



2B

THE ERA OF FLESH IS OVER
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KEVIN CORRIGAN

JAMES REMAR

JANE KIM



TRANSFORMER FILMS IN ASSOCIATION WITH TERASEM MEDIA AND FILMS PRESENT 2B A RICHARD KROEHLING FILM

STARRING KEVIN CORRIGAN JANE KIM JAMES REMAR DIRECTED BY RICHARD KROEHLING DIRECTOR OF PHOTOGRAPHY LISA RINZLER

WRITTEN BY ERIC NADLER, RICHARD KROEHLING AND JOHN CHRISTIAN PLUMMER PRODUCED BY BOB COEN AND ERIC NADLER

WITH MUSIC FROM MICHAEL GALASSO AND JIHAE KIM EXECUTIVE PRODUCER MARTINE ROTHBLATT

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“2B THE ERA OF FLESH IS OVER”

In the near future, the first techno-human commits a crime to show that the era of the flesh body is over, that even “death is dead”.

SHORT SYNOPSIS

New York, soon. Technology’s exponential growth is fast and furious. Human life is in the process of being transformed. Mankind stands on the verge of re-engineering its biology—merging with the incredibly intelligent machines it has created. Mia 2.0, the world’s first ‘Transbeman’ and her inventor, the eccentric Dr. Tom Mortlake, conduct a bold political experiment designed to prove that human reliance on the fragile flesh body is over and ‘eternal life’ is at hand.

THE BUZZ

The script is based upon real science and evolving technologies. The ‘techno-human’ conundrum is the hottest and most controversial topic of this century. This film is an entertainment designed to jump-start the conversation about the moral and religious questions raised by the bio-tech revolution.

THE KEY PLAYERS

- Tom Mortlake – **James Remar** (The Warriors, Cotton Club, 48 Hours)
- Clay Konroy – **Kevin Corrigan** (The Departed, Goodfellas)
- Mia 2.0 – **Jane Kim** (West 32nd Street, Feel)

THE PRODUCTION

2B is produced by TRANSFORMER FILMS of Brooklyn and Paris and TERASEM MEDIA AND FILMS

Director – **RICHARD KROEHLING** (Einstein, Confessions, World Without End)

Director of Photography – **LISA RINZLER** (Pollock, Menace 2 Society)

Music – **MICHAEL GALASSO** (In the Mood for Love, 2046)

Executive Producer – **MARTINE ROTHBLATT**

THE PRINCIPALS

Transformer Films is a film and television production company based in DUMBO in Brooklyn, New York and Paris. Founded by industry veterans Bob Coen and Eric Nadler, TRANSFORMER FILMS specializes in cutting-edge projects that stretch the boundaries of both fiction and non-fiction. Current projects include 2B, a philosophical science fiction thriller set in the near future; ANTHRAX WAR, an investigation of the 2001 anthrax attacks and the “germ war underworld” for the CBC and the ARTE NETWORK in Europe, nominated for the PRIX EUROPA 2009; TONGOGARA, a feature film about an African revolutionary for the South African Broadcasting Corporation; and PATRIOT GHOSTS, a horror film set in Revolutionary Era New York City and modern day Brooklyn.

Director/Writer Richard Kroehling is a two-time Emmy-Award-winning director with extensive credits as director, writer and producer in television, music videos, video art and feature film. He directed EINSTEIN with William Hurt and WORLD WITHOUT END for England’s Film Four Lab. As a screenwriter, Richard’s credits include the screenplay WICKED WORLD and BUDDHA. Richard directed over fifty hours of crime programming for international television audiences. With Eric Nadler, Richard, co-created the controversial TV series CONFESSIONS, hailed as “visionary and stunning” by Entertainment Weekly. His “TOTALITY”, a para-cinema installation using a semantic web engine ,will appear at Ars Electronica Festival in Austria in the fall.

Executive Producer Martine Rothblatt started several innovative satellite broadcasting companies including Sirius Satellite Radio. She has also cyber-scripted several pioneering websites including endracism.org. TERASEM MEDIA AND FILMS funds and produces independent narrative and documentary films, that raise the public awareness and understanding of innovations in human life extension through the geoethical application of cyber-consciousness and bio/nano technologies.

Producer/Writer Eric Nadler is an author, television producer and filmmaker. His journalism has been featured in ROLLING STONE, PENTHOUSE, HARPER’S, THE NATION, THE NEW REPUBLIC and syndicated nationally by the LOS ANGELES TIMES. His films have been broadcast on PBS, the Sundance Channel and Court TV in the United States and broadcast internationally on four continents. His theatrical film STEALING THE FIRE (2002) on the international black market for nuclear weapon components was nominated for Feature Documentary of the Year by the International Documentary Association. He co-founded Transformer Films in 2003.

Producer Bob Coen has produced award-winning films documentaries and television programming for more than two decades. In a career influenced by his multi-cultural background he has worked on four continents for National Geographic TV, PBS, Channel Four (UK) and the United Nations among others and spent ten years as Africa correspondent for CNN. In 1997, he was awarded the prestigious Bayeux Prize for best war correspondent. He co-founded Transformer Films in 2003.

Director of Photography Lisa Rinzler has an international reputation as a cinematographer. She started her career as a painter and is known as a master of lighting. Lisa has lensed more than 40 feature films. Her credits include the Academy Award-nominated POLLACK (with Ed Harris) and other box office hits including GUN CRAZY, DEAD PRESIDENTS, MENACE II SOCIETY, Steve Buscemi’s TREES LOUNGE and Wim Wenders’ BUENA VISTA SOCIAL CLUB. Lisa won the Sundance Independent Spirit Award in 1999.

Composer Michael Galasso began his career composing music for Robert Wilson's "Overture"(1972), "The Life and Times of Joseph Stalin" (1973), "A Letter for Queen Victoria" (1974-5), and "The \$ Value of Man" (1975). Also with Wilson, he has written the score for Ibsen's "Lady from the Sea" (1998), Strindberg's "A Dreamplay" (1998), voted the best foreign theater production for the 1999-2000 season by the French Theater and Music Critics Society after a performance in Paris in March 2000 at the Theatre National de Chaillot, Chekhov's "Three Sisters" (2001), and for the theatrical version of Carl Mayer, Hans Janowitz and Robert Wiene's silent film, "The Cabinet of Doktor Caligari" (2002). In 2004, Wilson and Galasso collaborated on "Les Fables de La Fontaine" for the Comédie-Française, which premiered January 30, 2004 in Paris and has been an enormous critical and public success. In November 2004, Galasso and Wilson premiered "2 Lips and Dancers in Space" with the Nederlands Dans Theater in Luxembourg. Galasso wrote the score for "Peer Gynt", directed by Wilson which premiered in Oslo in February 2005. Recent film scores include Wong Kar-Wai's "Chunking Express" and "In the Mood for Love", Babak Payami's Iranian film "Secret Ballot", Tajikistan's Djemsjed Osmonov's "Angel on my Right Shoulder", Sam Gbarski's "The Tango Rashevski", Darvish Zaim's Turkish film, "Çamur" (Mud), and Mariana Otero's documentary "Histoire d'un Secret" and Gabriele Salvatores' "I am not afraid".

Visual Effects Supervisor Mark Russell brings a unique understanding of film production to visual effects. After graduating from the University of Southern California with a B.A. in theater, he began his career at DreamWorks SKG in Los Angeles, as a producer's assistant on SAVING PRIVATE RYAN and ARMISTAD. While at Dream Works, he transitioned into visual effects, working on ground breaking films such as MINORITY REPORT and AI: Artificial Intelligence. Since then he has brought his breadth of experience to various roles in larger films such as THE ITALIAN JOB and HELLBOY. He recently completed work on Charlie Kaufman's SYNECDOCHE and Alex Rivera's SLEEP DEALER.

CAST

Tom Mortlake	JAMES REMAR
Clayton Konroy	KEVIN CORRIGAN
Mia Mortlake	JANE KIM
Detective Vicky Borano	FLORENCIA LOZANO
Nicole St. John	HAYLEY DUMOND
Dave	JOHN CHRISTIAN PLUMMER
Dr. Erich Einman	RONALD GUTTMAN
Biko Johnson	LARRY PINE
Clay's Agent	BRADLEY WHITE
Judge Douglas Merriwether	STUART BURNEY
Peter Esperanza	ROBERT CUTHILL
Singer	JIHAE KIM
Commissioner	JOHN PIELMEIRER
Expert #1 (Dr. Winston)	PHIL McGLASTON
Expert #2 (Dr. David Klein)	MASON PETTIT
Expert #3 (George Petrie)	JONATHAN HARFORD
Expert #4 (Dr. Tanaka)	WAI CHING HO
Expert #5	ROB YANG
Expert #6 (Simon Weinburg)	CHRIS McKINNEY
Mortlake's Mindfile Wife	TESSIE HOGAN
Face Of Commissioner	REGINALD OBERLAG

Girl At The Bar	MONIKA BASKIEWICZ
Meshcast Audience Man	FREDERICO CARAJAL
Meshcast Audience Boy	COSMO COEN
Meshcast Audience Mom	XIAOSU DONG
Meshcast Audience Man	PATRICK DYLAN
Meshcast Audience Gal	KANTA GAHIGIRI
Meshcast Audience Gal	MELISSA HOUSE
Meshcast Audience Guy	RICHARD JORDAN
Meshcast Audience Gal	VIVIANA L. RODRIGUES
Meshcast Audience Gal	HILA SHANI
Mindfile Voices	COSMO COEN
	EMMA EICHLER
	NAOMI GOODMAN
	LINA KROEHLING
	MIRANDA MAMMEN

Director's Statement – 2B

What if the world were to change unexpectedly, unimaginably, and dramatically? What if life were to be altered, not in a thousand years from now, but in only twenty? What if you could die and live forever? It is hard for us to recognize or accept that we are living inside of enormous cultural and technological changes. This idea is at the core of “2B”, which deals with some of these groundbreaking ideas about the near future.

Taking place in only 2021, “2B” portrays a familiar decaying world on the cusp of great transformation and awesome wonders with mankind about to merge with the intelligent machines it has created. Therefore I wanted the story to take place in a world not too different from our own -- a rusting, post-industrial city. This is accurate to what futurists foresee, where the real change will go on inside “the small”, under the surface of things.

When I was first introduced to the basic ideas behind the idea of a transbeman, it seemed implausible science fantasy. But after I learned more and investigated further I soon realized that I was in the midst of a personal transformation. I began to let go of a linear idea of history and began to embrace the idea that the human near-future might be explosive, with changes coming at enormous speeds. A transhumanist future of some sort might be in the cards, but to what degree, in what shape, and how fast? Will we remain human through this period? Will we survive our own invention?

The ground of this movie came as a story idea by the film’s executive producer, Martine Rothblatt. She was the first person who conveyed to me the startling ideas behind and the ultimate expression of the new technology of the future. The idea that mankind might soon overcome death by turning our essence into data and after the death of our bodies, becoming re-instantiated into any number of new bodies. What was once the implausible realm of sci-fi now seemed at once intriguing, ridiculous, confusing, and shocking, but also, in some part of me, possible, and even close at hand. The universe is far stranger than we can know.

If the basic idea of the film story was that the long time dream of eternal life is at hand, then it was essential to suggest the MINDFILE or downloaded consciousness cinematically. The Mind-

file software shown in the film is central to the story. The process of being digitally archived and 'born again' from the patterns and personal history that make us unique was a wonderful opportunity for the audience to take a journey inside cyber world. Everything was done in a hand-made way because the world of Mindfile had to feel extremely familiar. But what would the mindfile look like? How would it find its place in the narrative?

I talked with cognitive scientists, A.I. developers and futurists and imagined how our consciousness and being might exist in cyberspace. I imagined a kind of personal human anthology of memory-movies, texts, thoughts, metabolic data and raw emotion. I saw a wild, chaotic random firing of Mindfile where the subject is trying somehow to gain access, find order and make meaning of his own vast file of data. For example, in the film, when Mortlake puts on virtual glasses to review his life for the last time before his planned 'death', his mind struggles through an anarchy of disconnected, ancient stored memories to find his dead wife now living, her features shrouded in a haze of pixels, and for a few blessed bittersweet moments he is back there with her, young again, in love, and tasting the fullness of life in the virtual domain. Mortlake knows that he can go back even after his 'death', and relive the present 'now' forever.

All along the filmmaking process I wondered, "How could such a fantastic story be connected to my own life? To anyone's' life? What in my life had any correlation to such a strange new landscape of total existential transformation?" The human future promised to be very different than anything in the past. Both utopian and dystopian apocalyptic scenarios were possible. I wondered how I would respond to a world at the crossroads.

I knew we had to create a character who embodied my own conflict and anxiety over such profound change. I had to find a human "armature" connected to me somehow on which to hang the story. I found that in the character of Clay Conroy, an irreverent indie journalist who had long been "scratched off the Pulitzer mailing list". Clay represents the last man with one foot in the old world and one in the new world, which is arriving somehow way too soon to comprehend or be comfortable with. He has been carefully and cautiously following technology's rapid advance and warning his audience of enormous dangerous changes lying ahead. He represents all of us on the cusp of change, clinging to the safe and the known, and at the same time intrigued by the new possibilities from technology and warily open to a completely new way of life.

On one hand, this hipster hates the corporate powers and distrusts technology as just the latest and greatest way to exploit the common man. On the other hand, fed up with the status quo and at the end of a string of personal losses, he's open to anything that might transform his sad-sack life and an old, dirty world of inequity, disease and death. While he rants against the system, part of him embraces the unlikely notion that the planet's ultimate salvation might be a software program capable of overcoming his rotting flesh, his depressing limitations, and death itself. With nothing left to lose, he dives into the change, like men throughout history, and abandons himself to the vast, spooky unknown – a move that is both reckless and full of survival genius.

That's the story. Mankind at the crossroads. I wanted to find an image that would depict that crazy abandonment, that creativity that opens up in the darkest times, that ability to be open to enormous change. I found an image that I could believe in and found its place at the end of the story. Clay is left alone on the mountain top, carrying the hard drive with the Mindfile of the post humans, the last man in the old world and at the same time the first man in the new. Like a digital age Moses, he carries in his hands the sacred instructions for the future of mankind. We see Clay alone at the end of history – surrounded in the dark wood, his face catching preternatural light

from some unknown source. Anxiety travels over his face; his eyes see what we cannot. The last moment of the story is also the first moment of a new world ...or perhaps the sequel.

Richard Kroehling 9/2009

FREQUENTLY ASKED QUESTIONS

Q. Where did you get the idea for “2B”?

Producer Eric Nadler attended a conference –TRANSVISION 2005—in Caracas, Venezuela, researching a film on the “transhumanism” phenomenon. While there, he heard a lecture by Dr. Martine Rothblatt, a leading transhumanist and entrepreneur (the founder of Sirius Satellite Radio and the biotechnology firm United Therapeutics) and interviewed her. She explained her theory of “transbemanism”—a combination of bio- and synthetic intelligence. Nadler and Dr. Rothblatt soon worked out a business model for a feature film.

Q. How did this film move forward?

The script outline was informed by the original ideas of Martine Rothblatt and fashioned into a screenplay by Eric Nadler, Richard Kroehling, and John Christian Plummer. The film was directed by Richard Kroehling, shot by Lisa Rinzler and contains the original music of Michael Gallasso.

Q. How much was the budget?

Low-budget

Q. How long to did it take to shoot?

21 Days

Q. Where did you find your lead actors?

New York City Casting Director Todd Thaler got aboard early and helped us secure the services of leads-- James Remar, Kevin Corrigan , Jane Kim--and premier character actors Florencia Lozano, Ron Guttman and Larry Pine

Q. How did you get the money/financing for ”2B”?

Production funding came from Teresem Media and Films of Bristol Vermont and Transformer Films of Brooklyn and Paris. The executive producer is Martine Rothblatt.

Q. Define a “transbeman”, the central character of your film.

A transbeman is a TRANSitional Bio Electronic huMAN (or Bio Electronic huMAN in TRANSition). The term, coined by Martine Rothblatt, CEO of United Therepeutics, has been the subject of a number of conferences and symposia.

Q. Where did you shoot the film?

The film was shot in New York City locations--- Williamsburg, Greenpoint, DUMBO, Bushwick, Times Square and at Silvercup Studios and Fort Totten, Queens

Q. What was the film shot on?

The film was shot in HD with a Panasonic HDX/900 camera with prime lenses and Stedi-Cam.

Q. What is the film about?

It's about the creation of the next step in human evolution and a crime that rocks society. It takes place the day after tomorrow.

Q. What are the hopes and dreams behind the film?

Technology's exponential growth is fast and furious. It is clear to leading thinkers that human life is in the process of being irreversibly transformed. Mankind stands on the edge of transcending its biology –merging with the incredibly intelligent machines it has created. This will be perhaps the key political question of the 21st Century. And most citizens know nothing about it. It is the elephant in the room. "2B" is an entertainment designed to jump start the conversation.

Q. Do you have another film in mind?

"2B-yond: The Resurrection"



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