



**Presents**

**A Magnolia Pictures Release**

**Uma Thurman**

**Evan Rachel Wood**

# **THE LIFE BEFORE HER EYES**

**A Vadim Perelman Film**

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## ***THE LIFE BEFORE HER EYES***

*“The film is about love, duty, loyalty, conscience... but there’s also self-preservation. Sometimes when we talk about violent situations, we talk about heroism but not enough about real humanity, not about the primal qualities we humans possess.”*

— Vadim Perelman

Starring Academy Award®-nominee UMA THURMAN (*Kill Bill*) and EVAN RACHEL WOOD (*Across the Universe*, *Thirteen*), ***The Life Before Her Eyes*** is the new film from Vadim Perelman, the acclaimed director of *House of Sand and Fog*. ***The Life Before Her Eyes*** is an intense and visually evocative drama about the loss of youth, investigating how a single moment in time can define an entire life. Based on Laura Kasischke’s visionary novel, the story hinges on a pivotal confrontation: two high school girls held captive by a gunman and forced to make the terrifying choice as to who will live and who will die.

***The Life Before Her Eyes*** explores the reverberations stemming from the collision of past and future, reality and dream. Life can end in an instant—yet the echoes of possible futures been remain inescapable. Moving backwards and forwards in time, it combines the dramatic intensity of *Sophie’s Choice* with the eerie mystery of a ghost story like *The Others*.

## SYNOPSIS

At seventeen, spirited and rebellious young Diana (**Evan Rachel Wood**) looks forward to grabbing hold of her future. Fueled by curiosity and desire, she is all appetite, constantly challenging her more reserved best friend Maureen (**Eva Amurri**) to take risks. The two tease each other about the roles they play—Diana describes them as “*the virgin and the whore.*” Their lives are interrupted forever when the most normal of spring days is transformed by a senseless act of violence: a fellow student opens fire in their school and confronts Diana and Maureen and forces them to make an impossible flashpoint decision...

Fifteen years later, an older, more settled Diana (**Uma Thurman**) looks back on that day from the vantage point of a survivor. On the surface, her adult life is picture perfect. She is married to a popular professor and is raising an eight-year-old daughter who is sensitive and creative, even if she has inherited some of her mother’s rebellious streak. The coming of spring to her hometown is achingly beautiful, yet as the season change leads towards the fifteenth anniversary of the school shooting, Diana experiences increasingly disturbing undertones of distress.

When she thinks she sees a former teacher on the street—a man she knows was killed in the massacre—she nearly has a car accident. Her little girl redoubles Diana’s anxiety with a bad habit of running away and hiding at school. Diana may be troubled by guilt, or she may be affected by something more primal, more insidious. Her well-established life no longer seems quite real...

Meanwhile, we track young Diana’s trajectory leading up to the encounter with the gunman. Seen up close and personal, her rebellious attitude is revealed as less confident and far more troubled than she lets on. To sustain the dream of a future, Diana at seventeen finds herself running away from the consequences of the present...

(more)

## **SYNOPSIS** (Continued)

When the adult Diana sees her husband apparently betraying her with a younger woman, Diana finds the fabric of her whole life tearing apart—there is nothing she can hold onto any longer. Caught up in this vortex, her panic escalates as her daughter goes missing. It is as if Diana has lost herself... her life disappearing before her eyes.

The film builds to an inexorable revelation that Diana is not the survivor she appears to be. Her life as she saw it was only the dream of a future—a mournful flash forward in the last moments young Diana has on earth.

## ABOUT THE PRODUCTION

For director Vadim Perelman, the film of *The Life Before Her Eyes* began with reading Laura Kasischke's novel. Having made his powerfully dramatic and visually rich feature film debut with the Oscar-nominated *House of Sand and Fog*, starring Ben Kingsley and Jennifer Connolly, Perelman found that her book inspired his instincts for literary material that provokes visual exploration: "*The whole novel is like a song about these girls. It has a real element of magic to it. Laura is a poet and this was one of her very first works of prose.*" In her *New York Times* review, critic Erika Krouse emphasized the visual impact of author Laura Kasischke's writing: "*The Life Before Her Eyes evokes terror and redemption, shadows and light. Kasischke treads a delicate line with the precision and confidence of a tightrope walker. She reminds us to look hard at life, to notice its beauty and cruelty, even as it flashes before us and disappears.*" Yet her compressed and allusive style also posed a challenge for film adaptation. Perelman says of the book: "*It doesn't have a very linear structure or a conventional narrative...it has a very dreamlike quality to it. But that's what made it so attractive to me: the challenge of bringing that to screen.*" Laura Kasischke describes the central strategy of her novel: "*It's about dreams and about imagination—that splash of imaginative ecstasy or agony—and the tearing of the fabric of a dream.*"

Rooted in the screenplay adaptation by Emil Stern, Perelman's approach to the material was to express this sense of imminent magic and mystery, while still making sure the film was anchored in its own internal logic: "*The movie as a whole is not a perfectly ordered experience with very clear causes and effects. Knowing that, I tried to echo that feeling on a scene-to-scene basis with little ellipses—for instance, Maureen is obsessed with a boy in her class and they talk about him all the time but you hardly see him.*" The audience is invited deep into the texture of how things happen. They learn very soon that Diana's experience is a series of mirrored reflections, not a simple through-line. Tracking the eerie overtones that surround everyday events is a way to help draw them into her world – and to build suspense about the ways that world is being challenged.

For UMA THURMAN (*Kill Bill*, *Pulp Fiction*), who plays the adult Diana, the story explores deeply personal textures: "*The way these two young women spoke to each other and*

*observed things—it reminded me of my own life and that rich, painful experience of being on your own as a teenager.”* The reality of the Diana that she plays is based on the aspirations of young Diana, who is played by EVAN RACHEL WOOD (*Across the Universe, Thirteen*). Wood speaks frankly about director Perelman’s perfectionism, and how it links to her own: *“I’m hard on myself when it comes to acting, and he’s into every detail. It’s as if he has the whole movie put together in his head.”* Thurman finds the keynote of Perelman’s approach in his passion: *“Film directors are by their nature passionate about film. Everything depends upon every image that they get. The director is standing there with sixty-to-a-hundred people trying to help make a vision come true.”*

Laura Kasischke’s inspiration for the book came from a connection she made between the tragic shootings at Columbine and a car accident in her small Midwestern town that claimed the life of three high school girls. *“Everyone kept saying of those who died that ‘they had their whole lives ahead of them’ – all the potential that would never be realized, all the experiences that they would never have.”* She investigated her own sense of the overlap between dreams and memories: *“Sometimes I have memories that seem less real for me than a dream I had last night. And sometimes I wake up from a dream which seems as though something has really happened to me. Was that less a lived piece of my life than some vague memories I have from the past?”* Given that the central theme of the book has to do with *“imagined life,”* witnessing interplay of dream and memory further developed by seeing a film of her book being made is particularly powerful for the writer, *“It’s fascinating to see people pretending to be characters that I pictured in my mind. It’s a strange sort of projection of my inner life out on the streets – and onto the screen.”*

Before she ever met the director, producer AIMEE PEYRONNET (*The Lovely Bones*) shared Perelman’s vision of ***The Life Before Her Eyes*** as an exceptional basis for a film. *“I had read the book in manuscript and tried to option it, but was told that the rights had gone to ‘a director’ they wouldn’t name. Three years later, I had a general meeting with Vadim to see if our sensibilities connected. In his office I see Laura’s book. He tells me that he was the director who optioned it, but the studio deal he set up didn’t work out. I proposed approaching it as an independent film, and that’s how the venture took form. I thought it was*

*the only way to put a project like this together. I don't like working with people who just make films. I like people who have visions."*

A core relationship for young Diana is her connection to her more conservative best friend Maureen, played by EVA AMURRI (*The Banger Sisters*, *Saved*). Vadim Perelman: *"Young Diana is a rebel—she smokes, she's always in trouble. On the other hand, Maureen is more timid; she goes to church and she's just discovering how to be an adult, whereas Diana is ahead of her in that respect...Both have been raised by single mothers who just can't supervise them, so they have to rely on themselves and, as their friendship evolves, on each other."* The bond formed with Maureen and what happens in their desperate confrontation with the shooter continues to resonate in the way the older Diana lives her life. *"You are profoundly affected by the people around you—not just now, but forever,"* says Perelman, *"and this film dramatizes this with narrative echoes between past and present."*

Uma Thurman observes: *"The film is really the dream of a young girl about what it will be like to grow up and get past everything she's struggled with."* She sees the moment of choice as a watershed between now and then. *"The movie is about the way life can go from bumbling along, where all you're concerned about is your boyfriend and your mom and your homework and your grades—totally mundane stuff—and then some horrific tsunami of human anger can just tear through a community and destroy it."* Defining the turning-point situation in emotional, not political terms, Perelman declares: *"**The Life Before Her Eyes** is not a film about a school shooting. It's about how the incident guides people's characters and about how these characters find a way to reaffirm their own lives."*

Since the production depended on finding two actresses who could convincingly play the same character, casting the two Dianas was a central challenge. Perelman had been tracking Evan Rachel Wood since her first breakout film role: *"Evan was 15 when I met with her after the premiere of her film Thirteen. I told her, 'I have a film that would be perfect for you.' She was always the young Diana for me."* Wood remained committed to the picture for over three years. Producer Peyronnet points out that the young actress turned down other films to honor her interest in ***The Life Before Her Eyes***, *"as if the film were written for her."* The task then became finding the perfect choice to play adult Diana, someone who could

capture the mystery of the character without losing the specific edges that make this woman alive and accessible. Perelman describes his first encounter with Thurman: *“When I met Uma I really felt she had a depth of character. She’s a mother herself and has a real understanding of life that is important to portraying this character.”* Uma Thurman found the script beautifully written, with a dream-like feel that *“put you into a sort of trance.”* She finds a entry to adult Diana in the way trauma has formed her sensitivity—how she takes the fears that remain from her ordeal and projects them into her concern for her own daughter Emma (played by the exceptional GABRIELLE BRENNAN). She says the essence of her job as an actress in this movie is *“to play the emotional thrust of the character – a real woman remembering something and trying to work out her life with her husband and child.”* In a telling phrase, she describes the particular terror that haunts her character Diana: *“the vision of a life unlived.”*

In calibrating the two actress’ performances so that audiences would believe that Thurman and Wood were playing the same character, Perelman found the giving of trust was a key tool: *“First of all,”* says Perelman, *“Diana’s not my character any more. As soon as I give them the role, I relinquish it to them. And they become the vessel—all I can do is stand by and very gently steer them....Every day I would show both of them the dailies from the other’s performance. I wanted them to understand that they were really playing the same person. They both understood each other’s mannerisms and speech patterns—it looks like the most natural thing in the world but it took a lot of careful scrutiny.”*

For Perelman, actress Eva Amurri wasn’t an obvious choice to play young Diana’s best friend Maureen. A child of the theater, daughter of Susan Sarandon and director Franco Amurri, Eva did not share Maureen’s aversion to risk or her natural quiet reserve: *“She’s a self-assured, bubbly person. She’s not the meek, religious little girl at all. And I think that Eva’s true personality helped humanize Maureen. It gave her a kind of fire inside the character and highlights her heroism in this story.”* Evan Rachel Wood describes the interplay between young Diana and Maureen, “the free spirit” and “the good girl”: *“They are complete opposites, but they somehow completely get each other.”* She and Eva found that Perelman used their own growing on-set friendship to deepen the connection between the

characters they play: “*Sometimes Vadim wouldn’t even tell us the cameras were rolling and just let me and Eva go off and be ourselves.*” Yet Perelman could be a tough taskmaster: “*He’s very blunt...I appreciate it because I’m hard on myself and it helps to have someone there obsessing over every little detail with you,*” says Wood. Amurri concurs: “*What Vadim does is very, very calculated. He knows exactly what he wants and he’s making the movie he wants to make every day. It’s really his baby.*”

Thurman found the risk-taking theme extended to the decision to make the film itself: “*I think there’s this real epidemic in cinema that nobody makes dramas any more. I love drama and so when I saw the boldness and bravura in *House of Sand and Fog*, I thought, ‘Here’s someone who said “I’m going to make a drama” and really did.’*” Produced and financed by Todd Wagner and Mark Cuban’s 2929 Productions (*Good Night, and Good Luck; We Own the Night*), ***The Life Before Her Eyes*** was the very epitome of an independent production. Says Thurman, “*This is exactly what independent cinema is for, to do edgier material, to do it economically and smartly and to present it to the right audience. That’s how a complete vision can be created.*”

Production Designer Maia Javan and Costumer Designer Hala Bahmet had worked with Vadim Perelman on *House of Sand and Fog*, while Director of Photography Pawel Edelman established his reputation on the international scene with Roman Polanski’s *The Pianist*, for which received an Oscar® nomination. He went on to film Taylor Hackford’s award-winning *Ray*. Together, these three formed the nucleus of Perelman’s creative crew, focusing on capturing the precise visuals and pervasive mood that the project demanded. Javan speaks of the director’s goal in having “*an engaging contrast between the two time periods we are representing,*” a difference that cannot be so pronounced as to throw the viewer out of the picture. The world of the younger Diana has a warm, lush tone of remembered moments, a sense of classic richness like Vermeer, while the adult Diana’s life is portrayed in cooler tones that then grow more intense: “*There’s a little bit more of a bright, vibrant, hyper-real springtime look that grows more extreme – abundant, mad, blossoming – as the fabric of her life starts to unravel.*” These visual links need to be felt by the audience without having too much attention drawn. “*We wanted to be very clever, but never appear clever.*” Although fifteen years separate the two time periods, it is always springtime in ***The***

*Life Before Her Eyes*. Yet even when the locations are the same, Evan Rachel Wood's spring has to come across as different from Uma Thurman's. Among the references Perelman brought to his visual team were macro nature photography, as well as highly saturated Japanese period photography.

The Connecticut locations were particularly valuable, because the places were fresh, yet steeped in history and character. Javan says: “*We really found the landscape here. We were almost offered too many choices for what we wanted.*” The only set built on this show was the school bathroom where the Diana/ Maureen confrontation with shooter takes place. The set needed to have the real of a real place, but to allow for special effect, firearms, exploding sinks and a considerable amount of standing water. Mirrors were constructed to work two-way, so that the reflections would not betray the crew at work and multiple mirror images could capture an “infinity effect.” “*The set was lined on both sides,*” Javan reveals, “*ten feet wide with huge mirrors.*” The dramatic action of *The Life Before Her Eyes* pivots on the suspense of what really goes on in this room; it was critically important for the Perelman and his creative team that the view we have of this action is as complex and as resonant as the dramatic fulcrum demands. Javan describes the bathroom set as “*a real bridge — a portal between all the worlds of the film.*”

Music plays a key role in integrating the emotional suspense of the story. Two-time Academy Award®-winner James Horner had worked with Perelman on *House of Sand and Fog*, for which his music received an Oscar® nomination. Collaborating again on this new picture, Horner brings his vast range of experience in working with notable filmmakers in a wide range of projects to the challenges of a story that deals so deeply with issues of time and place and has a mystic component while never losing its basis in reality. The score builds upon complex elements of sound design, all targeted at drawing the audience deeper into the experiences of both Dianas, and into the way their viewpoints eventually overlap.

Vadim Perelman: “*I wanted to make a film that was first and foremost, deeply rooted in reality. And then a horrific event shatters that reality. And the shards of it reflect something almost supernatural. The Life Before Her Eyes has classical elements of drama and it's a mystery—an internal one. Usually movies that feature violence—like thrillers or police*

*procedurals—they first diagnose the problem, develop an explanatory myth, and then rectify it. I wanted to make a movie where the reason for the violence was not the main question but rather, ‘What effect does the violence have on the people who go through it?’ ”*

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## About the Cast

**UMA THURMAN** (Adult Diana) has proven herself to be one of the most versatile young actresses by playing a variety of compelling characters. The daughter of a psychologist and a college professor, Thurman was raised in Amherst, Massachusetts and Woodstock, New York. She attended a preparatory school in New England, where at fifteen she was discovered by two New York agents. At sixteen she transferred to the Professional Children's School in New York City in order to pursue an acting career.

Thurman's entrance onto the mainstream film scene began with *Johnny B. Good*, opposite Anthony Michael Hall. But it was her role as the goddess Venus in Terry Gilliam's fantasy *The Adventures of Baron Munchausen* which brought her international attention. This striking and versatile actress went on to receive critical acclaim for her portrayal of a virginal 18<sup>th</sup> century convent girl, Cecile de Volanges, seduced by John Malkovich in Stephen Frears' *Dangerous Liaisons*. The following year she starred opposite Fred Ward and Maria de Medeiros in Philip Kaufman's *Henry & June* playing the neurotic and exotic bisexual spouse of Henry Miller. She then played Daphne McBain, one of a trio of Dabney Coleman's spoiled children in the comedy *Where the Heart Is*, directed by John Boorman. In 1991, Thurman starred opposite Richard Gere and Kim Basinger as Diana, a conniving therapy patient in Phil Joanou's thriller *Final Analysis*. She then reunited with Malkovich in the thriller *Jennifer 8*, playing Andy Garcia's blind girlfriend, Helena. In *Mad Dog & Glory*, she played a barmaid who becomes an indentured servant to Robert DeNiro for saving Bill Murray's life. Her most eccentric movie to date is Gus Van Sant's film, *Even Cowgirls Get the Blues*, in which she played Sissy Hankshaw, a big-thumbed, bisexual hippie hitchhiker.

In 1996, Thurman received an Academy Award nomination for Quentin Tarantino's critically lauded *Pulp Fiction*, in which she played Mia Wallace, a sexy and comedic mobster's wife. Later that year, she was seen in the period romance *A Month by the Lake*, with Vanessa Redgrave and the contemporary romance *Beautiful Girls* directed by Ted Demme. Thurman next appeared in *The Truth About Cats & Dogs*, *Batman & Robin*, *Gattaca*, opposite Ethan Hawke, *Les Misérables* with Liam Neeson and *The Avengers*. In the spring of 1999, she made her stage debut in an updated version of Moliere's "The Misanthrope" at the Classic Stage Company in New York.

Thurman's other works include Woody Allen's *Sweet & Lowdown*, opposite Sean Penn and Samantha Morton; *Vatel*, opposite Gerard Depardieu and Tim Roth; the Merchant/Ivory film *The Golden Bowl*, with Nick Nolte, Angelica Huston and Jeremy Northam; John Woo's thriller *Paycheck*; and *Tape* with Ethan Hawke and Robert Sean Leonard, for which she was nominated for an Independent Spirit Award as Best Supporting Actress. Thurman also starred in the HBO film, *Hysterical Blindness*, with Juliette Lewis and Gena Rowlands, which she also produced. She won the 2003 Golden Globe for Best Actress for her portrayal of Debby Miller in the film and was nominated for a SAG Award.

Reuniting with Quentin Tarantino, Thurman starred in his bloody installments *Kill Bill: Volume 1* and *Kill Bill: Volume 2*, for which she was nominated for a Golden Globe. Next, Thurman was seen in MGM's *Be Cool* opposite John Travolta, a sequel to the hit *Get Shorty*. Thurman was then seen in *Prime* opposite Meryl Streep and in Mel Brooks' critically acclaimed film, *The Producers* with Nathan Lane and Matthew Broderick.

Last summer, Thurman starred in *My Super Ex-Girlfriend*, opposite Luke Wilson. She has wrapped filming on her next films *The Accidental Husband*, which she both starred in and produced and *My Zinc Bed*, based on the play by David Hare.

**EVAN RACHEL WOOD** (Young Diana), an actress who has both an ability to access a depth of emotions and demonstrate poise well beyond her years, is one of Hollywood's brightest young talents.

Wood was nominated for a Golden Globe Award, a SAG Award and a Critic's Choice Award in 2004 for her role in the critically acclaimed drama *Thirteen*, co-written and directed by Catherine Hardwicke. Wood starred opposite Holly Hunter as a teenager attempting to navigate her way through the harsh pressures brought upon by her peers and the family strife.

Wood will next be seen in Julie Taymor's musical, *Across The Universe*, which opens on September 14th for Revolution Studios and Sony Pictures. Utilizing classic Beatles songs, the story centers on an American girl, played by Wood, and her relationship with a British boy set against the backdrop of the social upheaval of the 1960s. Also due for release is Michael Cahill's comedy *King of California* opposite Michael Douglas. Wood will soon begin production on Charles Sturridge's *Bronte* opposite Bryce Dallas Howard, Jonathan Rhys Meyers, and Hugh Dancy.

She was last seen in Ryan Murphy's drama, *Running with Scissors*, in which she

starred alongside Joseph Cross, Annette Bening, Gwyneth Paltrow and Alec Baldwin. The film follows the memories of a man's colorful childhood with his bipolar and self-centered mother. She also recently starred in David Jacobson's *Down In The Valley* opposite Edward Norton, David Morse and Rory Culkin. Set in the present-day San Fernando Valley, the film revolves around a delusional man, played by Norton, who believes he's a cowboy.

Other film credits include Mike Binder's *The Upside of Anger* opposite Joan Allen and Kevin Costner; Marcos Siega's *Pretty Persuasion* opposite Ron Livingston and James Woods; Ron Howard's western adventure *The Missing* opposite Tommy Lee Jones and Cate Blanchett; Andrew Niccol's comedy *Simone* opposite Al Pacino; and *Practical Magic* with Nicole Kidman and Sandra Bullock.

On television, Wood starred in ABC's critically acclaimed hit drama series "Once and Again." Created by Marshall Herskovitz and Ed Zwick, the series followed the efforts of divorcees (played by Sela Ward and Billy Campbell) trying to sustain a new relationship through the countless hurdles presented by their children, their ex-spouses and everyday life.

Wood gained notice as Campbell's character's sensitive daughter 'Jessie' who had difficulty dealing with the pains of divorce and adolescence. She recently appeared as the niece of Allison Janney's character 'CJ Craig' on NBC's critically acclaimed drama "The West Wing."

Wood's stage credits include "The Miracle Worker" for Theatre in the Park, "A Midsummer Night's Dream" for Shakespeare in the Park and a three-year tour with "A Christmas Carol."

Among her talents, Wood is a black belt in Tae Kwon Do and is also trained in singing and dance. She lives in Los Angeles.

**EVA AMURRI** (Maureen) can most recently be seen in *The Education of Charlie Banks*, co-starring Jason Ritter and directed by Fred Durst. The movie premiered at the Tribeca Film Festival and received the "Made in New York" award.

Eva began her film career with 1992's *Bob Roberts* and followed that with a role in *Dead Man Walking*. In 2002 she appeared in *The Banger Sisters*, for which she won a Young Artist Award. Eva's other film credits include the MGM comedy *Saved!*, co-starring Mandy Moore and Macaulay Culkin; *Anywhere But Here* and *Made-Up*. She has also appeared on television, with a lead guest appearance on the hit show "Friends" and a role on HBO's "Earthly Possessions."

Eva most recently finished production on the independent film *Animals* for director Douglas Aarniokoski, in which she stars alongside Naveen Andrews and Marc Blucas. She will next star in *Middle of Nowhere* for director John Stockwell. Eva graduated from Brown University this year with a degree in Italian Studies. She currently resides in New York.

## About the Filmmakers

**VADIM PERELMAN** (Director/Producer) followed a successful career in commercials with his directorial and screenwriting debut on the critically acclaimed, Oscar-nominated 2003 film *House of Sand and Fog*, starring Ben Kingsley and Jennifer Connelly. As on that film, on **THE LIFE BEFORE HER EYES** Perelman both optioned the book and guided its development to the big screen.

Next up, Perelman will re-write and direct the film adaptation of Ayn Rand's *Atlas Shrugged*, to star Angelina Jolie. He is also set to direct *Failan*, written by Jose Rivera (*The Motorcycle Diaries*) for Beacon Pictures, and *Song of Names* by Jeffrey Caine (*The Constant Gardener*).

**EMIL STERN** (Screenwriter) has several upcoming projects in addition to **THE LIFE BEFORE HER EYES**. Stern wrote the screenplay for *Tenderness*, directed by John Polson and starring Russell Crowe, which Lionsgate is set to release later this year. He has written a romantic drama, *The Peabody Sisters*, based on Megan Marshall's book about Nathaniel Hawthorne and the two sisters he's in love with, for producers Alison Owen and Gwyneth Paltrow. He is currently working on a drama set in Haiti for Imagine/Universal, and one set in the south of France for Generate. Stern will write and direct an adaptation of the Martin Amis novel *Time's Arrow* for Alcove Entertainment. An NYU/Tisch graduate, Stern is from Sydney, Australia.

**LAURA KASISCHKE** (Author) has published five novels and seven books of poetry. She has received awards from the National Endowment for the Arts and the Poetry Society of America, as well as the Bobst Award for Emerging Writers, the Cohen Award for short fiction, several Pushcart Prizes, and the Juniper Award for poetry. Her work has been translated widely, and adapted for film. She is an assistant professor at the University of Michigan, and lives in Chelsea, Michigan, with her husband and son.

**AIMEE PEYRONNET** (Producer) began her film career in Paris in 1990 as an assistant to director Luc Besson. In 1993 she moved to Los Angeles as the President of Worldwide Production for Besson's Seaside Productions. Films developed and produced during

Peyronnet's tenure include *The Professional* (aka *Leon*), *The Fifth Element*, *The Messenger: Joan of Arc*, *Taxi* and *Nil by Mouth*.

In 2000, Peyronnet moved to London to start the independent production company Wild Child Films. Wild Child's first project was Alice Sebold's international bestseller *The Lovely Bones*, developed with Film Four. Peter Jackson will direct with production starting this October. Peyronnet is also producing the adaptation of the Booker Prize winning novel *Vernon God Little* with Mike White and Big Beach Films with Chris Smith (*American Movie*) attached to direct.

Ian McGloin (a co-producer of *THE LIFE BEFORE HER EYES*) joined Peyronnet at Wild Child in 2003 from Scott Rudin Productions and opened an office in New York. With Film Four, they also acquired David Guterson's novel *Our Lady of the Forest* and developed a feature adaptation of the Channel Four series, "Sex Traffic," both of which they are producing with Alexandra Milchan. Other current projects for Peyronnet is producing with McGloin and Milchan include *Man Under*, a remake of Bertrand Tavernier's *L'Appat*, and the newly acquired novel *The Tourists*.

**ANTHONY KATAGAS** (Producer) has worked in production on over 20 primarily New York-based independent films including: *54* (Miramax), Michael Almereyda's *Hamlet 2000* (Miramax), Sofia Coppola's *Lost in Translation* (Focus Features), Jay Anania's *Long Time Since*, Deny Arcand's *Stardom* (Alliance Atlantis), and the Robert Evans documentary *The Kid Stays in the Picture* (USA Films).

In 1999, Katagas formed Keep Your Head Productions, committed to the development and production of home-grown New York films. Through Keep Your Head Katagas has produced 3 films by visionary filmmaker Michael Almereyda: *Happy Here and Now* (IFC films 2001), *This So-Called Disaster* (IFC Films 2002), *William Egelston in the Real World* (Palm Pictures 2005). Keep Your Head also produced *Blackbird* by Pulitzer Prize-nominated playwright Adam Rapp (2007), *Second Best* (ThinkFilm 2004), and *Homework* (2004). Next up for Keep Your Head is *The Ostrich Incident* from writer Glenn Gers (*Fracture*).

Katagas was nominated for an IFP Independent Spirit award in 2004, honoring filmmakers who, despite highly limited resources, demonstrate the creativity, tenacity, and vision required to produce high-quality independent film. Additionally he was a co-producer

on Lee Davis' *3 A.M.* (Showtime 2001), Ray Mckinnon's *Chrystal* (First Look 2004), Adam Rapp's *Winter Passing* (Focus 2004), and Ben Younger's *Prime* (Universal 2005).

Most recently Katagas has executive-produced Lasse Hallstrom's *The Hoax* (Miramax 2006), James Gray's *We Own the Night* (2929 Productions/Columbia Pictures 2007), Griffin Dunne's *The Accidental Husband* (Yari Film Group 2007), and Roger Kumble's *College Road Trip* (Walt Disney Studios 2008).

**TODD WAGNER** (Executive Producer) is CEO of 2929 Entertainment and founder of the Todd Wagner Foundation. Wagner began his ascension in the business world in 1995 as co-founder and CEO of Broadcast.com. After taking the company public in an IPO that made history as one of the largest opening-day gains at the time, and then selling it to Yahoo! for \$5.7 billion in 1999, Wagner initially led the division as Yahoo! Broadcast before venturing into the entertainment world, where he has coupled his entrepreneurial skills and digital technology expertise with a passion for the movie business.

Through 2929 Productions, the production division of 2929 Entertainment, Wagner has executive-produced the critically acclaimed drama *Akeelah and the Bee; Good Night, and Good Luck*, directed by and co-starring George Clooney, which earned a half-dozen Academy Award nominations including Best Picture; and *We Own the Night* starring Joaquin Phoenix and Mark Wahlberg, which was nominated for the prestigious Palm D'Or at this year's Cannes Film Festival and was acquired for domestic distribution by Columbia Pictures in a record sale.

Wagner, alongside partner Mark Cuban, owns and manages an array of other entertainment properties including HDNet Films, which produced the Oscar-nominated documentary *Enron: The Smartest Guys in the Room*; distributor Magnolia Pictures, which has released *Enron* and *The World's Fastest Indian* starring Anthony Hopkins; home video division Magnolia Home Entertainment; the Landmark Theatres art-house chain; and high-definition cable channels HDNet and HDNet Movies. On behalf of HDNet Films, Wagner negotiated a deal with Oscar-winning director Steven Soderbergh to make six movies that are being released "day-and-date" across theatrical, television and home video platforms, an innovative distribution strategy allowing consumers to choose how, when and where they wish to see a film. The first was *Bubble*, a murder mystery set in Ohio that cast non-actors in its key roles.

Wagner also owns minority stakes in Lionsgate Entertainment and The Weinstein Company, and most recently invested in Canadian film and television company Peace Arch Entertainment. Additionally, he is a founder and co-chairman of Content Partners LLC, a company that invests in the back-end profit participations of Hollywood talent.

Wagner, who also serves on the board of trustees of the American Film Institute and the Tribeca Film Institute, is the recipient of the national First Star Visionary Award, Dallas CASA Champion of Children Award, Dallas Film Festival Trailblazer Award and national Kappa Sigma Man of the Year award.

**MARK CUBAN** (Executive Producer) is co-founder, chairman and president of HDNet, which operates two 24/7 cable channels, HDNet and HDNet Movies, available on Bright House Networks, Charter Communications, DIRECTV, DISH Network, Insight, Mediacom, Time Warner Cable and more than 40 NCTC cable affiliate companies.

In addition to HDNet and HDNet Movies, Cuban, together with business partner Todd Wagner, owns several other vertically integrated media and entertainment properties, including movie production companies HDNet Films and 2929 Productions, theatrical and home video distributor Magnolia Pictures, the Landmark Theatres art-house chain, and a minority stake in Lionsgate Entertainment.

Using several of these properties, Cuban and Wagner have launched a bold “day-and-date” strategy in which they are releasing films simultaneously across theatrical, television and home video platforms, thus collapsing the traditional release windows and giving consumers a choice of how, when and where they wish to see a movie.

Cuban is also the outspoken owner of the NBA’s Dallas Mavericks team, an active investor in leading and cutting-edge technologies, and publisher of his own weblog in which he communicates directly and openly to fans, critics and journalists.

In 1995, Cuban co-founded Internet broadcasting service Broadcast.com with Wagner and sold the company for \$5.7 billion to Yahoo! in 1999. Prior to Broadcast.com Cuban co-founded a computer consulting firm MicroSolutions and sold it to CompuServe.

**MARC BUTAN** (Executive producer) is the president of 2929 Productions, a production and financing company formed in 2005 and co-owned by Todd Wagner and Mark Cuban. Its productions to date include *Good Night, and Good Luck*, which was nominated for six

Academy Awards and the critically acclaimed drama *Akeelah and the Bee* starring Laurence Fishburne and Angela Bassett. Recent productions include Palme D'Or nominee *We Own the Night*, starring Joaquin Phoenix and Mark Wahlberg; and *What Just Happened?* starring Robert DeNiro, Sean Penn, and Bruce Willis.

Prior to joining 2929 Productions, Butan was Executive Vice President of Production at Lionsgate where he was responsible for overseeing all creative elements of film development and in-house film production at the studio. While at Lionsgate, Butan produced or executive-produced films including *Godsend*, starring Robert DeNiro; *Confidence*, directed by James Foley and starring Edward Burns, Rachel Weisz, Andy Garcia and Dustin Hoffman; and *The Rules of Attraction* directed by Roger Avary. Butan previously served as an independent producer, making films for Miramax, Lionsgate and Samuel Goldwyn Pictures, and as a media & entertainment investment banker for Kidder, Peabody & Company and Prudential Securities.

**PAWEL EDELMAN** (Cinematographer) broke onto the international scene with Roman Polanski's 2002 film *The Pianist*, for which Edelman was nominated for an Oscar. Edelman went on to film Taylor Hackford's Oscar-winning 2004 movie *Ray* and re-teamed with Polanski the following year for *Oliver Twist*.

**MAIA JAVAN** (Production Designer) reunites with Vadim Perelman after also designing his debut *House of Sand and Fog*. Javan's other film credits include *Into the Blue* (Sony), *The Banger Sisters* (Fox Searchlight), *Crazy / Beautiful* (Touchstone), and *The Way of the Gun* (Artisan).

A Boston native, Javan studied stage design in New York, and worked in the theatre before transitioning to commercials and music videos. She has been designing films for the past twelve years, as well as the television series, "The Guardian" (CBS). Javan holds a French Literature degree from Brandeis University.

**HALA BAHMET** (Costume Designer) began her career while still a college student working at the prestigious Guthrie Theatre in Minneapolis and at Paisley Park Studios working for Prince. When she completed her studies (earning degrees in studio arts and textiles, with a particular focus on art history and historical costume), she began designing commercials,

music videos, and feature films. In the field of music, she has worked with such varied artists as the Kelly Clarkson, Brittany Spears, The Dixie Chicks, The Osbournes, Michael Jackson, and Andrew WK. As a commercial stylist, she has worked with esteemed directors such as Vadim Perelman, Tim Burton, Luc Besson, Roger Donaldson, Jane Anderson, and Steve Buscemi.

As a costume designer, Hala's goal is to enhance understanding of characters by portraying the complexities and subtle nuances of their personalities while maintaining realism and historical accuracy. In addition to her work as a Costume Designer, Hala is also the Creative Director of Viridis Luxe, an eco-luxury clothing company.

**ANN GOULDER's** (Casting Director) credits include the *Nanny Diaries*, the upcoming HBO film *Taking Chance*, *American Splendor*, *The Door in the Floor*, *The Laramie Project* (for which she was nominated for an Emmy for casting), *The American Astronaut*, *The Adventures of Sebastian Cole*, *The Funeral*. *Goulder* also co-cast the films *Requiem for a Dream*, *Road Trip*, and *A Walk on the Moon*. She also cast the four Todd Solondz films *Welcome to the Dollhouse*, *Happiness*, *Storytelling*, and *Palindromes*.

**JAMES HORNER** (Composer) has composed the music for some of the most memorable and successful films of the past two decades. He has earned two Academy Awards and two Golden Globe Awards for his music from James Cameron's *Titanic* (one for Best Original Score and one for the Best Original Song "My Heart Will Go On"), seven additional Academy Award nominations, five additional Golden Globe nominations, and has won six Grammy awards, including Song of the Year in both 1987 (for "Somewhere Out There") and 1998 (for "My Heart Will Go On"). In April of 1998, Horner's *Titanic* soundtrack album on Sony Classical completed an unprecedented run of 16 weeks at number 1 on the *Billboard* Top 200 Album Chart, setting a new record for the most consecutive weeks at number 1 for a score album. It remains the largest selling instrumental score album in history, having sold nearly 10 million copies in the US and more than 27 million copies worldwide.

Known for his stylistic diversity, his other film credits include *Apocalypto*, *Flight Plan*, *The New World*, *The Legend of Zorro*, *Chumscrubber*, *The Forgotten*, *Troy*, *House of Sand and Fog*, *The Missing*, *Beyond Borders*, *The Four Feathers*, *The Missing*, *A Beautiful Mind*, *Iris*, *Enemy at the Gates*, *Dr. Seuss' How The Grinch Stole Christmas*, *The Perfect*

*Storm, The Mask Of Zorro, Deep Impact, Ransom, Courage Under Fire, To Gillian On Her 37th Birthday, The Spitfire Grill, Braveheart, Apollo 13, Legends of the Fall, Clear and Present Danger, The Pelican Brief, Patriot Games, Thunderheart, Sneakers, The Rocketeer, Glory, In Country, Field of Dreams, Honey I Shrunk the Kids, The Land Before Time, Willow, An American Tail, The Name Of The Rose, Cocoon, Gorky Park, 48 Hours and Another 48 Hours, and Star Treks II and III.*

After receiving advanced degrees in composition from USC and UCLA, Horner left the academic world and began working for Roger Corman at New World Pictures. It was in this milieu of low-budget horror films (*Brainstorm, Battle Beyond the Stars*) that Horner developed his craft. It was also where he became acquainted with a number of young directors including Ron Howard, for whom he would later score such films as *Willow, Cocoon*, and the hit *Apollo 13*. Also during his time at New World, Horner met a young cameraman named James Cameron, with whom he would later collaborate on the hit sequel *Aliens* and, of course, *Titanic*. In the ensuing years, Horner has gone on to collaborate with many of Hollywood's most noted and successful filmmakers, including Ed Zwick, Joe Johnston, Phil Alden Robinson, Steven Spielberg, William Friedkin, Mel Gibson, Oliver Stone, Philip Noyce, Michael Apted, Lasse Hallstrom, Norman Jewison, and Francis Ford Coppola.

Equally comfortable with lush orchestral scoring and contemporary electronic techniques, Horner has likened his approach to composing to that of a painter, where the film serves as the canvas and where musical color is used to describe and support the film's emotional dynamics. He is also noted for his integration of unusual ethnic instruments into the traditional orchestral palette in order to achieve exotic colors and textures. An accomplished conductor, Horner prefers to conduct his orchestral film scores directly to picture and without the use of click tracks or other mechanical timing devices. He has also composed several concert works, including a work entitled "Spectral Shimmers" which was performed by the Indianapolis Symphony Orchestra. Horner's most recent concert work is "A Forest Passage" commissioned by the Cleveland Orchestra in celebration of the 25<sup>th</sup> anniversary of the Cuyahoga Valley National Recreational Area in Ohio.

**DAVID BAXTER** (Editor) is regarded as one of the top Canadian editors with over twenty years of experience in the business. Baxter edited Norman Jewison's "Soir Bleu" (Showtime),

a thirty-minute drama starring Alan Arkin; part of a series called “Picture Windows” which Jewison also executive-produced. Baxter edited *A Sainly Switch* (Disney) and *Naked City – A Christmas Killer* (Paramount) for Peter Bogdanovich, the latter starring Scott Glen and Courtney Vance. Other projects include Gregory Shepard’s “Paris Crew” (Global Television) and Bill Keenan’s independent short film *The Homework Bureau* which screened at the Toronto International Film Festival.

Baxter has developed an enviable client base that includes such distinguished directors as Vadim Perelman, David Cronenberg, David Steinberg, Tony Kaye, Marco Brambilla, Simon West, Bryan Buckley, Kinka Usher, Rocky Morton, Janusz Kaminski, Joe Pytko and Andrea Martin.

Since 1999, Anheuser-Busch has turned to Baxter, counting on his editorial excellence for their Budweiser and Bud Light Super Bowl commercials. This year Baxter had the number two ranked commercial according to *USA Today*’s Top 100, as he did in 2003 and 1999. He edited the top-ranked commercial in 2006 and 2002 (Bud Light’s “Magic Fridge” and “Satin Sheets,” respectively).

Baxter’s work on behalf of Canadian and global advertising agencies has been recognized internationally and he has won numerous awards at the AICE Awards Show, The Cannes Advertising Festival, London International Advertising Awards, The Clio Awards, and The One Show. In 2002, David was the recipient of the Bob Mann Post Production Award. This lifetime achievement award is presented to the person who has exhibited continual excellence and consistent integrity in the Canadian post-production industry.

In 1996, David was a founding partner when Panic and Bob Editorial opened it’s doors. The company later merged with editorial and effects shop Axyz, offering different but related services in the broadcast, commercials, and film world. This group has now grown to include seven companies with offices in Toronto and San Francisco with over 100 hundred employees. Other companies in the group are Crush, School, Notch, Sons and Daughters and ElementFX.

## CAST

Diana (Adult)	UMA THURMAN
Diana (Teen)	EVAN RACHEL WOOD
Maureen	EVA AMURRI
Emma	GABRIELLE BRENNAN
Paul	BRETT CULLEN
Marcus	OSCAR ISAAC
Mr. McCleod	JACK GILPIN
Amanda (Adult)	MAGGIE LACEY
Michael Patrick	JOHN MAGARO
Sister Beatrice	LYNN COHEN
Amanda (Teen)	NATHALIE NICOLE PAULDING
Diana's Mother	MOLLY PRICE
Detective	OLIVER SOLOMON
Blonde Student	ANNA RENEE MOORE
Maureen's Mother	ISABEL KEATING
Ryan	ADAM CHANLER-BERAT
Nate Witt	TANNER MAX COHEN
Diana's Student	ALDOUS DAVIDSON
Librarian	ANN McDONOUGH
Nurse	SHARON WASHINGTON
Doctor	KIA JAM
Male Reporter	J.T. ARBOGAST
Mother at Shooting	JEWEL DONOHUE
Page (Teen)	SHAYNA LEVINE
Policeman	ANSLEM RICHARDSON
Boy Kicked in Groin	EVAN NEUMANN
Dean	REATHHEL BEAN
Clinic Doctor	TUCK MILLIGAN
Girl at Shooting	JESSICA CARLSON
Female Student	MOLLY SCHREGER
Male Student	T.J. LINNARD

Unit Production Manager     ANTHONY KATAGAS  
First Assistant Director         DOUG TORRES  
Second Assistant Director         PATRICK MANGAN

Based on the book  
“The Life Before Her Eyes”  
by LAURA KASISCHKE

Stunt Coordinator                     MANNY SIVERIO  
  
Stunts                                     KIMBERLY SHANNON MURPHY  
   JODI PYNN  
   JAY CARRADO  
   KEVIN RODGERS  
   ROY FARFEL  
   LAURA FARFEL  
   ANTHONY BOROWIEC  
   MICHAEL MORRA  
   JOHN MAZZA  
   ROBERT A. WOZNIAK  
   DON PICCARD  
   KERRY CLARK  
  
Production Supervisor                 SHARON DIETZ  
  
“A” Camera Operator                     LUKASZ JOGALLA  
  
“A” Camera First Assistant             BOBBY MANCUSO  
  
“A” Camera Second Assistant         SCOTT TINSLEY  
  
Loader                                     JASON BRIGNOLA  
  
“B” Camera Operator / Steadicam     DAVE THOMPSON  
  
“B” Camera First Assistant             JOE RITTER  
  
“B” Camera Second Assistant         ADAM JOHNSON  
  
Video Assist Operator                 DARREN RYAN  
  
24 Frame Playback Company         NAVESYNC  
  
Second Unit Photography               RICHARD HENKELS

Stills Photographer	PHILLIP CARUSO
Post Production Supervisor	CYNTHIA NICOLELLA OLKIE
First Assistant Editor	MATT TASSONE
Assistant Editors	JOHN T. EVANS KIRAN PALLEGADDA
Re-Recording Mixers	KEVIN O'CONNELL BEAU BORDERS
Supervising Sound Editors	KAMI ASGAR M.P.S.E. SEAN McCORMACK M.P.S.E.
Production Coordinator	FRANSES SIMONOVICH
Assistant Production Coordinator	BETSY DAVIS
Office Production Assistants	MOLLY O'KEEFE PETER BEER
Production Office Interns	CHRIS GEORGE JUSTIN LETKOWSKI ANDREA SAENZ 5
Second Second Assistant Director	FRANCISCO ORTIZ
Key Set Production Assistant	ADAM BERNARD
Set Production Assistants	MICHAEL HEKMAT SCOTT FOSTER KATIE BO FISHER ADRIAN CROOM AMANDA FAISON TIMOTHEE GRIMBLAT
Art Director	MIGUEL LOPEZ-CASTILLO
Assistant Art Director	MICHAEL AUSZURA
Graphic Designer	MARK POLLARD
Art Department Coordinator / Additional Graphics	BRIANNE ZULAUF
Art Dept. Production Assistant	CHRIS de SPOELBERCH

Art Department Interns	MARGAUX HOWARD ALVIN YAP JENIA ULANOVA
Children's Art Created by	MATEO LOPEZ-CASTILLO JULIÁN LOPEZ-CASTILLO JACOB PERELMAN
Set Decorator	CAROL SILVERMAN
Assistant Set Decorator	HEATHER PRENDERGAST
Leadman	SCOTT ROSENSTOCK
On Set Dresser	ROBIN KOENING
Foreman	MARK SIMON
Set Dressers	BILL KOLPIN PETER VON BARTHELD JUSTINE COTE
Greens Leadman	WILL SHECK
Greens Foreman Greens Men	MARK SELEMON ARLO HOFFMAN JOE MARTIN
Location Manager	MICHAEL NICKODEM
Assistant Location Manager	DANNY COSS
Location Scouts / Assistants	AARON HURVITZ MICHAEL REINWALD
Location Scout	ORIT GREENBERG
Location Coordinator	HEATHER HARWOOD
Location Assistants	LINDAY MAIELLO SEAN MAYO
Parking Coordinator	JOSE TEJADA
Script Supervisor	TONY PETTINE
Property Master	ROBERT CURRIE

Assistant Property Master	JOHNATHAN UNGER
Second Assistant Property Master	JIM PRANGE
Construction Coordinator	PIERRE ROVIRA
Key Carpenter	JOHN CICCIMARRO
Foreman	JOSE AMOR
Carpenter	PAUL ROVIRA
Key Grip	STEPHEN BAKER
Best Boy Grip	RICH PASHAYAN
Construction Grip	RICH MORAN
Shop Electric	PAMELA BLUM
Charge Scenic	PAT SPROTT
Camera Scenic	STEPHEN SHELLOOE
Scenic Foreman	STEPHEN SIERSEMA
Scenic Sculptor	CHERYL STEWART
Scenics	ERIC SCHAPPACH BETH LIEBERMAN PHIL SCHNEIDER
Shopman	LUKE SMITH
Assistant Costume Designers	MARINA RAY TRAYCE FIELD
Costume Supervisor	MARCIA PATTEN
Costumer to Ms. Thurman / Ms. Wood	JOSEPH LA CORTE
Key Set Costumer	WENDY CRAIG
Set Costumer	PAM AARON
Costume Assistants	KRISTIN ILAGAN

	JOSSLYN DECROSTA
Make-Up Department Head	JOE COMPAYNO
Key Make-Up	MARGOT BOCCIA
Make-Up Artists to Ms. Thurman	RICHARD DEAN KYRA PANCHENKO
Additional Make-Up Artist	ROMANIA FORD
Hair Stylist Department Head	MILTON BURAS
Hair Stylist to Ms. Thurman	RYAN TRYGSTAD
Assistant Hair Stylist	NATHAN BUSCH
Additional Hair Stylist	JOHN JAMES
Sound Mixer	ANTONIO L. ARROYO
Boom Operator	KELLY NEESE
Utility	SETH TALLMAN
Gaffers	MO FLAM KURT LENNING
Best Boy Electric	SAM FRIEDMAN
Generator Operators	MARK C. VAN ROSSEN SHAUN GILBERT
Electricians	WILLIAM ALMEIDA TOM LANDI JOHN O'MALLEY JOHN GILGAR DAVE RUDOLPH JIM THORNE
Rigging Gaffer	JEFF EPLETT
Best Boy Rigging Electric	TOM VON RAUCHHAUPT
Rigging Electrics	MATT CHILSEN JOHN TANZER
Key Grip	BOB ANDRES

Best Boy Grip	CHRIS SKUTCH
“A” Dolly Grip	ARTHUR BLUM
“B” Dolly Grip	BEN D’ANDREA
Grips	ALISON BARTON DAVE TAYLOR ERIC ULRICH GRAHAM KLATT KENNETH J. BURKE
Key Rigging Grip	JOHN PANUCCIO 10
Best Boy Rigging Grip	RICHARD YACUK
Rigging Grips	PATRICK TAISTRA DANIEL WOODS
Special Effects Coordinator	DREW JIRITANO
Assistant to Mr. Perelman	IZABELLA TZENKOVA
Assistant to Mr. Katagas	MICHAEL BARTOL
Assistants to Mr. Butan	JEFF ZAKS ROBYN HEATH
Casting	ANN GOULDER
Casting Assistants	KEVIN KUFFA SIDAYA SHERWOOD
Extras Casting	SYLVIA FAY LEE GENICK CASTING
Transportation Captain	JIM BUCKMAN
Transportation Co-Captain	ROBERT BUCKMAN
Driver to Ms. Thurman	DAN BUCKMAN
Drivers	HOWARD BROOKS KEVIN BRADLEY SEAN McNAY BRETT MICHEL FRANK APPEDU

ROBERT O'NEILL  
STEVE GUGLIELMETTI  
PETE REITH

Production Accountant	JEN COX
First Assistant Accountant	ERNESTO ALCALDE
Payroll Accountant	JOANNE ZORCIK
Second Assistant Accountant Accounting Assistant	ROB ZORCIK MATT MONACO
Post Production Accountant	AMY OSTROWER
Clearances/Product Placement	PRODUCTION RESOURCES WENDY COHEN
Script Clearance by	JOAN PEARCE RESEARCH ASSOCIATES

Second Unit

Director of Photography	RICHARD HENKELS
Second Assistant Camera	STEPHANIE LYNN ZIMMER
First Assistant Director	MICHAEL MEADOR
Gaffer	PHILLIP TESTA
Key Grip	MICHAEL AYERS KIRSCH
Best Boy Grip	DAVID T. BOWERS
Script Supervisor	JODI ANN DOMANIC-RICCIO

Additional Photography

Director of Photography	RICHARD HENKELS
First Assistant Camera	MIKE MERRIMAN VTR ROBERTO RAMIREZ
Sound Mixer	BUCK ROBINSON
Gaffer	JAMES CHILDERS

Best Boy Electric	JASON POPIENIUCK
Key Grip	TROY STEINMENTZ
Best Boy Grip	JOSE SANTIAGO
Production Designer	MAIA JAVAN
Make-Up / Hair	ANNETTE LORANT
Production Supervisor	LISA LOONEY
First Assistant Director	CHIP SIGNORE
Key Set Production Assistant	VALERIE JOHNSON
Set Production Assistant	JONATHAN DILLION
Office / Set Production Assistant	JEFF SCHAUF
2929 Senior VP of Production	MIKE UPTON
2929 Physical Production	DOROTTYA HEGEDUS-LUM
2929 Senior VP of Post Production	MARC WUERTEMBURG
Assistant to Marc Wuertemburg	TREVOR BYRNE
Production Counsel	SHEPPARD MULLIN
2929 Business Affairs	JESSICA RODDY HEATHER WAYLAND
Assistant to Business Affairs	ELLEN NICHOLSON
Insurance Provided by	AON / ALBERT G. RUBEN KONRAD DOWLING SHARI HUGGINS
Completion Guaranty Provided by	INTERNATIONAL FILM GUARANTORS
Catering by	HANNA BROTHERS CATERING AND CRAFT SERVICES JIM HANNA
Cooks	RICK SIMEK

	CHRIS CORSO KEITH COOPER
Craft Service	EVA VEDOCK
Assistant Craft Service	WILL SEPULVEDA
Set Security	O'CONNELL CONSULTING GROUP JAMES O'CONNELL
Studio Teacher	MISSY STERTZBACH
Animals Provided by	DAWN ANIMAL AGENCY, INC.
Animal Trainers	BABETTE CORELLI BAMBI BROOK AMANDA BROOK
Stand-in	ALLISON RITTER
Dialogue Editor	SCOTT G.G. HALLER M.P.S.E.
ADR Supervisor	LINDA FOLK
Sound Designer	DORIAN CHEAH
Sound FX Editors	JOHN MARQUIS JON WAKEHAM TIM TUCHRELLO
Assistant Sound Editors	JACOB RIEHLE ERYNE PRINE
Foley Supervisor	JONATHAN KLEIN
Foley Mixer	BRAD BROCK
Foley Artists	AMY KANE ELIZABETH RAINEY
ADR Mixer	BRIAN SMITH
Recordist	DAN SHARP
Sound Facilities Coordinators	RICHARD BRANCA JULIANNE McCORMACK
Post Production Sound Services by	424 POST

Re-Recording Facilities	SONY PICTURES STUDIO CARY GRANT THEATRE
Music Editors	JIM HENRIKSON PHILIP TALLMAN
Synthesizer Programming	IAN UNDERWOOD AARON MARTIN
Guitar Music Contractor	GEORGE DOERING SANDY DeCRESCENT
Music Scoring Supervisor	SYLVIA WELLS
Music Recorded and Mixed by	SIMON RHODES
Music Recorded at	PHANTOM RECORDINGS Van Nuys, California
Visual Effects by elementFX, Marin County, CA	
Executive Visual Effects Producer	MARA HAMILTON
Senior CG Supervisor	ALEXANDRE ETHIER
Digital Artists	ALEXANDER LaFORTUNE ERIC HAMEL JOEL SAUNDERS VINCENT POITRAS JACKIE COOPER LUKAS DRAKE PHILLIPPE ROBERGE DANIEL J. RUTTER TERRY POWERS HUGO LEVEILLE GABRIELE GENARRO JIMMY CARON NADEGE BOZZETTI JOHNATHAN PAQUIN BRUNO BLAIN
Digital Intermediate Provided by COMPANY 3	
Co3 Executive Producer / Colorist STEFAN SONNENFELD	
Digital Intermediate Producer	DES CAREY

On-Line Editor	ALEX ROMANO
Additional Colorist	ADRIAN DE LUDE
DI Technologist	MIKE CHIADO
DI Scanner	IAN TURPEN
DI Assist	JEREMIAH MOREY
Co3 Producer	MISSY PAPAGEORGE
Data Management	LIAM FORD
Film Data Management Software	SOMMERWARE SYSTEMS INC.
Negative Prep for DI Scanning	US COMPUTAMATCH INC.
Opening Title Sequence by	CRUSH INC. TORONTO
End Titles by	PACIFIC TITLE
Film Timer	KURT SMITH
Cameras Provided by	PANA VISION NEW YORK
Camera Cranes & Dollies by	MPX ENTERPRISES & KAS LIGHTING
Lighting Equipment Provided by	KAS LIGHTING AVAILABLE LIGHT
Grip Equipment Provided by	BOB ANDRES
Condors and Lifts Provided by	BLAKELY TREE COMPANY AMERICAN EQUIPMENT RENTAL UNITED RENTALS ALL REACH EQUIPMENT
Payroll Company	AXIUM
Aids Provided by	ELECTRIC PICTURE SOLUTIONS
Editing Facility Toronto	PANIC AND BOB EDITING
Dailies Processing	TECHNICOLOR NEW YORK
Dailies Telecine	NOTCH TORONTO

Dailies Colorist

KEVIN CAMILLERI

McFee Home Furnishings Provided by LILLIAN AUGUST

Songs

“SHE’S NOT THERE”

Composer: Rod Argent

Publisher: Marquis Music Co Ltd for the World

Zombies recording licensed from Marquis Enterprises Ltd.

“WHERE DO WE COME FROM...” BY PAUL GAUGUIN 1897-1898,  
COURTESY OF MUSEUM OF FINE ART, BOSTON  
NATIONAL GALLERY OF SCOTLAND, EDINBURGH (FOR PAUL GAUGUIN IMAGE)

BOB MARLEY COURTESY OF MARLEY MUSIC AND ISLAND DEF JAM RECORDS  
DIVISION OF UNIVERSAL MUSIC  
SCHOLASTIC

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BANGLE BRACELETS AND OTHER JEWELRY COURTESY ME & RO, NYC  
PAMELA BROWN AND THE HOLIDAY INN-STAMFORD, CT

Footage Courtesy of:

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“THE WAY OF THE GUN”  
clip provided courtesy of LIONSGATE

American Humane Association monitored the animal action. No animal was harmed in the  
making of this film.

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