

**Mike Enslin is a man who wants to prove
there is nothing beyond here and now. No afterlife...
No God... No second chances... Or are there?**

“1408”

Adapted from the terrifying short story by suspense master, Stephen King. Renowned horror novelist Mike Enslin (John Cusack) believes only in what he can see with his own two eyes. But after a string of bestsellers discrediting paranormal events in the most infamous haunted houses and graveyards around the world, he has no real proof of life...afterlife. But Enslin’s phantom-free run of long and lonely nights is about to change forever when he checks into suite 1408 of the notorious Dolphin Hotel for his latest project, “Ten Nights in Haunted Hotel Rooms.” Defying the warnings of the hotel manager (Samuel L. Jackson), the author is the first person in years to stay in the reputedly haunted room. Another bestseller may be imminent, but like many Stephen King heroes, first he must go from skeptic to true believer – and confront his demons to survive the night.

About the Production

Well regarded—and Oscar-nominated—for films in his native country, Swedish writer/director Mikael Håfström gained the attention of American audiences and critics alike with the lurid 2005 thriller “Derailed,” starring Clive Owen and Jennifer Aniston as adulterous business executives. His latest effort, an adaptation of Stephen King’s chilling short story “1408,” takes Håfström into a completely different world, one created by the undisputed master of horror.

Håfström felt confident taking the helm of only his second English-language film, however, when principal photography began on “1408” in London. He was pleased to be surrounded by most of his “Derailed” crew: Oscar-

nominated editor Peter Boyle, costume designer Natalie Ward, and production designer Andrew Laws. Director of photography Benoît Delhomme rounded out the creative team.

Furthermore, “We had a great script,” Håfström says, referring to the adaptation by prolific horror scribe Matt Greenberg and Golden Globe-winning screenwriters Larry Karaszewski and Scott Alexander. “And we had great actors.”

The lead player was John Cusack, one of Hollywood’s most popular and versatile actors, who had come aboard the project to play tormented author Mike Enslin. The actor had seen “Evil,” Håfström’s 2004 drama that was nominated for an Oscar for Best Foreign Language film, and was “very impressed by it. I really liked that film, and I thought he was very talented,” explains Cusack. “Mikael’s got a real wisdom about how to approach these things.

“He’s Swedish, and Swedes are very nice, but they have this great sense of foreboding,” he adds. “They’re definitely in touch with their inner doom.”

Håfström was delighted to be directing Cusack, a star known not only for his acting ability, but his likeability. “Men like him and women like him,” says Håfström. “He brought that likeability to this cynical character.”

Cusack’s ability to endear himself to audiences was essential to the success of the narrative, says Håfström. “It was very important that we set Enslin up so that the audience wants to follow him through this journey,” he says. “The audience needs to not only understand him and where he is in life, but like him.”

To prepare for his role, Cusack read the Stephen King short story on which the film is based. It was originally part of an audio book and subsequently published in the 2002 short story collection “Everything's Eventual.”

“It’s really terrific, and it’s a lot of fun,” he says. “King is a master storyteller, but he also has a kind of pulp sensibility. He knows how to make these stories really juicy and terrifying and vibrant.

“I don’t know how he knows how to scare people so intensely, or where those impulses come from, but King is definitely channeling some spirits and demons,” continues Cusack.

Cusack's character writes novels about famous haunted houses and other spine-tingling places around the world, exploring all manner of myths and legends along the way. He's also experienced a profound tragedy in his life. Håfström describes Enslin as a wayward soul still suffering from the loss of his young daughter. "He is a guy who has lost his way," says the director. "He's sad and depressed, and he's searching for something."

After receiving a tantalizingly vague postcard alluding to the 1408 mystery, Enslin decides the story will provide the material for the last chapter in his new book, "Haunted Hotel Rooms." Enslin checks in to New York's Dolphin Hotel and meets Mr. Olin, the hotel's general manager. "Enslin sees 1408 as part of an elaborate con Olin and his staff are pulling," says Cusack. "If I write about it, the hotel's bookings go up fifty percent."

Soon, however, "Things start to really happen and it becomes a Hotel California," says Cusack. "The room takes on a personality and becomes a character. It actually attacks."

"Mike Enslin meets horror in the form of his own demons in 1408," says Håfström, "and he has to fight them."

Samuel L. Jackson portrays Olin, a relatively minor character in the story whose role was expanded for the film.

"I've always loved Sam's work," says Cusack. "You can think of a lot of people who can play Olin, but then you think of Sam Jackson—if Sam Jackson tells you not to go in that room, you shouldn't go in that room!"

"Olin has been the manager of the hotel for a while now, and he's very proud of it," says Jackson of his character. "He tries to keep people out of 1408. For one reason, as he says, he doesn't want to clean up the mess. He's had four deaths happen while he's been in charge of the hotel, and they haven't been pleasant experiences.

"It doesn't exactly enhance the reputation of the hotel," he adds.

Jackson describes the film as "a paranormal sort of thriller. There's something very real that takes place in that room," he says. "Who knows what it is or why?"

Rounding out the core cast is Mary McCormack, who plays Mike Enslin's estranged wife, Lilly.

McCormack wasn't familiar with the work of Håfström, but her sister-in-law is a good friend of the director. "She was yelling at me for not being familiar with every minute of his work!" she laughs. "Family and friends and people who have worked with him in L.A. just rave about him. So I knew I was in good hands."

As for Stephen King, she says, "He does creepy better than anyone else. And does it in a really believable way, which makes it much more horrifying."

The actress was most intrigued by the complex relationship between Mike and Lilly. "You see some glimpses of their relationship when it was healthy, but mainly it has never been the same since their daughter passed away," she explains. "They've been estranged for years, but I think they're still in love. They've fallen into a trap—not talking about it, not mourning the same way, and then having nothing to discuss except the subject that neither of them wants to discuss."

McCormack also admired the way the screenplay put a new spin on a well-trod genre. "Genre-wise this film is tricky, but I like that. It makes it interesting," she says. "It's not really a horror movie because it's not a slasher film—but it's horrifying. It's sort of a ghost tale and a psychological thriller as well. In the end I don't know if you're really sure what was real and what was just in Mike's mind."

This blurring of the line between fantasy and reality is a major theme of the film.

"The film has this dream logic to it," says Cusack. "A lot of the things that Mike sees are things that could have been, might have been, or were his worst nightmare."

The room is haunted with a spirit that manipulates whatever events its occupants bring in with them from their pasts. "Mike starts to see visions, but it's all stuff that's happened to him, and it's maybe half true," says Cusack of Enslin's fantastic journey. "He sees members of his family, past relationships, and deceased people that he had unfinished business with."

“It’s as much of a metaphysical mind bender as it is a horror film. You don’t quite know if the hotel room is really doing this to Enslin or if it’s just his projections,” he continues. “This film is definitely designed to make you think, and make you scared, and make you feel like you might have a split personality.”

Most of the film is indeed Cusack acting alone, wrestling with nothing but his character’s demons in the confines of a hotel room.

“It was very challenging because there’s nothing to cut away to,” admits Cusack. “You don’t know if you can pull it off.”

“It was challenging to have one character to work with for such a long amount of time in one room,” agrees Håfström. “It’s not a conventional storyline. You have to make it up as you go along a little bit and keep it interesting.

“We couldn’t do much without John or his energy,” admits Håfström. “I think that intrigued him and challenged him as an actor.”

Cusack didn’t want the film to rely too heavily on computer-generated effects. Håfström agreed: “It was very important to me that ‘1408’ not look like a visual effects film,” says the director. “I didn’t want the audience to be able to say, ‘oh, that’s a visual effects shot.’”

“In the second or third act things get pretty wild, but mostly it was me in the room, and some people playing spirits or ghosts,” Cusack points out. “It’s not like we threw up a green screen and just pretended to do the whole thing.”

About 400 visual effects shots were used to create the more elaborate moments in the film. “The water bursting into the room, the room turning into a ship, the wall cracking—we tried to do as much as we could practically,” says Håfström. “When we cracked the wall, for example, we cracked it for real.”

The Swede had never done a film with so many complicated effects. “It was a learning curve for me,” he says. “We tried to not make it over-the-top. We tried to integrate the effects into the general feel of the movie.”

In addition to mastering the visual effects arena, another challenge for Håfström was deciding how to end the film.

“Stephen King’s short story doesn’t really have a cinematic ending. So we had a lot of debates, and we worked on different kinds of endings,” says

Håfström, who promises that viewers will be treated to the alternate endings on the DVD version of the film. “After test screenings, we decided on the ending that we now have because we felt that it was most satisfying not only for the audience, but for the character and for us.

“We had to shoot the bulk of the film before we actually could see where the ending would take us,” he explains. “In this case it was very difficult to know the direction we would go beforehand.”

So would the actors themselves stay in 1408 if presented with the opportunity?

“I would stay in 1408 because it’s a hotel. I’d think, ‘well I could just get out,’” says John Cusack. “But I wouldn’t go 20 miles out in the country to a haunted place by myself. I’m way too terrified for that.”

“I’d probably stay well away from 1408,” offers Samuel L. Jackson, who remembers being highly superstitious as a kid. “You just can’t mess around with stuff that is forbidden.”

“Why would I stay in 1408? There are so many other rooms,” says Mary McCormack. “I mean, I’m not actually afraid of ghosts. But still, there are a lot of other rooms, right? Where’s the upside for me?”

As for Håfström, he just hopes that the audience’s imaginations are ignited. “I hope that viewers will make Mike Enslin’s journey their own journey. I want them to wonder, ‘What would happen to me in 1408?’

“I also want them to have a good ride,” says the director. “‘1408’ is great entertainment.”

ABOUT THE CAST:

John Cusack / Mike Enslin:

With an impressive body of work spanning the course of two decades, John Cusack has evolved into one of Hollywood's most accomplished, and respected actors of his generation. He has garnered both critical acclaim as well as prestigious accolades for his dramatic as well as comedic roles.

This summer Cusack will be seen starring in two major motion pictures- "Martian Child" for New Line Cinema and "1408" for Dimension Films. In the romantic comedy "Martian Child," Cusack stars opposite Amanda Peet, Oliver Platt and Joan Cusack as a writer who, crushed by the death of his fiance, adopts a six year old boy who is convinced he is from Mars. The film is directed by Menno Meyjes and written by Seth Bass and Jonathan Tolins. In The Weinstein company's "1408," Cusack stars as Mike Enslin, a supernatural phenomena specialist who sets out to prove that a haunted New York hotel is just urban legend. As research for his novel, Enslin stays in the notorious room 1408 only to discover the hard way that these myths and coincidences are in fact anything but. The film is directed by Mikael Hafstrom and the story has been adapted by Matt Greenberg, Scott Alexander and Larry Karaszewski from the Stephen King novel of the same title.

Later this year, Cusack will be seen in the independent feature "Grace Is Gone," which he recently starred in and produced under his New Crime Productions banner with Plum Pictures. "Grace Is Gone" premiered at the 2007 Sundance Film Festival and was recognized with an "Audience Award." The film was bought by The Weinstein Company for distribution and will be released later this year. Cusack plays Stanley Phillips, a young father who takes his two daughters on an impulsive road trip upon learning that his wife, Grace, has been killed in service in Iraq. The film is written and directed by James C. Strouse.

Cusack will also voice the title character of Igor in Exodus Film Group's CG-animated feature comedy. The Weinstein Company will distribute the film, which is being directed by Tony Leondis. "Igor" will be released on October 24, 2008.

Cusack most recently finished production on "Brand Hauser: Stuff Happens" with Joan Cusack, Marissa Tomei, Hilary Duff and Sir Ben Kingsley, which he also produced under New Crime Productions. The film was shot in Sofia, Bulgaria and is directed by Joshua Seftel. Cusack wrote the screenplay with Jeremy Pikser and Mark Leyner. In the film, Cusack plays the role of a hit man hired to kill the CEO of major corporation. Set in the future in the desert town of Turagistan, Cusack finds himself torn between obligation and love.

In 2005, Cusack starred opposite Billy Bob Thornton in the dark comedy, "The Ice Harvest." Based on a Scott Phillips novel, Harold Ramis-directed the film for Focus Features. The previous year in "Runaway Jury," he starred opposite Hollywood legends Gene Hackman and Dustin Hoffman. The film was based on John Grisham's best selling novel of the same title and was directed by Gary Fleder. In 2003, Cusack joined Amanda Peet, Alfred Molina and Ray Liotta in the thriller "Identity," directed by James Mangold for Columbia Pictures.

In the controversial film, "Max," directed by Menno Meyjes and released by Lions Gate in December 2002, Cusack portrayed Max Rothman, an elegant, sophisticated former cavalry officer who returns to his native Munich to set up an art gallery, when he meets another aspiring artist, a young Adolf Hitler (played by Noah Taylor). The film, which Cusack also produced, garnered strong reactions at the 2002 Toronto Film Festival and has been debated extensively throughout the country because of its controversial subject matter.

In 2001, Cusack was nominated for a Golden Globe Award for Best Performance by an Actor in a Motion Picture – Comedy or Musical for his role in the feature version of Nick Hornby's English novel, "High Fidelity," for Touchstone Pictures. In addition to starring in the film, Cusack also co-produced and co-wrote the script with Steve Pink and D.V. DeVincentis. The film also stars Jack Black, Lisa Bonet, Catherine Zeta-Jones and Joan Cusack.

In 1999, Cusack starred in the dark comedy "Being John Malkovich" for USA Films. Cusack's performance earned him an Independent Spirit Award nomination in the category of Best Actor. That year, Cusack also co-starred in "Cradle Will Rock," an ensemble drama written and directed by Tim Robbins, portraying Nelson Rockefeller opposite an ensemble cast that included Emily Watson, Cary Elwes, Angus McFadden, Susan Sarandon, Hank Azaria, John Turturro, Ruben Blades and Vanessa Redgrave. He also starred with Billy Bob Thornton, Angelina Jolie and Cate Blanchett in Mike Newell's comedy "Pushing Tin." In the same year, he starred in HBO's "The Jack Bull," a traditional Western written by his father Dick Cusack. John served as executive producer on this film along with Steve Pink and D.V. DeVincentis under New Crime Productions.

In December 1998, Cusack appeared in the World War II combat epic, "The Thin Red Line," based on the James Jones novel about the Battle of Guadalcanal. Directed by Terrence Malick for 20th Century Fox, the ensemble cast included George Clooney, Woody Harrelson, Nick Nolte, Gary Oldman, Sean Penn, Bill Pullman and John Travolta.

In 1997, Cusack starred opposite Joan Cusack, Dan Aykroyd and Minnie Driver in Buena Vista Pictures, "Grosse Pointe Blank." Cusack received rave reviews for the comedy that he also produced and co-wrote about a hit man who goes through a spiritual crisis during his high school reunion. This was the first project New Crime developed and produced under their banner.

Also in 1997, Cusack starred with Nicolas Cage, John Malkovich and Steve Buscemi in Buena Vista's blockbuster, "Con Air" from director Simon West. Later that year he starred with Kevin Spacey in the Warner Bros. feature, "Midnight in the Garden of Good and Evil" directed by Clint Eastwood. Based on John Berendt's nonfiction bestseller of the same name, Cusack portrayed John Kelso, the movie version of the author/narrator. Additionally, Cusack lent his voice to FOX's full-length animated feature, "Anastasia," opposite the voices of Meg Ryan as Anastasia, Christopher Lloyd as Rasputin and Kelsey Grammer as Vladimir.

In 1995, Cusack starred opposite Al Pacino in Castle Rock's political thriller, "City Hall," directed by Harold Becker for Columbia Pictures. In 1994, he re-teamed with Woody Allen, who cast him in the 1991 film "Shadows and Fog,"

to portray playwright David Shayne in the acclaimed "Bullets Over Broadway" for Miramax. The ensemble cast included Chazz Palminteri, Jennifer Tilly, Dianne Wiest and Tracey Ullman. Some of his other feature film credits include "The Road to Wellville," "True Colors," "Broadcast News," "Stand By Me" and "Better Off Dead." Cusack also starred in several romantic comedies, including Miramax's "Serendipity," directed by Peter Chelsom and co-starring Kate Beckinsale; as well as starring with Julia Roberts, Catherine Zeta-Jones and Billy Crystal in "America's Sweethearts" for Sony Pictures.

Cusack first gained the attention of audiences by starring in a number of 1980's film classics such as "The Sure Thing," "Say Anything" and "Sixteen Candles." Following these roles, Cusack successfully shed his teen-heartbeat image by demonstrating his ability to expand his film repertoire by starring in a wide range of dramas, thrillers and comedies including "The Grifters," "Eight Men Out," "Adaptation," "Being John Malkovich," "High Fidelity," and "Grosse Pointe Blank."

Cusack divides his time between Los Angeles and Chicago.

Samuel L. Jackson / Gerald Olin:

Respectfully labeled as one of the hardest working actors in Hollywood, Jackson is an undisputed star as demonstrated in the fact that his films have grossed the most money in box office sales than any other actor in the history of filmmaking.

Jackson made an indelible mark on American cinema with his portrayal of 'Jules', the philosophizing hitman, in Quentin Tarantino's "Pulp Fiction." In addition to unanimous critical acclaim for his performance, he received Academy Award and Golden Globe nominations as Best Supporting Actor as well as a Best Supporting Actor award from the British Academy of Film and Television Arts.

Currently, Jackson stars in "Black Snake Moan", filmed entirely on location in Memphis, for director Craig Brewer ("Hustle and Flow"). Jackson portrays 'Lazarus' a bluesman who attempts to "cure" a young female, white nymphomaniac played by Christina Ricci. The film premiered at the Sundance Film Festival and will be released by Paramount Vantage on March 2nd.

Last year, Jackson starred in New Line's "Snakes on a Plane", directed by David Ellis and "Home of the Brave" for director Irwin Winkler. In addition, Jackson produced and voiced the title character in the animated series for Spike Television, "Afro Samurai," which premiered in January 2007 and was a huge success. The series has been renewed for a second season.

Upcoming, Jackson stars in the thriller "1408", based on a novel by Stephen King and co-starring John Cusack. The Weinstein Co. is releasing the film on July 13th. Shortly thereafter, Jackson stars as a washed-up, alcoholic boxer who is befriended by a reporter (Josh Hartnett) who is interested in writing a story about his glory days in the ring. Rod Lurie directed the picture and The Yari Film Group is distributing the film on August 3rd and the film premiered at the Sundance Film Festival.

Jackson recently completed production on two films; "Jumper" for Doug Liman, a sci-fi thriller with Hayden Christiansen and "The Cleaner," a drama in

which Jackson is starring and producing for director Renny Harlin. Keke Palmer and Eva Mendes co-star.

Next month, Jackson begins production in New Orleans on "Black Water Transit" for director Tony Kaye and in June, Jackson begins filming "Lakeview Terrace" for director Neil LaBute and co-starring Ashton Kutcher.

In 2006, Jackson starred in the drama "Freedomland" for director Joe Roth and later in the action comedy, "The Man" a New Line film which Jackson starred with Eugene Levy.

In 2005, Jackson topped the opening weekend box office charts with the success of the Paramount Pictures film, "Coach Carter." Jackson portrayed real-life high school basketball coach, 'Ken Carter', a dedicated role model and advocate for students succeeding in the classroom as well as on the basketball court. "Coach Carter" was screened as the opening night film of the prestigious Palm Springs Film Festival. Jackson received the Career Achievement Award for Acting from the Festival.

Jackson also starred in the independent film for Sony Classics, "In My Country," based on the best-selling novel, "Country of My Skull," by South African writer, Antjie Krog. Jackson portrayed an American reporter who must cope with the aftermath of apartheid as his newspaper assigns him to cover the Truth and Reconciliation Trials, established by Archbishop Desmond Tutu, that expose the worst cases of torture, abuse and violence. "In My Country" was directed by John Boorman and produced by Bob Chartoff and Mike Medavoy. Juliette Binoche co-stars.

In 2005, Jackson reprised his role as 'Agent Augustus Gibbons' in "XXX: State of the Union" and as 'Mace Windu' in "Star Wars: Episode III – The Revenge of the Sith." To no one's surprise, "Star Wars: Episode III – The Revenge of the Sith" made an incredible impact at the box office breaking numerous opening day records.

In 2004, Jackson "appeared" as the character 'Frozone' in the Disney animated action-adventure film, "The Incredibles" which was released to record box office results this past November. The film was directed and written by Brad Bird and earned a Golden Globe nomination for Best Picture as well as two Academy Award nominations.

In 2003, Jackson starred in "S.W.A.T" for Columbia TriStar. Directed by Clark Johnson, "S.W.A.T." is about an arrested drug kingpin who is transported by a Los Angeles Police Department S.W.A.T. team and led out of the city and into Federal custody. Plans go awry when the kingpin offers \$100 million to anyone who can free him. Colin Farrell and Michelle Rodriguez are also in the film.

In 2002, Jackson starred with Ben Affleck in the box office and critical success, Paramount's "Changing Lanes." Jackson delivered an intense yet sympathetic performance of a father who was down on his luck, but intent on getting even with the man that wronged him. Also in 2002, Jackson starred and executive produced the Sony/ Screen Gems film "Formula 51," with Robert Carlyle; co-starred in the sci-fi thriller, "XXX"; and reprised his role as 'Mace

Windu' in the second installment of George Lucas' "Stars Wars Episode II: Attack of the Clones."

In 2001, Jackson starred in Jersey Franchise/Universal's "Caveman's Valentine." Directed by Kasi Lemmons, the film followed the story of a homeless man in New York City who discovered a murder. Jackson also served as an executive producer on the project, which was the most successful independent film of this year. This was Jackson's second project with Kasi Lemmons with the first being the applauded, "Eve's Bayou," which he also produced.

Jackson also co-starred opposite Bruce Willis in writer/director M. Night Shyamalan's suspense drama, "Unbreakable" for Disney. Jackson's character, 'Elijah Price,' a highly suspicious and wheelchair bound man with a far-fetched theory, holds the key to the film's underlying question of, "Are You Unbreakable?"

Jackson starred in John Singleton's "Shaft" in the title role opposite Christian Bale and Vanessa Williams. Jackson also starred in Paramount's courtroom drama "Rules of Engagement" where he played Col. Terry Childers, a military officer on trial for ordering his soldiers to open fire on civilians. Directed by William Friedkin, the film co-starred Tommy Lee Jones. Both "Shaft" and "Rules of Engagement" were screened at the 2000 Deauville Film Festival, where Jackson was honored with a Lifetime Achievement Award.

Jackson starred in Warner Bros. "Deep Blue Sea" for director Renny Harlin, and in Francois Girard's "The Red Violin." Jackson also made a cameo appearance in George Lucas' highly successful and popular "Star Wars Episode One: The Phantom Menace."

Jackson also starred in "The Negotiator" and "Jackie Brown," his second film with director Quentin Tarantino. For the latter he received a Golden Globe nomination and the Silver Bear Award for Best Actor in a Comedy at the Berlin Film Festival.

Jackson starred opposite Sandra Bullock, Matthew McConaughey and Kevin Spacey in Joel Schumacher's 1996 film of the John Grisham novel "A Time to Kill." For his performance Jackson received a Golden Globe nomination and an NAACP Image Award. He also starred opposite Bruce Willis in "Die Hard with a Vengeance," the top-grossing movie internationally in 1995.

Jackson made movie history with his portrayal of a crack addict in Spike Lee's "Jungle Fever" when he was awarded the first and only Best Supporting Performance Award ever given by the judges at the Cannes Film Festival. He also won the New York Film Critics Award for Best Supporting Actor for that performance.

His other film credits include "Twisted," "187," "Sphere," "The Long Kiss Goodnight," "Hard Eight," "Kiss of Death," "Losing Isaiah" and "Amos and Andrew." Additional film credits include: "Ragtime," "Sea of Love," "Coming to America," "Ray," "Do the Right Thing," "School Daze," "Mo' Better Blues," "Goodfellas," "Strictly Business," "White Sands," "Patriot Games," "Jumpin' at the Boneyard," "Father and Sons," "Juice," "Fresh" and "True Romance."

On television, Jackson starred in John Frankenheimer's Emmy Award-winning "Against the Wall" for HBO. His performance earned him a Cable Ace

nomination as Best Supporting Actor in a Movie or Miniseries, as well as a Golden Globe nomination.

Jackson's career began upon his graduation from Morehouse College in Atlanta with a degree in dramatic arts. He went on to perform in numerous stage plays, including *Home*, *A Soldier's Play*, *Sally/Prince* and *The District Line*. He also originated roles in two of August Wilson's plays at Yale Repertory Theatre. For the New York Shakespeare Festival, Jackson appeared in *Mother Courage and Her Children*, *Spell #7*, and *The Mighty Gents*.

While still a student at Morehouse, Jackson made his film debut in "Together for Days."

Mary McCormack / Lily Enslin:

Mary McCormack currently stars as a series regular on NBC's award-winning program, "The West Wing." She last starred in Steven Soderbergh and George Clooney's political series for HBO, "K Street," as well as in the USA Network mini-series, "Traffic," for director Stephen Hopkins ('24') and the feature film comedy "Dickie Roberts: Former Child Star, opposite David Spade. Mary also stars in "Right at Your Door" which premiered at the 2006 Sundance Film Festival.

McCormack's breakout performance opposite Howard Stern in "Private Parts" won her universal critical acclaim. She followed that film with a highly successful run opposite Alan Cumming as 'Sally Bowles' in the Sam Mendes and Rob Marshall-directed Broadway production of "Cabaret" for the Roundabout Theater Company.

McCormack's additional feature film credits include the following: "K-Pax," opposite Jeff Bridges and Kevin Spacey; the recently released "Madison," opposite Jim Caviezel and Bruce Dern; "High Heels and Low Lives," with Minnie Driver; "Mystery, Alaska," written by David E. Kelley and starring Russell Crowe; "Other Voices," with Stockard Channing and Campbell Scott; "The Broken Hearts Club," opposite John Mahoney and Timothy Olyphant; "The Big Tease" opposite Frances Fisher and Craig Ferguson; "Gun Shy" with Sandra Bullock and Liam Neeson; "Getting to Know You" with Bebe Neuwirth; the Clint Eastwood film, "True Crime;" Mimi Leder's "Deep Impact: The Alarmist," opposite Stanley Tucci; "Father's Day;" and "Miracle On 34th Street."

Additional stage credits include the acclaimed London stage production of Neil LaBute's play, "Bash," opposite Matthew Lillard, and the David Warren-directed productions of "My Marriage to Ernest Borgnine" and "A Fair Country."

McCormack's previous television appearances include her critically-acclaimed performance as 'Justine Appleton' on the Steven Bochco series, "Murder One."

Born in Plainfield, New Jersey, McCormack is a graduate of Trinity College and resides in Los Angeles.

Jasmine Jessica Anthony / Gracie Enslin:

Most Hollywood actors can only dream of someday working with such incredible talents as Steven Spielberg, Tom Hanks, and Leonardo DiCaprio.

When she was just five years old, Jasmine Jessica Anthony was cast as DiCaprio's younger sister in the blockbuster feature film, "Catch Me If You Can," and one of her dreams became a reality.

A native Californian, Jasmine proclaimed her intent to become a "really good actress" at the age of three. Soon Jasmine was starring in numerous short films and commercials. Jasmine became very involved in theatre starting at the age of four, and has continued working on stage as much as she can, appearing in such notable shows as "A Christmas Carol," and "Best Christmas Pageant Ever," for the Knightsbridge Theatre (Best Actor playing the role of Gladys), and "Oliver," playing the role of Oliver, which earned her a Best Actor award from COLSAC.

No stranger to television, Jasmine is most remembered for her role as the youngest daughter of Oscar winner Geena Davis in the hit ABC one hour drama series, "Commander in Chief;" a role that earned the young performer a Young Artist Award as the Best Actress in a Television Series. Other notable television roles include a guest appearance in the series finale of "Star Trek Enterprise," playing Shran's daughter, an Andorian Girl. Recently she has had appearances on the NBC hit "Medium" and "My Name is Earl."

This summer, Jasmine, now 10 years old, is returning to the big screen in the highly anticipated Dimension Films thriller, "1408." Jasmine states, "Working on 1408 was so much fun; I loved all the cast and crew and I got to go to London!"

Jasmine continues to study drama, music and dancing, hoping to someday make it to Broadway and star as Elphaba in "Wicked." She enjoys playing soccer, swimming, hanging out with her friends and watching her favorite television show, *I Love Lucy*. Jasmine is involved with numerous charities and especially loves to participate in events that benefit animals. Since early childhood, she has been raised with a mini zoo, including a miniature horse, llamas, goats, an emu named Ruby, parrots, cats, Coco the poodle, Tinkerbell the Chihuahua, and several lizards. She is a very devoted vegetarian.

BEHIND THE CAMERA:

Mikael Håfström is the director:

Mikael Håfström was born in Lund, Sweden. He studied film at the University of Stockholm and then the School of Visual Arts in New York. He began his professional life as a freelance film critic and later went on to work as an Assistant Director and Script Writer in Swedish television before moving on to direct Swedish dramas.

In 1995, Håfström directed his first feature Vendetta. He then went on to direct and co-write award winning productions including: Days Like These (Leva Livet) (2001), and Academy Award nominated Evil (Ondskan) (2003).

In addition to 1408, Håfström's recent projects include Drowning Ghost (Strandvaskaren) (2004) and Derailed (2005).

Lorenzo di Bonaventura is the producer:

Born in New York, the son of international conductor Mario di Bonaventura, Lorenzo was educated at Harvard and the University of Pennsylvania's Wharton School of Business.

After a sojourn at a river-rafting company he joined Columbia Pictures working in distribution and marketing. In early 1989 he joined Warner Bros. As president of worldwide theatrical production he was involved in over 130 productions. The most successful were "Falling Down" (1993), "A Time to Kill" (1996), "The Matrix" (1999), "Analyze This" (2000), "The Perfect Storm", "Oceans Eleven" (2001), "Harry Potter and the Sorcerer's Stone", "Training Day" and "Scooby Doo" (2002).

He formed di Bonaventura Pictures, based at Paramount, in January 2003. Since then he has produced "Four Brothers" with Mark Wahlberg, "Constantine" with Keanu Reeves, "Derailed" with Jennifer Aniston and Clive Owen, and "Doom", starring Dwayne 'The Rock' Johnson and Karl Urban.

The company is currently in production with "Transformers" directed by Michael Bay; "Shooter" directed by Antoine Fuqua, starring Mark Wahlberg; "Stardust" starring Robert DeNiro and Michelle Pfeiffer, as well as "1408".

Jake Myers is the executive producer:

Mr. Myers has worked for the past decade as both a film producer and studio executive, on projects ranging from small features films to big-budget movies. He began his industry career in the New York independent film community, becoming a producer on such films as Joel Hopkins' BAFTA Award-winning "Jump Tomorrow."

As a production executive at Miramax Films and Dimension Films, Myers was in charge of the physical production on Rob Marshall's Academy Award-winning "Chicago." Other films that he worked on (directly) during his four years at the companies included Stephen Frears' "Dirty Pretty Things;" Tommy O'Haver's "Ella Enchanted;" Robert Rodriguez' "The Adventures of Sharkboy and Lavagirl 3-D;" Mikael Håfström's "Derailed;" and Terry Gilliam's "The Brothers Grimm," which he co-produced.

More recently, Myers, as Executive Producer, completed Allen Coulter's Golden Globe nominated "Hollywoodland" and Mikael Håfström's (based on a short story by Stephen King and soon to be released) "1408" starring John Cusack and Samuel L Jackson.

Stephen King wrote the original story:

Stephen Edwin King was born in Portland, Maine in 1947, the second son of Donald and Nellie Ruth Pillsbury King. After his parents separated when Stephen was a toddler, he and his older brother, David, were raised by his mother. Parts of his childhood were spent in Fort Wayne, Indiana, where his father's family was at the time, and in Stratford, Connecticut. When Stephen was eleven, his mother brought her children back to Durham, Maine, for good. Her parents, Guy and Nellie Pillsbury, had become incapacitated with old age, and

Ruth King was persuaded by her sisters to take over the physical care of the elderly couple. Other family members provided a small house in Durham and financial support. After Stephen's grandparents passed away, Mrs. King found work in the kitchens of Pineland, a nearby residential facility for the mentally challenged.

Stephen attended the grammar school in Durham and then Lisbon Falls High School, graduating in 1966. From his sophomore year at the University of Maine at Orono, he wrote a weekly column for the school newspaper, THE MAINE CAMPUS. He was also active in student politics, serving as a member of the Student Senate. He came to support the anti-war movement on the Orono campus, arriving at his stance from a conservative view that the war in Vietnam was unconstitutional. He graduated from the University of Maine at Orono in 1970, with a B.A. in English and qualified to teach on the high school level. A draft board examination immediately post-graduation found him 4-F on grounds of high blood pressure, limited vision, flat feet, and punctured eardrums.

He and Tabitha Spruce married in January of 1971. He met Tabitha in the stacks of the Fogler Library at the University of Maine at Orono, where they both worked as students. As Stephen was unable to find placement as a teacher immediately, the Kings lived on his earnings as a laborer at an industrial laundry, and her student loan and savings, with an occasional boost from a short story sale to men's magazines.

Stephen made his first professional short story sale ("The Glass Floor") to Startling Mystery Stories in 1967. Throughout the early years of his marriage, he continued to sell stories to men's magazines. Many of these were later gathered into the Night Shift collection or appeared in other anthologies.

In the fall of 1971, Stephen began teaching high school English classes at Hampden Academy, the public high school in Hampden, Maine. Writing in the evenings and on the weekends, he continued to produce short stories and to work on novels.

In the spring of 1973, Doubleday & Co. accepted the novel *Carrie* for publication. On Mother's Day of that year, Stephen learned from his new editor at Doubleday, Bill Thompson, that a major paperback sale would provide him with the means to leave teaching and write full-time.

At the end of the summer of 1973, the Kings moved their growing family to southern Maine because of Stephen's mother's failing health. Renting a summer home on Sebago Lake in North Windham for the winter, Stephen wrote his next-published novel, originally titled *Second Coming* and then *Jerusalem's Lot*, before it became *'Salem's Lot*, in a small room in the garage. During this period, Stephen's mother died of cancer, at the age of 59.

Carrie was published in the spring of 1974. That same fall, the Kings left Maine for Boulder, Colorado. They lived there for a little less than a year, during which Stephen wrote *The Shining*, set in Colorado. Returning to Maine in the summer of 1975, the Kings purchased a home in the Lakes Region of western Maine. At that house, Stephen finished writing *The Stand*, much of which also is set in Boulder. *The Dead Zone* was also written in Bridgton.

In 1977, the Kings spent three months of a projected year-long stay in England, cut the sojourn short and returned home in mid-December, purchasing a new home in Center Lovell, Maine. After living there one summer, the Kings moved north to Orrington, near Bangor, so that Stephen could teach creative writing at the University of Maine at Orono. The Kings returned to Center Lovell in the spring of 1979. In 1980, the Kings purchased a second home in Bangor, retaining the Center Lovell house as a summer home.

Because their children have become adults, Stephen and Tabitha now spend winters in Florida and the remainder of the year at their Bangor and Center Lovell homes.

The Kings have three children: Naomi Rachel, Joe Hill and Owen Phillip, and three grandchildren.

Stephen is of Scots-Irish ancestry, stands 6'4" and weighs about 200 pounds. He is blue-eyed, fair-skinned, and has thick, black hair, with a frost of white most noticeable in his beard, which he sometimes wears between the end of the World Series and the opening of baseball spring training in Florida. Occasionally he wears a moustache in other seasons. He has worn glasses since he was a child.

He has put some of his college dramatic society experience to use doing cameos in several of the film adaptations of his works as well as a bit part in a George Romero picture, *Knightriders*. Joe Hill King also appeared in *Creepshow*, which was released in 1982. Stephen made his directorial debut, as well as writing the screenplay, for the movie *Maximum Overdrive* (an adaptation of his short story "Trucks") in 1985.

Stephen and Tabitha provide scholarships for local high school students and contribute to many other local and national charities.

Stephen is the 2003 recipient of The National Book Foundation Medal for Distinguished Contribution to American Letters.

Matt Greenberg / writer:

Matt Greenberg graduated from Yale University with a degree in Medieval Studies, then went on to study acting and playwriting at London's prestigious Central School of Speech and Drama. Upon returning to the United States, Greenberg directed his focus toward screenwriting; he sold his first script shortly thereafter and launched a promising screenwriting career.

Greenberg recently completed the remake of Irwin Allen's "Voyage to the Bottom of the Sea" for Fox 2000. His adaptation of Joe Delaney's novel, "Spook's Apprentice" is on the fast track at Warner Bros and is generating a lot of enthusiasm amongst "A" list directors. He is currently working on an adaptation of the much sought after C.S. Lewis novel, "Screwtape Letters," for Walden Media.

This summer, Greenberg's adaptation of Stephen King's "1408" (written by himself and the writing team of Scott Alexander and Larry Karazewski) will be released by Dimension Films. This much anticipated film stars John Cusack and Samuel L. Jackson and was directed by Mikael Hafstrom. Greenberg also wrote

“Prophecy II” and “Halloween: H2O” for Dimension Films as well as “Reign of Fire” for Touchstone Pictures.

In addition to his film work, Greenberg also has written and produced extensively in television. He is actively working on a pilot for Fox Television called “Midnight Sun.” He created the series, “The Invisible Man,” for the Sci-Fi Channel, which aired for several seasons and ultimately garnered a cult following. He also created “The Fair-Haired Child” for the popular Showtime anthology series, “Masters of Horror.”

Raised in New York and Connecticut, Greenberg currently resides in Los Angeles with his wife -- television writer/producer Valerie Mayhew -- and their two daughters.

Scott Alexander and Larry Karaszewski wrote the screenplay:

Scott Alexander & Larry Karaszewski first met as freshman roommates at USC’s School of Cinema. On a whim, they wrote a screenplay during their senior year, which sold a week after graduation.

They are best known for writing very unusual biopics. They wrote the highly-acclaimed “Ed Wood,” for which they were nominated for Best Screenplay by the Writers Guild. They followed this with “The People vs. Larry Flynt,” for which they won the Golden Globe for Best Screenplay, as well as a special Writers Guild award for constitutional and civil rights and liberties. They also wrote the extremely postmodern “Man On The Moon,” the life story of Andy Kaufman. All three scripts have been published in book form.

Alexander and Karaszewski made their producing debut with “Auto Focus,” the life story of Bob Crane. They wrote and directed the comedy “Screwed.” They have also written numerous family films: “Agent Cody Banks,” “Problem Child,” “Problem Child 2,” and “That Darn Cat.” The Problem Child films were subsequently spun off into a cartoon series and TV movie.

Currently, they are finishing another Stephen King adaptation, “Cell,” for their friends at Dimension Films. After that, they plan on writing and directing a biopic set in the world of Modern Art.

Alexander, a native of Los Angeles, started his Hollywood career toiling on low-budget horror films as a music editor. As a director, his work has appeared on MTV and Nickelodeon. He has also written for HBO’s “Tales From the Crypt” and the television series “Monsters,” which he directed. He is married with three children.

Karaszewski, who was born and raised in South Bend, Indiana, worked as a film critic for an NBC affiliate’s nightly news program before writing and directing “Beyond Our Control,” a weekly half-hour satirical television show. The Midwest-based series won the Grand Prix Award for television at the Chicago International Film Festival.

Andrew Laws / Production Designer:

“1408” is the second occasion production designer Andrew Laws has worked with director Mikael Hafstrom – the first was “Derailed”. Born in

England, Laws lives in the United States where he started his art department career on films including “Jackie Brown”, “Rushmore”, “Gone in Sixty Seconds” and “Swordfish”.

Director Joel Schumacher championed his move to the departmental top job – production designer – with his films “Tigerland” and “Phone Booth”, both starring charismatic Irish actor Colin Farrell.

Recently Laws returned to Schumacher to make “The Number 23”. Other films include “Down With Love” with Renee Zellweger and Ewan McGregor; and Kevin Spacey’s debut as director “Beyond the Sea”. Recently he returned to director Peyton Reed with whom he made “Down With Love” to film “The Break-Up”.

Benoît Delhomme / Director of Photography:

Born in Paris in 1961, Benoit spent most of his childhood in Cherbourg (Normandy), much of it in his homemade dark-room experimenting in black & white still photography. Between 1980 and 1982 Benoit studied cinematography at the Louis Lumière school in Paris under the inspirational tutelage of Cesar Chiabaud (Robert Bresson’s favorite camera operator).

In 1985, Benoit worked as camera assistant to the legendary French DP Bruno Nuytten on the eight-month shoot of “Jean De Florette” and “Manon Des Sources” in Provence. Then, for 5 years, Benoit shot more than 40 short films, experimenting in all kinds of styles and situations.

In 1992, he shot his first feature film with the Vietnamese first time director Tran Ahn Hung on “The Scent Of The Green Papaya” - shot entirely in a sound stage in Paris. The film won the Camera d’Or Award at Cannes and was also nominated for an Academy Award for best foreign language film. In 1994, Benoit re-teamed with Tran Ahn Hung on “Cyclo” which was shot on location in Saigon. The film won the Golden Lion at Venice. This ‘Vietnamese’ experience at the beginning of his career was highly influential in the development of Benoit’s taste for colors, lights, textures and inspired him to start painting to pursue his desire to create new images in new ways.

In 1995, Benoit lit two films back-to-back with director Cedric Klapisch on “When The Cat’s Away” and “Family Resemblances.” They worked closely together, obsessed by the idea of giving a new look to French comedy. Both films were successful in France and internationally.

In 1996, Benoit received a Cesar nomination for Best Cinematography for his work on Agnes Merlet’s “Artemisia” - the true story of an Italian woman painter of the seventeenth century.

Between 1997 and 1999 Benoit worked outside France, collaborating twice with Mike Figgis on “The Loss Of Sexual Innocence” and “Miss Julie.” Both of these films enabled him to experiment with his camera work and reflect the incredible freedom of Mike’s directing conceptions. In a completely different style, Benoit found inspiration in John Singer Sargent’s paintings for David Mamet’s adaptation of “The Winslow Boy.”

In 1999 and 2002 Benoit worked with Benoit Jacquot, first on “Sade,” starring Daniel Auteuil as the Marquis de Sade and then “Adolphe,” starring Isabelle Adjani, an adaptation of Benjamin Constant’s cult novel.

In 2000, Anthony Minghella asked Benoit to work with him on a short art film “Play” – an adaptation of the Samuel Beckett play and part of a season of Becket short films for Channel 4.

In 2001, Benoit won the Special Grand Jury Prize for Cinematography at the Chicago Film Festival for his work on the critically acclaimed Taiwanese film “What Time Is It There?” directed by Tsai Ming-Liang. The Jury mentioned ‘The uncanny subtlety in which Benoit Delhomme makes Light into a fully fledged character.’

In 2004, Benoit lit Michael Radford’s adaptation of “The Merchant Of Venice” starring Al Pacino and Jeremy Irons, affording him another opportunity to pursue his love of Renaissance painting.

In 2005, Benoit won the best cinematography award of the Australian film Institute for his work on the acclaimed Australian western “The Proposition,” directed by John Hillcoat and written by Nick Cave.

Then Anthony Minghella asked benoit to find new ways of filming London in his metaphorical “Breaking and Entering,” starring Jude Law and Juliette Binoche.

In 2006, Al Pacino invited Benoit to be part of his very personal journey into the adaptation of Oscar Wilde’s Salome, “Salomaybe.” The main artistic indication Al gave Benoit was to look at surrealist collages. The same year, Benoit lit “1408” for director Mikael Hafström, taking his main inspiration in Stanley Kubrick’s “The Shining.”

Benoit is currently shooting “The Boy in Striped Pajamas,” for director Mark Herman and Producer David Heyman.

Natalie Ward / Costume Designer:

After graduating from Wimbledon School of Art with a BA Hons Degree in Costume Design in 1992, Natalie started her career assisting Rachael Fleming on productions including “Dad Savage” starring Patrick Stewart and “I Want You” starring Rachel Weisz for director Michael Winterbottom.

Natalie worked as Wardrobe Supervisor on “Intimacy” and “Bridget Jones’ Diary” and was reunited with Michael Winterbottom as a Costume Designer on “Wonderland,” “Twenty Four Hour Party People” and “Code 46.” She was Costume Designer on “Enduring Love” and “Venus” for director Roger Michell, “Derailed” for Mikael Hafstrom, and “Breaking And Entering” for Anthony Minghella.

Most recent credits as Costume Designer include “Death At A Funeral” for Frank Oz, “The Boy In The Striped Pyjamas” for Mark Herman and “1408” which sees Natalie collaborating again with Mikael Hafstrom.

Peter Boyle / Editor:

Oscar and BAFTA nominated for his work on “The Hours” starring Nicole Kidman as Virginia Woolf, editor Peter Boyle has credits that range from comedy

“Clockwise”, “Still Crazy,” to drama, “Sommersby,” from large scale adventure “Robin Hood Prince of Thieves” to Shakespearean comedy “Twelfth Night: Or What You Will.”

Boyle started his career as an assistant editor on a number of films for director Richard Lester including “The Three Musketeers”, “Robin and Marian” and “The Ritz”.

His first film as editor was “McVicar” and credits since then include “Witness for the Prosecution”, “Fanny Hill”, “The Razor’s Edge”, “A Prayer for the Dying”.

A successful collaboration with director Kevin Reynolds started with “The Beast of War” and continued with “Robin Hood: Prince of Thieves” and “Waterworld”. The star of the latter two films, Kevin Costner, invited Boyle to edit the film he directed, “The Postman”.

For director Philip Kaufman, Boyle edited “Quills” starring Geoffrey Rush as the Marquis de Sade, and “Twisted”. For directed Jon Amiel he edited “Queen of Hearts”, “Tune in Tomorrow” and “Sommersby”.

Boyle worked with his “1408” director, Mikael Hafstrom, previously on “Derailed”.

Karl Derrick / Make-up Effects Designer and Supervisor:

Karl was born in Kent, England in 1964. At the age of ten, his family moved to the, then British, colony of Hong Kong. Having left school at the age of 14, Karl became a trainee Commercial Diver at Hong Kong Underwater Service. After some years of working in South China Sea oilfield, he moved to Thailand and became a Scuba Diving instructor for the American organization 'NAUI'.

Returning to his native England in the late 80s, he joined the London Fire Brigade and served as a front line Firefighter in Central London for almost 8 years.

Karl's first love has always been film, Special Effects work in particular. Early inspiration was provided by artists such as Jack Pierce, Dick Smith and Rick Baker. Karl cites current inspirations as Mathem Mungle, Greg Cannom and Gordon Smith. Deciding to leave the Fire Service, and while training himself as a Special Make Up Effects Artist, he found work at Madame Tussaud's making acrylic eyes and teeth for their wax figures. Many TV commercials, still shoots and music promos later, he got a break on a short, ultra-low budget independent horror movie and had his first motion picture credit; “Maggot Wrangler.” Things moved up from there.

Since turning professional 14 years ago, Karl has gone on to work on “Gladiator,” “The Mummy Returns,” “Reign of Fire,” “Silent Cry,” “Harry Potter and the Sorcerer's Stone,” “Harry Potter and the Chamber of Secrets,” “The Brothers Grimm,” “On a Clear Day,” “Doom” and “The Hills Have Eyes,” among others.

Karl now lives in London with his writing and business partner Deborah Hyde and Peter, the cat.

Paul Corbould / Special Effects Supervisor:

Paul started as a trainee in 1977, age 16, working for Effects Associates. Paul stayed with EA for 20 years, working on everything from feature films, commercials to TV dramas. In 1997, Paul went freelance, working with his brothers on productions such as “Die Another Day,” “Saving Private Ryan,” “Gladiator,” and “Black Hawk Down.” The first film Paul supervised was ‘With Nail and I,’ more recently supervising on “Inkheart,” BAFTA nominee “Children of Men,” and ‘1408’.

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