Richard Nixon in Robert Altman's award-winning *Secret Honor*, which was filmed subsequent to Mr. Hall's stage presentation of the Donald Freed play, directed by Robert Harders. Hall received a Drama Desk nomination for this role from the New York Theatre Critics Association.

Hall began his career in the theatre, appearing in many Broadway, Off-Broadway and regional productions. In New York, he appeared with Helen Hayes in "The Skin of Our Teeth" and with John Cazale in "J.B.," as well as the title role in "Gorky." In the Los Angeles area, he has starred in plays at the Mark Taper Forum and the South Coast Repertory. At the Los Angeles Theatre Center, he starred in "All My Sons" opposite Bill Pullman, "Death of a Salesman," "The Crucible," "Short Eyes," and "The Petrified Forest," among other productions.

Hall is also known to television audiences for recurring roles on David E. Kelley's *The Practice* and *Boston Legal* and Chris Carter's *Millennium*. He has guest starred on such series as *Seinfeld*, where he played Mr. Bookman, the library cop in a classic episode; *3rd Rock from the Sun*, *West Wing*, and *Curb Your Enthusiasm* among others. He was also seen in the NBC miniseries *Witness to the Mob*, produced by Robert De Niro.

ABOUT THE FILMMAKERS

ANDREW DOUGLAS (Director) is a photographer and filmmaker. He began his career in 1975, after a degree in fine art, working as a photographic assistant to Snowdon. For the next ten years he worked as a professional photographer in the music and publishing industry until 1985, when he went into partnership with his brother Stuart, working as The Douglas Brothers. Their very individual style of photography was highly influential and for the next five years they worked solidly for the magazine press,

publishing, music and advertising industries on both sides of the Atlantic. They were regularly commissioned by magazines such as *Esquire*, *The Face*, the *New York Times Magazine*, the *Independent on Sunday Review*, *Sight and Sound* and *Premiere*. Their advertising commissions included campaigns for Adidas, Lee Jeans, BUPA, London Transport, EMI, Jonathan Cape and Faber & Faber. Their work was also exhibited in leading galleries in New York and London.

In 1991 the Douglas Brothers moved into directing music video and then television commercials, working for a variety of clients including Pepe Jeans, Hyundai, Payne Weber, Heineken, Glenfiddich and the Scottish Tourist Board. During this period they were also responsible for directing and shooting over 20 commercials for Adidas, including the 1996 Olympics campaign, which included filming athletes such as Donovan Bailey, Felix Savon, Haile Gebreselassie, Steffi Graff, Naseem Hamed, Emile Zatopek and Muhammad Ali.

Since 1997, Andrew began directing on his own and started on an unbroken run of major commissions for clients including Nike, Citroën, Equitable Life, Cerruti, American West Airlines, Volvo, United Airlines, Merrill Lynch, Chrysler, Sheraton, Minolta, Coca-Cola, Audi, Ford, Lexus, Hewlett Packard, Microsoft, Verizon and Vittel (featuring David Bowie). He is now one of the top commercials directors in the world and was nominated as best commercial director 2004 by the Directors Guild of America. His success is attributable to his distinctive style which manages to be both timeless and entirely contemporary.

More recently Andrew has sought to combine his visual sensibilities with his story-telling instincts and has been developing a number of documentary and feature film projects. Completed is '*Searching for the Wrong-Eyed Jesus*' an idiosyncratic documentary commissioned by BBC TV's Arena which will be released theatrically in the US and Canada in July this year. This film recently won him the prestigious Royal Television Society's 2004 award for Best Cinematography for non-fiction films.

Projects currently in development include *Underground* from the award winning novel by Tobias Hill; *A World of Me* – the story of an Italian bank robber whose greatest triumph – the biggest robbery in UK history – is his greatest disaster; *The People Next Door*, adapted from the stage play by Henry Adam – a black comedy about what

happens when someone else's global problem becomes your local one and *Becoming Ho* - a revisionist view of the Vietnam War.

SCOTT KOSAR (Screenwriter), who after drifting through the first 35 years of his life, washed ashore at UCLA's Graduate Screenwriting Program, where he was resuscitated, fed, and taught to write. He received his first professional break from Michael Bay when he was hired to write a remake of *The Texas Chainsaw Massacre* (2003) for Platinum Dunes. Also among Mr. Kosar's credits is *The Machinist* (2004).

Mr. Kosar currently lives in North Hollywood with his possessed boxer, Mugsy.

SANDOR STERN (Based upon a screenplay by) has worked on the films *The Better Man*, *Fast Break*, *In My Sister's Shadow*, *Badge of Betrayal*, *Gridlock*, *The Stranger Beside Me*, *Grave Obsession*, *Maternal Instinct*, *Intensive Care*, *Heart of a Child*, *Jericho Fever*, *Women on Trial: The Lawrencina Bembenek Story*, *Duplicates*, *Deception*, *Web of Deceit*, *Without Her Consent*, *Dangerous Pursuit*, *Amityville: The Evil Escapes*, *Glitz*, *Shattered Innocence*, *Easy Prey*, *Assassin*, *John and Yoko: A Love Story*, *Passions*, *Memories Never Die*, *Muggable Mary: Street Cop*, *To Find My Son*, *The Seeding of Sarah Burns*, *True Grit, a Further Adventure*, *Killer on Board*, *Red Alert*, *Shark Kill*, *The Strange and Deadly Occurrence*, *Where Have All the People Gone?*, and *Say Goodbye, Maggie Cole*.

In addition, Stern has worked on the television shows *Leap Years*, *Promised Land*, *Touched by an Angel*, *Early Edition*, *Cat and Mike*, *Cutter to Houston*, *Doc Elliot*, and *Mod Squad*.

MICHAEL BAY (Producer) most recently helmed his fifth Jerry Bruckheimer production, reuniting with stars Will Smith and Martin Lawrence on *Bad Boys II*, one of the biggest hits of summer 2003. Bay's debut feature – the original *Bad Boys* – wowed audiences and critics alike, grossing more than \$160 million worldwide; it is now recognized as a paragon of the stylish action comedy. Bay's second film was the big-budget actioner *The Rock*, starring Academy Award®-winning actors Sean Connery and Nicolas Cage as well as four-time nominee Ed Harris. The film became the major

summer blockbuster of 1996, and won people over with its dazzling mix of visual excitement, high-wire suspense, and compelling performances. *The Rock* brought in over \$325 million worldwide, more than doubling the breakout success of Bay's debut.

Bay re-teamed with Bruckheimer to make *Armageddon*, a story Bay conceived with writer Jonathan Hensleigh. Starring Bruce Willis, Ben Affleck, Billy Bob Thornton, Liv Tyler, and Will Patton, *Armageddon* marked another major global success, taking in more than \$550 million and making Bay one of the youngest directors to reach the billion-dollar mark. Bay next directed and produced, with Bruckheimer, the historical epic *Pearl Harbor*, starring Ben Affleck, Josh Hartnett, Kate Beckinsale, Jon Voight, and Alec Baldwin. A sweeping saga of love and war, *Pearl Harbor* was a hit with young audiences and World War II veterans alike. It grossed over \$450 million and is one of the top-selling DVDs of all time.

Bay is a product of the influential film program at Wesleyan University. He went on to study at Pasadena's Art Center College of Design. After graduating, Bay began making music videos. He drew accolades for directing Donny Osmond's musical comeback and was soon recruited by Propaganda Films, where he directed award-winning videos for such acts as Aerosmith, Tina Turner, Meat Loaf, and the DiVinylns.

Bay's first television ad, for the American Red Cross, won the prestigious Clio award. He went on to direct some of the most widely seen and remembered ads in TV history, including spots for Nike, Budweiser, Levi's, Bugle Boy, Coca-Cola, Isuzu, Miller, and Mercedes. His best-recognized campaign is one of the most widely lauded and imitated series in history: the *Got Milk?* commercials. Bay won a Grand Prix Clio for Commercial of the Year for the *Got Milk?/"Aaron Burr"* ad, dubbed one of the top ten commercials of all time by *USA Today* and the History Channel; he also garnered the Museum of Modern Art Award for Best Campaign of the Year. By the age of 26, Bay had won every major commercial directing prize, including the Gold and Silver Lions at Cannes.

Bay recently established his Platinum Dunes production banner, designed to create lower-budgeted film fare with wide appeal. The first film under the Platinum Dunes shingle was a re-imagining of the cult-hit horror film, *The Texas Chainsaw Massacre*, which Bay produced. *Texas* reined in over \$80 million domestically. Bay also

recently helped found a commercial and music-video production entity, The Institute for the Development of Enhanced Perceptual Awareness. The Institute allows Bay to stay true to his first love while creating current, edgy fare. Bay's first endeavors with the Institute - commercial spots for Pepsi One, Victoria's Secret, and Mercedes – have already been met with wide popular acclaim and critical praise.

Bay is currently directing and producing *The Island*, a science-fiction thriller that will hit theatres in summer 2005.

ANDREW FORM (Producer) got his start as an assistant to Don Simpson and Jerry Bruckheimer, where he worked on such films as *Bad Boys*, *The Rock*, *Crimson Tide*, and *Dangerous Minds*. Form then ventured out on his own and produced the features *The Shrink Is In*, starring Courtney Cox and David Arquette, *Kissing a Fool*, starring Jason Lee, David Schwimmer, and Bonnie Hunt, and *Do Me A Favor*, with Rosanna Arquette. Recently, he paired up with his friend from the Bruckheimer days, Michael Bay, and along with Brad Fuller, the three of them formed Platinum Dunes. Their first feature together, the edgy remake of *The Texas Chainsaw Massacre* was a huge box office success, which single-handedly reinvigorated the market for horror films and opened the floodgates for many imitators to follow.

BRAD FULLER (Producer) met one of his two producing partners, Michael Bay, back when they were students together at Wesleyan University, and did a tour of duty at the William Morris Agency upon graduation. Fuller spent a few years managing actors and directors and produced his first feature in 1999, *A Better Way to Die*, starring Joe Pantoliano and Andre Braugher. The following year he produced *Killing Emmett Young* starring Tim Roth, Gabriel Byrne, and Scott Wolfe. Then, in 2001, Michael Bay partnered him up with Andrew Form to launch Platinum Dunes, a production company specializing in producing high concept genre films. Their first venture, the remake of *The Texas Chainsaw Massacre*, opened at number one at the box office, and grossed over 120 million dollars worldwide.

TED FIELD (Executive Producer) is chairman and chief executive officer of

Radar Pictures.

Beginning in 1982 as founder and chairman of Interscope Communications, Field served as producer (or executive producer) responsible for over 50 major theatrical motion pictures generating cumulative worldwide box office gross receipts of over \$3.25 billion, including *The Last Samurai*, *Runaway Bride*, *The Texas Chainsaw Massacre*, *Jumanji*, *Pitch Black*, *Mr. Holland's Opus*, *The Hand that Rocks the Cradle*, *Three Men and a Baby*, *Cocktail*, *Bird on a Wire*, *Bill & Ted's Excellent Adventure*, and *Outrageous Fortune*.

Since forming Radar, Field and his team have assembled a slate of over 25 active projects embracing a wide range of styles and featuring some of the finest filmmakers working today. Radar's upcoming releases include *Zathura*, which is the long-awaited sequel to *Jumanji*.

In 1990, Field and Jimmy Iovine created Interscope Records, one of the most successful record labels in history. With Universal's acquisition of PolyGram in 1999, Field and Iovine became the heads of the largest record label in the world, combining such venerable labels as A&M and Geffen under an Interscope-led record group.

Until 1984 Field co-owned Field Enterprises, Inc., a media conglomerate that controlled numerous television stations as well as the Chicago Sun Times. Subsequent to the liquidation of Field Enterprises, Field acquired Panavision from Warner Communications and actively invested in partnerships formed for the purpose of acquiring control of public corporations such as Crown Zellerbach.

Field was born Frederick Woodruff Field and grew up in Chicago and Anchorage. At age 21, Field settled permanently in Southern California where he pursued one of his personal passions – race car driving. In 1979 Field was a member of the three-man team that won the 24 Hours of Daytona.

Field's extensive philanthropic work includes support for organizations ranging from the American Foundation for AIDS Research (AMFAR) and the Alzheimer's Disease and Related Disorders Association, to the Los Angeles Music Center and the Sundance Institute, to the United States Holocaust Memorial Museum, the Rainforest Foundation and the Rape Treatment Center.

DAVID CROCKETT (Executive Producer) is currently executive producing the Touchstone Pictures film *Stick It*, a film about one girl's relationship with her parents, her friends, and the sport (gymnastics) with which she shares a love/hate relationship. *Stick It* was written and is being directed by Jessica Bendinger.

Prior to his involvement with *Stick It*, Crockett executive produced *Cursed* (Dimension Films; directed by Wes Craven and starring Christina Ricci), and co-produced *Bad Santa* (Miramax Films: starring Billy Bob Thornton, John Ritter, and Bernie Mac) and *The Guru* (Working Title Films; starring Heather Graham and Marissa Tomei).

Crockett has also worked as a unit production manager and/or production supervisor on such films as *40 Days and 40 Nights*, *Mimic II*, and *Frequency*.

Crockett began his career as a production accountant working on such films as *Scream*, *Music of the Heart*, *The Corruptor*, and *Meet the Deedles*.

Crockett graduated with High Honors from the University of Illinois at Champaign-Urbana.

PETER LYONS COLLISTER (Director of Photography) most recently worked on *Surviving Christmas* and *Win a Date With Tad Hamilton*. Additional credits include the popular *Mr. Deeds*, *Master of Disguise*, *Animal*, *Deuce Bigalow*, *Replacement Killers*, *Beautician and the Beast*, *Higher Learning*, *Poetic Justice*, *Livin' Large*, *Problem Child*, *Limit Up*, *Halloween IV*, *All's Fair*, *Pulse*, *You Can't Hurry Love*, *Can't Buy Me Love*, *Eye of the Tiger*, and *He's My Girl*.

Collister also worked on *Executive Decision*, *Bad Boys*, *Darkman*, *Phantom of the Opera*, *Bill & Ted's Excellent Adventure*, *Flight of the Navigator*, and *The Blue Lagoon*, as well as working as a 2nd Unit Director on *Harry Green and Eugene*, *Master of Disguise*, and *Bait*. Collister was the 2nd Unit DP on *The Rundown* and *Harry Green and Eugene*.

In television, Collister's credits include *Brats*, *Route 66*, *Fifty-Five Minute Man*, and *Jury Duty*.

JENNIFER WILLIAMS (Production Designer) most recently worked as a

production designer for the Fox tv show *Prison Break* and set decorator for the feature film *After the Sunset*. Her numerous other credits include *Bad Boys II*, *The Life of David Gale*, *Pearl Harbor*, *Angela's Ashes*, *Desperate Measures*, *Space Jam*, *Renaissance Man*, *Black Rainbow*, *Warlock*, *Pascali's Island*, *Bill and Ted's Excellent Adventure*.

In addition, Williams has worked as production designer on commercials for Pepsi, Nike, Victoria's Secret, G.E., Apple, Hallmark, and Chevy.

She got her start in theater design, before working as a journalist on a leading English magazine. She also ran various design groups as well as a top London model agency. She became a stills stylist, art director and set decorator on commercials and videos before moving into feature films.

CHRIS WAGNER (Editor) is currently working on *Domino* and *The Island*, and most recently worked on the hit film *Man on Fire*. His other credits include *Terminator 3: Rise of the Machines*, *Die Another Day*, *Spy Game*, *Mission Impossible: 2*, *The Negotiator*, *Face/Off*, *The Fan*, *Fair Game*, *Bad Boys*, *True Romance*, *The Last Boy Scout*, *Days of Thunder*, and *Revenge*.

ROGER BARTON (Editor) recently co-edited the highly anticipated *Star Wars: Episode III*. His other film credits include *Bad Boys II*, *Ghost Ship*, *Pearl Harbor*, *Gone in 60 Seconds*, *Detroit Rock City*, *Armageddon*, *Titanic*, and *That Darn Cat*.

Barton's credits as assistant film editor include *Alaska*, *Indictment*, *Rough Magic*, *Uncovered*, *Partners*, and *Needful Things*.

DAVID ROBINSON (Costume Designer) has designed costumes for both period and contemporary films known for his gritty, meticulously researched style seen in *I Shot Andy Warhol*, *Pollock*, *People I Know*, *Donnie Brasco*, *Scotland PA*, and *Meet Joe Black*. He also has designed many imaginative films that show off his humorous side such as *Zoolander*, *The Lizzie McGuire Movie*, *Confessions of a Teenage Drama Queen*, and *Marcie X*. He lives and works in New York City designing for both film and theatre. His next project is a Broadway production of "Fool for Love" directed by Ed Harris.

STEVE JABLONSKY (Music) was first introduced to music at the age of twelve, when his grandfather bought him a clarinet as a birthday gift. He quickly developed a passion for music, performing in several orchestras during his teenage years and graduating from the University of California at Berkeley, with a degree in music study.

His interest in film music started at an early age, influenced in particular by film composers Ennio Morricone and Hans Zimmer.

In 1996, Jablonsky's talent was noticed quickly by prominent film composer Harry Gregson-Williams. Working with Gregson-Williams, Jablonsky fostered and refined his skills as a film composer. As their relationship grew stronger, Steve's musical talent developed. He collaborated with Gregson-Williams on numerous films including dramatic scores for *Smilla's Sense of Snow*, *Deceiver*, *The Magic of Marciano* and the hit teenage film *Light it Up*. Action films, *The Replacement Killers*, Jerry Bruckheimer's *Armageddon* and Tony Scott's *Enemy of the State* followed. In addition to these, Jablonsky has also scored several independent films including *Border to Border* and *Sorrow's Child*.

Jablonsky's talent can also be seen in comedic and animated films. He has composed additional music for *The Borrowers*, the acclaimed *Antz* and *Chicken Run*, as well as *The Tigger Movie*.

As Jablonsky's musical talents grew more diverse, he met new challenges when asked to participate in the scoring of the popular Video Game *Metal Gear Solid 2*, as well as the acclaimed ESPN television series *Sports Century: The Century's Greatest Athletes*.

Jablonsky has also collaborated with Hans Zimmer on various projects including Ridley Scott's *Hannibal*, and Jerry Bruckheimer's blockbuster films *Pearl Harbor* and *Pirates of the Caribbean: The Curse of the Black Pearl*, in addition to his work on the animated theatrical release *Spirit: Stallion of the Cimmaron*, and the action drama *Tears of the Sun*.

At the end of 2002, Jablonsky composed an original score for the Emmy nominated HBO original film *Live From Baghdad*, starring Michael Keaton and directed by Mick Jackson. Other television projects include Tony Scott's *American Fighter Pilots*,

the ABC hour long drama *Threat Matrix*, and NBC's upcoming *The Contender*, produced by Jeffrey Katzenberg and Mark Burnett.

Jablonsky has also composed music for several commercials throughout his career. His client list includes Chevy, Coca-Cola, BMW, the U.S. Army, and Marlboro. One of the highlights for Jablonsky was scoring the BMW short film *Hostage*, directed by John Woo.

Jablonsky has also recently worked with acclaimed director Michael Bay, composing the original score for Bay's remake of the cult classic *Texas Chainsaw Massacre*, as well as composing original music for *Bad Boys 2* starring Will Smith and Martin Lawrence.

Jablonsky recently completed the original score for the Japanese Anime Film entitled *Steamboy*, directed by renowned *Akira* creator Katsuhiro Otomo.