

**ANACONDAS: THE HUNT FOR THE BLOOD ORCHID**  
**Production Notes**

Even for those who make the jungle their home, no human or creature is safe from it. So for the visitors who wish to plunder this terrain's secrets, the consequences won't be pretty...

***ANACONDAS: The Hunt for the Blood Orchid*** is a horror-thriller set deep in a primitive Borneo jungle, where an extremely rare red orchid – the “blood orchid” – may hold the key to producing a youth-preserving serum. When a gung-ho group of scientists embark on a treacherous journey into the jungle to find the orchid – in the hopes that a fountain-of-youth discovery will make their careers and their corporate bosses a lot of money – they quickly realize that more than bad weather and heavy undergrowth separate them from their treasure.

Within the mysteries of the jungle lies a deadly predator that keeps the secret of the orchids safe and stops anyone who dares to enter its territory from leaving...

Screen Gems presents a Middle Fork Production, ***ANACONDAS: The Hunt for the Blood Orchid***, the follow-up to the 1997 box office-hit *Anaconda*. The film was shot on location in Fiji and stars JOHNNY MESSNER (*The Whole Ten Yards, Tears of the Sun*), KADEE STRICKLAND (*The Grudge, Something's Gotta Give*), MATTHEW MARSDEN (“Helen of Troy,” *Black Hawk Down*), EUGENE BYRD (*8 Mile*), SALLI RICHARDSON-WHITFIELD (*Biker Boyz, Antwone Fisher*), NICHOLAS GONZALEZ (“Resurrection Blvd.,” MTV’s “Undressed”), KARL YUNE (*Forbidden Warriors*) and MORRIS CHESTNUT (*Ladder 49, Confidence*).

***ANACONDAS: The Hunt for the Blood Orchid*** is directed by Dwight Little. The screenplay is by John Clafin & Daniel Zelman and Michael Miner & Ed Neumeier from a story by Hans Bauer and Jim Cash & Jack Epps, Jr. Verna Harrah is the producer, and Jacobus Rose is the executive producer. Director of photography is Stephen F. Windon. The film editors are Marcus D’Arcy and Mark Warner. Bryce Perrin is the production designer. Costume Designer is Terry Ryan. The music is by Nerida Tyson-Chew.

## **ABOUT THE PRODUCTION**

Producer Verna Harrah says that she always wanted expand on the first *Anaconda*, on which she also served as producer. The deciding factor was the ability to tell a new story. "Originally we developed an idea about anacondas coming into the waterways of New Orleans off a boat from the Amazon. It was fun but the idea became too complicated. So we stayed with the jungle environment, but now it's a story of pharmacologists who have discovered that there might be an orchid in Borneo that could prolong life."

To kick off this new adventure, a group of driven New York scientists get funding from their company to travel to Borneo in search of a rare flower that blooms only two weeks every seven years. "Of course they end up running into a lot of trouble because not only is it monsoon season when they arrive, it's also mating season for the anacondas," says Harrah.

Director Dwight Little was attracted to the project because he's a big fan of adventure stories, especially when the exotic and the thrilling elements intertwine. "You really can't beat a good adventure movie and that's what this is," says Little. "Even without the monster or snake element, it's still a really good story about an expedition that travels up a treacherous river in a very dangerous area. Then you add the snakes and it becomes something else again!"

Harrah was thrilled to get Little on board. "He had a real vision for this film," she says. "Here is a man who is calm, talented and collaborative, and how wonderful is that?"

Crucial to a horror story, in which more than ninety percent of the movie takes place outdoors, is picking the perfect shooting location. The filmmakers were thrilled to find their jungle in the picturesque nation of Fiji, and the benefits were both creative and financial. "Fiji offers various fabulous, incredible locations that haven't been seen on film before. They look spectacular," explains Harrah. "But we also received some great tax incentives and that was certainly very important." In addition, the government was extremely accommodating to a group of foreign workers. Says Harrah, "It's also very safe in Fiji. This is one of the few places where you can work in a jungle environment and not have to worry about terrorism or local warfare."

## **CASTING ANACONDAS**

Director Dwight Little knew early on that the key to the success of **ANACONDAS** would lie in careful casting. "I really do believe that with any thriller or horror movie, first and foremost the audience needs to invest in the characters and identify with them,"

explains Little. "Then you can begin to build the suspense. If the audience doesn't invest in the characters, then there's no suspense, no scares."

Each cast member was selected for his or her talent and for what could be brought to the role. Eventually, a roster of fresh and energetic actors was assembled, with everyone prepared for the challenges of expressing character in a physically demanding film. Says Harrah, "They are all very talented and look wonderful on film. There's a real personality that shines through individually and as an ensemble. We were incredibly fortunate to find such an amazing cast."

Johnny Messner plays Bill Johnson, a rugged loner who lives in the jungle on his boat. For a hefty fee, he agrees to take the scientists down river even though the situation is fraught with peril. "Bill's a mess," admits Messner. "He's ended up in Borneo to begin a new life but can't escape his demons. He's kind of a drunk, he's a gambler and he's in debt. All he owns in life is his beaten-up old boat. He's an interesting character though, because he's not all bad. Underneath he's got a pretty good heart – he's just made some bad decisions in life." Little credits Messner with making a tough role – an American exiled from his own country – not a cliché. "He's so grounded as an actor that he kept the movie in a real place and not in a 'movie movie' place," says Little.

Bill's vulnerable side is shown through his affections for the pet monkey that lives with him on his boat. For Messner, the way a person is treated by an animal can be a great indication of character. "Kong is the only thing that Bill cares about and in turn the monkey really cares about him," says Messner. "So that adds an interesting dimension to the character." Working with Kong proved to be a rewarding incredible experience for the actor: "I just loved that monkey. She would climb up on my shoulder and kiss my ear, and she was just so smart. She's a real crowd pleaser, and she brings some great moments to the movie."

Morris Chestnut plays Gordon Mitchell, the research team's financial guy, and a man with a constant eye on the potential wealth in the expedition. Says Morris: "Mitchell is in conflict throughout the entire movie. Although he wants to get the hell out of there and go home, he knows if they can find the orchid, his company is going to make a lot of money. He's the kind of guy who likes his nice suits and his shiny shoes, so when he has to chop his way a few miles through the jungle, knowing that he could end up as a meal for some type of reptile – well, he's not a happy camper at all! It was a really fun role and I had a great time in Fiji – it's an amazing place."

Little found Chestnut's charisma an invaluable part of the ensemble. "Morris really does grace the screen with a tremendous presence – he has a real star quality about him,"

says the director. "When his character steps into a conference room at the beginning and says *this* is what he's going to do, you really do believe him."

British actor Matthew Marsden was chosen to be Dr. Jack Byron, the lead scientist on the team. Says Marsden, "Jack is a very good scientist – an expert in his field – but he's the star of his own movie in his head. He's not necessarily an egotist. He's under a lot of pressure to find this rare orchid and get the results for his company. That makes him not exactly a bad character but certainly very driven. In the past I've always played the hero so this was a nice departure for me – I thought both the script and the character were really very interesting."

After an arduous casting process to find an actor who didn't play Jack as a straight-out-of-the-box bad guy, Marsden was a breath of fresh air. "Matthew was a wonderful surprise," says Harrah. "We were getting nervous because Dwight and I were already in Fiji and we couldn't find the right person for the role. But Matthew brought something very sensitive to the character and gave him a lot of depth that wasn't necessarily on the page."

To play Gail Stern, another scientist in the expedition, the filmmakers cast Salli Richardson-Whitfield. "Gail is the head scientist at the company that's representing the expedition, so she's basically there to make sure that if they find anything, her company will benefit," she explains. "Even though, as a scientist, she thinks their claims are ridiculous and that the whole expedition is a waste of time and money. Right from the beginning, you see that she's not buying into it at all. She's very much from a corporate world in New York and surrounds herself with comfort. So the whole idea of roughing it in Borneo is just not her thing. It was really fun to play a character like that, who's screaming throughout the film – screaming at anything that moves!"

Richardson-Whitfield says that her favorite movies have always been those that are truly scary, so getting the chance to act in one was an opportunity she wasn't about to pass up. She adds, "It's a great script and if you like to be scared, then this is going to be the film for you!"

KaDee Strickland was cast as Sam Rogers, a member of the research team who is Jack Byron's assistant. Strickland sees Sam as representing the heart of the film. "Sam is there on the team because Jack has worked with her before and trusts her. She is motivated by the love of her work and by being part of a scientific expedition, but she struggles a great deal with whom on this team is being honest and who is trying to manipulate the situation for their own gain."

Little applauds Strickland's ability to handle the balance in a role that requires smarts and athleticism. "She's very physical, very earthy yet at the same time pulls off the New

York debutante graduate student heart of her character," says Little. "With the machete in one environment and the laptop in the other, she's amazing."

Strickland says that she grew up loving horror movies. "This is the first horror movie I've been involved with, and I was also really pleased to have the opportunity to spend three months in Fiji, which I loved," she says. "What made it most enjoyable was that the cast got along so well together! We really did become great friends. When you ask people to be in a constant state of fear, which is essentially what we had to do, it can be very draining. Yet at the end of the day we always had dinner together, even though we'd been together all day long."

Eugene Byrd plays Cole Burris, the technical expert – or "computer geek," as he jokes – on the team. Says Eugene: "He's the guy who likes to keep everything light. He wants to get the job done but he likes to make a few jokes and have some fun. That is until he sees his friend being eaten by some ridiculously huge snake. Then he just wants to get the hell out of there and get home."

Byrd was given the freedom to ad-lib funny lines, which Harrah says makes him a crucial component to a movie with a mission to scare. "Eugene is our comic relief. He's just delightful. He understood his character so well and his lines were always perfect and very funny – even when he improvised. He really is the relief in the movie and you need that in a horror film."

Nicholas Gonzalez says his thrill-seeking character, Dr. Ben Douglas, isn't put off by circumstances that would frighten off most people. "Ben's the kind of character who's along for the ride," says Gonzalez. "They have to take a doctor and Ben is a friend of Jack Byron's, so he's it! He's used to adventure so he's not really put off by the hardships of the expedition, and when he sees the ladies, he knows he's going to have a good time. He approaches everything with fun and good humor!"

Gonzalez also took time to enjoy his down time while in Fiji. "We did some deep sea fishing and caught enough fish to feed the cast and crew for a week!"

To play Tran, one of the locals who is a friend of Bill's, the filmmakers cast newcomer Karl Yune. "Bill and Tran are partners because Bill relies on Tran," explains Yune. "Tran knows the ins and outs of the town and if you need something done, you go to Tran. Both Bill and Tran live life on the edge and they're both a little crazy. Tran doesn't care about the scientists – all he cares about is the fact that they're offering \$50,000 to charter a boat. That's big money, even if it is the flood season."

Yune says he was very pleased to have the opportunity to work with director Dwight Little. "Dwight is the most laid back director you'll ever meet. He's a true actor's director

and he had an incredibly strong vision of the film that he wanted to make. He had a lot of actors to deal with but he made time for all of us whenever we needed it. He really listened to our ideas and was always happy to compromise. He was great and I think that I was very fortunate to work with him at this point in my career.”

## **UNLEASHING THE SNAKES**

On the first *Anaconda*, animatronics were the name of the game. But with the major strides in computer-generated creatures since then, the new movie could make great use of CGI to bring these massive reptiles to pulsating life. Says producer Harrah, “In terms of advancement of CGI capabilities, it’s a different world today than it was when we made the first film seven years ago. The action with these snakes is just so much better than anything they could have done back then. It’s quite spectacular what our visual effects people have been able to do.”

Director Little says that the snake development process was very complicated. It started with some concepts sketched out by an artist. “We looked at anacondas, but we also looked at pythons and rattle snakes and all kinds of other snakes to see which eyes, which teeth, which palate, which scale, which tones interested us. We certainly didn’t want it to look like some sea monster – I wanted it to look as real as possible – but I wanted it to look a little bit smarter than an actual anaconda head appears, and a little bit more awake and alive. So we took a few subtle licenses that make it seem more like a thinking creature.”

But audiences won’t only be seeing the work of effects when it comes to the movie’s title predator. Says Little, “At the same time I also shot a massive amount of film of real anacondas, and all that material will also be in the movie. I don’t believe you will be able to tell the difference between the real snakes and the CGI snake.”

Little was very clear with visual effects supervisor Dale Duguid about what he wanted – a creature that was nature-based, not surreal. Says Duguid, “Certainly the perfect CGI snake is one that you can’t differentiate from reality. And that’s quite a challenge! A forty-foot snake has hundred of ribs and muscles and organs that you can see moving through its zillions of individually sized scales. Those scales move differently, depending on which way the body is flexing and into what shape. Everything is very dynamic on a snake. So it was a very complex animal to emulate. We used a combination of technologies – certainly there’s a heavy reliance on CGI but we also do have a prosthetic component. Although, CGI is the only way you could depict the speed and violence of such a massive animal.”

Little and Duguid discussed whether the snake would have a personality, but Little was adamant that it should not. "It's a machine, with a tiny brain that says, basically, 'What's for lunch?'" explains Duguid. "Because it doesn't have any human traits like malice, jealousy or rage, it's even more scary. It simply appears on the scene and decides who to eat first. I've never stumbled across a forty foot anaconda in the dark, but I'm sure if I did, I'd be terrified out of my wits. All we then had to do was to introduce the animal into the context of the actors' performances and immediately, it's scary just by association."

With all the work that went into the creation of a terrifying snake, director Dwight Little knew it was important to tease the audience with anticipation of the snake. To that end, moviegoers won't get a good look at it until well into the film: "By which time", says Little, "we've built a pretty good foundation on which to scare the wits out of the audience!"

## **THE LOOK OF ANACONDAS**

Everybody was in agreement that for the movie to be as effective as possible, the visual element was crucial. Director Dwight Little worked closely with production designer Bryce Perrin and director of photography Stephen F. Windon to sift through ideas for how the movie should look.

Says Little, "Certainly I wanted it to be moody and atmospheric. I was inspired by certain articles and photographs in National Geographic that depict the life of some of the indigenous people in the Brazilian rain forest, people who are almost untouched by the western world. There's a kind of mist in the jungle, a softness of the light and a smokiness from all the fires they burn. I felt very passionate about those photographs – they were my inspiration and that's the look I wanted to create."

The next source of inspiration was Fiji itself. As Harrah explains, "We really liked the idea that we would be in Fiji when it was cooler and that we'd have some rain – we wanted that darker, more mysterious look. We start out very bright and sunny and then go into a much darker, gloomier look as the film progresses and the characters become more and more scared. It gets darker and darker as we get into the cave and then the sinkhole – shooting in the dark and in the rain made it feel even more frightening."

The biggest challenge for the design team was building Bill's boat, The Bloody Mary – a marvel of seafaring dilapidation. Production designer Bryce Perrin had never designed a boat before but rose to the challenge. "This one had to look like it was very old and falling apart, but still be safe enough to film on and to withstand going into the water," says Perrin. "We had to put trusses inside the boat so we could cradle it in different places."

Little calls the boat an engineering feat. "The rivers are very shallow in Fiji so the boat had to be designed around that. It was remarkable that we were able to get such a sizeable boat into all our locations – we would never have achieved that with a real boat."

Perrin says that the Bloody Mary was inspired by the *African Queen*, from the famous Humphrey Bogart/Katharine Hepburn film. "There's a little bit of the romance of an old jungle cruise boat, and yet it's also a very practical salvage vessel because Bill runs contraband up and down the river. The boat is all patched together out of old tires, plastic and iron and whatever else he has salvaged."

Filming on water is never easy, and Little thankfully knew that, having previously made the killer whale sequel *Free Willy 2*. The preparation is akin to getting ready for a sea battle, explains Little. "Basically you have to bring everything out on the river on huge barges and pontoons, from the lights and cameras to all the support gear. You end up looking like a small armada! You lead with the picture boat with the Bloody Mary behind, tailing up to thirty other boats, each carrying a different department. It's a very complex operation. We filmed on the Navua River in Fiji and the Fijian river captains and boat people were a tremendous asset."

One of the most harrowing scenes involves The Bloody Mary going over a waterfall, spilling its occupants into the rapids. Bravely, the entire cast agreed to work in the rapids to add an authenticity that would not have been possible using stunt players. Says Johnny Messner, who plays the boat's owner Bill: "It was a very intense day. It was exhausting trying to fight those currents but it was fun at the same time. We all lined up and linked arms – you really had to rely on the person next to you or you were going to go under. There were cameras in the water and we were rushing right at them. But it's great footage."

Says director Little, "We created quite a lot of whitewater and the actors had to swim through a pretty heavy current to get to the shore. But they all got right into it. It never looks the same with stunt people so we were pretty delighted that they were all willing to do it."

The production also utilized a massive tent brought in from Australia to serve as a sound stage. "The tent was terrific," says production designer Perrin. "A ready-made studio. Fiji doesn't have any sound stages so we really needed something like that." Some of the interiors of the Bloody Mary were built in the tent, as well as the cave and sinkhole set.

In all, ***ANACONDAS: The Hunt for the Blood Orchid*** was a challenging film to bring to life. Executive producer Jacobus Rose sums up the obstacle, "We had to build our

own roads to get into locations or climb over mountains. It rained a lot of the time, and we were shooting at night, in the jungle. It was very hot and humid with mosquitoes everywhere. Yet both the cast and crew were amazing. Everyone kept a smile on their face and did the best work they could possibly do. We couldn't have asked for more."

As a result, says Little, "We have a great adventure movie that's scary as hell!"

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## ABOUT THE CAST

**JOHNNY MESSNER** (Bill Johnson) will next be seen in the thriller *Hostage*, starring Bruce Willis and Ben Foster and *Running Scared* with Paul Walker. He most recently appeared with Bruce Willis in *The Whole Ten Yards* and in David Mamet's *Spartan* opposite Val Kilmer and William H. Macy. Messner is best known for his role as the mohawked Kelly Lake in Antoine Fuqua's *Tears of the Sun* opposite Bruce Willis and Monica Bellucci.

Messner's additional film credits include Roger Kumble's *The Sweetest Thing* with Cameron Diaz, Christina Applegate and Selma Blair and starring roles in the independent features *Finding Home* and *Dancing In September*. On the small screen, Messner has guest-starred on such popular television series as "Friends," "C.S.I." and "Angel." In addition, he has appeared in several regional theater productions.

**KADEE STRICKLAND** (Sam Rogers) co-stars in *The Grudge* with Bill Pullman, Sarah Michelle Gellar and Clea DuVall for producer Sam Raimi, which will be released in October 2004. She recently appeared in *Stepford Wives*, starring Nicole Kidman and the Diane Keaton/Jack Nicholson romantic comedy *Something's Gotta Give*, directed by Nancy Meyers. Strickland's additional film credits include Woody Allen's *Anything Else*, where she played the jilted girlfriend of Jason Biggs, as well as *Girl, Interrupted* and *The Sixth Sense*. On television, she was a guest star on "Law & Order: Criminal Intent." Trained at the University of the Arts in Philadelphia, Strickland has appeared in numerous stage productions, including *Women of Manhattan* and *A Requiem for Things Past*.

**MATTHEW MARSDEN** (Dr. Jack Byron) first came to the attention of British television audiences playing Chris Collins in the highly popular series "Coronation Street." His role as Collins earned him the Top Newcomer award at the National Television Awards. A member of the acclaimed National Youth Theatre, Marsden earned his degree in performing arts at Middlesex University. His first acting job in the UK was in the television series "Emmerdale" followed by "Island."

He decided to move to the United States to pursue a career in acting and singing. Marsden soon landed a role in Ridley Scott's *Black Hawk Down* and the cable epic "Helen of Troy." His additional film credits include the independent drama *Shiner* opposite Michael Caine and *Les Soeurs Soleil*. Marsden also signed with Columbia Records and recorded the hit single "She's Gone" with Destiny's Child, as well as a solo album called "Say Who."

**EUGENE BYRD** (Cole Burris) recently finished production as the lead in Stefan Schaefer's political thriller *Confess* with Ali Larter and William Sadler as well as *Light and the Sufferer*. He has starred in such films as Curtis Hanson's *8 Mile* opposite Eminem and *Lift*, an independent film that was nominated for the Grand Jury Prize at the 2001 Sundance Film Festival. Byrd's additional film credits include Jim Jarmusch's *Dead Man* with Johnny Depp, Billy Bob Thornton and John Hurt, Barry Levinson's *Sleepers*, starring Robert De Niro and Kevin Bacon, and *Whiteboyz*.

Byrd's first acting role was in the after-school special "The Day the Kids Took Over." He soon landed a role in the made-for-television movie "Murder in Mississippi." Byrd was a series regular on the acclaimed show "Sesame Street," the lead on the award-winning "Chris Cross" and "Promised Land," as well as hosting "Sports Illustrated for Kids." In addition, he had a recurring role on "The Cosby Show" and "For Your Love" and guest-starred on "Two and a Half Men," "Third Watch," "Law & Order: Special Victims Unit," "NYPD Blue" and "Law & Order." Byrd co-starred in the cable film "Perfect Harmony," for which he won the Youth in Film Award for Best Actor. He also starred in the Showtime movies "Color of Justice" and "Enslavement: The True Story of Fanny Kemble."

**SALLI RICHARDSON-WHITFIELD** (Gail Stern) has starred in numerous film, television and stage productions. Most recently, Richardson-Whitfield starred in Reggie Rock Bythewood's *Biker Boyz* with Laurence Fishburne and Orlando Jones and *Antwone Fisher* for director Denzel Washington. Her additional film credits include the independent features *Book of Love* and *Even Odds*, as well as *The Great White Hype*, starring Samuel L. Jackson and Jeff Goldblum, *When We Were Colored* directed by Tim Reid, *A Low Down Dirty Shame*, *Sioux City* and *Posse* for director Mario Van Peebles.

On television, Richardson-Whitfield most recently starred in Graham Yost's pilot "Countdown." Additionally, she was a series regular on "Family Law" with Kathleen Quinlan, "Soul of the Game," "Lily in Winter," "I Spy Returns" and the mini-series "True Women." She also had a recurring role on "CSI: Miami" and "Rude Awakening" and has appeared on such shows as "Mercy Point," "The Pretender," "Between Brothers," "Stargate SG-1," "New York Undercover" and "Star Trek: Deep Space Nine." Richardson-Whitfield's stage credits include the productions of *Lady House Blues*, *Old Settler* and *Bye Bye Birdie*.

**NICHOLAS GONZALEZ** (Dr. Ben Douglas) gained the attention of both audiences and critics for his starring role in Showtime's original series "Resurrection Blvd." TV Guide

called him the "knockout discovery" of the controversial show about a family and their quest for the American dream.

Gonzalez's film credits include the independent feature *Spun* with Mena Suvari, Mickey Rourke, Brittany Murphy and John Leguizamo and *Scenes of the Crime* opposite Jeff Bridges. On television, he was a series regular on MTV's "Undressed" and has guest-starred on "The O.C.," "That '70s Show" and "The Princess and the Barrio Boy."

**KARL YUNE** (Tran) graduated with a theatre arts degree from Columbia University's School of Arts. Yune also studied with the Groundlings Improv Group. He recently finished production on the fantasy-adventure film *Forbidden Warriors* as the head villain for director Jimmy Nickerson. In addition, he was the lead in the drama *Hold Up*. On television, he has appeared in the series "One-On-One." Yune is a third degree black belt in karate and fully skilled in all areas of martial arts, including Kendo, Judo, Jujitsu and Thai boxing.

**MORRIS CHESTNUT** (Gordon Mitchell) recently completed filming the action horror film *The Cave* for director Bruce Hunt, which will be released in early 2005. Chestnut will next be seen in the action film *Ladder 49* with John Travolta and Joaquin Phoenix.

Chestnut recently co-starred with Edward Burns and Rachel Weisz in James Foley's *Confidence* and in the comedy *Breakin' All the Rules* with Jamie Foxx and Gabrielle Union. For his performance in *The Best Man*, Chestnut was nominated for Outstanding Actor in a Motion Picture at the Image Awards. His additional film credits include *Like Mike*, *Half Past Dead*, *Two Can Play That Game*, *The Brothers*, *G.I. Jane*, *Under Siege 2: Dark Territory* and *The Last Boy Scout*. Chestnut made his feature film debut in John Singleton's acclaimed *Boyz N the Hood*.

Chestnut also has starred in the television movies "The Killing Fields" with Alan Alda. His television guest appearances include a recurring role on "ER" and "Living Single."

## ABOUT THE FILMMAKERS

### **DWIGHT LITTLE** (Director)

After graduating from USC film school, Dwight Little began directing 2<sup>nd</sup> unit material and documentary short films. He soon went on to direct the HBO-Showtime After School Special "Who Wants to be a Hero," and followed it with ABC's "SPIES," which won the Emmy Award® for Outstanding Special Program. Little's first feature film was the espionage thriller *KGB: The Secret War*, starring Sally Kellerman. He then directed *Halloween 4: The Return of Michael Myers* and the film adaptation of *Phantom of the Opera*, starring Robert Englund. Little has since gone on to direct such films as *Marked for Death*, *Free Willy 2: The Adventure Home* and *Murder at 1600*. He has also achieved great success in television, directing episodes of "The X-Files," "The Practice," "John Doe" and "Veritas: The Quest," among others.

Little was born and raised in Cleveland, Ohio and currently resides in Los Angeles.

### **JOHN CLAFLIN & DANIEL ZELMAN** (Screenplay by)

John Claflin and Daniel Zelman have been writing together for the past five years. Previously, they sold their spec script *Fool's Gold* to Warner Bros. and completed the screenplay *The Watch* – based on their original pitch – for New Line. Both are currently out to directors.

After attending Harvard College – where they both majored in Film Studies and acted, directed and designed many theatrical productions – Claflin worked for producer Frederick Zollo at Universal Studios and producer Lee Rich at Warner Brothers. During his tenure with Zollo, he authored a screenplay adaptation of Arthur Miller's *The Crucible*. Claflin was then Director of Development for Albert "Cubby" Broccoli where he worked on the development and production of *GoldenEye*. He then wrote and sold a screenplay, *The Longest Night*, to 20<sup>th</sup> Century Fox which was produced by Arnold Kopelson. Claflin is also the co-author of the musical *La Cava*, which opened in London's West End and ran for eight months.

After Harvard, Zelman attended New York University's Tisch School of the Arts Graduate School of Acting. He has appeared in many Off-Broadway and Broadway productions, including the Tony Award-winning *Angels in America, Arcadia* at the Mark Taper Forum, *Death of a Salesman* at the Alley Theatre in Houston, as well as roles in numerous TV shows including "The Practice" and "Law and Order." He is also the author of the screenplays *Cowboy Dad* and *East of Java*. Zelman is married to actress Debra Messing.

Together Claflin & Zelman have authored an original screenplay called *The Tomb*, a USA Cable Network movie titled *They Nest* and a DreamWorks Animation screen adaptation of *A Midsummer Night's Dream*.

**MICHAEL MINER** (Screenplay by)

While earning a Master of Fine Arts in the film department at UCLA, Michael Miner made three award-winning short films and founded Rapid Eye Movement Productions with Marie Cantin. He is the director of *The Book Of Stars*, an independent film released in the Summer of 2000, and has written numerous screenplays, including films for Oliver Stone, Sylvester Stallone and Michael Douglas. Miner is best known for co-writing *RoboCop*, winner of the 1987 Saturn Award for Best Science Fiction Screenplay. The characters created in that screenplay inspired two sequels, as well as a television series, which he also co-wrote. Miner's other screenplay credits include the feature films *Lawnmower Man II* and *Deadly Weapon*, which he directed, as well as the Imax film *Cosmic Voyage*, which was nominated for an Academy Award®. Currently, Miner is in development on *Afterlife*, which he will write and direct for Anonymous Content.

**ED NEUMEIER** (Screenplay by)

Ed Neumeier attended film school at UCLA, and entered the motion picture industry as a production assistant on the popular television show "Taxi" in 1979. After five years as a story analyst and production executive at Paramount, Columbia and Universal, Neumeier segued to writing and producing with *RoboCop* in 1984.

Following the successful release of *RoboCop* in 1987, Neumeier served as a creative consultant for the subsequent *RoboCop* television series and performed writing services for a diverse range of directors including Oliver Stone, Roger Corman, William Friedkin, Jim McBride, Robert Zemekis and Paul Verhoeven. Neumeier's screenplay credits also include *Starship Troopers*, *Inspector Gadget* and *The Man with the X-Ray Eyes*.

**HANS BAUER** (Story by)

Hans Bauer's feature film credits include New Line Cinema's *Highwaymen*, starring James Caviezel and Rhona Mitra, *Komodo* and Columbia Pictures' *Anaconda*. In addition, Bauer received a story credit for 20<sup>th</sup> Century Fox's *Titan A.E.* (for which he was also an associate producer) and has produced the film *Milo*.

**JIM CASH & JACK EPPS, JR.** (Story by)

Jim Cash and Jack Epps, Jr.'s feature film writing credits include *The Flintstones in Viva Rock Vegas*, *Anaconda*, *Dick Tracy*, *Turner & Hooch*, *The Secret of My Success*, *Legal Eagles* and *Top Gun*.

**VERNA HARRAH** (Producer)

Verna Harrah began her film career in 1994. She started developing a slate of films that both appealed to her sense of story, and would hopefully be commercially attractive to the studios. One of the first scripts Harrah purchased and developed was *Anaconda*. She sold the project to Columbia pictures and produced the movie for them in 1996. The film went on to become a domestic and international success. In 1998, she changed the name of her company from Cinema Line Films, Inc. to Middle Fork Productions. Currently, she is in post-production on two films, *Who's Your Daddy?* and *Vacuums*, both scheduled to be released. She is also set to produce *The Watch* for New Line Pictures in the fall of 2004.

Other notable projects Harrah has developed/produced include "Good Rockin' Tonight," a music documentary about the famous Sun Records, airing on PBS's American Masters series. She is in pre-production on a movie for VH1 called "It's Only Rock N' Roll".

Outside the entertainment industry, Harrah has devoted her time to many charitable organizations over the years. She participated as a board member in such organizations as: Share, The Westside Children's Center, The Sun Valley Center for the Arts, The Sun Valley/Ketchum Community School and The Rape Treatment Foundation. She is currently serving as a director for the Rape Treatment Foundation, where she has volunteered her time to Stuart House, a treatment center for children who are victims of rape and sexual abuse. Harrah financed the Rape Treatment Center's Emergency Room Clinic devoted to victims of rape and sexual assault. The Clinic offers immediate medical examinations, including the collection of forensic DNA. All services to the Center and the Clinic, including psychological counseling, are free of charge to the victims. Harrah has financed several other research programs at UCLA Hospital.

Acting on her wide interest in politics and world affairs, Harrah co-financed and participated with the United States Information Agency (USIA) and Chautauqua institution; bringing together a series of round table discussions with government officials and a select group of private citizens from the United States and the then Soviet Union during the Breshnev/Gorbachev period. The mission was to breach a wider understanding between the two cultures through government policy, art, music, and the building of personal friendships.

**JACOBUS ROSE** (Executive Producer)

Veteran producer Jacobus "Jake" Rose leads Skylark Entertainment, an independent film and television production company based in Los Angeles, California.

While at CBC, a motion picture financing and production entity, Rose oversaw production on a broad range of feature films including Miramax's epic animated film *Arabian Nights* and the civil war drama *Sommersby*, starring Richard Gere and Jodie Foster.

Rose has produced such hits as *Ace Ventura: When Nature Calls*, starring Jim Carrey and *Street Fighter*, starring Jean Claude Van Damme and Raul Julia. In addition, Rose has produced several lower-budgeted independent films including *Election*, *Orgazmo*, *Façade*, *Splitsville* and *Steal This Movie*, starring Vincent D'Onofrio, Janeane Garofalo, Kevin Pollack and Jeanne Tripplehorn.

A consistent number of films are now currently in development or production at Skylark Entertainment, along with a few television pilots and movies. Rose recently wrapped "Lucy," a three-hour mini-series for CBS and "Extreme Team," a two hour pilot for ABC in which top athletes from all over the world assembled in the New Zealand Southern Alps to depict James Bond style stunts. "Blonde," based upon the best-selling Joyce Carol Oats novel and starring Poppy Montgomery, Patricia Richards, Griffin Dunne, Ann-Margaret, Wallace Shawn and Patrick Dempsey aired on CBS in 2004. Also for CBS, "The Linda McCartney Story" aired in May of 2003.

Coming up next year is the theatrical film based upon James Elroy's best selling novel *My Dark Places*. Executive Produced by Francis Ford Coppola, the film is scheduled to begin production in early 2005.

**STEPHEN F. WINDON** (Director of Photography)

Stephen Windon's career began at the Australian Broadcasting Corporation where he worked his way up through the ranks from Assistant Cameraman to Director of Photography. After shooting more than 30 TV Documentaries and several mini-series such as "Police Rescue," "Leaving of Liverpool" and "Children of the Dragon," he left ABC to work on feature films and TV commercials.

His international career began in 1993 when he filmed his first US feature, *Rapa – Nui*, directed by Kevin Reynolds, and then *Robin Hood – Prince of Thieves* and *Waterworld*, both produced by Kevin Costner and Jim Wilson for Warner Bros. He then filmed several Australian feature films and US television movies before shooting *Firestorm* for Fox and *The Patriot* for Interlight Pictures, both directed by Australian Oscar winning cinematographer

Dean Semler. In 1997, he shot Warner Bros' *The Postman* for director Kevin Costner. This was followed by Warner Bros' *Deep Blue Sea*, directed by Renny Harlin. More recently Stephen collaborated with director Kevin Donovan on DreamWorks' *The Tuxedo*, starring Jackie Chan and Jennifer Love Hewitt.

Winton is the recipient of seven Australian Cinematographers Society Awards, two Australian Film Institute Feature nominations and an Australian Film Critics nomination.

**BRYCE PERRIN** (Production Designer)

Bryce Perrin is one of Australia's most accomplished production designers. Credits include Warner Bros' *The Weight of Water* directed by Kathryn Bigelow, New Line's *Dungeons and Dragons*, *Ravenous* directed by Antonia Bird, *Claudine's Return*, *The Sound of One Hand Clapping*, *Nevada*, *The Tale of Ruby Rose* and *Isabelle Eberhardt*, for which Perrin was nominated for an Australian Film Institute Best Production Design Award. Credits as Art Director include Terrence Malick's *The Thin Red Line*, *Legends of the Fall*, *Cortez*, *Old Gringo* and *Walker*.

**MARCUS D'ARCY** (Film Editor)

In 1996 Marcus D'Arcy, along with Jay Friedken, was nominated for an Academy Award® and a BAFTA award for his work on *Babe*. D'Arcy's other credits as editor include Alex Proyas' *Dark City*, *Never Tell Me Never*, *Dating the Enemy* and George Miller's *Lorenzo's Oil*. His credits as post-production supervisor include *Bootmen*, *Babe: Pig in the City*, *Dead Calm* and *The Year My Voice Broke*. D'Arcy also won the 2000 New Zealand Film Award for his work on *Snakeskin*.

**MARK WARNER** (Film Editor)

Nominated for an Academy Award® in 1989 for his work on *Driving Miss Daisy*, Mark Warner's extensive credits range from *Tomb Raider* to *Raging Bull*. Warner has co-edited a number of films with Don Zimmerman, including *Stayin' Alive* and *Rocky III*. Warner's other editing credits include *Double Jeopardy*, *The Devil's Advocate*, *Cocoon the Return*, *The Running Man* and HBO's recent *...And Starring Pancho Villa as Himself*. As a second unit director, Warner's credits include *Big Trouble in Little China*, *Weird Science* and *48 Hours*.

**NERIDA TYSON-CHEW** (Composer)

Winner of numerous awards in Australia for her television and film compositions, Nerida Tyson-Chew's film credits include *Crocodile Hunter: Collision Course*, *Fern Gully 2:*

*The Magical Rescue, Hotel Sorrento and Freddy's Dead: Final Nightmare.* Tyson-Chew's television credits include "Sir Arthur Conan Doyle's The Lost World," "The New Adventures of Flipper" and "Batman – The Animated Series." Tyson-Chew is based in Australia.

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