

ORPHAN

The tragic loss of their unborn child has devastated Kate (Vera Farmiga) and John (Peter Sarsgaard), taking a toll on both their marriage and Kate's fragile psyche as she is plagued by nightmares and haunted by demons from her past. Struggling to regain some semblance of normalcy in their lives, the couple decides to adopt another child. At the local orphanage, both John and Kate find themselves strangely drawn to a young girl named Esther (Isabelle Fuhrman)...but Esther is not what she appears to be and, concerned for the safety of her family, Kate tries to get John and others to see past Esther's sweet facade. But her warnings go unheeded until it may be too late...for everyone.

"Orphan" is directed by Jaume Collet-Serra ("House of Wax"), from a screenplay by David Leslie Johnson and a story by Alex Mace. The film stars Vera Farmiga ("The Departed"), Peter Sarsgaard ("Flightplan"), Isabelle Fuhrman ("Hounddog"), CCH Pounder (TV's "The Shield") and Jimmy Bennett ("Star Trek").

Joel Silver, Susan Downey, Jennifer Davisson Killoran and Leonardo DiCaprio produced the film, with Steve Richards, Don Carmody and Michael Ireland serving as executive producers. Richard Mirisch, David Barrett and Erik Olsen co-produced.

The behind-the-scenes creative team is led by director of photography Jeff Cutter, production designer Tom Meyer, editor Tim Alverson, costume designer Antoinette Messam, and composer John Ottman.

Warner Bros. Pictures Presents, In Association with Dark Castle Entertainment, An Appian Way Production, "Orphan."

Opening nationwide on July 24, 2009, the film will be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

The film has been rated R by the MPAA for disturbing violent content, some sexuality and language.

www.orphan-movie.com

For downloadable general information and photos please visit: <http://press.warnerbros.com>

ABOUT THE PRODUCTION

Can you keep a secret?

After a series of difficulties in their marriage, culminating with the loss of an unborn child, Kate and John Coleman, who have a son and daughter, decide the best way to heal is to add to their family by adopting a nine-year-old girl. Esther recently experienced the loss of her previous adoptive family in a house fire, from which she only narrowly escaped herself.

Director Jaume Collet-Serra, who previously directed the horror film "House of Wax" for producers Joel Silver and Susan Downey, describes Esther as "very mysterious, but at the same time, she seems very smart, very creative. Kate and John, the adoptive parents, want a child who is special. And they definitely get somebody who is really, really special," he smiles.

Almost as soon as they welcome Esther into their home, however, an alarming series of tragic events begins to unfold, leading Kate to believe that something isn't right—this seemingly angelic little girl is perhaps not what she appears to be.

"I think a villain like this is interesting to watch," states producer Joel Silver. "You wouldn't want to see her in the real world, but it's fun to see her in a movie. She's a psychopath in the shape of a little girl who will stop at nothing."

In fact, it doesn't take long to realize that there really is *something wrong with Esther*.

Producer Susan Downey relates, "Kate and John were ready to put their lives back on track, and they decided to adopt an older child. To fit in with the kids that they already had, they wanted to find one somewhere between their older son and their younger daughter, and hopefully have a really happy little fivesome." But there's something about Esther that they don't know.

When John first happens upon her, Esther is singing sweetly and painting a beautiful picture. Kate joins them and the couple quickly find themselves drawn in by Esther's intelligence and her singular point of view. Conservative and shy, Esther is clearly a unique little girl. Kate, a musician, and John, an architect, easily see this exceptional child fitting into their family, despite—or perhaps even because of—her tragic past.

Collet-Serra observes, "Esther is welcomed into the family, but soon after her arrival we see that she's not as innocent as she seemed. In a film, when you have an evil kid who does evil things, you start small and more subtly than you might expect in a horror movie. Little things start happening, and before you realize it you have an enemy inside the house, this little girl manipulating the situation."

The current state of the Coleman family is ripe for manipulation. Kate, still healing from her loss, is a recovering alcoholic, and her drinking has led to near-tragedy in the past when their daughter Max nearly drowned on her watch. John continues to fight the urge to blame his wife for what might have happened. The fractures in their relationship run deep, making them vulnerable and giving Esther an opportunity.

Leonardo DiCaprio, a partner at Appian Way and a producer on the film, states, "We were as excited as we were about the project because it felt like so much more than your typical genre film. A lot of its appeal has to do with the fact that there is a complex psychological drama playing itself out alongside the typical genre scares."

Actress Vera Farmiga, who stars as Kate, remarks, "This story puts a new spin on the genre. It's not just bloodletting; it's horrifying events happening to real people with real problems. Events that make you shudder and say, 'Thank God that's not happening to me!'"

Peter Sarsgaard stars as Kate's husband, John. The actor also appreciated the realistic base to the story. "At its core, this is a family that was broken. Kate has

extreme guilt over Max's accident, the drinking, and even the stillbirth. Despite trying to get past all of that, John's still not sure he can trust her, and even blames himself. Esther comes in and shines a light on these things, and uses them to her advantage. I think the best horror movies highlight the human condition and play on the fears and problems so many of us are faced with in our own lives."

Working from a story by Appian Way's Alex Mace, screenwriter David Leslie Johnson wrote the script.

"David's screenplay delivered," attests Silver. "He really made the story and the characters come to life."

For Johnson, it was a labor of love. "I've loved the genre ever since I saw 'The Bad Seed,'" he notes. "It's one of my favorite horror sub-genres—the evil child. There's something very visceral to it. Viewers have a strong reaction, whether it's a child being corrupted by the devil, or whether it's just a bad kid...we're very knee-jerk in our reaction to it. And I didn't want to do it in a way that it had been done before. I wanted to find a new way into it, to bring a new angle to the subject matter. I came up with the twist at the end, the secret, and sort of worked backward from there."

"David's script was great," says Collet-Serra. "The characters were so well-developed. I really saw the potential of making a movie that had all the elements: great acting, great atmosphere, tension, not to mention really scary. 'Orphan' is really a psychological thriller that turns into a horror movie. It's not straight horror. The whole story revolves around this secret, and it's very rare for me to read a script and be completely surprised by the ending. It was so believable. That's what got me hooked on it."

Silver adds that, while audiences will recognize that there's something different about Esther, "I want them to have that shock, that never-saw-it-coming moment. I want them to leave the theatre talking about it the same way we did when we read the script."

"David created characters that we could really invest in," says Downey. "Kate and John are a couple that I think people can relate to, because they're very flawed. But their back stories aren't thrown out there as a crutch or just something to give the characters depth. That's what set this script apart for me—the realistic component of

these people who we are investing in and believing in, just falling apart. And then there's this really surprising twist..."

Producer Jennifer Davisson Killoran agrees. "From its inception, I felt this story was fantastic fun. It keeps you guessing, and just when you think you know what the secret is, it throws another curveball and you're not sure."

In addition to the thriller aspects of the film, Killoran was also drawn to the mother-child relationships at the heart of the story. "I think Kate is a wonderful portrayal of a woman trying desperately to do right by her children, whether biological or adopted. She just wants the best for them."

"There's just something really primal in that mother-child relationship," says Johnson, "so I felt like that was really the best relationship to exploit and corrupt; to take what should be the most natural bond in the world and turn them into enemies. And I gave the mother a troubled background so that when she starts saying there's something wrong with Esther, everyone has reason to doubt her because she's not the most reliable person."

However, Johnson credits the director with "making it not only scary, but also bringing a sense of menace and mood to the family scenes. Even early on, when things haven't gone wrong yet, there is this feeling that something is going to go wrong, and that has a lot to do with the way he shot the film and the look he brought to it."

"To be great, a thriller has to be smart; it has to have fresh ideas," offers Silver. "And for it to really work it has to have suspense, and it has to take you on a journey. And Jaume does that brilliantly. He's a really patient storyteller who takes his time in luring an audience in."

"I wanted to portray a family that has good moments and bad moments. I didn't want to put a finger on their pain from the very beginning; I wanted to see why they were together, to give them a chance for a happy ending," Collet-Serra says. "Then, as things start to really go wrong, we see, just for a moment, the actual act of violence. The key for me is to show it in a very real but brief way, emphasizing the story and the performances."

There's nothing wrong with being different, you know...

Vera Farmiga plays Kate, a wife and mother and recovering alcoholic who recently endured a stillbirth in her third trimester. "She has a gaping hole in her womb and in her heart," says Farmiga, "but she's trying to persevere and to heal her marriage and her family. Her choice to adopt is an act of kindness. She needs to do something with all the love that she had in her heart for that child...to give it to somebody in need. Adoption is a way to heal and draw her family closer together again."

Kate is also a gifted pianist. We learn she had a career teaching at a prestigious music school, and she gave that up to raise a family. But her son couldn't care less about music and her daughter is profoundly deaf and can't hear it. However, the biggest impact on her was the loss of a child, followed by Max's terrible accident, a near-drowning she could have prevented had she not been drinking.

But no matter how far they've come in the healing process, her husband can't help but blame her and she can't truly forgive herself. The guilt and the lack of trust have driven a wedge between Kate and John, which is made much deeper by the arrival of Esther, who exploits Kate's failings and John's doubts.

"Kate has been on a difficult journey," notes Silver. "She lost a child in childbirth. She's an alcoholic, and she almost lost another one of her children because of it. She's tortured. But she's really tried to clean up her life and she's ready to move on, when she brings this little girl into her life, and that sends her back into a tailspin."

Farmiga says she researched her part by "spending time on grief websites, reading stories about women coping after the loss of a baby. It's no small feat to put back the pieces of a broken heart after experiencing the agony of miscarriage. The ache is desperate, that of an empty womb and empty arms. These testimonies were eye-opening."

"Vera was perfect for this role," observes Downey. "She added all those layers to Kate so that you really feel that she has a history, that she's got demons that she's dealing with from her own past."

Playing Kate's husband, John, is Farmiga's longtime friend Peter Sarsgaard, who describes his character as "kind of a peacemaker. He is frequently trying to buffer

things, put them in perspective, and bring everyone together because he thinks Kate is taking things too seriously and seeing things that aren't there."

Sarsgaard acknowledges that his character is far from perfect. "John has had a fairly rich extracurricular life that you catch little glimpses of here and there throughout the film," he says. "I think he is mainly interested in what is positive around him, so when something bad happens, his first instinct is to try to assuage, or even ignore, the situation. Adding to that he has difficulty overcoming Kate's past problems, so he doesn't believe her warnings when it comes to Esther."

Collet-Serra was thrilled to have Sarsgaard in the film. "Peter was on the top of my list," he declares. "And as it turned out, the chemistry between him and Vera could not have been better."

"The performances are fantastic," agrees Silver. "Vera and Peter are wonderful actors. You really believe them as a married couple in crisis."

"With actors like Peter and Vera, I just let them act, shooting them in the simplest way," adds Collet-Serra.

Working with children, however, requires a completely different approach. The director explains, "What you want from children is that childlike quality. You need to rehearse them, so they know what the scene requires, but with a lot of rehearsal you might lose that innocence. It takes a lot of balancing to keep the spontaneity, yet still get them to hit all the emotional cues."

The director says that working with the younger cast was a pleasure. "The children are a big part of this movie, and we had three very distinct characters that were very important."

Downey notes, "The character of Esther starts off one way—you have to believe that she's this sweet, angelic girl, who's had a bit of a difficult past, but is excited to be part of this new family. Then you realize, no, she's pretty evil, and she has intentions. And then you go deeper into why she has those intentions. So we needed an actress who could pull off all those things. Not to mention the fact that we gave her an accent."

Relative newcomer Isabelle Fuhrman was cast in the key role of Esther. "I read the script and it was so thrilling, it made me sit on the edge of my seat, thinking, 'Oh

my gosh, what happens next?" says Fuhrman. "I knew I wanted to play Esther because she would be such a challenge and a lot of fun, so I dressed up in an old-fashioned dress and put ribbons around my neck and wrists, and went to the audition trying to make myself feel what Esther was feeling like."

"Because of the subject matter, we needed a really young, but at the same time really strong, actress," relates Collet-Serra. "Isabelle, who was only 11, had such confidence. She came in and owned the character."

"Esther is very complex. She is sweet and happy one moment, and then in a minute she's crazy and upset and angry," relates Fuhrman. "She feels that she was never loved by anybody, like she's a good little girl in a world that is just against her. She feels like she is the victim. I tried to bring all her different sides—her shy side, her sweet side, her menacing side and her weird, kind of crazy side—and mesh them into one person and add my own twist to it. If I make people love Esther and hate her at the same time, I've done my job."

Silver was taken aback by the young actress' ability to comprehend the part. "During the casting process, we all felt very strongly about Isabelle," he says, "and I have to say, I think we were right. She is fantastic in this role."

Downey attests, "Isabelle brought all these different layers—there's such a sophistication about her, and yet also a wide-eyed innocence when she wants to play that. At the beginning of the movie, you completely buy that she's this sweet little girl. Then, as Esther evolves during the story, Isabelle was able to pull off all the harder, edgier stuff, as well."

Because Esther is supposed to be of Russian descent, and because the character Max uses sign language to communicate, Fuhrman was also busy behind the scenes learning both sign language and an accent for the role. "It was a lot of fun learning sign language," she says. "And I liked the accent because having a different voice changed me a bit and helped me become the character."

Sign language was necessary because Kate and John's younger daughter, Max, is deaf. The filmmakers cast first-time actress Aryana Engineer, just six years old, in the part.

"Aryana was really special," offers Collet-Serra. "She was so innocent and so full of life. In one sense, this movie is about protecting this young girl's innocence, so that really needed to come through."

Engineer, who is in fact hearing-impaired, came to the film fluent in sign language. She is also adept at reading lips, as she does in the film as Max.

Downey adds, "Creatively, Jaume took that and ran with it. There's an incredible scene at the beginning of the movie, setting up the close relationship between Max and Kate. All the sound drops out except for the score and it takes the audience into Max's perspective for a moment."

Completing the family unit is son Daniel, played by busy young actor Jimmy Bennett.

"We saw a lot of actors for Daniel," says Downey, "and Jimmy just stood out as the perfect addition to the family."

Collet-Serra concurs. "He's a pro. He really made the character his own."

"I read the script and thought, 'Wow, that's really good,'" comments Bennett. "That's the sort of movie that I like—horror, scary stuff. Then they called and asked if I was willing to jump out of a tree house that's 20 feet in the air. I said, 'Yeah!' Of course, when we shot it, I had a wire on and I jumped into people's arms. But it was a lot of fun. I love doing stunts like that."

Bennett's character is actually the only one in the family not to embrace the arrival of Esther. "Daniel is just starting to get a little bit cool, and then this new sister comes in, and she's not cool at all, and so his friends think he's this big dork because of his new sister," says Bennett. Daniel tries to maintain some of the spotlight in the family, but "they don't listen to him anymore, they don't pay attention to him. It's difficult for him because all he has is his little sister Max, and he doesn't really know sign language, so basically, he's on his own once Esther shows up."

Facilitating Esther's entrance into the Coleman family is Sister Abigail, a nun at St. Mariana's Home for Girls. Veteran actress CCH Pounder plays the part, which was literally written with her in mind.

"I'm a big fan of hers and for some reason, as I was writing, I kept hearing her voice in my head," notes Johnson. "Every time I would write Sister Abigail's dialogue, it

would come out in CCH Pounder's voice, so eventually I just decided to go with it. I sort of crossed my fingers when it came to casting."

Downey recalls, "David had this image of CCH Pounder as Sister Abigail. And it was one of those nice situations where we went to her, and she wanted to do it, and the timing worked out perfectly."

Divine intervention may have played a part, as, when discussing what preparation she did for the role of a nun, Pounder states flatly, "None whatsoever. I grew up in a convent. I was taught by nuns for about 14 years. I've seen the whole transformation, women becoming a novice and then a full-fledged nun. I think the sisters thought I was a wicked little child...but nothing like Esther!" she laughs.

Wicked child or not, Pounder nailed the character as far as her director was concerned. "She has a couple of very powerful scenes and she just came in and delivered in a spectacular way," he offers.

Downey remarks, "Jaume's an incredibly visual filmmaker, and he was just as sharp in creating these real moments with the actors as he was in making sure we hit the genre moments just right. But he also knew he wanted to tell an elegant story; there had to be a classy element to it to lure people in to go along with this creepy story. He took a lot of time and preparation, because he really wanted to put things on the screen that we hadn't seen before."

Trouble does have a way of finding her...

One thing no one had seen in more than a decade was the incredible snowfall that hit Toronto just prior to the shoot.

Collet-Serra remembers, "When I first read the script, it was clearly a fall movie. There was a scene that happened at Halloween, the leaves were falling—that was the mood, and that's what we started prepping. We even filmed some exterior shots with cars driving by, the trees, all of that, to make sure we had it. And then one week before we started shooting, it just snowed. I think it was the worst winter in the last 30 years in Canada."

"When we got to Toronto, it had snowed. It was freezing cold," says Silver. "So we made it a winter movie—there's snow everywhere, you can see people's breath. I think it makes it much more claustrophobic, more confined."

"I think it was great luck," Collet-Serra declares. "That whole winter look—it's such a metaphor for isolation, and that's what we feel for Kate. She's completely isolated, fighting for her family, and that really comes across, whereas in the fall it would have been more melancholic, it wouldn't have been so harsh."

Recalling the obstacles of the sudden shift in the weather, Carmody says, "During the first weeks of our exterior shooting we were constantly slogging through two to three feet of snow; especially when it came to the sequences with the treehouse. Just getting equipment up there was grueling. We couldn't get lighting platforms up, we couldn't get cranes. The crew literally had to drag every piece of that in by hand. And we were shooting in a conservation area so we couldn't put nails in the trees; we had to band the trees and put everything on top of that. All of that at minus 20 degrees and in three feet of snow. And then of course we had to keep the snow pristine when we were shooting there, with 115 people tracking all over it. So it was definitely a challenge," he smiles.

The weather didn't deliver the only challenge on set. To capture the creepy tone required for the film, director Collet-Serra wanted a specific series of camera movements within the house, going from room to room and floor to floor. Carmody notes, "Rather than building each level of the house on a different platform, so that you're never more than several feet off the ground, they actually built a three-story house."

Of course, tension and claustrophobia were critical elements of the film as well. Most film sets are usually built on a larger scale than a normal room, so that the crew can move around inside. But the Coleman house was almost to scale, and also an open design with different angles and walls built for specific psychological purposes, or to hide some of the violence taking place. "We wanted a house that was open in order to get the sense that Esther could always be around the corner listening."

Jeff Cutter, the director of photography, lit the house with the same intention. "Jeff created pools of light so there was never a sense that you were able to see who

was in the room; Esther could be there and the others not know it," says Collet-Serra. "He has a great storytelling sense and likes a very naturalistic lighting, and that was what I was looking for. I didn't want this to be a horror movie that was always backlit; it's too genre-like. I wanted it to feel real. I wanted it to feel moody. And he understood that."

The house was designed by production designer Tom Meyer who, Collet-Serra declares, "did an absolutely fantastic job. We wanted something that was modern with a mixture of warmth and cold. We found a house that was very stark—it had all this cement in it—and we brought in some warmth by using wood. We also built the greenhouse."

"The house hit what everybody needed," adds Downey. "John is an eco-architect, so the house was created in a way that appears green, that it was repurposing things. And the greenhouse plays into both the emotional and action beats in the story, so it was an amazing addition."

When it came to the interiors, most of which were built on a stage, the director had storyboarded a few of the sequences. "Tom basically built the layout of the house according to some of the shots that I wanted or I needed," says Collet-Serra.

Another important design element of the film was the costumes. Costume designer Antoinette Messam's biggest challenge was to design Esther's clothes. "Antoinette's costumes helped define the character," attests Collet-Serra. "Esther's silhouette is what makes her Esther—her ribbons, the traditional sort of Russian dresses that she had. They were a little old style, but at the same time they were not old themselves. They couldn't look so freaky that they appeared out of place, they just needed to look a bit odd, and I think she did a fantastic job."

"Things that look okay, things that look completely, excruciatingly normal, are normally things to stay away from," warns actor Peter Sarsgaard. "Even the way Esther looks—she looks like this neat, clean, perfect little girl—but of course she's rotten to the core."

That juxtaposition of old and new, contemporary and vintage, is also captured in the music, which is always a crucial component of a genre movie. The music was composed by Collet-Serra's "House of Wax" collaborator, John Ottman. "If I could do

every movie with John, it would be an absolute pleasure," says Collet-Serra. "And of course Esther has her own theme. She sings and whistles the song 'Glory of Love' throughout the movie. So John brought those notes and elements into her theme, adding tension. Another main character, Kate, is a piano teacher, so John's idea was to create certain themes with her and her relationship with the family that we could then distort, so that the musical themes have an arc. John is very good at combining the emotional sensibility of a movie like this, which has a strong character, without losing the thriller aspect."

You're not going to tell on me, are you?

"I think that people would like to see this movie because it will scare them a lot," says Isabelle Fuhrman. "It'll make them think, 'Oh my gosh, oh my gosh, don't turn the corner, don't turn the corner, don't, don't, don't... Something's gonna happen!'"

"Tension and fear go hand-in-hand," says director Jaume Collet-Serra. "The horror aspect comes in with the brutal violence the family and others face in fighting this little girl, this enemy on the inside. I think that horror and psychological thriller are a good combination."

"It's a movie you want to see multiple times because there is so much you could have missed the first time," says producer Leonardo DiCaprio. "I'm proud of the film and everyone who helped bring it to the screen."

Producer Susan Downey states, "We were definitely trying to tap into a primal fear that people have about what they allow into their homes, or into their lives. And I think with the best intentions Kate and John open their home to Esther, and they get completely undermined by this girl. That's something that I think will get to people, that hopefully will create fear in viewers. But I think also that the mistakes these characters have made in their past come back to haunt them because they allow this girl to get in there and find out their darkest secrets. And everybody has a secret—Kate has secrets in her past, John has secrets in his. Even Max is being forced to keep secrets. Of course, Esther has the biggest secret of all."

Producer Joel Silver sums it up, "'Orphan' is a sophisticated movie that's also scary and thrilling and disturbing. It's not just an evil child movie, there's something much more insidious going on. It's going to keep audiences guessing, 'What is wrong with Esther?' And of course, we want them talking about it. But we hope they don't spoil the secret."

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ABOUT THE CAST

VERA FARMIGA (Kate Coleman) is an award-winning actress who continues to captivate audiences with each role she embodies. She recently wrapped production on Jason Reitman's "Up in the Air," opposite *George Clooney*, and can soon be seen in the upcoming film "The Vintner's Luck," an adaptation of Elizabeth Knox's novel of the same name, directed by Niki Caro.

Farmiga recently starred in Carlos Brooks' "Quid Pro Quo," Rod Lurie's political drama "Nothing But the Truth," and the Holocaust drama "The Boy in the Striped Pajamas," for which she won a British Independent Film Award for Best Actress.

Previously, Farmiga won the Best Actress Award from the Los Angeles Film Critics Association for her performance in the independent film "Down to the Bone." She also won Best Actress Awards from the Sundance Film Festival and the Marrakech Film Festival, and earned an Independent Spirit Award nomination for her performance in the role.

Her additional film credits include Martin Scorsese's Academy Award[®]-winning drama "The Departed," starring Matt Damon, Leonardo DiCaprio and Jack Nicholson; Anthony Minghella's "Breaking and Entering," opposite Jude Law; "The Manchurian Candidate" for director Jonathan Demme; the horror/thriller "Joshua," opposite Sam Rockwell; and "Never Forever," co-starring Jung-woo Ha and David McInnis."

PETER SARSGAARD (John Coleman) is noted for his range and ability to access what is behind the often complicated facades of the characters he plays. He recently completed a critically acclaimed, back-to-back Chekov run, first opposite Kristin Scott Thomas and Carey Mulligan on Broadway in "The Seagull," and then opposite Maggie Gyllenhaal off-Broadway in "Uncle Vanya."

Sarsgaard also stars in Lone Scherfig's upcoming film "An Education," alongside Dominic Cooper, Emma Thompson, Alfred Molina and Carey Mulligan. Sarsgaard was recently seen in Isabel Coixet's "Elegy," starring Ben Kingsley and Penelope Cruz; Rawson Marshall Thurber's "The Mysteries of Pittsburgh," opposite Sienna Miller;

Bertrand Tavernier's "In the Electric Mist," co-starring Tommy Lee Jones; and "Rendition," starring Meryl Streep, Reese Witherspoon and Jake Gyllenhaal under the direction of Gavin Hood.

For his supporting role in the biopic "Kinsey," written and directed by Bill Condon and starring Liam Neeson and Laura Linney, Sarsgaard earned both a Critics' Choice Award nomination and an Independent Spirit Award nomination. He also received numerous accolades for his portrayal of *New Republic* editor Charles Lane in Billy Ray's "Shattered Glass," garnering Golden Globe and Spirit Award nominations for Best Supporting Actor, as well as awards from the Boston, San Francisco, St. Louis, Toronto and National Society of Film Critics.

Sarsgaard first received wide acclaim for his role as John Lotter, the tormenter and rapist in Kimberly Peirce's "Boys Don't Cry," opposite Hilary Swank and Chloe Sevigny. His other film credits include "Year of the Dog," directed by Mike White and co-starring John C. Reilly and Molly Shannon; "Jarhead," directed by Sam Mendes, starring Jake Gyllenhaal and Jamie Foxx; "Flightplan," opposite Jodie Foster; "The Dying Gaul," with Patricia Clarkson and Campbell Scott; "Garden State," starring Zach Braff and Natalie Portman; "K-11 The Widowmaker," starring Harrison Ford and Liam Neeson; and the thriller "The Skeleton Key," with Kate Hudson and Gena Rowlands.

Sarsgaard attended the Actors Studio Program at Washington University in St. Louis, Missouri, after which he was cast in the off-Broadway production of Horton Foote's "Laura Dennis" at the Signature Theatre Company.

ISABELLE FUHRMAN (Esther) began her acting career at the age of seven, appearing on Cartoon Network's "Cartoon Fridays." She has since appeared in two feature films and guest-starred on the hit CBS series "Ghost Whisperer" and the Fox drama series "Justice." Fuhrman has acted in dozens of commercials and has lent her voice to several projects, including the Eddie Murphy comedy "Norbit," TV's "Desperate Housewives" and "NCIS," and Wii and Disney video games. She also appeared in several comedy skits on "The Tonight Show with Jay Leno."

Fuhrman's upcoming releases include Ben Stassen's 3D animated feature "Around the World in 50 Years 3D," in which she provides the voice for Hatchling Shelly, a

young turtle who loses track of her friend, Sammy, who travels the world for 50 years as it is changed by global warming.

Trained in the Stella Adler and Sanford Meisner methods, Isabelle is also a skilled guitar player and singer who enjoys singing and songwriting with her older sister, Madeline.

CCH POUNDER (Sister Abigail) is a multiple Emmy-nominated actress who will star this fall in the new Fox comedy series "Brothers," and can currently be seen in the new Sci-Fi Channel mystery series "Warehouse 13." Later this year, she will be seen in James Cameron's feature film, "Avatar." Pounder's most recent credits include roles in HBO's "The No. 1 Ladies' Detective Agency" and the independent feature film "Rain," which garnered praise at the Los Angeles Pan African Film Festival.

For seven years, Pounder portrayed Claudette Wyms on the critically acclaimed series "The Shield," which earned her numerous accolades, including a Best Supporting Actress in a Drama Series Emmy nomination, NAACP Image Award nominations for Best Actress in a Drama Series, the MIB Prism Award for Outstanding Actress in a Television Drama, two Golden Satellite Awards for Performance by an Actress in a Series Drama, the Genii Excellence in TV Award from the Southern California Chapter of the American Women in Radio & TV, and the "LOOP" Award from Lupus LA.

Pounder was also honored with an Emmy nomination for Best Supporting Actress for her role as Dr. Angela Hicks on the series "ER," and an Emmy nomination for Outstanding Guest Actress in a Drama Series for her role in "The X-Files." In addition, she received a Grammy Award nomination for Best Spoken Word Album for *Grow Old Along With Me, The Best is Yet to Come*, and won an AUDI, the Audio Publishers Association's top honor, for *Women in the Material World*.

Pounder's additional film credits include "Bagdad Café," "Prizzi's Honor," "Postcards from the Edge," "RoboCop 3," "Sliver," "Tales from the Crypt: Demon Knight," "Face/Off" and "End of Days."

JIMMY BENNETT (Daniel Coleman) is a multi-talented young actor who has worked with some of Hollywood's heavyweights. Most recently, he starred as the young

James T. Kirk in J. J. Abrams' hit sci-fi actioner "Star Trek," and in "Diminished Capacity," with Matthew Broderick and Alan Alda. He will next be seen as the lead in Robert Rodriguez' magical fantasy adventure "Shorts."

Bennett also co-starred in "Evan Almighty," with Steve Carell and Morgan Freeman; Wolfgang Petersen's "Poseidon," alongside Kurt Russell, Richard Dreyfuss and Josh Lucas; and "Firewall," with Harrison Ford and Virginia Madsen. He was also seen in producer Michael Bay's "The Amityville Horror," and starred opposite Bruce Willis in "Hostage." In addition, Bennett's voice can be heard in the animated holiday feature "The Polar Express," starring Tom Hanks.

The young actor's other film credits include Asia Argento's "The Heart is Deceitful Above All Things," based on the J.T. LeRoy novel, and "Daddy Day Care," with Eddie Murphy. He also worked on the hit television series "Everwood," and has appeared in the miniseries "Detective" and on the series "CSI," "Judging Amy," "The Guardian" and "Strong Medicine."

Bennett has also voiced characters for some popular children's movies, including "I Want a Dog for Christmas, Charlie Brown," "Fun With Roo (ABCs and 123s)," and "Springtime with Roo." When not acting, he loves soccer, skateboarding, swimming, listening to heavy metal music and playing the guitar.

ARYANA ENGINEER (Max Coleman) makes her feature film debut in "Orphan." A native of Vancouver, Canada, she is hearing-impaired and fluent in both American Sign Language and lip-reading, bringing a great sense of realism to her character, Max, who is profoundly deaf. Engineer is eight years old and enjoys dance, especially jazz and ballet, and playing with her cat, Cinder.

ABOUT THE FILMMAKERS

JAUME COLLET-SERRA (Director) was born in Barcelona, Catalonia, Spain in 1974. In the early 1990s, he moved from Barcelona to Los Angeles to attend film school at Columbia College. Soon after graduating, he began his career as an editor.

From there, Collet-Serra moved into directing music videos and then commercials for products such as PlayStation, Budweiser, MasterCard, Miller Lite, Pontiac, Smirnoff Ice, Renault, Verizon and 7-UP, working with such agencies as McCann-Erickson, J. Walter Thompson, BBDO, and TBWA\Chiat\Day.

Collet-Serra's stylized, surreal and often dark imagery quickly caught the eye of producer Joel Silver, who hired him to direct "House of Wax" in 2005. Then in 2007, Collet-Serra's love for soccer took him back to Spain to shoot "Goal II: Living the Dream."

DAVID LESLIE JOHNSON (Screenwriter) began his career as a production assistant on Frank Darabont's "The Shawshank Redemption," which was filmed on location in Johnson's hometown of Mansfield, Ohio, at the historic Mansfield Reformatory, where Johnson's great-grandfather had been a prison guard. Johnson spent the next five years as Darabont's assistant, using the opportunity to hone his craft as a screenwriter.

In 1999, Johnson wrote an adaptation of the classic "Doc Savage" pulp novels, and later worked with Marvel Comics legend Stan Lee, adapting an original idea of Lee's into a two-hour teleplay. Johnson then wrote a four-hour miniseries sequel to John Carpenter's "The Thing," which brought him to the attention of Leonardo DiCaprio's producing shingle, Appian Way, for whom he wrote "Orphan."

Johnson developed an early interest in storytelling and began writing plays in the second grade. He later became interested in film and, at age 19, wrote his first screenplay. He attended The Ohio State University in Columbus, Ohio, and graduated with a Bachelor of Fine Arts Degree in Photography and Cinema.

He currently has several projects in development, most recently re-teaming with Appian Way to pen an epic horror/fantasy inspired by a classic fairy tale. Johnson's next project will be an adaptation of the Australian ghost story thriller "Lake Mungo."

ALEX MACE (Story) is a development executive at Leonardo Dicaprio's production company, Appian Way. Before he cut his hair and started to work in film, Mace was in a rock 'n' roll band. He is a UCLA graduate.

JOEL SILVER (Producer), one of the most prolific and successful producers in the history of motion pictures, has produced over 50 films, including the groundbreaking "The Matrix" trilogy, the blockbuster four-part "Lethal Weapon" franchise, and the seminal action films "Die Hard" and "Predator." To date, Silver's catalog of films have earned more than \$10 billion in worldwide revenue from all sources.

Under his Silver Pictures banner, Silver is currently producing "Sherlock Holmes," directed by Guy Ritchie and starring Robert Downey Jr., Jude Law and Rachel McAdams, and set for a Christmas release; and the action thriller "The Book of Eli," starring Denzel Washington under the direction of Albert and Allen Hughes, and due out January 2010.

Silver recently structured a deal for his Dark Castle Entertainment production company, which gives him green-lighting power and creative control of all films produced under the banner, which will be released by Warner Bros. Upcoming Dark Castle films include "Whiteout," a thriller directed by Dominic Sena and starring Kate Beckinsale; James McTeigue's actioner "Ninja Assassin," which Silver is producing with the Wachowski brothers; and the psychological thriller "The Factory," starring John Cusack. They are currently in production on the action film "The Losers," based on the DC Comics graphic novels, which Silver is producing with Akiva Goldsman. The film is being directed by Sylvain White and stars Jeffrey Dean Morgan, Zoe Saldana, Idris Elba, Columbus Short, Chris Evans and Jason Patric.

Dark Castle previously produced a string of hit films beginning with the record-breaking 1999 release of "House on Haunted Hill," followed by "Thir13en Ghosts" in

2001, "Ghost Ship" in 2002, "Gothika" in 2003 and "House of Wax" in 2005. Dark Castle more recently released Guy Ritchie's critically acclaimed actioner "RocknRolla," with an ensemble cast led by Gerard Butler, Tom Wilkinson, Thandie Newton and Mark Strong.

Previously, Silver's 1999 production "The Matrix" grossed over \$456 million globally, earning more than any other Warner Bros. Pictures film in the studio's history at the time of its release. Universally acclaimed for its innovative storytelling and visuals, "The Matrix" won four Academy Awards®, including Best Visual Effects. The first DVD release to sell one million units, "The Matrix" DVD was instrumental in powering the initial sale of consumer DVD machines. The second installment of the epic "Matrix" trilogy, "The Matrix Reloaded," earned over \$739 million at the worldwide box office. The opening weekend box office receipts for "The Matrix Revolutions," the final chapter in the explosive trilogy, totaled a staggering \$203 million worldwide. To date, "The Matrix" franchise has grossed \$3 billion from all sources worldwide.

While overseeing production on "The Matrix Reloaded" and "The Matrix Revolutions," Silver produced the integral video game "Enter the Matrix," which features one hour of additional film footage written and directed by the Wachowski brothers and starring Jada Pinkett Smith and Anthony Wong, who reprised their roles from the films. He also executive produced "The Animatrix," a groundbreaking collection of nine short anime films inspired by the visionary action and storytelling that power "The Matrix."

Silver later produced the action thriller "V For Vendetta," based on the acclaimed graphic novel and starring Natalie Portman, and the action comedy thriller "Kiss Kiss, Bang Bang," written and directed by Shane Black and starring Robert Downey Jr., Val Kilmer and Michelle Monaghan. He also produced the hit films "Romeo Must Die," starring Jet Li and Aaliyah; "Exit Wounds," starring Steven Seagal and DMX; and "Swordfish," starring John Travolta, Hugh Jackman and Halle Berry.

A successful television producer as well, Silver executive produced the CBS series "Moonlight," a romantic thriller with a twist on the vampire legend, which won the People's Choice Award for Favorite New TV Drama in its debut year. He previously executive produced the critically acclaimed UPN television series "Veronica Mars,"

starring Kristen Bell. Silver also executive produced, with Richard Donner, David Giler, Walter Hill and Robert Zemeckis, eight seasons of the award-winning HBO series "Tales From the Crypt," as well as two "Tales From the Crypt" films.

Silver began his career at Lawrence Gordon Productions, where he ultimately ascended to President of Motion Pictures. During his tenure, he served as associate producer on "The Warriors" and, with Gordon, produced "48 HRS.," "Streets of Fire" and "Brewster's Millions."

In 1985, Silver launched his Silver Pictures production banner with the breakout hit "Commando," followed by "Jumpin' Jack Flash" and "Predator." Silver Pictures solidified its status as one of the industry's leading production companies with the release of the "Lethal Weapon" series and the action blockbusters "Die Hard" and "Die Hard 2: Die Harder." Silver also went on to produce "The Last Boy Scout," "Demolition Man," "Richie Rich," "Executive Decision" and "Conspiracy Theory."

Long before starting his producing career, as a student at Columbia High School in Maplewood, New Jersey, in 1967, Silver and a group of his friends developed a game called Ultimate Frisbee. The fast-moving team sport has since become a global phenomenon supported by tournaments in 50 countries.

SUSAN DOWNEY (Producer) is a prolific film producer who has collaborated with some of the industry's most noted talents from both sides of the camera. Her long list of credits includes films ranging from action blockbusters to dramas to comedies to horror thrillers.

Downey most recently produced several different upcoming features, including the much-anticipated "Sherlock Holmes," to be released on Christmas Day 2009. Directed by Guy Ritchie, the film stars Robert Downey Jr., Jude Law and Rachel McAdams in an action adventure mystery that brings Arthur Conan Doyle's legendary detective to the big screen as never before.

In addition, Downey produced the upcoming action thriller "Whiteout," directed by Dominic Sena and starring Kate Beckinsale, set to open on September 11. She also produced the horror thriller "The Factory," directed by Morgan O'Neill and starring John Cusack, and is an executive producer on the action drama "The Book of Eli,"

starring Denzel Washington under the direction of Albert and Allen Hughes. Both films will be released in 2010.

Currently, Downey is serving as an executive producer on "Iron Man 2," the sequel to the blockbuster action hit "Iron Man," which is now in production. Slated for release in May 2010, the film reunites director Jon Favreau with Robert Downey Jr., who is returning in the title role, and Gwyneth Paltrow as the central character's devoted assistant. Also joining the cast are Don Cheadle, Mickey Rourke and Scarlett Johansson.

Downey previously held the dual posts of Co-President of Dark Castle Entertainment and Executive Vice President of Production at Silver Pictures. Joining Silver Pictures in 1999, she oversaw the development and production of feature films released under both banners, including "Thir13en Ghosts" and "Swordfish."

In 2002, she made her producing debut as a co-producer on "Ghost Ship" and then co-produced the 2003 release "Cradle 2 the Grave." Downey went on to produce the features "Gothika" and "House of Wax," and also served as an executive producer on the critically acclaimed comedic thriller "Kiss Kiss, Bang Bang."

More recently, Downey produced Neil Jordan's acclaimed psychological drama "The Brave One," starring Jodie Foster and Terrence Howard, and Guy Ritchie's widely praised crime comedy "RocknRolla," starring Gerard Butler, Tom Wilkinson, Thandie Newton, Idris Elba, Chris "Ludacris" Bridges and Jeremy Piven.

Prior to her tenure at Dark Castle and Silver Pictures, Downey worked on the hit films "Mortal Kombat" and "Mortal Kombat: Annihilation."

Downey is a graduate of the University of Southern California's School of Cinema-Television.

JENNIFER DAVISSON KILLORAN (Producer) is president of production at Leonardo DiCaprio's production company, Appian Way, where she is overseeing a wide range of film projects. Appian Way is currently producing the crime thriller "Beat the Reaper," based on the novel by Josh Bazell; the classic anime "Akira"; a retelling of the timeless children's film "The Neverending Story"; and "Wolf of Wall Street," based on

the novel by Jordan Belfort, chronicling his rise and fall as an entrepreneurial icon, along with many others.

On the small screen, Killoran served as co-executive producer on the highly acclaimed docu-series "Greensburg," in which the town of Greensburg, Kansas, rebuilt itself "green" after being leveled by a devastating tornado.

In addition to working at Appian Way, Jennifer has been a talent manager alongside Rick Yorn for the past 10 years.

LEONARDO DICAPRIO (Producer) is an award-winning actor and a three-time Academy Award® nominee. He most recently garnered a 2009 Best Actor Golden Globe nomination for his work as Frank Wheeler in "Revolutionary Road." In addition, DiCaprio created his own production company, Appian Way. Under the Appian Way banner, he wrote, produced and narrated the acclaimed environmentally themed documentary "The 11th Hour." DiCaprio also produced "Gardener of Eden," "Public Enemies" and executive produced "The Aviator" and "The Assassination of Richard Nixon."

He earned his most recent Oscar® nod in 2007 for his performance in Edward Zwick's drama "Blood Diamond," also receiving Golden Globe, Critics' Choice and Screen Actors Guild (SAG) Award® nominations for his work in the film. That same year, DiCaprio garnered Golden Globe, BAFTA Award, Critics' Choice Award and SAG Award® nominations for his role in the Oscar®-winning Best Picture "The Departed," which marked his third collaboration with director Martin Scorsese. He also shared in a SAG Award® nomination for Outstanding Cast Performance with his castmates from "The Departed."

He previously earned an Academy Award® nomination for his performance in Scorsese's acclaimed 2004 biopic "The Aviator." DiCaprio's portrayal of Howard Hughes in that film also brought him a Golden Globe Award for Best Actor in a Drama, as well as Critics' Choice Award and BAFTA Award nominations. In addition, he was honored with two SAG Award® nominations, one for Best Actor and another for Outstanding Cast Performance as part of the "The Aviator" cast.

This past year DiCaprio starred in Ridley Scott's "Body of Lies" and reunited with Kate Winslet to star in Sam Mendes' "Revolutionary Road."

Born in Hollywood, California, DiCaprio started acting at the age of 14. His breakthrough feature film role came when director Michael Caton-Jones cast him as Tobias Wolff in the 1993 screen adaptation of Wolff's autobiographical drama "This Boy's Life," in which DiCaprio starred with Robert De Niro and Ellen Barkin. That same year, DiCaprio co-starred with Johnny Depp in Lasse Hallström's "What's Eating Gilbert Grape," earning his first Oscar® and Golden Globe nominations for his performance as a mentally handicapped young man. In addition, he won the National Board of Review Award for Best Supporting Actor and the Los Angeles Film Critics Association's New Generation Award for his work in the film.

In 1995, DiCaprio had starring roles in three very different films, beginning with Sam Raimi's Western "The Quick and the Dead," with Sharon Stone, Gene Hackman and Russell Crowe. He also garnered praise for his performance as drug addict Jim Carroll in the harrowing drama "The Basketball Diaries," and for his portrayal of disturbed pansexual poet Arthur Rimbaud in Agnieszka Holland's "Total Eclipse." The following year, DiCaprio starred in Baz Luhrmann's contemporary screen adaptation of "William Shakespeare's Romeo + Juliet," for which he won the Best Actor Award at the Berlin International Film Festival. In addition, he joined an all-star ensemble cast in "Marvin's Room," sharing in a SAG Award® nomination for Outstanding Cast Performance with his fellow cast members, including Meryl Streep, Diane Keaton and Robert De Niro.

In 1997, DiCaprio starred in the blockbuster "Titanic," for which he earned a Golden Globe Award nomination. The film shattered every box office record on its way to winning 11 Oscars®, including Best Picture, and remains the top-grossing film of all time. His subsequent film work includes dual roles in "The Man in the Iron Mask"; "The Beach"; Woody Allen's "Celebrity"; Steven Spielberg's "Catch Me If You Can," for which he earned another Golden Globe nomination; and "Gangs of New York," which was his first film for director Martin Scorsese.

Apart from his acting career, DiCaprio is well known for his dedication to helping the environment on a global level. By launching the Leonardo DiCaprio Foundation in 1998 and later LeonardoDiCaprio.org, DiCaprio has collaborated with other organizations to foster awareness of the environment. The Foundation places

particular emphasis on the issues of global warming, alternative and renewable energy sources and the preservation of the planet's biodiversity. He serves on the boards of the NRDC and *Global Green USA*. In 2007 he wrote, produced and narrated the acclaimed environmentally themed documentary "The 11th Hour."

In early 2008 the DiCaprio Foundation joined the California Community Foundation, and is now known as The Leonardo DiCaprio Fund at CCF. The fund will continue to support environmental causes through grantmaking and active participation.

STEVE RICHARDS (Executive Producer) is Co-President of Dark Castle Entertainment, and is in his fifteenth year working with producer Joel Silver. He was instrumental in developing the business plan for Dark Castle and in forging the financial partnership with CIT Group Inc., which will finance the production of 15 films over the next five years.

Richards has served as executive producer on all of the films under the Dark Castle banner, including the upcoming "Whiteout," "The Factory," and the Warner Premiere release "The Hills Run Red." He is currently in development on the horror thriller "The Summoner." He was also executive producer on "RocknRolla," "The Reaping," "Thir13en Ghosts," "Ghost Ship," "Gothika" and "House of Wax." During the formation of Dark Castle in 1999, Richards organized the foreign financing and distribution of the shingle's first film, the remake of William Castle's "House on Haunted Hill."

In 1995, Richards joined Silver Pictures and is currently Chief Operating Officer of the company. He counts among his film credits with Silver Pictures "Kiss Kiss, Bang Bang," "The Matrix Reloaded," "The Animatrix," and two installments of the "Dungeons & Dragons" fantasy game film adaptations. Additionally, upon joining Silver Pictures, Richards aided in the launch of Decade Pictures and served as executive producer on "Made Men" and as associate producer on "Double Tap."

Richards began his career as a production executive for Tony and Ridley Scott's production company, Scott Free.

DON CARMODY (Executive Producer) has been producing films for more than 30 years. As vice president of production for Canada's Cinepix (now Lionsgate Films), he co-produced David Cronenberg's early shockers "They Came from Within" and "Rabid," as well as the popular comedy "Meatballs." Starting his own production company in 1980, Carmody produced the smash hits "Porky's," "Porky's II" and the perennially popular "A Christmas Story," as well as "Spacehunter: Adventures in the Forbidden Zone," "Whispers," "The Big Town," "Physical Evidence," "Switching Channels" and the Chuck Norris films "The Hitman" and "Sidekicks."

He successfully returned to comedy with the "Weekend at Bernie's" series, and "The Late Shift" for HBO, which was nominated for seven Emmy Awards, three Cable Ace Awards and the Producers Guild of America Golden Laurel.

In 2002 Carmody co-produced the hit film musical "Chicago," which won six Academy Awards,[®] including Best Picture, three Golden Globe Awards, including Best Musical or Comedy, and the Producers Guild of America's Golden Laurel Award for Best Picture, as well as many other awards and honors worldwide.

His credits number more than 90 films, including "Johnny Mnemonic," "The Mighty," "Studio 54," the Oscar[®]-winning "Good Will Hunting," "In Too Deep," the cult hit "The Boondock Saints," "The Third Miracle," "Get Carter," "The Whole Nine Yards," "The Pledge," "3000 Miles to Graceland," "Caveman's Valentine," David Mamet's "The Heist," "City By the Sea," "Wrong Turn," "Gothika," "Resident Evil" and "Resident Evil: Apocalypse," "Assault on Precinct 13," "Lucky Number Slevin," "Silent Hill" and last year's "Outlander."

Carmody's upcoming collaborations with Joel Silver's Dark Castle Entertainment include the thriller "Whiteout," starring Kate Beckinsale, and "The Factory," starring John Cusack. His additional future releases include Mira Nair's "Amelia," starring Hilary Swank as Amelia Earhart, and the long-awaited sequel "Boondock Saints: All Saints Day." He is also in production on the fourth installment of the "Resident Evil" series and the sequel to "Silent Hill," both slated for a 2010 release.

Combining his instincts for horror and comedy, he recently branched out into the theatre world as part of the production team for the off-Broadway play "Evil Dead:

The Musical," a campy send-up of Sam Raimi's cult classic horror films "Evil Dead" and "Evil Dead II," which opened last Halloween to rave reviews.

Born in New England, Carmody immigrated to Canada with his parents as a boy. He graduated from film school in Montreal and has gone on to produce films all over the world.

MICHAEL IRELAND (Executive Producer) is an executive at Leonardo DiCaprio's production company, Appian Way. Prior to working in features, Ireland was the Director of Development at MTV. He graduated from the University of Southern California with a BA in Screenwriting in 1999.

RICHARD MIRISCH (Co-Producer) has served as co-producer on Dark Castle Entertainment's "The Reaping," "House of Wax," "Gothika," "Ghost Ship" and "Thir13en Ghosts." He also served as associate producer on the Wachowski brothers' award-winning sci-fi epic "The Matrix," and the highly successful HBO series "Tales from the Crypt."

Mirisch began his career in filmmaking working for The Avnet/Kerner Company on "Less Than Zero," and then was director Paul Brickman's assistant on "Men Don't Leave."

A graduate of the University of Pennsylvania, Mirisch and his wife, Belen, have a daughter, Grace, and are expecting another girl in October.

DAVID BARRETT (Co-Producer) has defined himself through his unique visual style and cost-effective production. In addition to creating and executive producing the series "The Mountain," he served as executive producer on the recent NBC drama "Bionic Woman," and on CBS' "Moonlight." He also produced "E-Ring" for CBS, and worked as supervising producer on the network's hit crime series "Cold Case," which he has also directed.

Barrett has directed a variety of television shows, including "Without a Trace," "The O.C.," "Veronica Mars," "Smallville," "Life on Mars," "Eleventh Hour," "The Mentalist," "The Cleaner" and "CSI: NY." He has served as a 2nd unit director on the

feature films "Stigmata," 2003's "Final Destination 2" and "The Fog," as well as on the TV show "Gilmore Girls," and in addition to his co-producing duties he serves as a 2nd unit director on "Orphan."

Coming up through the ranks as one of the top stuntmen in Hollywood, Barrett has crafted and executed some of the most memorable action sequences in film and television, garnering two Emmy Awards for his work. He has coordinated stunts in such films as "Deep Blue Sea" and "Stigmata," and on television in "Crossing Jordan," "Lizzie McGuire" and "The Agency," among others. As a stuntman, he has appeared on the big screen in "The Taking of Pelham 123," "The Matrix Reloaded," "8 Mile" and "Spider-Man," as well as numerous others.

ERIK OLSEN (Co-Producer) began his career as an executive for producer Joel Silver's production company, where he helped shepherd a large slate of films including "Gothika," "Swordfish" and "Cradle 2 the Grave." He served as executive producer on the thriller "The Reaping," and as associate producer on "House of Wax," which was his first collaboration with "Orphan" director Jaume Collet-Serra.

Olsen is also serving as executive producer on the upcoming sci-fi action film "The Book of Eli," directed by the Hughes Brothers and starring Denzel Washington, which is due in theaters in 2010.

JEFF CUTTER (Director of Photography) is currently at work on the contemporary re-imagining of the horror classic "A Nightmare on Elm Street," starring Jackie Earle Haley as Freddy Krueger. Cutter made his feature film debut as a director of photography on Phil Joanou's "Gridiron Gang," starring Dwayne "The Rock" Johnson, after working for several years as an assistant cameraman, as well as a director of photography on television projects such as "Rhythm City Volume One," and several pilots.

More recently, he served as director of photography on the series "Kings," an additional photographer on the science fiction feature thriller "Constantine," and an inserts photographer for the drama "One Hour Photo."

TOM MEYER (Production Designer) recently won an Art Directors Guild Award for Excellence in Production Design for his work on the television movie "Pu-239," executive produced by George Clooney, Steven Soderbergh and Peter Berg. Meyer has designed for such feature films as "Valkyrie," "We Are Marshall," "Alpha Dog," "A Lot Like Love," "Blue Crush," "Catch That Kid" and the short film "Whatever We Do," a 2003 Sundance Film Festival entry produced by Tobey Maguire. Meyer made his debut as a designer on the 2002 comedy crime caper "Welcome to Collinwood," directed by Anthony and Joe Russo, and produced by Clooney and Soderbergh. He is currently in production on "Jonah Hex," a feature adaptation of the Vertigo comic book, set for an August 2010 release.

Meyer's credits as an art director include John Stockwell's "Crazy/Beautiful"; Christopher McQuarrie's directorial debut, "The Way of the Gun"; "The Crow: Salvation"; and "No Vacancy." He also logged small-screen credits for a variety of commercials, music videos and series pilots.

He began his career as a 13-year-old intern at the famed Actors Studio of Louisville, one of the country's most honored regional theaters. With a dozen years in the theatre world, Meyer was a resident design associate at the Seattle Repertory from 1993-96, where he designed such stage production premieres as Arthur Laurents' "Jolson Sings Again," Jon Robin Baitz's "A Fair Country" and Wendy Wasserstein's "An American Daughter," all directed by award-winner Daniel Sullivan, as well as "Bill Irwin's Experiments," "Pretty Fire" and "SubUrbia."

TIM ALVERSON (Editor) began his career as a production assistant at Robert Altman's post-production house. Born in Seattle, Washington, Alverson's lifelong ambition was to become a film editor, and his first job in the editing room was as an apprentice on Alan Rudolph's drama "Songwriter."

Alverson has spent more than 25 years as an editor, working on such films as "The Astronaut's Wife," starring Johnny Depp, Sylvester Stallone's thriller "D-Tox," Iain Softley's "The Skeleton Key" and the Doug Liman futuristic thriller "Jumper." His recent movies also include the award-winning "Music Within," starring Ron Livingston, and the visual effects showcase "Dragon Wars."

ANTOINETTE MESSAM (Costume Designer) has built a career in film and television, her work perhaps best exemplified in the feature "Redemption," starring Jamie Foxx, and the telepics "Jewel," starring Farrah Fawcett and Cicely Tyson, and "Ruby's Bucket of Blood," starring Angela Bassett, and the anthology "Common Ground."

Messam's wide range of experiences in film and music has enabled her to develop her innovative clothing line, I Style. Through her contemporary work on films such as the indie hit "Lie with Me," she has kept abreast of the latest trends in fashion from street to couture. Messam has also worked as a fashion stylist for products such as Bacardi Rum, Miller Beer and Ford, and she creates individualized looks for EMI Music Canada's musicians that are used in all aspects of their marketing and advertising campaigns. She has also worked as a television host and, most recently, as creative director for a prominent fashion and lifestyle magazine.

Messam counts among her most notable achievements her recognition as the first African-Canadian costume designer. Born in Jamaica to a family immersed in the creation of clothing—her mother was a dressmaker who specialized in bridal and her grandfather was an established tailor—Messam graduated from the Academy of Design & Technology in Toronto, Canada, with a specialty in textiles. This led to a post in Asia designing fabric for bridal shoes.

In her spare time, Messam is an active volunteer, mentoring young people in the fashion and film industries. She is also in demand as a guest speaker and has participated as both a lecturer and panelist at many colleges and universities, where her goal is to reach young up-and-coming fashionistas.

JOHN OTTMAN (Composer) has enjoyed success as both a film composer and a film editor. He most recently scored, edited, and served as executive producer on the WWII drama "Valkyrie." He also composed the score for the sci-fi thriller "The Invasion" and the hit action sequel "Fantastic Four: Rise of the Silver Surfer," having earlier scored the blockbuster "Fantastic Four." "Orphan" marks his second collaboration with director Jaume Collet-Serra, having worked on his directorial debut, "House of Wax."

Ottman has had a long association with director Bryan Singer, dating back to their co-directorial debut on the short film "Lion's Den," which Ottman also edited. Ottman went on to win a BAFTA Award and earned an American Cinema Editors Eddie Award nomination for his editing work on Singer's acclaimed feature film directorial debut, "The Usual Suspects," for which he also composed the score. He has since teamed with Singer as both composer and editor on "Apt Pupil," "X2" and "Superman Returns." Ottman is currently scoring the animated sci-fi actioner "Astro Boy," featuring the voices of Nicolas Cage and Kristen Bell.

Ottman's additional film credits as a composer include "Kiss Kiss, Bang Bang," "Hide and Seek," "Cellular," "Gothika," "Trapped," "Eight Legged Freaks," "Pumpkin," "Bubble Boy," "Lake Placid," "Incognito" and "The Cable Guy."

For the small screen, he scored the cable movies "Point of Origin" and "My Brother's Keeper." Earlier in his career, Ottman received an Emmy Award nomination for the score of the pilot episode of the 1998-99 remake of the series "Fantasy Island."

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