

THE
LIVE

THE
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MIST

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Ytinifni Pictia

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10 Universal City Plaza, 20th floor. NBC Universal Building,
Universal City, California 91608
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THE INN IN THE MIST - PRE PRODUCTION



SYNOPSIS

On October 31st, 1870 on the coast of England in the town of Brighton, the Inn At The Mist burned to the ground. On October 31st, 1875, the Inn At The Mist has been reincarnated...

This suspenseful production centers around the character, Mary Charles, the former keeper of the Inn In The Mist. Mary Charles is alive, but only in spirit. In life, Mary Charles witnessed many unfortunate events while "keeping" the Inn. Although she did not participate in these events, she did nothing to help. This is almost an equal sin. Therefore, she has been brought back into existence to redeem herself for her lack of intervention.

Mary Charles' counterpart is the coachman, Michael Gregory. At first glance, Michael Gregory appears to be a friendly, affable coachman who stumbles upon the Inn with a passenger, Jonathan Taylor - a man with a questionable past - seeking refuge from inclement weather. Actually, Michael Gregory has a darker side. He has, along with Mary Charles, orchestrated a union of four apparent strangers. His purpose is quite the opposite of Mary Charles, for as she is there to redeem herself and protect her arriving guests, he is there to collect their souls. On every Hallows Eve since the beginning of time, Michael Gregory has attempted to collect souls of the vulnerable.

CAST – Pursuing (Innovative is Packaging project)

MARY	AMANDA SIGNFRIED (Mamamia, Gone, Red Riding Hood)
MICHAEL	SEAN ASTIN (Lord Of The Rings, Rudy)
JONATHAN	F. MURRAY ABRAHAM (Scarface, Amadeus, Finding Forrester)
BRIAN	IAN SOMERHALDER (Vampire Diaries, 12, Lost, Pulse)
BEATRICE	IVANA MILICEVIC (Vanilla Sky, Casino Royale, Love Actually)
CLARE	NINA LISANDRELLO (Devil Wears Prada, Beauty And The Beast)
MILLICENT	REA PEARLMAN (Cheers, Class Act, Fraiser)

FILM-MAKERS

DIRECTOR	JONATHAN DILLION
PRODUCER	GREG CONTE & DIGITAL DOMAIN
EXECUTIVE PRODUCERS	RAE' MICHAEL MOE' CHRISTOPHER DENT
PRODUCTION DESIGNER	HELENA HAMILTON GABOR NORMAN
MUSIC	LAURENT EYQUEM & GREG CONTE

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CAST



AMANDA SYGFRIED

Wide-eyed actress Amanda Seyfried is best known to audiences for her hilarious performance as slow-witted but popular Karen Smith in the 2004 film *Mean Girls*. She followed up the film's success with a role on the popular series *Veronica Mars*, playing the title character's murdered best friend in a series of "Laura Palmer-esque" flashbacks. She also took a role on the popular and controversial series *Big Love* before signing on to star in the big-screen adaptation of the popular Broadway play *Mamma Mia!*, a musical about a bride-to-be searching for her real father, set to the tunes of the popular

Swedish disco group ABBA

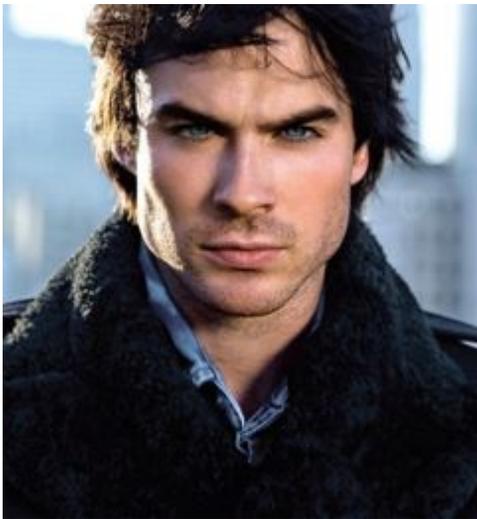


SEAN ASTIN

In the summer of 1999, Astin landed the coveted part of portly hobbit Samwise "Sam" Gamgee in [Peter Jackson's](#) highly anticipated three-film adaptation of J.R.R. Tolkien's *The Lord of the Rings* trilogy. Auditions for the role were held over several months in every English-speaking country in the world. Astin's father had appeared in Jackson's horror film [The Frighteners](#), and the veteran actor's fondness for the director made Astin determined to get the part. When he found that his only competition was an overweight English thespian, Astin gained 30 pounds to secure the role. All three installments of the trilogy -- *The Fellowship of the Ring* (2001), *The Two Towers* (2002), and [The Return of the King](#) (2003) -- Astin kept busy with a slew of projects throughout the 2000's, like *50 First Dates*, *Click*, and an arc on the TV series *24*. Astin would also do extensive voice acting in the 2000's and 2010's, on kids shows like *Special Agent Oso* and *Teenage Mutant Ninja Turtles*.

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CAST



IAN SOMERHALDER

As for acting, Ian Somerhalder has appeared on several television shows and films. Though he was seen on series like *The Big Easy* and *Young Americans*, one of his most notable earlier roles was that of Paul Denton in the movie *The Rules of Attraction* in 2002. Other appearances of his include those in *Anatomy of a Hate Crime*, *Life as a House*, *Changing Hearts*, and an episode of *CSI: Crime Scene Investigation*. In 2003, he got a part in *Law & Order: Special Victims Unit*, and was next seen on *CSI: Miami*. The next year, Somerhalder played U.S.S. Swordfish: Danny Miller in the movie *In Enemy Hands*, and later starred as Adam Knight in six episodes of *Smallville*.



IMOGEN POOTS

Imogen Poots is a young British actress whom I first noticed in *V for Vendetta* (she played the young Valerie). She is probably most known for her role as Tammy in *28 Weeks Later*, however. Poots has a very unique look and a maturity beyond her years. She tends to be relegated to smaller roles, but after the critically acclaimed *Cracks*, she may be seeing some larger parts. She was most recently in the film adaptation of *Jane Eyre* and has three movies in production, including a remake of the horror comedy classic *Fright Night*. Favorite Imogen Poots role: Tammy in *28 Weeks Later* (although I am anxious to see her in *Cracks* as well)

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FILMMAKERS

RAISLEY MICHAEL MOE BENNETT

Michael is a business major graduate of San Jose University. He has been working for the past 10 years as an executive producer for indie films. Producer Greg Conte and Michael have joined forces to get, *The Inn In The Mist*, project off the ground. Michael was instrumental in raising private capital for several films:

Devils Project: \$ 5 million, La Mission: \$ 300 k, Trick: Sold options to Summit Productions, and Capture: PA funding. Recently principal for Hearthstone LLC based in Newport Beach CA.. Specializing in Private Equity Funding for Film Projects.

GREG CONTE

Over the past 20 years, Gregory Conte has worked in the entertainment industry as a digital sound editor, music composer, arranger, orchestrator, producer, and sound designer. Professionally working under the name GREGORIO. his experience includes work in music for radio, television, film, theatre, video, internet, themed entertainment venues & theme parks. His education is in Digital audio & musical composition and was trained in orchestration & film scoring by the noted film composer, Dr. Albert Harris at Pacific Christian College and the Grove School of Music. He has worked with Pro-Tools for the past 8 years, and is in the process of getting his Pro-Tools Certification in various disciplines (ADR, foley, surround-sound mixing (5.1, 7.1, etc.) to stay on top of this highly specialized technology & software. He has produced various genre's of music in mediums such as film, television stage & digital entertainment.

His most recent project writing, producing & composing the music for a new film entitled, **The In At The Mist**. This all-original ghost story, set in Victorian England, is set to begin principal photography in January, 2013

Samples of his work are available at his websites at www.gregorio.co and www.weststargroup.net.

References can be made available upon request.

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DIRECTOR'S BIO



JONATHAN DILLON

While attending the prestigious school of cinema at the University of Southern California from 2003-2006, Jonathan Dillon was named one of the top filmmakers in the country through the Project Greenlight/ Coca-Cola Refreshing Filmmaker Competition. In 2005, he took a leave of absence from school to produce his first feature film *FIGHT NIGHT*, which wound up playing in over two dozen film festivals worldwide and winning numerous awards before successfully releasing through Phase 4 Films and on the variety of Showtime networks. Since then he has produced various music videos, promos, shorts and commercials. Jonathan is currently developing *THE BLUFF*, an adventure/comedy feature film set in the gambling haven known as Las Vegas.

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HORROR GENRE

Boo! Scary movies are big business

Horror is helping Hollywood during this year's slump. Do movie fans want more thrills and chills?



NEW YORK (CNN/Money) – Do you like scary movies?

Apparently, the answer is yes. With all the talk of a box-office slump afflicting Hollywood this year, the lowly horror flick, which often lacks big special effects, bankable stars and favorable reviews from critics, has been a bright spot for the industry. "The Exorcism of Emily Rose," which debuted three weeks ago, has been a surprise hit for [Sony \(Research\)](#), generating nearly \$63 million in ticket sales. Earlier this year, a remake of "The Amityville Horror" did about \$64 million while "The Ring Two," a sequel to the 2002 blockbuster, brought in about \$75 million. "Horror is one of those genres that have a seemingly inexhaustible supply of audience," said Paul Dergarabedian, president of Exhibitor Relations Co, a box-office tracking firm. "And this year there has been a preponderance of ones that have done well." With Halloween a month away, studios are hoping that the success will continue. Sony is releasing a remake of John Carpenter's 1980 horror classic "The Fog" on Oct. 14. [General Electric's \(Research\)](#) Universal has "Doom," a movie based on the popular video game about humans battling monsters, due out a week later. Finally, [Lions Gate Entertainment \(Research\)](#) will be releasing "Saw II," the sequel to last year's thriller about a gruesome serial killer, on Oct. 28. **Nothing frightening about the profits.** Why have horror films continued to find decent audiences at a time when many are shunning movie theaters? Robert Routh, a media analyst with Jefferies & Co., said that the subject of horror films lend themselves to more creative advertising campaigns. In addition, there's often a greater onus on making sure the story is interesting since horror movies usually don't rely on well-known movie stars. "The key is quality. Who plays what part is not as big of a driver that leads people to the box office as it is in an action/adventure film," said Routh. With this in mind, horror movies are also a boon for many studios. Since production costs are relatively low, it's a lot easier to make a healthy profit on a horror movie. "Horror always has a consistent audience. That doesn't often translate into blockbuster numbers but since they tend to be cheaper anyway, they don't need to do over \$100 million," said Brandon Gray, president and publisher of Box Office Mojo, a movie research company.