
THE INVISIBLE

ABOUT THE PRODUCTION

Life. Death. And Something In Between.

From the producers of “The Sixth Sense” and the co-writer of “Batman Begins” comes THE INVISIBLE, a chilling supernatural thriller about a teenager who finds himself trapped between two worlds—invisible to the living and all too close to the dead. A high-school senior with a bright future, Nick Powell (JUSTIN CHATWIN) is suddenly attacked on a dark night, his shattered body left for dead. Now, caught in a haunting limbo where he can observe the world of the living but they can’t see him, his only chance at a future is to figure out the mystery of what happened to him and why before time runs out. *But how do you solve a murder when the victim is you?*

As Nick attempts to uncover the ominous truth behind his ghostly condition, the trail leads from his mother (Academy Award® winner MARCIA GAY HARDEN) to his best friend (CHRIS MARQUETTE) to a shady criminal (ALEX O’LAUGHLIN) to the tough, troubled girl (MARGARITA LEVIEVA) who Nick comes to realize may hold the key to his awakening from the unexplainable.

THE INVISIBLE is directed by David S. Goyer, writer/director of “Blade: Trinity” and writer of the “Blade” franchise and the box-office smash hit “Batman Begins.” The screenplay is written by Mick Davis and Christine Roum, based on the novel by Mats Wahl. The film is produced by Spyglass Entertainment’s Roger Birnbaum, Gary Barber and Jonathan Glickman (“The Sixth Sense,” “Bruce Almighty,” “Seabiscuit,” “The Pacifier”) and Neal Edelstein (“The Ring,” “The Ring 2,” “Mulholland Drive”) and Mike Macari (“The Ring,” “The Ring 2”).

The behind-the-scenes team is led by director of photography Gabriel Beristain ASC/BSC (“The Ring 2,” “Blade: Trinity”), production designer Carlos Barbosa (“Lost,” “24”), costume designer Tish Monaghan (“The Exorcism of Emily Rose,” “An Unfinished Life,” “Insomnia”) and editor Conrad Smart (“Blade: Trinity”).

SOLVING THE MYSTERY OF YOUR OWN DEATH: THE STORY OF THE INVISIBLE

No one can see him, no one can hear him, no one, not even his best friends, seems to know he is there. This is the situation Nick Powell finds himself in one morning when he arrives at school. Nick has become invisible to the world and, indeed, he will soon come to realize that his very existence is in question. The victim of a terrible crime, Nick is caught in the mysterious, unseen spaces between life and death. Now, his only hope of returning to his life is to become an ethereal detective on the trail of his own murderer, to try to piece together the

puzzle of where his near-lifeless body is and how he got there—but, as it turns out, the one person who can help him do that needs saving herself.

This provocative, imagination-sparking concept drives *THE INVISIBLE*, the new film from director David Goyer, who turns from the action thrills of “Blade” and “Batman Begins” to a story cut through with ghostly mystery, emotional drama and taut suspense.

The story of *THE INVISIBLE* first came to the fore in an acclaimed Swedish thriller celebrated for its original and moving twist on the fantasy genre. When producers Neal Edelstein and Mike Macari—who had earlier brought the seminal Japanese horror film “The Ring” to American audiences—first encountered the Swedish film, they had their own premonition that it would make for an equally exciting Hollywood production. Edelstein and Macari quickly attained the rights from the film’s Scottish screenwriter, Mick Davis, who had written the original screenplay in English, which was then translated into Swedish.

When they took the story to Spyglass producers Roger Birnbaum, Gary Barber and Jonathan Glickman, the material proved irresistible to the veteran hit-makers. Having previously produced “The Sixth Sense,” the modern classic that ushered in a whole new era of smart supernatural thrillers in its wake, they knew they had found the kind of story that keeps people on the edges of their seats and awake at night, a story of fantastical events driven by characters who feel entirely real.

“*THE INVISIBLE* is a supernatural thriller, but it’s also a love story and an intriguing mystery that comes to life through a group of very strong, well-drawn characters,” says Barber. “It’s rare to come across such great writing in such a chilling story.”

Adds Birnbaum: “The story grabs you because the characters are so interesting and multi-layered—and because there are surprises at every turn.”

Concludes Glickman: “At Spyglass, we are drawn to all different kinds of movies, as long as they tell great stories, and *THE INVISIBLE* was a story that we all responded to enthusiastically. The film is frightening and exciting but the fears it explores are so reality-based that we felt it had great potential in the hands of a talented director.”

Meanwhile, in a perfect twist of fate, just such a filmmaker was independently seeking the rights to *THE INVISIBLE*. This was David Goyer, the screenwriter and director who has quickly become one of the hottest fantasy-film talents in Hollywood, with a penchant for creative, complex material. After rising to prominence with the action-packed hit “Blade” series as both a writer and director, he made his mark co-writing the critically praised screenplay for “Batman Begins,” rethinking the beloved superhero in exciting and surprisingly moving ways.

Coming into the project at the earliest stages, Goyer brought to *THE INVISIBLE* his own original vision of how to tell the story of Nick Powell’s life through the lens of Nick Powell’s death. He viewed the story as being not just about Nick’s fight to return to the living but also about Annie, who, haunted by Nick in more ways than one, begins to find her own salvation. “I saw the film starting out as a supernatural thriller, but then gradually evolving into a redemptive love story,” Goyer says. “I envisioned a movie that wouldn’t necessarily follow the standard Hollywood conventions, a film that is woven through with all kinds of subtle themes, and that interested me.”

Also intriguing to Goyer was the concept at the very core of the story: invisibility. While Nick is *literally* invisible, Goyer notes that other characters—including Annie, Nick’s best friend, Pete, and Nick’s mother, Diane—all feel *metaphorically* invisible to others, who don’t

seem able to see who they really are.

“Playing with the whole idea of invisibility appealed to me,” says Goyer. “Being invisible, first of all, is a tremendous allegory for adolescence and growing up—because it’s a time when you truly feel like nobody really sees or hears you. Nick is not only invisible but a kind of a ghost who is trapped in this privileged place where he can do something we all fantasize about—be a total voyeur, listening in on his friends’ and family’s most private conversations. Watching from this other space, he catches all the characters with their masks down and sees sides of them that nobody else ever sees. It happens with his mother, with his friend Pete and especially with Annie. And that builds on one of the story’s biggest themes, which is that people tend to wear all these masks that keep others from seeing them for who they truly are.”

While Goyer’s experiences on “Blade” and “Batman Begins” had taught him a lot about how to deftly handle the mix of suspense, emotion and dramatic surprises, for this film, he also envisioned a different kind of style—one that would be more understated with all the emphasis on the reality of the characters and visceral action, with only a few key visual effects. “The main idea was that I wanted the film to feel entirely real and naturalistic, to have a strong verisimilitude, which would belie the eerie events that are taking place within it,” the director notes. “The visual effects almost entirely involve Nick’s invisibility—but not in the classic H.G. Wells sense. Instead, we focused on Nick’s inability to affect the material world around him. I think these are the best kind of visual effects, the kind that feel seamless, where the audience is unaware that any kind of effect is actually happening.”

When Goyer passionately presented his ideas to the film’s producing team, it was clear that a match had been made. “David understood the material to its core,” notes Edelstein. “He understood that inside the story’s thrilling, action-oriented elements, it is fundamentally character-driven and examines key aspects of the human condition—and he knew how to pull this mix off. His vision was completely in sync with what all of the producers had hoped to find.”

Adds Macari: “A big part of the movie is the concept of personal redemption. You have a character who was killed by someone who looks like the villain of the story but is transformed into a protagonist you care about. It’s difficult to pull that off emotionally, but it’s something David Goyer was able to bring to the film.”

BECOMING INVISIBLE: CASTING THE FILM’S WIDE RANGE OF CHARACTERS

With production moving rapidly ahead, David Goyer was well aware that everything would now hinge on finding the right cast to give *THE INVISIBLE* that feeling of fear-inducing reality. First, he would set out on a search to find a young actor capable of taking on the movie’s challenging central character: Nick, a bright young man who seems to have it all—looks, brains, money, grades and girlfriends—yet is still feeling lost and is just about to give up on himself. Nick only begins to realize what his life is worth through the transformational experience of what it is to be dead.

Because the character spends so much of the film in the limbo between the living and the dead, and thus invisible to the rest of the characters, Goyer knew he would need to find an actor daring enough to try something different and charismatic enough to bring an emotional charge even to non-verbal scenes. After an extensive search, the filmmakers came upon Justin Chatwin, a Canadian native who had recently come to the attention of audiences by playing

Tom Cruise's son in "War of the Worlds." After meeting with Chatwin, Goyer was convinced he had everything it would take, from his boyish charm to his strong work ethic, to do the role justice. "Justin has a look, a personality and an attitude that absolutely pops on the screen," observes Goyer. "The camera just loves him. It's a tough task to play a character who has to react to everything happening around him without playing off of the other actors or having them be able to react to him."

Adds Mike Macari: "Justin has to carry this invisibility through most of the film, yet he still keeps you completely engaged. There's very few actors his age who I think could accomplish what he's done in such a compelling way."

For his part, Chatwin was instantly drawn to the role's depth and complexity, which gave him a lot to chew on as he prepared for his performance. "What I loved about the script is that it's about all these polar opposites—life and death, love and hate—and also about the idea that when you think something is black or white, you might suddenly find that there's gray to it. It also is very realistic about youth and adults and the lines that separate the two," he says.

As for playing a character who is literally invisible, Chatwin could at first relate on the most basic level. "I think a lot of kids growing up feel invisible to the world around them," he says. But as he got deeper into it, he found the experience of operating in the world as a ghost even more profound. "It put me in a realm where I was constantly asking myself questions like 'Who am I?' and 'What am I?' so I got to explore those questions the same as my character does," he explains. "It was definitely hard and sometimes frustrating to play a part where no one is talking to you or even looking at you—but it was a really interesting challenge."

Chatwin was already a fan of Goyer's "Blade" and "Batman Begins," so that became another draw for the young star. "One of the things I was really looking forward to was working with David Goyer, because I already knew he had such great visual talent. Anyone who could bring a fantasy idea like Batman to life I knew would be able to take this story and really make audiences believe in it," he comments.

As Nick learns to navigate as an undetectable ghost, he finds himself trying to reach out to one of the living—and perhaps the most unlikely person of all: Annie, Nick's seemingly tough-as-nails schoolmate who is implicated in his disappearance. As with Nick, the role of Annie would require an unusual set of skills for a young actress. Whoever they cast would have to be able to pull off Annie's seething, villainous exterior while also revealing her inner vulnerability and potential for redemption. She would have to be able to flip the audience's feelings from hatred to sympathy.

The plum role was sought after by many, yet after auditioning dozens upon dozens of Hollywood's leading young actresses, the filmmakers had yet to see the qualities they were seeking. Then, newcomer Margarita Levieva came in and blew them away. Recalls Mike Macari, "The minute Margarita came in the room, you believed she was dangerous and that she could actually hurt you, yet when she did a tender scene, you were completely with her emotionally. She was a godsend. Annie is such a tough role, yet you instantly buy into Margarita and believe in her."

David Goyer continues: "I was getting depressed because I just didn't think we were ever going to find Annie, and I remember my casting director saying, 'Don't worry, she'll just walk in the door' and literally the next person who walked in was Margarita, this virtual unknown. By the end of her audition, I said, 'Oh my God, that's her.' And from that moment onward, we didn't even really consider anyone else. I was so convinced that she was the one that I

cancelled the other screen tests.”

Goyer continues: “Margarita has to make an incredible transition from this feral girl who seems completely irredeemable and vicious to someone who you feel conflicted about, someone who has been hurt by life and isn’t at all black and white. It’s an extremely complex role with many layers. Annie does this horrible act, but then you start to see her home life, which is awful, and how she’s caring for her younger brother, and all these things. You want to hate this person, but you can’t. And then progressively, as the story unfolds, she ends up actually redeeming herself. Margarita handled it all so beautifully. She’s going to be a huge star.”

Also key was that Justin Chatwin immediately found an intense chemistry with Margarita, volatile though it may be. “From day one, she was very hungry and ready to go,” Justin says. “We bounced off each other a lot on the set and I really felt connected to her. David found somebody who truly has that kind of fierce wild child in her. I enjoyed just watching Margarita because she was so on the edge.”

Levieva, a former gymnast who moved to New York from her native Russia when she was 11, was thrilled at the opportunity to make her screen debut in such a strong and unique role. I feel so lucky and grateful to have had this chance to play a character that is so deep, so diverse and complex,” Levieva says. Last year, she was seen in the ensemble television drama “Vanished.”

Despite Annie’s sheer brutality early in the film, Levieva found she could relate to the character’s inner struggle. “Like Nick, Annie just wants to be visible to the world,” she says. “To be just 18 and so broken and so hurt and so lost in so many ways, I think she feels like nobody really understands who she is.”

She continues: “What’s really interesting is that Annie seems like she’s the dark, evil force you need to stay away from and Nick seems like he’s the perfectly lovable, good, innocent guy, but in a way, they’re both coming from the same place. They’ve both been hurt, they both feel like outcasts, and they both have a different way of seeing the world—and because of that, they are able to ultimately see each other.”

If Nick’s opinion of Annie undergoes a dramatic shift after he gets the chance to observe her from his undetectable vantage point, so, too, does his view of his best friend, Pete, who finds himself torn between his own overwhelming fears and doing the right thing to help save Nick’s life.

To play Pete, David Goyer chose Chris Marquette, a rising young star who has won legions of young fans in his role on television’s “Joan of Arcadia” and is now coming to the fore in feature films. Establishing the loyal but unequal relationship between Nick and Pete was key to the intricacies of the story. “Nick is the one who always gets the girl, always the good grades and Pete has been kind of a hanger-on in the shadow of this golden boy,” explains Goyer. “But it is Pete’s cowardice that sets in motion all the events that lead to Nick’s potential death. I thought Chris was amazing in the role. He reminds me a lot of Sal Mineo in the James Dean film ‘Rebel Without a Cause.’ He plays this sad, wounded soul so beautifully.”

Justin Chatwin so enjoyed working with Marquette that the two developed a friendship that added further layers of realism to their on-screen relationship. “Chris was great,” says Chatwin. He really digs deeply into the characters he plays, and right from day one, we clicked. Chris and I had mutual friends in common, and I had always wanted to do a movie with him. We just had fun in every scene that we worked together in.”

Marquette was immediately attracted to the screenplay’s nuanced depiction of teen lives

inside a harrowing tale of suspense. “I thought the story was really unique, and I also felt there were a lot of truths in the characters,” Chris says. “To take a concept that’s so out of this world, where you have this otherworldly character wandering around, and then to find a lot of reality and truth in it was really interesting to me.”

Still, Marquette admits it was difficult to play out Pete’s tragedy. “Pete is a weak person,” he explains. “Nick tells Pete that he has to learn to stand up for himself, to hold his ground, but Pete doesn’t quite know how to do it because he’s so scared all the time. He’s constantly letting himself be pushed around and told what to do, and all of the sudden, it erupts into this terrible situation he never thought he could be in.”

Helping to create that terrifying situation is the character of Marcus, Annie’s criminal boyfriend, who is played with resonating menace by Alex O’Loughlin, an up-and-coming Australian actor who came to global notice as one of the four finalists for the role of James Bond. He recently made his feature-film debut in the sci-fi thriller “Man Thing,” based on the Marvel comic book, and will join the cast of “The Shield” in 2007.

O’Loughlin was intrigued by Marcus’ intense relationship with Annie. “He’s obsessed with her, even though she’s no good for him,” he observes. “I mean Marcus is no angel. He’s well on his way to becoming a career criminal—but there’s a million reasons why he should walk away from Annie, and he can’t because he’s bewitched by her.”

In playing Marcus, O’Loughlin especially enjoyed working so closely with Margarita Levieva. “She’s an incredibly instinctual actress,” he says. “The minute the cameras are rolling, she’s there, living in the moment.”

In another casting coup, the filmmakers were thrilled to bring Marcia Gay Harden on board as Nick’s mother, Diane—adding an Academy Award®-winning actress to THE INVISIBLE’S roster of young stars. Working with Harden was especially exciting for David Goyer. “She’s the most talented actor I’ve worked with,” he states. “She can turn from one emotion to the next like a switch going on and off. In any other hands, Diane might have come across as the clichéd mother who doesn’t understand her son, but the whole point of the film is that all these characters are invisible to each other, and Nick sees that when her mask is down, that she really does love him—and Marcia makes that so real.”

Justin Chatwin was also pleased to have the chance to work so closely with one of today’s most-acclaimed screen actresses. “One of the things that Nick comes to see in his invisibility is that his mother is not the heartless person he thinks she is—she has real feelings,” he observes. “I loved working with Marcia because she’s so experienced, and I’m always interested in how other actors get to that place and their approach. Marcia is such a fine-tuned actress—she can be subtle and funny and moving at the same time.”

Marcia Gay Harden was equally impressed with Chatwin. “He has a kind of classic film face that you can project a lot onto, and I think you identify with him,” she says. “He is a young actor who is willing to try anything. He just wanted to dive into the character. And in the process, you can get a lot of really wonderful and unusual choices.”

She was also drawn to the screenplay. “It’s a psychological drama to a degree, and it’s certainly also a ticking-clock story, where a crime has to be solved before time runs out, which makes for a really exciting movie,” she says. “But what also interested me is that there is a real undercurrent in terms of what the characters come to understand about themselves—what this mother comes to understand, and what this boy and girl each come to understand about who they are and about what they have been missing in their lives.”

Most of all Harden was especially pleased with the ways in which David Goyer translated both the thrills and depth of the story to the screen. “David and his visual team brought a beautiful starkness to the movie,” she says. “The shots they chose turned out to be so much more interesting than the ones I imagined in my head.”

THE LOOK OF *THE INVISIBLE*: ABOUT THE FILM’S DESIGN

On the set of *THE INVISIBLE*, David Goyer continued to be driven by character. He knew that each location, each shot, the look of each particular set would help to build the film’s dramatic tension—and unravel the mystery facing Nick Powell. To accomplish all this, he collaborated closely with an accomplished crew that included cinematographer Gabriel Beristain, production designer Carlos Barbosa and costume designer Tish Monaghan.

Goyer had worked with the prolific Beristain, one of Hollywood’s leading cinematographers, on “Blade II” and “Blade: Trinity,” and the two were already good friends with their own distinctive—and boisterous—creative relationship. “Gabby’s a great character,” Goyer confides. “He’s kind of bigger than life. We have this great symbiotic relationship together. We fight like husband and wife all the time, we’re very loud and bellicose—but the crew finds these antics pretty amusing, once they’ve figured out that we’re actually teasing each other.”

Beristain could not resist reuniting with Goyer. “Working with David always makes things interesting—it’s a very unique and creative process,” he laughs, “and I also thought the story was terrific.”

In developing the photographic look of the film, Goyer knew that he wanted an emphasis on intimate interiors and natural exteriors with strong lighting and a sense of stark realism. To find just the right look, Goyer and Beristain watched a number of films and flipped through art books together for inspiration. Recalls Goyer: “I started to veer towards the look of the Dutch masters, like Vermeer or Lievens, with that kind of strong unidirectional lighting. I was influenced by those paintings where you have figures standing in front of windows, and the only lighting comes from one side, washing over the people.”

He continues: “Gabby and I discussed shooting the film this way. I told him I wanted most of the shots in the film to be moving, but with very subtle, gentle moves—and that’s exactly what he replicated. We came up with a lot of shots where the actors are situated next to windows, with the only source of light coming from one direction, so that half of their face is lit and the other half dropping into darkness.”

Beristain was invigorated by the challenges of *THE INVISIBLE*, which involved switching between cramped interior rooms and expansive outdoor locales—all on location in Vancouver, British Columbia. Filming the exterior scenes during the Vancouver winter, under rainy, foggy and often changeable skies, frequently called for savvy technological solutions on the part of Beristain. “I had to pull out my bag of tricks on this film,” admits Beristain.

The cinematographer especially enjoyed shooting such new talents as Justin Chatwin and Margarita Levieva. “If I could describe them in a word, I’d say freshness. They have that capacity to surprise—to surprise the audience and themselves. They really get the idea of film storytelling, and they give you wonderful things for the camera,” he says. “Great filmmakers like David Goyer use the camera as a kind of character within the storytelling process.”

Margarita and Justin saw that and embraced it and played with it.”

Equally key to the film’s atmosphere is the work of production designer Carlos Barbosa, who designed each individual location to mirror the personality and psychology of the film’s characters. He began with Nick Powell’s house. “We wanted to create this very beautiful, protected, high-class environment that would reflect that Nick seems to have it all—yet also reveals that he and his mother have had a breakdown in communication. So we created a super-modern house with everything in its place, not a dirty dish anywhere, but one that feels totally controlled and rigid. The only breathing room at all in the house is Nick’s bedroom. It begins to make sense that Nick would want to break out of this perfect, meticulous environment, to find his own voice,” he explains.

To stand in for the Powells’ house, Barbosa used a sleek, modernist home designed by one of Canada’s foremost architects, Arthur Erickson. A marvel of layered concrete and glass shrouded in spectacular landscaping, the house features a natural duck pond visible from all the rooms. “I loved the house and thought it was beautiful—and all the concrete, glass and wood provide a lot of visual texture,” adds Barbosa.

Meanwhile for Annie, Barbosa made a study in contrasts, recreating her living space in a cramped, cluttered apartment in a rundown building. “Annie is the very opposite of Nick, so we decided to set her in a housing project,” he says. “It’s still modern in terms of the ’60s-style architecture but it couldn’t be a more different environment from that of Justin’s character. She and her family live in a very chaotic, messy world.”

To create some of the film’s key sets in Nick’s high school, where a significant part of the action takes place, Barbosa wanted a location that would avoid the cliché 1950s school look with institutional, locker-lined hallways. “We wanted to present a totally different-looking world for the film,” he notes, “one that’s a lot more modern with interesting spaces and minimalist architecture.”

A wide search turned up a rare example of a newly constructed, modernist high school located in nearby Burnaby, a Vancouver suburb. “We found this very state-of-the-art school with super-edgy, clean architecture and a beautiful surrounding environment,” says Barbosa. “It gives the impression that this is primarily a very wealthy school, where many of the kids would have the money to buy Nick’s essays and Annie’s stolen goods.”

Another vital visual element of the film are the many high-wire stunts which are woven into the fabric of the story, which include a jump into the frigid and dangerously turbulent waters under a dam, a leap off a 15-story building and a visceral car accident. Goyer likes his actors to do as many of their own stunts as they are able, and he found Justin Chatwin and Margarita Levieva more than willing.

The scenes shot at the Ruskin Dam in Mission, British Columbia, about an hour outside of Vancouver, involved some especially tricky maneuvering. The main location, a small patch of rocky land jutting into the river under the powerful dam, was accessible only by boat. Not only that, but safety concerns by the hydrological authority in charge of the area meant that only a minimal crew, actors, stunt and safety people could be ferried across the water, along with camera and equipment. Once there, both Justin Chatwin and the stunt divers had to spend many chilly hours in the icy river.

As Justin explains, it was not his favorite part of the filming process, and for good reason. “I’m allergic to wetsuit material, so I couldn’t wear one,” he says. “It was pretty cold out there but the shots turned out great, so ultimately, I was happy. There was a lot of hard physical stuff

in this movie, all the running to find my body, all the freezing in the water—but it was also fun. Ironically, it made me feel very alive.”

Another key sequence in the story has Nick getting hit by a car. For this scene, Chatwin had to fall repeatedly on a green-screen mat in front of the vehicle—but he did have some previous experience in this unusual art. “This is the third film where I’ve been involved in a car crash,” Chatwin notes. “Maybe it’s my destiny.”

There was also considerable strenuous physical activity involved for Margarita Levieva’s character, Annie, including fight sequences, leaping over tables, attacking a jewelry store window and plenty of all-out running. Levieva, in excellent condition thanks to her former training as a competitive gymnast in Communist Russia, was keen to try all her own stunts.

“When I first read the script, I didn’t even realize how demanding the role was going to be, but the physical action turned out to be very fun to do. I got to use a lot of the stuff that I learned as a gymnast on the set,” says Levieva.

For David Goyer, there was one more final element he’d always felt was central to his vision of *THE INVISIBLE*: the musical soundtrack, which Goyer uses as a non-visual mode to further deepen and enrich the film’s atmosphere and sense of the characters. Goyer knew he wanted a soundtrack that would stand out with a collection of mood-generating songs from today’s newest indie and alternative bands. Ultimately, he chose songs from a wide variety of artists, including British rockers Oceansize, the American genre busters Mellowdrone, New York City’s avant-garde vocal band TV On The Radio, Chicago’s Kill Hannah, the Canadian supergroup Broken Social Scene, the alt-metal band A Perfect Circle, the lush emo rockers Death Cab for Cutie and the poetic Birmingham, Alabama-based Remy Zero.

Also featured on the soundtrack is the rock quartet headed by actor Jared Leto, 30 Seconds to Mars, with their hit single “The Kill.” Their recent album, “Beautiful Lie,” went platinum and rocketed to #1 on the modern-rock charts.

Ultimately, the music, the stunts, the visual effects, the photography and design of the film would all be put in service of the story—helping to bring Nick Powell’s quest to get beyond the haunting secrets held by everyone around him fully to life. Sums up Mike Macari: “Between the screenplay, David Goyer, *Spyglass*, this amazing cast and our very creative crew, it was the perfect chemistry for telling this story.”

ABOUT THE CAST

JUSTIN CHATWIN (Nick Powell) garnered widespread attention for his performance as Tom Cruise’s angst-ridden son in Steven Spielberg’s retelling of the H.G. Wells classic “War of the Worlds,” which won him the 2005 “Breakthrough Performance of the Year” award from *Movieline Magazine*. He also starred opposite Ralph Fiennes, Glenn Close and Allison Janney in the Newmarket/DreamWorks film “The Chumscrubber.” Chatwin’s previous feature credits include the Warner Bros. thriller “Taking Lives,” co-starring Angelina Jolie and Ethan Hawke.

On television, Chatwin has been seen in the Showtime pilot for “Weeds,” co-starring Mary Louise Parker and Elizabeth Perkins. His television credits also include the hit USA miniseries “Traffic,” directed by Stephen Hopkins.

The son of an engineer father and an artist mother, Chatwin was born and raised in Nanaimo on Vancouver Island, British Columbia. While studying commerce at the University of British Columbia, Chatwin decided to pursue his first love, acting. Starting out with

commercials, Chatwin soon landed small parts in such feature films as “Josie and the Pussycats” and TV miniseries such as Steven Spielberg’s “Taken.”

THE INVISIBLE marks **MARGARITA LEVIEVA**’s (Annie Newton) first starring role in a major motion picture. Following THE INVISIBLE, she was cast as Marcy Collins in the Fox television series “Vanished” and in the feature film “Noise,” with Tim Robbins, Bridget Moynihan and William Hurt. She has previously appeared in the independent feature “Billy’s Choice” and in such television series as “Law & Order: Trial by Jury.” Her television performances include three pilots: “What’s Not to Love?” for Showtime, “N.Y. 70” for NBC and The WB’s “The Prince.”

A native of St. Petersburg, Russia, Levieva began the rigorous training program of a competitive gymnast at the age of 3. As a member of the Russian Rhythmic Gymnastic Olympic Team, Levieva continued to train for the next 13 years, winning competitions in Russia and eventually going on to compete in the United States.

At the age of 11, Levieva’s mother moved her and her twin brother, Michael, to New York. She later studied economics at NYU. Her true passion, however, had always been acting, and she was accepted into the Two Year Meisner Training Program at the prestigious William Esper Studio. During her time at the studio, she completed several independent films and stage productions. In 2005, *New York Magazine* featured Levieva in its annual list of the 50 Most Beautiful People in New York.

One of film, theater and television’s uniquely original talents, the versatile **MARCIA GAY HARDEN** (Diane Powell) garnered a second Academy Award® nomination for Best Supporting Actress in 2004 for her performance as Celeste Boyle in the legendary Clint Eastwood’s critically acclaimed “Mystic River.” She will next be seen as Richard Gere’s wife in the Lasse Hallström film “The Hoax,” which also stars Alfred Molina and Hope Davis. Her other recent films include “The Dead Girl,” directed by Karen Moncrief and starring Toni Colette, Mary Steenbergen and Brittney Murphy; the indie “Home,” in which she starred opposite her real-life daughter, Eulala Grace; “American Dreamz,” the political satire directed by Paul Weitz and co-starring Dennis Quaid and Hugh Grant; and “Canvas” with Joe Pantoliano.

She has also been seen recently in “American Gun” with Forest Whitaker and Donald Sutherland, in “The Bad News Bears” opposite Billy Bob Thornton and Greg Kinnear, starring opposite Gene Hackman and Ray Romano in the comedy “Welcome to Mooseport” and in Dylan Kidd’s “P.S.” opposite Laura Linney.

With three films in release, 2003 proved to be a busy year for Harden. Those films included “Mystic River” and “Mona Lisa Smile,” directed by Mike Newell and starring Julia Stiles, Kirsten Dunst and Maggie Gyllenhaal. Additionally, Harden was featured as part of a brilliant ensemble in John Sayles’ “Casa de los Babys,” the story of six American women who travel to Mexico to adopt babies. Harden co-stars with Daryl Hannah, Lili Taylor, Mary Steenburgen, Rita Moreno and Maggie Gyllenhaal.

Harden won the Academy Award® in 2001 for her stunning portrayal of Lee Krasner, opposite Ed Harris, in the feature film “Pollock,” about pioneer abstract expressionist painter Jackson Pollock and his artist wife. The film reteamed her with Harris, with whom she last performed on stage in the New York Shakespeare Festival premiere production of Sam

Shepherd's "Simpatico." In addition to the Oscar® that year, Harden won the New York Film Critics Award for best supporting actress and was nominated for an Independent Spirit Award.

The Coen brothers directing team discovered Harden, giving her the female lead in their critically acclaimed feature "Miller's Crossing," opposite Albert Finney, Gabriel Byrne and John Turturro. She moved on to the leads in "Late for Dinner" and "Used People." Other features include the Warner Bros. Pictures film "Space Cowboys" directed by Clint Eastwood and starring Eastwood, Tommy Lee Jones, Donald Sutherland and James Garner, "Meet Joe Black," which starred Brad Pitt and Anthony Hopkins; Walt Disney's hit "Flubber" with Robin Williams; "Desperate Measures" with Andy Garcia and Michael Keaton; "Safe Passage" with Susan Sarandon, Sam Shepard and Robert Sean Leonard; the highly acclaimed independent feature "Crush," which was a hit at the Cannes Film Festival; the blockbuster comedy "The First Wives' Club"; and Susan Seidelman's "Gaudi Afternoon," shot on location in Barcelona and starring Judy Davis, Juliette Lewis and Lili Taylor.

She received the Spirit of Sundance Award for her richly layered work in "The Spitfire Grill," which also won the audience award at Sundance.

Television appearances include playing opposite Patrick Stewart in "King of Texas" for TNT—an epic Western that transplanted Shakespeare's "King Lear" to 1840s Texas, a recent recurring role in the Showtime series "Huff," the CBS drama series "The Education of Max Bickford" opposite Richard Dreyfuss, and the highly rated A&E original movie "Small Vice" opposite Joe Mantegna. Additionally, Harden reteamed with Mantegna for A&E's "Thin Air" as well as the CBS movie of the week "Guilty Hearts." In 1992, Harden quickly came to the attention of television audiences for her portrayal of Ava Gardner in the CBS miniseries "Sinatra."

Harden was featured on Broadway in Tony Kushner's Pulitzer Prize-winning play "Angels in America," which earned her a Tony® nomination, a Drama Desk Award and a Theater World Award. She also starred in David Rabe's "Those the River Keeps." Marcia most recently walked the boards as "Masha" in the NY Public Theatre's production of "The Seagull" directed by the esteemed Mike Nichols and starring Meryl Streep, Kevin Kline, Phillip Seymour Hoffman and Natalie Portman.

The actress graduated from the University of Texas with a B.A. in Theater and went on to earn an MFA from the graduate theater program at New York University.

CHRISTOPHER MARQUETTE (Pete Egan) most recently starred as Ryan Reynolds' smart-mouthed adolescent brother in the romantic comedy "Just Friends." Additional recent feature credits include "American Gun" with Donald Sutherland, Forest Whitaker and Marcia Gay Harden, the upcoming "Alpha Dog," directed by Nick Cassavetes and co-starring Justin Timberlake, Sharon Stone and Bruce Willis and the indie film "Graduation."

The prolific young actor is also known to legions of teen fans for his recurring role as Amber Tamblyn's love interest in the Emmy®-nominated and People's Choice Award-winning CBS series "Joan of Arcadia." Marquette has guest-starred on numerous series, including "ER," "Seventh Heaven," "Judging Amy" and "Touched by an Angel." He also has a recurring role on "Strong Medicine" for the Lifetime Channel.

Born in Stuart, Florida, Marquette began modeling at the age of four and landed his screen acting debut at the age of eight as the son of Mira Sorvino in Warner Bros.' "Sweet Nothing." He went on to win a lead role in "The Tic Code" with the legendary Gregory Hines and to appear as Tiny Tim in the Broadway production of "A Christmas Carol." Marquette's other big

screen credits include “The Girl Next Door” and “Freddy vs. Jason.”

The oldest of the three brothers, all of the Marquette siblings are also actors. Inspired by Christopher, the youngest, Sean, guest-starred in the CBS series “Still Standing” and in the film “13 Going on 30,” while middle brother Eric has appeared on “Desperate Housewives,” “CSI” and “Malcolm in the Middle.”

ALEX O’LOUGHLIN (Marcus Bohem) recently made his feature-film debut in the sci-fi horror thriller “Man Thing,” based on the Marvel comic and directed by Brett Leonard. He also starred in the critically acclaimed Australian comedy “The Oyster Farmer,” directed by Anna Reeves, and in the highly controversial indie feature “Feed.” O’Loughlin, who co-created the original concept for “Feed,” a unique thriller which delves into the bizarre world of fat erotica, also recently formed an independent film production company with the film’s director, Brett Leonard, and actors Jack and Patrick Thompson.

In 2007, O’Loughlin will join the cast of television’s acclaimed “The Shield.” Among O’Loughlin’s other notable television credits is a starring role in the historical fact-based drama “Mary Bryant,” the largest miniseries ever made in Australia. Co-starring Sam Neill, Jack Davenport and Romola Garai, the highly acclaimed production features O’Loughlin as the husband of a young woman who is sent to the New South Wales penal colony in 1788.

Alex has recently been cast in the Joel Silver feature “Whiteout,” in which Kate Beckinsale stars, and as the lead in the CBS/Warner Bros. pilot “Twilight,” which captures the particular world and spirit of vampires, being produced by Joel Silver as well.

Born in Canberra, Australia, O’Loughlin studied acting at the renowned National Institute of Dramatic Art in Sydney, whose alumni include such famed actors as Mel Gibson and Cate Blanchett. He subsequently developed his craft by appearing in a wide variety of live theatrical productions in Sydney, from the works of such masters as Chekhov and Tolstoy to the great English modern playwright Edward Bond. A recent transplant to Los Angeles, O’Loughlin is already garnering notice on the American scene. As a relative unknown, he achieved the remarkable distinction of being chosen as one of the four finalists, among hundreds of hopeful actors, for the role of the new James Bond.

ALEX FERRIS (Victor Newton) landed his first job in the acclaimed Hallmark television movie “Five People You Meet in Heaven” with Jon Voight. Within only the next year and a half, Alex’s credits grew to include a recurring role in the groundbreaking Showtime series “The L Word,” another recurring role on the Chum/TMN miniseries “Terminal City,” a supporting role in the Robin Williams feature “R.V.” and a lead role in the ABC Family pilot “Fallen.”

CALLUM KEITH RENNIE (Detective Brian Larson), one of the most distinctive and celebrated acting talents in film and television, reunites with David Goyer, having previously starred in “Blade: Trinity.” He has worked for many leading filmmakers, and his credits include such classics as the internationally celebrated “Double Happiness,” for which he garnered a Best Supporting Actor Genie award nomination, Bruce McDonald’s cult favorite “Hard Core Logo” and “Last Night” for which he won a Genie award. His credits also include Christopher Nolan’s “Memento,” and “The Butterfly Effect,” and he was seen earlier this year in New Line’s feature “The Cleaner.”

Born in England and raised in Alberta, Canada, Rennie discovered theater in Edmonton at

the age of 25. Starting out in university radio and working his way to the renowned Shaw Festival, he moved to Vancouver and quickly caught the eye of producers and directors.

His extensive television work includes such series as the internationally acclaimed “Due South,” “My Life as a Dog,” which won him a Gemini Award for Best Actor, “Stephen King’s Kingdom Hospital” and his infamous Cylon character Leoben in “Battlestar Galactica.”

Films releasing in 2007 include the critically acclaimed “Snow Cake” as well as three additional feature films currently set to release, including “Silk” starring Keira Knightley and “Butterfly on a Wheel” with Pierce Brosnan. Callum will also be seen co-starring in the Paramount Pictures thriller “Case 39” opposite Renee Zellweger.

ABOUT THE FILMMAKERS

DAVID S. GOYER (Director) is a filmmaker who has long balanced the world of smartest, hippest and most obscure comic books and otherworldly realms of superheroes and fantastical characters with his passion for telling character-driven stories.

THE INVISIBLE is Goyer’s feature directing follow-up to his success with “Blade: Trinity,” which he directed, wrote and produced. Wesley Snipes returned as the day-walking vampire hunter and joined forces with the Nightstalkers, a clan of human vampire hunters, in an extreme battle in which the trail of blood leads directly to the notorious vampire legend, Dracula. The film also starred Jessica Biel as Abigail, the daughter of Whistler (Kris Kristofferson), who inherits the vampire-slaying duties that once belonged to Blade (Snipes), and Ryan Reynolds as Hannibal King, one of the Nightstalkers. New Line released the film in December 2004.

Goyer made his directorial debut with something completely different: “ZigZag,” a fresh, funny, and fiercely poignant account of a robbery in reverse, where two unlikely heroes fight to return a large sum of stolen cash. The film featured stand-out performances from a cast including Wesley Snipes, John Leguizamo, Oliver Platt, Natasha Lyonne and newcomer Sam Jones III. “ZigZag” was also adapted by Goyer from the acclaimed novel by Landon Napoleon.

Goyer served as director for the pilot of “Threshold.” He served as Executive Producer with David Heyman (“Harry Potter”) and Brannon Braga (“Star Trek: Voyager”) on the show which CBS debuted as an hour-long contemporary sci-fi drama about the government’s response to an alien threat in fall 2005. Paramount Network Television produced.

Goyer’s last feature-film screenwriting credit was as co-writer on Warner Bros.’ acclaimed blockbuster “Batman Begins” with director Christopher Nolan, which explores the origins of the Batman legend and the Dark Knight’s emergence as a force for good in Gotham.

His upcoming screenwriting credits include co-writer to the sequel to “Batman Begins,” “The Dark Knight,” which begins shooting in early 2007; “Jumper,” adapted from the Steven Gould novel, with Doug Lyman directing for 20th Century Fox; and the screenplay for Dimension Films’ remake of the 1981 classic sci-fi horror film “Scanners,” where in a modern city, a fraction of the population are Scanners who possess powerful telepathic abilities—and a few of them are determined to take control of the world.

Goyer made his big breakout with “Blade,” based on the Marvel comic about a legendary vampire hunter. Starring Wesley Snipes and Kris Kristofferson, the film drew accolades for its unmatched, blazing action and exhilarating humor and became one of Hollywood’s most successful superhero movies ever. “Blade 2,” also written by Goyer (who served as executive

producer) and directed by Guillermo Del Toro, featured Snipes again as the vampire-hunter Blade. The film also starred Kris Kristofferson returning as Whistler, Luke Goss, Tcheky Karyo and Ron Perlman.

Ever since he was a kid growing up in Ann Arbor, Michigan, Goyer wanted to write comic books, which eventually led to his bringing them to life for the big screen. Goyer sold his first action script at the age of 22 while still at USC, which became the Jean Claude Van Damme thriller “Death Warrant,” and went on to pen, among others, “Dark City” (named Best Film of 1998 by Roger Ebert).

His love of comic books also led to a four-year stint *actually* writing one for DC Comics. He co-wrote *The Justice Society*, one of DC’s biggest hits.

As a producer, he is teaming with producer David Heyman on *Here There Be Dragons*, a children’s novel by James A. Owen published by Simon & Schuster. The plan is to release six more books, one each October. The book brings together three strangers—John, Jack and Charles—in London during World War I, where they become entrusted with the Imaginarium Geographica, an atlas of all the lands that have ever existed in myth and legend, fable and fairy tale. They end up traveling to the Archipelago of Dreams, fighting the dark forces that threaten two worlds. It is later revealed that the three are future fantasy authors J.R.R. Tolkien, C.S. Lewis and Charles Williams, who met in real life at Oxford and enjoyed a competitive friendship. Heyman and Goyer used their own funds to option the project and began developing it as a feature.

Goyer is also producing with Heyman on “Unique,” which is in the works for Disney, and the Vertigo comic “Y: The Last Man,” for New Line, which he is producing with Bender/Spink.

Goyer also most recently was one of the Executive Producers on Sony’s “Ghost Rider,” the blockbuster Marvel Comics film starring Nicolas Cage as the long-ago superstar motorcycle stunt rider Johnny Blaze.

In addition to his several film projects, Goyer recently returned to television as Executive Producer on “Blade,” the television series for Spike TV. As Spike TV’s first original scripted series, the show debuted to positive reviews and strong ratings. The show was produced by New Line Television and starred Kirk “Sticky” Jones (“Over There”) as Blade.

ROGER BIRNBAUM (Producer) founded the production and finance company Spyglass Entertainment with partner Gary Barber, where they share the title of Co-Chairman and CEO. The company develops and finances all of its projects independently.

The company’s box-office successes range from “The Sixth Sense” with Bruce Willis, which earned \$661 million in worldwide box office, to the smash hit “Bruce Almighty” starring Jim Carrey, which earned \$485 million. Also included in the Spyglass library are Oscar®-nominated favorites such as “Seabiscuit” with Tobey Maguire and “The Insider” with Russell Crowe and Al Pacino. In total, Spyglass has cumed over 26 Oscar® nominations, including three wins. Other company successes include “The Count of Monte Cristo” with Jim Caviezel and Guy Pearce, “Keeping the Faith” with Ben Stiller and Edward Norton, the dual hits “Shanghai Noon” and its sequel “Shanghai Knights” with Jackie Chan and Owen Wilson, “The Recruit” with Al Pacino and Colin Farrell, “The Hitchhiker’s Guide to the Galaxy” starring Sam Rockwell and Mos Def, and the smash family film “The Pacifier” with Vin Diesel.

Spyglass also co-financed and executive produced “The Legend of Zorro,” the sequel to “The Mask of Zorro,” with Catherine Zeta-Jones, Antonio Banderas, and director Martin

Campbell, and “Memoirs of a Geisha,” the adaptation of the best-selling novel directed by Rob Marshall (“Chicago”). Both films were released internationally by Spyglass and have grossed over \$150 million each in worldwide box office to date. “Memoirs of a Geisha” drew numerous kudos and awards throughout the season, culminating in three Academy Awards®.

Recently, Mr. Birnbaum co-financed and produced the action adventure “Eight Below,” based on the true survival story about a group of sled dogs in Antarctica. The film had strong legs at the box office, with earnings over \$120 million worldwide. Spyglass also produced and financed the crime thriller “The Lookout,” helmed by acclaimed writer-turned-first-time-director Scott Frank. Also ramping up for 2007 release, production wrapped on the live-action feature with Walt Disney Pictures’ “Underdog,” based upon the beloved cartoon series, and the ping-pong comedy “Balls of Fury.” Birnbaum also serves as executive producer for the comedy “Evan Almighty,” the sequel to “Bruce Almighty,” starring Steve Carell and Morgan Freeman.

Prior to founding Spyglass Entertainment, Mr. Birnbaum co-founded Caravan Pictures, where he was responsible for such box-office hits as “Rush Hour,” “Six Days/Seven Nights,” “Inspector Gadget,” “Grosse Pointe Blank,” “The Three Musketeers,” “Angels in the Outfield” and “While You Were Sleeping.”

Before joining Caravan, Mr. Birnbaum held the title of President of Worldwide Production and Executive Vice President of Twentieth Century Fox, where he developed such films as “Home Alone,” “Sleeping with the Enemy,” “Edward Scissorhands,” “Hot Shots,” “My Cousin Vinny,” “The Last of the Mohicans,” “Die Hard 2” and “Mrs. Doubtfire,” among others. Prior to that, Mr. Birnbaum was President of Production for United Artists, where he developed the Oscar®-winning film and all-time cinema favorite “Rain Man.”

Earlier in his career, he produced “The Sure Thing,” directed by Rob Reiner, and “Young Sherlock Holmes,” which were presented in association with Steven Spielberg’s Amblin Entertainment. For television, he executive produced the telefilms “Scandal Sheet,” “Happily Ever After,” “When Your Lover Leaves” and the award-winning “All the Kids Do It.”

Born in Teaneck, New Jersey, and educated at the University of Denver, Mr. Birnbaum built a successful career as Vice President of A&M Records and Arista Records before entering the film business to produce motion pictures.

He is currently Co-Artistic Director of the AFI Conservatory and serves on the Advisory Board for UCSB at the Center for Film, Television, and New Media. He is also a mentor to the USC Peter Stark Producing Program as well as the UCLA Graduate Film program.

GARY BARBER (Producer) founded the production, finance and distribution company Spyglass Entertainment with partner Roger Birnbaum, where he serves as Co-Chairman and CEO.

The company’s savvy production choices from the beginning led to the phenomenal box office success of “The Sixth Sense,” starring Bruce Willis, which went on to gross over \$661 million and garnered six Academy Award® nominations. Further successes include “The Count of Monte Cristo,” with Jim Caviezel and Guy Pearce, “Keeping the Faith,” with Ben Stiller and Edward Norton, “Shanghai Noon,” with Jackie Chan and Owen Wilson, and its sequel “Shanghai Knights,” as well as the dynamic teaming of Al Pacino and Colin Farrell in “The Recruit.”

Mr. Barber executive produced and co-financed two milestone movies: “Bruce Almighty,” starring Jim Carrey and Jennifer Aniston, which grossed over \$485 million in worldwide box-

office and is considered one of the blockbuster comedies of all time, and “Seabiscuit,” the tale of a legendary racehorse, starring Tobey Maguire, Chris Cooper, and Jeff Bridges, which received seven Oscar® nominations with its moving story of triumph over adversity.

Mr. Barber went on to produce “The Pacifier” and “The Hitchhiker’s Guide to the Galaxy.” “The Pacifier,” a family comedy starring Vin Diesel, earned approximately \$200 million in worldwide box office, while “The Hitchhiker’s Guide to the Galaxy,” an adaptation of the Douglas Adams bestseller, crossed the \$100-million mark globally.

Spyglass also co-financed and Mr. Barber executive produced: “The Legend of Zorro,” the sequel to the 1998 smash hit, with Catherine Zeta-Jones, Antonio Banderas, and director Martin Campbell, and “Memoirs of a Geisha,” based on the best-selling novel, helmed by Rob Marshall (“Chicago”) and starring Ziyi Zhang and Ken Watanabe. “Memoirs of a Geisha” earned Spyglass three Oscar® wins out of six nominations, bringing a total of 26 nominations to the eight-year-old company.

Last year’s successful Walt Disney Pictures’ “Eight Below” was co-financed by Spyglass and executive produced by Mr. Barber. In the spring of 2007 is the release of “The Lookout,” a crime thriller written by the acclaimed Scott Frank in his directorial debut. Spyglass produced and financed the film, which will be released domestically through Touchstone Films.

Spyglass recently wrapped production on the live-action feature of the beloved classic cartoon series, “Underdog,” as well as two new comedies, “Evan Almighty,” the sequel to “Bruce Almighty” starring Steve Carell, and “Balls of Fury,” a hilarious look at a former ping-pong champ.

A seasoned veteran of the business, Barber has been directly responsible for operating companies in feature-film production and distribution, foreign theatrical, video and TV distribution, exhibition and pre-recorded music and music publishing. He was responsible for building these companies from the ground up.

In managing these businesses, Barber was instrumental in making many landmark deals, identifying and breaking new talent and producing major worldwide hits. His international expertise is considered one of the best in the business, with extensive relationships in worldwide theatrical, video and television. As an executive with unparalleled experience and financial savvy, Barber has also developed strong relationships in the commercial and investment-banking community and earned the respect of this tightly knit group through constant and successful deal-making.

Barber is the former Vice Chairman and Chief Operating Officer of Morgan Creek Productions. During his eight and a half years at the company, he was in charge of all day-to-day operations for each of Morgan Creek’s business entities, including feature-film production, foreign distribution, music, exhibition and interactive.

Barber has produced or executive produced over 50 feature films and TV shows including the 1994 hit that rocketed Jim Carrey to stardom, “Ace Ventura: Pet Detective,” its highly successful sequel, “Ace Ventura: When Nature Calls,” and the 1991 blockbuster “Robin Hood: Prince of Thieves,” starring Kevin Costner.

JONATHAN GLICKMAN (Producer) is responsible for the development and production of all Spyglass films. In 1993, Mr. Glickman joined Caravan Pictures as an intern, and by 1997, he had worked his way up to President of the company. During this time, he helped to

bring in such projects as “While You Were Sleeping,” serving as associate producer. Later, he also produced the international smash hits “Rush Hour” and its sequel “Rush Hour II.” In addition, Mr. Glickman executive produced “Grosse Pointe Blank” and Walt Disney’s “Inspector Gadget.”

In 1998, Mr. Glickman was named President of Production for Spyglass Entertainment. While at Spyglass, he has produced “Shanghai Noon,” “Count of Monte Cristo,” “Mr. 3000,” “The Hitchhiker’s Guide to the Galaxy,” and the 2005 family hit “The Pacifier.” In 2007, Mr. Glickman is producing the summer releases “Rush Hour 3,” “Underdog,” and “Balls of Fury.” Mr. Glickman, who is married to television writer Christy Callahan, graduated with honors in English from the University of Michigan and attended University of Southern California’s Peter Stark program.

MICHAEL MACARI’s (Producer) recent notable credits include the hugely successful American remake of the Japanese horror film “The Ring” for DreamWorks Pictures and its sequel, “The Ring Two.” Among Macari’s upcoming projects are such features as New Line Cinema’s “No Place Like Home,” starring Vince Vaughn, and “Amusement,” to be directed by John Simpson, as well as “Fracture,” for Paramount Vantage. In addition, he is actively developing, packaging and producing over two dozen other studio and independent film and television projects.

Previously a Development and Production Executive for Fine Line Features/New Line Cinema, Macari was responsible for such acclaimed features as “The Anniversary Party,” starring Jennifer Jason Leigh, Alan Cumming, Kevin Kline, and Gwyneth Paltrow and “Human Nature,” with Patricia Arquette and Tim Robbins. He also covered various domestic and international film festivals and tracked independent feature films at all stages of production for potential domestic and international distribution.

Prior to joining Fine Line, Macari was an agent trainee at United Talent Agency, where he worked with such clients as Joel and Ethan Coen, Wes Anderson, and Curtis Hanson. He is a graduate of Duke University, the University of Texas Law School, and the University of London—QMW in addition to being a member of the California State Bar.

NEAL EDELSTEIN (Producer) served as executive producer of the hugely successful American remake of the Japanese horror film “The Ring” and “The Ring Two” for DreamWorks Pictures.

Edelstein graduated from the University of Arizona in 1992 with a Bachelor in Fine Arts with an emphasis on film studies. He moved directly to Los Angeles where he began his film career as production assistant on commercials and film productions. Edelstein rose through the ranks and went on to produce numerous television spots.

In 1997, Edelstein produced David Lynch’s film segment in “Lumiere,” shot with the original Lumiere brothers’ camera. Upon completion of the film, Edelstein and Lynch became partners in The Picture Factory, a film production company. Edelstein produced Lynch’s award-winning internationally acclaimed films “The Straight Story” in 1999 and “Mulholland Drive” in 2001.

Edelstein’s forthcoming features include the Vince Vaughn comedy “No Place Like Home” as well as the John Simpson horror film “Amusement.” Other projects slated for 2007 include “Kung Fu High School” for The Weinstein Co.

In addition to filming the international smash hits “Blade: Trinity,” “Blade 2” and “S.W.A.T.,” **GABRIEL BERISTAIN, ASC/BSC** (Director of Photography) most recently shot the action feature “The Sentinel,” starring Michael Douglas.

Born in Mexico, Beristain is the son of Luis Beristain, a successful Mexican actor whose last feature film was Luis Bunuel’s masterpiece “Exterminating Angel.” His son’s interest in filmmaking began at a young age, when he became actively involved in the Mexican independent film movement.

Beristain emigrated to Europe, where he worked as a documentary and newsreel cameraman following sensitive political, social and ecological issues. Settling in England, Beristain attended the prestigious National Film and Television School.

In 1987, Beristain was honored with the Silver Bear at the Berlin Film Festival for his photography of Derek Jarmen’s “Caravaggio.” Among Beristain’s other film credits are “The Ring 2,” “The Spanish Prisoner,” “Dolores Claiborne,” “K2” and “Aria.” Beristain moved to Los Angeles in 1991, where he now resides.

CARLOS BARBOSA (Production Designer) is an Emmy® nominee for his work on the hit Fox series “24” and has also worked on such acclaimed and popular series as “Lost,” “Studio 60 on the Sunset Strip” and “CSI: Miami.” His recent credits include the feature film “Coach Carter” and the HBO film “Walkout” directed by Edward James Olmos.

A native of Bogotá, Colombia, Barbosa studied architecture at the Universidad de los Andes and eventually received his master’s degree from the Tulane School of Architecture in New Orleans. After designing projects across America, including the 1984 World’s Fair in Louisiana, Barbosa launched his film career in Los Angeles. Working as an Art Director, he soon distinguished himself with his work on such films as Gus Van Sant’s remake of “Psycho,” among others.

TISH MONAGHAN’s (Costume Designer) recent work includes “The Exorcism of Emily Rose,” starring Laura Linney, Tom Wilkinson and Jennifer Carpenter; Lasse Hallström’s “Unfinished Life” with Robert Redford, Jennifer Lopez and Morgan Freeman; “The Underclassman” with Nick Cannon, Rosalyn Sanchez and Cheech Marin; and “Catch and Release” with Jennifer Garner. Additional feature credits for Monaghan include the Warner Bros. feature “Cats and Dogs,” “Happy Gilmore,” and “Distant Thunder.” Tish’s next project is Paramount Pictures’ “Hot Rods,” with “Saturday Night Live” star Andy Samberg.

A native of British Columbia, Monaghan received her BFA from the University of Victoria and subsequently went on to complete a Costume Studies Course at Dalhousie University in Nova Scotia. Initially working as a costumer, cutter and supervisor, Monaghan landed her first design job in 1983 on the Canadian miniseries “Brothers by Choice.” She honed her craft by working as Assistant Costume Designer on such critically acclaimed films as “Snow Falling On Cedars,” “Cousins,” “The Accused,” “Roxanne” and “The Santa Clause 2.”

Monaghan’s television credits include such miniseries as Hallmark’s “The Five People You Meet in Heaven,” USA network’s “Traffic,” “Sole Survivor” for Columbia Tri-Star/Fox and “Aftershock” for CBS. She also worked on the Spelling series “The Heights” and has completed numerous movies for television.

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