

THE FOG

In Revolution Studios' horror/thriller *The Fog* there really is something out there in the dark.

In the small town of Antonio Bay, a terrifying and malevolent force hidden within a thick and deadly fog terrorizes the local residents. Shrouded by the mist is a ghastly mystery of merciless revenge, one that the town's inhabitants would do well to unravel — before it's too late.

Revolution Studios Presents A Debra Hill Production in Association with David Foster Productions, *The Fog*, a Columbia Pictures release starring Tom Welling,

Maggie Grace, Rade Sherbedgia and Selma Blair. The film is directed by Rupert Wainwright from a screenplay by Cooper Layne based on the film written by John Carpenter and Debra Hill. The film is produced by the late Debra Hill, David Foster and John Carpenter. The executive producers are Todd Garner, Dan Kolsrud and Derek Dauchy. The director of photography is Nathan Hope. The production designers are Michael Diner and Graeme Murray. The film is edited by Dennis Virkler, A.C.E. The costume designer is Monique Prudhomme. The casting is by Amanda Mackey, CSA and Cathy Sandrich Gelfond, CSA. The music supervisors are Nora Felder and Budd Carr. The music is by Graeme Revell.

The Fog has been rated PG-13 by the MPAA for Violence, Disturbing Images and Brief Sexuality.

The Fog will be released by Columbia Pictures on October 14, 2005.

ABOUT THE STORY

In 1871, as an eerie mist was rising over the sea, four men committed an unspeakable crime. The crew and all the passengers of a clipper ship sank to a watery grave. Their lives lost, their names forgotten, their stories remained unfinished and untold as an impenetrable fog concealed the murderers' grisly secret for several generations.

Now the restless spirits of the dead surface, determined to reveal the past and bring this perfidious crime to light.

When Nick Castle (Tom Welling, in the role originated by Tom Atkins) captain of the charter boat captain Sea Grass and his first mate Brett Spooner (DeRay Davis) unknowingly hook their anchor on an old sea bag wedged between rocks

on the ocean floor and spill its contents, they trigger a series of terrifying events that will have deadly consequences on their small island, Antonio Bay.

Artifacts from the past begin washing ashore — an old gold hairbrush, an antique pocket watch, a gold music box — and the vengeful spirits of their previous owners are unleashed on Antonio Bay.

“The past is literally being washed up into the present,” says director Rupert Wainwright, “so weird things start appearing. As more and more of these items appear, we slowly begin to realize that two worlds are destined to collide.”

Yet even before these ghostly personal effects surface, the past and present are already in conflict within the small population of Antonio Bay. The generations are divided about using the town’s limited financial resources on a statue honoring four of its heroic founding fathers — Patrick Malone, David Williams, Norman Castle and Richard Wayne. Nick Castle, a direct descendent of one of the town’s founders would rather see the money invested in repairing the town’s dock and sea wall — much to the displeasure of Antonio Bay’s elderly mayor, Tom Malone (Kenneth Welsh) and Kathy Williams (Sara Botsford), the town’s historian.

Elizabeth Williams (Maggie Grace) returns to Antonio Bay to visit her mother Kathy, from whom she has become estranged since Elizabeth abruptly moved away. Her ex-boyfriend Nick still cares for her — even though she left town without telling him — and he and Elizabeth tentatively reconnect.

“Elizabeth and Nick’s relationship is very much about piecing things back together,” explains Maggie Grace. “Neither of them is entirely sure where it’s going or what’s happening. We just know that they care about each other very much. It’s about remembering the romance they shared. While she feels justified

in her decision to leave town, even though it caused Nick pain, there's also a sense of regret."

In the original film version of *The Fog*, directed by John Carpenter, Elizabeth (played by Jamie Lee Curtis), is an outsider who hitches a ride into town and is caught in a nightmare not of her own making. In the updated version, Elizabeth also hitchhikes into town, but she was born and raised there, which strengthens the film's past-meets-present theme. "Elizabeth has a history on the island. She's invested in the people, and she has unfinished business with Nick," says Grace. "She's also descended from one of the town's founding fathers, so she's implicated in a more significant way. While she still serves the same purpose as in the original movie, Elizabeth is a very different character in this version."

Nick and Elizabeth's relationship is further complicated by Nick's dalliance with Stevie Wayne (Selma Blair, in the role created by Adrienne Barbeau), keeper of the lighthouse, which is dedicated to her great-great grandfather. Stevie is the disc jockey of the local radio station, which she also owns and broadcasts from the lighthouse. She is a single mom, who has provided Nick with more than good conversation while Elizabeth was away. Nick may be "a fairly simple, straightforward guy who says what's on his mind and does what he wants to do," according to Welling, "but he also has a knack for complicating matters because he does as he pleases without thinking of the consequences."

Spooner warns Nick about his infidelity, but it falls on deaf ears — though Spooner can hardly be considered a credible advisor on the subject. No sooner does Nick head off to a secret rendezvous with Stevie than Spooner organizes a "booze cruise" on the Sea Grass. The party passengers include several beautiful women, Sean, Nick's cousin — and a camcorder for Spooner to tape the festivities. However, the fun and games quickly turn into gruesome horror the moment the ominous fog rolls in. Spooner is the only survivor of the havoc raised by the deadly fog.

The spirits' revenge has begun.

"The Fog is about accountability," Welling explains. "Unfortunately it's not accountability for what you did, but what your ancestors did. And there's also an environmental issue - what we do today may affect generations to come and we need to take responsibility for what we do."

At the same time as the Sea Grass partygoers are suffering their frightening demise, Elizabeth is experiencing a recurring nightmare in which she's one of many people trapped in the burning hold of a ship. She is terrified, confused and unaware of the dream's significance. Later, when the town's eccentric beachcomber hands Elizabeth an antique pocket watch he found buried in seaweed on the shore, it suddenly starts ticking again — the first sign of Elizabeth's connection with the town's ghostly past.

While Elizabeth struggles with her past and her future, Stevie is very much rooted in the present. Slightly older and wiser, Stevie's response to Elizabeth's sudden return from New York — somewhere between disinterest and bemusement — illustrates how at ease Stevie is with herself and her place in the world. Selma Blair sums up her character: "Stevie owns a small radio station. She does weather reports and only plays music she likes. She's also a normal, maternal woman whose life is centered around her son, Andy (Cole Heppell)."

Stevie's otherwise calm demeanor is seriously challenged when things at the lighthouse go horribly awry. First the KAB airwaves are taken over by the sound of a music box, which plays over the screams of the dying passengers we saw aboard the clipper ship. Then the antique hairbrush her son Andy found on the beach bursts into flames and leaves behind a hallmark identical to the one Elizabeth found on the back of the gold pocket watch.

The situation on the island worsens when Elizabeth finds the 1871 journal of one of the town's founding fathers, Patrick Malone — or, rather, it finds her. After a near drowning experience, the terrified Elizabeth turns to Father Malone, brother of Antonio Bay's mayor Tom Malone. Tormented by the knowledge of his forebears' misdeeds, yet unable to violate the sanctity of the confessional, Father Malone finds solace in drink. As Adrian Hough, who plays the haunted priest, explains, "Father Malone is the one person in the town who knows exactly what has gone down in the past and he knows that retribution is coming. This knowledge has burned a hole in his soul which he tries filling with alcohol. But all that seems to do is fuel the fire, a madness that eventually overtakes him."

When Elizabeth turns to Father Malone for help and he's unable to shed any light on the mystery, she and Nick search for clues in the cryptic entries they find in Patrick Malone's 1871 journal: "May God forgive my soul. I say these words, but in my heart I wonder, can God forgive any man for a sin as great as the one I am about to commit?"

As Elizabeth and Nick pore over the journal at a local pub, Elizabeth becomes aware of old photos that line the tavern's walls: The fledging town of just a few ramshackle huts and tents, seemed to have grown overnight into a thriving community. The date of this sudden transformation: 1871.

If there is a connection, Elizabeth and Nick better discover it quickly as the fog has just claimed two more innocent lives.

Over at City Hall, a small soiree is in progress celebrating the unveiling of the controversial statue of the founding fathers. But the citizens of Antonio Bay, shaken by the recent deaths on the charter boat, are preoccupied with the tragedy's effect on the local tourist trade. In response to the celebration of the four heroic founding fathers, who it becomes clear, were responsible for an

unspeakable act, the fog knocks out the town's generator, shrouding the island in darkness.

At the lighthouse, Stevie, who just witnessed the horrifying death of the local weatherman, Dan (Jonathan Young), is desperately trying to reach her son. She sends an S.O.S. over the radio but, unsure that anyone has intercepted her plea for help, sets off for her beach house to find Andy. The fog, thick and wet, obscures the road and Stevie's car is broadsided by a truck and careens down an embankment into the cold, dark sea.

As Stevie struggles to save herself, she comes face to face with the bloated, ghostly bodies that rise from the deep. After a narrow escape, she resumes the search for her son Andy, unaware that the fog has claimed another victim, the boy's grandmother Connie. The terrified young boy has holed up in his room, taping the cracks around the doorframe to keep the killer fog from invading his room. But even that is no protection against the encroaching menace. Fortunately, Nick arrives at that moment to save the boy from certain doom.

Desperate to save her mother, Elizabeth and Nick head to the Town Hall. But the fog envelops Nick's vehicle, blinding him and causing a crash. In the chaos that ensues, Stevie emerges from the darkness, shaken but safe.

But something else also appears through the fog at the town pier: A spectral clipper ship and its revenge-starved passengers.

Spooner, who has escaped from the hospital after his injuries aboard the Sea Grass, stands at the dock with the drunken Father Malone, watching in horror as the Elizabeth Dane sails into the harbor. Spooner recognizes the ship he saw the night Nick's charter boat was attacked but only Father Malone understands why it has come to Antonio Bay, and seems to accept his fate.

Elizabeth, Nick, Stevie and Andy finally arrive at the Town Hall. The statue's significance dawns on Elizabeth and the secret of the doomed clipper ship and its fiery destruction by the town leaders of Antonio Bay in 1871, is finally revealed.

"*The Fog* focuses on the nexus of the past and the present, and how the past comes back to destroy the present," says director Wainwright. "These people are all descendents of those four men who murdered a couple of hundred people and took all their money. With that money they created this town, which became quite successful."

The Town Hall is a museum celebrating Antonio Bay's success and its dark, secret past, and is therefore the perfect spot for this revelation. After Elizabeth solves the mystery, Father Malone is no longer bound by the confessional. While everyone else is prepared to accept the truth and its possible consequences, Mayor Tom Malone is still convinced his great grandfather's deathbed confession was nothing more than the ramblings of a madman. "We are not guilty," he insists.

"In Malone's eyes we're not responsible for what our ancestors did and that's why it's a shock to him when the ghosts return and violently seek their revenge," says Kenneth Welsh who portrays Mayor Tom Malone.

After exacting revenge, the souls of the Elizabeth Dane can finally rest in peace. The dark secret exposed, the fog drifts back out to sea.

ABOUT THE PRODUCTION

When producer John Carpenter and his partner, the late Debra Hill, were first approached by David Foster about remaking Carpenter's 1980 classic *The Fog*

— at the suggestion of Foster’s colleague and associate producer Shane Riches —Carpenter was intrigued but certain he didn’t want to be at the helm again. It made more sense, according to Carpenter, to let “some young genius take over and make it better.” He and Hill agreed to let Foster, who produced Carpenter’s *The Thing*, move forward with the project. Foster was game not only because he loved the original but because of his prior experience working with Carpenter. “He’s the most comfortable guy to work with,” says Foster. “He doesn’t indulge himself. To me that’s important.”

Foster was also attracted to the original’s lack of violence and gore despite its subject matter. “One of the things about the original *The Fog* that I loved was that most of the violence is suggested. When you look at it today, it still holds up. It’s scary as hell.”

Foster continues: “I have five grandchildren and I want to make movies they can see. I don’t think I could do a bloodletting movie. I think this is a fabulous ghost story about these people trapped in the bottom of the ocean for 100-some odd years who arise to seek revenge on the descendents of the men who killed them.”

Foster met with Hill at the hospital where she was valiantly battling cancer. Despite her condition, Foster fondly recalls, “She was the same old Debra, filled with great energy and passion for the movie-making process.”

Foster then approached Revolution Studios and within 48 hours, a deal was struck. “I’ve known (Revolution Studios’ founder) Joe Roth for many years,” says Foster. “He’s an honorable guy. Revolution Studios is one of the few places in Hollywood where a working producer, a guy who knows how to produce films and knows what it entails, is running the show.”

Foster, Carpenter and Hill then began looking for a screenwriter to update the original. Cooper Layne, who had written *The Core*, another film produced by Foster, met with everyone's approval. "He's a really talented, fresh, new writer," explains Foster. "Everybody was excited with his take on the material."

Carpenter concurs with Foster's assessment. "Cooper came up with several pages of ideas about *The Fog* that were really terrific. He did a fabulous job of keeping the essential story but making some significant changes."

While Layne toiled away at his first draft, Foster suggested they bring a director on board early in the process. Carpenter and Hill agreed. "We hadn't finished the script," says Foster, "but inevitably a director will come in and bring his vision to it, so I thought it would be best to have the director with us from the beginning. We were all impressed with *Stigmata* directed by Rupert Wainwright. When we met him he had already visualized the movie."

The recent spate of successful horror films begs the question, "Why is the genre so resilient?"

"Horror has been with us since the beginning of movies," says Carpenter. "All of us can all relate to horror. We are born afraid. We come into the world screaming and get whacked in the butt. And we all are afraid of the same things. There may be cultural differences in humor but not in horror. So horror is perfect."

Horror is also high on entertainment value, Carpenter continues. "They make for great date movies. You get all jacked up, your adrenaline surges, you yell, you scream — then you laugh because you screamed."

He cites the recent success of such films as *The Ring* and *The Grudge*, both of which take the genre seriously. "They respect the story and tell it with all seriousness."

Like those movies, the new version of *The Fog* reflects the sensibility of a generation of filmmakers who grew up on suspense thrillers like *Jaws* and *The Fog*. “I think it’s just natural that the people who watched those movies as children and have now become filmmakers, want to see the kind of movies that they enjoyed. And even if it’s not a remake, it’s usually inspired by some other film,” Carpenter concludes.

Another aspect of what is appealing in the more successful horror films is the inversion of what is otherwise normal or safe — taking the benign and making it feel dangerous. “Part of why *The Fog* works,” explains Selma Blair, “is that we normally think of an island as very secure and safe, a place where everyone’s happy. And fog, which is normally very idyllic and sweet around a lighthouse, becomes a monster in our film. That’s always the trick in horror movies, making something that seems to be a comfort into a threat.”

“Visually, fog is rather beautiful,” says director Wainwright. “Yet anybody who has driven along the grapevine up to northern California knows it can be very dangerous. You can’t see anything, and people die in car crashes all the time around there. In horror movies, it’s fun to play with a thing of beauty and make it frightening.”

Maggie Grace concurs. “After I accepted this role I started watching as many horror films as I could to educate myself in the genre and get an idea of what makes them work, what makes them scary. I wanted to break it down for myself. After seeing a movie like *Jurassic Park*, you never fear that a dinosaur is going to come rampaging down the street after you. But if it’s about the people in your neighborhood ... It’s all about finding fear in everyday things. That’s what really sticks with you. A week later, you’re still a bit creeped out by those kinds of movies.”

In the past, horror films tended to appeal to a heavily male audience. At present, they skew younger and more female. “Horror films are young people’s films,” explains producer Foster. “And the largest demographic — 56 percent — is young women. That’s only in the last four years.”

One reason for the demographic shift may be the tendency in horror films for the female characters to emerge victorious. “Horror movies have become such a great vehicle for women to prove themselves as heroines,” says Blair. “They are the first movies in which women rise up and save the day. They took the idea that women were victims or helpless and turned it inside out. I think we have to thank people like Debra Hill for the way she depicted women in horror movies.”

Grace wholeheartedly agrees. “It’s nice to play a character who is empowered, who gets in on the action,” she says, “someone who isn’t being carried through the movie the whole time.”

In addition, Grace and Blair liked the theme of *The Fog*. “It’s a morality tale wrapped in a horror film, a story of consequences, with very real characters,” says Grace. “Some films in this genre just plunk down characters in a situation where they investigate what’s happening, but we never really know who they are. I liked that our script explains the characters, how they are interrelated and why we should care about them.”

Another factor that enhances the genre, according to Blair, is Wainwright’s direction. “I really think *Stigmata* is gorgeous — a truly stylish, beautiful film that is quite spooky. When I read the script for *The Fog*, I noticed that Rupert had incorporated some truly stylistic elements.”

Adds Welling: “He also brings an edge to the story, a certain dark suspense that really works with this kind of material.”

The biggest problem for *The Fog*, was not attracting talent, but accommodating the stars' busy schedules. Tom Welling was starring in the hit TV series "Smallville" and Grace was in Hawaii shooting "Lost." For a time Welling worked five days a week on "Smallville" then came to *The Fog* on weekends. "One week we were shooting nights," recalls Foster, "and Tom finished working for us early Monday morning, around 7 a.m., showered, got dressed and went to work on 'Smallville.' That's rough. On another occasion Maggie flew in from filming 'Lost' in Honolulu, slept for two hours, worked all day with us and then turned around and flew right back to Honolulu. These guys were unbelievable."

Another attraction for the actors was working with a veteran producer like Foster. "David's been a part of so many major American movies," observes Blair. "And he really likes actors and hanging out with us. He was always there to take us out to dinner when we were tired at the end of the day. And he had the best stories to tell."

Foster had quite a reputation on the set for his Hollywood tales — past and present. "David is by far the best storyteller around," says Tom Welling. "He told me stories about everybody I've ever wanted to know about — Steve McQueen, Warren Beatty, Harrison Ford, Peter Sellers, Robert Redford. Good stories, nice stories. And he's also very good at what he does. He made it a very comfortable set."

Adds Grace: "David's been in the business longer than many of us have been alive. It was always like 'Uncle Foster's Story Hour.' We would all gather around, ask him questions about our favorite actors and directors, and he'd regale us. It was a lovely experience."

While Foster enthralled his cast and crew with stories from the past, Wainwright impressed them with his courage to face history. DeRay Davis, who plays Spooner, found the director's confidence in redoing the cult classic "huge," and

notes that Wainwright's confidence was a significant factor in keeping the actors free of doubt. "With him around, it just made me feel better," says Davis. "He created a great comfort zone."

So impressed was Blair with Wainwright that her only regret was not being able to spend more time with him due to the movie's short shooting schedule. "I wish I'd had more time to get to know Rupert better," she laments, "because he's really quite a brilliant guy and very funny. He was always making sure we were comfortable in our environment. He was very big on preparation."

Wainwright also taught the actress a valuable acting lesson. "Before we started shooting, Rupert insisted we create character bios," recalls Blair. "I always did this anyway, even if I never showed it to the director. But Rupert Xeroxed my bio and gave it to everyone to show them where my character was coming from so we would all be on the same page. There's a great benefit in doing that. It's a technique I hope to use again and again."

As for the director of the original version of *The Fog*, Carpenter insisted on letting Wainwright fly solo. "This is a new director and he brought his point of view and his sensibility to the film," says Carpenter. "I would have had a hard time telling him what to do or interfering with his vision. My approach to filmmaking has always been that it's the director's movie. And this was Rupert's time. He needed to stand up and make it his, which is what happened. I'd never spent much time on another director's set, so it was all new to me. It was actually quite interesting watching another director work. And there was a quality of *déjà vu*. I'd been here before but under different circumstances. It was a lot of fun to watch."

Carpenter functioned as a guiding light, says Grace. "We were thrilled to have John's support and his presence on set," she says. "He helped us capture the mood and feel of the original film. We had a really great map into the original, so we weren't exactly flying blind. Still, it's a very different movie."

“John was there purely as an inspiration,” adds Welling. “He was really fun to talk to. I mean the man’s a legend, an icon. To be around someone like that who has accomplished what he has, was truly wonderful.”

Carpenter’s 1979 version of *The Fog* was shot on a very low budget and with just two fog machines. The new version takes advantage of state-of-the-art technology. Special effects coordinator Bob Comer’s team had about 40 to 50 fog machines of various sizes and “a 40-foot trailer full of equipment that we carried everywhere because we never knew when we were going to use it,” he says.

Ironically, however, it was often the simpler, older technologies that still worked best. “Over a period of about a month we had people doing tests with all kinds of very complicated equipment,” says Comer, “but when it came down to it, the simplest forms of smoke worked the best. We were using nitrogen and CO2 chill-smokers to start with, but in the end we got rid of it all and just used dry ice and big plywood boxes and fans. It just goes to show you.”

The fog fluid was a simple mixture of propylene glycol and glycerin, heated until it atomized and turned into mist. It was then blown over dry ice blocks using large fans to roll it along the floor or water or — in the case of “angry fog” — through a pump fogger. “We have all these different versions of the fog,” says Wainwright. “The angry fog is two guys with hand foggers with lights on. They just blast it and come running towards you. The fog is so thick that it turns black but the lights inside illuminate it, so it literally looks like a cloud has come down and is attacking you.”

Wainwright continues: “Then we have ‘sneaky fog.’ It’s dry ice mixed with steam. Sneaky fog is way off behind a bush or something and comes tumbling down the hill. This big slew of it arrives and just wraps itself all around, a key aspect of the

scene. There's this great shot when Spooner is on the back of Nick's fishing boat and things seem to have gone horribly wrong. We pan all the way over and the fog starts moving in like a rowboat over the water up to the edge of the boat and then just starts slinking into the boat like a snake. It's really creepy. And it's better than any CGI shot."

Which is not to say that computer graphics were not utilized in the film. CGI was used to give the fog specific "character" when needed, or to remove the legs running beneath "the angry fog." But mostly, Comer's team relied on their own talents to achieve the desired effects, praying to the special effects gods for help. "Doing exterior fog is really difficult," explains Comer, "because if there's a slight breeze, it's impossible no matter how good you are. Fortunately for us, most of the time we were really lucky. The only bad night which sticks in my mind was the night we filmed the exteriors on the Elizabeth Dane. We had something like 60-kilometer winds and it was pouring rain and all the tents and equipment were blowing away, and we were supposed to be doing low-lying ground fog. It was a rough night."

The use of "real" fog helped the actors get into their roles. "In a lot of the scenes where the fog is supposed to be confusing or disorienting for us, it really was like that," recalls Welling. "The fog literally distorted us. We couldn't see. Rupert created a unique, mysterious environment."

Sometimes the effect was as frightening on the set as it is on film. "We were shooting a graveyard scene at dusk and it was foggy everywhere," Welling recalls, "and there were people walking out of the woods or passing in front of us with this gruesome makeup on. It was even more frightening than it was written. But I think it helped us as actors to tell the story."

Blair agrees. "The first night I worked was the scene where I'm in my car, desperately trying to get to my young son Andy. It was very dark outside and the

fog was massive, powerful. It was crowding me, shaping and shifting around me. That was my first experience with it and it was actually pretty spine-tingling and intense.”

Fortunately, the scares on the set were frequently undercut with unintended moments of humor. “We had this situation where the special effects guys were creating the fog with pump foggers and running toward the pick-up truck I was driving,” recalls Welling. “They were getting closer and closer — it was very scary, very emotional. Then all of a sudden there was this mysterious thump. One of the fog guys couldn’t see where he was going and ran right into the front of the truck. When we were sure he wasn’t hurt, we all started laughing. And he laughed the loudest of everyone.”

ABOUT THE CAST

TOM WELLING (Nick Castle) made his series-starring debut in the hit show “Smallville” as the teenage Clark Kent struggling to come to grips with his emerging superpowers. Welling made his feature film debut in 2003 starring with Steve Martin and Bonnie Hunt in the family comedy *Cheaper by the Dozen* and will star in the film’s sequel in 2006.

Born and raised in New York, Welling landed his first big break in 1999 with a six-episode romantic arc opposite Amy Brenneman on “Judging Amy.” He landed the starring role of Clark Kent after a nationwide search for a fresh face to play the part.

Though she only began acting professionally for six years, **MAGGIE GRACE** (Elizabeth Williams) has already amassed an enviable list of credits, including her most recent, a regular role in ABC’s critically acclaimed series, “Lost.”

A native of Columbus, Ohio, Grace made her television debut as Martha Moxley in the telefilm "Murder in Greenwich" and later starred in the telefilm "12 Mile Road." In addition to a recurring role on "Oliver Beene," Grace has guest-starred on several acclaimed television series including "Law & Order: SVU," "Cold Case," "Lyon's Den" and "CSI: Miami."

Grace currently resides in Los Angeles.

Croatian-born **RADE SHERBEDGIA** has more than 100 film credits and has worked with many notable directors including Nicholas Roeg, Stanley Kubrick, Clint Eastwood, John Woo, and Guy Ritchie. Sherbedgia's credits include *Two Deaths* (Roeg) with Sonja Braga, *Eyes Wide Shut* (Kubrick) with Nicole Kidman and Tom Cruise, *Space Cowboys* (Eastwood) with Tommy Lee Jones and Donald Sutherland, *Mission Impossible II* (Woo) again with Cruise and *Snatch* (Ritchie) with Brad Pitt and Bernicio Del Toro.

Sherbedgia also includes among his credits *The Quiet American* with Michael Caine and Brendan Fraser and *Stigmata* directed by *The Fog's* Rupert Wainwright.

Sherbedgia was seen most recently in Christopher Nolan's *Batman Begins* with Christian Bale, Michael Caine and Liam Neeson.

Sherbedgia still maintains ties to his homeland and will be seen there in two new films, *Go West* and *Bela Ptica*. On this side of the Atlantic, Sherbedgia stars in the television series "Surface" and the film comedy *The Optimist*.

DeRAY DAVIS (Brett Spooner) is a born hustler from Chicago's South Side, who began his career in comedy clubs and was first noticed by Hollywood at Atlanta's Laffapalooza Festival. Shortly after moving to LA, Davis won the Comedy Central

Laugh Riots Competition and was a standout on the Cedric the Entertainer Tour and at the Montreal Just for Laughs Festival.

Davis' film credits include the Hustle Guy in *Barbershop* and *Barbershop 2*, the Will Smith-produced *The Seat Filler*, *Johnson Family Vacation*, *Jiminy Glick in La La Wood* and *Frank McKlusky, C.I.*

One of Hollywood's most exciting and versatile young actors, **SELMA BLAIR** (Stevie Wayne) first gained attention for her performance in *Cruel Intentions*, a youthful retelling of the classic novel Les Liaisons Dangereuses.

After graduating from high school in Michigan, Blair moved to New York City to pursue her goal of being a photographer but found her way to acting classes at the Stella Adler Conservatory and the Column Theatre.

Blair starred for two seasons as the title character in the WB's "Zoe" and then appeared in the hit comedy *Legally Blonde* opposite Reese Witherspoon. She subsequently starred opposite Cameron Diaz and Christina Applegate in *The Sweetest Thing* and in two independent films that garnered her much critical acclaim: Dana Lustig's *Kill Me Later* and Todd Solodnz's controversial *Storytelling*.

Last year, Blair starred in Guillermo del Toro's *Hellboy* -- the sequel to which she will shoot next year -- and appeared in John Waters' *A Dirty Shame*. She was most recently seen in Paul Weitz's *In Good Company* opposite Topher Grace.

Her upcoming film appearances include *Pretty Persuasion*, *The Alibi* opposite Steve Coogan and *The Night of the White Pants* starring Tom Wilkinson and Nick Stahl.

ABOUT THE FILMMAKERS

Originally from England, **RUPERT WAINWRIGHT** (Director) studied at Oxford University and put himself through college by acting in such noted British films as *Another Country* and *Dreamchild*, before coming to study film at UCLA on a Fulbright Scholarship.

Wainwright is probably best known for *Stigmata*, an original vision of a classic horror film blended with a personal search for faith under the strictures of the Roman Catholic Church's hierarchy. Starring Patricia Arquette, Gabriel Byrne and Jonathan Pryce (with a cameo by *The Fog's* Rade Serbedzija), *Stigmata* is a gripping supernatural thriller with a unique take on corruption, evil and the limits of faith. It also was one of the first fictional pieces in any medium to introduce audiences to the mysteries of the Gnostic Gospels. The film was a worldwide hit, as controversial for its content as it was praised for its striking imagery.

His second feature, *The Sadness of Sex*, was an art house success that was praised by the Los Angeles Times as "an inspired tour de force." Other critics said it was "hilarious screwball erotica," "nothing short of stunning" and that it "expands the possibilities of cinema." A poignant comedy about love and the cycles of passion and heartbreak, it starred New York performance artist and noted short story author Barry Yourgrau and Peta Wilson in her big screen debut. The movie was later serialized on the Web at iFilm.com, becoming one of the most successful short film series launches ever and receiving one of the first Yahoo! Internet Movie awards.

Wainwright's other credits include the hit *Blank Check*, a children's feature for Walt Disney Studios. He has also worked in television, most notably directing "Dillinger," a two-hour TV movie for ABC starring Mark Harmon, Sherilyn Fenn and Will Patton and "Wolf Lake," a highly regarded pilot for CBS.

COOPER LAYNE (Screenplay by) made his feature film-writing debut with *The Core*, produced by *The Fog* producer David Foster. Layne also served as a producer on *The Core* and as executive producer on *The Palace Thief*.

The late **DEBRA HILL** (Producer/Based on the film written by) co-wrote, with director John Carpenter, the original screenplay for the 1979 version of *The Fog*, as well as *Halloween* and *Halloween II*, all of which she also produced. Hill is also responsible for bringing David Cronenberg's horror classic *The Dead Zone*, starring Christopher Walken, to the screen, as well as *Halloween III: Season of the Witch*.

Branching out into action films, Hill and Carpenter wrote the hit *Escape from New York* starring Kurt Russell, with Carpenter once again directing and Hill producing. The two also worked with Russell on *Escape from L.A.*, with Russell sharing a writing credit with Hill and Carpenter.

Among Hill's additional producing credits are Terry Gilliam's *The Fisher King* starring Robin Williams and Jeff Bridges, Garry Marshall's short film *The Lottery* starring Bette Midler and Antonio Banderas' directorial debut *Crazy in Alabama*.

Hill also maintained a thriving career producing television movies including "Confessions of a Sorority Girl," "Attack of the 50 Ft. Woman" and "Reform School Girl."

Debra Hill died in March 2005 prior to the start of filming on *The Fog*.

DAVID FOSTER (Producer) is a veteran motion picture producer, whose first movie was Robert Altman's classic *McCabe and Mrs. Miller* starring Warren Beatty and Julie Christie, a film listed as one of the 100 best American films of all time by the American Film Institute. Other early films include Sam Peckinpah's

The Getaway starring Steve McQueen and Ali McGraw, *The Drowning Pool* starring Paul Newman and Joanne Woodward, John Carpenter's *The Thing* starring Kurt Russell, *Mass Appeal* with Jack Lemmon and *The Mean Season* starring Kurt Russell and Mariel Hemingway and directed by the late Phillip Borsos.

Foster's other credits include *Running Scared*, *Short Circuit*, *Short Circuit 2* and *The River Wild* directed by Curtis Hanson and starring Meryl Streep and Kevin Bacon. Foster co-produced *The Mask of Zorro* directed by Martin Campbell and starring Antonio Banderas, Anthony Hopkins and Catherine Zeta-Jones, one of the most successful releases of 1998. His most recent productions are *The Core* starring Aaron Eckhart and Hilary Swank and *Hart's War* starring Bruce Willis and Colin Farrell.

Foster and writer/director Frank Darabont are producing the Sci-Fi Channel's miniseries "The Thing," based on the movie by John Carpenter, and *The Upturned Stone* slated for production and release in 2006.

Foster is a member of the Executive Committee of the Producers' Branch of the Academy of Motion Picture Arts and Sciences.

JOHN CARPENTER (Producer/Based on the film written by) was born in Carthage, New York and raised in Bowling Green, Kentucky, where his father was a college music professor. Captivated by movies, especially westerns, at an early age, Carpenter attended Western Kentucky University then enrolled in the University of Southern California's School of Cinema.

After winning an Academy Award® for his 1970 short subject, *The Resurrection of Bronco Billy* (completed while he was a film student at USC), Carpenter directed a series of low-budget, highly commercial and critically acclaimed movies including *Dark Star*, *Assault on Precinct 13* and *Halloween*.

Following *Halloween*, Carpenter cemented his reputation as a visionary horror film director with such hits as the original version of *The Fog*, *They Live*, *Prince of Darkness*, and *Christine*. He proved himself to be a formidable action director with such productions as *Escape From New York*, *The Thing* and *Big Trouble in Little China*.

Carpenter's motion picture credits also include the comedy-thriller *Memoirs of an Invisible Man*, the psychological horror film *In the Mouth of Madness*, the sci-fi love story *Starman*, which earned Jeff Bridges a Best Actor Oscar® nomination and *Village of the Damned*, the terrifying remake of the classic 1950s horror story. For the small screen, Carpenter directed the thriller "Someone's Watching Me," the acclaimed biographical mini-series "Elvis" starring Kurt Russell and the Showtime horror trilogy "John Carpenter Presents Body Bags."

This "master of terror," as one critic described him, shaped the imagination of filmgoers and generations of young filmmakers with such additional thrillers as *Vampires*, *Escape from LA* and *Ghosts of Mars*.

TODD GARNER (Executive Producer) is a veteran producer and Hollywood creative executive with a unique gift for creating and nurturing mainstream, commercial motion pictures. In various capacities throughout his career, Garner has developed, overseen, executive produced or produced well over 100 movies, many of them major hits for their respective studios. Formerly a founding partner of Revolution Studios, Garner founded Broken Road Productions in summer 2005.

Known for his strong relationships with top actors, directors and writers, Garner has numerous projects in various stages of post-production, production, pre-production and development through Broken Road. In addition to *The Fog*,

Garner is also producing *Zoom*, *Next* and *Mr. Blandings Builds His Dream House*, all of which he developed while still at Revolution.

Zoom, based on a graphic novel by Jason Lethcoe, will star Tim Allen as an out-of-shape former superhero who is called back into action to save the world from destruction, with only a ragtag group of kids to help him. Courtney Cox, Chevy Chase and Rip Torn also star. *Next*, a sci-fi thriller based on a Phillip K. Dick story, will star Nicolas Cage and Julianne Moore. Cage plays a man who can see into the future and change events before they happen. Ice Cube will star in *Blandings*, a remake of the 1948 Cary Grant classic, with Steve Carr (*Daddy Day Care*) directing.

Garner joined Revolution as a partner in May 2000. He was responsible for overseeing all aspects of development and production for the company's motion pictures during its remarkable first five years. Garner oversaw such hit Revolution films as *Black Hawk Down*, *Hellboy* and *Daddy Day Care*, and developed and served as executive producer on such films as *XXX*, *Anger Management*, *Radio*, *13 Going on 30*, *The Forgotten* and *Are We There Yet?*

Prior to joining Revolution Studios, Garner served as co-president of the Walt Disney Company's Buena Vista Motion Picture Group. Among the highly successful films he oversaw were *Pearl Harbor*, *Remember the Titans*, *Gone in 60 Seconds*, *Con Air*, *Coyote Ugly* and *The Waterboy*. Before that, Garner was executive vice president (1998-99) of Buena Vista Motion Picture Group. He began his ten-year association with Disney as a creative executive at Touchstone Pictures in 1990 and was subsequently promoted to director of production, vice president of production (1995-96) and senior vice president of production (1996-98).

Prior to joining Disney, Garner worked at Paramount Pictures in finance. He began his professional career as a freelance editor with credits on several commercials and music videos.

A graduate of Occidental College, Garner lives in Malibu, California.

DAN KOLSRUD (Executive Producer) has previously served as executive producer on such films as *13 Going on 30*, *Daddy Day Care*, *L.A. Confidential*, *Seven*, *Falling Down*, *Bicentennial Man*, *Mystery*, *Alaska*, *Richie Rich*, *Impulse* and *Grumpy Old Men*.

He also produced the recent Revolution Studios comedy hit *Are We There Yet?* and prior to that, *Memoirs of an Invisible Man*.

DEREK DAUCHY (Executive Producer) is part of the creative team at Revolution Studios who has helped develop and oversee feature films including the XXX franchise, *Anger Management*, *Daddy Day Care*, *Radio*, *The Animal* and *Darkness Falls* (which he also executive produced). He most recently oversaw and executive produced *XXX: State of the Union*, *Are We There Yet?* and *Man of the House*. Dauchy previously spent three years working for Barry Levinson and Paula Weinstein at their Baltimore/Spring Creek Pictures, where he helped develop such blockbusters as *The Perfect Storm* and *Analyze This*.

NATHAN HOPE (Director of Photography) is best known for his work on the hit television series "CSI Vegas: Crime Scene Investigation" and McG's "Fastlane." Among his feature credits are *The Prophecy 3: The Ascent* starring Christopher Walken, Clive Barker's *Hellraiser: Inferno*, Thomas Hayden Church's directorial debut *Rolling Kansas* and the Rosanna Arquette documentary *Searching for Debra Winger*.

This year he won the American Society of Cinematographer's award for the best cinematography for a network series for his work on "CSI Vegas."

MICHAEL DINER (Production Designer) has served as art director on such films as *Underclassman*, *Insomnia* and the upcoming *The Wicker Man*. He was production designer on the TV series "Da Vinci's Inquest," and art director on "Creature," "Mercy Point," "Harsh Realm," "Evolution's Child," "Sole Survivor," "Halloweentown II: Kalabar's Revenge," "Monk," "John Doe," "Traffic," and "Reefer Madness: The Movie Musical." He also worked in various capacities on *Gold Diggers: The Secret of Bear Mountain*, "The X-Files" and the upcoming *Firewall*.

GRAEME MURRAY (Production Designer) most recently did the production design for *Elektra* and prior to that *My 5 Wives*, *Knight Moves* and *Malone*. He has served as art director on such films as *Look Who's Talking*, *The Boy Who Could Fly*, *Iceman* and *Never Cry Wolf*.

For television, Murray has been production designer on such series as "Smallville," "The X-Files," "Jake 2.0," "Harsh Realm," "Mercy Point," "The Odyssey," "Mom P.I." and "Wiseguy." Other TV credits include "The Secret Life of Zoey," "Voyage of the Unicorn," "Behind the Mask," "The Advocate's Devil," "Other Women's Children," "Without a Kiss Goodbye" and "Dead Ahead: The Exxon Valdez Disaster."

DENNIS VIRKLER, A.C.E. (Editor) received Academy Award® nominations for his editing work on both *The Hunt for Red October* and *The Fugitive*, which also garnered him Best Film Editing nods from BAFTA and the American Cinema Editors.

Virkler's career as a film editor began in the early 1970s with such made-for-television movies as "Frankenstein," "The Picture of Dorian Gray," "The Turn of the Screw" and "The Kansas City Massacre." His talents were quickly recognized by feature film directors and Virkler soon found himself editing such features as *Burnt Offerings*, *Continental Divide*, *Sharky's Machine*, *Airplane II: The Sequel*, *Gorky Park* and *The River Rat* among others.

Virkler's additional feature film editing credits over the past decade have included *Into the Blue*, the hit action films *Under Siege*, *Batman Forever*, *The Devil's Own*, *Batman & Robin*, *Collateral Damage* and *Daredevil*, as well as the stylish thriller *A Perfect Murder*.

MONIQUE PRUDHOMME (Costume Designer) is Montreal-born and has been in the film industry for more than 20 years. Her experience spans a wide variety of feature film work such as *The Final Cut*, *Neverwas*, *Fierce People*, *The Lizzie McGuire Movie*, *Snow Dogs*, *Best in Show*, *Trixie*, *Alaska*, *Big Bully*, *Magic in the Water*, *Hideaway*, *Neverending Story III* and *Needful Things*.

Prudhommes's television credits include "Five Days to Midnight," "A Christmas Secret," "First Target," "The Linda McCartney Story," "Futuresport," "Nick Fury," "Rose Hill," "Shadow of a Doubt," "Stephen King's It," and "And the Sea Will Tell."

GRAEME REVELL (Music) first appeared on the film scoring scene with his chilling score to the Australian thriller *Dead Calm*. He has since gone on to score films for such high-profile directors as John Woo, Wim Wenders, Robert Rodriguez, Ted Demme and Michael Mann. Born in Auckland, New Zealand in 1955, Revell graduated from the University of Auckland with degrees in economics and politics.

A keen observer of both traditional ethnic music and natural sound, Revell started his scoring career after picking up on rhythms in patient vocalizations at an Australian hospital for the mentally ill, where he was working as an orderly. He incorporated recordings of the patients into his music in an early example of the creative use of sound, which would become a hallmark of his later work in motion pictures. His experiments with recordings of insects and industrial machinery led him to create the early industrial band SPK. Cinematic theatrics were an

essential part of their live show, with early performances featuring slides and films of surgery, and the use of flame-throwers and oil drums. The band's unusual sound convinced directors George Miller and Philip Noyce to employ him on *Dead Calm*, on which he created a riveting atmosphere of panic and menace with hoarse breathing effects, tribal percussion and sampled choir. The music won Revell an Australian Academy award for best score.

For the end-of-the-millennium thriller *Strange Days*, he blended New Age effects with Middle Eastern sounds. Ghostly female vocals, piano and strings provided an appropriately ethereal, classically elegiac atmosphere for the visually dazzling cult thriller *The Crow*, for which Revell also collaborated with Jane Siberry on the ballad "It Can't Rain All the Time." He wrote a high-powered score in the classic horror mode for Robert Rodriguez's vampire film *From Dusk Till Dawn*, and has also proven himself more than capable of working in the swashbuckling style of Korngold and John Williams when the occasion demands it.

Heavy industrial rhythms colored *The Basketball Diaries* starring Leonardo Di Caprio, and Revell enlivened the New Orleans setting of John Woo's *Hard Target* with a mix of bluesy jazz and striking vocal attacks over orchestral action licks, traveling to Japan to record traditional Kodo drummers for the score. He delicately accompanied the suburban setting of *The Hand That Rocks the Cradle* with a beautiful low-key melody for flute and strings, and brought a canny understanding of both the youth and mystical elements that drove the quirky witchcraft story *The Craft*. One of his most singular efforts is the deeply lyrical *Until the End of the World*, which mixes drifting, classically tinged orchestral textures with whale-like sounds and the voices of Papua-New Guinea tribesmen. Revell resumed his collaboration with director Noyce for the big-budget cinematic adaptation of *The Saint*.

Revell won the award for best music at the Venice Film Festival for his score to Wayne Wang's *Chinese Box*. He also completed the pulsating action score for

the Samuel Jackson/Kevin Spacey suspense film *The Negotiator* and worked on Edward Zwick's intelligent examination of terrorism, *The Siege*, Michael Mann's *The Insider*, and the science fiction thriller *Mars: Red Planet* before completing two dramas for Carl Franklin, *High Crimes* and *Out of Time*.

In addition to scoring dark dramas, Revell has shown remarkable diversity in other genres, including the youth comedy *Double Take*, Ted Demme's *Blow*, David Twohy's WWII military thriller *Below* and Michael Gondry's comical *Human Nature*. He also scored such major box office successes as *Lara Croft: Tomb Raider*, Andrew Davis' action thriller *Collateral Damage* and *Daredevil*.

Proving that his sound can successfully cross both genres and platforms, Revell scored the first season of "CSI: Miami," helping it to become an instant hit for CBS and producer Jerry Bruckheimer.

Revell's latest efforts are Robert Rodriguez's adaptation of Frank Miller's graphic novel series *Sin City* and Rodriguez's *Shark Boy and Lava Girl in 3D*, David Ayer's *Harsh Times* and Danny Cannon's *Goal*.

Revell was recently honored with BMI's Richard Kirk Award for Career Achievement, a lifetime achievement award given annually to a composer for his outstanding work and contributions in motion picture and television music. Revell joins the ranks of such previous winners as Jerry Goldsmith, John Williams and Hans Zimmer.

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