

DIMENSION
F I L M S



AUGUST 11th EVERYWHERE

MPAA Rating: PG-13

(for intense sequences of sci-fi terror, disturbing images, language, sensuality and thematic material)

Running Time: 87 minutes

www.pulsethemovie.net

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PULSE

Production Information

High speed data transfers, super wide-band, wifi -- this is the wireless landscape. Huge volumes of information are traveling through the air. As we continue to explore these frequencies, we expose ourselves to realms we didn't even know existed. We only fear what we can touch, hear, see or taste, but there is potentially so much more out there. What if our wireless technologies made a connection to a world beyond our own? What if, when you turn on your cell phone or log on to your email, you exposed yourself to forces beyond your worst fears? What if every connection = infection? Kristen Bell ("Veronica Mars," upcoming "Fan Boys"), Christina Milian ("Love Don't Cost A Thing," "Be Cool") and Ian Somerhalder ("Lost") star in "Pulse," a bone-chilling thriller hitting theaters August 11th.

"Pulse" is a Dimension Films presentation of a Distant Horizon production in association with Neo Art & Logic. The film is directed by Jim Sonzero from a screenplay by Wes Craven and Ray Wright. Producers are Anant Singh, Brian Cox, Michael Leahy and Joel Soisson. Executive producers are Bob Weinstein and Harvey Weinstein. The creative team behind "Pulse" includes cinematographer Mark Plummer, editors Bob Mori, Robert K.Lambert, A.C.E. and Kirk Morri as well as production designer Gary Matteson. Make-up effects are by Gary J.Tunncliffe and visual effects were supervised by Kevin O'Neal.

"PULSE"

A TERRIFYING TALE COMES TO LIFE

"Pulse" is based on the 2001 Japanese horror film "Kairo." Written and directed by Kiyoshi Kurosawa, "Kairo" revolves around a group of Japanese teens who investigate a series of disappearances linked to an internet webcam that promises visitors the chance to interact with the dead.

"What attracted me to this story is the message," says director Jim Sonzero.

“Pulse’ illustrates the paradox of our technology; that which is supposed to bring us together - our communications technology - creates its opposite: alienation. We spend hours on our computers, emailing, texting, surfing, literally depositing bytes on each others machines, having the illusion of connection, but in reality we are not really interfacing on a human level. Virtual interaction is paradise lost. This is the central theme of this material. As we are seduced by our technology we are becoming more and more dependent on it, and it is changing us. ‘Pulse’ is a cautionary tale. Buyer beware – this is really happening to us. We are becoming less human and more isolated.”

“It’s a horror film that’s very haunting, mysterious and poetic,” says producer Joel Soisson. “We learned a lot from the original film. The Japanese excel at restraint, even in horror. But when they do deliver the scare, and you don’t expect it, it takes your breath away. I think we’ve captured that sort of attitude in ‘Pulse.’”

While still preserving the innate sense of dread that permeates Kurosawa’s film, the American version expands on the original concept. “We’ve tried to make it bigger and scarier, and I think it works,” says Soisson. “We want to make you jump out of your seat.”

Like “Kairo,” “Pulse” addresses the latent dangers of our fast-paced, wire free, digitally driven lifestyles and exploits our fears about technology. In “Pulse,” a group of friends stumble upon a campus wi-fi portal that doesn’t just connect them to the internet—it plunges them into a hi-tech nightmare. Leahy calls it “the ultimate computer virus.”

“‘Pulse’ leaves a lot of questions hanging about the technology that we’re using—like, *is it really using us?*” asks Kristen Bell, who stars in the film. “Some of this technology can think for itself, and that’s really frightening.”

For producer Soisson, these elements combine to make “Pulse” a terrifying frightfest that feeds into our hidden paranoia about modern living. “In our film,” says Soisson, “the terror is personal.”

Says Sonzero: “The scares in ‘Pulse’ are pure Lovecraft. The threat comes through the wifi. That means there is no safe haven for us, zero protection. These

horrible beings come through thin air. Any wifi environment, cell phones PDA's are conduits for the invasion.”

THE TEAM

Hip commercial director Jim Sonzero was selected to direct “Pulse.” “We knew he would bring an incredible eye to the project,” says Soisson. “Jim understands what a frame of film can do better than anyone. He also has an affinity for actors and a great sense of story—things a commercial director doesn’t often get a chance to display. That’s why he wanted to do this, along with loving the project.

“He’s a well-rounded director,” continues the producer. “He gives you what you want, from the look, to the attitude, to the final payoff. He was a great discovery.”

Sonzero was attracted to the film’s themes, particularly the idea that technology creates more of a sense of isolation than community. He views “Pulse” as a cautionary tale.

“It’s an illusion that we are brought together by communication devices. The more we interface with them, the more alienated we become,” he says. “Instead of us actually having physical contact with one another in this world of digital technology, we end up depositing fragments of our voices on each other’s machines. We communicate ‘virtually’ with each other. Exploring these ideas was really appealing to me, because I wanted to make people think on another level.”

Sonzero was also impressed by the original film. “Kurosawa’s vision was really haunting, and his scares were these unique slow burns,” he says. “I loved that.”

With Sonzero on board, casting could begin. The filmmakers assembled a fresh, young ensemble headed by Kristen Bell, the star of the popular UPN series “Veronica Mars.” Bell was enlisted to portray psychology major Mattie, who must investigate the chilling, cryptic e-mails she begins to receive from beyond the grave.

Sonzero describes Kristen Bell as “a tremendous talent. I fell in love with her spirit in this film. She brings credibility and emotional resonance to the role of Mattie. When I viewed a scene she had done in a Mamet film called ‘Spartan’ and was blown away.”

“Mattie really provides the narrative of the film,” says Bell. “She witnesses the suicide of someone close to her at the beginning of the film, and it eats at her. She’s the one that stays driven to find out what’s really going on, and she doesn’t give in.”

Bell was drawn to the project after watching the Japanese version. “There’s something spectacularly creepy about ‘Pulse,’ because it deals with technology that we use every minute of every day,” she says. “The thought of something deadly infiltrating an object that you’re so comfortable with—your computer—is scary. There’s something very unsettling about the film, even after you’re done watching it.”

Adds Sonzero: “In close-ups, Kristen has the ability to convey several emotions simultaneously. She hooks you. The audience connects with her and is really scared for her in this film. Technically she is incredible.” And, he jokes, “I love her to death because I put her through hell on this show and she still talks to me.”

Ian Somerhalder, who played Boone Carlyle in the first season of the hit ABC series “Lost,” was then cast as computer geek Dexter, who ultimately becomes Mattie’s only ally in her search for the truth.

“Besides being a great young actor,” says Sonzero, “Ian Somerhalder is so darn good-looking, I wanted to pour battery acid on his face and force him to eat Krispy Kremes. Kristen said at the first table reading, ‘Jim casting a lead male actor that’s prettier than the female lead is just plain rude!’ But he is definitely more than a pretty face. This guy really cares about his craft, and works hard to make things as good as they can be. He also has the most amazing eyes; they literally light up the screen. I could light this guy with a flash light and he would still look great.”

Christina Milian, an actress in such films as “Be Cool” and “Love Don’t Cost a Thing,” was added to the cast as Isabel, Mattie’s best friend and roommate.

“Isabel is the free spirit of the group. One night she might party with a guy; the next night she might get a pizza with Mattie,” says Milian. “She’s also the friend that’s skeptical. She tries to calm Mattie down and tell her there’s nothing happening, nothing to worry about...that she’s overthinking this thing with her ex-boyfriend, Josh, too much.”

Sonzero has praise for actress Christina Milian: “She was a joy to work with. What a talent. She is a rising superstar. Christina is fearless, always willing to take

chances, to go to the edge. Her attack scene is probably the scariest in the film, and to her credit, because she can convey pure terror like no-one else. She is the consummate Izzy: sexy, free and always ready to party without being cheap or tacky. You can feel the bond between these two characters [Mattie and Izzy]; you feel that they really love each other.”

Jonathan Tucker, whose film credits include “Criminal” and “Hostage,” signed on to play depressed computer hacker Josh, who in Joel Soisson’s words “opens Pandora’s box in our film. He’s the guy that creates the problems that everyone else has to solve.”

Tucker agrees. “My character discovers a portal that opens up a world that he doesn’t expect to find, and that my friends have got to figure out how to close,” he says. “He falls on difficult psychological times because he discovered this opening that’s allowed some sort of evil spirits into his life.”

Adding a little comic relief to the group of friends is Stone, played by Rick Gonzalez, who most recently appeared in “Roll Bounce” and Steven Spielberg’s “War of the Worlds.”

“Stone is a cyber pirate, a hustler. He pirates DVDs and gains internet access into places that he shouldn’t,” Gonzalez says. “He and Josh run a little scam messing with university students test grades. They make a little money on the side.”

Samm Levine, former star of the hit NBC series “Freaks and Geeks,” signed on as Tim, who “has a super big crush on Mattie,” says the actor. “He’s been trying to make her notice him, but it’s really not working.”

Levine was also attracted to the idea that so intrigued Jim Sonzero—could the technological advances we use in our daily lives turn on us?

“We were trying to point out how technology and the internet is supposed to bring everyone together and make us one world,” says Levine. “But it really creates distance between people.”

CREATING THE CREEP: THE LOOK OF “PULSE”

“One of the things that makes ‘Pulse’ stand out from others in its genre is the look of the film,” says Michael Leahy. “Even though Jim comes out of the commercial world, and this is his first feature, it’s a beautiful film to look at.”

Sonzero opted for a color palette that was decidedly desaturated. “I was going for cool blues, pewters, gunmetal grays, and black and white to set the mood,” he says.

In addition to a cool color palette, other elements contributed to a look that can only be described as unsettling for the viewer. Director of photography Mark Plummer and production designer Gary Matteson—like Sonzero, also from the commercial world—helped create the creepiness.

“The look of ‘Pulse’ is very unique, and I think that is a testament to the hard work and the eye of Jim Sonzero and Mark Plummer. Mark was the cinematographer on one of my favorite movies from the early 90’s, ‘After Dark My Sweet,’” says Leahy. “I think both of them came together and really made ‘Pulse’ stand out from the rest.”

Bringing “Pulse” to life also involved myriad visual effects: practical physical effects, lighting effects, and digital effects.

“The concept of a virus coming off of any piece of technology posed a visual challenge because not only did it incorporate physical effects that you do on set, but also lighting effects and CGI digital effects,” says Leahy. “So it was a big bag of mixed elements that brought our ghosts to life.”

Sonzero had a full complement of tools at his disposal. “The world of visual effects is constantly changing and evolving. There are so many options that we have at our fingertips now that allow us to manipulate an image,” he says. “We were able to pioneer and go into areas that we haven’t gone into before.

“With the software packages that are available now,” he continues, “you don’t need a big operation to pull it off. You can explore and develop your concepts and creature effects on two or three Macs.”

Phantom design was one of the most important elements to get right. “When it came to phantom design and concept design, we were able to do a lot of research to develop a look for a phantom that had not been seen before,” says Sonzero.

Sonzero, veteran special makeup effects designer Gary Tunnicliffe, visual effects supervisor Kevin O'Neill and the effects house collaborated on the phantom design. "Gary designed the first phantom, and then we did some alterations on that, and ultimately Jim Sonzero made some changes," says Michael Leahy.

Perhaps not coincidentally, the phantoms bear a strange resemblance to Sonzero himself.

"Jim's a very interesting looking guy. He's got a shaved head. He's got tattoos. He's got radiantly white teeth, and in some ways the phantoms seemed to evoke that same look," says Soisson. "After we put them through the effects mill they came out a little scarier. But the phantoms originally started off as, as I think, clones of Jim Sonzero."

The phantoms also have their own chilling signature sound. "It's best described as a reverse sucking, screaming sound that is very unique. It's something you've never heard before," says Sonzero. "It started with a shrill human scream and breathing, and then it was reversed, stretched, processed and modulated. It added a new layer of horror to the phantoms and monsters."

Despite all of the dazzling, state-of-the-art effects, "In this movie, we've also gone for the kind of effect that is my favorite—the non-effect," says Joel Soisson. "It's something that you don't realize is off or different until you think about it. Most of our effects are about taking things away. We've been very diligent to remove anything that feels comfortable."

Some effects scenes were lifted right from the original. "There's a benefit to doing remakes, and that is that if there's something that is really good, you can steal it and no one will blame you," says Soisson. "And the original 'Pulse' has a few of those scenes."

PULSE represents a unique approach to the design and production of visual effects. Visual Effects Supervisor Kevin O'Neill worked early on with director Jim Sonzero to establish the look, and more importantly, the "feel" of the various vfx events. O'Neill comments, "...we decided that the visual effects for PULSE had several responsibilities...they would tease the audience, shock the audience, and finally transport the audience..."

“In each instance, our design philosophy fell back on the sense each effect produced, as much as the technical and practical story implication each sequence required. The “grit” of a shot had to be accomplished in order for it to find its way into the movie...”

In an effort to carry the unique pre-visualization into the production of the film, O’Neill enlisted cutting edge filmmakers in the field of avant-garde multi media production. “Jim responded well to the concept that our vfx subject matter (cell phones, computers, the internet) was a “carrier” of multi- media, so I tapped friends who were familiar with our production techniques but applied them to things like Club VJ’ing, multi-media presentation, Web design and avant-garde filmmaking. “

“When we were shooting, Jim had his iPod hooked into speakers, and he played very haunting, chilling stuff,” says Jonathan Tucker. “He wanted to create a certain energy before we shot—and even at some points while we shot. It was tremendously helpful. He was directing us without even saying anything.”

ABOUT THE CAST

KRISTEN BELL (Mattie):

Kristen Bell stars in the title role of the Joel Silver-produced UPN / CW network hit series “Veronica Mars,” in which she plays a smart, fearless apprentice private investigator dedicated to solving her wealthy seaside town's toughest mysteries. The show, currently in it’s second season, debuted in September, 2004, and Bell continues to be hailed as one of the brightest new stars on television.

Her previous film roles include the kidnapped daughter of the President in the David Mamet thriller, “Spartan,” opposite Val Kilmer for Warner Brothers and she will be seen in the upcoming independent feature, “Fifty Pills.”

She starred in 2004’s camp musical “Reefer Madness” on Showtime, which was based on the hit play, in which she also starred Off-Broadway. Previously, Kristen was best-known for her recurring role in the HBO series “Deadwood.” Her television credits also include lead roles in the critically-acclaimed made-for-television movie, “Gracie's Choice,” opposite Anne Heche and Diane Ladd for Lifetime, as well as “The King and

Queen of Moonlight Bay” with Tim Matheson, Sean Young and Ed Asner. She has also had guest-starring roles on such series as “American Dreams,” “The Shield” and “Everwood.”

On stage, Kristen appeared in the Los Angeles Opera’s all-star production of the Stephen Sondheim musical, “A Little Night Music,” just prior to beginning production on “Veronica Mars.” Previously, she starred in the Broadway revival of Arthur Miller’s “The Crucible” with Liam Neeson and Laura Linney, the Broadway production of “Tom Sawyer” and she played the title role in the World Premiere production of the musical “Sneaux.”

Originally from Detroit, Michigan, Bell attended New York University’s Tisch School of the Arts. She currently lives in Los Angeles.

IAN SOMERHALDER (Dexter):

Displaying astonishing versatility with a wide range of projects, Ian Somerhalder is quickly making his mark on Hollywood. Somerhalder is best known for his role as Boone on ABC’s critically acclaimed drama “Lost.” “Lost” won the 2005 Emmy Award for “Best Television Series - Drama” and was nominated for the 2004 Golden Globe Award as well as a People’s Choice Award. “Lost” was created by J.J. Abrams.

Ian recently completed production in New Hampshire on Aaron Wiederspahn’s “The Sensation of Sight” opposite David Strathairn.

He also recently starred Off Broadway in Trip Cullman’s ensemble, “Dog Sees God: Confessions of a Teenage Blockhead,” a new play by Bert V. Royal at the Century Center for the Performing Arts (111 East 15th Street) in Manhattan. “Dog Sees God” is an “unauthorized parody” that follows the travails of “Charlie Brown,” America’s most hapless cartoon character, all grown up. The spoof of the Charles Schulz comic strip “Peanuts” follows the original gang a decade later as their beloved beagle companion dies. A missing pen pal, an abused pianist, a pyromaniac ex-girlfriend, two drunken cheerleaders, a homophobic quarterback, a burnt out Buddhist and a drama queen sister fill the show’s ensemble. The play was one of the breakout hits of the 2004 New York International Fringe Festival, winning an Excellence Award for Best Overall Production, as well as Theatermania’s Best Play of 2004, and the

GLAAD Media Award for Best Off-Off-Broadway production. Ian co-stars with Eddie Kaye Thomas, Eliza Dushku, America Ferrera, Ari Graynor, Logan Marshall-Green, Keith Nobbs and Kelli Garner. "Dog Sees God" will begin previews on December 1st and will open on December 15th. Dede Harris is producing (producer of "The Pillowman," "Dirty Rotten Scoundrels," "A Raisin in the Sun," "Hairspray," "Metamorphoses," "The Exonerated," among others).

In 2002, Somerhalder starred in Roger Avary's "The Rules of Attraction." Based on a novel by Brett Easton Ellis, the film follows the intertwining love lives of students at a New England college in the mid-1980's. Somerhalder played "Paul," a bisexual man who becomes entangled in a love triangle. James Van Der Beek, Kate Bosworth, Kip Pardue and Jessica Biel also starred.

In 2001, Somerhalder starred in Irwin Winkler's "Life as a House" opposite Hayden Christensen, Kevin Kline and Kristen Scott Thomas. Somerhalder was honored at Movieline Magazine's "Young Hollywood Awards," receiving the FRESH NEW FACE Award for his role.

Somerhalder's other film credits include Martin Guigui's "Changing Hearts" opposite Lauren Holly and Faye Dunaway and Tony Giglio's "In Enemy Hands" opposite William H. Macy, Jeremy Sisto, and Scott Caan.

Somerhalder's first foray into television came with a lead role on the WB's "Young Americans." Other television credits include the made for TV movie "Anatomy of a Hate Crime," "CSI," "CSI: Miami," "Law and Order: Special Victims Unit," and "Smallville."

In addition to film and television, Somerhalder was the face of GUESS? Clothing and was featured in their Fall campaigns for two years running. Other campaigns include prestigious designers such as Versace, Espirit and Persol. Somerhalder also participated in a worldwide campaign for Levi Strauss.

CHRISTINA MILIAN (Isabell):

Christina Milian is a multi-talented phenomenon whose resume includes film, television, theater and music. With a starring role in an upcoming feature film and a highly anticipated album, Milian is poised to take the entertainment industry by storm.

Milian was most recently seen in the crime comedy *Be Cool*. The all-star cast included John Travolta, Uma Thurman, Vince Vaughan, James Woods, Cedric the Entertainer, Steven Tyler and Danny DeVito. Additional feature film credits include *Man of the House* with Tommy Lee Jones, *Love Don't Cost A Thing*, a remake of the classic comedy *Can't Buy Me Love* and the action-thriller *Torque*, opposite Ice Cube and Jay Hernandez.

Born in New Jersey, and raised in Waldorf, Maryland, Milian – of Cuban descent – she knew show business was for her immediately. At a young age, she landed a role in a musical theatre play of Annie Warbucks. Later, Christina became a junior journalist on the Disney's Channel Movie Surfers. Before igniting her musical journey, Christina appeared as a guest on several TV shows, such as "Clueless," "Sister, Sister," "Smart Guy," "Charmed," "The Steve Harvey Show" and as a recurring character on "Get Real." She also has done a voice over character role in *A Bug's Life*, as well as an appearance in the film *The Wood*.

Milian moved to California at the young age of 13 and was selected to sing the hook on Ja Rule's #1 hit single, "Between Me and You." The enormous success of the song introduced Christina Milian to the mainstream music world and gave her commercial success. She then co-wrote the Jennifer Lopez hit "Play", as well as PYT's first single "Same 'Ol Same Ol'." It was that success that gave Christina the confidence to release her debut album internationally on Def Soul Records in October 2001. A HUGE commercial hit, Christina scored 3 number-one hits and reached a cult status in Japan only seen by the likes of fellow pop-stars Britney Spears and Kylie Minogue. Not only a singer/song writer, she is an entertainer as well, incorporating choreographed dance into each performance.

Milian is currently working on the highly anticipated follow-up to last year's successful album, *Its About Time*, released on Island/Def Jam Recordings. The album, featuring the mega-hit "Dip It Low," combined her unique mix of Urban, Latin and Pop. By incorporating a myriad of influences from her background, Christina's sound reflects the pop arena and much more. Christina recently completed a full-scale U.S. tour performing alongside Usher and Kanye West.

RICK GONZALEZ (Stone):

Rick Gonzalez's talent and choice of rolls have him poised to arrive a major leading man in Hollywood.

He has just landed the lead role in the highly anticipated John Singleton drama "Illegal Tender" scheduled for release in 2007. The movie tracks a young latino man (Gonzalez) on the run to clear his family name and save his mother's life.

Gonzalez received critical acclaim for his his star making performance as 'Timo Cruz' in Paramount's *Coach Carter*, opposite Samuel L. Jackson. Based on a true story, this inspirational film stars Jackson as a high school basketball coach who benched his undefeated team due to their collective poor academic record. Gonzalez's 'Cruz' is the heart of the film, portraying a young man torn between his roots and a burning desire to achieve, both in basketball and in the classroom. In *Roll Bounce*, a 1970's rollerskate coming-of-age comedy, through 20th Century Fox. Rick played the role of 'Naps', a young Latino who takes part in the annual Roller Jam competition on the more affluent side of the tracks. Most recently, Gonzalez was seen in Steven Spielberg's updated version of the H.G. Wells classic *War of the Worlds*, in which he stars opposite Tom Cruise.

Hollywood first began to take notice when Gonzalez won the role as 'Primo', opposite Lawrence Fishburne in the motorcycle actioner *Biker Boyz* for DreamWorks. He followed this memorable role winning a spot as a member of Dennis Quaid's struggling baseball team in Disney's box-office hit, *The Rookie*.

Additional big screen credits include the ensemble comedy *Old School* with Luke Wilson and Vince Vaughn, and *Laurel Canyon* with Frances McDormand and Kate Beckinsale.

In the television realm, Rick has had a recurring role on the David E. Kelly drama "Boston Public". Additional television credits include guest turns on "The Shield", "ER", "Law & Order: SVU", "Touched by an Angel" and "Buffy: The Vampire Slayer".

Of Puerto Rican and Dominican descent, Gonzalez was trained at New York's High School of the Performing Arts and excelled in basketball and baseball. While in the city, he appeared in numerous off-Broadway productions at the Harold Clurman Theatre.

Gonzalez, who is into poetry and lyricism, currently resides in Los Angeles.

SAMM LEVINE (Tim):

Samm Levine has been a hit with audiences since an early age. At the age of 12 he was appearing frequently on the stages of New York City's comedy clubs. By the time he was 16 he had already appeared in several commercials and TV shows.

In 1999 he landed the part of Neal Schweiber on the acclaimed NBC show, *Freaks and Geeks*. Though the show was short lived it developed a devoted cult following through re-airings on cable and on DVD.

In 2001 Samm made his film debut in the comedy *Not Another Teen Movie*. The success of that film won Samm major roles in the movies *Broken Lizard's Club Dread* and *National Lampoon's Barely Legal*.

Audiences also know Samm from his appearances on over 25 different television shows, including *Just Shoot Me*, *That 70s Show*, *The Drew Carey Show*, and his upcoming appearance on HBO's *Entourage*.

RON RIFKIN (Dr. Waterson):

Ron Rifkin received a 1998 Tony Award for Best Supporting Actor for the Broadway revival of "Cabaret." His other theatre credits include David Hirson's "Wrong Mountain," Arthur Miller's "Broken Glass," Turgenev's "A Month in the Country" and Neil Simon's "Proposals." Rifkin originated the role of Isaac Geldhart in the Jon Robin Baitz play "Substance of Fire," in which he won the Obie, Drama Desk, Lucille Lortel and Drama-Logue awards for Best Actor. The following year he performed in Baitz's "Three Hotels," for which he received a second Lucille Lortel award and Drama Desk nomination. He also appeared in "Light Up the Sky" at the Williamstown Theatre Festival. During the summer of 2002, Rifkin reunited with Baitz in a production of "Ten Unknowns" at Boston's Huntington Theatre.

Rifkin's film credits include "The Sum of All Fears," *Dragonfly*, "The Majestic," "Boiler Room," "Keeping the Faith," "The Negotiator," "L.A. Confidential," the film adaptation of "Substance of Fire," Woody Allen's "Husbands and Wives" and

“Manhattan Murder Mystery,” “Last Summer in the Hamptons,” “Wolf,” “JFK,” “The Sting II,” “The Big Fix,” “The Sunshine Boys” and “Silent Running.”

On television he has appeared in numerous made-for-television movies and miniseries, including “Flowers for Algernon,” “Norma Jean and Marilyn,” “The Sunset Gang,” “Concealed Enemies,” “Buying a Landslide,” “Evergreen,” “The Winds of War” and “Dress Gray.” He starred in the series “One Day at a Time” and “The Trials of Rosie O’Neill,” and guest starred on “Sex and the City,” “ER,” “Law & Order,” “Falcon Crest,” “Soap,” “Hill Street Blues” and “The Outer Limits” -- in which he received a Cable ACE nomination.

Rifkin was also seen in the television film “Deliberate Intent,” opposite Timothy Hutton, and appeared in several episodes of “Nero Wolfe,” with Hutton directing.

This past summer, Ron was seen in a critically acclaimed production of THE PARIS LETTER, Jon Robin Biaiz play at the Laura Pels Theatre in New York.

This coming Fall, Ron will star with Calista Flockhart and Rachel Griffiths among others in the Jon Robin Baitz/Ken Olin television series BROTHERS AND SISTERS airing following DESPERATE HOUSEWIVES on Sunday Nights on ABC.

ABOUT THE FILMMAKERS

JIM SONZERO (Director):

As one of the most sought-after and accomplished directors in the advertising industry, Jim Sonzero began his prolific career in advertising as an agency art director in Chicago. He immediately created a buzz when he shot his first major TV campaign, which earned him instant recognition as one of the most important emerging talents in advertising. Unconventional, hip and uniquely stylish, these eye-catching spots played like mini *film noir* movies, and introduced his signature penchant for masterful storytelling and stunning visual imagery.

Today, Sonzero continues to defy categorization, and is renowned for his dynamic and innovative commercials. He is also one of the most revered directors of fashion and beauty advertising, and has created some of the most memorable moments

in the genre.

In addition, Sonzero has proved to be a master of the long format, having written and directed the short film “War of the Angels”, a stylish and exceptionally powerful suspense story set in WWII. Remarkable for its memorably complex protagonist, it was showcased in international film festivals in 1999 and, in particular, garnered significant acclaim at the Hollywood Film Festival. This film proved to be a defining moment in his career, and firmly established him as a consummate storyteller and master of screen tension.

JOEL SOISSON & MICHAEL LEAHY (Producers):

Producers Joel Soisson and Michael Leahy formed Neo Art & Logic and have created four separate franchises since partnering in 1990; AMERICAN YAKUZA (Viggo Mortensen, Russell Crowe), THE PROPHECY (Christopher Walken, Virginia Madsen), DRACULA 2000 (Gerard Butler, Omar Epps), and the feature documentary series TREKKIES. These films have spawned over a dozen sequels. Before that, Joel produced BILL AND TED’S EXCELLENT ADVENTURE for Dino De Laurentiis.

Other productions include the critically-acclaimed theatrical releases INFINITY (Matthew Broderick, Patricia Arquette) and SWEET JANE (Samantha Mathis, Joseph Gordon Levitt) as well as A WRINKLE IN TIME for ABC’s Wonderful World of Disney. Michael and Joel are currently in post production on Project Greenlight’s FEAST.

Michael just wrapped the dark comedy HE WAS A QUIET MAN this March starring Christian Slater, William H. Macy, and Elisha Cuthbert.

They are currently in development with Ben Affleck on the time travel buddy comedy, DOES ANYBODY HERE REMEMBER WHEN HANZ GUBENSTEIN INVENTED TIME TRAVEL and are prepping SEARCHING FOR EVERARDO with Eduardo Ponti directing a Jeff Maguire script for Robbie Little’s Little Film Company.

BRIAN COX (Producer):

Producer Brian Cox first saw an early screening of Kiyoshi Kurasawa’s “Kairo,” upon which “Pulse” is based, at a sparsely attended screening in Italy and made an offer to purchase the remake rights before the screening was half completed. It took a

flight to Japan and a dinner meeting with Kurasawa himself, however, in order to convince the esteemed director that he should grant his permission for an American remake of the film to be made.

It was not the first time that Cox and production/film financing company Distant Horizon had been involved in bringing Asian cinema to the States. Both have been on the cutting edge of Asian entertainment since the early 90s. Their film “Black Mask” was the first Jet Li feature to be released theatrically in the U.S., and Cox and Distant Horizon were also responsible for bringing several Jackie Chan titles to the States, including “Police Story 1 & 2” and “Twin Dragons,” the latter released by Miramax. Cox was a producer on Tsui Hark’s Hong Kong c.g.i. fantasy, “Zu Warriors,” starring Zhang Zi Yi; executive producer of the MTV release of Kim Tae-Gyun’s “Volcano High;” and executive producer on the Taiwanese martial arts puppets series “Wu Lin Warriors,” which had its initial airdate on The Cartoon Network and will soon be available on-line on Kid’s AOL.

Cox is also producer of a number of other Asian remake projects, including a live action adaptation of the Japanese anime cult film “Kite,” to which Rob Cohen (“XXX”) is attached; a remake of “Ring” director Hideo Nakata’s “Joyurei” (“Ghost Actress”); a live action film based on the Japanese animated series “Elfin Lied;” and a remake of Japanese horror film “Neighbor No. 13.”

Currently, he is producing the Arab-American drama, “AmericanEast,” starring Emmy-winning actor of “Monk” Tony Shalhoub, and Kais Nashef, star of the Oscar-nominated Palestinian film “Paradise Now.” “AmericanEast” is now shooting in Los Angeles.

Cox is also a writer/director. Most recently, he completed a filmed version of “El Muerto,” based on Javier Hernandez’s comic book, featuring Wilmer Valderrama, Michael Parks, Maria Conchita Alonso, Tony Plana and Billy Drago. His screenplay for “Long Walk to Freedom,” based on the Nelson Mandela autobiography, was accepted last year for inclusion in the IFP Screenwriters Lab. An earlier screenplay, “Safe Places,” was awarded placement in the IFP No Borders program. His first feature as writer/director, “Scorpion Spring,” starred Alfred Molina, Ruben Blades, Esai Morales and Matthew McConaughey, and premiered at the Sundance Film Festival. His second,

“Keepin’ It Real,” starring Platinum-selling rap artist Kurupt, was nominated for two DVD Premiere Awards -- best script and best lead actress -- and won in the actress category. A short, “The Obit Writer,” starring Norman Mailer and Mira Sorvino, premiered at the Venice Film Festival. He will write and direct “Canaries” for Peninsula Films (producers of “Dahmer”) later this year.

ANANT SINGH (Producer):

Anant Singh is recognized as South Africa’s pre-eminent film producer, having produced fifty-eight films since 1984. He is responsible for many of the greatest anti-apartheid films made in South Africa, including “Place Of Weeping,” *Sarafina!* and *Cry, the Beloved Country*. Nelson Mandela called him “a producer I respect very much...a man of tremendous ability” when he granted him the film rights to his autobiography, *Long Walk To Freedom*. Singh is set to film *Long Walk to Freedom* next year with Morgan Freeman as Mandela and director Shekhar Kapur (*Elizabeth*, *The Four Feathers*).

Singh is the producer of *Yesterday* (from director, Darrell James Roodt), which received South Africa’s first Academy Award Nomination in the Best Foreign Language Picture category in 2005.

Born and raised in Durban Singh began his film career at age 18 when he left his studies at the University of Durban-Westville to purchase a 16mm movie rental store. From there, he moved into video distribution, forming Videovision Enterprises (now Videovision Entertainment). He moved into film production in 1984 with Darrell James Roodt’s acclaimed *Place of Weeping*, the first anti-apartheid film to be made entirely in South Africa.

A selection of his subsequent feature films includes: *Sarafina!* with Whoopi Goldberg, Leleti Khumalo and Miriam Makeba; *The Road to Mecca*, with Kathy Bates; *Father Hood*, with Patrick Swayze and Halle Berry; *Captives*, with Julia Ormond and Tim Roth; Tobe Hooper’s *The Mangler*, with Robert Englund and based on a Stephen King short story; *Cry, the Beloved Country*, from Alan Paton’s revered novel, with James Earl Jones and Richard Harris; *Paljas* (shot in Afrikaans, the first South African film to be selected for Oscar Consideration in the Best Foreign Language film category);

Face, with Robert Carlyle; *The Theory of Flight*, with Kenneth Branagh and Helena Bonham Carter; *Bravo Two Zero*, with Sean Bean; *The Long Run*, with Armin Mueller-Stahl; Tsui Hark's remake of *The Legend of Zu*, with Zhang Ziyi; *I Capture the Castle*, with Tara Fitzgerald and Henry Thomas and *Red Dust*, with Hilary Swank and Chiwetel Ejiofor, a drama centering on South Africa's Truth and Reconciliation Commission.

Directly after the completion of *Yesterday*, Singh once again teamed up with director, Darrell James Roodt to produce *Faith's Corner* which starred Leleti Khumalo and scored by multi-award winner Philip Glass. Currently in post-production is *Prey* which is directed by Darrell James Roodt and co-written by Roodt and the writers of *Cry Wolf*, Beau Bauman and Jeff Wadlow. The film stars Peter Weller of *RoboCop* fame, Bridget Moynahan (*I, Robot*, *The Sum Of All Fears*, *The Recruit*) and Carly Schroeder (*Firewall*, *Mean Creek*).

Anant Singh has also been involved in the production of many important documentaries, including "Countdown to Freedom," about the first free election in South Africa, and "Prisoners of Hope," about a reunion on Robben Island of 1250 of its former political prisoners led by Nelson Mandela.

Singh is a board member of the International Marketing Council Of South Africa, the Board of Governors for Media and Entertainment of the World Economic Forum, the Los Angeles-based Artists For A New South Africa and the Mandela 46664 Concert with Richard Branson, Dave Stewart and Jim Beach. He is also the only South African member of the Academy of Motion Picture Arts and Sciences and was appointed by President Thabo Mbeki to the Creative Collective, the body responsible for the organization of South Africa's Ten Years Of Freedom Celebrations in 2004.

Singh is a recipient of the Crystal Award of the World Economic Forum and the Lifetime Founder Member Award of the Nelson Mandela Children's Fund. Both the University of Durban-Westville and the University Of Port Elizabeth have conferred honorary doctorates on him.

ELIA CMIRAL (Composer):

Elia Cmiral is an award-winning Film-composer whose credits include RONIN, STIGMATA, WRONG TURN, THEY and APARTMENT ZERO.

Growing up in Czechoslovakia, Cmiral attended the prestigious Prague Music Conservatory where, upon graduating rapidly, established himself as one of Europe's leading young composers. He wrote scores for several European films and wrote three ballets, one for The National Theater of Sweden. Setting his sights on the American Film industry, Cmiral enrolled in the University of Southern California's Film Scoring Program where, soon after his graduation in 1988, he was hired to produce a tango-based score for the film APARTMENT ZERO. With only ten days to work, Cmiral composed the full-length score which, along with the film, would go on to become a cult classic.

By the mid -1990s, Cmiral had firmly established himself in Los Angeles and, after scoring a handful of smaller American Film Institute films, was hired by Don Johnson to score the successful NASH BRIDGES television series. Subsequently, Cmiral became known to many of Hollywood's movie studio executives, which led to being selected by director John Frankenheimer to score RONIN, a thriller starring Robert De Niro. Cmiral's work on RONIN earned him glowing praise from the media, including Variety, Entertainment Weekly, The Los Angeles Times, The Wall Street Journal, and Film Score Monthly. In February 1999, Elia Cmiral's score to RONIN was named as the recipient of the first annual Movieline Young Hollywood Award for Best Soundtrack in 1998.

Following the success of RONIN, Elia has continued to provide highly original and evocative scores for major Hollywood studios as well as independent filmmakers.

2006 has Cmiral scoring the dark, art/drama JOURNEY TO THE END OF THE NIGHT directed by Eric Eason for Millennium Films. The film will premiere at the 2006 Tribeca Film Festival in New York. Following JOURNEY TO THE END OF THE NIGHT, Cmiral will craft a contemporary electronica/modern orchestral score for PULSE, a horror film produced by The Weinstein's Company and Dimension.

Elia currently resides in Sherman Oaks, California with his wife, Sachiko, and two sons Tamao and Philip.

KEVIN O’NEILL (Visual Effects Supervisor):

Kevin O’Neill’s experience in the field of visual effects runs the gamut from supervision and production of entire projects to creative production of individual shots. He has established and maintained entire facilities, produced and supervised feature films, television and commercial productions as well as large format and special venue projects.

O’Neill is a veteran of over 20 years in the film industry. He has collaborated with directors such as Francis Ford Coppola, Sam Raimi, Rob Cohen and others.

O’Neill’s approach to visual effects production involves maintaining clear communication with directors and producers, often using his skills with these applications to provide creative guidance in designing and producing quality effects work.

O’Neill has directed 2nd unit for over 10 years and recently completed his first feature as a director for the Sci-Fi channel.

MARY VERNIEU (Casting):

Casting director Mary Vernieu began her career as a casting assistant for Oliver Stone on “The Doors”. In the years since then she has enjoyed long standing relationships with well-established, acclaimed directors as well as many up-and-coming filmmakers. Mary’s eye for talent, both in actors and in daring new filmmakers is well known.

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