



Out patrolling a California highway, police officer Edward Malus (Nicolas Cage) stops a station wagon to return a little girl's lost doll. Moments later, a runaway truck slams into the station wagon, igniting it into a fiery wreck with the mother and child trapped inside. Edward fails to save them before the car explodes ... and then spends months of his life choking down pills to get the image of their faces out of his head.

But Edward is about to get a second chance.

A desperate letter from his former fiancée, Willow (Kate Beahan), arrives at his home with no postmark. Willow came into his life and left just as unexpectedly years before. But now, her daughter Rowan has gone missing, and Edward is the only person she trusts to help locate her. She asks him to come to her home on a private island—Summersisle—a place with its own traditions where people observe a forgotten way of life. Edward seizes the opportunity to make his life right again, and soon finds himself on a seaplane bound for the islands of the Pacific Northwest.

But nothing is what it seems on isolated Summersisle, where a culture, dominated by its matriarch Sister Summersisle (Ellen Burstyn), is bound together by arcane traditions and a pagan festival known as “the Day of Death and Rebirth.” The secretive people of Summersisle only ridicule his investigation, insisting that a child named Rowan never existed there...or if she ever did was no longer alive.

But what Edward doesn't know is that Willow's plea for help has invited more into his life than a chance for redemption. In unraveling Summersisle's closely held secrets, Edward is drawn into a web of ancient traditions and murderous deceit, and each

step he takes closer to the lost child brings him one step closer to the unspeakable. And one step closer to The Wicker Man.

Academy Award winner Nicolas Cage (“Leaving Las Vegas”) stars in “The Wicker Man,” a dramatic thriller of mystery and obsession written and directed by Neil LaBute, the acclaimed filmmaker behind “In the Company of Men,” “Nurse Betty” and “Your Friends and Neighbors,” based on the cult 1973 shocker of the same name, written by Anthony Shaffer. The film also stars Academy Award winner Ellen Burstyn (“Alice Doesn’t Live Here Anymore,” six-time nominee for films including “Requiem for a Dream”), Kate Beahan (“Flightplan”), Frances Conroy (“Six Feet Under”), Molly Parker (“Deadwood”), Leelee Sobieski (“The Glass House”) and Diane Delano (“The Ladykillers”).

Alcon Entertainment and Millennium Films present, a Saturn Films production, and an Emmett/Furla Films production, for Equity Pictures Medienfonds GmbH & Co. KG III and Nu Image Entertainment GmbH. Nicolas Cage and Ellen Burstyn star in “The Wicker Man,” with Kate Beahan, Frances Conroy, Molly Parker, Leelee Sobieski, and Diane Delano. The film was written for the screen and directed by Neil LaBute, based on a screenplay by Anthony Shaffer. The producers are Nicolas Cage, Norm Golightly, Avi Lerner, Randall Emmett, John Thompson, and Boaz Davidson. George Furla, Joanne Sellar, Trevor Short, Andreas Thiesmeyer, Josef Lautenschlager, Danny Dimbort, and Elisa Salinas served as executive producers. The co-producers are Zygi Kamasa, Simon Franks, and Shawn Williamson; and the line producer is Brad Van Arragon. Joel Plotch is the editor, and the production designer is Phillip Barker. The director of photography is Paul Sarossy, B.S.C., C.S.C. with costumes designed by Lynette Meyer, and music by Angelo Badalamenti.

The film is being released in North America and in select territories by Warner Bros. Pictures.

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ABOUT THE PRODUCTION

Academy Award winner Nicolas Cage and acclaimed director Neil LaBute both share an enduring fascination with the British film “The Wicker Man.” The 1973 U.K. production starred Edward Woodward, Christopher Lee and Britt Ekland and was directed by Robin Hardy. Though not widely known at the time, the film captivated an increasing cult following in the ensuing years.

Cage’s first exposure to it was at the home of legendary punk rock star and movie buff, the late Johnny Ramone. Cage recalls, “It wasn’t like any movie that I had experienced before. It was very disturbing. Any movie that can make me feel like that has something very powerful about it.”

Adds producer Norm Golightly, Cage’s partner at Saturn Films, “A lot of people may know the title but have never seen the film. However, within a small community, a lot of people know ‘The Wicker Man’ and worship it.”

“It had this spooky, eerie feeling that just hasn’t been matched, in my opinion,” adds producer Boaz Davidson.

In 1980, writer/director Neil LaBute was working in an art house cinema when he saw the trailer and poster for the original, which opened in the U.S. several years after its U.K. release. “It was one of those films that people either knew intimately or didn’t know anything about,” he remembers. “I loved the story, loved how it ended.”

A filmmaker who has also distinguished himself in theater, LaBute’s sensibilities were ideal for a contemporary reimagining of the story of “The Wicker Man.” “Neil is renowned as a writer in the theatre world and with more artistic films,” says producer Randall Emmett, “I thought, ‘Wow, we can have a genre movie with a real artistic integrity.’”

“Neil loves actors,” adds Cage. “He loves the dynamic of what happens between directing and acting and writing. He’s very hands-on and loves the creative process. It’s been a great joy to work with him on this film.”

LaBute, who has garnered acclaim for his searing portrayals of relationships between the sexes in films like “In the Company of Men” and “Your Friends and Neighbors,” relished the opportunity to further explore the gray areas in-between, albeit

in an unconventional way. “With this film, I went into a world that was probably closer to the kinds of works that I’ve done previously, in investigating how men and women relate to each other and the kind of power differential that exists between them,” he says.

In remaking “The Wicker Man” more than three decades after the original film, LaBute incorporated a role reversal between the sexes that perhaps would be more readily accepted by today’s audiences: Instead of the men being in charge, it is the women who are very much in control of the society on the mysterious island called Summersisle.

Although LaBute had not previously written specific characters for the actors that play them, he was delighted with the facility with which Cage inhabited the role of Edward Malus. “Coming out of his mouth, the dialog sounded absolutely right and like it was tailored for him, but I never really thought of it that way,” he says. “I tended to just think of the character because I know Nic’s strengths and his chameleon-like ability to become whoever. Nicolas Cage makes Edward a very human character.”

Cage stars as Edward Malus, a highway cop content to patrol a lonely stretch of road in the California countryside. “He’s the kind of man who is very happy doing what he does,” says Cage. “He has his beliefs and what he believes in is the law.”

Edward’s life is interrupted by a devastating event in which he blames himself for the fiery deaths of a young mother and her daughter. “The accident puts him into a more fractured state of mind,” explains Cage. “He’s fragile; he’s having some difficulty with anxiety, panic and his precise memory of what happened that day, and he’s taking medication to cope with these problems he’s having.”

Everything changes when, out of the blue, a letter arrives from his former fiancée whose daughter, Rowan, has gone missing. “Willow is that elusive love of his life,” says Cage. “He could never comprehend why she left him. She just up and left, and so she has always lingered in his mind. She’s the one that got away that he never got over, so there’s a very soft spot in his heart for her.”

Anxious to see Willow again and energized by the prospect of turning his life around, Edward sets out to find a way to get to the mysterious island called Summersisle. “The mother of this child is someone he has known, someone from his past who fell out

of his life very suddenly,” says LaBute. “He’s very interested in seeing her again and finding out what happened to them, because they were engaged at one point.”

Edward finds his way across the Puget Sound from the Washington Coast to the remote private island of Summersisle, which is not reachable through standard means. The island seems to be inhabited by a pastoral, old-fashioned agrarian society that sustains itself by harvesting honey and is led by a matriarchal figure, Sister Summersisle, played by Oscar winner Ellen Burstyn. “They have been living on this island for many, many years, far away from civilization,” Davidson describes. “They don’t drive cars; they don’t have televisions; they don’t have any means of communication. They live here in isolation and they believe in their own religion, which is this strange, vaguely pagan belief system.”

Into this environment comes a pretty standard American cop. “Edward is somebody who comes from a traditional society, where he is a man and a policeman,” says LaBute. “But his gun and all the things that have come to symbolize power in the outside world mean relatively little to these people. So, even his quest, which is like a ticking clock, is of no interest to them. Time stands still in this place, and it becomes very frustrating to him to get nowhere with them. While he feels like he’s in power, he really has no way off the island once he’s there, so his options continue to get more limited as the film goes on.”

At the heart of the mystery is the child’s mother and former love of Edward’s life, Willow Woodward, played by Kate Beahan. “There’s something about Kate Beahan that is very enigmatic,” says Cage. “You don’t know what she’s thinking. She’s very mysterious on camera. Her character, Willow, is very unpredictable, and Kate’s a natural for embodying that.”

“They haven’t seen each other for a long time, so it’s quite a grand and significant gesture that Edward does respond,” says Beahan. “And it becomes evident that they do still have very strong feelings for one another, in that he has traveled this far in order to help her and will therefore have to trust and believe everything she tells him.”

“It’s almost like opposites attracting,” says Cage. “They are not like each other at all, but there is an exotic appeal. Even though it’s been eight years since she left him, he still carries a torch for her and is very much smitten.”

But the island is a formidable force with which Edward has to contend. Its people won't help him, and Willow's own relationship with them seems strained. "His first day on the island he hears that Rowan doesn't even exist; he hears she's dead; he hears that the mother has gone crazy," explains LaBute. "He doesn't know who to trust, really, and I think that's a fascinating place for the audience to be in as well. Everyone seems to be hiding something."

His only lead to finding Rowan, the missing child, is to trust what Willow tells him. "Yet the more he unveils, the more he discovers about this community, the more dangerous and shifting the ground becomes for him," says Beahan.

Over three days, Edward investigates every lead in the search for Rowan: visiting an elementary school where the child may have gone to school; seeing the island's only doctor, who is also the town photographer; going down to the docks and even the graveyard. The difficulty of one person spending three days looking for someone he has never met is punctuated by the image of Edward running through the woods from place to place. "He's not really enough of a police force to properly investigate someone who is missing. Yet he's a decent person, a decent cop," says LaBute. "There's some humor in his frustration, as well, because these people are constantly putting walls in front of him, and I think Nic's natural sense of humor allows for that interplay to become funnier than it might otherwise be. It's great to subvert what the audience is expecting by having moments of humor along with the moments of very real fear."

As the mystery unravels, Edward is led inevitably to the mansion belonging to the island's matriarch and embodiment of its spirit—Sister Summersisle. "She is the head of a colony of people who are a kind of pre-Christian in their belief system," says acclaimed actress Ellen Burstyn, who stars in the role. "It's isolated from the rest of the world, so it can go on like this indefinitely. The people of the community keep to themselves. It's not very technologically advanced. It's a throwback to an earlier time."

Nicolas Cage had wanted to work with Burstyn for some time. "She has always been excellent and delivered phenomenal, iconic performances," says Cage. "She brought a sense of reality and urgency to her role in 'The Exorcist' and brings a real strength of character and leadership to this role."

“Ellen is an excellent choice for the Queen Bee of this entire community,” says LaBute. “She is such a strong actor and incredibly good at playing this kind of strong but coy person who doesn’t give a lot away. You can read what she says three or four different ways and, in one scene, it’s sort of a cat-and-mouse game of who’s telling the truth and who’s in charge.”

The situation becomes immeasurably more complicated when Edward comes to understand that Rowan is the product of his and Willow’s all-too-brief relationship eight years earlier. She is, in fact, Edward’s daughter. “It’s all about saying ‘this person is bound to me in blood and I’m not going to let anything happen to her; no harm will come to her, even at the expense of my own life,’” LaBute says. “The stakes become vastly greater for finding and saving this child. That’s a really interesting arc for Nic to play as an actor, going from someone who knows so little about the situation in which he finds himself to becoming someone with a very pure and primal motivation.”

Surrounding the principal cast is an ensemble of diverse talents, including Leelee Sobieski, Molly Parker, Frances Conroy and Diane Delano. “Casting was a huge undertaking,” says Randall Emmett. “The movie is scary and has tension because of the strength of the people in the film. We were very lucky to get our cast.”

“A great by-product of this being a matriarchal society is the number of amazing women on the set,” adds Beahan.

Burstyn agrees. “They cast fantastic actresses. It was fun working with this interesting, talented, creative group.”

Leelee Sobieski so wanted to be part of the film that she juggled doing “The Wicker Man” while simultaneously in production on another film in Vancouver. “Neil is an incredible writer,” she says, describing the script as “exciting and creepy and sadistic. I didn’t realize what was going on. I like films that keep you guessing.”

Production on “The Wicker Man” commenced in Vancouver, British Columbia, and proceeded for 45 days. In addition to several other locations, Bowen Island, due west of Vancouver, became the bucolic Summersisle.

While the original 1973 film famously unfolds on a remote Scottish island, the contemporary film moves the action to the United States. The filmmakers scouted

locations on the east coast, in Georgia and many places that had island groups before landing in the Pacific Northwest.

Finding the right island became a little more daunting than the filmmakers originally thought because, with few exceptions, the island could have existed almost a hundred years ago. Summersisle has electricity and plumbing, but no cars, no motorboats, no forms of communication. “We had to find a number of locations that would allow us to sell that idea,” explains Norm Golightly. “Even in rather remote areas you still find paved roads and these people would have no reason for a paved road.”

“Location scouting was a huge undertaking,” says Emmett. “We took sea planes and helicopters...I thought I was in National Geographic. We went from island to island, wondering ‘How would we get the crew here everyday?’ And we found Bowen Island to be gorgeous and spectacular.”

Bowen Island, a 20-minute ferry ride from Vancouver, proved to be ideal for all the production’s needs. “This island is like Paradise,” says Frances Conroy, who stars as Dr. Moss. She comments on the darkness of the narrative: “I thought it might be a good idea to do a blessing on the land after they finished filming. Some very dark scenes occur, and I think we should be grateful that the sky hasn’t cracked open in the process.”

For her part, Leelee Sobieski says, “Sometimes the landscape can put you into the mood. It was exactly how I’d imagined it when I read the script.”

Summersisle is made up of 40 different locations, which were accomplished shooting partially on the mainland and partially on the island, with LaBute and his team putting all the puzzle pieces together. “That came with the idea of isolating Edward,” says the writer/director. “Rather than there being one central town that he runs through all the time, Summersisle people live in isolated pockets the way they did 150 years ago. There’s not necessarily a town square.”

The town’s economic driving force is bees and honey, and that came with its own set of demands and challenges. But also its rewards. “The interesting thing with bees is that if you’re allergic to them, one bee can at least ruin your day, if not your life,” says LaBute. “When I hit upon that, I started exploring the whole analogy of the hives and that multiplied into the design and everything. So, we had a Queen Bee and all the

women that were worker bees were kind of all-powerful, and the men were drones and were less powerful.”

This analogy ultimately informed the film’s costume and production design, and was a constant consideration in the cinematography.

Visual references range from Pre-Raphaelite and Victorian paintings, to the recent works of Matthew Barney, to old horror movies, including Pressburger & Powell’s “Black Narcissus.”

While LaBute had worked extensively with costume designer Lynette Meyer, the film represents his first collaboration with production designer Phillip Barker and director of photography Paul Sarossy, both of whom have been long associated with the critically lauded Canadian director Atom Egoyan.

“I think it was really fun for them to lose themselves in this world because we essentially did it from scratch,” says LaBute. “They created a world that didn’t exist, so there were no limitations. They didn’t have to abide by how it was in Egypt thousands of years ago, or this is what it’s like in an Amish community. This is Summersisle—it doesn’t exist so we can just play. I think that was a thrill for all of us in a way: all bets were off. It was a very collaborative situation.”

Director of photography Sarossy leapt at the chance to create fear in broad daylight. “Neil has gone down the path where things that are very strange can occur in daylight,” he says. “In a way, things can be even more horrible in the light of day, and as Edward is unveiling and taking the layers off of these hidden things that he’s discovering, we witness them in the daytime. I think it’s a fascinating reversal of what has become a cinema cliché—that scary things can only happen in the dark.”

Sarossy lit very naturally to maintain the organic and non-technological feel of the island. He also played with some of the more unconventional imagery that the screenplay demanded. “There are some bizarre images that are woven into the storytelling,” he describes. “We have a scene where Nicolas Cage’s character is running away from some bees in a field, because his character is allergic, and as he’s running the camera goes higher and higher to reveal that the field has been cut into the pattern of a honeycomb, so it’s almost this inevitability – he can’t escape the bees. By virtue of a change of perspective, something that appeared very benign has become very menacing.”

One of the film's most critical design challenges was the design and creation of over 150 masks to be worn by a cast of actors and extras for the film's climactic fertility ceremony. Lynette Meyer referenced the Pagan religion and Celtic ancestry and discovered that animals were very symbolic. She researched the meanings of various animals: "Molly Parker with the black hair was the raven, a very important creature," Meyer describes. "Frances is the ram, a dignified animal."

Isolated from modern society, the women of Summersisle make their own clothes, which are very natural, organic and very feminine, an idea that constantly informed the color palette of the wardrobe. "I think that physically, it's an extremely beautiful film," says Burstyn.

Kate Beahan loved her costumes. "They reminded me of 'The Princess and the Pea' or 'Sleeping Beauty.' They're very reminiscent of a medieval court."

But perhaps the most critical design element was The Wicker Man itself—a towering figure that would need to give a face to man's most exotic and primal fears. "I think people will be genuinely taken aback by the sight of this thing," says Cage. "It's almost outside the realm of anything you would expect to see. It's extreme and out of control and, ultimately, everything this story has been leading up to."

With "The Wicker Man," LaBute hopes to capture that palpable sense of dread he recalls from the works of Poe and the tradition of gothic films in general. "Nic and I talked about how great Poe was as a writer and how much we liked the gothic sensibility he had," says LaBute. "We tried to shoot more for that feel, rather than a modern horror film which often relies on more blood or shock value. We wanted a sense of creepiness and a growing dread as the movie spins along. There's no way to stop it, I think, even up until the last few moments. It's an out-of-control experience and hopefully will be as much so for the audience as it is for Nic's character.

"A good punch to the gut is never a bad thing," he states.

ABOUT THE CAST

NICOLAS CAGE (Edward Malus / Producer) won a 1995 Academy Award for his role in the Mike Figgis-directed drama “Leaving Las Vegas.” His memorable performance in that role also brought him a Golden Globe Award and Best Actor honors from the New York Film Critics Circle, the Los Angeles Film Critics Association, the Chicago Film Critics and the National Board of Review. Cage subsequently earned Oscar, Golden Globe, Screen Actors Guild and BAFTA Award nominations for his dual roles as twin brothers in Spike Jonze’s 2002 quirky comedy “Adaptation,” co-starring Meryl Streep and Chris Cooper.

He is currently starring in the Oliver Stone-directed drama “World Trade Center,” based on the true story of the last two survivors rescued from Ground Zero. His upcoming films also include the action thriller “Ghost Rider,” in which he plays a motorcycle stunt performer turned superhero; and the action science-fiction thriller “Next,” about a man who can see into his own future, directed by Lee Tamahori and co-starring Julianne Moore.

Among Cage’s recent films are Gore Verbinski’s comedy drama The “Weather Man” and Andrew Niccol’s critically acclaimed “Lord of War.” Cage also recently starred in the action adventure “National Treasure,” from producer Jerry Bruckheimer; Ridley Scott’s comedy drama “Matchstick Men”; John Woo’s World War II drama “Windtalkers”; and the romantic wartime drama “Captain Corelli’s Mandolin.”

In 2002, Cage made his feature directorial debut with the crime drama “Sonny,” in which he also starred with James Franco and Harry Dean Stanton. Later that year, his production company, Saturn Films, produced “The Life of David Gale,” starring Kevin Spacey, as well as the critically acclaimed “Shadow of the Vampire,” for which its star Willem Dafoe earned an Oscar nomination.

In 2000, he starred with Tea Leoni in the romantic comedy “The Family Man,” for director Brett Ratner, as well as Jerry Bruckheimer’s remake of “Gone in 60 Seconds” and Martin Scorsese’s “Bringing Out the Dead.” His performances in the 1990s included roles in Brad Silberling’s fantasy drama “City of Angels,” John Woo’s action thriller “Face/Off,” and the Jerry Bruckheimer-produced action hits “Con Air” and “The Rock.”

Cage also starred opposite Shirley MacLaine in “Guarding Tess,” the film noir “Red Rock West,” the romantic comedy “It Could Happen to You,” and Barbet Schroeder’s “Kiss of Death.”

In 1984, Cage drew critical attention for his portrayal of a tormented Vietnam vet in Alan Parker’s “Birdy,” which won the jury prize at the Cannes Film Festival. He went on to earn a Golden Globe Award nomination for his role opposite Cher in “Moonstruck,” and starred in David Lynch’s “Wild at Heart.” He received another Golden Globe nomination in 1992 for his performance in the romantic comedy “Honeymoon in Vegas.”

Raised in Long Beach and San Francisco, Cage began his career while still in high school with a role in the television film “The Best of Times.” He made his feature film debut in the 1983 drama “Rumble Fish,” and then starred in “Valley Girl.” Among his early credits are “The Cotton Club,” “Racing with the Moon,” “The Boy in Blue,” “Peggy Sue Got Married,” “Raising Arizona,” “Vampire’s Kiss” and “Fire Birds.”

In August of 1996, Cage was honored by the Montreal World Film Festival with their prestigious Lifetime Achievement Award. His career honors and awards also include the American Cinematheque’s 2001 Moving Picture Ball Award, and the first-ever Distinguished Decade in Film Award at ShoWest, in 2001. He was also recognized in 2001 with a hand and footprint ceremony at Grauman’s Chinese Theater in Hollywood.

ELLEN BURSTYN (Sister Summerville) is one of the only actresses ever to have won both a Tony Award and an Academy Award in the same year. In 1975, she won a Tony for her performance in Bernard Slade’s production of “Same Time, Next Year” on Broadway, and took home an Oscar for the title role in Martin Scorsese’s “Alice Doesn’t Live Here Anymore.” For her work in that film, she also received a Golden Globe Award nomination and won a British Academy Award for Best Actress. Burstyn has also been honored with five more Academy Award nominations for her work in “The Last Picture Show,” “The Exorcist,” “Same Time, Next Year,” “Resurrection,” and “Requiem for a Dream.”

Burstyn next stars in Darren Aronofsky's "The Fountain," with Hugh Jackman and Rachel Weisz. Her long list of film credits also includes "Alex in Wonderland," "The King of Marvin Gardens," "Harry and Tonto," "Providence," "Dream of Passion," "Silence of the North," "Twice in a Lifetime," "Dying Young," "The Cemetery Club," "Roommates," "How To Make An American Quilt," "The Babysitter's Club," "The Spitfire Grill," "Playing By Heart," "The Yards," "Walking Across Egypt," and "The Divine Secrets of the Ya-Ya Sisterhood."

Burstyn has also garnered three Emmy Award nominations for her work on television, the most recent coming this year for her work in the television movie "Mrs. Harris." She received her first Emmy nod in 1981 for her performance in the title role of "The People vs. Jean Harris," and gained a second Emmy nomination for her role in the 1987 Hallmark Hall of Fame production "Pack of Lies."

A consummate stage actress, Burstyn appeared on Broadway in the 1982 production of "84 Charing Cross Road," and off-Broadway in "Park Your Car in Harvard Yard," in which she starred with Burgess Meredith. She starred in the acclaimed one-woman play "Shirley Valentine," and then starred in the Broadway plays "Shimada," in 1992, and "Sacrilege," in 1995. In the mid-90s, she starred in two plays written by Horton Foote: "The Trip to Bountiful" and "The Death of Papa." She also starred in Eugene O'Neill's "Long Day's Journey Into Night," at Houston's Alley Theatre and at Hartford Stage in Connecticut. In the fall of 2003, Burstyn returned to Broadway in "Oldest Living Confederate Widow Tells All," presented at the Longacre Theater, where she had made her Broadway debut in 1957 in Sam Locke's "Fair Game."

Burstyn was the first woman to be elected President of Actor's Equity Association (1982-85), and served as the Artistic Director of the Actors Studio for six years, where she studied with the late Lee Strasberg. She received the Career Achievement Award from the 2000 Boston Film Festival and the Career Achievement Award from the prestigious National Board of Review in 2001. In 1996, she was nominated for a Grammy in the Best Spoken Word category as the narrator of "Growing Old Along With Me, The Best Is Yet To Be." She holds three honorary doctorates, one in Fine Arts from the School of Visual Arts, a Doctor of Humane Letters, from Dowling College, as well as one from the New School for Social Research, where she teaches in the Actors

Studio/New School M.F.A. program. Burstyn also lectures throughout the country on a wide range of topics.

Burstyn recently completed her memoir, titled Lessons in Becoming Myself, which is being published by Riverhead Press.

KATE BEAHAN (Sister Willow) was most recently seen in “Flightplan,” with Jodie Foster. She next appears in Asif Kapadia’s supernatural thriller, “The Return,” starring Sarah Michelle Gellar and Sam Shepard. Beahan first garnered attention for her work opposite Eric Bana in Andrew Dominik’s autobiographical drama “Chopper,” for which she earned a nomination for Best Supporting Actor from the Film Critics Circle of Australia. Her early film credits also include the romantic comedy “Strange Planet,” starring Naomi Watts.

For television, Beahan starred in the Australian mini-series “After the Deluge,” and the hit series “Love is a Four-Letter Word,” for which she received nominations for both Logie (the Australian equivalent of the Emmy) and Australian Film Institute Awards for Best Actress in a Drama Series.

An accomplished stage actress, Beahan has appeared in “Alice in Wonderland,” “Good Grief,” “Hamlet,” “The One Day of the Year” and “The Tempest” in Perth and Melbourne.

FRANCES CONROY (Dr. Moss) has been honored with a Golden Globe Award, a Screen Actors Guild (SAG) Award, and four Emmy nominations for her leading role in the hit series “Six Feet Under.” She also shares two additional SAG Awards for the series with her fellow cast members for Outstanding Performance by an Ensemble in a Drama Series.

Since graduating from The Juilliard School’s Drama Division, Conroy’s work encompasses stage, film and television. A favorite of the late legendary playwright Arthur Miller, Conroy performed in four of his works, earning an Obie Award for “The Last Yankee” and a Tony Award nomination for “The Ride Down Mt. Morgan.” In 1994, she portrayed Margaret Hyman in Miller’s play “Broken Glass” on Broadway, and played Ann Putnam in the film adaptation of “The Crucible.” She has been in several

Lincoln Center productions, including “Our Town,” with Spalding Gray and Eric Stoltz. She was also Desdemona to Raul Julia’s Othello and Richard Dreyfuss’ Iago in the New York Shakespeare Festival’s “Othello.” Conroy’s many other stage credits include Edward Albee’s “The Lady from Dubuque” and “Three Tall Women.” She has received four Drama Desk Award nominations, garnering the award for David Hare’s “The Secret Rapture.” She also toured for two years with John Houseman’s The Acting Company.

Conroy has appeared in numerous major studio and independent films, making her feature film debut in Woody Allen’s “Manhattan,” and then collaborating with Allen again on “Another Woman” and “Crimes and Misdemeanors.” Her film credits also include Martin Scorsese’s “The Aviator,” Terence Davies’ “The Neon Bible,” Tina Rathborne’s “The Joy That Kills,” Martin Brest’s “Scent of a Woman,” Frank Oz’ “Dirty Rotten Scoundrels,” the French director Pitof’s “Catwoman,” Anand Tucker’s “Shopgirl,” written by and starring Steve Martin, and Jim Jarmusch’s “Broken Flowers.”

MOLLY PARKER (Sister Rose) currently stars as Alma Garret in the third season of HBO’s Emmy nominated series “Deadwood.”

Following “The Wicker Man,” Parker will appear this year in “Hollywoodland,” a drama about the mysterious death of television’s Superman, George Reeves, with Ben Affleck, Adrien Brody and Diane Lane; and with Lukas Haas and Adam Scott in Matt Bissonnette’s independent feature “Who Loves the Sun,” a story about the rivalry between two reunited childhood friends who compete for the love of the same woman.

She most recently appeared in Rodrigo Garcia’s “Nine Lives,” which topped numerous critics’ best films of 2005 lists and garnered a Gotham Award for Best Ensemble Cast. Her other recent credits include Gillies MacKinnon’s “Pure”; Wayne Wang’s “Center of the World,” opposite Peter Sarsgaard, for which she earned an Independent Spirit Award nomination for Best Female Lead; the Golden Globe-nominated drama “Sunshine,” in which she co-starred with Ralph Fiennes and Rachel Weisz; Keith Gordon’s “Waking the Dead,” with Billy Crudup and Jennifer Connelly; Menno Meyjes’ “Max,” co-starring John Cusack; and Michael Winterbottom’s acclaimed “Wonderland.”

Parker's additional credits include Wiebke von Carolsfeld's "Marion Bridge," for which she won a Genie Award for Best Supporting Actress; the comedy drama "Looking for Leonard," which she both starred in and executive produced; the comedies "Men With Brooms" and "Last Wedding," for which she received Genie Award nominations; "Rare Birds," with William Hurt; Jeremy Podeswa's "The Five Senses," with Mary-Louis Parker; and the Venice Film Festival entry "Suspicious River." Parker made her feature film debut as an alluring necrophiliac in Lynne Stipkewich's stunning drama "Kissed," for which she received a Genie Award for Best Actress.

Parker began a relationship with HBO when she appeared as Rabbi Ari on the award-winning series "Six Feet Under" and subsequently starred with Hilary Swank and Angelica Houston as a young suffragette in "Iron Jawed Angels." Additional television credits include "Twitch City," the Fox miniseries "Intensity" and the telefilm "Serving in Silence" with Glenn Close.

LEELEE SOBIESKI (Sister Honey) has become a breakout actress of her generation. She next stars in the indie thriller "88 Minutes," opposite Al Pacino, and has also wrapped the big-budget feature adaptation of the sword and sorcery video game "In the Name of the King: A Dungeon Siege Tale," which is set for an early 2007 release.

Also completed is "Heaven's Fall," with David Strathairn, which screened at the SXSW Film Festival; "Lying," with Chloe Sevigny, which recently premiered at Cannes; "In a Dark Place," the modern adaptation of Henry James' Turn of the Shrew; and the romantic comedy "The Optimist," in which she stars with Shane West.

Prior to having spent much of the last few years studying fine arts and literature at Brown University, Sobieski starred for director John Dahl in the psychological thriller "Joy Ride," in producer Neil Moritz's "The Glass House," and opposite Albert Brooks in the tender drama "My First Mister," as a misunderstood goth chick, for director Christine Lahti. She also starred opposite John Cusack in "Max," which tells the story of an art dealer who befriends an aspiring artist named Adolf Hitler. In France, she starred in the French-language film "L'Idole," and opposite Catherine Deneuve in an adaptation of the novel Dangerous Liaisons that filmed in both French and English.

On television, Sobieski garnered both a Golden Globe and an Emmy nomination for her portrayal of the title character “Joan of Arc,” and another Golden Globe nomination for her role in the Holocaust-themed miniseries “Uprising,” for filmmaker Jon Avnet.

Sobieski’s previous film work includes legendary director Stanley Kubrick’s “Eyes Wide Shut,” opposite Tom Cruise; the romantic comedy “Never Been Kissed,” starring Drew Barrymore; the lead in the Merchant-Ivory production “A Soldier’s Daughter Never Cries,” which also called for Sobieski to exercise her fluent French; and the romantic drama, “Here On Earth,” opposite Josh Hartnett.

Sobieski was discovered by a casting director who suggested she try acting after spotting her in her New York City school cafeteria. Shortly thereafter, she landed starring roles in the telefilms “Reunion,” with Marlo Thomas and Peter Strauss, and “A Horse For Danny” with Robert Urich. The series “Charlie Grace” soon followed in which she portrayed Mark Harmon’s daughter.

She made her feature film debut as Martin Short’s daughter in the Tim Allen starrer “Jungle 2 Jungle.” She also starred opposite Elijah Wood in Mimi Leder’s action drama “Deep Impact.”

DIANE DELANO (Sister Beech) made her feature film debut in Jonathan Kaplan’s sports drama “Heart Like a Wheel.” Her other film credits include “Miracle Mile,” directed by Steve DeJarnatt, Curtis Hanson’s “The River Wild,” and “The Ladykillers,” directed by Ethan and Joel Coen. She will also star in the upcoming drama “Midnight Clear,” with Stephen Baldwin, and “Choose Connor.”

Delano has appeared on several television series, including “Six Feet Under,” “Everwood,” “Monk,” “Joan of Arcadia,” “Coach” and “Married...With Children.” Additionally, she has had recurring roles on “Desperate Housewives,” “ER,” “The Ellen Show,” “Northern Exposure,” and was a regular on the hit series “Popular.”

ABOUT THE FILMMAKERS

NEIL LaBUTE (Writer, Director) is an award-winning filmmaker, screenwriter and an accomplished playwright. He is a graduate of Brigham Young University, the University of Kansas, and New York University. While enrolled in the Graduate Dramatic Writing Program at NYU, he was the recipient of a literary fellowship to study at the Royal Court Theatre in London, and also attended the Sundance Institute's Playwrights Lab.

His first feature, "In the Company of Men," won the Filmmakers Trophy at the 1997 Sundance Film Festival, as well as the New York Film Critics Circle Award for Best First Feature. For his script, LaBute was honored with the Best First Screenplay Award at the 1998 Independent Spirit Awards. LaBute's second feature, "Your Friends & Neighbors," debuted in 1998 and also found success with critics and audiences. The film stars Amy Brenneman, Aaron Eckhart, Catherine Keener, Nastassja Kinski, Jason Patric and Ben Stiller. His third feature, "Nurse Betty," world-premiered at the 2000 Cannes International Film Festival, where it received the Best Screenplay Award. For her performance in the title role, Renée Zellweger earned a Golden Globe Award for Best Actress in a Motion Picture Musical or Comedy.

LaBute's fourth film, a screen adaptation of A.S. Byatt's Booker Prize-winning novel Possession, was released in August 2003. LaBute co-wrote and directed the feature, starring Gwyneth Paltrow, Aaron Eckhart, Jeremy Northam and Jennifer Ehle. After shooting "Possession" in England, LaBute returned to the U.K. to direct the world premiere of his play "The Shape of Things," starring Gretchen Mol, Paul Rudd, Rachel Weisz and Frederick Welle, presented in the spring and summer of 2001 by the Almeida Theater Co. He then staged the play (with the original cast) in the fall of 2001 in New York City at the Promenade Theater. His fifth feature was the screen adaptation of "The Shape of Things," which was released in the spring of 2003 and starred the original cast from the play.

LaBute is partnered with producer Gail Mutrux in the film production company Pretty Pictures and has his own company, Contemptible Entertainment.

LaBute's play, "Some Girl(s)," premiered in London's West End in the Spring of 2005. Directed by David Grindley, the production marked David Schwimmer's West End debut. A New York production of this play premiered in May of 2006, starring Eric McCormack and directed by Jo Bonney for MCC Theater. In March of 2005, his play "This Is How It Goes," featuring Ben Stiller, Jeffrey Wright and Amanda Peet, premiered at New York's Public Theater and was directed by George C. Wolfe. In May of that same year, the play debuted at The Donmar Warehouse in London, directed by Moises Kauffman.

In fall of 2004, the MCC Theatre presented LaBute's play "Fat Pig," directed by Jo Bonney and featuring Keri Russell, Jeremy Piven, and Andrew McCarthy. In spring of that year, MCC performed five of his one-act plays, collectively titled "Autobahn." LaBute's play "The Mercy Seat" was staged in the fall of 2003 at the Almeida Theater Company in London, directed by Michael Attenborough. LaBute directed "The Mercy Seat" for the Manhattan Class Company, starring Sigourney Weaver and Liev Schreiber, in late Fall/Winter 2002. He also participated in the "Brave New World" series, from September 9 through 11 in 2002, a three-day theater marathon organized to mark the first anniversary of the World Trade Center catastrophe. His play "The Distance From Here," was directed by David Leveaux for the Almeida Theater Co. in London in Summer 2002. The play was staged in New York by Michael Greif for the Manhattan Class Company in Spring 2004.

In November of 2005, LaBute directed Ed Harris in his new play, "Wrecks," in Ireland. LaBute and Harris will reunite this September to present "Wrecks" at New York's Public Theater. LaBute also hopes to bring "Fat Pig" to London's West End in November of this year.

ANTHONY SHAFFER (Screenwriter of the original film "The Wicker Man") was educated at St. Paul's, and Cambridge University. From 1951 to 1955, he practiced law as a barrister and subsequently, until 1969, he was a partner in a successful film production company, scripting, directing and producing many television commercials.

In 1969, he resigned to take up writing full time and, in 1970, the play "Sleuth" appeared. It was one of the greatest theatrical hits of all time in London, on Broadway

and throughout the world, winning the Tony Award as the Best Play of the Year. His other stage plays include “This Savage Parade,” “Murderer,” “Widow’s Weeds,” and “The Case of the Oily Levantine,” which was presented in New York in 1982 under the title “Whodunnit.”

In 1972, he wrote the screenplay for “Forbush and the Penguins,” which starred John Hurt and Hayley Mills, and, in 1974, he turned “Sleuth” into a feature film, starring Laurence Olivier and Michael Caine. That same year, he wrote the screenplay for the Alfred Hitchcock film “Frenzy.” His other screenplays include “Absolution,” which starred Richard Burton, and three Agatha Christie adaptations: “Death on the Nile,” “Evil Under the Sun,” and “Appointment With Death,” which starred Peter Ustinov as Hercule Poirot. Shaffer is also credited with the story for the film “Sommersby,” starring Jodie Foster and Richard Gere.

Shaffer died on November 6, 2001. In November 2004, his play “Murderer” was revived at the Menier Chocolate Factory in London. His autobiography So What Did You Expect? was published by Picador in the early spring of 2002.

NICOLAS CAGE (Producer) Please see his bio in the Cast section.

NORM GOLIGHTLY (Producer) is President and Partner of Saturn Films along with Nicolas Cage. He joined Saturn Films in 1997 as Vice President and was named President within four years of working at the company. In less than a decade, Golightly has produced more than half a dozen pictures for Saturn Films, quickly escalating its prominence in the industry from being a niche entity in the production of high-quality independent films to partnering with studios and seeking out Hollywood’s hottest talent for its projects.

Currently, Golightly and Saturn are working on projects with such diverse talent as Will Smith, 50 Cent, Milos Forman, Darren Aronofsky and Frank Miller. Golightly is executive producing “Ghost Rider,” scheduled for an early 2007 release, which centers on the classic Marvel Comics character Johnny Blaze, played by Nicolas Cage, co-starring Eva Mendes and directed by Mark Steven Johnson. Golightly also executive produced “World Trade Center,” directed by Oliver Stone.

Golightly served as a producer on “Lord of War,” starring Cage, Ethan Hawke, Jared Leto and Bridget Moynahan; and served as an executive producer on “The Weather Man,” directed by Gore Verbinski, starring Cage, Michael Caine and Hope Davis, with a screenplay by Steve Conrad. Golightly served as an associate producer on Saturn’s first motion picture, “Shadow of the Vampire,” a film that earned Willem Dafoe an Academy Award nomination for Best Supporting Actor. Following up on the success of their first venture, Golightly produced Nicolas Cage’s directorial debut film, “Sonny,” in 2000, starring James Franco and Mena Suvari. He then went on to co-executive produce 2003’s “The Life of David Gale,” starring Kevin Spacey and Kate Winslet, directed by Alan Parker.

Golightly’s career has been geared for success since he started in the motion picture talent department at CAA. He furthered his career as a development executive for actor Ben Stiller before joining Saturn.

Hailing from Canada and Florida, Golightly attended the Wharton School at the University of Pennsylvania. While at Penn, Golightly was an actor, writer and director in the “Mask and Wig Club,” the university’s all-male comedy troupe and the country’s oldest comedy ensemble with over 100 years of history. In his spare time, he is an avid traveler, golfer and scuba diver and has spent a number of years volunteering as a mentor to inner-city youth through the renowned Fulfillment Fund.

AVI LERNER (Producer) was born in Haifa, Israel, and studied economics at the University of Tel Aviv. After a short period in the banking industry, Lerner entered the film business in 1972 when he established the first and only drive-in cinema in Tel Aviv. He went on to develop a chain of six movie theatres in Israel and, in the late ‘70s, was the first to recognize the potential of the home video market. He effectively cornered the Israeli home video market, acquiring rights to over 7,000 pictures for Israel. Lerner sold his home video and cinema company in 1981.

Between 1981 and 1984, Lerner produced six pictures in Israel and the United Kingdom for U.S. production companies and, in the process, learned the fundamentals of motion picture production. In 1984, he went to South Africa to produce the remake of

“King Solomon’s Mines,” starring Richard Chamberlain and Sharon Stone for the Cameron Group.

Between 1984 and 1989, he produced a total of 40 pictures in South Africa for U.S. production companies.

In 1986, Lerner acquired the Metro cinema chain in South Africa from CIC International and the South African Home Video operations of Thorn EMI. Over the next four years in South Africa, Lerner built the Nu Metro Entertainment group, which developed into one of the largest and most aggressive entertainment companies in Africa. Nu Metro Entertainment included four different companies that covered theaters, video, distribution, and production. The cinema chain under the name Nu Image Theatres was developed from 33 screens in 1986, to 160 in 1990.

Nu Metro Distribution licensed film distribution rights for Southern Africa, which were then exploited through its own cinema chain, its own video distribution operations, and which were thereafter licensed to Southern African Pay and Free TV broadcasters, representing such companies as Warner Bros., Disney, Fox, MGM, and most independent distributors.

In 1990 and 1991, partly as a result of the political instability in South Africa and partly because of a desire to establish a Los Angeles-based production/distribution company, Nu Metro Ltd (excluding the film production operations) was sold to CAN Gallo Ltd. The proceeds of the sale were used partly to produce the first five pictures for the new group and partly to establish Nu Image in Los Angeles. In 1992, Lerner moved to America and established Nu Image with Danny Dimbort and Trevor Short.

Today, Lerner is one of the most respected and prolific independent film producers in the industry. He is a member of the Board of Directors of both the Independent Producers Association and the American Film Marketing Association. His company Nu Image/Millennium Films currently produces between 14 and 15 independent pictures a year, and he has produced over 230 pictures in his illustrious movie career which spans three decades. Along with “The Wicker Man,” Lerner’s recent credits include “Edison,” “The Black Dahlia,” “Lonely Hearts,” “Mozart and the Whale,” “Home of the Brave,” and “16 Blocks.”

RANDALL EMMETT (Producer) began his career in motion pictures as an assistant at Simpson/Bruckheimer during “Crimson Tide” and “Bad Boys” after graduating from the Producers Program at the School of Visual Arts in New York City. He went on to join the talent department at ICM and worked for actor Mark Wahlberg. In 1998, Emmett and his current business partner, George Furla, formed a production/finance company, Emmett/Furla Films. The company currently produces six to eight pictures per year. In 2000, Emmett/Furla Films went public under the banner Family Room Entertainment (NASDAQ OTC: BB Symbol: FMLY).

At the young age of 35, Emmett has produced over 50 feature films, and most recently served as a producer on the action drama “16 Blocks,” starring Bruce Willis and Mos Def. His varied slate of upcoming films include the crime thriller “88 Minutes,” with Al Pacino and Leelee Sobieski; the post-Iraq war drama “Home of the Brave,” starring 50 Cent, Samuel L. Jackson and Jessica Biel; and part four of the classic “Rambo” series, starring Sylvester Stallone.

JOHN THOMPSON (Producer) grew up in Rome where his fine body of work in the Italian film industry throughout the 1980s and ‘90s included Franco Zeffirelli’s “Otello” (two Oscar nominations, Cannes main competition, American Critics Award), Claude D’anna’s “Salome” (Cannes main competition), Lina Wertmuller’s “Camorra” (four Donatello Awards, Berlin Film Fest official entry), Liliana Cavani’s “Berlin Interior” (Donatello Awards, Berlin official selection), Paul Schrader’s “Comfort of Strangers” (Cannes official selection), Ivan Passer’s “Haunted Summer” (Venice Film Festival official selection), Jerzy Skolimowski’s “Torrents of Spring” (Cannes official selection), and Giuseppe Tornatore’s “Everybody’s Fine” (Cannes official selection).

Thompson returned to Los Angeles to helm production for Avi Lerner’s Millennium Films in 1998. With Millennium, he has produced or co-produced Paul Chart’s “American Perfekt” (Cannes official selection), Susanna Styron’s “Shadrach” (Venice official selection), Rory Kelly’s “Some Girls” (LA Independent Film Festival winner for Best Director), Audrey Wells’ “Guinevere,” and George Hickenlooper’s “Big Brass Ring,” along with “Prozac Nation,” “Nobody’s Baby,” “The Replicant,” “Try Seventeen,” “Undisputed” and other successful productions.

Recently, Thompson produced Richard Donner's "16 Blocks," starring Bruce Willis and Mos Def, and Jon Avnet's "88 Minutes" starring Al Pacino. Currently, he is working with Sylvester Stallone on the upcoming "Rambo IV," which is set to shoot in Thailand.

BOAZ DAVIDSON (Producer) is a prolific filmmaker who has produced some 75 motion pictures, written over 30 and directed more than two dozen. His many credits include directing such movies as "Looking for Lola," "Outside the Law," "Solar Force," "Salsa," "Going Bananas," "Dutch Treat" and "The Last American Virgin." Born in Tel Aviv, Davidson began his association with Nu Image/Millennium films in 1995. He currently serves as the company's Head of Production and Creative Affairs.

GEORGE FURLA (Executive Producer) is co-founder of Emmett/Furla Films and co-chairman of Family Room Entertainment. He began his career with Cantor Fitzgerald as a trader in the equity securities area. After a similar stint at Jones and Associates, Furla established his own hedge fund, The Furla Company, which he ran from 1988 until 1999. In 1998, he partnered with producer Randall Emmett to form Emmett/Furla Films, focusing on financing arrangements and distribution as well as project development.

Furla most recently served as an executive producer on the action drama "16 Blocks," starring Bruce Willis and Mos Def; "Lonely Hearts," starring John Travolta, James Gandolfini and Salma Hayek; and "A Love Song for Bobby Long," starring John Travolta and Scarlett Johansson. He was also a co-executive producer of the remake of "The Amityville Horror," and a producer of the crime drama "Edison," starring Justin Timberlake, Morgan Freeman, LL Cool J and Kevin Spacey.

He will next serve as an executive producer on the crime thriller "88 Minutes," with Al Pacino and Leelee Sobieski, and "The Contract," a crime drama starring John Cusack and Morgan Freeman, directed by Bruce Beresford. He is also a producer on the zombie horror film "Day of the Dead," directed by Steve Miner, starring Nick Cannon, Ving Rhames, and Mena Suvari; the post-Iraq war drama "Home of the Brave," starring

50 Cent, Samuel L. Jackson and Jessica Biel; and “Rambo IV,” starring Sylvester Stallone.

TREVOR SHORT (Executive Producer) was born in Harare, Zimbabwe, and obtained his Bachelor of Law degree from the University of Rhodesia and an MBA from the University of Cape Town. In 1980, he entered the merchant banking industry with Standard Chartered Merchant Bank in Zimbabwe, where he became head of the corporate finance department, responsible for takeovers, mergers and IPOs. In 1984, he moved to South Africa and joined Hill Samuel Merchant Bank in Johannesburg.

Short developed a tax-based financing scheme for movies in South Africa that was successful in raising over \$200 million from South African private investors to fund the production of international feature films in South Africa.

In 1986, Short moved from Hill Samuel to Investec Merchant Bank as head of corporate finance. He was responsible for eight IPOs on the Johannesburg Stock Exchange, numerous mergers and acquisitions, and also continued to secure private financing for motion pictures, most of which were produced by Avi Lerner’s Nu Metro Productions for international film companies. He also became the primary consultant to the government of South Africa regarding film investment and taxation legislation.

In 1989, Short left the banking sector and joined Avi Lerner as a shareholder in and Chief Executive of the Nu Metro Entertainment group in Johannesburg. He continued to arrange financing for the group’s film production activities and was directly involved in the planning, design, financing and construction of the group’s growing cinema chain. In 1991, Lerner and Short negotiated the sale of the Nu Metro group to CNA Gallo.

Since 1992, Short has been one of the three principals and the CFO of the Nu Image group. In 1995, he moved to Los Angeles, where he is primarily responsible for the legal, financing and administrative operations of Nu Image, including the use of various tax and subsidy schemes in many parts of the world and relations between Nu Image and its domestic and international banks.

ANDREAS THIESMEYER (Executive Producer) is a producer and managing director of numerous Bavaria Film subsidiaries, and founded Equity Pictures along with Josef Lautenschlager and Gerd Köchlin. He developed successful television formats and variety shows for German public broadcasters, most notably “Formel 1,” a weekly pop-music show that enjoyed huge popularity and has since gone into syndication, becoming a cult phenomenon. Thiesmeyer has partnered with Avi Lerner on a number of pictures including “The Chumscrubber,” “Mansquito,” “Lonely Hearts” and “Mozart and the Whale.”

He will next serve as an executive producer on the upcoming crime thriller “88 Minutes,” the drama “The Contract,” the mystery thriller “The Black Dahlia,” and the actioner “Rambo IV.”

JOSEF LAUTENSCHLAGER (Executive Producer) is the Chief of Finance at Equity Pictures. His many years of experience in asset management and creating investment opportunities has brought Equity Pictures to the forefront of producing high-profile Hollywood films.

In addition to “The Wicker Man,” Lautenschlager will serve as an executive producer on such highly anticipated features films as “88 Minutes,” with Al Pacino and Leelee Sobieski; “The Contract,” a crime drama starring John Cusack and Morgan Freeman, directed by Bruce Beresford; and Brian De Palma’s mystery thriller “The Black Dahlia,” starring Josh Hartnett, Scarlett Johansson, Hilary Swank and Aaron Eckhart.

DANNY DIMBORT (Executive Producer) is among the most experienced film salesmen in the industry. He has been involved directly in international film sales for over 30 years, and has been integrally involved in film distribution, generally, for 42 years. He knows the industry both as a territorial distributor and as an international salesman.

Dimbort entered the film industry in 1964 as a distribution executive for Golan Globus Films in Israel, where he was responsible for the marketing and exploitation of the company’s film rights in the Israeli market. Within two years, he was appointed to Managing Director and retained this position for 14 years, during which he was

responsible for all facets of film distribution.

In 1980, Dimbort moved to Los Angeles, where he became head of international sales for Cannon Films, one of the most prolific film production/distribution companies of the era. With the merger of Cannon and Pathe in 1988, Dimbort became Head of International Sales, and, when Cannon/Pathé took over MGM in 1990, he became President of International Distribution for MGM. In 1992, he left MGM to start Nu Image Inc., an international distribution company he co-chairs with Avi Lerner.

Since its inception, Nu Image has developed and maintained a solid reputation as a producer and distributor of high quality action pictures for both the international and domestic markets. Nu Image titles include several extremely successful creature, sci-fi and disaster films, as well as a number of action/hero titles starring Jean-Claude Van Damme, Steven Seagal and Dolph Lundgren.

In 1996, Dimbort and Nu Image formed Millennium Films to address the market's growing need for quality theatrical films and higher budget action features, while Nu Image continued to serve the home video market. Between the two divisions, over 200 films have been produced since 1992. Under the Millennium films label, Dimbort and his partners have produced and distributed numerous titles, including the action drama "16 Blocks," with Bruce Willis, and the upcoming crime mystery "Black Dahlia," starring Hilary Swank, Josh Hartnett and Scarlett Johansson, directed by Brian De Palma. Dimbort and Nu Image/Millennium Films currently develop, finance, produce and distribute approximately 15-18 pictures a year.

ELISA SALINAS (Executive Producer) recently served as an executive producer on the mystery drama "The Tenants," starring Dylan McDermott and Snoop Dogg; and the romantic comedy "Unbeatable Harold," with McDermott, Henry Winkler and Taryn Manning.

With roots in Mexico's thriving entertainment industry, Salinas is a veteran to film and television programming in Latin America and beyond. To date, she has produced a combined 22 films in Mexico, U.S. and Europe.

Salinas' upcoming projects include the romantic comedy "Room Service," with Howie Mandel, the Latin action-drama "Motocross," the off-beat comedy "Tired of Kissing Frogs," and the crime horror "Borderland."

ZYGI KAMASA (Co-Producer) started his career in the film industry in 1994 by raising funds to launch a television and film production company called Scorpio Productions, which was based at Pinewood Studios. Over the following four years he served as producer and executive producer on several TV productions, including "The Scarlet Tunic," starring Jean Marc Barr and Simon Callow, and a television production of Oscar Wilde's "An Ideal Husband," starring Sadie Frost, Prunella Scales and Robert Hardy.

In 1998, Zygi co-founded Redbus Film Distribution, with Simon Franks, which has become one of the largest financing, production and distribution businesses in the UK. Over the last eight years, he has overseen the acquisition, production and distribution of more than 100 films, including such hits as "Bend it Like Beckham," "Jeepers Creepers," "Welcome to Collinwood," "Open Water," "The Gift" and "The Mothman Prophecies."

In 2001, he launched Redbus Pictures as a production subsidiary to develop and co-produce feature films. One of their first co-productions was the worldwide hit "Bend It Like Beckham." Redbus' other productions include David Cronenberg's "Spider," starring Ralph Fiennes, and George Clooney's "Good Night and Good Luck," which was nominated for six BAFTA awards and six Oscars.

SIMON FRANKS (Co-Producer) co-founded Redbus Film Distribution (RFD) with Zygi Kamasa in 1998. Since then, RFD has become one of the largest financing, production and distribution businesses in the UK. In October 2005, it was sold to Lions Gate. Today, Simon is Chairman of Lions Gate UK and remains Chairman of Redbus Group, the media acquisition and investment group.

During his tenure at RFD / Lions Gate UK, Simon has overseen the acquisition, production and distribution of over 100 films, including "Bend It Like Beckham,"

“Jeepers Creepers,” “Welcome to Collinwood,” “Open Water,” “The Gift” and “Good Night and Good Luck.”

In 2001, RFD launched Redbus Pictures as a production subsidiary to develop and co-produce feature films. One of their first co-productions was the worldwide hit “Bend It Like Beckham.” Other productions include David Cronenberg’s “Spider,” starring Ralph Fiennes, and George Clooney’s “Good Night and Good Luck,” which was nominated for six BAFTA Awards and six Oscars.

SHAWN WILLIAMSON (Co-Producer) combined his many years of film production expertise with the talents of independent producer Stephen Hegyes to form Brightlight Pictures Inc. in 2001. Williamson is currently producing the hit TNT series “Saved,” with Tom Everett Scott and Elizabeth Reaser, and executive producing the independent feature “American Venus,” starring Rebecca De Mornay.

His other producing credits include “White Noise,” with Michael Keaton and Deborah Kara Unger; “Alone in the Dark,” starring Christian Slater, Tara Reid and Stephen Dorff; “Going the Distance”; “The Long Weekend,” featuring Chris Klein and Brendan Fehr; and “Edison,” with Kevin Spacey, Morgan Freeman, LL Cool J and Justin Timberlake. Williamson also line produced the comedy horror “Slither,” the upcoming drama thriller “Whisper,” and the crime drama “88 Minutes,” with Al Pacino. Williamson’s upcoming projects as producer include the action adventure adaptation of the “Dungeon Siege” video game, starring Jason Statham, Ray Liotta and Leelee Sobieski, and the thriller “White Noise 2: The Light.”

BRAD VAN ARRAGON (Line Producer) joined Brightlight Pictures, a Vancouver-based feature film production company, in June 2004. As Vice-President of Production, Van Arragon brings more than eight years of prior experience in the industry to Brightlight. The Calvin College (Michigan) graduate has been involved in over 30 film and television productions over the span of his career.

Van Arragon has line produced the feature films “White Noise 2: The Light” and “Going the Distance,” and he served as production manager on the features “Slither,” “Edison” and the TV series “The Chris Isaak Show.” He was executive in charge of

production for the series “Hollywood Off-Ramp” and he produced the independent features, “Finder’s Fee” and “In a Nutshell: Barenaked Ladies.” Following “The Wicker Man,” Van Arragon’s upcoming projects include the feature film “American Venus.”

JOEL PLOTCH (Editor) has been working in the film industry for more than 25 years. During the early years, he served as a creative director at a New York City-based commercial production company called Mediaworks. Several years later, he formed his own production and editorial company called JP Studio, where he produced, directed and edited hundreds of commercials and music videos, as well as a number of notable documentaries and television projects.

Ten years ago, Plotch started his collaboration with Neil LaBute, editing “In The Company of Men,” followed by “Your Friends and Neighbors,” “Nurse Betty,” “Bash,” and “The Shape of Things.” He has also edited numerous other features, including “Strange Hearts,” “The Lucky Ones,” “Dancing in September,” “The Woods,” “The Picture of Dorian Gray” and “The Legend of Lucy Keyes.”

PHILLIP BARKER (Production Designer) is a designer for film, television and theatre. He also writes and directs his own films and creates art installations in galleries and for public spaces. Barker was the Genie-nominated production designer of Atom Egoyan’s films “Ararat” and “The Sweet Hereafter,” as well as the set designer of Egoyan’s opera “Elsewhereless.” He also created film projections for the Egoyan-directed Canadian Opera Company production of “Salome.” More recently, Barker was the production designer on Egoyan’s “Where the Truth Lies” and Nick Willing’s “The River King.”

His short films have been exhibited internationally and have won numerous awards. His dramatic short “The Soul Cages” won Best Canadian Short Film at The Atlantic Film Festival, Best Short Film at Local Heroes Film Festival, and won Best Cinematography in a Short Film from The Canadian Society of Cinematographers. With producer Simone Urdl, Barker shared a Genie Award nomination for Best Live Action Short Film. Just prior to that, “A Temporary Arrangement” won the Best Experimental

Film Award at both the Melbourne International Film Festival in 1996, and the Toronto Worldwide Short Film Festival in 1995.

Barker's film-based installations have toured internationally and include an installation for the Canada Pavilion at Expo '92 in Seville, Spain. Cinematheque Ontario presented a retrospective of the films and installations of Barker at the Art Gallery of Ontario in 1999. He is currently working on the action adventure comedy "Camille," starring Sienna Miller. You can see more of Phillip's art projects at www.phillipbarker.com.

PAUL SAROSSY (Director of Photography) is a longtime collaborator of director Atom Egoyan, their most recent film being "Where the Truth Lies." Their other collaborations include "Ararat," "Felicia's Journey," "The Sweet Hereafter," "Exotica," "The Adjuster" and "Speaking Parts," as well as the television production of "Krapp's Last Tape." Sarossy's other credits include such films as "The River King," starring Edward Burns; "Ripley Under Ground," starring Willem Dafoe; "Head In The Clouds," starring Charlize Theron and Penelope Cruz; "Perfect Pie"; "On the Nose" and "Paid in Full." He was also the director of photography on Bruce Paltrow's "Duets," "Lakeboat," Saul Rubinek's "Jerry and Tom," Paul Schrader's Oscar-nominated "Affliction," "Picture Perfect," Denys Arcand's "Love & Human Remains," Srinivas Krishna's "Masala," and Patricia Rozema's "White Room."

Sarossy's work for television includes such made-for-TV movies as the Daytime Emmy Award-nominated "The Incredible Mrs. Ritchie," starring Gena Rowlands; "Martha, Inc: The Story of Martha Stewart," starring Cybill Shepherd; the Golden Globe-nominated "Soldier's Girl"; "The Man Who Saved Christmas"; "Rated X"; "Rocky Marciano"; "Mistrial"; the "Soir Blue" and "Prima Vera" episodes of the series "Picture Windows"; "Satie and Suzanne"; and "Grand Larceny."

In addition to several international film festival awards and nominations, Sarossy's honors include five Genie Awards for "Head in the Clouds," "Perfect Pie," "Felicia's Journey," "The Sweet Hereafter" and "Exotica"; a Canadian Society of Cinematographers (CSC) Award for Best Cinematography in a TV Drama for "Rocky Marciano"; CSC Awards for Best Cinematography in a Theatrical Feature for "Head in

the Clouds,” “The Sweet Hereafter,” “Exotica,” and “White Room”; an American Society of Cinematographers (ASC) Award nomination for Outstanding Achievement in Cinematography for a mini-series for “Picture Windows”; and an Independent Spirit Award nomination for “Affliction.” Sarossy made his directorial debut with the film “Mr. In-Between,” which was nominated for a British Independent Film Award and won several international film festival awards.

Sarossy is currently working as a cinematographer on “Charlie Bartlett,” starring Robert Downey Jr.

LYNETTE MEYER (Costume Designer) has worked extensively with Neil LaBute, having designed the costumes for LaBute’s “Nurse Betty,” as well as “The Shape of Things,” on which she also served as production designer. Meyer was also an assistant costume designer on LaBute’s “Your Friends and Neighbors,” the costume designer on his short, “Tumble,” and was a design consultant on “Possession.”

Her other films credits as a costume designer include “Peaceful Warrior” and “The Kid and I,” and she was an assistant costume designer on “The Virgin Suicides” and “The Winner.” For television, Meyer has worked on the pilots “The Inside” and “Frank Leaves for the Orient.” Her credits also include more than a dozen music videos, including Red Hot Chili Peppers’ “Californication,” Macy Gray’s “Sexual Revolution,” Smashing Pumpkins’ “Perfect,” Neil Young’s “This Town,” and Van Halen’s “Up.”

Meyer is currently working on “Seasons of Dust,” starring Orlando Bloom and Kate Bosworth.

ANGELO BADALAMENTI (Composer) is recognized for his award-winning work in film and television. Best known for his ongoing collaboration with cult director David Lynch, he has also worked with such musical artists as David Bowie, Paul McCartney, Pet Shop Boys, Anthrax, and Michael Jackson.

Badalamenti began his work in film music in 1973 with his score for “Gordon’s War.” His big break came in 1986 when he was hired by David Lynch as Isabella Rossellini’s vocal coach for “Blue Velvet.” He ended up scoring the film, and even appears in a cameo role as piano player.

For his work on the phenomenal hit series “Twin Peaks,” Badalamenti received a Grammy Award for the theme song and a nomination for the soundtrack, and three Emmy nominations for the television series.. The show’s soundtrack achieved gold status in 15 countries. For his work on Lynch’s film “Mulholland Drive,” Badalamenti received nominations for a BAFTA Award, a Golden Globe and an AFI Award. His other critically lauded film credits include “A Very Long Engagement,” “The City of Lost Children,” and “The Straight Story.”

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