



Top cover girl and fashion model, Jennifer Tree (Elisha Cuthbert) has it all - beauty, fame, money and power. Her face appears on covers of hundreds of magazines. At the top of her game, Jennifer is America's sweetheart. She is loved and adored and sought after. Everyone wants her. But someone out there has been watching and waiting. Someone wants her in the worst way. Out alone at a charity event in Soho, Jennifer is drugged and taken.

Held captive in a cell, Jennifer is subjected to a series of terrifying, life-threatening tortures that could only be conceived by a twisted, sadistic mind.

Inspired by the fact that over 850,000 people are reported missing every year in the United States, many of whom are never seen again, CAPTIVITY, follows the story of one woman who is abducted and tortured, held against her will in a place where days turn into weeks. Her will to escape and survive is challenged every moment by a maniac's desire to demoralize innocent victims and play out his sick game that has been played many times before Jennifer was taken.

A combination of "Saw" and "Hostel" meets "Silence of the Lambs," CAPTIVITY is a psychological thriller/horror film that shows us the true terror of the crimes of abduction and confinement that are committed every day by serial killers and psychopaths at large.

Directed by acclaimed filmmaker Roland Joffe (“The Killing Fields,” “The MISSION”), CAPTIVITY delves deeply into the minds of both captor and victim with a fresh and terrifying view of this epidemic horror.

Being released this summer in theatres nation-wide, CAPTIVITY has been called one of the most controversial films of the year. It’s a disturbing and raw, yet classy and thought provoking film which will leave you terrified, and looking over your shoulder as you leave the theatre wondering if you could be next.

After Dark Films presents, in association with Lionsgate Entertainment, CAPTIVITY a Foresight Unlimited production. CAPTIVITY is produced by Mark Damon, Sergei Konov, Gary Mehlman and Leonid Minkovski. The executive producer is Valery Chumak.

CAPTIVITY will be released on Friday, July 13th wide and will be distributed by Lionsgate Entertainment and After Dark Films.

The film is rated R for strong violence, torture, pervasive terror, grisly images, language and some sexual material.

<http://www.captivitythemovie.com>

CAPTIVITY – ABOUT THE PRODUCTION

For the first US and Russian co-production, RAMCO producers Leonid Minkovski and Serge Konov knew the burden to impress was looming above them and the right script would be critical. A few months after veteran Hollywood producer Mark Damon visited them in Russia in September of 2004, he sent them the script of *Captivity* which was first brought to Damon’s attention by producer and longtime friend, Gary Mehlman. After being in the film industry for over 50 years and credited with having invented the foreign

sales business, Damon was intrigued by the possible Russian collaboration. “I knew that up till that point this had not been done, and was impressed with the three principals I met: Leonid Minkovski, Valery Chumak and Serge Konov,” said Damon. Always looking for the next challenge in an already illustrious career, Damon saw this opportunity as a new frontier. “I realized that there were great possibilities here for an inroad into Russia for American producers, and I thought this would be a challenge to be the first.” Staying true to his independent roots although always striving for the mainstream, Mr. Damon saw the potential in *Captivity* to be more than just another thriller, and RAMCO’s Russian co-producers agreed as did Academy Award nominated director, Roland Joffe.

The choice of Joffe as director certainly seemed unconventional at the time as he is best known for dramatic films such as the Academy-Award nominated *The Killings Fields* and the critically acclaimed *The Mission*. Konov speaking of Joffe reflects, “I realized that it could be a great chance for us to produce a very unusual genre movie.” Minkovski agreed. “Roland Joffe involved as a director made me look at this script a little bit different than just another horror movie, I came to realize this will be not just another scary movie, this will be a very interesting psychological thriller.” As Joffe had never made a genre picture at that point, Damon set aside time for the both of them to watch genre film after genre film to study the techniques that were necessary. As pre-production continued on, it became clear that Joffe would indeed add a welcome complexity to the already intriguing script, and would bring with him the focus and intensity of many of his earlier films. Minkovski states, “creatively he’s an incredible director, making everybody around him, the whole crew excited,” says Leonid. “But he’s also tough... tough to work with because he has very specific wishes. And it’s really hard to fight him especially when you see the final product we’re getting, when you look at the dailies.” It was clear to the whole cast and crew that Joffe had a certain vision for the film that has become even more palpable as post-production progresses.

The story, crafted by the writer of *Cellular* and *Phone Booth*, is filled with the requisite scares and suspense, but the plot delves much deeper, probing into private fears such as

isolation and separation. In regards to the depth of the plot Damon states, “I would hope the audience will take home with them a myriad of emotions: a great love story, having been frightened to death many times in the movie; having gone through a harrowing experience with Jennifer Tree; 90 to 100 minutes of tension and terror.”

The multiple facets of the characters allowed the actors to become more attached to their roles, taking guidance from the director who went to the extent of creating a diary for the lead actress, Elisha Cuthbert. Cuthbert recalls “I had a lot of back story to go off of which sort of helped me through the course of the film.” Known for her roles in the acclaimed television series *24* and films such as *The Girl Next Door*, and a Teen Choice Award nominee for “Breakout TV Actress” in 2002, Cuthbert was a perfect fit to play the lead role. She has talent as well as a strong audience following particularly among the younger generations. “While admittedly very beautiful,” starts Damon, “Elisha’s strength is in her fan base and that was a key reason for approaching her for the role of Jennifer Tree in *Captivity*. No matter what kind of role she plays there’s an identification that audiences have with the characters that she plays.” And Minkovski states, “It’s been a pleasure to work with her.” Both lead actors shared a comfortable relationship, feeding off of each other to make the scenes better. Gillies recalls, “my experience with [Elisha] was great because we create well together, we’re both ready to acknowledge whatever form the scene takes rather than trying to control it and dominate it.” Cuthbert agrees. “A lot of the moments in the movie that were supposed to be little scenes ended up becoming these really poignant, powerful things that sort of just happened with Roland’s vision, and also Daniel and I coming together. I think that will translate as something really special in the end.”

It is this blending of genre that interested actors such as Daniel Gillies who plays the lead role of Gary. Gillies observes, “It’s just very interesting the whole psychology, it’s a very dark premise. Having said that, contextually it’s kind of a love story set within the genre of a psychological thriller.” The producers all agreed that Gillies was a very solid fit for his role. Speaking about the role of Gary, Damon states, “Even though the character seems simple, as you find out during the movie he is rather complex. We needed

somebody who could give us the boyishness and the complexities as well. After testing many, many young actors everyone felt that Daniel Gillies was right for the role.” Speaking of the complexities of Gillie’s role and his acting talent, Cuthbert states, “to pull that off and then to go back and watch the movie again and have that all really make sense and play out with the knowledge of who he really is, is very complicated for an actor and I think he’s done a really great job.”

One of the most interesting elements of the story is the use of darkness and light, playing on Jennifer’s fears both visually and emotionally. Roland Joffe reflects, “One of the themes of *Captivity* is darkness and light. Jennifer Tree has a phobia about darkness. Her captor plays on this, rewarding her with light, punishing her with darkness. But light reveals terrors, turning darkness into a refuge. A refuge, however, that, in turn, unleashes greater fears.” While each member of an audience has his or her own unique phobias, we can each relate to being confronted with an uncomfortable, frightening, threatening experience. Oftentimes, the cells of fear that lie in the recesses of our brain are merely of our own creation, the mind-forged manacles constantly holding each of us prisoner. Roland Joffe hopes to explore this idea throughout *Captivity*. He states, “Some people are captive to external forces and some to internal ones. It may be a cell that holds us in captivity or maybe captivity is a twist in the mind that holds us in its grip.” Jennifer’s internal torment explored so well by Ms. Cuthbert parallels her physical reaction to her confined space.

The both Russian and American crew worked tirelessly with the goal of making the best film possible. Director of Photography, Daniel Pearl, was diligent in striking just the right notes of color to illuminate a scene akin to any major blockbuster film. With the themes of darkness and light plaguing the main character of Jennifer, Pearl was able to create these extremes to convey the emotions of the moment while still maintaining beautiful looks.

Production Designer Addis Gadzhiev created a well-designed physical space in which the actors could work, adding to the depth of the characters themselves. Through email

correspondence, Joffe worked closely with Gaszhiev to create a very specific look for the film. Damon is one of many who highly compliment Gadzhiev's work. "I think that Addis, as a production designer who has never been in America yet was able to capture perfectly the feel of an American middle class home in NY, did a superb job." Of course, the sets still needed to be approved by Joffe when he returned to Moscow for one month of pre-production just before the start of principal photography. Konov recalls, "when I saw his eyes and his mimics, his impressions when he came to the set I realized that everything is ok, everything is good." When finished, the two sets on the sound stages of Mosfilm would measure over 150 square meters. One stage encompassed the captives' cells and the captor's observation room, and the second stage was the two story house. Mosfilm's art department head, without ever having visited the United States, masterfully recreated an early twentieth century New Jersey home in the middle of Moscow using images from books and the internet. The result was a space that followed the old platitudes of architecture – form and function. Aesthetically, the sterile space provided the perfect backdrop to mirror the frustration and fear of the characters in the film while still being beautiful in its simplicity.

One of the biggest challenges of the film was the language barrier between the Russian and American crew. Damon reflects that it wasn't always easy, especially as, unlike several recent films shot in Russia, over 80% of the crew for *Captivity* was Russian. Damon recalls, "there were about a dozen translators assigned to the crew, but they often did not understand the motion picture technological terms that both sides used. The Russian boom operator, without the knowledge of the English language, didn't always have the boom in the right place at the right time. The Russians were not used to synching sound with their dailies which caused problems for the American editor, Academy Award nominee Richard Nord, and the editing process fell behind. The ever patient Roland Joffe was frustrated by the Russian special effect team because his instructions were not always easily understood. Gradually things got better, and after three weeks into the shooting, both crews began to mesh and understand the others' needs. The non-English speaking Russians learned enough English words, and the Americans learned enough Russian terms to smooth out the communications process. The

pace of shooting picked up and the film caught up to its planned schedule. And the Russian crew, understanding the importance of taking part in the first Russian-American co-production, began to embrace the Western style of shooting, which would lay the groundwork for better handling of future Western productions coming to shoot for RAMCO at Mosfilm studios.” While the language barrier was palpable, the speed at which the two crews were able to learn to communicate is a positive indication for the success of future international films in Russia.

The experience of making *CAPTIVITY* has added a new outlook on filmmaking for the entire cast and crew. Minkovski states of Joffe that “he’s an incredible man with great vision and a profound philosophy.” The same can be said of the men and women who worked to make *Captivity* a reality, and helped to open a new door in filmmaking.

CAPTIVITY is capable of sending the message to the global film community that films can be shot in Russia, but do not necessarily have to be about Russia, and that RAMCO and Mosfilm studios are prepared to be contenders in the production of quality films. Serge Konov remarks about *Captivity* that “Our goal was to shoot movies in Moscow but not necessarily about Moscow. *CAPTIVITY* takes place in New York, but approximately 95% of the script had to be shot on a stage.” With the rising cost of filmmaking in the United States, it is imperative that particularly independent production companies search out the next hot locations, and Moscow, with its newly renovated Mosfilm Studios, is certainly on that list.

ABOUT THE CAST

Canadian **ELISHA CUTHBERT** (Jennifer Tree) burst onto the American scene as Kiefer Sutherland’s daughter “Kimberly Bauer” in the critically acclaimed FOX series “24”. Cuthbert’s portrayal earned her a nomination for a 2002 Teen Choice Award for “Breakout TV Actress.” She also received a 2005 SAG Nomination as part of the “24” cast in the category of “Outstanding Performance by an Ensemble in a Drama Series.”

Making her move from TV to the “big screen”, Cuthbert recently wrapped production on the romantic dramedy “My Sassy Girl” opposite Jesse Bradford. The film is about a Mid-Western guy who gets wooed, groomed and ultimately dumped by a complicated, elusive girl.

Cuthbert can soon be seen in the dark comedy “He Was a Quiet Man” opposite Christian Slater and William H. Macy. In this film, Cuthbert portrays a quadriplegic who changes the life of an ordinary man. “He Was a Quiet Man” premiered at the 2007 South By Southwest Film Festival in March.

Cuthbert was most recently seen in the Jamie Babbit-directed drama, “The Quiet,” which she stars opposite Edie Falco. Cuthbert took such a liking to the script that she took on the role of associate producer where she was able to lend her creative input and take part in the casting process.

Cuthbert was also seen in “House of Wax” for Warner Bros. Produced by Joel Silver, Robert Zemeckis and Susan Levin, “House of Wax” is a remake of the 1953 classic horror film. In 2004, Cuthbert topline Fox’s romantic-comedy “The Girl Next Door” opposite Emile Hirsch. Her additional film credits include: DreamWorks’ comedy “Old School”, Richard Curtis’ “Love Actually”, Showtime’s “Time at the Top”, Disney’s “Mail to the Chief”, Lions Gate’s “Airspeed” and “Believe”.

Cuthbert began her career in entertainment as a model at the age of seven. Soon after, she was cast as a regular in the Nickelodeon series “Are You Afraid of the Dark?” She also traveled the globe as a correspondent for the award-winning series “Popular Mechanics for Kids”.

In 2001, Cuthbert starred in the telefilm “Lucky Girl”. She portrayed a sixteen-year-old straight-A student who becomes addicted to gambling and struggles to overcome her addiction as the world around her collapses. Her powerful performance earned her the

“Gemini” for Best Actress in a Dramatic Program. The prestigious “Gemini” is the Canadian equivalent of the Emmy.

Born and raised in Canada, Cuthbert now resides in Los Angeles.

There are few challenges actor **DANIEL GILLIES** (Gary) refuses to face. From horror to romance, drama to action, comedy to musicals, Gillies can do them all. Gillies also starred in the lead role for the independent film “The Sensation of Light” opposite David Strathairn (“Good Night, and Good Luck”). He is currently in postproduction with the film “Matters of Life and Death,” a film about three siblings struggling to maintain control of their lives after the unexpected death of their parents. In this film, Gillies costars with his wife Rachael Leigh Cook.

Steven Spielberg personally requested Gillies to be a part of his mini-series “Into the West,” a project broadcasted on TNT. Alongside Gillies were Sean Astin, Josh Brolin, Skeet Ulrich, Rachael Leigh Cook, Tom Berenger, Keri Russell and Simon Baker. Gillies played the evil Wickham in the Miramax film “Bride & Prejudice” for director Gurinder Chadha (“Bend it Like Beckham”) opposite Martin Henderson and Ashwarya Rai. Gillies played John Jameson in “Spider-Man 2” as Tobey Maguire’s nemesis and Kirsten Dunst’s love interest.

Gillies was born in Winnipeg, Canada, and grew up in Hamilton, New Zealand. He was trained in Auckland at The United School of Performing Arts and appeared in several productions. His stage credits include The Goodboy for which he won a Chapman-Tripp Theatre Award for Best Actor for his role as Jimmy Sullivan, The Lower Depths, Anthony and Cleopatra, PlayLunch, Julius Caesar and The Judas Kiss. He has also written and directed his own play MAYBE, which was performed at the United Theatre in New Zealand.

Gillies currently resides in Los Angeles with his wife Rachael.

ABOUT THE FILMMAKERS

Rarely, if ever, has a director made his debut in film with two Oscar nominations for his first two motion pictures, thus marking an auspicious beginning for **ROLAND JOFFÉ** (director). Universally praised for his international style of movie-making on “The Killing Fields” and “The Mission,” Joffé immediately endeared himself to Hollywood as

a filmmaker par excellence in his choice of material as well as his directing expertise. By only choosing projects that move him, Joffe's films are sure to be movies with depth.

Joffe's background was grounded in British theater, being the youngest director at the National Theatre before entering the world of television via Granada, Thames and the BBC. Successful shows such as *Coronation Street* and *The Stars Look Down* gave him the opportunity to hone his craft and, at the same time, allowed him to write many of the shows he directed.

His initial success with a series of dramatic documentaries laid the groundwork for his first motion picture, "The Killing Fields," a frighteningly realistic depiction of a country (Cambodia) torn apart by war and terrorism. With unanimous raves from domestic and international critics alike, the memoirs of *New York Times* reporter Sydney Schanberg gave audiences a reality seldom seen on the screen. The Academy of Motion Pictures, Arts, & Sciences acknowledged Joffe with his first of two nominations, and his directing future was assured. Nominations from the Hollywood Foreign Press for its coveted Golden Globes, plus BAFTA and the Critic Circle Film Section bear testimony to his outstanding contribution to this film.

His second feature, "The Mission," is hailed as a sweeping, cinematically beautiful, historical drama about an 18th century Jesuit mission in the Brazilian jungle. The film was the recipient of seven Oscar nominations, including one for best director. It was also awarded the coveted Palme d'Or as best motion picture at the Cannes Film Festival and won Italy's Michelangelo Prize. For Dominique LaPierre's book "City of Joy," Joffe set off to India to film the tale of a disillusioned American heart surgeon who flees to Calcutta after losing a patient. There he is beaten, robbed, and then befriended by a farmer who takes him to a clinic in the poorest part of the city where he undergoes a life-changing transformation. Controversy regarding his approach to Nathaniel Hawthorne's "The Scarlet Letter" – a film the *Boston Globe* praised for its passion, sweep and grandeur – made for headlines by various reviewers about this tale of a repressed Puritan society in early America. Joffe can never be accused of duplicating himself.

He is a chameleon of genre, but is simultaneously devoted to projects that move him. Innovation has always been Joffé's credo, and his independent spirit continues to rise above the popular conceptions of our society.

MARK DAMON (producer) most recently produced Academy Award-winning "Monster" starring Charlize Theron and "The Upside of Anger" starring Joan Allen and Kevin Costner. Credited by many as one of the principal creators of the independent foreign sales business, Damon has structured his new operation to oversee distribution and marketing of his films, which will be released by both majors and independents worldwide. He is also in negotiations with potential overseas partners to produce an expanded slate of feature films starting in 2005.

In addition to producing "Monster," for which Charlize Theron won the 2003 Best Actress Academy Award, he produced "The Upside of Anger," currently in release through New Line, starring Kevin Costner, Joan Allen and Evan Rachel Wood. He also recently executive produced 11:14, directed by Greg Marcks and starring Hilary Swank, and produced The I Inside, starring Ryan Phillippe. Previous producing credits include Das Boot, 9½ Weeks, The NeverEnding Story and Short Circuit, among many others.

COURTNEY SOLOMON is a Canadian-born filmmaker. After working on over 20 film and television productions in various capacities, at the age of 20, Solomon started his own production company, Sweetpea Entertainment. Solomon produced and directed the 2000 film "Dungeons & Dragons." He also helped produce the sequel "Dungeons & Dragons 2: Wrath of the Dragon." In 2006, Solomon wrote, directed and produced the indie hit "An American Haunting.

Solomon is currently a partner of After Dark Films, a film production and distribution company, which he runs with Hong Kong-based real estate financier Allan Zeman. After Dark's first release, "An American Haunting," was released in May 2006 on over 1700 screens with total domestic box office of \$16.5 million.

Most recently, Solomon created the 2006 Eight Films to Die For: After Dark Horrorfest. Horrorfest debuted in 35 cities over the course of three days, establishing itself as the largest film festival of its kind and presenting a unique and unprecedented approach to releasing a group of new indie horror films on a nationwide basis. Also part of the festival was the search for Miss Horrorfest, a contest that resulted in thousands of contestants, all vying to be the new queen of horror. Due to the overwhelming response from the fans, Solomon has already begun work on Horrorfest 2, which is set to kick off nationwide November 17 – 19.

Solomon lives in Los Angeles with his wife Marta.

ABOUT THE DISTRIBUTORS

LIONSGATE is the leading independent filmed entertainment studio, winning this year's Best Picture Academy Award® for CRASH, generating two consecutive years of \$300 million-plus domestic theatrical box office, operating a \$500 million-plus home entertainment business and producing a broad slate of prime time television series for fiscal 2007. It is a premier producer and distributor of motion pictures, television

programming, home entertainment, family entertainment, and video-on-demand content. Its prestigious and prolific library of more than 10,000 titles is a valuable source of stable, recurring revenue and a foundation for the growth of the Company's core businesses. The Lionsgate brand is synonymous with original, daring, quality entertainment in markets around the world.

AFTER DARK FILMS is a film production and distribution company headed by partners Courtney Solomon, who wrote, produced and directed *An American Haunting* and *Dungeons & Dragons*, and Hong-Kong based real estate financier Allan Zeman. After Dark's first release was the unique success story *An American Haunting*, released in May 2006 on over 1700 screens with total domestic box office of \$16.5 million. In addition to writing, directing and producing the film, Solomon personally handled its distribution and marketing with Zeman funding the P&A campaign. Unhappy with the marketing concepts they were being presented with, Solomon and Zeman decided to release the film themselves with no previous marketing and distribution experience. Solomon spearheaded the campaign and hired various agencies to handle theatrical booking, trailers, key art and media buying. After Dark Films recently created *Eight Films to Die For: After Dark Horrorfest* which debuted in 35 cities over the course of three days, establishing itself as the largest film festival of its kind and presenting a unique and unprecedented approach to releasing a group of new indie horror films on a nationwide basis.

After Dark, which has offices in Beverly Hills, California and Hong Kong, intends to build its profile as an indie-friendly mini-major with the ability to release on a cost-effective wide release basis appropriate independent films that might not otherwise reach their target audience or true potential.