

# RED EYE

From director Wes Craven (the “Scream” franchise) comes “Red Eye,” a suspense thriller at 30,000 feet, starring Rachel McAdams (“The Notebook,” “Wedding Crashers”) and Cillian Murphy (“Batman Begins,” “28 Days Later”).

Lisa Reisert (Rachel McAdams) hates to fly, but the terror that awaits her on the night flight to Miami has nothing to do with a fear of flying.

Upon boarding the plane, Lisa is pleasantly surprised to find that she is seated next to Jackson (Cillian Murphy), the seemingly charming man with whom she had shared a drink—and perhaps even a brief flirtation—in the airport terminal. But moments after takeoff, Jackson drops his façade and menacingly reveals the real reason he’s on board: He is an operative in a plot to kill the Deputy Secretary of Homeland Security...and Lisa is the key to its success. If she refuses to cooperate, her own father will be killed by an assassin awaiting a call from Jackson.

Trapped within the confines of a jet at 30,000 feet, Lisa has nowhere to run and no way to summon help without endangering her father, her fellow passengers and her own life. As the miles tick by, Lisa knows she is running out of time as she desperately looks for a way to thwart her ruthless captor and stop a terrible murder.

“Red Eye” is directed by Wes Craven and produced by Chris Bender and Marianne Maddalena. The executive producers are Bonnie Curtis, Jim Lemley, JC Spink and Mason Novick. The screenplay was written by Carl Ellsworth from a story by Ellsworth and Dan Foos.

## **ABOUT THE PRODUCTION**

### TAKEOFF

Director Wes Craven, who is best known for such classic horror films as “A Nightmare on Elm Street” and the “Scream” franchise, adopted a more subtle approach to keeping audiences on the edge of their seats in his new thriller, “Red Eye.” “This is definitely not a horror film; it’s a psychological thriller,” he states. “There aren’t people being chased by a maniac with a butcher knife, and nobody wears a mask—except in the sense of presenting himself as one thing and then turning out to be something totally different. After all,” he smiles, “you never know who you are going to sit next to on a plane.”

It was that central and almost universally shared experience that first sparked the imagination of screenwriter Carl Ellsworth. “All sorts of characters come on to airplanes. Sitting there, watching them come down the aisle, we’ve all had those thoughts like, ‘What’s that guy about?’ or ‘Oh, I don’t want that person sitting next to me.’ The story originated out of that.”

Ellsworth offers that he also found inspiration in the movie “Phone Booth,” whose protagonist spends virtually the entire film trapped in the title’s set piece. “You could say that movie is a claustrophobic thriller in that there is a sniper holding a guy hostage in a phone booth.” Nevertheless, he observes, “There is still a considerable amount of space between the good guy and the bad guy. I started to think about how I could condense that space even more. Could I have my protagonist and antagonist literally trapped together, side by side, and sustain the action and suspense? With ‘Red Eye,’ I think the answer is emphatically ‘yes,’ because the tension for me is generated out of this very compelling conversation between these two individuals, Lisa and Jackson, which starts out innocently enough, but then suddenly develops into something much more sinister. I’m hoping audiences will go along for the ride—a different type of ride because it hinges on the words that pass between these two people, but a ride just the same.”

Most of that ride takes place within the confines of a plane at 30,000 feet, which executive producer Mason Novick says adds to the inherent tension. “If you’re on a plane, there’s truly nowhere to go. We didn’t have to invent a scenario for why the doors are locked or why they can’t get out for this reason or that... Lisa is stuck in that little seat with this guy who is threatening her with this horrific plot, and there is nowhere to run. It makes it very claustrophobic and ‘in your face.’”

Ellsworth notes that he also had to find a way to keep Lisa and Jackson in a virtual vacuum, even as they are surrounded by 150 fellow travelers. “You might think that with a planeload of people around her, Lisa might be able to find some help during this ordeal, but Jackson has planned for those contingencies. So even though she could theoretically scream for help, it’s just not going to happen.”

Ellsworth’s screenplay eventually came into the hands of producer Marianne Maddalena, who is a longtime associate of director Wes Craven. “I read it and I thought it was wonderful,” she states. “It was exactly what I had been looking for—a nice, tight little thriller—but at that point in time, Wes was exhausted. We were filming ‘Cursed,’ and he was planning his marriage at the same time. He was overwhelmed, so when I told him about ‘Red Eye,’ he said, ‘I can’t; I’m too busy.’ I said, ‘Just read it. You’re going to love it,’ and, just as I said, he read it and loved it.”

Craven confirms, “I am always most attracted to a project by the script, and the first time I read the script for ‘Red Eye,’ I felt it was a page-turner. It just compelled you to see what was going to happen next. You know, a director can do nothing if he doesn’t have a good script, and this screenplay by Carl Ellsworth was remarkably well constructed and very original. I felt it was a great opportunity to show my stuff in something other than a horror movie, and yet the story had all the elements for suspense and the kinds of surprises I enjoy using to keep people on the edge of their seats.”

“It was a great day when we got the phone call that Wes Craven was interested in the script,” Novick recalls. “Everyone was excited, saying, ‘This guy is a legend.’ Most of us grew up watching his movies. As soon as we heard he wanted to do it, we knew we had to make it happen. From there, everything went ahead very smoothly.”

Working on his first feature film, Ellsworth states that having Craven at the helm was “a privilege, a real dream come true. Wes brought so many things to the script that added to the scare factor. He’s just the master.”

Maddalena comments that, in addition to drawing on Craven’s gift for generating fear, “Red Eye” also tapped another of the director’s strong suits. “I thought this was a perfect movie for Wes to direct because, if you look at most of his movies, they are character-driven thrillers. They may happen to have Freddie Kruger or, say, the ghost from ‘Scream,’ but really they are about young people surviving these horrible situations and finding the strength to fight back against whatever is going on. He is really an actor’s director, and this was such a good opportunity to work with great actors in a dramatic situation. For much of the movie, it’s really just two characters together on a plane, so it was great for him to be able to concentrate on that...on performance.”

## BOARDING PASSES

“The story of ‘Red Eye’ is built entirely around two principal characters,” Craven remarks. “Lisa is a young businesswoman who appears very much in control of her job, but she starts to reveal, in small increments, that she has a terrible secret that makes her especially vulnerable to what’s happening to her on that airplane. She hides it very well, but the man in the next seat, Jackson, is an astute judge of character. Jackson is a very interesting character because everything is cut and dried to him. If you give him a job, he’ll do it and move on without looking at the moral repercussions. He actually considers himself to be extremely honest. He just lays it out the way it is. You may not like it, but that’s how it is.”

One of today’s fastest-rising leading ladies, Rachel McAdams stars in the role of Lisa Reisert. She says that the close-quartered interplay between Lisa and Jackson was what immediately drew her to the project. “The psychological mind play between these two characters in that confined space was the element I was most attracted to in the script. It struck me as an incredible acting challenge to have to sit in one spot and be held hostage without letting anyone else know what is going on. It’s a pretty dire situation: her father’s life is at stake, her life is at stake, and if she helps Jackson carry out his plot,

she is as much a murderer as he is. She has to think her way through this incredible scenario and figure out a way to save the people she loves and herself.”

McAdams notes that when we first meet Lisa, the only thing on her mind is work. “She is focused on one aspect of her life right now, which is her job. Because of the nature of her work in the hotel world, Lisa is a troubleshooter and very resourceful; she’s used to handling all kinds of problems. But in her personal life, she’s a little closed off, a little suspicious of intimacy. She is dealing with the death of her grandmother, who was kind of her mentor, and there are problems in her past that she’s still trying to come to grips with. I think she has cut herself off from the world a little bit; she’s cast her personal relationships and even her relationship with her father aside, and her work has become her life.”

That said, McAdams adds, “Her arc was very interesting to me—where Lisa starts and where she ends are two very different places, and the journey in-between is quite gripping.”

Maddalena reveals that McAdams was the only actress the filmmakers met for the role of Lisa. “She has a wonderful quality. She’s very beautiful but, at the same time, very accessible.”

Craven attests, “I had seen Rachel in ‘The Notebook’ and ‘Mean Girls,’ and knew she was actor of enormous range and great charisma—not to mention a fantastic beauty—and working with her was an enormous pleasure. She always came in totally prepared and was able to convey the deep and powerful emotions of this complex character very quickly. From the moment you see her on the screen, your eyes are just riveted on her. She’s funny, she’s vulnerable, she’s smart...she has a combination of beauty and wisdom and talent that is quite remarkable.”

Cast opposite McAdams, Irish actor Cillian Murphy adopted a flawless American accent to play an operative in a murder plot with the unfortunate name of Jackson Rippner. “There are obvious connotations about his name,” Murphy admits, “although I never really conceived of the character entirely as a good guy or a bad guy. He is very much a professional; he has been paid to get a job done. But over the course of the movie, circumstances keep changing and we see the situation slipping further out of his control. I tend to be drawn to characters who are in extreme situations where the scope of

the drama is heightened, and this is definitely one of those roles. It was such an actor's script—almost like a chamber piece with everything so contained within these two seats on a plane. I was instantly taken by it.”

Interestingly, planes were very much involved in the rather extraordinary lengths to which Murphy went to land the role of Jackson. Two days before his wedding, he flew from London to Los Angeles to meet with Wes Craven and Marianne Maddalena about the role. Appropriately enough, he read the script on the plane and the meeting took place at the airport—at Encounter, the instantly recognizable landmark restaurant at the center of LAX.

Maddalena says, “His wife-to-be was very nervous that he wouldn't make it back in time, but it all worked out. We talked to him for about half an hour, he flew back to London and got married two days later. He was the first and last actor we met for the role. We just knew this was the guy, and he was fantastic.”

Wes Craven was also duly impressed, saying, “He had immense enthusiasm. He was bright, he was funny, and he had those blinding blue eyes. I got a sense of intelligence and intensity...and it was clear he very much wanted the part. I mean, if someone comes 5,000 miles to meet on a role, you know he's really committed.”

Murphy offers that his commitment to the role was fostered by the opportunity to work with Wes Craven. “The script was so strong, and when you have someone like Wes Craven on board, you know you're in good hands. He is so articulate in the language of film, particularly when it comes to building suspense. I totally trusted his judgment, especially with a character like Jackson, because you have to be careful not to give anything away too soon. At the start of the movie, he has to come across as charming and approachable; the challenge is to have that shift without attracting the attention of 150 other passengers. Wes understands the power of a look to notch things up just slightly.”

Rachel McAdams agrees. “When you have two people in one space for such a long period of time, you really have to heighten the drama. Wes can find moments—a look here, a glance there—that as an actor, you wouldn't necessarily think are adding to the suspense. But when you get to know him, you can see his wheels turning and you know he's using all those looks and glances to create a more intense scene.”

Despite Jackson and Lisa's adversarial relationship, with much of "Red Eye" being a two-person drama, Craven needed his two central characters to have, what he calls, "a very complex chemistry. Jackson has to totally win Lisa over in a few short scenes. He's charming, he's caring and sympathetic; he makes wry, funny comments...he starts out as this great guy. Then he reveals himself to be part of this terrible plot that he's put her in the center of."

Rachel McAdams observes that there was a similar juxtaposition between the actor Cillian Murphy and his role. "At first glance you wouldn't think Cillian would make a good Jackson because he's so nice and cheerful and accommodating, but when the camera is on, he can really turn on a dime. He was very intense and focused, which was exhilarating, and a little frightening, too," she laughs. "He was so great to work with."

Murphy had equal praise for his co-star, saying, "Rachel is the sweetest, most generous actress I've ever worked with. I think she was the perfect actress to play Lisa because she is obviously talented and stunningly beautiful, but, more importantly, she's somebody that audience members can immediately connect with. It's so important that the audience be invested in her character, because it's Lisa's journey and they have to be right there with her the whole time. The range of emotions she goes through in this movie pretty much runs the gamut, and Rachel was phenomenal. She can do anything."

The battle of wills between Lisa and Jackson is a matter of life or death to two people on the ground who have no idea of the drama mounting in the skies above them. If Lisa refuses to cooperate, her own father's life is on the line. If she does as Jackson demands, she will be facilitating another man's murder.

Veteran actor Brian Cox plays the role of Lisa's father, Joe Reisert, which, Craven says, "could have been one of those thankless parts where you just see him on the telephone, but I choreographed it so that most of the time they were moving with each other—he's kind of a mirror of Lisa, and you get an idea of where this young woman got her strength and her drive. I had seen Brian Cox's work and knew exactly who he was and what he was capable of. He is an actor of great depth, and he gave the whole character of Joe meaning and substance."

“My character is very much in the Hitchcockian mode because he’s so unaware of what’s going on and that there is danger all around him,” says Cox. “He might suspect that something is going on with his daughter because of losing contact with her, but he can’t really get to the bottom of it. It’s something of a departure from anything I’ve done before, but it wouldn’t have mattered what the role was like because the prime motive for me was to work with Wes Craven. Being directed by somebody of the caliber of Wes Craven allows you to do your best work. He is a great craftsman, and when you are on the set with him, you realize why he is a legend in this particular art form. It was just a delight.”

Joe Reiser could not possibly imagine that he has become the pawn in a plot to kill the powerful Deputy Director of Homeland Security, Charles Keefe. Jack Scalia, who plays Keefe, notes, “He is a high-powered, influential person, but his power goes beyond money or politics. The level of security surrounding him gives you an indication that he knows he is a target, but he doesn’t know that circumstances have put both him and his family in a very dangerous situation.”

Television fans might also recognize “Survivor” veteran Colby Donaldson, who plays Keefe’s head of security.

If Lisa agrees to Jackson’s terms to save her father’s life, she will be making her fledgling assistant manager, Cynthia, an unwitting participant in the plot to kill Keefe. Jayma Mays, who makes her feature film debut in the role of Cynthia, comments, “Cynthia goes through a pretty rough night at the hotel while Lisa is gone. She’s not stupid, but she has trouble juggling things, especially when everything is going wrong. But she sticks with it and tries to keep everything in order, and I think she surprises even herself in the end.”

Craven reveals that the character of Cynthia was tailor-made for Mays. “The role of the person manning the hotel in Lisa’s absence was only sketched out; we weren’t sure how it should be played. Then Jayma came in to read, and she had this energy and an air of innocence that made you want to hug her. She was so down-to-earth and real, just a breath of fresh air, so we cast her as Cynthia. Cynthia ends up being the point person at the hotel in Lisa’s absence and, of course, all hell breaks loose and Cynthia is right in the

middle of it. She is a little bit of comic relief, but she also comes of age through it all and demonstrates her own kind of valor and grit.”

## THE PLANE FACTS

Principal photography on “Red Eye” began at Ontario International Airport, located about 60 miles east of Los Angeles. Production designer Bruce Alan Miller and his team redressed the main terminal to resemble Dallas International Airport. Given the current conditions surrounding airport security, it was almost impossible for any large airport to accommodate an entire production team for any length of time. Miller comments, “We couldn’t shoot past security checkpoints at most airports, so the logistics of dealing with this massive film company were complicated, but Ontario was able to give us the access we needed to film.”

In addition to Ontario, some filming was accomplished at the Tom Bradley Terminal at Los Angeles International Airport. The company also traveled to Miami, where “Red Eye’s” climactic chase scene was filmed at Miami International Airport.

A beautiful older house in the Hancock Park section of Los Angeles became the Reisert home, where Jackson and Lisa engage in a nail-biting game of cat and mouse. Charles Keefe’s hotel room—which underwent a rather extreme makeover, courtesy of special effects supervisor Ron Bolanowski and his department—was constructed on a soundstage at Los Angeles’ Raleigh Studios.

Another soundstage at Raleigh Studios became the home of Fresh Air Flight 1019 from Dallas to Miami, where much of the drama of “Red Eye” unfolds in the close quarters of the coach section. Obviously, space constraints made it impossible to shoot on an actual plane, so Miller and his team reconfigured a rented aircraft to fit the specifications of a Boeing 767. “We looked at various airplane designs—wide bodies, long bodies, seating patterns—and decided to go with a two-three-two seating section, which is a 767. There wasn’t a 767 available to rent for this purpose, so we took pieces from different airplanes and put them together. Everything from the overhead baggage compartments to the lighting, the seats, and the galleys was refitted to look like a 767.”

The airplane mock-up could be taken apart in sections to facilitate filming. Wes Craven and his cinematographer, Robert Yeoman, employed different camera angles to

intensify Lisa's sense of entrapment. Craven expounds, "I had a crane gantry constructed along the top of the plane set so we could pull out panels and have a camera swoop down aisles and come up over people and back down. There are occasional uses of sweeping camera moves, mostly for transitional purposes, but for the most part, everything is compressed within those two seats, which contributes to the claustrophobic feeling...the pressure-cooker closeness of this man, sitting on the aisle, who has this young woman absolutely trapped against the bulkhead, both physically and psychologically."

Executive producer Mason Novick notes, "There are several challenges that come with shooting on a plane. A four-hour flight can start to feel claustrophobic, so you can imagine what it must be like after six weeks of being in this confined space. Another big issue was, because it is on an airplane, no one is coming and going, so, in addition to the cast, we had to keep a group of about 80 extras who wore the same clothes and sat in the same seats day in and day out."

"We all got to know one another very, very well," Craven attests. "There were some close friendships formed: we had a group of poker buddies in one section, and there was even a couple who celebrated their 25<sup>th</sup> wedding anniversary while we were shooting. It became sort of familial in a way."

Belying the often ominous nature of his movies, Wes Craven has a reputation for keeping the atmosphere on his sets light and fun. Producer Marianne Maddalena offers, "We've been told that our sets are the most fun, and I think it's because Wes treats everybody the same. There's no screaming or yelling, so people like him and want to do their best for him. Our philosophy is that, when we're making a movie, we're at work more than we are at home, and we want everyone to have a good time."

That being said, "fun" might not have been the first word that came to mind as the cast and crew were experiencing some very realistic turbulence at the hands of Bolanowski's special effects department. To shake up the plane and its passengers, the effects group built a hydraulic deck measuring 105 feet long and 24 feet wide. The mock-up of the 767 was built on the deck, which in turn rested on a cushion of 50 specialized air bags, each capable of lifting 8,000 pounds. Bolanowski explains, "By inflating and deflating the airbags, we could raise and lower the deck, and we had

hydraulic rams connected to the sides of the platform, which could shake it to simulate turbulence.”

“Anytime I wanted to have turbulence hit the plane, they were able to rock that set from a mild bump to a wild rollercoaster ride. It was a great combination of production design and mechanical design,” Craven states.

The simulated turbulence had the desired effect on the cast. “They did a remarkable job with the hydraulics, but it could get pretty rough,” Rachel McAdams acknowledges. “It was really moving and shaking; it felt so real at times that you could feel a sense of motion sickness. But it was great because it really helped inform the character and the anxiety and terror of the situation.”

Cillian Murphy says that the terror of “Red Eye” is amplified by the fact that it touches on concerns that many of us share. “Fear of flying is such a common thing, especially in the climate in which we live now, and most people hate sitting beside strangers on a plane. I think this film taps into all those fears and anxieties...and when you have Wes Craven directing, you know you’re definitely in for something scary.”

The director, who has scared more than his share of audiences, relates, “My feeling about audiences wanting to experience fear is not that they will go to a movie to be made afraid, but that they will go to have the fears they hold inside them all the time put into a narrative that gives them some order and resolution. There is actually a lifting of fears in a scary movie. The audience may be temporarily afraid in the film, but they know in the back of their minds that it’s safe and they are surrounded by other people that are going through the same thing, so there’s a communal thing happening. ‘Red Eye’ takes these deep-set fears about traveling, about our fellow human beings, about all those types of things, and puts them into a story that gives them a resolution...an ending we can all live with.”

## **ABOUT THE CAST**

**RACHEL McADAMS** (Lisa Reiser) is currently co-starring with Vince Vaughn and Owen Wilson in the comedy hit “Wedding Crashers.” Later this year, McAdams stars in the holiday comedy “The Family Stone,” joining an ensemble cast that also includes Diane Keaton, Sarah Jessica Parker, Claire Danes and Luke Wilson. The film is slated for release in November 2005.

In 2004, McAdams starred in back-to-back hit films, beginning with Mark Waters’ comedy smash “Mean Girls,” written by Tina Fey. McAdams played Regina, the beautiful leader of a high school girls’ clique, who goes to war with the new girl in town, played by Lindsay Lohan. Immediately following “Mean Girls,” McAdams took a dramatic turn in the romantic film “The Notebook,” starring alongside Ryan Gosling, Sam Shepard, Joan Allen, Gena Rowlands and James Garner, under the direction of Nick Cassavetes. McAdams captured the hearts of audiences and won critical acclaim for her performance as a young girl forced to give up the love of her life.

On the heels of both “Mean Girls” and “The Notebook,” McAdams was named the Supporting Actress of the Year at the 2005 ShoWest Convention. She also won three MTV Movie Awards in the categories of Breakthrough Female; Best On-Screen Team, shared with her “Mean Girls” castmates; and Best Kiss, shared with Ryan Gosling, for “The Notebook.”

Born in Canada, McAdams was raised in a small town just outside of Toronto. She went on to graduate with honors with a BFA degree in Theater from York University, where she performed in numerous student films and stage productions.

McAdams began her professional acting career in Canada and made her feature film debut in “My Name is Tanino,” directed by award-winning filmmaker Paolo Virzi, which premiered at the 2003 Venice Film Festival. She also co-starred in the film “Perfect Pie,” for which she earned a Genie Award nomination for Best Supporting Actress. The following year, she won a Gemini Award for Best Supporting Actress in a Drama Series for her work on the Canadian series “Slings and Arrows.”

McAdams first came to the attention of American audiences with her role in the outrageous comedy “The Hot Chick,” in which she starred opposite Rob Schneider.

**CILLIAN MURPHY** (Jackson) first garnered international attention for his performance as Jim, the reluctant survivor in Danny Boyle's "28 Days Later," a sleeper hit thriller set in post-apocalyptic London.

Currently, he can be seen as Dr. Jonathan Crane/The Scarecrow in Christopher Nolan's "Batman Begins," in which he co-stars with Christian Bale, Michael Caine, Morgan Freeman, Liam Neeson and Katie Holmes. Following "Red Eye," Murphy stars in Neil Jordan's "Breakfast on Pluto," playing Patrick "Kitten" Brady, an endearing but deceptively tough young man in 1960's and '70's London. Based on the novel by Patrick McCabe, the film opens on November 18.

Murphy just finished production on "The Wind That Shakes the Barley," directed by Ken Loach. Later this summer, Murphy will begin filming Danny Boyle's sci-fi thriller "Sunshine," alongside Chris Evans and Michelle Yeoh.

Murphy's filmography also includes John Crowley's dark comedy "Intermission"; Peter Webber's "Girl With a Pearl Earring," in which he played the young butcher boy vying for the attention of the title character, played by Scarlett Johansson; Anthony Minghella's "Cold Mountain"; Goran Paskaljevic's "How Harry Became a Tree"; John Carney's "On the Edge"; Stephen Bradley's "Sweety Barrett"; William Boyd's "The Trench"; and Nelson Hume's "Sunburn," which screened at Galway Film Fleadh.

Murphy first made his mark with his stunning performance in the award-winning stage version of "Disco Pigs." After receiving commendations for Best Fringe Show at the 1996 Dublin Theatre Festival and the Fringe First Award at the Edinburgh Festival 1997, "Disco Pigs" went on to tour extensively in Ireland, the UK, Toronto and Australia. Murphy later starred in the film version directed by Kirsten Sheridan.

On stage, Murphy's collaborations with Tony Award-winning director Garry Hynes include "The Country Boy," "Juno and the Paycock," and, most recently, "The Playboy of the Western World" at the Gaiety Theatre in Dublin. He also starred as Konstantin in the Edinburgh Fest production of "The Seagull," directed by Peter Stein; as Adam in Neil LaBute's "The Shape of Things" at the Gate Theatre in Dublin; and as Claudio in "Much Ado About Nothing."

His major television credits include the lead role of Paul Montague in David Yeats' BBC drama "The Way We Live Now."

In addition, Murphy's short film, "The Watchman," which he co-wrote with Paloma Beza, was short-listed for the Turner Classic Movie Short Film Award.

**BRIAN COX** (Joe Reiser) is an award-winning actor of the stage, screen and television. A veteran of more than 50 feature films, he stars in Woody Allen's new drama "Match Point," which premiered to critical and audience acclaim at the 2005 Cannes Film Festival and opens in the U.S. later this year. He also recently co-starred in the hit action thriller sequel "The Bourne Supremacy," reprising the role he first played in the 2002 blockbuster "The Bourne Identity." Cox just wrapped production on Ryan Murphy's "Running With Scissors," in which he joined an ensemble cast, including Gwyneth Paltrow, Annette Bening, Joseph Fiennes, Vanessa Redgrave and Alec Baldwin.

Cox earned AFI and Independent Spirit Award nominations for his work in the independent film "L.I.E.," and also shared in a Screen Actors Guild (SAG) Award nomination received by the cast of Spike Jonze's "Adaptation." His long list of film credits goes on to include "Troy," "X2," "25<sup>th</sup> Hour," "The Ring," "The Rookie," "The Affair of the Necklace," "For Love of the Game," "Rushmore," "Desperate Measures," "The Boxer," "Kiss the Girls," "Braveheart," "Rob Roy," "Hidden Agenda" and "Nicholas and Alexandra." He was also the first to play Dr. Hannibal Lecter onscreen in Michael Mann's "Manhunter."

On television, Cox delivered a chilling portrayal of Hermann Goering in the miniseries "Nuremberg," for which he won an Emmy Award and was nominated for Golden Globe and SAG Awards. He also earned an Emmy Award nomination for his guest appearance on the comedy series "Frasier." In addition, Cox has starred in a variety of notable television projects, both in the United States and Great Britain, including "Longitude," "Witness Against Hitler," "Grushko," "Sharpe's Eagle," "Sharpe's Rifles," "Six Characters in Search of an Author," "The Cloning of Joanna May," "The Lost Language of Cranes," "Murder by Moonlight," "Florence Nightingale" and "King Lear," to name only a few.

Born in Scotland, Cox trained at the London Academy of Music and Dramatic Arts and has appeared in dozens of plays on the stages of London, New York and Scotland. Repeatedly honored for his work in the theatre, Cox won Olivier Awards for his performances in “Rat in the Skull” and “Titus Andronicus”; British Theatre Association Drama Awards for Best Actor for his work in “The Taming of the Shrew” and “Strange Interlude”; and the Lucille Lortel Award, as well as Drama Desk and Outer Critics Circle nominations, for “St. Nicholas.”

In addition, Cox has helmed stage productions of “I Love My Life,” “Mrs. Warren’s Profession,” “The Philanderer,” “The Master Builder” and “Richard III.” He made his television directorial debut on the critically acclaimed HBO prison drama “Oz.”

A prolific writer, Cox has authored two non-fiction books: *The Lear Diaries* and *Salem to Moscow: An Actor’s Odyssey*. He is also a regular contributor to *The New York Times’* Arts & Leisure section, and has written articles for a number of other publications.

At the beginning of 2003, Cox’s contributions to the arts were honored by Queen Elizabeth II, who named him a Commander of the British Empire.

**JAYMA MAYS** (Cynthia) makes her feature film debut in “Red Eye.” Later this year, she co-stars in the independent romantic comedy “Blind Guy,” for director James Keach.

On television, Mays was most recently seen on the new Lisa Kudrow series “The Comeback” and in a guest role on “Six Feet Under,” both on HBO. In addition, she has a recurring role on the hit HBO series “Entourage,” and has guest starred on the NBC sitcom “Joey.”

Born and raised in Virginia, Mays majored in Performing Arts at Radford University, where she had roles in a number of plays. She spent one summer in Sacramento as an apprentice at Timothy Busfield’s B Street Theatre. Following graduation, Mays moved to Los Angeles to pursue her acting career. She has appeared on the Los Angeles stage in several plays, including a production of “The Rocky Horror Picture Show,” in which she played the lead role of Janet.

**JACK SCALIA** (Charles Keefe) next appears in the independent drama “R.I.P.,” and he will play the President of the United States in the thriller “End Game,” which is currently in production, starring Cuba Gooding, Jr. and James Woods.

Scalia is best known for his work on television in both series and longform projects. He first gained fame starring opposite the legendary Rock Hudson in the series “The Devlin Connection.” He more recently earned a Daytime Emmy Award nomination for his work on the popular drama “All My Children.” He was also nominated for a Critic’s Choice Award for Best Actor in a Miniseries for his work in “Lady Boss.”

His extensive television credits go on to include such telefilms and miniseries as “Hollywood Wives: The New Generation,” “Silent Predators,” “Sweet Deception,” “Everything to Gain,” “Shattered Image,” “Torch Song,” “Casualties of Love: The Long Island Lolita Story” and “Runaway Father,” among many others. Scalia has also had starring roles in thirteen series, including “Dallas,” “Wolf” and “Tequila and Bonetti.”

## **ABOUT THE FILMMAKERS**

**WES CRAVEN** (Director) has been challenging audiences with his bold and often spine-tingling visions since the release of his first feature film, “The Last House on the Left,” which he wrote, directed and edited in 1972. In the more than three decades since that controversial film’s arrival on the big screen, Craven has demonstrated his craft as a filmmaker with an unbridled imagination and the ability to both terrify and touch audiences.

Craven’s career has been marked by both creative and commercial milestones. He virtually reinvented the youth horror genre in 1984 with the classic “A Nightmare on Elm Street,” which he wrote and directed. Although he did not direct any of its next five sequels, Craven deconstructed the genre a decade later with the hit “Wes Craven’s New Nightmare,” which he wrote and directed. That film became one of the rare horror movies to receive a nomination for Best Feature at the Independent Spirit Awards.

Craven scared up a new generation of young horror fans and reached a new level of success with the irreverent, genre-bending “Scream” franchise. The first “Scream,” released in 1996, grossed more than \$170 million at the worldwide box office and won the MTV Movie Award for Best Feature. Craven followed up on the original with two hit sequels: 1997’s “Scream 2,” and “Scream 3,” released in 2000.

In 1999, Craven broke his own mold as a master of the horror genre when he directed the moving, true-life drama “Music of the Heart,” based on the Oscar®-nominated documentary “Small Wonders.” Meryl Streep earned an Academy Award® nomination for her performance as a violin teacher who changes the lives of her inner-city pupils through music education.

Craven’s credits as a director also include “Cursed,” “Vampire in Brooklyn,” “The Serpent and the Rainbow” and “Deadly Friend.” In addition, he wrote and directed “The People Under the Stairs,” “Shocker,” “Swamp Thing,” “The Hills Have Eyes” and “The Hills Have Eyes, Part II.” He is currently producing a remake of “The Hills Have Eyes.”

For television, Craven co-created and executive produced the series “Nightmare Cafe” for NBC. He also directed the telefilms “Night Visions,” “Casebusters,” “Chiller,”

“Invitation to Hell” and “Stranger in our House,” as well as seven episodes of the 1980’s revival of the classic series “The Twilight Zone,” which are available on DVD.

Apart from his film work, Craven is also an author. His first novel, *The Fountain Society*, was published in 1999. Born in Cleveland, Ohio, Craven holds a Masters Degree in Writing and Philosophy from Johns Hopkins University in Baltimore, MD.

**CARL ELLSWORTH** (Screenwriter/Story) counts “Red Eye” as his first produced feature film screenplay, although he has written for a number of television series. His television credits include episodes of the hit series “Buffy the Vampire Slayer” and “Xena: Warrior Princess.”

A native of Louisville, Kentucky, Ellsworth attended film school at Southern Illinois University. In 1994, he moved to Los Angeles and began his career as a production assistant. A short time later, he landed staff writing jobs on such television series as “The New Adventures of A.R.K.,” “Animorphs” and “Cleopatra 2525.”

**DAN FOOS** (Story) met screenwriter Carl Ellsworth while attending the film school at Southern Illinois University. Together, they worked out the original story for “Red Eye,” which marks Foos’ first screen credit.

**MARIANNE MADDALENA** (Producer) is President of Craven/Maddalena Films and has been collaborating with director Wes Craven for many years. As a producer on “Wes Craven’s New Nightmare,” she earned a 1995 Independent Spirit Award nomination for Best Feature. Together with Craven, she is currently producing the remake of “The Hills Have Eyes.” Maddalena also recently produced the upcoming film “The Breed,” for director Nicholas Mastandrea, which shot in Cape Town, South Africa. She will next be executive producing “Paranoia,” based on the French film “With a Friend Like Harry,” to be directed by Jonathan Jakubowicz in England later this year.

For Craven, Maddalena produced the “Scream” trilogy, serving as an executive producer on “Scream,” and as a producer on “Scream 2” and “Scream 3.” Combined, the three films grossed more than \$500 million worldwide, and brought together some of the hottest and then-up-and-coming young stars in Hollywood, including Drew Barrymore,

Neve Campbell, Courteney Cox, David Arquette, Omar Epps, Sarah Michelle Gellar, Matthew Lillard, Rose McGowan and Jada Pinkett Smith.

Switching gears, Maddalena produced the acclaimed film “Music of the Heart,” starring Meryl Streep, Angela Bassett, Aidan Quinn, and Gloria Estefan in her screen debut. The film, which dramatized the efforts of violin teacher Roberta Guaspari to help inner-city children through music, gained widespread critical and audience praise as it showcased the importance of music education. There was also a special screening of the film at the White House for President Bill Clinton. In addition, the theme song, “Music of My Heart,” written by Diane Warren and recorded by Gloria Estefan and ‘N Sync, won a Critics’ Choice Award and received an Academy Award® nomination for Best Original Song. It also garnered two Grammy nominations and topped the charts as the number one single in the country.

Maddalena more recently produced Wes Craven’s “Cursed,” starring Christina Ricci. Her other producing credits include “Vampire in Brooklyn,” starring Eddie Murphy and Angela Bassett; “The People Under the Stairs,” with Ving Rhames; and “Shocker,” starring Peter Berg, which marked Maddalena’s first producing credit. Under the Wes Craven Presents banner, she executive produced “Dracula 2000.” In addition, she was a producer on the Craven-created television series “Nightmare Cafe.”

**CHRIS BENDER** (Producer) and **JC SPINK** (Executive Producer) are partners in Benderspink, a diversified management/production company that opened its doors in November 1998 with 15 screenwriting clients. In just over a year, they had sold 24 client spec scripts, convinced studio executives to take a chance on first-time director Mike Mitchell for “Deuce Bigalow: Male Gigolo,” and scored their first major hit with the comedy smash “American Pie,” which Bender co-produced. On the heels of that success, New Line Cinema signed Benderspink to a first-look deal.

While retaining its deal with New Line, Benderspink continues to produce diverse feature films under a variety of studio banners, including the recent comedy “Monster-in-Law,” starring Jennifer Lopez and Jane Fonda; the groundbreaking horror hit “The Ring,” and its sequel, “The Ring Two,” both starring Naomi Watts; the comedy “Cats & Dogs”;

the hit thriller “The Butterfly Effect,” with Ashton Kutcher; and the “American Pie” sequels, “American Pie 2” and “American Wedding.”

Together, Bender and Spink most recently produced the thriller “A History of Violence,” directed by David Cronenberg and starring Viggo Mortensen, Maria Bello, William Hurt and Ed Harris, which premiered to critical and audience acclaim at the 2005 Cannes Film Festival. Their upcoming projects also include the romantic comedy “Just Friends,” the action adventure “Skeleton Coast,” the dramatic thriller “By Virtue Fall,” the thriller “Mile Zero,” the drama “Street,” the horror thriller “Ghosts of Girlfriends Past,” and “The Butterfly Effect 2,” the sequel their earlier hit.

In addition, Benderspink has expanded its literary and talent management divisions and moved into television by inking a first-look deal with Fox 21.

**BONNIE CURTIS** (Executive Producer) recently produced Steven Spielberg’s science fiction thriller “Minority Report,” starring Tom Cruise. She had earlier produced Spielberg’s “A.I. Artificial Intelligence,” which marked Curtis’ first film as a full producer.

Born and raised in Texas, Curtis graduated from Abilene Christian University before moving to Los Angeles. She started out working on the physical production side of the films “Dead Poets Society” and “Arachnophobia.” The turning point in her career came in 1990 when she was hired by Steven Spielberg as his assistant. She went on to work with the director through the production of the films “Hook” and Jurassic Park.”

Curtis moved up to the position of production associate on Spielberg’s Academy Award<sup>®</sup>-winning drama “Schindler’s List.” She made her producing debut as an associate producer on the director’s blockbuster “The Lost World: Jurassic Park,” and served in the same capacity on the historical drama “Amistad.” In 1998, Curtis co-produced Spielberg’s award-winning World War II drama “Saving Private Ryan,” for which she shared in a Producers Guild of America Golden Laurel Award for Motion Picture Producers of the Year.

Curtis most recently produced the offbeat comedy/drama “The Chumscrubber,” which premiered at the 2005 Sundance Film Festival. She is currently producing the drama “Slanted and Enchanted” with fellow “Red Eye” executive producer Jim Lemley,

for director Chris Columbus; and “Mark Twain Remembers,” written by Oscar<sup>®</sup> winner Ronald Harwood. Curtis is also prepping “The White Lion,” the next feature from “The Chumscrubber” director Arie Posin.

**JIM LEMLEY** (Executive Producer) spent 11 years working at Mel Gibson’s Icon Productions, most recently serving as the chief executive of London-based Icon Entertainment International. During his tenure, he executive produced the Vietnam War drama “We Were Soldiers” and was an associate producer on “Anna Karenina.” In addition, Lemley worked on the productions of “Payback,” “187,” “Immortal Beloved,” “Maverick” and “Airborne.” While at Icon, Lemley also held the post of president of the television division in Los Angeles, where he produced the television biopic “The Three Stooges” and the telefilm “Invincible.”

Upon leaving Icon, Lemley executive produced Kevin Reynolds’ “Tristan & Isolde,” for Ridley and Tony Scott’s Scott Free Productions. The film is slated for release in early 2006. His other upcoming feature film projects include “Slanted and Enchanted,” for director Chris Columbus, and “The Diving Bell and the Butterfly,” based on the bestselling novel. Lemley is producing the latter with Kathleen Kennedy and Frank Marshall from a screenplay adapted by Ronald Harwood, with Julian Schnabel directing and Johnny Depp starring.

**MASON NOVICK** (Executive Producer) previously produced “The Hollow,” a modern take on the classic story “The Legend of Sleepy Hollow.” He currently has several projects in various stages of development and pre-production, including: “Solstice,” to be directed by Dan Myrick (“The Blair Witch Project”); “Juno”; “Y: The Last Man,” based on the DC comic book; “My Velouria”; and an untitled Len Wiseman project.

Novick graduated from the University of Arizona in 1997 and moved to Los Angeles to pursue a career in the film industry. Starting out as an assistant at the powerful talent agency ICM, he was eventually promoted to an agent in the motion picture literary department. During his tenure, some of his clients included Oscar<sup>®</sup> nominee Adrian Lyne, Oscar<sup>®</sup> nominee Steve Shagan, John Heffernan, William Brent

Bell & Matthew Peterman, Hans Rodionoff, Danny McBride, Len Wiseman, John Kesselman, and Dan Madigan.

**ROBERT YEOMAN** (Director of Photography) has served as the cinematographer on all of director Wes Anderson's films, beginning with "Bottle Rocket," and continuing through "Rushmore," "The Royal Tennenbaums" and "The Life Aquatic with Steve Zissou." Earlier in his career, Yeoman won an Independent Spirit Award for Best Cinematography for his work on Gus Van Sant's acclaimed drama "Drugstore Cowboy."

He more recently lensed the independent film "The Squid and the Whale," for director Noah Baumbach, which premiered at the 2005 Sundance Film Festival. Yeoman also just completed work on "The Martian Child," starring John Cusack. His other film credits include "CQ," "Double Whammy," "Beautiful," "Down to You," "Dogma," "Somebody to Love," "Past Midnight," "The Wizard" and "Johnny Be Good." For television, he was the director of photography on such longform projects as "The Pentagon Wars," "Double Deception" and "Perfect Harmony."

**BRUCE ALAN MILLER** (Production Designer) counts "Red Eye" as his fifth collaboration with director Wes Craven, having previously worked as the production designer on "Scream," "Scream 3," "Music of the Heart" and "Cursed." Miller's additional credits as a production designer include "Bobby Jones: Stroke of Genius" and the television series "Leap of Faith."

He has also served as an art director on a wide variety of films, including Ron Howard's fact-based drama "Apollo 13," for which Miller shared in an Oscar<sup>®</sup> nomination for Best Art Direction. His work as an art director also includes such films as "Coyote Ugly," "U.S. Marshals," "Phenomenon," "Up Close & Personal," "Striking Distance," "Wayne's World," "Shattered" and "George A. Romero's Day of the Dead."

**PATRICK LUSSIER** (Editor) has been Wes Craven's editor of choice for more than 10 years. Lussier has teamed with the director to edit all three of the "Scream"

features, as well as “Wes Craven’s New Nightmare,” “Vampire in Brooklyn,” “Music of the Heart” and “Cursed.” He also edited the television series “Nightmare Cafe.”

Lussier has also worked with other directors on such films as David Zucker’s “My Boss’s Daughter,” Guillermo del Toro’s “Mimic” and Robert Lieberman’s “D3: The Mighty Ducks.”

In addition to his editing work, Lussier has written and directed several films, including the independent horror films “Dracula 2000,” which Craven executive produced, “Dracula II: Ascension” and “Dracula III: Legacy.”

**STUART LEVY** (Editor) most recently edited the comedy “Taxi,” starring Queen Latifah and Jimmy Fallon under the direction of Tim Story. His film credits also include “Catch That Kid,” “Confidence,” “Driven,” “Jesus’ Son” and Oliver Stone’s “Any Given Sunday.”

Levy has also worked extensively as a sound editor, foley artist and music editor. He served as the supervising sound editor on such films as “Living Out Loud,” “Madeline,” “Julian Po,” “Kama Sutra: A Tale of Love,” “Beautiful Girls” and “The Ref.” Levy’s sound work also includes the films “Mighty Aphrodite,” “Age of Innocence,” “The Secret of Roan Inish” and “The Pelican Brief,” among others.

**MARY CLAIRE HANNAN** (Costume Designer) has designed costumes for some of today’s biggest stars, including Gwyneth Paltrow, John Travolta, Robert De Niro, Bruce Willis, Jude Law, Samuel L. Jackson, Sean Penn, Sandra Bullock, Kevin Spacey, and Sarah Jessica Parker.

Hannan has worked with director Quentin Tarantino four times on the films “Reservoir Dogs,” “Pulp Fiction,” “Four Rooms” and “Jackie Brown.” Her film credits also include “Hurlyburly,” “Duets,” “Gun Shy,” “No Good Deed,” “Serendipity,” “Life Without Dick,” “How to Kill Your Neighbor’s Dog,” “Urban Legend” and “Suspect Zero,” among others. Her most recent film was “The Chumscrubber,” which screened at the 2005 Sundance Film Festival. In addition, Hannan has designed the costumes for two television pilots and for more than 20 commercials.

Fluent in French, Hannan studied at the Universite de La Sorbonne in Paris, and earned an Associate of Fine Arts degree at the Fashion Institute of Design and Merchandising in New York.

**MARCO BELTRAMI** (Composer) most recently composed the score for Lee Tamahori's actioner "xXx: State of the Union." "Red Eye" marks his fifth collaboration with director Wes Craven, following "Cursed" and all three installments of the successful "Scream" franchise.

Hailing from Italy, Beltrami completed undergraduate study at Brown University and entered the Yale School of Music on a scholarship. He returned to Italy to study with the Italian master Luigi Nono, and then came to Los Angeles to accept a fellowship with the legendary composer Jerry Goldsmith. Not long after arriving in L.A., Beltrami landed his first major film composing job on Craven's "Scream."

He followed with another horror film, "Mimic," for director Guillermo del Toro, and has since reunited with del Toro on "Blade II" and "Hellboy." His film composing work also includes Robert Rodriguez's "The Faculty," Luis Mandoki's "Angel Eyes," Keenen Ivory Wayans' "Scary Movie 2," John Dahl's "Joy Ride," the Jodie Foster-produced "The Dangerous Lives of Altar Boys," the cult hit "Resident Evil," Jonathan Mostow's "Terminator 3: Rise of the Machines," Alex Proyas' "I, Robot," John Moore's "Flight of the Phoenix," and Tommy Lee Jones' "The Three Burials of Melquiades Estrada."

For television, Beltrami has scored two acclaimed Oprah Winfrey Presentations: "Tuesdays With Morrie" and "David and Lisa," earning an Emmy Award nomination for the latter. In addition, he has composed for such television series as "The Practice" and "Glory Days."