



Academy Award® nominee Naomi Watts (“21 Grams”) reprises the role of investigative reporter Rachel Keller in “The Ring Two,” the sequel to the 2002 horror hit “The Ring.” Hideo Nakata, the director of the original Japanese blockbuster “Ringu,” upon which the “The Ring” was based, directed “The Ring Two,” which marks his American film debut.

Six months after the horrifying events that terrorized Rachel Keller and her son Aidan (David Dorfman), the two have left their home in Seattle to escape the haunting memories of Samara and her cursed videotape, which left so much death in its wake. Moving to the small coastal community of Astoria, Oregon, Rachel and Aidan hope to start fresh. However, Rachel’s resolve quickly turns to dread when evidence at a local crime scene—including an unmarked videotape—seems eerily familiar. Rachel realizes that the vengeful Samara is back and more determined than ever to continue her relentless cycle of terror and death.

“The Ring Two” is produced by Walter F. Parkes and Laurie MacDonald, who also produced “The Ring.” Also returning from “The Ring” is screenwriter Ehren Kruger. The executive producers are Mike Macari, Roy Lee, Neil Machlis and Michele Weisler.

Joining Naomi Watts and David Dorfman in the cast are Simon Baker (TV’s “The Guardian”), Elizabeth Perkins (“28 Days”), Emily VanCamp (TV’s “Everwood”), Ryan Merriman (“Halloween: Resurrection,” the Sci-Fi Channel’s “Taken”), and Academy Award® winner Sissy Spacek (“Coal Miner’s Daughter,” “Carrie”).

The behind-the-scenes creative team included director of photography Gabriel Beristain (“Blade II,” “Dolores Claiborne”), production designer Jim Bissell (“Jumanji,” “E.T. The Extra-Terrestrial”), costume designer Wendy Chuck (“About Schmidt,” “Bad Santa”), editor Michael N. Knue (“Spawn,” “The Crow: City of Angels”), Oscar®-winning composer Hans Zimmer (“The Lion King,” “The Ring”) and composers Henning Lohner and Martin Tillman. The effects teams were headed by special effects coordinator Pete Chesney (“Men in Black,” “The Mothman Prophecies”), visual effects supervisor Betsy Paterson (“Scooby Doo 2: Monsters Unleashed”), and six time Oscar®-winning special makeup effects artist Rick Baker (Tim Burton’s “Planet of the Apes,” “Men in Black”).

ABOUT THE PRODUCTION

RE-ENTERING THE RING

In 1998, Japanese director Hideo Nakata's original "Ringu" brought J-horror, or Japanese horror—a distinct style of scary movies that rely more on story and character than on special effects and gore—into the forefront of Asian cinema and pop culture. Based on the *Ringu* series of novels by Japanese horror writer Koji Suzuki, Nakata's "Ringu" became the highest grossing film in Japanese cinema history and spawned two sequels, one of which, "Ringu 2," was also directed by Nakata.

Following the international success of "Ringu," Walter F. Parkes and Laurie MacDonald produced the American version, "The Ring," starring Naomi Watts in the story of a cursed videotape that doomed anyone who watched it to a terrible death in exactly seven days. Opening in fall 2002, the film quickly emerged as a huge sleeper hit, as Americans nationwide discovered the phenomenon that had been sweeping through Asia.

Walter F. Parkes, who again teamed with Laurie MacDonald to produce "The Ring Two," offers, "In recent years, horror has become the domain of slasher movies, but there was a time when horror was really mainstream in Hollywood, when some of the best directors, writers and actors contributed to the genre through movies like 'The Exorcist,' 'The Omen' and 'Rosemary's Baby.' Our intention with 'The Ring' was to try to elevate the genre again. Okay, so fade out—the movie is a bigger hit than even we expected it to be, which gave us the opportunity to continue the myth...to tell the next story. Our main goal with the sequel was to give it the legitimacy that the first movie had."

To achieve that legitimacy, Parkes and MacDonald set out to reassemble the main talent behind "The Ring's" success. Screenwriter Ehren Kruger was brought back to pen the sequel, which also reunited three of the executive producers, Mike Macari, Roy Lee and Michele Weisler. Perhaps most importantly, Naomi Watts, who played Rachel Keller, and young David Dorfman, who had portrayed her son Aidan, were set to reprise their roles.

"I don't think we could have had the first 'Ring' without Naomi, and we certainly couldn't have done the second one," Parkes attests. "After more than two years, she picked up the new script and she was immediately this character—this kind of slightly haunted, at times aggressive, vulnerable and yet strong person, who is Rachel. It's something to see."

Watts acknowledges, “A sequel is a scary thing to enter into because of the comparisons to the first one, which did so well and really resonated within the genre. We want it to deliver and give the audience what they’re looking for, but you don’t want to repeat the same story. The upside is that you get to carry on with a role that you loved playing the first time around and explore the evolution of the character. So there are a lot of reasons why it’s challenging and also quite fun, I think.”

Director Gore Verbinski, who had helmed the first film, was unavailable to return for the sequel, but made his own recommendation for its director. “It was a little bit of kismet,” says MacDonald. “When Gore was unavailable, we asked him who he thought should direct this film and he suggested Hideo. We all thought it was a great idea, but Hideo was attached to another movie and was also unavailable. We initially went with an extremely talented first-time director, but things ultimately did not work out. Then Hideo’s other movie did not come together and he suddenly became available, so I believe it was meant to be somehow.”

Parkes notes, “Hideo was someone who could approach this film, not as an assignment or a job, but rather as a continuation of something very real to him. This was the man who literally created the mythology we are trying to explore.”

“Clearly Hideo’s original movie was so powerful. Although it was made on a small budget, it had a big vision and a specific sensibility and tone that really informed our movie, so it was exciting to have him direct ‘The Ring Two,’” MacDonald states, adding, “It was also very reassuring to Naomi Watts, who loved the original ‘Ringu.’”

Watts affirms, “Hideo is an incredible director of the genre. I had seen ‘Ringu’ as well as his film ‘Dark Water,’ so I had a huge amount of faith in him already. He understands the visual side of storytelling and knows about pacing; he knows how and when to reveal things and when it’s better to take your time revealing them. When Hideo came onto the project, it made perfect sense...like it came full circle.”

With “Ringu,” as well as others of his films, Nakata has established a reputation for his artful ability to subtly conjure up scares, focusing on themes of revenge and evil and overflowing with a sense of dread. In fact, in *Time Magazine*’s special April 26, 2004 issue on the “100 Most Influential People in the World,” Nakata was named in the Artists & Entertainers category for his influential body of Asian ghost movies.

In “The Ring Two,” the director has incorporated many of the storytelling techniques and recurring themes established in his earlier work: single mothers, orphaned children, vengeful spirits, water, and the effects of technology on society. In Nakata’s *oeuvre*, the banal, routine rituals of daily life—the ringing of a phone, the

turning of a faucet—are imbued with spine-chilling suspense and trepidation. Normalcy becomes terror.

Ehren Kruger remarks, “What’s interesting about this movie and the first ‘Ring’ is a lot of our inspirations came from Hideo’s inventions in the Japanese films. Now here he is bringing new inventions to a phenomenon he created several years ago. Hideo definitely brought a lot of his own lore and mythology to the supernatural aspects of the story that, in several cases, we hadn’t considered. It was a tremendous advantage to work with a director who innately understood the material from having spent so many years thinking about the same themes and issues. Even in the first film, his was really the artistic vision we were trying to honor long before he knew this mythology would come back into his life.”

Nakata says that it was Kruger’s script that first convinced him to return to the well, so to speak. “When I first read the draft of ‘The Ring Two,’ I thought it was very interesting and also very different from my ‘Ringu 2.’ I thought it was powerful and intriguing and would allow me to explore a story that was different from the originals and from the first ‘Ring’ movie.”

“The challenge of any sequel is to find the reason for being...to find a story with its own merits as an interesting tale,” Kruger states. “It was a challenge to find an organic way to continue the story of Rachel Keller and her son Aidan and to find a reason for Samara, the villain antagonist of the piece, to seek them out and wreak havoc in their lives one more time.”

“There is a primary difference between the two films,” says MacDonald. “The first ‘Ring’ was told in images. The tape was not only the scary thing that threatened to kill you, but also held the visual clues for Rachel to unravel the mystery. It gave us a very obvious map and you literally followed those images through the movie. The story here is more grounded in emotion and has deeper character issues. I think it feels connected to the first, but expands on those aspects.”

WIDENING THE RING

In “The Ring,” Naomi Watts played investigative reporter Rachel Keller, who is trying to unravel the mystery behind a deadly videotape in a desperate effort to save her own life and that of her young son. As Rachel delves deeper, she learns of the tragic story of Samara Morgan, a little girl who was left to die in a well by her adoptive mother, and discovers that Samara has somehow lived on, driven by vengeance to bring about murder and mayhem. The secret to escaping death at Samara’s hands, Rachel

discovers to her horror, is to copy the tape and pass it on. With her son's life at stake, Rachel makes a terrible choice.

Nakata offers, "'The Ring' ends with Rachel making a copy of the videotape to keep her son safe. But that means that she has spread Samara's curse out in the world, so the curse does not end with the first movie. Now it's two years later and Rachel has taken her son and moved to the small, pretty town of Astoria in Oregon. It looks peaceful—very quiet, very calm—but of course, it's not peaceful."

Naomi Watts comments, "Clearly Seattle was not the right place for Rachel anymore, so she's moved to a place that feels more remote. She's obviously changed on every level, living with this secret and this enormous guilt. What has she done? How much destruction has she caused? So she's become a very isolated person and also incredibly protective. When it all started, it was easy for people to say she was not the best mother. She was a little self-obsessed and career oriented, but now it's about holding onto her child. The irony of the whole thing is that this bad mother has turned into the kind of mother Samara is in desperate need of."

"In fact, she is overprotective when we first see her with Aidan in this film," adds Parkes. "She knows she is responsible for the evil thing she let out there, and the movie starts with it coming back to her in a terrible way. This time, as opposed to running away from it or pushing it onto someone else, she has to face the horror of Samara head-on herself."

Watts agrees, "Of course she knows she is the only one who can handle it, because she knows what has erupted and how it has erupted in a way no one else would understand. She's been going through a private hell, and it's all about to unravel."

"Naomi's performance in this movie is very rich in emotions," Nakata says. "As the heroine, throughout the movie, she needed to express fear and anxiety and at the same time be strong to face this evil character, and I think she did it perfectly. She was extremely focused and was very good at expressing the realistic emotions of a mother who has to face very unreal things to protect her son."

David Dorfman returned to "The Ring Two" to play Rachel's sensitive son, Aidan, who had a special connection to Samara in "The Ring," but is now linked to her spirit in a much more menacing way.

MacDonald notes, "David had a much more challenging part to play this time because he is not just Aidan the sweet son; he becomes the embodiment of Samara, too. He had a very intense role to play, and he was more than up to the challenge. There was also a beautiful rapport that had grown between Naomi and him on the set. It really felt like mother and son."

Dorfman says that dynamic was crucial for Aidan's onscreen relationship with his mother. "Aidan's relationship with Rachel is the only thing he has—not the *last* thing, but the *only* thing. He doesn't have a dad, he doesn't have any friends. All he has is his mom...and the haunting memory of Samara."

Nakata states, "David Dorfman's character was challenging because he literally becomes Samara...not instantly but gradually, which was difficult to play. The way we talked about each scene was, 'Okay, Samara's percentage meter is 25 or 50 or 75 percent.' It was a simple way to describe it, but it worked. David is extremely smart and instinctive, and was also very prepared. He did a great job."

"The way I thought about it was that I was playing a few characters," Dorfman expounds. "I wasn't just Aidan; I was Aidan, Aidan/Samara, Samara/Aidan and finally Samara, because throughout the movie, Samara is slowly but surely coming."

Apart from Aidan, the only person with whom Rachel shares any connection in her new town is her boss, Max Rourke, who owns the local Astoria paper, *The Daily Astorian*, where Rachel now works. Max knows nothing of her background, but becomes increasingly curious and concerned as Rachel's behavior becomes more suspicious.

Max is played by Australian actor Simon Baker, who admits that while he was not generally a fan of the horror genre, he had been impressed by "The Ring." "The first film was a wonderful marriage of a horror movie and a personal human drama. The horror side has the eerie curse of the videotape and the human side was the strength of the mother/son relationship. I thought it was very good, which was a major reason I was interested in doing the sequel."

In casting the role of Max, Parkes says, "We wanted somebody who could convey a kind of sensitivity to be open to what's going on in Rachel's life, as well as a certain strength so you could believe he might be able to protect them. Simon came in and read, and he intuitively had all of those qualities. I think he was also aided by the fact that he and Naomi are good friends, so there was an instant rapport, which translates on the screen."

Baker remarks, "We had never worked together, but we've been friends for years, so there is an easy unspoken trust between us, which made for a more comfortable set. Naomi's a lot of fun, which was good because it's kind of a heavy movie. It was nice to offset that between takes with a few lighter moments."

"It was really nice to be able to work with someone I knew so well," Watts attests. "Simon is a great actor and he was perfect for the part. He's a strong, manly guy, but there's a gentle spirit to him, and in order for Rachel to trust Max, she needs to feel he's

a safe person. She senses he really doesn't belong in this small country town either, so you sort of have two lost souls connecting in these strange surroundings."

"Max and Rachel are both outsiders in the sense of this quiet, little town, even though my character was born there, moved away and came back," Baker reveals. "He's interested in why she's even there and why she is so secretive and closed off, so he pushes to find out more about her. When she finally starts to reveal what's going on, Max can't believe what she's telling him. It sounds like a lot of fantastical nonsense. It was hard to find that balance between, 'Okay, girlfriend, you're nuts,' and 'I care about you and I'm going to help you.'"

Max's concern peaks when Aidan begins to exhibit mysterious symptoms that cause the doctors at Astoria Hospital to cast suspicion onto Rachel. Elizabeth Perkins appears as Dr. Emma Temple, the staff psychiatrist who is deeply troubled when Aidan is brought in with a dangerous and seemingly inexplicable case of extreme hypothermia.

As Aidan's situation worsens, Rachel knows she has only one chance to keep her son out of Samara's clutches. "Samara has gotten a lot smarter in finding a way back into Rachel's life and has upped the ante," says Watts. "Strange things are happening to her son and it becomes all too clear that Samara is not finished with them. From that moment, the objective is to discover where Samara came from and why she is out to cause so much evil and chaos. It's apparent that Rachel needs to uncover every bit of information to get to the root of the problem...of where it all started."

MacDonald adds, "Rachel comes to the realization that she cannot run...that she is going to have to take Samara on. The only thing she can think to do is to go back to Samara's genesis, and in this case, she doesn't want to find out about the woman who adopted her, but the mother who gave birth to her."

Rachel's journey leads her to a psychiatric hospital where she meets a mysterious woman named Evelyn, who holds the secret of Samara's origin. "When we were developing the script, we knew Evelyn was going to be a key character," says MacDonald. "It's only one scene in the movie, but it's an incredibly important one—all the elements of the story come together in that one scene."

In what the filmmakers considered to be a casting coup, Academy Award® winner Sissy Spacek was set to portray the part of Evelyn, marking her first return to the horror genre since her Oscar®-nominated turn in the title role of "Carrie," Brian De Palma's 1973 screen version of the Stephen King novel. Parkes recalls, "When Sissy's name came up, everyone in the room said, 'Do you think it's possible?,' because she is not only an Oscar®-winning actress, but she also brings the classic connection to 'Carrie' for

horror fans. But Sissy is a very serious artist, and she was great. One of the real highlights of this movie was working with her.”

“I was thrilled that she agreed to play the role of Evelyn,” Nakata states. “She is one of the finest actresses around and it was not an easy role. She is in just one scene, but she holds the biggest clue to how Rachel can deal with Samara. It’s a very quiet scene, but at the same time, very unsettling.”

Rachel’s search also takes her back to the creepy Morgan Ranch where she has a run-in with a local real estate agent named Martin Savide, who is trying to sell the ranch to an unsuspecting public. In one of the film’s lighter moments, Gary Cole, who is well known for his work in such films as “Office Space” and, more recently, “Dodgeball: A True Underdog Story,” makes a cameo appearance as the realtor who tries to hide the ranch’s history from Rachel, not knowing that she is all too aware of its gruesome past.

The main cast also includes Emily VanCamp, of the WB’s “Everwood,” and Ryan Merriman, who was recently seen in “Steven Spielberg’s Taken,” as teenagers who share a calamitous early encounter with the cursed videotape.

DEAD RINGER

At the center of the mystery of “The Ring Two” is Samara herself, whom Ehren Kruger regards as “the avenging angel—or rather demon—of all abandoned children. In many respects, her behavior, cruel and destructive as it is, is entirely understandable from the perspective of a wronged child. Despite her monstrous appearance, she is a tragic figure.”

Hideo Nakata agrees. “We can feel fear, but we can also feel sympathy—these are key elements in Japanese ghost stories, and because ‘The Ring’ was originally a Japanese novel, we do have that kind of duality.”

“Probably more than anything, it comes down to the juxtaposition of innocence on the one hand and pure evil on the other,” Parkes says. “There is the innocence of this little girl in a white dress with long black hair that covers her face and her true intentions...the powerless little girl who is, in fact, more powerful than anything you can imagine.”

Kelly Stables, an actress who had served as one of the “evil” Samara’s doubles in “The Ring,” returned to take on the role again in the sequel. Though ironically terrified of watching horror movies, Stables prepared for her role by watching both “Ringu” and “The Ring,” to capture Samara’s physical idiosyncrasies. “Samara’s peculiar physicality

is so important to the role,” she says. “Samara has very distinct movements; she moves in a very staccato way. And when I was in full makeup, I spooked even myself.”

In “The Ring Two,” Samara is seen only in her most malevolent state, requiring Stables to endure at least five hours of makeup every day. Six-time Academy Award®-winning special effects makeup artist Rick Baker had created the look of Samara, as well as her victims’ grotesque, distorted death faces in the first “The Ring.” For “The Ring Two,” he and his team were charged with transforming the attractive, 20-something Kelly Stables into the specter of a young girl who bore the scars of a terrible death and afterlife in a dark, dank well.

Hideo Nakata relates, “Rick and I discussed at length how much we should show Samara’s face and we both reached the conclusion that probably less is more. He liked that I only showed one eye of Samara in ‘Ringu,’ so Rick and his team were more focused on the look of her whole body—the way her hair covers her face, and the detail of her arms and legs. It’s very elaborate work, and they had to fix Samara’s makeup for almost every take.”

Rick Baker notes, “I thought the scariest stuff of Samara in the first movie was when you just see that hair and don’t know what’s underneath. You can never make anything scarier than your own imagination.”

Stables’ long hours in the makeup chair began with her being literally spray-painted in a ghostly white pallor. The makeup team then airbrushed the blue veins that show through her translucent skin. Because the actress is in her 20s, special appliances were created for her face to make her look more childlike, even though her face was usually concealed under her long, dark hair.

For Samara’s body, Baker did a lot of forensic research about what happens to the skin of a body immersed in water for a long time. “You know when you take a long bath and your hands get all puckered—it gets much worse over time,” Baker explains. “We wanted that look.” To achieve that look, hundreds of individual appliances had to be created for each section of Stables’ hands, arms, legs and feet. There were so many separate pieces, Baker says, “it was hard to tell what was what and where it went, so we had them laid out on little maps so we knew the order to put them on.” In addition, every appliance had to be duplicated many times over because each one was used only once and then thrown away.

Perhaps the biggest challenge for the makeup team was to make the appliances last in water. “We developed a new technique, casting our appliances out of the same material we use as an adhesive, which also gave them a neat translucent appearance.

We liked the look of the material, but more importantly, it stayed on really well in water. It was a very tenacious glue.”

The downside was that it took Kelly Stables almost as long to remove the appliances as it took to put them on, but despite the hours in the makeup chair at the beginning and end of every day, Baker says, “She was a trooper. She was always in good spirits throughout the whole demanding process.”

Samara’s most notable feature, her long black hair, was a wig of real human hair. Stables also had to wear white prescription contact lenses to make her look blinded, which had the effect of making it difficult for her to see. Putting on the signature white gown completed Stables’ transformation into the evil Samara.

RING TONES

Principal photography on “The Ring Two” began in Los Angeles, where the newsroom of the former Los Angeles Herald Examiner building in downtown doubled for the offices of *The Daily Astorian*. The actual newspaper that serves the citizens of Astoria, Oregon, *The Daily Astorian* was generous in allowing the production to use its name and banner in the film.

Other southern California locations utilized in the early weeks of filming included St. Luke’s Hospital in Pasadena; the Mary Andrews Clark Residence, a circa-1912 courtyard apartment complex located in the Mid-Wilshire district, which became a women’s shelter; and the Terminal Annex building in downtown Los Angeles.

Following three weeks in and around Los Angeles, the production moved to the quaint, picturesque town of Astoria, Oregon, where the often gloomy weather helped lend an ominous tone to the proceedings. Built on a peninsula, Astoria’s relationship with water was also very much in keeping with one of the story’s major themes. Explaining water’s significance to the film, Hideo Nakata offers, “I’m from Japan, which is an island country surrounded by water. Through natural disasters, water itself can be a symbol of death, so we have a natural fear of water that influences me. And, of course, in this movie, water becomes a sign of Samara’s evil spirit, because she had been kept at the bottom of a well for a long, long time.”

Ehren Kruger observes, “As a symbol, water is a life source, but it is also an environment in which we can’t naturally live, so it’s the perfect elemental metaphor for both life and death.”

The water theme was also very influential in creating the film’s color scheme. Production designer Jim Bissell states, “Water is very important to the film, and as a

result, most of the colors are cool blues and greens. The gray overcast sky, which we see quite a lot in the Pacific Northwest, influenced the tone, too. It has a very monochromatic look, and in some ways it's a bit claustrophobic, which made it the perfect setting for our horror film. I'll elaborate by saying that things are scarier if you don't telegraph the fact that you're about to see something scary. You can take an atmosphere that appears perfectly natural, almost welcoming, and just shift the light level a little bit and it suddenly turns into something very foreboding."

To that end, Bissell collaborated closely with director of photography Gabriel Beristain to evoke the overall color palette. The cinematographer attests, "We needed to respect that there is a recurrent water element in the film, as well as the greens of the bucolic countryside, so we avoided heavy pastels and strong primary colors and went for the blue, green, gray and earthy tones."

Beristain also used the changing weather patterns of the region to his advantage. "Rachel is looking for normalcy, welcoming back a world that she wants to be tranquil, a world that doesn't give her any memories of the nightmare that she lived. We welcomed sunny days, because this is a new world, a new time, a new city. But the weather of Astoria is very volatile—it might be sunny, but five minutes earlier, it was pouring."

To match shots, the creative team decided to wet every shot, as Beristain says, "just in case. And it turned out to be beautiful—you know that look when the sun comes out after the rain, and everything glistens. We made virtue of whatever weather Astoria decided to give us. We couldn't wait for perfect weather so our perfect weather became the unpredictability of Astoria."

Reinforcing the ill-omened relationship between animals and the evil energy of Samara, Rachel and Aidan's disturbing confrontation with a herd of deer was filmed on the tree-lined roads of Fort Stevens State Park, located in Hammond, Oregon, about 10 miles outside of Astoria. For practical and humanitarian reasons, no actual deer were used in any part of the filming because they are notoriously difficult to train. Instead, the deer were all created with computer-generated imagery produced under the supervision of Rhythm & Hues visual effects supervisor Betsy Paterson and her team of CG animators.

The involvement of deer in the story was significant to Hideo Nakata, as in ancient Japan, deer were considered sacred—divine messengers that are still protected as national treasures today.

WELLSPRING

When shooting in Astoria was completed, the company returned to Los Angeles, for the final scenes to be filmed on soundstages at Universal Studios and LA Center Studios. Water again played an integral role in two of the film's most pivotal sequences. The first was in Max's bathroom, where the water is literally repelled from the presence of Samara. Like an anti-gravity water chamber, water is forced out of the bathtub and coats the ceilings and walls before crashing down in a torrential pool of water. Nakata explains, "Basically, the idea is that Samara, who was kept in the bottom of a well for many years, now has the power to repel water."

To accomplish the scene, special effects coordinator Pete Chesney used two separate bathroom sets. One was an entirely upside-down bathroom, where about 100 thin wires were utilized to hold all the towels and curtains in place. They were then able to flood the "ceiling" in a kind of small pool. Shooting then segued into the right-side-up bathroom set, where the effects team built a series of seven long, skinny dump tanks made out of clear polycarbonate. The tanks were all on latch relay timers that would open in sequence from one end of the room to the other, allowing the team to have a progression of water from one end of the room to the other. Multiple cameras were used to capture the water-drop sequence, several shooting at a high frame rate to capture the scene in slow motion. Betsy Paterson's visual effects team then completed the scene by integrating and augmenting all of the visual elements.

The final days of filming on "The Ring Two" were among the most difficult because they were set in the well where Samara met her terrible end and where she again draws Rachel. The iconic, pixilated well clearing that appears at the beginning of the cursed Ring video was recreated onstage at L.A. Center Studios in Downtown Los Angeles. Production designer Jim Bissell and his crew filled the entirety of Stage 1 with freshly laid sod and 220 alder trees, surrounded by a giant green screen on which the visual effects team crew would later substitute the image of a steep cliff at the edge of the clearing. The well opening looked down into a pit under the stage that allowed the actors to climb up a ladder and into the clearing.

For the climactic well chase sequence, multiple interior well sets—both dry and water-bottomed—were erected on two soundstages at Universal Studios. Nakata says, "For me, it was the third time going back to the well site, which gave me a very claustrophobic feeling and it was very tough to work in, too."

"There's something very spooky about being there, even though you know it's not real," Naomi Watts admits. "It was a great set."

Watts performed most of her own climbing sequences under the guidance of stunt coordinator Keith Campbell. A stunt double was used to work out the sequence and then Watts donned the safety harness and was rigged up for the climb. “Harness work is the most uncomfortable thing to do,” Campbell states. “Unfortunately, it was also a very steep angle and those rocks were incredibly hard. It wasn’t actual stone, but they were just as hard, and it was also wet, slippery and mossy. It even smelled dank in there, so it was a tough thing to do, but Naomi did a great job.”

Samara’s unnatural spider-like walk made the chase all the creepier. Nakata reveals, “Samara’s movements become more and more weird, so there was a discussion of how to achieve it—maybe even CGI—but I felt it wouldn’t work in the scene.” Instead, Bonnie Morgan, a professional stuntwoman and contortionist who has lent her unique talents to such films as “Minority Report” and “Men in Black 2,” was brought in. As the stunt Samara in the well, Morgan twisted her limbs to perform Samara’s bizarre walk.

STIRRINGS

There were some bizarre happenings off-camera as well. Throughout production on “The Ring Two,” a sequence of unsettling occurrences repeatedly affected the production.

The strange events began May 20, 2004, coincidentally the “seventh day” of production. Early in the morning, the office staff arrived to discover that the production office had been flooded overnight. Though the reason turned out to be a burst water pipe in the wall, for some the pooling of water—so closely tied to a major theme of the movie—was an omen of possible things to come.

In an effort to forestall any future problems, director Hideo Nakata requested that a Japanese purification ceremony, conducted by Shinto Minister Reverend Igawa, be conducted at both the production office where the flooding occurred, as well as on set. Walter Parkes recalls, “I looked at the call sheet, and it said, ‘8:30 p.m. – Purification Ceremony.’ I’ve worked on more than 30 movies, and that was a first. I said, ‘I’ll be there for that,’” he laughs. “It was great. I think it bonded the cast and crew early on.”

Although the production was now officially blessed, nevertheless a string of strange coincidences continued:

While on location, a swarm of thousands of bees suddenly descended on the prop truck, prompting the immediate evacuation of the prop department, before the bees left just as quickly as they arrived.

For no apparent reason, a five-gallon water jug burst open in the production office kitchen, once again flooding the room that had flooded only weeks earlier.

One morning at the lot at Universal Studios, a set costumer stepped out of the parking garage to discover an antlered buck charging across the asphalt in her direction. Though it's a regular occurrence for deer to descend onto the lot from the surrounding hills, the similarity to the deer attack in the film was uncanny.

These incidents sparked many in the cast and crew to speculate that somehow Samara was making her presence known.

Nakata observes, "The idea of a threshold between reality and another world can be very frightening, and I think Samara's presence is much closer in this movie than in the previous films. Samara is not just inside the TV; she is right beside you. That is probably the biggest fear for audiences in this movie."

ABOUT THE CAST

NAOMI WATTS (Rachel Keller) earned an Academy Award® nomination for Best Actress for her work in Alejandro González Iñárritu's drama "21 Grams," opposite Sean Penn and Benicio Del Toro. Watts' heart-wrenching performance as a grieving mother and widow also brought her Screen Actors Guild (SAG) Award, BAFTA and Critics Choice Award nominations. In addition, she won Best Actress Awards from a number of critics groups, including the Los Angeles Film Critics Association. She also won the Audience Award for Best Actress at the 2003 Venice Film Festival and was honored by the Palm Springs Film Festival for her work in "21 Grams."

More recently, Watts starred in three very different independent films: David O. Russell's "I (Heart) Huckabee's," opposite Jude Law and Dustin Hoffman; "We Don't Live Here Anymore," with Laura Dern, Peter Krause and Mark Ruffalo; and "The Assassination of Richard Nixon," with Sean Penn and Don Cheadle.

Watts will next appear in Marc Forster's dramatic thriller "Stay," in which she stars with Ewan McGregor. She is currently on location in New Zealand, where she is filming a remake of the classic "King Kong," under the direction of Peter Jackson. Watts stars as Ann Darrow, opposite Adrien Brody and Jack Black.

Watts first gained international acclaim for her work in David Lynch's controversial drama "Mulholland Drive," which premiered at the 2001 Cannes Film Festival. Her portrayal of an aspiring young actress brought her Best Actress Awards from several critics' organizations, including the National Society of Film Critics. She also received the National Board of Review's award for Best Breakthrough Performance by an Actress, as well as the Breakthrough Acting Award at the 2002 Hollywood Film Festival. In addition, she was named the Female Star of Tomorrow at the 2002 ShoWest Convention.

She went on to star in Gore Verbinski's horror hit "The Ring"; the Merchant-Ivory production "Le Divorce," as part of an ensemble cast that also included Kate Hudson, Glenn Close and Stockard Channing; and "Ned Kelly," with Heath Ledger and Rachel Griffiths.

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's "Flirting," with Nicole Kidman. She also produced and starred in the short film "Ellie Parker," which screened in competition at the 2001 Sundance Film Festival and for which she received the Best Actress in a Short Film Award from the Method Fest.

SIMON BAKER (Max Rourke), a native of Australia, is a Golden Globe nominee for his work on the CBS series “The Guardian,” and is also building an impressive list of film credits. Following “The Ring Two,” he next stars in the thriller “Land of the Dead,” co-starring Dennis Hopper, John Leguizamo and Asia Argento, which is the much-anticipated fourth installment in George A. Romero’s “Dead” series. Baker plays a soldier sent to battle the evolving zombie threat in a fearsome, tank-like vehicle called the Dead Reckoning. Currently, he is in rehearsals for a film centered around an interracial love story, in which he stars opposite Sanaa Lathan.

Baker most recently starred in the independent film “Book of Love,” which screened in competition at the 2004 Sundance Film Festival. Written and directed by Alan Brown, the film also stars Gregory Smith and Frances O’Connor. Baker also co-starred in Ang Lee’s critically acclaimed “Ride With the Devil,” which screened at the 1999 Deauville Film Festival and was also a gala presentation at the 1999 Toronto Film Festival; and appeared in Curtis Hanson’s Oscar-winning drama “L.A. Confidential.” His other film credits include “The Affair of the Necklace,” “Red Planet,” “Sunset Strip,” “Love From Ground Zero,” “Judas Kiss” and “Restaurant.”

On television, Baker starred in the highly rated CBS drama “The Guardian” from 2001 to 2004. He portrayed a hardened corporate lawyer who had been sentenced to work as a legal child advocate after being found guilty of drug possession. In the first season, Baker was recognized by the Hollywood Foreign Press Association with a Golden Globe nomination for Best Actor in a Drama Series.

DAVID DORFMAN (Aidan) reprises the role of Aidan Keller in “The Ring Two,” which he originated at the age of nine in the 2002 horror hit “The Ring.”

Dorfman made his feature film debut in 2000, playing William H. Macy’s son in the acclaimed drama “Panic.” He then appeared as Gwyneth Paltrow’s son in the romantic drama “Bounce.” More recently, he played Jedidiah in the 2003 horror remake “The Texas Chainsaw Massacre.” Dorfman was also seen in the independent film “100 Mile Rule,” and in the musical comedy “The Singing Detective,” playing a young Robert Downey, Jr.

On television, Dorfman starred in the central role of Charles Wallace Murry in the miniseries “A Wrinkle in Time,” based on the beloved children’s book by Madeleine L’Engle. He has also recently been seen in the recurring role of Rocky Tardio on the hit

series “Joan of Arcadia.” Dorfman’s other television work includes the Lifetime cable movie “The Invisible Child,” the recurring role of Kathleen Quinlan’s son on the series “Family Law,” and a guest role on “Ally McBeal” as Robert Downey, Jr.’s son.

SISSY SPACEK (Evelyn) has been one of the industry’s most respected actresses for more than three decades. Her many honors include an Academy Award®, five additional Oscar® nominations, three Golden Globe Awards and numerous critics awards.

She first gained the attention of critics and audiences with her performance in Terrence Malick’s widely praised 1973 drama “Badlands,” in which she starred opposite Martin Sheen. In 1976, Spacek earned her first Academy Award® nomination and won a National Society of Film Critics Award for her chilling performance in the title role of Brian De Palma’s “Carrie,” based on the Stephen King novel. The following year, she won the New York Film Critics Award for her work in Robert Altman’s “Three Women.”

In 1980, Spacek starred as Loretta Lynn in the acclaimed biopic “Coal Miner’s Daughter,” winning the Oscar® and Golden Globe Award for her performance. Spacek also swept the New York Film Critics, Los Angeles Film Critics, National Board of Review, and National Society of Film Critics Awards for her portrayal of the country music legend.

Spacek received another Golden Globe nomination the next year for her work in “Raggedy Man,” directed by her husband, Jack Fisk. She earned her third Oscar® and Golden Globe nominations for her role in Costa-Gavras’ 1982 drama “Missing,” opposite Jack Lemmon, and her fourth Oscar® and Golden Globe nominations for her work in 1984’s “The River,” in which she starred with Mel Gibson.

In 1987, Spacek gained her fifth Academy Award® nomination and won another Golden Globe and the New York Film Critics Award for her performance in the dark comedy “Crimes of the Heart.” Her most recent Oscar® nomination came for her portrayal of a mother grieving for her murdered son in the drama “In the Bedroom,” for which she also won a Golden Globe Award, an Independent Spirit Award, and an AFI Film Award for Best Actress. In addition, she garnered Best Actress Awards from a number of critics organizations, including the Los Angeles, New York and Broadcast Film Critics. Her work in “In the Bedroom” also brought Spacek two Screen Actors Guild (SAG) Award nominations, one for Outstanding Lead Actress and another for Outstanding Cast, shared with the rest of the film’s ensemble.

Spacek's other film credits include "A Home at the End of the World," "The Straight Story," "Blast From the Past," "Affliction," "The Grass Harp," "JFK," "The Long Walk Home," "Night, Mother" and "Marie." She next stars in "Nine Lives," which premieres at the 2005 Sundance Film Festival, and also has several films upcoming, including "An American Haunting."

Spacek has also been honored for her work on the small screen, where she has starred in several highly praised longform projects. She received Emmy Award nominations for her portrayal of Zelda Fitzgerald in "Last Call" and for her work in Tommy Lee Jones' Western "The Good Old Boys," as well as SAG Award nominations for her performances in "Midwives" and "A Place for Annie." Her additional television credits include "If These Walls Could Talk," "Beyond the Call," "Streets of Laredo" and "A Private Matter."

ELIZABETH PERKINS (Dr. Emma Temple) has been well known to film audiences since her breakthrough role in Penny Marshall's smash hit comedy "Big," in which she starred opposite Tom Hanks.

Born in Queens, New York, and raised in Vermont, Perkins later attended the prestigious Goodman School of Drama in Chicago and began her career on the stage. Returning to New York, she made her theatrical debut in Neil Simon's "Brighton Beach Memoirs," and subsequently performed with Playwrights' Horizon, the Ensemble Studio Theatre, the New York Shakespeare Festival, and the Steppenwolf Theater. She more recently appeared in John Patrick Shanley's dark comedy "Four Dogs and a Bone" at Los Angeles' Geffen Playhouse.

Perkins made her feature film debut in 1986 in Edward Zwick's "About Last Night..." a screen adaptation of the David Mamet play "Sexual Perversity in Chicago." She went on to star in "Big," as well as Robert Greenwald's drama "Sweet Hearts Dance," with Susan Sarandon and Jeff Daniels; and Alan Rudolph's romantic thriller "Love at Large," opposite Tom Berenger. She earned critical acclaim for her performances in Barry Levinson's "Avalon" and Randa Haines' drama "The Doctor," opposite William Hurt. Perkins also starred in two classic family films: the live-action, big-screen adaptation of "The Flintstones," in which she played the Stone Age housewife Wilma Flintstone; and the remake of the holiday favorite "Miracle on 34th Street."

Perkins' other film credits include "He Said, She Said," opposite Kevin Bacon; "Indian Summer"; "Moonlight and Valentino," with Whoopi Goldberg, Gwyneth Paltrow and Jon Bon Jovi; Antonio Banderas' "Crazy in Alabama"; "28 Days," with Sandra

Bullock; and "Cats & Dogs." In addition, she lent her voice to the animated blockbuster "Finding Nemo." Perkins has several films upcoming, including "Kids in America," "Fierce People," and "Must Love Dogs."

On television, Perkins portrayed Marilyn Lovell in the Tom Hanks-produced miniseries "From the Earth to the Moon," and starred in the acclaimed drama "If These Walls Could Talk 2." Her credits also include such longform projects as "My Sister's Keeper" and "What Girls Learn," and the series "Battery Park." She also has a starring role in the NBC miniseries "Hercules," to air in 2005.

GARY COLE (Martin Savide) is a veteran actor whose career spans more than 20 years and encompasses feature films, television movies and series, and the stage. Film audiences recognize him from a variety of roles, including his starring role in Mike Judge's "Office Space," and his retro re-creation of patriarch Mike Brady in both "Brady Bunch" movies, as well as in the telefilm "The Brady Bunch in the White House." He was more recently seen in the comedy hit "Dodgeball: A True Underdog Story." Cole also appears in the recurring role of Vice President Russell on the award-winning television drama "The West Wing." This summer he will star as the head of an elite, urban crime-fighting unit of the LAPD in the new TNT drama "Rush."

Cole's other film credits include "Win a Date With Tad Hamilton," "I Spy," "One Hour Photo," "The Rising Place," "The Gift," "Kiss the Sky," "A Simple Plan," "Gang Related" and "Lucas." He also has several films upcoming, including "Mozart and the Whale" and the independent film "Cry Wolf."

Cole first came to prominence with his portrayal of Jeffrey MacDonald, the infamous ex-Green Beret convicted of killing his family, in the miniseries "Fatal Vision." He has since starred in such longform television projects as "Echoes in the Darkness," "Son of the Morning Star" and the HBO miniseries "From the Earth to the Moon," among many others. In addition, Cole has starred in several series, including "Midnight Caller," "American Gothic" and the remake of "Family Affair." He has also lent his voice to the animated shows "Kim Possible" and "Harvey Birdman, Attorney at Law."

Hailing from Illinois, Cole is one of the founding members of Chicago's Remains Theatre Ensemble. He has worked extensively on the stage, and won the Joseph Jefferson Award for Best Actor for his performance in the Chicago production of "Bang!"

EMILY VANCAMP (Emily) currently stars in the role of Amy Abbott on the WB's critically acclaimed drama "Everwood" opposite Treat Williams and Gregory Smith.

Born and raised in Port Perry, Ontario, Canada, VanCamp has been performing as a dancer since the tender age of three. At age 12, she moved to Montreal after being accepted into the prestigious L'Ecole Superieure de Danse de Quebec, the official training program of Les Grands Ballet Canadiens. When her older sister Katie, who is also a dancer, was cast as a ballerina in a film, VanCamp visited the set and fell in love with acting.

Soon after, VanCamp landed her first major role, portraying the young Jacqueline Bouvier in the 2000 miniseries "Jackie Bouvier Kennedy Onassis." Her other television credits include a series regular role on the WB's "Glory Days," and the longform projects "Dice" and "Redeemer."

VanCamp made her feature film debut in the independent film "Lost & Delirious," which was a hit at the 2001 Sundance Film Festival. She was later seen in the independent film "The House on Turk Street," with Samuel L. Jackson. She most recently starred with Sharon Stone and Rupert Everett in the drama "A Different Loyalty."

KELLY STABLES (Samara) is currently in London where she is filming the thriller "Telling Lies." She previously had the lead role of Lydia in the independent feature "Pride & Prejudice," which is now out on DVD. Her film credits also include supporting roles in "Bring It On Again" and "The Haunted Mansion." In addition, her youthful voice won her the role of Will on the animated series "W.I.T.C.H."

Stables hails from St. Louis, Missouri, where she gained local fame dancing and singing at The Muny Opera while earning a Bachelors Degree at the University of Missouri. Moving to Los Angeles to pursue her acting career, Stables quickly landed television work with a role on the pilot "Boarding School," a recurring role on the series "The Grubbs," and a stint on the popular daytime drama "General Hospital."

In addition to her onscreen work, Stables has maintained a presence in local Los Angeles theatre productions. She starred in the world premiere of the musical "W.R. and Daisy" at Theatre West, and as "Wendy" in the Thousand Oaks Civic Light Opera's production of "Peter Pan." She also had the title roles in five of Lloyd Schwartz's Storybook Theatre musical productions.

ABOUT THE FILMMAKERS

HIDEO NAKATA (Director) has emerged as one of the world's most influential horror film directors since directing the original "Ringu" in his native Japan. Based on a trilogy of novels by Japanese fright-master Suzuki Koji, the film went on to become the most successful horror movie in the history of Japanese cinema. The film also inspired a trend in what is commonly referred to as "J-Horror" films, emphasizing mystery and dread over such common contemporary horror mainstays as gore and special effects. Nakata followed up in 1999 with the second film in the series, "Ringu 2." Three years later, "Ringu" spawned DreamWorks' successful American remake, "The Ring."

Born in Okayama, Japan in 1961, Nakata studied both applied physics and journalism at the University of Tokyo. Upon graduating, he landed a job as an assistant director at Nikkatsu Studios where he worked for seven years under the mentorship of director Masaru Konuma. Moving to the UK in 1993, he began making an independent documentary film entitled "Joseph Losey: The Man With Four Names." After a year and a half, he returned to his native Japan. In 1996, he directed his first feature film, "Joyu-rei" (aka "Ghost Actress"), which incorporated many of the trademark supernatural elements for which he would become best known.

In 1999, the same year he directed "Ringu 2," Nakata switched gears to direct the crime-drama "Kaosu" (aka "Chaos"). Returning to his roots in 2002, he directed "Honogurai mizu no soko kara" (aka "Dark Water"), based on a novel by "Ringu's" Suzuki Koji. American versions of both "Chaos" and "Dark Water" are currently being produced. In 2000, between feature films, Nakata directed a documentary film on his mentor Masaru Konuma entitled "Sadistic and Masochistic."

"The Ring Two" marks Nakata's American film directing debut. He is currently in development on several upcoming features, including a crime thriller entitled "Out," and a remake of the paranormal horror film "The Entity."

WALTER F. PARKES (Producer) is one of today's most active motion picture producers, in addition to being the co-head of DreamWorks Pictures with his wife and partner Laurie MacDonald. Parkes most recently produced the fantasy adventure hit "Lemony Snicket's A Series of Unfortunate Events," starring Jim Carrey, Meryl Streep and Jude Law under the direction of Brad Silberling.

Parkes' upcoming films as a producer include "The Legend of Zorro," the sequel to the earlier hit "The Mask of Zorro," which reunites Antonio Banderas and Catherine Zeta-Jones; the futuristic action thriller "The Island," directed by Michael Bay and starring Ewan McGregor and Scarlett Johansson; and the tentatively titled "Just Like Heaven," which stars Reese Witherspoon and Mark Ruffalo under the direction of Mark Waters.

Together with MacDonald, Parkes previously produced "The Ring," directed by Gore Verbinski, which became one of 2002's biggest sleeper hits. That same year, Parkes served as a producer on "Minority Report," starring Tom Cruise, and "Catch Me If You Can," starring Leonardo DiCaprio and Tom Hanks, both for director Steven Spielberg. He and MacDonald more recently produced Spielberg's dramatic comedy "The Terminal," starring Tom Hanks and Catherine Zeta-Jones. They also produced the sequel "Men in Black II," which re-teamed stars Tommy Lee Jones and Will Smith and director Barry Sonnenfeld. The couple had earlier produced the 1997 blockbuster "Men in Black," for which they were named ShoWest Producers of the Year.

Parkes' additional credits as an executive producer or producer include the Oscar®- and Golden Globe-winning Best Picture "Gladiator," Sam Mendes' "Road to Perdition," the Jackie Chan starrer "The Tuxedo," the recent remake of "The Time Machine," "The Mask of Zorro," "Deep Impact," "Amistad," "The Peacemaker," "Sneakers," which he also co-wrote, "Volunteers," "Project X" and "True Believer."

As co-head of DreamWorks Pictures, Parkes has also overseen such successes as Michael Mann's dramatic thriller "Collateral," starring Tom Cruise; the Oscar® and Golden Globe-winning Best Picture "American Beauty"; and the Academy Award® and Golden Globe-winning drama "Saving Private Ryan," which was the top-grossing film domestically of 1998.

A three-time Academy Award® nominee, Parkes earned his first nomination as the director/producer of the 1978 documentary "California Reich," which exposed neo-Nazi activities in California. He garnered his second Oscar® nomination for writing (with Lawrence Lasker) the original screenplay for "WarGames," and his third nod for his work as a producer on the Best Picture nominee "Awakenings."

Laurie MacDonald (Producer), the co-head of DreamWorks Pictures with Walter F. Parkes, is also a prolific motion picture producer. She recently teamed with Parkes as a producer on the family hit "Lemony Snicket's A Series of Unfortunate Events," starring Jim Carrey, Meryl Streep and Jude Law, under the direction of Brad

Silberling. They are also producing a number of upcoming films, including “The Legend of Zorro,” the sequel to their earlier hit “The Mask of Zorro,” which reunites Antonio Banderas and Catherine Zeta-Jones; Michael Bay’s futuristic action thriller “The Island,” starring Ewan McGregor and Scarlett Johansson; and the tentatively titled “Just Like Heaven,” which pairs Reese Witherspoon and Mark Ruffalo under the direction of Mark Waters.

Last year, MacDonald and Parkes, together with Steven Spielberg, produced Spielberg’s “The Terminal,” starring Tom Hanks. In 2002, MacDonald served as an executive producer on Spielberg’s “Catch Me If You Can,” starring Leonardo DiCaprio and Tom Hanks. She and Parkes also produced that summer’s sequel “Men in Black II,” which reunited stars Will Smith and Tommy Lee Jones and director Barry Sonnenfeld. The duo had earlier produced the 1997 sci-fi comedy smash “Men in Black,” which brought them Producers of the Year honors at ShoWest.

In addition, MacDonald was an executive producer on the Oscar®-winning Best Picture “Gladiator,” which was one of the most honored and successful films of 2000. Her credits as an executive producer also include the recent remake of “The Time Machine,” “The Mask of Zorro,” “The Peacemaker,” “Amistad” and “Twister.”

During her tenure as co-head of DreamWorks Pictures, MacDonald has overseen such hit features as the Michael Mann drama “Collateral,” starring Tom Cruise and Jamie Foxx; “American Beauty,” which won numerous honors, including the Best Picture Oscar®; and Steven Spielberg’s Oscar®-winning drama “Saving Private Ryan,” which was 1998’s most successful film at the domestic box office.

MacDonald began her producing career as a documentary and news producer at KRON, the NBC affiliate in San Francisco. She later joined Columbia Pictures, where she served as a Vice President of Production. After four years, she started a production company with Walter Parkes. Immediately prior to joining DreamWorks, MacDonald oversaw development and production at Amblin Entertainment.

EHREN KRUGER (Screenwriter) has quickly become one of the industry’s most sought-after screenwriters. He previously scripted the first “The Ring,” for director Gore Verbinski, which was one of 2002’s biggest surprise hits. Kruger has also written a number of upcoming films that are in different stages of production and development, including: “The Brothers Grimm,” starring Matt Damon and Heath Ledger under the direction of Terry Gilliam, which is due out in November; “The Talisman,” adapted from

the novel by Stephen King and Peter Straub; the thriller “The Skeleton Key,” for director Iain Softley; the horror film “Blood and Chocolate,” based on the book by Annette Curtis Klause to be directed by Katja von Garnier; and the science fiction fantasy film “John Carter of Mars,” based on the book by Edgar Rice Burroughs, to be directed by Kerry Conran.

Raised in Alexandria, Virginia, Kruger attended college at New York University’s Tisch School of the Arts. In 1996, he received the Academy of Motion Picture Arts & Sciences’ prestigious Nicholl Fellowship—presented through an international competition for new screenwriters—for his screenplay “Arlington Road.” Three years later, the suspense thriller “Arlington Road” became a major feature film, starring Jeff Bridges, Tim Robbins and Joan Cusack, and directed by Mark Pellington.

Kruger’s subsequent credits include the hit horror sequel “Scream 3,” directed by Wes Craven and starring Neve Campbell, David Arquette and Courtney Cox; John Frankenheimer’s action thriller “Reindeer Games,” starring Ben Affleck, Gary Sinise and Charlize Theron; and the sci-fi thriller “Impostor,” directed by Gary Fleder and starring Gary Sinise.

MIKE MACARI (Executive Producer) has been actively developing, packaging and producing numerous studio and independent film and television projects while serving as an executive producer on both “The Ring” and “The Ring Two.” He is currently producing the comedies “No Place Like Home,” starring Vince Vaughn under the direction of Amy Heckerling, and “Balls of Courage,” to be directed by Jim Abrahams; the dramatic thriller “The Invisible,” to be directed by David Goyer; and a horror thriller written by Andrew Klavan called “Cold Hand in Mine.” Macari also has more than a dozen other projects set up at different studios.

Macari was previously at Fine Line Features where he was responsible for overseeing the development and production of projects. While at Fine Line, one of the projects he initially discovered was the original Japanese feature “Ringu.” Among the other projects he handled during his tenure there were “The Anniversary Party,” starring Jennifer Jason Leigh, Alan Cumming, Kevin Kline, and Gwyneth Paltrow; and “Human Nature,” starring Patricia Arquette and Tim Robbins. He also covered various domestic and international film festivals and tracked independent feature films at all stages of production for potential domestic and international distribution.

Prior to joining Fine Line, Macari was an agent trainee at United Talent Agency where he worked with such clients as Joel and Ethan Coen, Wes Anderson, and Curtis Hanson. He is a graduate of Duke University, the University of Texas Law School, and the University of London - Kings College, in addition to being a member of the California State Bar.

ROY LEE (Executive Producer) made his producing debut with 2002's "The Ring," but has since set up a number of other film projects that are in various stages of development and production. In addition to developing original scripts, Lee has successfully imported films from Japan, Korea and Hong Kong to be remade in the United States, the most recent being the horror thriller "The Grudge," starring Sarah Michelle Gellar, on which Lee served as a producer. He is also producing the American remake of Hideo Nakata's "Dark Water," starring Jennifer Connelly, which is due out in late summer 2005.

Partnered with Doug Davison, Lee heads up Vertigo Entertainment and is currently serving as a producer or executive producer on a wide range of motion pictures. His upcoming films include the drama "The Departed," to star Matt Damon and Leonardo DiCaprio under the direction of Martin Scorsese; "Chaos," a thriller starring Robert De Niro, being directed by Jonathan Glazer; Hideo Nakata's remake of the paranormal thriller "The Entity"; and the adventure film "Antarctica," to be directed by Frank Marshall. Lee's future producing slate also includes a remake of "Invasion of the Body Snatchers," the romantic comedy "My Sassy Girl," the drama "Il Mare," an as-yet-untitled comedy to star Diane Keaton, and the thrillers "Oldboy," "The Eye" and "Addicted."

Lee earned a Bachelors degree from George Washington University and a law degree from American University, before moving from Washington, D.C. to Los Angeles to pursue a career in the film industry. His first job was with the production company Alphaville, where he worked on films such as "The Mummy," "The Jackal" and "Michael." After working under the producers of Alphaville, he set out on his own as an independent producer.

NEIL MACHLIS (Executive Producer) has been one of the film industry's busiest producers during a career spanning more than 30 years. He has collaborated a number of times with director Mike Nichols, serving as a producer or executive producer on

Nichols' films "What Planet Are You From?," "Primary Colors," "The Birdcage," "Postcards From the Edge" and "Wolf." Machlis' additional credits as an executive producer include "Dr. Dolittle 2," "Bedazzled," "Flawless," "Honeymoon in Vegas," "Chances Are" and "Planes, Trains and Automobiles." He most recently executive produced the family hit "Garfield: The Movie," which combined live action and animation.

Born and raised in Belle Harbor, New York, Machlis earned a B.A. degree from American University, and he began his film career at Astra Films in Washington, D.C. During the social unrest of the late '60s, Machlis found himself at the 1968 Democratic National Convention in Chicago filming commentary for the U.S. Senate during that seminal period in history. The following year, Machlis moved back to New York and entered the Directors Guild of America's training program, becoming one of only ten trainees accepted from more than 1,500 applicants. After graduating from the program, he began his career working on such films as "Lenny" and the original "The Stepford Wives."

Machlis' early credits also include working as an associate producer or unit production manager on such films as "Grease," "American Gigolo," "Johnny Dangerously," "Mommie Dearest" and "Cujo."

MICHELE WEISLER (Executive Producer) served as an executive producer on the 2002 hit "The Ring." Also that year, she produced the feature "Try Seventeen," directed by Jeff Porter and starring Elijah Wood, Franka Potente and Mandy Moore, which premiered at the Toronto Film Festival.

Currently, Weisler is in development on several projects, including "The True Confessions of Charlotte Doyle," adapted from the Newbury Award-winning novel by Avi; and "Mooch," adapted from the novel by Dan Fante.

Her earlier credits as an executive producer include "Novocaine," starring Steve Martin, Laura Dern and Helena Bonham-Carter, which opened the 2001 Toronto Film Festival; "Soul Survivors," starring Wes Bentley and Casey Affleck; and "Stir of Echoes," starring Kevin Bacon, which marked her second collaboration with director David Koepp. Weisler had earlier served as an associate producer on Koepp's directorial debut feature "The Trigger Effect," starring Kyle MacLachlan, Elisabeth Shue and Dermot Mulroney. Weisler's film work also includes co-producing DreamWorks' family film "Paulie."

Weisler graduated with a degree in film from the University of Wisconsin, and then began her career as an intern working on Roger Corman's horror movie "The Nest." Rising through the ranks of Corman's Concorde Pictures, she co-produced over 20 feature films, including Jeff Porter's "The Liar's Club." She eventually became responsible for all physical production for the company before branching out on her own.

GABRIEL BERISTAIN (Director of Photography) includes among his latest film credits "Blade: Trinity" and "Blade II," and the actioner "S.W.A.T." In 1987, Beristain was honored with the Silver Bear at the Berlin Film Festival for his lensing of Derek Jarman's "Caravaggio," only his third feature as a cinematographer.

Born in Mexico, Beristain is the son of famed Mexican actor Luis Beristain. Moving to Europe, the younger Beristain worked as a documentary and newsreel cameraman covering sensitive political, social and ecological issues. He later settled in England where he attended the prestigious National Film and Television School.

His first major feature as a director of photography was Mike Newell's "The Good Father," starring Anthony Hopkins. Beristain's more recent film work includes "The Spanish Prisoner," "Dolores Claiborne," "Bound by Honor," "The Distinguished Gentleman" and "K2."

JIM BISSELL (Production Designer) began his motion picture career as production designer on Steven Spielberg's enduring classic "E.T. The Extra-Terrestrial." Bissell was nominated for a BAFTA Award for Best Production Design for his work on that film. He later reunited with Spielberg on the film "Always."

Bissell more recently served as the production designer on George Clooney's feature film directorial debut "Confessions of a Dangerous Mind." He is currently collaborating again with Clooney on the actor/director's new feature "Good Night, and Good Luck."

His subsequent credits have included "Twilight Zone: The Movie," "The Falcon and the Snowman," "The Boy Who Could Fly," "Harry and the Hendersons," "Someone to Watch Over Me," "Twins," "Arachnophobia," "The Rocketeer," "Jumanji," "Tin Cup," "My Fellow Americans," "Cats & Dogs," "The 6th Day" and "Hollywood Homicide."

Early in his career, Bissell won an Emmy Award for Outstanding Art Director for a Series for his work on "Palmerstown, U.S.A."

Bissell graduated from the University of North Carolina, Chapel Hill, with a BFA in Theatrical Design. He continues to teach seminars at the American Film Institute and UCLA on the art of production design.

WENDY CHUCK (Costume Designer) has collaborated with filmmaker Alexander Payne on three films, including his most recent award-winning hit “Sideways.” She previously designed the costumes for Payne’s acclaimed films “About Schmidt,” starring Jack Nicholson, for which she earned a Costume Designers Guild Award; and “Election,” with Reese Witherspoon. She also served as the costume designer on the comedy hit “Bad Santa,” starring Billy Bob Thornton, and “Saved!,” starring Jena Malone and Macauley Culkin.

Chuck won an Australian Film Institute Award nomination for Best Achievement in Costume Design for her very first feature film as a costume designer, “Country Life,” starring Sam Neill and Greta Scacchi. Her film credits also include “Strange Hearts,” “Sugar & Spice” “Auggie Rose” and “Varsity Blues.”

Chuck began her career in her native Australia working in theatre, opera, and television. After working on Jane Campion’s telefilm “Two Friends,” she collaborated with Academy Award®-nominated costume designer Janet Patterson on Campion’s “Portrait of a Lady” and “The Piano.”

She is currently working on the movie “Jumpshot,” for director Mark Rydell, starring Danny De Vito, Ray Liotta and Forest Whitaker.

MICHAEL N. KNUE (Editor) has edited both film and television projects. He most recently worked on the top-rated miniseries “10.5,” which dramatized a devastating earthquake. His recent television work also includes the series “The Guardian,” and the Horton Foote drama, “Lily Dale,” for which Knue was honored by his peers with a nomination for an Eddie Award from the American Cinema Editors.

Knue’s film credits include the Sylvester Stallone films “Lock Up” and “Rocky V.” He has also edited numerous science fiction and horror films, including the cult favorite, “The Hidden,” the live-action version of Todd McFarlane’s “Spawn,” and “A Nightmare on Elm Street 4: The Dream Master.” His other films include “Highlander: Endgame,” “House,” and “Bones,” with Snoop Dogg. In addition, he directed second unit photography for “Freddy’s Dead: The Final Nightmare.”

A native of Cincinnati, Ohio, Knue started out making documentaries and producing and directing local educational television. For the past 13 years, he has taught editing courses in UCLA Extension's Department of Entertainment Studies.

HANS ZIMMER (Composer - Themes) is one of the film industry's most prolific composers, with more than 100 film scores to his credit. Having scored 2002's hit "The Ring," he returned to compose the music for the sequel.

In 1994, he won both the Academy Award[®] and a Golden Globe Award for his score for the animated blockbuster "The Lion King," which also spawned one of the most successful soundtrack albums ever. The composer's music for "The Lion King" continued to draw applause in the award-winning stage production of the musical. The show earned the 1998 Tony Award for Best Musical, as well as a Grammy Award for Best Original Cast Album.

Zimmer has garnered six additional Academy Award[®] nominations, the latest for his "Gladiator" score, for which he also won a Golden Globe Award and earned a Grammy Award nomination. He has also been Academy Award[®]-nominated for "The Prince of Egypt," "The Thin Red Line," "As Good As It Gets," "The Preacher's Wife" and "Rain Man." This year, he earned his seventh Golden Globe nomination for his score for James L. Brooks' comedy "Spanglish." He had previously earned Golden Globe nominations for his work on "The Last Samurai," "Pearl Harbor," "Spirit: Stallion of the Cimarron," "Pearl Harbor" and "The Prince of Egypt."

Zimmer has several films upcoming, including "The Weather Man" directed by Gore Verbinski; the highly anticipated "Batman Begins"; and DreamWorks' next animated feature, "Madagascar." His long list of film credits goes on to include "Pearl Harbor," "Matchstick Men," "Shark Tale," "Black Hawk Down," "Hannibal," "Crimson Tide," for which he won a Grammy, "Thelma & Louise," "Driving Miss Daisy," "Mission: Impossible 2," "Riding in Cars With Boys," "A League of Their Own," "Black Rain," "Backdraft," "True Romance," "Days of Thunder" and "My Beautiful Laundrette."

In addition to his composing work, Zimmer heads DreamWorks' film music division. His appointment marks the first time that a composer has headed the music department of a major studio since the days of Dimitri Tiomkin at MGM and Alfred Newman at Twentieth Century Fox.

RICK BAKER (Special Effects Makeup) is one of the most honored makeup artists in motion picture history. He has won six Academy Awards[®] in the category of Best Makeup for his work on the films "How the Grinch Stole Christmas," "Men in Black,"

“The Nutty Professor,” “Ed Wood,” “Harry and the Hendersons” and “An American Werewolf in London.” In addition, he has been Oscar®- nominated for his work on the films “Life,” “Mighty Joe Young,” “Coming to America” and “Greystoke: The Legend of Tarzan, Lord of the Apes.”

Baker’s makeup transformations have also been seen in such films as “Hellboy,” “The Haunted Mansion,” “The Ring,” “Men in Black II,” Tim Burton’s “Planet of the Apes,” “Nutty Professor II: The Klumps,” “Wolf,” “The Rocketeer,” “Gorillas in the Mist” and “The Fury.” He also lent his talents to the memorable cantina sequence in the original “Star Wars.”

Baker won an Emmy Award for his work on the acclaimed miniseries “The Autobiography of Miss Jane Pittman,” and earned an Emmy nomination for the series “Beauty and the Beast.” His other television credits include the series “Harry and the Hendersons” and “Werewolf.” In addition, he did Michael Jackson’s makeup for the award-winning “Thriller” video, as well as “Captain Eo.”

PETE CHESNEY (Special Effects Coordinator) won a BAFTA Award for his work on Randal Kleiser’s comedy “Honey, I Blew Up the Kid.” He also earned BAFTA Award nominations for Best Special Effects for his work on Peter Weir’s drama “The Truman Show” and Barry Sonnenfeld’s sci-fi comedy hit “Men in Black.”

Chesney has also worked on a long list of features, including the recent remake of “The Ladykillers,” “Looney Tunes: Back in Action,” “The Mothman Prophecies,” “Cats & Dogs,” “The Man Who Wasn’t There,” “O Brother, Where Art Thou?,” “Inspector Gadget,” “The Big Lebowski,” “Vampire in Brooklyn,” “Waterworld,” “Forever Young,” “Pet Sematary I & II,” “The People Under the Stairs,” “Graveyard Shift,” “Young Guns II,” “Child’s Play II,” “Pacific Heights,” “Raising Arizona” and “Honey, I Shrunk the Kids.”