

Director Walter Salles talks about DARK WATER

When I was a child, I lived for several years in a country that was foreign to me. Due to the weather, I suffered from rheumatic fever and couldn't go out in the cold. Not far from our apartment, there was a movie theater that only played double features. That cinema became my second home, where the stories on the screen were far more interesting than the reality I lived in. There I had the privilege of discovering films by Rossellini and Antonioni, Godard and Truffaut, Ford and Hawks. But that theater also showed genre films, so I was also introduced early on to such films as Ulmer's "Detour" and Tourneur's "Cat People."

It was in those formative years that I became interested in genre films, specifically those that transcended their normal niches. Film Noir, for instance, allowed one to see the dysfunctions of society through its cracks. Ghost stories were especially intriguing, because of the way they dealt with one's fear of the unknown—and the fear of the other. Only later, when I read an interview that Stanley Kubrick gave to Michel Ciment (from the French magazine "Positif") on "The Shining," did I rationally understand what attracted the public to this genre. "The unconscious appeal of a ghost story lies in the promise of immortality. It resonates not only because we are afraid of ghosts, but because, if we fear them, then we must accept the possibility that there is more than just oblivion waiting beyond the grave," he said.

Later, when I started to direct documentaries, I did a five-hour series on the conflict between modernity and tradition in Japan. In order to understand a culture that was distant from mine, I studied Japanese literature, cinema and theater for several months. Watching Kabuki plays, Mizoguchi's "Ugetsu Monogatari" and reading Kawabata, for instance, showed me how much the question of the afterlife is present in the Japanese culture (as it is, interestingly, in the African religions that are popular in my country.)

All of this to say that I when I read the screenplay for DARK WATER, its thematic core was closer to me than it initially may seem. At first, I read it because the screenplay had been crafted by a writer whom I know and admire, Rafael Yglesias. Beyond being a very talented novelist, Rafael had written two films I like: Roman Polanski's "Death and the Maiden," adapted from Ariel Dorfman's play, and Peter Weir's "Fearless," an adaptation of Rafael's own novel.

The screenplay was beautifully written and had multiple layers: its center revolved around the relationship between a mother and child, a theme that has interested me since "Central Station." It was about the ghosts that we carry within, the ones that inhabit our past; it was also about abandonment and urban solitude; finally, there was something that you rarely have in a story like that—no blood and gore. What you didn't see was more important than what you saw. And there was no glorification of the central character—a rarity these days in cinema.

Well-written characters are nothing, though, without good actors, and I was privileged to have worked with a handful of brilliant ones in this film: Jennifer Connelly, an actress of immense talent, intelligence and sensibility, one of the most giving individuals I have ever worked with. Tim Roth, the ultimate chameleon, whom I love as

an actor, director and now friend. John C. Reilly, an extraordinary improviser, an actor who can reinterpret a monologue through as many takes as you'd like, all great. Pete Postlethwaite, a Shakespearean actor of great depth and integrity.

Cinema is very much a collective creation, and a director is anchorless without the ones with whom he works intimately. Cinematographer Affonso Beato, with whom I have worked many times on documentaries in Brazil, was vital in the design of the visual language of this film. Editor Daniel Rezende, who cut "Motorcycle Diaries" and "City of God," is more than a trusted collaborator—he is brilliant in the editing room. Composer Angelo Badalamenti has been one of my filmic heroes for years, and working with such a talented, generous man was a beautiful gift. Mixer Scott Millan can make any film sound better than it truly is, and I have learned a great deal with him. Production designer Therese DePrez, whose work I had admired in "American Beauty," managed to miraculously recreate the stark reality of New York City's Roosevelt Island on the stage, with the help of her close friend and collaborator, talented costume designer Michael Wilkinson.

Roosevelt Island, incidentally, is one of the central characters in DARK WATER. Visiting it for the first time was one of the factors that made me decide to do this film. This short stream of land is just a tram ride away from one of the richest places in the world—Manhattan. Yet, it's populated by immigrants of all kinds and also patients of the hospital that lies on the island, often solitary, elderly people—the disinherited of the city. In a strange manner, it reminded me of Akira Kurosawa's "High and Low." The haves and have-nots facing each other. Only the dark water of a river separated them.

In the interview mentioned earlier, Kubrick also said that when a story has supernatural elements, it must be anchored in the most realistic manner: "Ghosts are only ethereal and transparent in films. From the more convincing accounts I have read of people who have reported seeing ghosts, they were invariably described as being as solid and as real as people in the streets." In DARK WATER, we tried, collectively, to insert the characters in a human and physical geography that is as real as possible. But at the same time, we tried to abandon the limits of rationality and accept that there is a territory that exists beyond that which we can make sense of.

A few thank you notes. To producer Bill Mechanic, for his guidance and for having beared with me throughout this process. To executive producer Ashley Kramer and studio executive Jill Morris, for their support. And a special thanks to Andrew Magarian, the man who has coached the two wonderful young actresses who are in the film, Ariel Gade and Perla Haney-Jardine.

TOUCHSTONE PICTURES
Presents
A PANDEMONIUM/VERTIGO ENTERTAINMENT Production

DARK WATER

Directed by
Screenplay by

WALTER SALLES
RAFAEL YGLESIAS

Based on the Novel,
“Honogurai Mizuno Soko Kara”
by KOJI SUZUKI
and the HIDEO NAKATA Film “Dark Water,”
Produced by TAKA ICHISE

Produced by
Produced by
Executive Producer
Director of Photography
Production Designer
Editor
Costume Designer
Co-Producer
Associate Producer
Music by
Casting by

BILL MECHANIC
ROY LEE and DOUG DAVISON
ASHLEY KRAMER
AFFONSO BEATO, A.S.C., A.B.C.
THERESE DEPRez
DANIEL REZENDE
MICHAEL WILKINSON
DIANA POKORNY
KERRY FOSTER
ANGELO BADALAMENTI
MALI FINN, C.S.A.

In Loving Memory of
MARGARET JOSKOW

CAST

Dahlia
Mr. Murray
Jeff Platzer
Kyle
Veeck
Teacher
Ceci
Natasha/Young Dahlia
Young Dahlia’s Teacher
Mediators

Man in Tram
Dahlia’s Mother
UPS Man

JENNIFER CONNELLY
JOHN C. REILLY
TIM ROTH
DOUGRAY SCOTT
PETE POSTLETHWAITE
CAMRYN MANHEIM
ARIEL GADE
PERLA HANEY-JARDINE
DEBRA MONK
LINDA EMOND
BILL BUELL
J.R. HORNE
ELINA LOWENSOHN
WARREN BELLE

Radiology Clinic Supervisor
Man in Elevator
Teacher's Aide
Mary
Night Doorman
Natasha's Mother
Platzer's Backseat Client
Steve
Billy

ALISON SEALY-SMITH
SIMON REYNOLDS
KATE HEWLETT
JENNIFER BAXTER
DIEGO FUENTES
ZOE HEATH
MUMS
MATT LEMCHE
EDWARD KENNINGTON

Stunt Coordinator (Toronto)
Stunt Coordinator (New York)

JAMIE JONES
G.A. AGUILAR

Stunts

DANA JONES
CHLOE JONES
CIARA JONES
TOM FARR
KELLY JONES
MORGAN RUE
LAUREN A. BONFIGLIO
MAVIS CORRIGAN
BLAISE CORRIGAN
JEFF GIBSON
JAY SPADARO

DARK WATER

The Deluge Begins

Nothing is more terrifying than to realize your home, your family, your neighborhood, the very walls and ceilings that surround you have turned against you. When there is no safety to be found in what is supposed to be the very safest of places, the deepest form of psychological fear abounds. This theme has wended its way through some of the most unsettling and sophisticated horror-thrillers in movie history. From the kindly-seeming next-door neighbors secretly practicing satanic rituals in “Rosemary’s Baby” to the idyllic retreat which dissolves into family madness in “The Shining” to the lonely little boy who finds apparitions of the dead in urban hallways in “The Sixth Sense”—the idea of “home sweet home” becoming unbearably haunted has long fired the artistic imagination.

Now, DARK WATER continues in this classic tradition of smart, stylish, emotionally charged and thought-provoking terror driven by the complex performances of a highly accomplished cast of actors. Acclaimed director Walter Salles (“Central Station,” “The Motorcycle Diaries”) joins the ranks of Alfred Hitchcock, Roman Polanski, Stanley Kubrick, M. Night Shyamalan and Alejandro Amenebar in exploring the mind-bending,

heart-stopping territory where everyday reality encounters the darkest supernatural mysteries. Based on a story by the author of the horror classic “The Ring,” DARK WATER approaches modern domestic anxiety from an original angle: that of a devoted mother who will go to unimaginable lengths to protect her daughter from an apartment that threatens to literally unleash a torrent of fury.

It all begins inside Apartment 9F. This is where a single mother, Dahlia Williams (Academy Award[®] winner Jennifer Connelly), is trying to make a brand-new start in life. Attempting to escape from a bitter custody battle with her estranged husband, Dahlia moves with her daughter Ceci to a dilapidated, sprawling housing block on Roosevelt Island at the very edges of New York City. Their new home provides little refuge. The rundown tower’s creepy noises, rickety elevator and sinister dark water stains are eerie enough. But Dahlia soon begins to suspect there is a far greater threat.

Just *who* or *what* is it that is playing mind games with Dahlia—and can she trust her own senses when her imagination is also running wild? As Ceci’s ghostly encounters and an array of strange occurrences continue to build, Dahlia suddenly must question who she can trust and in what she can believe. But she will stop at nothing to figure out the riddle and protect her daughter...even as the dark water closes in around them. A world of familiar household objects, moods and emotions is transformed into a realm of relentless menace and dread in DARK WATER as the mystery unfolds.

DARK WATER marks the Hollywood debut of acclaimed Brazilian director Walter Salles, who was an Academy Award[®] nominee for “Central Station.” Rafael Yglesias wrote the screenplay. The film is produced by Bill Mechanic, Roy Lee and Doug Davison. Ashley Kramer is the executive producer; Diana Pokorny is the co-producer. DARK WATER unites a stellar cast headed by Academy Award[®] winner Jennifer Connelly in a role that pushes a mother’s heart-wrenching devotion to its very edges. Supporting Connelly in her journey into the center of fear are memorable characters portrayed by Dougray Scott and Camryn Manheim, along with Academy Award[®] nominees John C. Reilly, Tim Roth and Pete Postlethwaite.

The creative team working with Walter Salles to craft the film’s atmosphere of trepidation and suspense includes cinematographer Affonso Beato (“Dot The I,” “All About My Mother”); production designer Therese DePrez (“American Splendor”); Academy Award[®]-nominated editor Daniel Rezende (“City of God,” “The Motorcycle Diaries”); costume designer Michael Wilkinson (“American Splendor”); and Golden Globe[®]-nominated composer Angelo Badalamenti (“Mulholland Drive”).

Moving In: **A Script That Probes Unspoken Fears**

A chilling tale of psychological terror that probes unsettling questions about where we live, who we can trust and the things that we fear the most, DARK WATER revisits anew an original Japanese short story by highly regarded horror writer Koji Suzuki, which was in turn the inspiration for an influential Japanese feature film directed by Hideo Nakata.

Suzuki and Nakata are perhaps best known for another explosive work of spine-tingling, edge-of-your-seat psychological suspense—“The Ring”—which became one of the most talked-about international horror-thriller films ever in the version directed by

Nakata and later went on to become a critically acclaimed hit in its Hollywood remake starring Naomi Watts. But while “The Ring” focused on an accursed videotape that threatened death to all who watched it, DARK WATER draws the wages of fear much closer to everyday adult reality with its story of a modern single mother and an urban apartment that seems to literally be bursting at the seams with memories and malevolence.

Nakata’s Japanese version of DARK WATER came several years after “The Ring” and was hailed as one of his greatest works as well as the very height of the Japanese horror film experience—at once richly emotional, psychologically complex and unremittingly rife with tension.

It was the unforgettably scary experience of watching Nakata’s film that first attracted producers Bill Mechanic, Roy Lee and Doug Davison to the idea of bringing the story to a wider American audience. Says Mechanic: “The film was simultaneously smart and terrifying—and it immediately brought to mind classic thrillers like ‘Rosemary’s Baby’ and ‘The Shining.’ There was also something very universal about it—the suspense was wrapped around themes of abandonment and isolation that we thought American audiences would really relate to on a gut level. I was so impressed, I bought the rights within five minutes of seeing the film.”

Now, the question became how to approach the horror story in a whole new way to embody a realistic New York City setting and distinctively American characters and themes—all while still keeping the mystery and anxiety cranked up to maximum levels. To accomplish this, the producers brought in highly regarded screenwriter Rafael Yglesias, who had never written in the horror-thriller genre before but whose human and psychological insights have graced screenplays for such films as Peter Weir’s “Fearless” and Roman Polanski’s “Death and the Maiden.”

It was the opportunity to explore the anatomy of fear in its deepest, darkest domestic crevices that drew Yglesias to the project. “I have always wanted to write a ghost story and this was a chance to create a very American ghost story,” he says. “In the U.S., our ghosts are unique in that I believe they always have some kind of unfulfilled needs, something they hunger for without end. In our story, this all-consuming need is the desire for a loving mother. Ultimately, it’s what unites Dahlia and the ghost who is haunting her, which makes for a very intriguing and frightening proposition.”

He continues: “The fear in the film really is driven by this sense of claustrophobia and isolation inside Dahlia. It’s the kind of terror that comes from inside your mind, the scariest of all.”

The producers were thrilled with Yglesias’ probing psychological approach, which seemed to make the material completely fresh and unique to American culture. “Rafael took this Japanese story and brought an entirely American sensibility to it, while turning the tale of this haunted family into something even more evocative and mysterious,” notes executive producer Ashley Kramer. “He transformed the more passive Japanese heroine of the original into a very poignant and relatable American single mom trapped in a personal dilemma, creating a very strong and memorable female character that we knew would make for a compelling core of the film.”

The script’s compelling narrative also riveted the attention of director Walter Salles who, at first, seemed to be a highly unexpected choice to tackle a story of a haunted apartment. Having come to the fore with the award-winning Latin American films

“Central Station,” “Behind the Sun” and most recently the acclaimed “Motorcycle Diaries” as well as producing the Brazilian tour de force “City of God,” Salles is known for his strong human subjects and cinematic artistry. But he has also been noted for an extraordinary visual energy, and it was this powerful combination that drew the producers to approach him for DARK WATER.

Adds Bill Mechanic: “Right from the start, Walter understood the very depths of these characters and was committed to grounding the film in reality. He had a very personal connection to the story’s themes. In both ‘Central Station’ and ‘Behind the Sun,’ he uses the relationship between a child and parent, or surrogate parent, as a unifying device. I felt that if he brought that to our script—that true-to-life quality of an indelible mother-daughter bond between Dahlia and Ceci—then the movie would be even more frightening because it would be that much more real.”

The producers also discovered to their delight that Salles had long been a horror-movie aficionado. Ashley Kramer recalls: “Walter told us that growing up, he’d lived for a while in Paris above a screening room where they screened a lot of Polanski and other filmmakers doing sophisticated horror. He told us that he’d always wanted to do a psychological horror movie, and when he began talking to us, there was no question that he was going to lift this movie above the genre. Right from the start, he had a full-fledged vision of how he wanted the film to look—of how the visuals of the movie would combine to subtly give you more and more a feeling of being claustrophobic, more and more a feeling of being vulnerable, and more and more a feeling of losing control.”

Hearing Noises:

Walter Salles Takes On The Haunting Theme Of Alienation

At the heart of DARK WATER’s spiraling suspense is something very primal: the human urge to explain the inexplicable. It was this underlying theme that most drew director Walter Salles to the story. “I’m attracted by the unknown, by the unexplainable,” he says. “I think we’re all in the same position of being in this world that we can’t quite decode completely—and those things in life that we can’t explain or resolve make for very interesting subjects for film. I think, more than anything else, DARK WATER is about those inner demons we carry with us but cannot quite see, and also the mystery of urban solitude—the way we often feel so remote and beyond communication even when we are surrounded by a big city full of people.”

Though DARK WATER marks his first foray into mystery and horror, Walter Salles has long been fascinated with the cinematic exploration of fear—and especially admires the master directors who blazed the trail before him. “I’ve always been interested in the early films of Roman Polanski and other New Wave directors that deal with the most primal questions of mortality, of urban alienation, of abandonment and solitude,” he says. “What has always been most interesting about ghost stories to me is that they bring into question our own human limits and our desire to believe that after the end of our lives, there is more than just oblivion.”

He continues: “So when I read Rafael Yglesias’ script I was quite taken with how it seemed to rise above the horror genre much like those early Polanski films. I like films that go beyond genre, that seem to pertain to a genre yet take you somewhere else, and

this story seemed to do that. I was touched by the characters and especially by the mother-daughter relationship that is the very core of the story. And I saw it very much as a story about loss and how it can be transcended.”

In exploring the nature of fear as a primal human emotion, Salles put his emphasis on the idea that the most unshakable chills and surprises are generated more from *inside the mind*—where our own personal demons and childhood terrors still lurk—rather than from more obvious external events. “I feel that many recent horror films are simply too direct in their approach,” observes Salles. “I’m more interested in the kind of film where what you *feel* is more important than what you hear and what you see, where things aren’t overexplained, and questions are left hanging.”

In addition to citing Polanski, Kubrick and Hitchcock as influences, Salles was also knowledgeable about Japanese horror films before he took on DARK WATER. Having made a Brazilian documentary on the conflict between tradition and modernity in Japan, he had a firsthand introduction to the work of directors such as Kiyoshi Kurosawa or Hideo Nakata. “This new wave of Japanese horror films, influenced by Alfred Hitchcock and Theodore Dreyer, have been exploring some very interesting themes.”

One of those themes is a key element that can be found at the heart of many of cinema’s most potent horror-thrillers: the theme of childhood and the child’s ability to be both more accepting and fearless than adults even when faced with the most horrifying and inexplicable of mysteries. Says Salles: “Every single character in DARK WATER has psychological barriers that prevent them from moving forward, from transcending their surroundings—everyone except for young Ceci. A child doesn’t have those imprints from a whole life, that sense of limits and barriers that comes with growing up. There are no social impositions that have crystallized yet, so they are much more accepting, much more free than the average adult. Yet the one thing children do seem to have is an innate sense of justice, of what is fair and what is not.”

Salles summarizes: “I see the child in this film as really being the moral center. She accepts things that nobody else accepts. She sees things that nobody else sees. In a sense, she does what an artist is supposed to do in the world: bring to light the things that others don’t see.”

Tracing Water Stains:
Academy Award® Winner Jennifer Connelly Dives
Into The Darkest Depths Of Maternal Love And Protection

To truly bring DARK WATER to life, Walter Salles knew it would all hinge on the actress who plays Dahlia, a fiercely protective young mother trying to raise her daughter in safety despite an angry ex-husband and a deeply alienating urban world that threatens to upend them. Even when Dahlia thinks she has done everything possible to keep her daughter from harm—whisking her off to an isolated and anonymous apartment building on New York’s Roosevelt Island—comes a series of strange and disturbing events that will put them in a kind of danger that is beyond her imagining, forcing her to question the very reality around her.

Salles knew he would need an actress capable of swinging across a pendulum of emotions—from unceasing maternal love to uncertain despair to petrified shock—and

also someone earthy, intelligent and very real; that is, the last type of person one would expect to ever come to believe in the supernatural.

In searching for a woman with the sophistication to accomplish all this, the filmmakers arrived at Jennifer Connelly, who won the Academy Award[®] for Best Supporting Actress for her role as the wife of a brilliant but disturbed mathematician in “A Beautiful Mind.” Salles had been especially impressed with Connelly’s intense and terrifying performance as a drug addict in Darren Aranofsky’s “Requiem for a Dream,” but there was another reason the actress proved perfect for the role. Connelly not only possessed the consummate acting skills and strong personality required but had a six-month-old child at the time, heightening her maternal instincts to palpable levels.

“Walter felt it was very important to have a mother play Dahlia—he felt it was essential that we find an actress who could understand in her soul that bond between mother and child, and this quality really shows in Jennifer’s powerful performance,” says Ashley Kramer.

Jennifer Connelly was intrigued by the mystery and complexity of the story but admits she did have a little trepidation about entering such nightmare-inducing territory. “I have always been very affected by horror stories and am a little afraid of them,” she comments. “But this story, being about a woman trying to make a new life for herself and her daughter in the middle of some very strange circumstances, was really moving to me. I was fascinated by the combination of a story that could be so frightening and yet so emotionally provocative at the same time.”

She continues: “I really related to Dahlia—maybe not the supernatural things that happen to her in the apartment, but the hopes and fears she has about raising her daughter. It’s interesting to me how these little things that start as everyday annoyances, like a leaky ceiling, turn into something so terribly huge and scary. Reality and nightmares start to merge. After all, it is a truly frightening thing to end a marriage and go out into the world and try to start your life all over again in a new city—and that’s very real—but then Dahlia descends into something even more frightening and surreal.”

Connelly was especially drawn to Walter Salles’ stylish and psychological approach to the film. “He has such an elegant way of coming at the terror of the story,” she observes. “He gives the story a lot of grace and mystery. What’s great about it is that with almost everything that happens in the film, you question whether it’s happening in Dahlia’s mind or in reality. Is she simply unraveling under all the stress of the divorce, of moving, of trying to be a good mother? Is she succumbing to her own old fears of abandonment from her own complicated childhood? Or is she truly in danger from some powerful supernatural force that wants something from her? It’s up to you to decide.”

In addition to the high-wire tension and emotional challenges of playing Dahlia, Connelly also had to spend a good portion of the climactic scenes drenched in the gruesome, brackish water that overtakes Dahlia’s apartment. This required fortitude. “It was wintertime and we were shooting in this cold building in wet clothing—and I would have to run from the set to the hot tub to warm up,” recalls Connelly. “But along with the story and the sets and the photography, even this seemed to contribute to the atmosphere of being chilled to the bone.”

For Walter Salles, Connelly’s performance went a long way towards realizing his genre-transcending vision for the film. “Jennifer is one of the most talented and sensitive actors I have ever worked with. She offered us a character that is not only complex and

layered but also filled with integrity and honesty,” he says. “I’m not a big fan of the larger-than-life in acting and Jennifer is precisely the opposite of that; she can produce a very large impact with the most subtle of actions. It is something that unites all her work and, I think, is also a part of Dahlia—but here she was, very courageous and willing to jump into areas that are painful to explore. There were so many things that she did that were so tender and so delicate, I didn’t even notice them in the moment but only later when we were putting the film together.”

With Connelly cast, the hunt began for a young actress to play Ceci, Dahlia’s five-year-old daughter who, at first, takes in stride the strange apparitions she sees as her mother becomes unhinged in their eerie new apartment. Casting director Mali Finn mounted an extensive search for a five-year-old actress capable of taking on both the physical and emotional demands of the role, looking at over 1,000 young hopefuls on tape and in person. Eventually, the search was narrowed down to two equally mature and intriguing young girls, Ariel Gade and Perla Haney-Jardine. They both ended up in the movie: Gade was cast in the role of Ceci, and Haney-Jardine as the ghostly Natasha, who mysteriously disappears from the apartment above.

For six-year-old Ariel Gade, the character of Ceci was just the kind of person she admires—strong and fearless. “I like Ceci a lot because she is really a brave little girl,” says the young actress. “She isn’t afraid of anything even though what’s happening to her is very scary. At least, I think it’s scary—but Ceci is used to scary things.”

Salles believes the key to working with both the child actresses was building trust. “There was a very protective atmosphere on the set that I think gave both Ariel and Perla, who are each very talented, the confidence to fully develop their potential,” he says.

Gade, who had to face ghosts, inner demons and even a drowning scene in her performance, impressed the adult cast with her total commitment to the role. Says Jennifer Connelly: “Ariel is just the sweetest, loveliest little girl but she also worked very, very hard on this movie. She was always excited to do another scene, no matter how tough it was, and that was something that really inspired the rest of us. She and I had such a great time together on the set and—especially because I have a son about the same age—I felt like we developed a very natural mother-daughter relationship.”

Meeting The Tenants: **An All-Star Cast Joins DARK WATER**

Supporting Jennifer Connelly in this nuanced journey into the heart of the supernatural is a highly accomplished cast that includes a trio of Oscar[®] nominees. One of Hollywood’s most versatile, prolific and acclaimed actors, John C. Reilly, an Oscar[®] and Golden Globe[®] nominee for “Chicago,” stars as Mr. Murray, the self-serving managing agent of the Roosevelt Island apartment complex, whose nature is at once creepy and comical.

Reilly was drawn to the project simply because he couldn’t put the screenplay down. “I couldn’t get enough of it,” he recalls. “It was such a compelling story. As a parent, I found it very unsettling, but as an actor, I immediately wanted to be a part of it. I was really struck by the way it struck a very familiar chord of alienation and isolation that anyone can relate to in the world today.”

The story also sparked memories of Reilly's own first experiences in New York City. "A lot of the themes in the movie made me remember exactly what it was like when I first came to New York—the feeling that the city might crush me if I didn't fight my way through it every day. I was struggling with who was telling me the truth, who was really my friend, how was I going to survive in this place...and that's where Jennifer's character is when the movie starts. Her family's breaking up, she's just trying to pick up the pieces of her life and still provide for her daughter, and she doesn't know who to trust—and now the walls are literally coming down around her."

Reilly especially enjoyed dissecting the personality of Mr. Murray, a dark character who nevertheless evades black-and-white descriptions. "Murray's important because, for better or worse, he convinces Dahlia and Ceci to take this next step in their life," notes Reilly. "He's not really a bad person. Rather, he's sort of evil by neglect. I felt I understood what the guy was about. In terms of the description of the character, most of it wasn't even on the written page, but I felt like, how many apartments and houses have I looked at over the years and how many of these guys have I met. It takes a certain kind of hustler to be involved in real estate and I play Reilly as an amalgamation of different real estate types, from the aggressive to the eccentric."

For Jennifer Connelly, Reilly's performance proved to be one of many elements that brought the film to a higher level. "I thought he was brilliant," she says. "He's just so funny and he brings so much to the role that wasn't there on paper. He did all kinds of research about Roosevelt Island so that when he was showing me through the apartment, there was something very real about it. Actually, he reminds me a lot of the Ruth Gordon character in 'Rosemary's Baby.'"

Meanwhile, for the role of Veeck, the building's moody, mysterious and not-very-responsive janitor, the filmmakers turned to veteran character actor Pete Postlethwaite, who received an Academy Award® nomination for his role in Jim Sheridan's "In the Name of the Father." "Pete has one of the most incredible faces in film; there's a million stories playing inside there," observes producer Bill Mechanic. "I believe he's one of the great character actors of our time. To have him play the role—or rather, *inhabit* the role—of this guy who is as much a part of a building as the floors, the walls and everything else was phenomenal for the movie."

Postlethwaite enjoyed playing a character who in his quiet eccentricity naturally invites curiosity and suspicion. "He's truly an enigma," says Postlethwaite. "You can't really get a read on Veeck other than feeling he's very dodgy. And that he feels ill-used. Not just by Murray and the tenants, but by the world in general."

He continues: "I found it quite interesting that you don't really know where he's coming from or how much he knows. I came to think of him as being childlike in his approach to things. He surely realizes that something's wrong in the building but, just like a kid, he thinks that if he doesn't say anything about it, it will somehow all turn out okay."

Walter Salles found himself riveted by Postlethwaite's performance. "He's basically a Shakespearean actor who brings something very alive, very dense and yet very economical to this role," says the director. "Though he has very few lines, the character is fully brought to life."

Another Academy Award® nominee, Tim Roth, who received both Oscar® and Golden Globe® nods for "Rob Roy," portrays Jeff Platzer, the fast-talking but soft-

hearted attorney who reluctantly agrees to help Dahlia in her custody battle with her ex-husband. Much like the rest of the cast, Roth was attracted to this horror story's unusual emphasis on forging rich characters. "Every single person who appears in the movie has some kind of twist to their character," Roth notes, "which makes it quite fun. No one is quite who he seems. My character, Platzer, is a lawyer, but he basically works out of his car. It's quite unusual and unique."

The unusual nature of DARK WATER was a large part of what brought together such an illustrious cast, says Roth. "If this film took a more conventional approach, I don't think Walter, Jennifer or any of us would have been here," he states. "That's why I think this manages to be a very, very scary movie while also transcending that genre."

Salles adds, "I have been a fan of both John C. Reilly and Tim Roth for years. They are two of the most extraordinary actors in contemporary cinema, and I felt extremely privileged to collaborate with them. These two guys have the ability to constantly surprise you. They are so good that they can also save you on a set."

Finally, one of the film's hardest roles to cast was that of Kyle, Dahlia's battling ex who forces them to move to Roosevelt Island and into the clutches of fear. The filmmakers hoped to find someone who could bring a fresh humanity to a role that could all too easily be played broadly as a villain. Explains Bill Mechanic: "We wanted someone who could simultaneously be seen as a guy who was involved in a bad marriage and does all those things that people in bad marriages do but at the same time could seem redeemable in his daughter's eyes. That's a very difficult thing to achieve. Fortunately, I had worked with Dougray Scott before and I knew he had the chops to make this work."

Scott, who is himself the father of twins, decided to highlight the character's mixed emotions. "I talked a lot with Walter about Kyle at the beginning and we both agreed that we didn't want Kyle to just come across as a standard 'bad guy,'" recalls the actor. "Instead, we wanted to show that a lot of his actions come from pain and frustration and, most of all, the fear of losing his daughter. When you split up with someone, you forget about the good times you had together. And when you bring a child between two adults who love that child, the most horrendous things can be said. And that's where Kyle and Dahlia's relationship is at the beginning of the film. She looks at Kyle as being a hard-nosed bully, the man who's trying to control everything. And he looks at her as someone who wants to harm his relationship with his daughter."

As realistic as Kyle and Dahlia's relationship might be, it has now been infiltrated by something perhaps even more mysterious than human relationships—a numinous presence haunting Dahlia's apartment. For Dougray Scott, herein lies the crux of the terror. "All that Kyle knows is that he sees a change in his daughter and of course he blames his wife. But he doesn't know what's really going on inside the Roosevelt Island apartment," Scott points out. "He doesn't know that a ghost is tormenting his ex-wife and the daughter he still loves. Sometimes, it's what no one else can see that becomes the greatest terror. And that's what makes DARK WATER so chilling."

Seeing Ghostly Visions: Haunting The Imagination Through The Film's Design

While the actors' performances were key to generating the psychological fear at the heart of DARK WATER, there remained another equally essential element to bring to

life: the Roosevelt Island apartment building itself, with its frightening, water-logged secrets of the past. Director Walter Salles wanted to assure that the audience would viscerally *feel* the dampness, the darkness and the mounting anxiety of Dahlia's new environment as an omnipresent force from the minute they settled into their seats.

The first task for the filmmaking crew was journeying to Roosevelt Island, where Dahlia and Ceci retreat to make their new home in Apartment 9F. Roosevelt Island is a two-mile-long strip of land in the East River of New York City which, despite its remote location, is considered a part of Manhattan. Once known as Welfare Island—a depository for the sick, the mentally ill and the criminally sentenced—for years, the island's main buildings were primarily hospitals and asylums. Later, the island became home to a number of sprawling, high-rise apartment projects, several completed in what is known in the architectural world as the "Brutalist Style," consisting of massive, faceless, post-modern, concrete monoliths.

The island's mix of being another world unto itself, and yet part of Manhattan, as well as its water-bound location, made it the perfect setting for DARK WATER's themes of alienation and torrential rages. "Someone once said to me that when you're driving on East River Drive in the rain and the fog and you look over at Roosevelt Island, it almost looks as though it's a way station between this world and the next," notes DARK WATER screenwriter Rafael Yglesias, who is a native New Yorker. "That was the feeling Walter wanted to capture in the filming."

When Walter Salles first saw Roosevelt Island he too knew the location was custom-made for what he hoped to achieve. "I was really moved by the geography—it was very unique, and it reminded me oddly of places I have seen in Eastern Europe," he says. "There is a sense of repetitive, industrial spaces that emphasizes a kind of loss of identity. From the minute I arrived there, I really began to understand the correlation between the island's geography and film's visual tone."

Although Salles prefers to use authentic locations for their energy and unpredictability, there was little choice but to build the apartment interiors on soundstages in order to carefully control the inexorable changes that begin to plague them. The director handed over to production designer Therese DePrez the daunting task of recreating over 8,000 square feet of interior space with sets that would include a lobby, a working elevator, staircases, hallways and two apartments: Dahlia's apartment in 9F, and the mysterious apartment above, 10F, where Natasha and her family lived. DePrez's sets changed Salles' mind about working on stages.

"Coming from a documentary background, reality has always been very important to me," notes Salles. "Yet Therese DePrez managed somehow, miraculously, to transfer what I had felt on the real Roosevelt Island to the soundstage and bring these places to life. I also came to feel that working inside four walls pushes you to be very creative with the camera."

DePrez collaborated closely with Salles on the intricate details of the interiors and the film's color schematics. She found particular inspiration in the works of several mood-driven artists, including the mid-century realist Lucien Freud and contemporary New York painter Alice Neil, for the film's disquieting palette of muted earth tones and watery greens, greys and blacks. By using such unexpected colors, she attempted to make Roosevelt Island even more its own private world, much the way the Dakota apartment building becomes its own microcosmic universe in "Rosemary's Baby."

“A big thing for Walter was highlighting the contrast between Roosevelt Island and Manhattan, making a stark difference in energy between the two and especially in the colors,” explains DePrez. “Whereas Manhattan is seen with a vivid palette, Roosevelt Island becomes almost monochromatic, a world washed of all brightness, a world where the inner senses take on more power than the outer surroundings.”

To emphasize director of photography Affonso Beato’s use of light and shadow, DePrez further painted the walls of the apartments with semi-gloss and constructed the floors with the option to become shiny. “Affonso loves reflective surfaces, so we made certain the floors and walls had surfaces that, when lit, could mimic the mirror-like look of water,” she explains.

Meanwhile, there were also mechanical considerations. Apartment 10F was rigged with poured concrete so that it could be repeatedly flooded and sprout surreal puddles of up to six inches of water. Both apartments shared a day/night 40' x 100' photo backdrop depicting a panoramic composition of apartments on Roosevelt Island as well as Manhattan and Queens. Also constructed on the soundstage was the rooftop water tower that plays a pivotal role in the film’s climax.

Meanwhile, further layers of mood and eeriness were being added to DARK WATER by Affonso Beato, the cinematographer whose work has ranged from several collaborations with Pedro Almodovar to the visually innovative Spanish film “Dot The I.” Beato collaborated closely with Walter Salles to come up with a camera style that would create a sense of increasing confusion and panic—without ever being predictable. The two shared a philosophy that sometimes it is what you *don’t* see on camera—what is hidden in the shadows or alluded to—that creates the most fear.

So rather than jump right in with familiar horror-film conventions, Beato chose instead to ground the film initially in a raw, gritty realism...and then subtly, bit by bit, begin to shift from that as Dahlia herself begins to believe there has to be a supernatural force in her new home.

“I felt that if the supernatural element in the film was going to be accepted by the audience it would have to be very realistic right from the start,” explains Salles. “I believe the uncanny is far more disturbing when it happens in an environment that seems completely ordinary. So we established a reality for Dahlia and Ceci’s lives and then slowly we drift away from it into something less anchored. Affonso really understood that in shooting this story, it was more important that we spark the audience to *feel frightening emotions*, things rather than actually see ghosts and demons. It was a great pleasure to work with him in this way.”

Another vital element in creating the film’s shifting, unsettling moods was the score, for which Walter Salles brought in Academy Award®-nominated composer Angelo Badalamenti. “All of the music that Angelo composed for David Lynch’s films made me really want to work with him,” says Salles. “He’s someone who can tell the entire story of a film immediately on the piano. He’s quite unique in that way, and a lot of material that we used he created on the very first day of our collaboration. He was very passionate and very inventive.”

Ultimately, the sets, cinematography and music all serve in DARK WATER to highlight one of the film’s most omnipresent and threatening narrative elements: water—in all its forms, benign and menacing, from water stains and washing machines to bath water and city storms...all building to the film’s astonishing climactic deluge. Rain

machines were brought in, as well as giant water cannons to drench the film's sets. But the fates also cooperated throughout the production by providing an inordinately wet, cold and gloomy New York spring.

The cast and crew felt strangely blessed by the accursed weather. "With all the rain coming down, combined with the lighting and the design, there was this very eerie yet beautiful quality that seemed to surround us," sums up Jennifer Connelly. "I think audiences will feel this, too, and find DARK WATER to be one of those wonderfully evocative scary movies you don't see very much anymore—a story that is true to life and also very, very frightening."

ABOUT THE CAST

JENNIFER CONNELLY (Dahlia Williams), an Academy Award® winner, has proven her versatility as an actress. Connelly received a Golden Globe®, BAFTA award, AFI award, Broadcast Critics award and Academy Award® for her role in Ron Howard's "A Beautiful Mind."

Connelly will be seen this July in Disney's Walter Salles-directed thriller, DARK WATER, alongside John C. Reilly, Tim Roth, and Pete Postlethwaite. Her next project will be Todd Field's relationship drama "Little Children," about a group of young married couples whose lives intersect with unexpected results, in which she will star alongside Kate Winslet and Patrick Wilson.

Connelly most recently co-starred opposite Ben Kingsley in DreamWorks' "House of Sand and Fog," directed by Vadim Perelman. Based on the best-selling novel of the same name, "House of Sand and Fog" tells the story of three characters faced with an extraordinary situation and what they are willing to do to achieve their goal. In the summer of 2003, Connelly co-starred in Ang Lee's "The Hulk" for Universal opposite Eric Bana, Nick Nolte, Sam Elliott, and Josh Lucas.

Connelly has garnered much attention for her performance in the critically acclaimed film by Darren Aronofsky, "Requiem for a Dream." Her haunting portrayal of a drug addict earned her an Independent Film Spirit Award nomination. Connelly also starred in Ed Harris' highly acclaimed film "Pollock," as well as in Keith Gordon's "Waking the Dead" opposite Billy Crudup.

Her other film credits include Pat O'Connor's "Inventing the Abbotts," also starring opposite Billy Crudup; Lee Tamahori's 1950's crime drama "Mulholland Falls"; John Singleton's controversial film "Higher Learning"; "Of Love and Shadows," directed by Betty Kaplan and co-starring Antonio Banderas; Disney's "The Rocketeer," directed by Joe Johnston; and the comedy "Career Opportunities" written by John Hughes. Connelly's first film was Sergio Leone's "Once Upon a Time in America."

JOHN C. REILLY (Mr. Murray) received Oscar® and Golden Globe® nominations for Best Supporting Actor for his standout performance as Amos Hart in the Academy Award®-winning film, "Chicago." Additionally, he was named Best Supporting Actor by the Las Vegas Film Critics and nominated by the Chicago Film Critics in the same category. The same year, Reilly starred in two other Academy Award®-nominated films, Martin Scorsese's "Gangs of New York" and Stephen Daldry's "The Hours," making it

the first time that a single actor had been part of three of the five films in this prestigious category.

In 2004, Reilly starred with Leonard DiCaprio and Cate Blanchett in Martin Scorsese's critically acclaimed epic about the life and times of Howard Hughes, "The Aviator," sharing the award for Outstanding Performance by a Cast from the Screen Actors Guild. Reilly also won accolades starring opposite Jennifer Aniston as her husband in "The Good Girl," a role which garnered him an IFP Spirit Award nomination.

Reilly's ability to disappear into a role has caught the attention of some of the greatest directors of our time—including Brian De Palma, Terrence Malick, Martin Scorsese, Paul Thomas Anderson, Lasse Hallstrom, Wolfgang Peterson and Neil Jordan—who have utilized his versatility to create their worlds on film.

Reilly's other recent film credits include the crime drama "Criminal," as well as the critically acclaimed ensemble satire "The Anniversary Party," co-directed by Alan Cumming and Jennifer Jason Leigh, Wolfgang Peterson's "The Perfect Storm," and Paul Thomas Anderson's "Magnolia." Prior to that, he co-starred in "For Love of the Game," with Kevin Costner, and was also featured in the Terrence Malick's Academy Award®-nominated "The Thin Red Line." He charmed audiences in Anderson's Oscar®-nominated "Boogie Nights," playing porn star Reed Rothchild, having previously worked with Anderson on his acclaimed debut "Hard Eight," starring opposite Gwyneth Paltrow. Among Reilly's other feature credits are "Georgia," "What's Eating Gilbert Grape?" "Dolores Claiborne," "The River Wild," "We're No Angels," "State of Grace," "Hoffa" and "Casualties of War."

Reilly frequently returns to his theater roots and recently was seen in the title role of "Marty," based on the movie and Paddy Chayefsky screenplay of the same name, directed by Mark Brokaw and choreographed by Rob Ashford. In 2000 he appeared in Sam Shepard's Tony Award-nominated Broadway production "True West," starring opposite Philip Seymour Hoffman and garnering a Tony Award nomination for Best Performance by a Leading Actor. His other stage credits include starring with Gary Sinise in the Steppenwolf Theater production of "The Grapes of Wrath" and producing and playing the title role in Ionesco's "Exit the King," at the Actors Gang Theater in Los Angeles. Reilly currently is starring as Stanley in the Broadway production of "A Streetcar Named Desire."

TIM ROTH (Platzer), an Academy Award® and Golden Globe® nominee and BAFTA winner for his role opposite Liam Neeson and Jessica Lange in "Rob Roy," got his start playing thugs and murderers. One of his first roles was as a skinhead in the BBC made-for-television movie "Made in Britain." Since then, Roth has been drawn to diverse roles that have allowed him to exploit his formidable range as an actor. He has demonstrated the depth of his talent in films such as Robert Altman's "Vincent and Theo" (1990), where he delivered a tour-de-force performance as artist Vincent Van Gogh. That same year, he proved his comic mettle in Tom Stoppard's "Rosencrantz and Guildenstern Are Dead." In 1992, Roth came to the United States, where he rose to prominence in two films from director Quentin Tarantino: "Reservoir Dogs," in which Roth pushed himself to the limit as Mr. Orange, an undercover cop who infiltrated a band of gangsters, and the influential "Pulp Fiction."

Roth's recent roles include Tim Burton's remake of the classic "Planet of the Apes," Werner Herzog's "Invincible," and John Sayles' "Silver City," with Chris Cooper and Thora Birch, and Wim Wenders' "Don't Come Knocking," which just premiered in competition at the Cannes Film Festival.

He will next be seen co-starring in "Jump Shot" with Kim Basinger and Danny DeVito.

Trained in the theater, Roth's many other film credits include Stephen Frears' "The Hit," "The Cook, the Thief, His Wife and Her Lover," "Lucky Numbers," "Legend of 1900," "Jumpin' at the Boneyard," "Murder in Heartland," "Heart of Darkness," "Four Rooms," "Little Odessa," "Gridlock'd," and "Everyone Says I Love You."

Roth made his directorial debut with the critically acclaimed film "The War Zone," starring Ray Winstone, based on the book by Alexander Stuart. The film premiered to rave reviews at the 1999 Sundance Film Festival and was subsequently screened at the Cannes and Toronto Film Festivals.

DOUGRAY SCOTT (Kyle) co-starred with John Malkovich in the feature "Ripley's Game" and was seen opposite Tim Roth in "To Kill A King," which he also associate produced. He recently completed the vampire film "Perfect Creature" directed by Glenn Standring and performed the title role of "Becket" at the Haymarket Theatre.

His other credits include starring as Tom Jericho in Michael Apted's acclaimed film "Enigma," opposite Kate Winslet and Saffron Burrows. Previous to this he co-starred as rogue agent Sean Ambrose opposite Tom Cruise in John Woo's "Mission: Impossible 2," and as Prince Henry in the Cinderella-style fantasy "Ever After" with Drew Barrymore. Among his other feature-film credits are Bill Forsyth's "Gregory's Two Girls," "This Year's Love," "Regeneration," "Deep Impact," and "Twin Town." He recently completed the title role in "The Poet," directed by Paul Hills, and co-starred in the comedy-drama "You Don't Have to Say You Love Me."

Scott has also appeared in numerous stage productions, including Oscar[®] winner Sam Mendes' Donmar Warehouse production of Nick Whitby's "To the Green Field Beyond." Trained at the Welsh College of Music and Drama, where he won the Most Promising Drama Student Award, the Scottish-born actor began his acting career working in regional theater and making television appearances, before making his first big break in the popular UK series, playing Major Rory Taylor in "Soldier, Soldier."

PETE POSTLETHWAITE (Veeck) received an Academy Award[®] nomination for his performance as Guiseppe Conlon in director Jim Sheridan's "In the Name of the Father." He will next be seen starring with Ralph Fiennes in "The Constant Gardener" based on the John Le Carré novel.

An international actor of considerable repute, Postlethwaite's many stand-out performances include the father in "Distant Voice, Still Lives" directed by Terence Davies, Friar Laurence in Baz Luhrmann's "Romeo + Juliet," Danny Ormondroyd in "Brassed Off," Kobayashi in "The Usual Suspects," Tert Card in "The Shipping News," and, for Steven Spielberg, Roland Tembo in "The Lost World: Jurassic Park" and Holabird in "Amistad." His films also include "Strange Bedfellows," "Triggermen," "Between Strangers" with Sophia Loren, "The Limit" and "Among Giants." Television

roles include Len Green in “The Sins,” Deric Longden in “Lost for Words” and Montague Tigg in “Martin Chuzzlewit.”

One of the most widely respected British stage actors, Postlethwaite has appeared in London’s West End with the Royal Shakespeare Company, the National Theatre, Royal Court and the Royal Exchange in the principal roles of “Macbeth,” “King Lear,” “Henry V,” “Richard III” and “Cyrano de Bergerac” (Stratford and New York). He has appeared at the Royal Court in “Magnificence,” “Cromwell,” “Elizabeth I” and “Flying Blind.” For the National Theatre, he played Yang Sun in “The Good Person of Sichuan” and Ray Say in “The Rise and Fall of Little Voice,” which was also seen at the Aldwych. Other appearances include “The Duchess of Malfi” (Royal Exchange and Round House) and “The Recruiting Officer” (Bristol Old Vic and Edinburgh Festival). In 1997 he toured in the title role of “Macbeth,” directed by George Costigan and designed by Ashley Martin-Davis, and in January 2002 he played the role of Max in “The Homecoming” at the Royal Exchange, Manchester. Most recently, Postlethwaite garnered critical acclaim for his one-man show, “Scaramouche Jones,” receiving a nomination for the TMA Award for Best Actor and winning the Whatsonstage.com Award for Best Solo Performance.

CAMRYN MANHEIM (Mrs. Finkle) has received both an Emmy[®] and Golden Globe[®] Award for her portrayal of defense attorney Ellenor Frutt on the Emmy[®] Award-winning drama “The Practice.” Her feature-film credits include “Twisted,” “Scary Movie 3,” “What Planet Are You From” with Garry Shandling and Annette Bening, “The Road to Wellville,” “Jeffrey,” “Eraser” and “Romy and Michelle’s High School Reunion.” She received a National Board of Review Award for her portrayal of a homicidal loner in the controversial movie “Happiness,” written and directed by Todd Solondz. Manheim will next be seen sharing the screen with Robert Redford and Jennifer Lopez in director Lasse Hallström’s “An Unfinished Life.”

Her television credits include the recent miniseries “Elvis,” starring as Gladys Presley, “The Tenth Kingdom” and “It’s A Girl Thing.” She has been seen in the telefilm “The Loretta Claiborne Story” and the series “Will and Grace,” “Chicago Hope,” “Ally McBeal” and “Gideon’s Crossing.” She also had a cameo role in the Emmy[®]- and Golden Globe[®]-winning HBO film “The Laramie Project.” Manheim made her producing debut with the telefilm “Kiss My Act!” and will next team with Marlee Matlin and Showtime, producing and starring in “Sound and Fury.”

Manheim’s career began on stage in New York after she earned her master’s degree from the prestigious Acting Program at New York University. She spent the next eight years performing at such renowned theatres as the New York Shakespeare Festival, Lincoln Center, Yale Repertory, and the New York Theater Workshop, among others. In 1995 she won an Obie Award for her portrayal of Gemma in Craig Lucas’ “Missing Persons,” and in 1996 she wrote and starred in her one-woman show, “Wake Up, I’m Fat!” which played to sold-out audiences at The Public Theater. In 1999, Manheim turned her one-woman show into a New York Times best seller; *Wake Up, I’m Fat!* was published by Broadway Books.

ARIEL GADE (Cecilia) began her career at the age of four when she starred as Ben Stiller’s daughter in “Envy.” After getting a taste of being in front of the camera, she wanted more and told her parents her dream was to be an actress—but just in case she

didn't make it, she was willing to be a trainer for Shamu the killer whale. Gade then went on to work with Melissa Gilbert as her daughter in the television pilot "Then Came Jones." This fall, Gade stars in ABC's highly anticipated sci-fi drama, "Invasion."

While Gade loves acting, she also enjoys being a kid. She can't get enough of the Bratz Dolls, Disneyland, jumping rope, and watching "That's So Raven" and "Phil of the Future." She's a big fan of all Disney movies, and coincidentally, her parents named her after Ariel in "The Little Mermaid." She has a cousin named Izaiah, who is like a brother to her, and enjoys just spending time with her family.

PERLA HANEY-JARDINE (Natasha/Young Dahlia) made her feature-film debut in Quentin Tarantino's "Kill Bill: Vol. 2," playing the role of B.B. Gunn. She has also been seen in numerous national and regional commercials.

Born on an island off the coast of Brazil, Haney-Jardine currently lives in the mountains of North Carolina with her parents and little brother, Lux. She enjoys a number of hobbies including swimming, drawing, painting, salsa dancing and gardening, as well as speaking Spanish with her Venezuelan-born father.

ABOUT THE FILMMAKERS

WALTER SALLES (Director) most recently directed "Motorcycle Diaries," based on the diaries of Ernesto Che Guevara and his friend Alberto Granado, about their exploratory trip across Latin America in 1952. The film garnered both critical and audience acclaim at the Sundance and Cannes Film Festivals—and went on to receive two Academy Award® nominations and win the BAFTA Award for Best Foreign Language Film.

In 2001, Salles directed "Behind the Sun," which won the Audience Award (Leoncini d'Oro) at the 58th Venice Film Festival and was nominated for both the Golden Globe® and BAFTA Award for Best Foreign Language Film in 2002. "Central Station," his previous film, won the Sundance-NHK Cinema 100 Award for its screenplay in 1996 and premiered at the Sundance Film Festival in 1998. "Central Station" went on to win 55 international awards, including the Golden Bear for Best Film and Best Actress at the Berlin Film festival that same year, the Golden Globe® and BAFTA Award for Best Foreign Language Film in 1999, and two Academy Award® nominations. Salles' 1995 feature, "Foreign Land," won eight international features including Brazil's Best Film of the Year.

In addition to his feature-film directing, Salles also acts as producer or co-producer of young filmmakers' features in Brazil. He co-produced director Fernando Meirelles' "City of God," which garnered four 2004 Academy Award® nominations, and produced Karim Ainouz's "Madame Satã." He most recently produced Julia Solomonoff's Argentinian film "Hermanas."

RAFAEL YGLESIAS (Screenplay) has published eight novels including *Fearless*, which he adapted to the screen for Peter Weir to direct. His other screen adaptations are "Death and the Maiden" for Roman Polanski, "Les Miserables" for Bille August, and "From Hell" for Allen and Albert Hughes. Yglesias was born in Manhattan, has lived there all of his life, and tries to stay away from Roosevelt Island—especially in the rain.

BILL MECHANIC (Producer), a respected entertainment-industry veteran, formed his own production company, Pandemonium Films, after serving as a top studio executive for eighteen years. **DARK WATER** is the first film produced by Mechanic, but it will be quickly followed by Terry Malick's "The New World," which he executive produced, at year-end. Most recently, he was Chairman and Chief Executive Officer of Fox Filmed Entertainment from 1993 through June of 2000. In this position, he oversaw all operations of the studio including worldwide feature-film production; marketing and distribution activities, as well as all worldwide operations for Fox Video; Fox Interactive; Licensing and Merchandising; and Fox Music.

During his tenure at Fox, the company significantly expanded its production capacity by creating four film divisions—Twentieth Century Fox, Fox 2000, Fox Searchlight Pictures, and Fox Family Films. Among the hit films produced under his supervision were: "Cast Away," Best Picture Academy Award® winner "Titanic," "X-Men," Academy Award® winner "Moulin Rouge," "Independence Day," "Ice Age," "Entrapment," "Big Momma's House," "Minority Report," "What Lies Beneath," "Planet of the Apes," "Men of Honor," "Sexy Beast," "Never Been Kissed," "There's Something About Mary," "Star Wars Trilogy Special Edition," Best Picture Academy Award® winner "Braveheart," Academy Award® winner "Boys Don't Cry," "Quills," "Mrs. Doubtfire," "Speed," "True Lies," "Die Hard with a Vengeance," "The Full Monty," "Dr. Dolittle," "The X-Files," "Me, Myself & Irene," "The Thin Red Line," "Ever After," "William Shakespeare's Romeo + Juliet," "Broken Arrow," "Courage Under Fire," "Soul Food," "Anastasia" and "Waiting to Exhale."

Under Mechanic, the studio also released "Star Wars: Episode I The Phantom Menace," the new chapter in George Lucas' epic saga, in 1999.

As a result of his leadership, in 1998 Twentieth Century Fox was the number-one studio in worldwide box-office gross. That same year, Fox Music produced five of the top ten selling soundtracks: "Titanic," "Hope Floats," "Doctor Dolittle," "Bulworth," and "Ally McBeal." In addition, during his reign the studio produced six of the top ten grossing movies of all time and six of the top ten selling live-action videos—both domestically and internationally—including the best-selling video in history, "Titanic." Fox produced the number-one grossing films worldwide in 1995, 1996 and 1997 with "Die Hard with a Vengeance," "Independence Day" and "Titanic." In all, the studio earned 72 Oscar® nominations including 5 Best Picture nominations under his management.

Prior to joining Fox, Mechanic served as President of International Distribution and Worldwide Video at The Walt Disney Studios, overseeing international theatrical, worldwide home video and worldwide pay television. He began at Disney in 1984, subsequently building its home-video units both in the United States and overseas from minor industry players to nearly double the size of their nearest competitors. The division grew from \$30 million in revenue to over \$3 billion and is now responsible for 15 of the top 20 all-time best-selling videocassettes. He pioneered the concept of direct sales to mass merchants, which has become an important part of the home-entertainment business.

One of Mechanic's critical moves was when he ended a five-year relationship between Disney and Warner Bros. for the overseas distribution of the Disney studio's

theatrical product and set up BVI, the first completely new international theatrical distribution organization in more than three decades. In its first full year of operation, the unit became the industry's #1 Distributor.

Prior to this, Mechanic served as both Senior Vice President of Walt Disney Home Video and Vice President of Pay Television Sales for the company. During this period, he also oversaw network specials for Disney Television and his programs were nominated for several Emmy® Awards.

He serves on the Board of Governors for the Academy of Motion Picture Arts and Sciences, the Board of Counselors for the prestigious USC Film School and the Board of American Friends of the National Film Theatre of England. He has been honored with the Showman of the Year Award by the Producers Guild and has received a Crystal Award from Women in Film. In 1998, he was elected into the Video Hall of Fame, and in 2001 he became the first Hollywood executive to chair the jury of any of the major international film festivals when he served as President of the Jury for the Berlin Film Festival.

ROY LEE (Producer) earned his first motion picture producing credit (as executive producer) on Gore Verbinski's 2002 blockbuster, "The Ring," whose sequel, "The Ring Two" (also executive produced by Lee), earned \$36 million during its opening weekend (March 18-20) as the nation's top-grossing film at the box office. He also produced last year's haunted-house horror hit "The Grudge," based on the 2000 Japanese film "Ju-On," directed by Takashi Shimizu. The film currently holds the record for the biggest horror opening weekend of all time following its October 2004 release.

A Korean American born in Brooklyn and raised in Bethesda, Maryland, Lee earned a bachelor's degree from George Washington University and a law degree from American University. After a brief stint as a corporate attorney, Lee relocated from Washington, D.C., to Los Angeles in 1996 to pursue a career in the film industry. He landed his first job with the production company Alphaville, where he worked on films such as "The Mummy," "The Jackal" and "Michael." With his experience tracking scripts at Alphaville, he later co-founded a website called *ScriptShark.com*, which allowed aspiring writers the opportunity to have their screenplays evaluated by industry professionals. This success led to an assignment with a talent-management company where he tracked short films to play on personal computers.

As an independent producer and development executive, Lee (dubbed "The Remake Man" in a 2003 *New Yorker* profile) began importing films in 2001 from Japan, Korea, Hong Kong and Indonesia to be remade in the United States, selling the rights to American movie studios on behalf of their Asian distributors.

Together with partner Doug Davison, Lee founded Vertigo Entertainment, where the producing pair is developing several projects. Those titles include "The Departed" (a police thriller currently in production starring Matt Damon, Jack Nicholson and Leonardo DiCaprio under the direction of Martin Scorsese), "Il Mare" (a love story currently in post-production starring Keanu Reeves and Sandra Bullock), and "Antarctica." Already completed is another highly anticipated horror film based on a Japanese production—DARK WATER (based on Koji Suzuki's short story), directed by Walter Salles and starring Oscar® winner Jennifer Connelly.

DOUG DAVISON (Producer) most recently produced the haunted-house thriller “The Grudge,” which starred Sarah Michelle Gellar and was based on the 2000 Japanese film “Ju-On,” directed by Takashi Shimizu. The box-office hit currently holds the record for the biggest horror opening weekend of all time following its October 2004 release. Davison is currently in post-production on “Il Mare,” a love story starring Keanu Reeves and Sandra Bullock and directed by Alejandro Agresti for Warner Bros.

Davison produced those films with Roy Lee, his partner in Vertigo Entertainment, a motion picture development and production company the pair founded in 2001 (based at Miramax’s Dimension Films). Their first production, DreamWorks’ “The Ring” (adapted from Hideo Nakata’s popular 1998 Japanese fright film) opened a year later to resounding success in both the U.S. and overseas, tallying a quarter-billion dollars at the global box office.

Davison is currently supervising development of a number of projects at Vertigo with several Hollywood studios, including their recently signed distribution deal with Universal Pictures and Focus Features. Those titles include “The Departed” (a police thriller now in production starring Matt Damon, Jack Nicholson and Leonardo DiCaprio under the direction of Martin Scorsese), “Chaos” (a thriller starring Robert De Niro), Hideo Nakata’s remake of the paranormal thriller “The Entity,” “The Grudge” sequel, “Smoke,” “Addicted,” “The Eye,” “Antarctica” (directed by Frank Marshall and currently filming on location in British Columbia), a remake of the 1956 sci-fi classic “Invasion of the Body Snatchers” to be directed by German helmer Oliver Hirschbiegel, and “Coach,” a family comedy to star Diane Keaton.

Davison, a native of Washington, D.C., attended Hamilton College in upstate New York. After graduating with a degree in English literature, he relocated to New York City, where he pursued work in the film industry, first as a set production assistant (“Die Hard: With A Vengeance”), then as a script reader at New Line Cinema. Upon relocating to Los Angeles, Davison landed at Mad Chance Productions where, under the tutelage of Andrew Lazar, he worked as the company’s director of development before becoming President of Production, co-producing Warner Bros.’ “Death to Smoochy,” written by Adam Resnick, directed by Danny DeVito, and starring Robin Williams and Edward Norton. While at Mad Chance, Davison also developed such projects as “Space Cowboys,” “Cats and Dogs” and “Confessions of a Dangerous Mind.”

ASHLEY KRAMER (Executive Producer) joined Pandemonium in January 2001 as Executive Vice President of Production. She came to Pandemonium from Fox 2000 Pictures at Twentieth Century Fox, where she was an executive for six years. While at Fox 2000, Kramer developed a wide variety of films, including “Never Been Kissed,” “Fight Club,” “Someone Like You,” “Anna and the King,” “One Fine Day,” and “Pushing Tin.”

Prior to working at Fox 2000, Kramer was an executive at Neufeld/Rehme Productions at Paramount.

DIANA POKORNY (Co-Producer) most recently co-produced Lasse Hallström’s “The Shipping News,” starring Kevin Spacey, Cate Blanchett, Julianne Moore and Judi Dench. Previous to that she co-produced the features “Hanging Up,” starring Meg Ryan, Diane Keaton and Lisa Kudrow; “The Astronaut’s Wife,” with Johnny Depp and

Charlize Theron; “A Thousand Acres,” starring Michelle Pfeiffer and Jessica Lange; “The Object of My Affection,” starring Jennifer Aniston; and “The Crucible,” starring Daniel Day-Lewis and Winona Ryder. For HBO, she produced the Emmy® and Golden Globe® Award-winning HBO telefilm “Indictment: The McMartin Trial,” starring James Woods.

Her other film credits include “Short Cuts,” “Once Around,” “Last Exit to Brooklyn,” and “Light Sleeper.” A film-industry veteran, Pokorny worked in a number of different capacities in the film business, working her way up the ranks from production assistant to location manager to production manager before landing her first producing job on “Safe Passage,” with Susan Sarandon and Sam Shepard.

A native of Spokane, Washington, Pokorny studied at Antioch College and The London School of Economics. She lived and worked in New York City for a number of years before moving to Los Angeles, where she currently resides.

AFFONSO BEATO (Director of Photography) is an esteemed cinematographer with an award-winning international career spanning close to forty years. His most recent credits include “The Fighting Temptations,” with Cuba Gooding, Jr., and Beyonce Knowles, for director Jonathan Lynn and the acclaimed “Dot the I” for director Matthew Parkhill. Beato’s additional film credits include Bruno Barreto’s “View from the Top,” with Gwyneth Paltrow, Mike Myers and Christina Applegate, and Terry Zwigoff’s “Ghost World” with Scarlett Johansson and Thora Birch. Most notably, Beato had a running partnership with acclaimed Spanish director Pedro Almodovar on such films as “All About My Mother,” which garnered a 2000 Academy Award® for Best Foreign Language Film, “Live Flesh” and “The Flower of My Secret.” Beato has also worked with director Jim McBride on repeated occasions on such films as “The Big Easy,” “Great Balls of Fire” and “Uncovered.” His other select film credits include “Price of Glory,” “Orfeu” and “Antonio Das Mortes,” which won the Jury Prize at the Cannes Film Festival.

Beato’s television credits include “Dead by Midnight,” “Pronto,” “The Informant,” “The Wrong Man” and, most recently, the Hallmark Hall of Fame telefilm “Plainsong.” Originally from Brazil, Beato moved to New York in 1970, became a U.S. citizen and currently resides in Los Angeles.

THERESE DePREZ (Production Designer) has spent over a decade contributing her production design talents to a diverse list of award-winning films. Among her most prominent credits are Spike Lee’s “Summer of Sam,” John Cameron Mitchell’s “Hedwig and the Angry Inch,” Stephen Frears’ “High Fidelity,” Mark Pellington’s “Arlington Road” and “Going All The Way,” Todd Solondz’s “Happiness,” Tom Dicillo’s “Living in Oblivion” and “Box of Midnight.” She has also designed such popular films as “I Shot Andy Warhol,” “Swoon,” “Postcards From America,” “Doom Generation,” “No Looking Back,” “Stonewall,” “How to Lose a Guy in Ten Days,” “Marci X,” and “American Splendor,” which received the Grand Jury Prize at the 2003 Sundance Film Festival and the International Critic’s Prize at the Cannes and Deuville Film Festivals. Most recently, she designed Kip Williams’ “The Door in the Floor.”

DePrez has also designed commercials and short films/videos for such artists as Laurie Anderson, John Leguizamo, Bob Dylan, and David Bowie, as well as Bowie's 2003/2004 Reality World Tour stage design.

DePrez has been recognized for her talent by such prestigious organizations as the Sundance Film Festival, which awarded her a Special Jury Award for Production Design in 1997; the Gijon International Film Festival, which awarded her Best Art Direction for "I Shot Andy Warhol" in 1998; and Theater Crafts International, which awarded her Outstanding Achievement for Production Design in 1996.

DANIEL REZENDE (Editor) received a 2004 Academy Award® nomination and a 2003 BAFTA Award for his work on Fernando Meirelles' "City of God." Nominated for four Academy Awards®, "City of God" was the first feature film Rezende worked on as editor. Most recently, he edited Walter Salles' "Motorcycle Diaries." Previous to that he was editor on the Brazilian feature "Storytellers," directed by Elliane Caffé, and "City of Men," a Brazilian television series inspired by "City of God."

A native of São Paulo, Brazil, Rezende studied advertising at ESPM, after which he began working as an editor on commercials and videos. DARK WATER marks his second collaboration with director Walter Salles and his first time editing an English-language film.

MICHAEL WILKINSON's (Costume Designer) film credits as costume designer include the feature films "American Splendor," "Imaginary Heroes," "Garden State," "Milwaukee," "Minnesota," "Looking for Alibrandi," "Shearer's Breakfast," "True Love and Chaos," and "Stripped Off," as well as design assistant credit on the films "Passion," "Mary," "The Matrix," "Good Fruit," and Baz Luhrmann's "William Shakespeare's Romeo + Juliet" and "Moulin Rouge."

His theater work includes award-winning set and costume designs for the Sydney Theater Company, Opera Australia, The Australian Dance Theater, and the Ensemble Theater. He has also worked in the United States, as a designer on "Steel City" at Radio City Music Hall.

For the Opening and Closing Ceremonies for the Sydney 2000 Olympic Games, Wilkinson created hundreds of designs; among these were outfits designed specifically for Elle McPherson, Kylie Minogue, Savage Garden, and the silver bodysuit worn by torchlighter Cathy Freeman. Wilkinson is a graduate of The National Institute of the Dramatic Arts in Sydney, Australia. He has also studied Architecture at the University of Sydney.

ANGELO BADALAMENTI (Composer) has a well-deserved reputation for being one of today's most original and innovative voices in film music.

His long-standing collaboration with director David Lynch started with cult classic "Blue Velvet." He was nominated for Golden Globe® Awards for his scores to Lynch's "The Straight Story" and "Mulholland Drive." He also worked with the director on "Twin Peaks: Fire Walk with Me," for which he won the Independent Spirit Award, as well as "Wild At Heart" and "Lost Highway."

Badalamenti's recent work includes Jean-Pierre Jeunet's "A Very Long Engagement" and Paul Schrader's "Dominion: Prequel to the Exorcist." His other credits include "The

City of Lost Children,” directed by Jean-Pierre Jeunet and Marc Caro; “Arlington Road,” starring Tim Robbins and Jeff Bridges; “The Beach,” directed by Danny Boyle and starring Leonardo Di Caprio; and “Secretary,” starring Maggie Gyllenhaal.