

OPEN YOUR EYES

PRESS KIT



IT'S NOT WHAT YOU LOSE. IT'S WHAT YOU FIND.

AFI'S DIRECTING WORKSHOP FOR WOMEN PRESENTS A 6 [ft] 1 PRODUCTION "OPEN YOUR EYES"

STARRING TRACI DINWIDDIE SUZY NAKAMURA ERIC LANGE TERESA HUANG

CASTING BY MONIKA MIKKELSEN MUSIC BY WOLFRAM DE MARCO AND LESLIE STEVENS EDITED BY STEVEN ANSELL

DIRECTOR OF PHOTOGRAPHY STEPHANIE MARTIN EXECUTIVE PRODUCERS MARK GOODSTEIN ERICK HERRING JOHN STEIN

PRODUCED BY DAVID NEWSOM AMY SOMMER ALISA WIEGERS WRITTEN AND DIRECTED BY SUSAN COHEN



www.openyouresmovie.com

OPEN YOUR EYES

AFI'S DIRECTING WORKSHOP FOR WOMEN

In 1967, the American Film Institute (AFI) was created to train the next generation of filmmakers and to preserve America's fast-disappearing film heritage. AFI immediately became a gathering place and point of focus and coordination for leading artists and educators who supported film and television as an art form.

For over three decades, AFI's Directing Workshop for Women (DWW) has been the premiere institution working to increase the number of women behind the camera. The DWW "continues to stand as a reminder that moving-image storytellers should be more inclusive of today's diverse voices." There has been a long decline in the number of female directors. In 2006, women accounted for only 7% of all directors in Hollywood.

The DWW is a highly competitive program, selecting only 8 women out of over 200 applicants each year to participate, and created to "provide talented women with an opportunity to direct narrative film projects." The workshop takes the form of an intensive, three-week course of speakers and projects that help us to refine our scripts and understand the challenges of directing. By providing us access to individuals who have achieved success in the film industry and are willing to share their knowledge, the DWW ensures that our projects and future directing careers have the best possible chances of success.

Former DWW alumnae have included Maya Angelou, Ellen Burstyn, Anne Bancroft, Randa Haines (CHILDREN OF A LESSER GOD), Cicely Tyson, Joanne Woodward, Lesli Linka Glatter (ER, WEST WING, STUDIO 60 ON THE SUNSET STRIP, and GREY'S ANATOMY, to name just a few), and Patty Duke. More recent graduates of the program include Kellie Martin, who, after completing the program, directed the Hallmark series MYSTERY WOMAN, Sian Heder, whose DWW short, MOTHER, won 3rd prize at the 2005 Cannes Film Festival's Cinefondation, and Deb Hagan, whose DWW short, PEE SHY, has been an official selection at 50 festivals worldwide and has won 14 times.

I am honored to have the opportunity to add my voice and creative vision as a director to this distinguished list.

For more information on AFI and the DWW, visit www.afi.com and www.afi.com/education/dww

OPEN YOUR EYES

TAGLINE | LOGLINE | SYNOPSIS

TAGLINE:

It's not what you lose. It's what you find.

LOGLINE:

A journey of self-discovery begins when a woman diagnosed with breast cancer finds herself locked in a bathroom with a stranger during a bridal shower.

SHORT SYNOPSIS:

Life threw Julia a curve ball she never expected – breast cancer. While attending a bridal shower, Julia finds herself locked in a bathroom with a stranger – where she realizes life is not about what you lose, but what you find.

MEDIUM SYNOPSIS:

Life threw Julia a curve ball she never expected. OPEN YOUR EYES follows Julia as she struggles to come to terms with her life after being diagnosed with breast cancer. While attending a bridal shower, Julia finds herself locked in the bathroom with a stranger, the frank-talking sister of the bride-to-be – where she learns life is not about what you lose, but what you find. Kat's candor and humor help Julia to gain the courage to confront her future and realize that she is still whole.

LONG SYNOPSIS:

Life threw Julia a curve ball she never expected. OPEN YOUR EYES follows Julia as she struggles to come to terms with her life after being diagnosed with breast cancer. It all comes to a head when she attends a friend's bridal shower – wanting desperately to escape from the clamor of the other women, Julia hides out in the bathroom – only to be intruded upon by a stranger.

The stranger turns out to be Kat, the frank-talking sister of the bride-to-be, who, like Julia, would rather be in the bathroom than out with the other women. Julia is taken by surprise when she finds herself locked in the bathroom with Kat.

In this unlikely hiding place, Julia finds herself in a very intimate conversation without really knowing how she got there. As she opens up to Kat, Julia realizes that she can't hide forever.

OPEN YOUR EYES

DIRECTOR'S STATEMENT

Cancer might have been the first disease I was ever aware of as a child - one of my mother's dear friends had to have a radical mastectomy, and the effects of that and everything that followed in her life have stayed with me. She lived another two decades, changed, but still one of the most "whole" people I ever knew.

As a little girl, it was so odd to think that breasts could get cancer. How stupid is that, anyway? You don't even need them for anything! But, as I got older, the whole question of breasts became much more complicated. You don't need them to live, really, but they are so much more than a fashion accessory - they are important in ways that I still don't fully understand. It was still shocking, though, the first time I heard of a woman forgoing a needed mastectomy because she couldn't bear to lose her breasts. Death or breasts? How was that even a question?

Once I became aware of that phenomenon, I started hearing about women who stopped short even of chemotherapy, fearing the effects it would have on their bodies and, though it was unstated, their conceptions of themselves as people and as women. I realized at the time that there was something profoundly odd about these situations.

As George Braque said, "I do not believe in things. I believe only in their relationships." Once I realized that I wanted to tell a story about a woman who had resigned herself to the loss of a breast but who had forgotten to let those closest to her help, forgotten to include them in a process that, in some ways was worse for them, things went very quickly.

I was a first-time writer, though, so the idea and execution morphed repeatedly as I learned how, as a writer/director, to get a script (the original draft that I submitted to AFI's Directing Workshop for Women was written in two and a half days) on the screen. But the essence of the story remained the same.

What happens to a woman and those closest to her when the defining aspect of her womanhood is taken away? The Directing Workshop for Women, the AFI faculty, the other directors from my year, and my producers were such a support during this process, which underlined for me that things are almost never experienced alone - we go through life flexing and pulling at the bonds of our various relationships, be they critical and central to our lives or tenuous and relatively unimportant.

I realized during the making of the film that I was also doing it for the brave women that signed on to share their stories with me and to support me in telling my story. Even though I didn't set out to write a film specifically to "give back" to the community of cancer survivors, I hope that all of "my" women are proud of the outcome and I hope that families going through the ordeal of cancer will see that they are not alone and that there is support all around - even in the most unlikely of places.

Susan Cohen, July 26, 2008

OPEN YOUR EYES

PRODUCTION NOTES

First-time writer and director, Susan Cohen wanted to explore the complex relationship that women have with their bodies and what happens when an aspect of what they have defined as part of their femininity and sexuality is suddenly taken away.

OPEN YOUR EYES portrays an extremely complicated subject – the effect of breast cancer on a survivor – and there were many challenges. Limited to only fifteen pages of script, per AFI's Directing Workshop for Women (DWW) regulations, Susan wanted to illustrate the impact this disease has not only on the individual but also those closest to them. But, since life as a cancer survivor includes much besides just the disease, Susan also wanted to bring everyday levity to the film. This was accomplished by setting the major arc of the film in a bathroom during a bridal shower – where the lead character, Julia, is “trapped” with a frank-talking stranger, Kat, who has no personal boundaries, forcing Julia, unexpectedly, to open up.

To ensure the authenticity of the subject matter Susan worked with The Constance G. Zahorik Breast Center at Huntington Hospital in Pasadena, California. They put Susan in touch with one of their highly regarded breast cancer specialists and surgeon, Dr. Francesca Hoehne, who became a consultant on the project and had the following to say, “This is a great portrayal of “real issues” ... I think it's so important that this is a film about living, not dying.” In addition, a psychologist and breast cancer survivor was instrumental in helping Susan to further shape Julia's story. Susan was also fortunate to have access to women and family members who have been impacted by both breast cancer and other forms of cancer.

A key visual element of the story was the contrast between Julia's state of mind and that of her friends as well as the past and present. The filmmakers – David Newsom (Producer), Alisa Wieggers (Producer), Stephanie Martin (Director of Photography), Steven Ansell (Editor), Beauchamp Fontaine Hebb (Production Designer), Darragh Marmorstein (Costume Designer), Heather Howard (Hair and Makeup Artist) and Susan - discussed how best to illustrate this contrast. It was going to be critical to differentiate between the past and present utilizing production design, wardrobe, hair and makeup and camera work. The team work extensively to bring all of the elements together.

Also to illustrate past and present, Hair and Makeup Artist Heather mapped out with Susan the various transitions that Julia would go through. Wigs, donated by Reflections part of Simms/Mann UCLA Center for Integrative Oncology, as well as special effects makeup were utilized. Susan and Costume Designer Darragh realized the impact wardrobe would have on the final reveal. Susan wanted it to feel like a blossoming for Julia – after scanning through hundreds of dresses at NBC Universal Costume Department they found the perfect one that would allow for the visual that Susan desired - it need to be both subtle and subconscious to the viewer. Costume design and hair and makeup needed to work in tandem with each other since they would provide the viewer with a timeline that would illustrate the changes that Julia was experiencing both emotionally and physically.

OPEN YOUR EYES

PRODUCTION NOTES

One of the elements that became a central theme for Susan when she was developing the script was exterior vs. interior. Susan wanted the exteriors, including the specific lighting and sounds, to be an extra character in each scene, showing that even though Julia has become isolated that life goes on around her, without her. Finding practical locations where elements of greenery were visible from windows was key to building on this idea. Julia and Kevin's kitchen is where this theme was most important – a huge tree outside of the main kitchen window was framed between the two actors during a critical scene. The interior vs. exterior was also utilized during the bridal shower – where at first Julia only wants to escape from the life around her even though she very much wants to be part of it.

Director of Photography Stephanie Martin and Susan developed a visual plan to reflect Julia's past and present sense of self. In the film, Julia embarks on a personal voyage depicted using the present and the past. The flashbacks were less color saturated and often had a slight yet subtle cooler hue. The quality of the light in the flashbacks is very soft yet often high in contrast. The characters are often silhouetted in these scenes. There is very little camera movement in these in the past accentuating the feeling of loss and powerlessness experienced by our character. This contrasts with the present which is more color saturated and warmer in tone. Susan and Stephanie were very careful to keep these differences subtle so that the feeling evoked is more subconscious than obvious. Their intention was that the viewer experience the film and draw their own conclusions rather than tell them what they should be feeling or thinking. Since all scenes were shoot at practical, and sometimes confined locations, both Susan and Stephanie had to be creative as possible. They chose to embrace what they at first considered to be limitations and put them to creative use – utilizing mirrors in the bathroom scenes and selective use of depth of field to enhance the point of view of each character.

Production Designer Beauchamp also had several challenges and with a limited budget (DWW short films can not exceed a total budget of \$25,000), she had to get very creative. There were several locations as well as the affluent bridal shower for Beauchamp to tackle. With the help of Good Gracious event planner Dan Smith the filmmakers were able to pull off a bridal shower that would be the envy of many a bride-to-be.

The incredible cast could not have been assembled without the help of Casting Director Monika Mikkelsen. The first to come aboard was Traci Dinwiddie, who combined the vulnerability, strength and anger that was required for the lead role of Julia. Traci has starred along side Rachel McAdams in THE NOTEBOOK and Kevin Costner and Demi Moore in MR. BROOKS.

Katherine (Kat) was equally critical, as she had to be a credible counterweight to Julia. Susan wanted someone who could play it straight – the performance needed to be quirky but also understated so that it didn't feel contrived. After reading the script, Suzy Nakamura immediately signed on to the project. Suzy has an extensive list of credits including a recurring role on WEST WING, CURB YOUR ENTHUIASM and HELP ME HELP YOU among others. She will soon be seen in the feature films HARMONY AND ME and DOUBTING THOMAS.

OPEN YOUR EYES

PRODUCTION NOTES

For the role of Kevin, Julia's husband, there was never a question once Eric Lange walked into the audition. Eric brought both the passion and vulnerability that was needed for the role of Kevin. Eric effortlessly conveyed the frustration that Kevin was experiencing as he fought to stop Julia from pushing him away. Eric is currently the lead in a new TV series filming in Hawaii. And for the role of Kat's sister and bride-to-be, Teresa Huang's Deborah provided the perfect contrast to Suzy's Kat. Teresa can be seen on the highly acclaimed FX original series *THE RICHES* in her recurring role as Kimmie.

The reveal at the end of the film required extensive CGI so, with casting complete, the filmmakers turned their focus to the visual effects. Unknown to them at the time – that would not be the only scene that would eventually require visual effects. Initially with the assistance of Ken Nakada and then Sean Wilson of The Post Group, the scene was carefully mapped out so that the effect could be accomplished. Traci would need to be tagged with a large mole-like sticker so that the effect could be grounded, preventing it from shifting as she moved and breathed. Next plates had to be shot of an actual mastectomy patient, which would eventually be married to Traci's body. The end result is a seamless and powerful reveal.

Unfortunately, during the shoot, the bald cap Traci wore in one scene began to melt off her head – a casualty of shooting in Los Angeles at the height of summer and the heat generated by the lights and equipment in the tight practical location. Willing to take on another challenge, The Post Group was able to repair the bald cap using CGI. What made this reconstruction particularly challenging was that they also had to repair Traci's reflection in a bathroom mirror – compounding the degree of difficulty. All visual effects were completed over a three month period.

Another challenge was that the camera malfunctioned on the first day of the shoot, resulting in a significant amount of footage of the bridal shower being lost. Due both to financial constraints and AFI regulations, no reshoots were possible – all DWW shorts are shot over five consecutive days. So Editor Steven Ansell and Susan decided to rethink the opening of the movie as well as how to weave the flashbacks into the story. Steven and Susan had only twenty days to lock picture immediately after production wrapped (per DWW regulations), which was very tricky since Steven was simultaneously editing a feature film for Paramount. Working nights, usually until about two in the morning, they worked together to refine the edit until picture lock.

And the challenges continued to appear all the way through the home stretch of post-production. We discovered that the dialogue track (OMF) was not properly translating when exported, and, due to the camera malfunction, the time code on the DAT tapes were not syncing with the time code on the HDCAM tapes. Dialogue and ADR Supervisor Elizabeth Kenton (*SUPERMAN RETURNS*, *THE HUNTING PARTY*, *THE NOTEBOOK*) realized that the only way to fix the sound issue was to manually re-record the DAT tapes onto her system and then hand-cut and place all of the dialogue tracks, which included both production and ADR. Fortunately, Elizabeth's experience and weeks of hard work resulted in a flawless dialogue track.

OPEN YOUR EYES

PRODUCTION NOTES

Once the film was locked Sound Designers Seann Dougherty and Brett Voss began working on the sound design of the film – helping to enhance the exterior vs. interior theme. Susan's vision for the music was that it be understated to the point of minimalism so as not to lead the audience, and Composer Wolfram de Marco created a very beautiful and simple score to support that. The music was confined to beginning and ending of the movie, allowing the performances to speak for themselves and for the audience to react without being led by the music to a particular emotion. Leslie Stevens wrote and recorded the original song that plays over the end credits.

The film was completed on April 28, 2008. Due to the collaborative nature of the team and their passion for the story the filmmakers were able to accomplish their goal – to tell a story that they feel addresses the complexity of the issue while still honoring those impacted by cancer. At the American Film Institute's May 12, 2008 showcase for this year's DWW short films, Susan and OPEN YOUR EYES were honored with the American Film Institute DWW Jean Picker Firstenberg Award for Excellence.

OPEN YOUR EYES

PRODUCTION STILLS



Traci Dinwiddie as "Julia"

Property of AFI & 6 [ft] 1 Productions



Traci Dinwiddie as "Julia"

Property of AFI & 6 [ft] 1 Productions

OPEN YOUR EYES

PRODUCTION STILLS



Suzy Nakamura as "Katherine", Traci Dinwiddie as "Julia", and Teresa Huang as "Deborah" (left to right)

Property of AFI & 6 [ft] 1 Productions



Director Susan Cohen discussing the opening shot with steadicam operator Nicholas Martin

Property of AFI & 6 [ft] 1 Productions
Photo: David Newsom

OPEN YOUR EYES

PRODUCTION STILLS



Traci Dinwiddie as "Julia" and Eric Lange as "Kevin"

Property of AFI & 6 [ft] 1 Productions
Photo: David Newsom



Traci Dinwiddie as "Julia"

Property of AFI & 6 [ft] 1 Productions

OPEN YOUR EYES

PRODUCTION STILLS



Traci Dinwiddie as "Julia"

Property of AFI & 6 [ft] 1 Productions
Photo: Justina Mintz



Suzy Nakamura as "Katherine"

Property of AFI & 6 [ft] 1 Productions
Photo: Justina Mintz

OPEN YOUR EYES

CAST BIOS



TRACI DINWIDDIE | "JULIA"

When Rumi said "Let the beauty we love be what we do", Traci came bouncing along a few years later with aims to become the poster child for those very wise words! She has shared the screen with some of the biggest stars of our time such as Demi Moore as her psychotic kidnapper, Sarah Leaves, in MR. BROOKS. Traci plays the supporting role of Catherine in the up-coming feature film THREE WORDS AND A STAR opposite Joe Anderson (Across the Universe). She was Veronica in THE NOTEBOOK and made Elizabeth Shue's character jealous beyond measure as Diane in LEO with Joseph Fiennes. Her most recent credits include being Renee Vivien, famous lesbian poet of the late 1800's, in the tragic love story, THE TOUCH, as well as a seemingly cold-hearted Detective Tischler in the feature film SEDUCING SPIRITS with Ray Barry and Jason Stuart.



SUZY NAKAMURA | "KAT"

Born and raised in Chicago, Suzy began her career in the touring company of THE SECOND CITY. After moving to Los Angeles, she began guest starring on television, landing recurring roles on THE WEST WING, CURB YOUR ENTHUSIASM and THE MINOR ACCOMPLISHMENTS OF JACKIE WOODMAN. Her film credits INCLUDE DODGEBALL, STARK RAVING MAD, TIMECODE, and the award-winning independent films STRAWBERRY FIELDS (Venice Int'l Film Festival), TREASURE ISLAND (Sundance Special Jury Prize), and BARRIER DEVICE (Student Academy Award). In her spare time, she makes regular appearances in various improvisational and sketch comedy shows around the city.



ERIC LANGE | "KEVIN"

Originally from Cincinnati, Ohio, Eric graduated from Miami University with a B.F.A. in theatre. After moving to Los Angeles, Eric began working on an extensive list of commercials, selling everything from burgers to beer. Since then Eric has been seen on television on shows such as ENTOURAGE, ER, THE WEST WING, CSI, COLD CASE, WITHOUT A TRACE, CSI: NY, JUDGING AMY, NAVY NCIS, BURN NOTICE, and BOSTON LEGAL. This year, Eric will also be seen on the big screen starring in BONDAGE opposite Illeana Douglas, as well as KILLER MOVES. Eric's stage work includes DRIVING MISS DAISY at the Rubicon Theatre, which earned him an Ovation Award nomination, as well as A STREETCAR NAMED DESIRE, also at the Rubicon. Eric's Los Angeles stage work includes UGLY'S FIRST WORLD at the Actors' Gang, THE NORMAL HEART at the Hudson Backstage Theatre, and ASYLUM at the Court Theatre.



TERESA HAUNG | "DEBORAH"

Teresa is someone you would call unique. Or crazy. With an MIT Chemistry degree in hand and more than two decades of typical Asian-American over-achieving under her belt, she decided she wanted a bigger challenge. Acting! Since embarking on this amazing journey, Teresa has appeared a recurring role on THE RICHES and guest starred on COLD CASE, and LAS VEGAS, studied improv at THE YELLOW DRESS all over the country. Her insatiable artistic spirit has led her to her latest endeavor – writing feature films and television samples with her writing partner and longtime friend Rachel Mellon.

OPEN YOUR EYES

FILMMAKER BIOS



SUSAN COHEN | WRITER & DIRECTOR

After graduating from the University of Toronto and before fulfilling her dream of working in the film industry, Susan Cohen honed her skills as a producer and executive in the software, interactive and online arenas in both Canada and the United States.

In 2001, Susan decided to pursue her dream to become a filmmaker – and she's never looked back. Susan's first foray as a producer was on the American Film Institute (AFI) thesis *FILM FUELING THE FIRE*, which received a Directors Guild of America award and has gone on to win more than twelve national and international awards and has been an official selection at thirty-three film festivals worldwide. *FUELING THE FIRE* has also aired on HBO and Cinemax. She produced AFI's DWW short film *LAYING DOWN ARMS*, directed by Carol Schreder and executive produced by Jon Avnet. She also produced *ANIMATED AMERICAN*, a live action with animation short film, directed by James Baker and Joe Haidar. In addition, Susan has produced commercials and a music video for ER star Scott Grimes. Susan is slated to produce two independent features and is developing a television series, *STILL ME*. In the summer of 2007, Susan was selected as one of the eight women to participate in AFI's Directing Workshop for Women. *OPEN YOUR EYES* is Susan's writing and directing debut. In May of 2008, Susan was the winner of AFI's Jean Picker Firstenberg Award for Excellence for *OPEN YOUR EYES*. She is now working on writing her first feature, which she hopes will be her feature directing debut.



DAVID NEWSOM | PRODUCER

David Newsome is a well-known face to TV viewers and in recent years has focused heavily on producing and fine art photography. In 2005, he collaborated with Viggo Mortensen to create a photo journal called *SKIP* (his eldest brother's nickname) which was then published by Mortensen's

In 2005, David began producing movies, starting with his first short film *MOTHER*, written and directed by Sian Heder. *MOTHER* went on to win the Grand Jury Award for "Best Narrative Short" at the Academy Award nomination. *MOTHER* was also selected to compete in the prestigious Cinefondation Competition at the Cannes Film Festival, where it won third place in a field of 18 films from around the globe. *Mother* has since been an official selection at numerous festivals, including Seattle International Film Festival, where it received the "2006 Short Film: Narrative Special Jury Prize". *MOTHER* continues to screen globally and recently took the Grand Jury Award-Narrative Shorts at the Oxford Film Festival. In early 2007, Newsom and Heder partnered with The Mark Gordon Company and are currently in pre-production on the feature film, *TALLULAH*.

OPEN YOUR EYES

FILMMAKER BIOS



AMY SOMMER | PRODUCER

Amy Sommer is an Oscar® nominated and Emmy awarding winning producer. Amy began her career in 1989 with Maury Povich at A CURRENT AFFAIR, then followed him to his eponymous talk show as an associate producer. Moving to Los Angeles in 1993, she worked at ICM and then as Director of Development for Alexander/Enright Productions.

In 1995, Amy co-founded SomFord Entertainment. Their first feature documentary, WACO: THE RULES OF ENGAGEMENT, examined the 1993 tragedy in Waco, Texas. It was nominated for an Oscar and earned an Emmy, airing on HBO and The Documentary Channel. She followed the success of WACO: THE RULES OF ENGAGEMENT with THE JAUNDICED EYE, which premiered at The Toronto Film Festival and currently airs on here!TV in the USA, MAMA/M.A.M.A., FREEDOMS FURY, which she Executive Produced, along with Andy Vajna, Lucy Liu and Quentin Tarantino and STRAIGHT ACTING.

STRAIGHT ACTING is currently airing in the United Kingdom and New Zealand and will air in the USA in 2008. Amy also served as the co-executive producer of UNPRECEDENTED: THE 2000 PRESIDENTIAL ELECTION, an investigation into Florida voting irregularities. In addition, Amy has several documentary projects in various stages of production. Her narrative films include BLUE CAR (Miramax) starring Agnes Nixon, TEKNOLUST (Think Films) starring Tilda Swinton, THE HUNGRY BACHELOR'S CLUB (Razor Digital Entertainment) starring Jorja Fox, and DEADLY LITTLE SECRETS (Think Films/Main Line Releasing) starring Dylan Walsh and Dina Meyer.

Amy holds a B.A. from Wellesley College, and an M.A. from Teachers College, Columbia University. She serves on the board of The ACLU of Southern California, a member of the Everychild Foundation as well as the founder and head of Five Sis

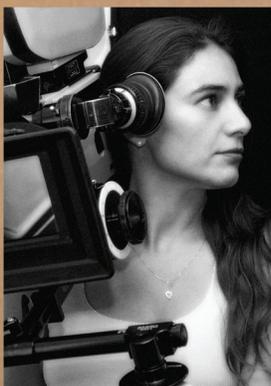


ALISA WIEGERS | PRODUCER

Alisa's background in the creative arts has been varied and diverse. She has worked professionally as a producer, actor, writer and musician in both the United States and Canada. For the past three years, she has worked as a production manager for AOL, producing short original online segments for AOL broadband.

Prior to this, Alisa worked consistently as an actor in film, television, theatre and commercials for over ten years in both Toronto and Los Angeles. Her greatest satisfaction has always been working on independent film and theatre projects. She played the lead roles in HAVE MERCY and PARANOID, independent films which have aired on Showcase, Bravo, TMN and at the Montreal Film Festival.

As a writer, Alisa has co-wrote two plays, HIDE AND SEEK and DR. FEELGOOD, both of which have been produced at the Toronto Summerworks Festival. As a writer/director she has been short-listed for both the prestigious National Screen Institute Zed Drama Prize and AFI's Directing Workshop for Women. Alisa is also an accomplished singer/songwriter having recorded two records that have received airplay on Los Angeles' Indie 103.1.



STEPHANIE MARTIN | DIRECTOR OF PHOTOGRAPHY

Stephanie is a graduate of The American Film Institute in Cinematography. She is one of a few female directors of photography working today. Stephanie just completed shooting in Morocco, THE OBJECTIVE directed by Daniel Myrick (BLAIR WITCH PROJECT). Prior to THE OBJECTIVE, she shot Amy French's feature JUAN FRANCES: LIVE, executive produced by Norman Lear and George Lopez and the feature documentary LAWYER WALKS INTO A BAR.

Stephanie is an accomplished director of photography having worked on narrative films, documentaries, commercials and music videos. She has worked all around the world including India, Argentina, Europe, and Morocco. Stephanie has a Bachelor of Arts from Wellesley College and studied L'Institut d'Études Politiques a Paris.

OPEN YOUR EYES

FILMMAKER BIOS



STEVEN ANSELL | EDITOR

Steven is a graduate of NYU Film School. After arriving in Los Angeles he worked as a PA to a Universal Studios tour guide until working in editorial at a movie trailer production house. From there he somehow finagled his way onto the editorial crew of the feature film "Assassins" back in...well, let's not mention the date. The rest is history. Steven has worked in editorial on numerous box office hits including SPAWN, OCTOBER SKIES, SCARY MOVIE 2, SIMONE, UNFAITHFUL, X-MEN: THE LAST STAND and the soon to be release Rene Zellweger feature CASE 39.



LESLIE STEVENS | SONGWRITER

Leslie Stevens was first introduced to music through her alarm clock radio and soon after began singing in her Church Choir in St. Louis, Missouri. Her credits include original compositions for avant-garde filmmaker Owen Land, sound programmer and assistant to film composer Klaus Badelt (POSEIDON, The PROMISE, CONSTANTINE) and an appearance performing her song OLD TIMERS on the critically acclaimed FX series THE RICHES with Minnie Driver and Eddie Izzard. Schooled formally in the tradition of Opera, Jazz, and The Great American Songbook, and informally in Punk and Country bands, Leslie has toured nationally to rave reviews. She is proud to be the songwriter attached to the upcoming film CREVE COUER, MO produced by and starring Virginia Madsen. Currently, Leslie fronts, sings and writes for her seven piece band LESLIE AND THE BADGERS, who play heartfelt country that can be heard regularly at Los Angeles' famous Hotel Cafe, on radio stations KCRW and Indie 103.1 as well as alarm clock radios nationwide.



WOLFRAM de MARCO | COMPOSER

Wolfram has a vast and extensive career in music. In 2005, he recorded the score for the feature THE WEDDING PARTY with the London Metropolitan Orchestra in the legendary Studio 2 at Abbey Road Studios in London. Most recently he worked on POSEIDON, 16 BLOCKS, CONSTANTINE and CATWOMAN providing both arrangements and additional music for those scores.

He was born in Ansbach, Germany and received his first violin lessons at the age of 6. In 1994, he moved to Frankfurt, Germany, and for the next five years wrote music for commercials as well as corporate movies. Also at that time Wolfram started publishing his own electronic Drum 'n Bass/Triphop tracks under the name OON and did his first scoring for German television.

Wolfram decided to move to Los Angeles in 1999, where he continued working in the advertising field for both the US and European market, but instead found himself doing more and more music for films. In 2000, he scored LEADING TO RESULTS for which he composed and produced the music. The score won several international awards including the "Bronze" at the New York Film Festival. In 2002, he scored the short film, FUELING THE FIRE, which was the recipient of a number of awards including the Director's Guild of America. In 2003, Wolfram was one of fifteen composers selected out of 300 applicants worldwide to participate in the annual ASCAP Film Scoring Workshop, where he conducted one of his compositions in a recording session at the Newman Scoring Stage at Fox Studios. That same year, Wolfram started collaborating with Klaus Badelt on several projects at Hans Zimmer's former company Media Ventures.

OPEN YOUR EYES

FILMMAKER BIOS



MONIKA MIKKELSEN | CASTING DIRECTOR

A California native, Monika graduated from UCLA in 1991, and has enjoyed casting fantastic actors in feature films for an exciting group of filmmakers ever since. Working on OPEN YOUR EYES with director Susan Cohen just re-invigorates her commitment to casting films lead by emerging directors with a fresh vision.

Monika has cast over thirty-five feature films including – DROWNING MONA starring Danny DeVito, Bette Midler, Jamie Lee Curtis, and Will Ferrell, INTER-STATE 60 starring Michael J Fox and Gary Oldman, MILLION DOLLAR HOTEL starring Amanda Plummer, Tim Roth, Julian Sands, and Milla Jovovich, NURSE BETTY starring Renée Zellweger, Greg Kinnear, Morgan Freeman, and Chris Rock, THE OH IN OHIO starring Parker Posey, Danny DeVito and Paul Rudd, FINDING AMANDA starring Matthew Broderick and Brittany Snow, and CLEANER starring Eva Mendes, Samuel L. Jackson and Ed Harris – as well as working with directors and producers such as Oliver Stone, Neil La Bute, Bob Weinstein, Michael Bay, and Pedro Almadovar.



FONTAINE BEAUCHAMP HEBB | PRODUCTION DESIGNER

Beauchamp is a highly regarded set decorator and art director for both feature films and commercials. As a set decorator, she has worked on such films as NACHO LIBRE (starring Jack Black) SKELETON KEY (starring Kate Hudson), TEAM AMERICA, and GO (starring Sarah Polley) to name just a few. Beauchamp has been the art director on over 30 commercials including IBM, NFL, Budweiser, and two for Pepsi

(starring Jackie Chan, P-Diddy and Jay Mohr). Beauchamp has a MA, Summa Cum Laude, Cultural Anthropology from the University of Memphis and a BA, Magna Cum Laude, French & Art History from the University of Tennessee, Knoxville.



DARRAGH MORMENSTEIN | COSTUME DESIGNER

Darragh is a graduate of the Los Angeles Trade Technical College - Fashion Design Program. Her first job in the industry was as an assistant to the stylist for Linda Ronstadt's music video, WHAT'S NEW.

Darragh has worked on a variety of projects such as a benefit concert of JESUS CHRIST SUPERSTAR at the Ricardo Montalban Theatre in Hollywood starring most of the original cast members, Ted Neeley, and Yvonne Elliman and guest starring Jack Black. She recently completed the costume design on the feature HOTEL CALIFORNIA, starring Tyson Beckford and Tatyana Ali. Darragh has also styled ads for Planet Hollywood, Golden Nugget, Playboy Club, L.A. Times and commercials for Wal-Mart, LG, Samsung, and Jinro.

Currently Darragh styles the web show, TOTAL POP STAR, with judges Joey Lawrence and Deborah Gibson. Future projects for Teen Magazine, Palms Las Vegas and Skoal are on the schedule.

For the last three years, Darragh has donated some of her time working on AFI's Directing Workshop for Women short films, including MOTHER, which has won several film festivals, including 3rd prize at the Cannes Film Festival's Cinefondation. She is inspired by these up and coming director's - helping to make their vision come to fruition.

OPEN YOUR EYES

FILMMAKER BIOS



HEATHER C. HOWARD | MAKEUP & HAIR

Heather has been in the industry since 1997. Being a makeup artist has been a dream of hers since she was a child. Heather is a graduate of the Joe Blasco Makeup Institute in Hollywood, CA and is also a licensed esthetician. She specializes in all areas of makeup including special fx as well as hair. Heather has worked with such named artists as Emmy nominated Freddy Rodriguez from SIX FEET UNDER, two-time Emmy Award winning actress Heather Tom from THE YOUNG AND THE RESTLESS, and Scott Grimes from ER to just name a small few.

More recently Heather has been involved with the AFI's DWW program, working on LAYING DOWN ARMS, directed by Carol Schreder and now OPEN YOUR EYES, directed by Susan Cohen. Heather has also worked with Susan on several other projects including the live action with animation short, ANIMATED AMERICAN, directed by James Baker and Joe Haidar and the Scott Grimes music video, SUNSET BLVD. directed by Brian Pitcher.



ELIZABETH KENTON | DIALOGUE AND ADR SUPERVISOR

Elizabeth Kenton is a renowned and award nominated ADR and dialogue supervisor who has worked on over 40 feature films including TRAINING DAY, THE NOTEBOOK, and SUPERMAN RETURNS and with such amazing actors as Denzel Washington, Richard Gere, Bruce Willis, and Robin Williams to name just a few. Elizabeth's passion for OPEN YOUR EYES was a gift beyond price; when a technical error resulted in the dialogue from the OMF being usable and the time code on the HDCAM and DAT tapes not matching, she spent weeks editing and hand cutting all of the dialogue from the backup DAT tapes. Her passion as a dialogue and ADR supervisor comes through with her unwavering approach to never settling for less.

CHRIS DAVID | RE-RECORDING MIXER

Chris David is an Oscar® nominated mixer and has worked on such films as LEGENDS OF THE FALL, CLUELESS, and NURSE BETTY to name just a few. Chris is the President of Wildfire Studios and provided OPEN YOUR EYES with his expertise during a two day mix at his facility. Chris was able to weave the sounds (dialogue, music and effects) with the visuals to create a sound mix that lent itself beautifully to the films visuals.

THE POST GROUP | POST PRODUCTION FACILITY

The Post Group provided OPEN YOUR EYES with over 30 years of expertise in post production services. The Post Group partnered with OPEN YOUR EYES to support the filmmakers in their vision, providing all necessary post production services as well as creating the complex visual effects that were required for two critical scenes in the movie. The Post Group has created effects for such films as APOLLO 13, INDEPENDENCE DAY, and TITANIC. The Post Group is also one of the large post production facilities in the world.

OPENING CREDITS

AFF's Directing Workshop for Women
presents

a
6 [ft] 1 PRODUCTION

Traci Dinwiddie

Suzy Nakamura

Eric Lange

Teresa Huang

OPEN YOUR EYES

END CREDITS

Written and Directed by
Susan Cohen

Produced by
David Newsom
Amy Sommer
Alisa Wieggers

Executive Producers
Mark Goodstein
Erick Herring
John Stein

Director of Photography
Stephanie Martin

Edited by
Steven Ansell

Music by
Wolfram de Marco
and
Leslie Stevens

Casting by
Monika Mikkelsen

Visual Effects Supervisor
Sean Wilson

Associate Producers
David and Joza Cohen
Marcia Goodstein and Bill Gross
Kathleen M. Harris
Robert E. Malchman
Beverly Sommer

C R A W L

Julia	Traci Dinwiddie
Katherine	Suzy Nakamura
Kevin	Eric Lange
Deborah	Teresa Huang
Naomi	Julie Lee
Tess	Elisabeth Roland-Reza
Eva	Margaret Medina
Doctor	John Bishop
Bridal Shower Guests	Karen Black
	Jennifer Chang
	Barbara Chow
	Erin Hill
	Jennifer Johnson
	Jessica Kalin
	Sarah Lenkowski
	Keiko Noto
	Noelle Scaggs
	Alisa Wiegers
Production Designer	Fontaine Beauchamp Hebb
Costume Designer	Darragh Marmorstein
Key Makeup Artist	Heather C. Howard
Assistant Makeup Artist	Sherri Haight
Line Producer / UPM	Anthony R. Ervolino
Medical Consultant	Francesca Hoehne, M.D.
Consultant	Melissa Johnson, Ph.D.
Bridal Shower Food & Event Styling	Dan Smith, Good Gracious! Events
Casting Associate	Gene Vassilaros
First Assistant Directors	Jennifer Willis
	Jay Guerra
Second Assistant Director	Elisabeth Roland-Reza
Script Supervisor	Babette Stith
First Assistant Camera	Joseph Walsh
Second Assistant Camera	Sean Conaty
Assistant Camera	David Lassiter
Steadicam Operator	Nicholas Martin
Gaffer	Neal Mhaskar
Electric	Samuel Horowitz
Key Grip	Kris Carillo
Grips	Erik Beegal
	David Cronin
	Heather D. Kehayas
	Jesse Alson-Milkman

Swing	Ebony Winston
Still Photographers	David Newsom Justina Mintz Oliver Baldovino
Sound Mixer	Mark Patino
Boom Operator	Steven Schwedt
Supervising Dialogue & ADR Editor	Elizabeth Kenton
Supervising Sound Editors / Sound Designers	Seann Dougherty Brett Voss

AFI Coordinator	Barbara Chow
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Storyboard Artist	Joe Haidar
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Drivers	Tony Fonseca
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Production Assistants	Jason Bennett Danielle Bush Tiffany Seiter
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Catering	Blue Tuesday
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Re-Recorded at Wildfire Post-Production Studios

Re-Recording Mixer	Chris David
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ADR Mixer	Eric Thompson
ADR Recordist	Travis McKay
Recordist	Gabriel Serrano
Engineer	Jim Albert

Head Sound Effects Librarian	Maureen O'Connell
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DaVinci Colorist	Michael Mintz
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HD On-line Editor	Bob Williamson
Audio Layback	Ben Thomas
Technical Operations Advisor	Ryan Jaffe
Titles	Chris Jones

Original Song
"Now I Know"
Music and Lyrics by Leslie Stevens
Performed by Leslie Stevens
Piano – Salvatore Leonardo
Leslie Stevens Publishing
Recorded at Red Rockets Glare
Engineer – Raymond Richards

Special Thanks:

American Film Institute
The Constance G. Zahorik Breast Center at Huntington Hospital
Good Gracious! Events
The Hill Breast Center
Pasadena Film Office
The Post Group
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Wildfire Post-Production Studios

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Patrons

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Mike Hanssens and Kate Winegar

Benefactors

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Anne and Michael Marvin
Ayan Roy and Shatarupa Sengupta
John and Roxanne Schenk

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Rebecca Aldana

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Chris Sanagustin
Devi Snively
Casey Stangl

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Grace Lee	Caryn Mladen	Daniel Medina
Ken Nakada	Ariel Penn	Victoria Sampson
Carol Schreder	Jaclyn Sollitto	Flo Speakman
Marilyn Tokuda	Cathy Vesolowski	Robert K. Weiss

Apache Communications
Castex Rentals
Edgewise
Mole Richardson
Omega Cinema Props / C. P. Four

Bristol Farms
Clairmont Camera
Indie Rentals
Kino Flo Inc.
NBC Universal Costume Department
Ralphs

LOGOS

Avid
Clairmont Camera
Good Gracious! Events
Sony
Wildfire Post-Production Studio

Cinealta
Fujinon
J.L. Fisher
The Post Group

Edited on an Avid Symphony
Videotape equipment courtesy of Sony Corporation of America
24P HD camera equipment courtesy of Sony Corporation of America
24P HD lenses courtesy of Fujinon Inc.

Screenplay developed in the Jessica Kaplan Screenwriting Series
at the Directing Workshop for Women

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A project of the Directing Workshop for Women at AFI

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Sony Corporation of America

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AFI LOGO

This film is dedicated in loving memory of
Mira Puppis
Margaret Ervine-Turcotte

Dedicated to
Marlene Ansell
Nabila Haidar
Mary Mladen

and

Melissa Johnson
whose spirit pervades this film

www.openyoureyesmovie.com

CONTACT INFO

6 [ft] 1 Productions

Susan Cohen

P | 626.799.0125

E | susan@6ft1productions.com

TECHNICAL INFORMATION

15 TRT

NTSC

5.1 Dolby Stereo Surround

16:9 Widescreen

Color

OPEN YOUR EYES

IT'S NOT WHAT YOU LOSE. IT'S WHAT YOU FIND.

AFI'S DIRECTING WORKSHOP FOR WOMEN PRESENTS A 6 [ft] 1 PRODUCTION "OPEN YOUR EYES"

STARRING TRACI DINWIDDIE SUZY NAKAMURA ERIC LANGE TERESA HUANG

CASTING BY MONIKA MIKKELSEN MUSIC BY WOLFRAM DE MARCO AND LESLIE STEVENS EDITED BY STEVEN ANSELL

DIRECTOR OF PHOTOGRAPHY STEPHANIE MARTIN EXECUTIVE PRODUCERS MARK GOODSTEIN ERICK HERRING JOHN STEIN

PRODUCED BY DAVID NEWSOM AMY SOMMER ALISA WIEGERS WRITTEN AND DIRECTED BY SUSAN COHEN

