

LIONSGATE



Rating: R (for disturbing violent and aberrant sexual content involving a teen, and for language)
Running time: 99 mins.

THE CAST

Jeff Kohlver.....PATRICK WILSON
Hayley Stark.....ELLEN PAGE
Judy Tokuda.....SANDRA OH
Janelle Rogers.....ODESSA RAE

THE FILMMAKERS

Directed by.....DAVID SLADE
Written by.....BRIAN NELSON
Produced by.....RICHARD HUTTON
.....MICHAEL CALDWELL
.....DAVID W. HIGGINS
Executive producers..... PAUL G. ALLEN
.....JODY PATTON
.....ROSANNE KORENBERG
Co-Producers.....BRIAN NELSON
.....HANS RITTER
Director of Photography.....JO WILLEMS
Production Designer.....JEREMY REED
Editor.....ART JONES
Digital Colorist.....JEAN-CLEMENT SORET
Original music by..... MOLLY NYMAN & HARRY ESCOTT
Casting by.....VALERIE MCCAFFREY

Full cast and filmmaker credits forthcoming

SYNOPSIS

A smart, charming teenage girl, Hayley probably shouldn't be going to a local coffee shop to meet Jeff, a 30-something fashion photographer she met on the Internet. But before she knows it, she's mixing drinks at Jeff's place and stripping for an impromptu photo shoot. It's Jeff's lucky night. But Hayley isn't as innocent as she looks, and the night takes a turn when she begins to impose a hard-hitting investigation on Jeff in an attempt to reveal his possibly scandalous past.

HARD CANDY is an edge-of-your-seat psychotic thriller. Starring Patrick Wilson and Ellen Page, HARD CANDY is directed by David Slade, written by Brian Nelson, produced by Richard Hutton, Michael Caldwell and David Higgins, and executive produced by Paul G. Allen, Jody Patton and Rosanne Korenberg . It is the latest film from Vulcan Productions (FAR FROM HEAVEN, TITUS) in association with Launchpad Productions. The director of photography is Jo Willems, the editor is Art Jones, the production designer is Jeremy Reed. The original music is by Molly Nyman & Harry Escott, and the casting is by Valerie McCaffrey. The digital color grade was affected by a specially built system designed and operated at the Moving Picture Company by Jean Clement Soret (famous for his transformation of digital video into filmic colour in Danny Boyle's 28 DAYS LATER). Visual effects were executed by award-winning inferno artist Duncan Malcolm.

ABOUT THE PRODUCTION

A cat-and-mouse psychotic thriller as incisive as it is stylish, *HARD CANDY* delivers a provocative take on the revenge drama while jangling the nerves at every turn. Directed by innovative music video and commercials director David Slade and written by accomplished playwright Brian Nelson, *HARD CANDY* plunges us into an unstable universe where we cannot readily identify the “good guy” in the tense confrontation between a 14-year-old girl and the 32-year-old man she suspects of pedophilia and murder. Rather, the film introduces us to two intelligent, strong-willed individuals who are engaged in a battle of wits – a battle in which it is unclear who is telling the truth. Adding fuel to the film’s fire are the powerhouse performances of its two stars, the young Canadian actress Ellen Page and acclaimed stage and screen actor Patrick Wilson (*ANGELS IN AMERICA*). As the adolescent avenger Hayley Stark, Page invests her 14-year-old character with all the passion, certitude and coltish charm of the age, while Wilson’s subtle interpretation of photographer Jeff Kohlver draws us to his character even as his behavior remains open to speculation. Making his feature debut, director Slade makes deft use of color, sound, texture, intimate close-ups and editing to ratchet up tension and illuminate character, making *HARD CANDY* a thriller that stimulates the emotions and the senses alike.

The initial inspiration for *HARD CANDY* was a spate of real-life attacks that took place in Japan. Producer David Higgins read about the cases, in which schoolgirls turned the tables on older men trolling the Internet for underage dates. After one girl established an online relationship with a man, she and her friends would ambush him at a pre-arranged rendezvous. Higgins began mulling over the dramatic possibilities inherent in the story. “It opened an interesting and different perspective on who was the predator and who was the prey,” the producer recalls. “Then I thought: what if it was just one girl going after Internet predators? I’d never seen a movie about a 14-year-old vigilante do-gooder.”

Higgins imagined a minimalist setting for the story, with two characters confronting one another in a strictly defined space. Such a film would be a psychological study as well as a thriller, and the creation of multidimensional individuals was uppermost in Higgins’s mind when he approached playwright Brian Nelson about writing the screenplay. Explains Higgins, “It’s nice to have the concept, but it’s the execution that matters -- and that’s why I wanted to work with a playwright. I needed somebody who could write character, and not just plot. With two people in a room, there are no car chases and nothing to fall back on except character. I’d read one of Brian’s plays, and knew he’d be perfect.”

A leading figure in Los Angeles theatre, Nelson is a co-founder of the David Henry Hwang Writers Institute and an award-winning stage director. Nelson's plays are largely driven by character, and he recognized that the movie Higgins outlined to him demanded the same approach. "The heart of this piece would be in the duel between two opponents who only seem mismatched at first," affirms Nelson. "The opportunity to write a two-character duel in the vein of MISERY, SLEUTH, and OLEANNA was too interesting to pass up. And coming from theatre, where there are always more talented actresses than there are roles, how could I resist the chance to create a unique heroine like Hayley?"

Nelson and Higgins spent two months fleshing out the story to their mutual satisfaction, after which Nelson began work on the screenplay. From the characters' first meeting in a coffee shop called Nighthawks, the story sets up an atmosphere of erotic tension as 32-year-old Jeff and 14-year-old Hayley trade suggestive banter. As a photographer whose work regularly brings him in contact with beautiful teenage girls, Jeff seems to know just the right things to say to Haley, who is by turns bold and awkward as she tries on the role of sexual sophisticate. It is only later that it becomes clear that both Hayley and Jeff have arrived at Nighthawks with hidden agendas. As the drama unfolds, they continue to play their cards close to their vests.

In creating evenly matched characters, Nelson drew upon his own experience as a chess player. "It's hard to find people to play chess with, so I got used to playing both sides of the board," the writer explains. "Asking yourself the best move you can make against yourself is, I think, invaluable training for writing two characters who are both at the top of their game, who are involved in a life-or-death duel."

Nelson's experience teaching theatre at high school and college levels helped inform his conception of whip-smart 14-year-old Hayley. Says Nelson, "Most of my theatre students are female, most of them are brilliant, and most of them are wrestling with a world that is fundamentally unfair. I wanted to make Hayley as bright and funny and inventive as my best students have always been."

Hayley also possesses an unwavering belief in her mission and in herself; it is with that sense of conviction that she sets out to trap a man she is convinced is a killer. As Nelson notes, "It's no coincidence that the script references Jean Seberg, who played Joan of Arc -- a woman who took on forces far bigger than she should have been able to handle."

The attractive, likeable Jeff hardly fits the image of a pedophile/killer. But Nelson points out that an appealing personality is unreliable indicator, at best. "As Hitchcock said, if a villain is too scary, how would he get close to any of his victims?," the writer remarks. "Jeff is bright, charming, successful: who wouldn't be happy to spend time with him? But the power of teenage

girls, on whose personalities and bodies his photography depends, unsettles him so deeply that he's got to cage that power before he feels overwhelmed by it. Jeff has masked from himself the full extent of his deviance -- until Hayley becomes the crisis that faces him with his true self."

Once the final screenplay was completed, the search began for a director to bring *HARD CANDY* to the screen. Filmmaker David Slade, whose striking music videos and commercials have placed him much in demand, finished the script in one sitting. "I just couldn't stop reading it," Slade recalls. "It made me question my own prejudices, and made me do a lot of thinking. Where do you draw the line between what's acceptable and what isn't? Where do you draw the line between what's acceptable pornography and what isn't? Where do you draw the line between voyeurism and just plain looking?"

The cinematic possibilities offered by the story also piqued Slade's imagination. A former journalist, fine artist and photographer, Slade is a great admirer of the early films of Nicolas Roeg, the cinematographer-turned-director of *PERFORMANCE* and *DON'T LOOK NOW*. "Those films were realistic portrayals of, and investigations into, relationships that go sour but continue. The other thing about Roeg is that his background as a cinematographer gave him a very clear understanding of how form can powerfully impact upon the characters and the narrative of a film. With *HARD CANDY*, there was a compelling story and compelling characters, and the opportunity to use form to heighten the tension and drama of the situation."

A single meeting was all it took to convince producer Higgins that Slade was the perfect choice to helm *HARD CANDY*. "David's videos and commercials are amazing. You look at his reel and it's clear that he could make toast look interesting. Yet where other directors talked only about visuals, David's first forty-five minutes of conversation with me were all about the script, the story, the characters," the producer recalls. "All his notes were right on. He got the story, he knew who the characters were, and he wanted to make the movie Brian and I wanted to make."

Higgins found like-minded production partners at Vulcan Productions, the Seattle-based company whose credits include *FAR FROM HEAVEN* and *TITUS*. The company's Richard Hutton and Michael Caldwell joined Higgins as producers on the film. "We're interested in films that have a strong artistic sensibility," says Hutton. "With *HARD CANDY*, we loved the script, and we thought David Slade was extraordinarily gifted and had a wonderful vision for what the film could be."

As the casting process began, the filmmakers decided to first direct their efforts towards finding an actress to portray Hayley. They expected the female lead to be the more difficult role to cast, and they were not wrong. Slade estimates that between 250 and 300 young actresses read

for the part. Then he watched a video, submitted in MPEG format, of a young Canadian actress, Ellen Page. “It was a terrible quality MPEG. Ellen had recently shaved her head for a role, so for all intents and purposes I was looking at this little boy doing this reading without any direction at all,” Slade recalls. “Yet she was head and shoulders above everybody else we’d seen at that point. She was just raw ability, and very passionate and articulate; she emotionally believed the character. Ellen was immediately the choice.”

Page was impressed by the authenticity of Haley’s voice in the script. “You don’t usually come across a 14-year-old girl written so well,” she remarks. “Hayley had so many layers, and was so passionate. I was excited to get into her head.”

Patrick Wilson, the much-lauded theatre actor who shot to national attention with his Emmy Award-nominated performance in *ANGELS IN AMERICA*, was cast as Jeff. Notes Slade, “Patrick comes from the theatre and so I knew he was going to act 100% of the time and not wait for a close-up. I thought he was phenomenal in *ANGELS IN AMERICA*; you could see he has tremendous range. Patrick was uncomfortable with the amount of sexual flirtation in the first meeting between Hayley and Jeff, which is a testament to what a nice guy he is. But that also made me think, ‘Great! I can play off that.’”

Wilson appreciated the ambiguity that fueled the story. “What’s interesting is that the film doesn’t really define who is the good character and who is the bad character,” the actor notes. “Obviously, there’s the predator and the prey. The exciting thing for me as an actor is that those roles switch constantly. It’s certainly not what you expect from that first scene of Jeff and Hayley in the coffee shop.”

Slade mapped out every detail of the film well in advance of production, and called upon the expertise of several former collaborators. Some of the most esteemed talents from the commercial and video worlds joined Slade for the production, including director of photography Jo Willems and production designer Jeremy Reed.

Part of the director’s strategy was to stage the narrative with discrete yet powerful elements. Explains Slade, “We created a very strict vocabulary for the filmmaking. The color palette of the film, and the tone and the density were all planned beforehand. The color was like a third character in the film, and it was going to do a lot of storytelling when very little was being said and very little was being done. The sound design was indexed to each of the characters; we had four different sound design modes for Hayley, depending on what mood she was in. We had audio cues and color cues that were to underscore a character’s subconscious feelings.”

Production on *HARD CANDY* took place during 18 days in June 2004 in Los Angeles. Jeff’s house was constructed on a soundstage, and the layout was partially based on producer

David Higgins's own modernist home. With the exception of the coffee shop scene, all the action was filmed entirely in sequence. Shooting in sequence allowed Wilson and Page to complete their most physically demanding scenes in a certain number of days, knowing that relief was on its way. Both actors performed their own stunts, rigorously supervised by stunt coordinator Erick Brennan. The demands were particularly great on Wilson, who spends much of the film tied up, not to mention beaten and stunned by a Taser. The Taser was live, though the batteries had been removed. "We were working in completely safe, supervised conditions. Still, it was nerve-racking," Slade remembers. "The noise that thing makes on the screen is nothing compared to the noise in the room when you stand next to it. Whenever there's a blue spark, that isn't the post-effects – it's real."

Slade credits the actors for creating Hayley and Jeff as individuals who cannot be readily identified as either hero or villain. "Neither of those characters are good characters," allows Slade. "Neither of them are archetypes, and they defy expectations as a result of that. These characters are grounded in a reality, in the way they talk and the way they act. And the compelling performances by Ellen and Patrick further ground it in reality."

Comments Page, "The whole concept of good versus bad is askew in this movie. Brian Nelson and David Slade created an atmosphere where one moment you feel sympathy for a character and the next, utter hatred."

Page was just 17 when the film was shot, and Slade reports that she brought intense dedication as well as artistry to her work. "Give Ellen one little note about how important a single word is in an entire scene, and she can create a whole performance around that one word," marvels Slade. "She would go away and work on that, and come out with something that made your spine tingle."

He is equally admiring of Wilson. "For Patrick, there were a lot of questions about how to play a given moment. In a number of instances, his instincts were different than mine and in a number of those instances his choice was better. His physical acting is amazing."

Wilson feels *HARD CANDY* functions as both psychotic thriller and psychological drama. "This film succeeds in creating a very creepy realism," he remarks. "People can watch and on some level they can see aspects of themselves, aspects of people they know. And that's compelling -- and also disturbing."

Screenwriter Nelson was impressed by how Page and Wilson captured the relationship that develops between Hayley and Jeff, and a dynamic that ultimately transforms them both. "It's only because they get close that Hayley and Jeff can really hurt each other," Nelson affirms. "I'm

so delighted with how Ellen and Patrick captured the charm of these characters, and their ferocious determination to protect what they care about, at all costs.”

HARD CANDY had its premiere at the 2005 Sundance Film Festival, where it provoked heated discussion, as audience members debated issues from Jeff’s guilt or innocence to Hayley’s motivations. Higgins allows that a certain degree of ambiguity was one of the filmmakers’ goals. “We didn’t want to give the audience a pat ending and wrap it all up. Let the audience decide for themselves: Who is Haley and why did she do this? Did the characters get what they deserved? Those are things I’d love to have an audience arguing about when they leave.”

Director Slade shares that hope. “I think we’ve managed to make a film that people can see and then talk about a subject that is very difficult to see in a film and talk about,” he says. “It’s a film you go and experience. Yes, it’s a thriller -- and I hope that it will thrill an audience and then makes them think for a few days.”

ABOUT THE CAST

Patrick Wilson (Jeff Kohlver)

Patrick Wilson has quickly emerged as one of the hottest acting talents in years. His unique blend of talent and understated charm has endeared him to critics and audiences alike. He is busy on both stage and screen. Patrick recently wrapped "Little Children," for New Line, opposite Kate Winslet and Jennifer Connelly. The film is based on the novel by Tom Perrotta. He also filmed the romantic comedy "Purple Violets," opposite Ed Burns and Debra Messing. He can next be seen in the Sundance hit film, "Hard Candy," which will be released by Lion's Gate on April 14, 2006. He will also star in the Broadway revival of Neil Simon's "Barefoot in the Park," opposite Amanda Peet. The play will open in February 2006.

Patrick has had the opportunity to show his acting range in several high profile projects; he starred in Andrew Lloyd Webber's "Phantom of the Opera," which was directed by Joel Schumacher and released by Warner Bros. He starred in and received Golden Globe and Emmy nominations for "Angels in America," directed by Mike Nichols for HBO. In this 2004 Golden Globe and Emmy recipient of best miniseries, based on Tony Kushner's play, Patrick starred opposite Meryl Streep, Al Pacino, Mary Louis Parker and Emma Thompson. He also starred opposite Dennis Quaid and Billy Bob Thornton in Disney's "The Alamo," directed by John Lee Hancock.

Patrick starred in the Broadway musical revival of Rodgers and Hammerstein II's "Oklahoma!" for which he was nominated for a second consecutive Tony Award for best lead actor in a musical for his portrayal of Curly. Previously, he was the lead role of Jerry Lukowski in the Broadway musical "The Full Monty." The role garnered Patrick rave reviews from critics and he received numerous nominations including a Tony nomination for Leading Actor in a Musical, Drama Desk Nomination, Drama League Award, and an Outer Critic's Circle Nomination for this role. *Time Out New York* voted Patrick's role as "one of the best performances of 2000."

Patrick first earned attention from New York audiences in the Off Broadway musical adaptation "Bright Lights, Big City." His role earned him a Drama Desk Nomination and a Drama League Award. Soon after, Patrick starred in the Broadway musical "Fascinating Rhythm," a revue of George and Ira Gershwin songs, which also garnered him a Drama League Award.

Born in Virginia, Patrick spent most of his years growing up in St. Petersburg, Florida. His mother is a singer and voice teacher while Patrick's father is a TV anchor in Florida. Patrick received his BFA from Carnegie Mellon University. Patrick is also a singer/songwriter of his own music.

Ellen Page (Hayley Stark)

Halifax born Ellen Page has established a name for herself, as one of the busiest young actors in film and television in Canada.

At the age of 10, Ellen began her career on the award-winning television movie "Pit Pony" and received a Gemini nomination for Best Performance in a Children's Program and a Young Artist Awards nomination for Best Performance in a TV Drama Series—Leading Actress for her role as "Maggie MacLean." Her next role was LOVE THAT BOY, followed by the role of "Joanie" in MARION BRIDGE, winner of the "Best Canadian First Feature" at the Toronto International

Film Festival. The part won Ellen an ACTRA Maritimes Award for Outstanding Female Performance for her performance. Ellen has also appeared in the cult hit TV series “Trailer Park Boys.”

In 2003, Ellen played the lead in Alison Murray’s MOUTH TO MOUTH, which was shot in Europe and also in the same year, starred as part of the ensemble in WILBY WONDERFUL, a film by Daniel MacIvor, which premiered at the 2004 Toronto International Film Festival.

Ellen was offered the role of Kitty Pride in the fall of 2005 in the third installment of X-MEN. X-3 will be released in May of 2006.

In the TV world, Ellen recently played the role of Lilith in the first season of “ReGenesis,” a one-hour drama for TMN/Movie Central for which she won the 2005 Gemini award for her performance. Ellen had the pleasure of working with Michael Ontkean, her on-screen dad in “Mrs. Ashboro’s Cat,” (Ghost Cat) a cable feature for The Movie Network and for which again had won a 2004 Gemini Award for Best Performance in a Children’s or Youth Program or Series. Other TV movies include, “Homeless to Harvard: The Liz Murray Story,” starring Thora Birch and “Going for Broke” with Delta Burke and Gerald McRaney, both for the Lifetime Network.

Although, everyone agrees Ellen is a true rising star she stills enjoys doing the same things as most young people, including, soccer, cycling, snowboarding, running and playing the guitar.

Sandra Oh (Judy Tokuda)

Born and raised in Ottawa, Canada, Sandra Oh started ballet lessons at the age of four and appeared in her first play The Canada Goose at the age of ten. She started working professionally at age sixteen in television, theatre and commercials. After three years at the prestigious National Theatre School of Canada, she beat out more than 1000 other hopefuls and landed the coveted title role in the CBC telefilm “The Diary of Evelyn Lau” based on the true story of a tortured poet who ran away from home and ended up a drug addict and prostitute on the streets of Vancouver. Her performance brought her a Gemini (Canada’s Emmy) nomination for Best Actress and the 1994 Cannes FIPA d’Or for Best Actress.

For her role as ‘Dr. Christina Yang’ on the hit ABC series “Grey’s Anatomy,” Sandra received an Emmy nomination and has also been nominated for a Golden Globe and a Screen Actor’s Guild award. Most recently, Sandra starred in the enormously successful Fox Searchlight feature film “Sideways,” for which she won a Screen Actor’s Guild Award for Outstanding Performance by a Cast in a Motion Picture.

Oh will next be seen in the feature films “Night Listener” with Robin Williams and Toni Collette, “For Your Consideration,” for Director Christopher Guest, “Sorry Haters” alongside Robin Wright-Penn, “Three Needles,” and “Long Life Happiness and Prosperity.” She recently starred alongside Diane Lane in Disney’s “Under the Tuscan Sun,” and in the independent film “Rick” alongside Bill Pullman and Agnes Buckner.

Sandra won her first Genie (the Canadian equivalent of the Oscar) for her leading role in “Double Happiness,” a bittersweet coming-of-age story about a young Chinese-Canadian woman – a performance that brought her much acclaim and secured her place as one of Canada’s rising young film stars. She moved to Los Angeles in 1996 to begin the first of six seasons as Rita Wu,

the smart and sassy assistant on the HBO comedy series “Arless,” for which she won the final Cable Ace award for Best Actress in a Comedy.

Sandra’s additional feature film credits include “Bean,” “Guinevere,” “The Red Violin,” “Waking the Dead,” “The Princess Diaries,” and “Pay or Play.” She also starred in Michael Radford’s improvised “Dancing at the Blue Iguana,” a bleak and raw view of life in a strip club in L.A. Her performance in “Last Night,” a Canadian film about the end of the world, led to her winning a second Genie Award for Best Actress in 1999.

Her additional television credits include HBO’s “Six Feet Under,” Showtime’s “Further Tales of the City,” and a recurring role on “Judging Amy.” Never straying far from her theatre roots, Sandra has also starred in the world premieres of Jessica Hagedorn’s Dogeaters at the La Jolla Playhouse and Diana Son’s Stop Kiss at Joseph Papp’s Public Theatre in New York, a role for which she received a Theatre World award. She was also recently seen in the Vagina Monologues in New York.

Sandra resides in Los Angeles.

ABOUT THE FILMMAKERS

David Slade (Director)

After graduating with a fine arts degree in Sheffield England, David Slade began his career as a journalist before moving into directing. He now divides his time among film, commercials, and videos and film working with such artists as The Aphex Twin, System of a Down, Muse, and Tori Amos. His work has been nominated for over 60 awards over the last few years; the winners include Best Film voted by Jury and Best Film voted by Audience at the Sitges Festival for his first feature film *HARD CANDY*.

David is currently in pre-production to direct *30 DAYS OF NIGHT* based on the graphic novel by Steve Niles, produced by Sam Raimi and Rob Tappert for Ghosthouse and Columbia Pictures, scheduled to shoot in 2006.

He lives in Los Angeles with his girlfriend and small dachshund.

Brian Nelson (Writer)

Brian Nelson makes his screenwriting debut with *HARD CANDY*; other writing includes plays ("Consolidation," "Radiant," the Taper Literary Cabaret adaptation of "The Joy Luck Club"), teleplays ("20,000 Leagues Under The Sea," "JAG," "Lois and Clark") and books (*Earth Bound*; *Asian American Drama: Nine Plays*). An adjunct professor at the School of Theatre at USC, he holds honors degrees from Yale and UCLA. His awards include an Alfred P. Sloan Playwriting Fellowship, a Prism Award for television writing and an Ovation nomination for his Los Angeles staging of "Twelf Nite O Wateva." He is currently scripting *SWANGO*, an HBO feature in production from director Wes Craven, as well as Columbia Pictures' *THIRTY DAYS OF NIGHT*, to be directed by David Slade.

Nelson lives in Los Angeles with his wife and two daughters.

David W. Higgins (Producer)

David W. Higgins is President of the feature film production company, Launchpad Productions. Under his Launchpad banner, Higgins is currently casting the indie comedy *STACKED*, based on the true story of a male gambler who got breast implants on a bet, as well as the indie drama *DISFIGURED* about two women dealing with body issues.

Higgins is also a Co-Producer on a sequel to the \$200 million grossing *BIG MOMMA'S HOUSE*, which he Co-Produced. The sequel, produced by David T. Friendly and directed by John Whitesell, is set for release in January 2006. In addition, he has partnered with Mark Johnson for a David Hollander project set-up at Columbia Pictures.

As an executive, Higgins was most recently President of Latham Entertainment. The Paramount-based company, headed by Walter Latham is responsible for the *KINGS OF COMEDY* concert movie and has several projects in development at Paramount. Prior to that, as a Senior Production executive at Beverly Hills-based *DEEP RIVER PRODUCTIONS*, Higgins was involved in

packaging LAWS OF ATTRACTION and serves as an Executive Producer on the 20th Century Fox comedy DON'T SEND HELP.

Before working at Deep River Productions, Higgins served as Senior Exec for Development at Friendly Productions on the 20th Century Fox lot. He also worked as VP of Development with Mark Gordon at Mutual Film Company, where he worked on such projects as LOONY RADIO, HARD RAIN and CAPTAIN AMERICA. Prior to that, he worked with Dan Jinks at Bregman-Baer Productions as a CE.

A graduate of the University of Texas at Austin, Higgins worked as an assistant at Imagine Films and Writers & Artists Agency before becoming an executive.

Richard Hutton (Producer)

Richard Hutton is Vice President of Media Development and oversees the feature film and documentary teams at Vulcan Productions and manages a variety of content partnerships, business and distribution deals. Feature films produced under Hutton's direction include BICKFORD SHMECKLER'S COOL IDEAS, and the award-winning FAR FROM HEAVEN (2002). Hutton's achievements at Vulcan also include oversight of the documentaries STRANGE DAYS ON PLANET EARTH; BLACK SKY: THE RACE FOR SPACE; BLACK SKY: WINNING THE X-PRIZE; the Emmy and Grammy-nominated THE BLUES: MARTIN SCORSESE PRESENTS; and the LIGHTNING IN A BOTTLE concert film (all 2004). Hutton was formerly the executive producer of the critically acclaimed PBS series "Evolution," co-produced by the WGBH/NOVA Science Unit and Vulcan Productions.

Before Evolution, Hutton was senior vice president of creative development at Walt Disney Imagineering. Prior to Walt Disney Imagineering, Hutton was vice president and general manager of the Disney Institute, where he directed the transition of the organization from an idea into an operating business. Before Disney, Hutton was senior vice president, television programming and production, for WETA Television in Washington, D.C., and earlier, director of public affairs programming for WNET Television in New York. His projects have included the award-winning "The Brain" (1984) and "The Mind" (1988), as well as various books, medical texts and articles for national publications, including The New York Times Magazine, Omni and Cosmopolitan.

Hutton holds a B.A. degree in history from the University of California at Berkeley.

Michael Caldwell (Producer)

Michael Caldwell is Director of Motion Picture Production for Vulcan Productions, where he oversees development and production of all motion pictures produced by the company. Feature films produced by Vulcan include WHERE GOD LEFT HIS SHOES, BICKFORD SHMECKLER'S COOL IDEAS, FAR FROM HEAVEN, COASTLINES, THE SAFETY OF OBJECTS, THE LUZHIN DEFENCE, TITUS and MEN WITH GUNS.

Prior to joining Vulcan Productions, Caldwell served as a production executive with New Line Cinema, where his credits included AUSTIN POWERS: THE SPY WHO SHAGGED ME and LOVE JONES. Before that, he was a production executive with Walt Disney Studios, where his credits included THE JOY LUCK CLUB and MIAMI RHAPSODY.

Caldwell holds a B.A. degree in business and accounting from the University of Washington, Seattle, and an M.F.A. degree in Cinema/Television Production from the University of Southern California, Los Angeles.

Paul G. Allen (Executive Producer)

In 1997, investor and philanthropist Paul G. Allen founded Vulcan Productions, the independent film production company behind such award winning films as *HARD CANDY*, *BLACK SKY: THE RACE FOR SPACE*, *FAR FROM HEAVEN*, *TITUS*, the 2001 *EVOLUTION* series on PBS, and *THE BLUES*, executive produced in conjunction with Martin Scorsese and Jody Patton. Allen creates and advances world-class projects and high-impact initiatives that change and improve the way people live, learn, work and experience the world through arts, education, entertainment, sports, business and technology. He co-founded Microsoft with Bill Gates in 1976, remained the company's chief technologist until he left Microsoft in 1983, and is the founder and chairman of Vulcan Inc. and chairman of Charter Communications. In addition, Allen's multibillion dollar investment portfolio includes large stakes in DreamWorks SKG, Oxygen Media and more than 40 other technology, media and content companies. In 2004 Allen funded SpaceShipOne, the first privately-funded effort to successfully put a civilian in suborbital space and winner of the Ansari X-Prize competition. Allen also owns the Seattle Seahawks NFL and Portland Trail Blazers NBA franchises.

Named one of the top philanthropists in America, Allen gives back to the community through the Paul G. Allen Family Foundation, whose goal is to transform individual lives and strengthen communities by supporting arts and culture, youth engagement, community development and social change, and scientific and technological innovation throughout the Pacific Northwest. Allen is also founder of Experience Music Project, Seattle's critically-acclaimed interactive music museum and the Science Fiction Museum and Hall of Fame. Learn more about Allen online at www.paulallen.com.

Jody Patton (Executive Producer)

Jody Patton, president of Vulcan Productions, is responsible for managing all elements of Vulcan Productions film and development projects. Patton's creative vision defines the composition of the slate of projects undertaken by Vulcan Productions, and she has served as producer or executive producer on various projects including award winning features such as *HARD CANDY*, *FAR FROM HEAVEN* and *TITUS*, and documentaries such as *BLACK SKY: THE RACE FOR SPACE*, and *THE BLUES* and *EVOLUTION* series on PBS. Patton is also president and CEO of Vulcan Inc., the project and investment management company founded by investor and philanthropist Paul G. Allen. Patton is co-founder of Experience Music Project, Seattle's one-of-a-kind interactive music museum, and the Science Fiction Museum and Hall of Fame. In addition, Patton is the executive director of the Paul G. Allen Family Foundations and is on the board of Charter Communications. An active member of the arts and education communities, Patton serves on the board of directors of the University of Washington Foundation, the International Glass Museum, the Oregon Shakespeare Festival and the Theatre. Communications Group.

Rosanne Korenberg (Executive Producer)

Rosanne Korenberg is the President of Traction Media, a packaging and repping company founded in 2002 that has become a premier producing entity for independent films.

Among the features the company has produced or executive produced include Bickford Schmeckler's Cool Ideas starring Patrick Fugit; and Where God Left His Shoes, starring John Leguizamo, both in post-production and part of the Vulcan slate. Other upcoming feature projects for the company include Barry Munday from Prospect Pictures, starring Luke Wilson and Emily Mortimer; P.O.V. featuring Anthony Anderson; and Columbus Day (from Trigger Street) starring Val Kilmer, all of which are scheduled to begin shooting in Spring '06. Rage (also with Trigger Street) will begin production in Fall 2006.

Films that the company has recently represented in terms of sales include Duck Season on behalf of Titan Productions to Warner Independent Pictures; the sale of Fateless to ThinkFilm; the Sundance 2005 favorite Pretty Persuasion to Samuel Goldwyn; the sale of Lucia Lucia to Fox Searchlight; the sale and financing of Beyond the Sea starring Kevin Spacey to Lions Gate and Element X on behalf of Trigger Street; and the sale of financing of The United States of Leland starring Ryan Gosling to Paramount Pictures on behalf of Trigger Street.

Prior to launching Traction, Ms. Korenberg served as Vice President of Acquisitions for 20th Century Fox, where she was involved in the acquisition of critically and commercially successful feature films for all divisions of the studio, including Swimfan, Kissing Jessica Stein, Waking Ned Devine, Boys Don't Cry, Sexy Beast, The Good Girl and Waking Life; and Y Tu Mama Tambien, Gangs of New York and Traffic for Fox International. She also identified new directing and acting talent for all divisions of the studio.

Prior to Fox, Ms. Korenberg was Vice President of Acquisitions for The Samuel Goldwyn Company and Senior Vice President of German producer/distributor Constantin Films, where she oversaw the production of Smilla's Sense of Snow and House of the Spirits.

Ms. Korenberg started her entertainment career as a lawyer at Universal Pictures, specializing in split rights and co-financing deals.

Jo Willems (Director of Photography)

Of Belgian descent, Jo Willems attended the Saint Lukas Institute for Visual Arts in Brussels and continued his studies in filmmaking at the London Film School.

After shooting more than 100 music videos and commercials in England, Willems relocated to Los Angeles to continue his career in music videos, commercials and features.

Some of Willems' most important work includes projects with directors such as Paul Hunter, Roman Coppola, Bennett Miller, Mark Romanek, Francis Lawrence, David LaChapelle and David Slade, with whom he collaborated on countless commercials and music videos, including "Mr. Writer" for The Stereophonics and "Clubbed to Death" for Rob Dougan, both of which were nominated for Best Cinematography at the English CAD Awards.

His résumé also includes DP credits for videos featuring Prince, Justin Timberlake, Britney Spears, Will Smith, Outkast and Kanye West.

Willems recently completed his third feature film, *ROCKET SCIENCE*, directed by Jeff Blitz and produced by HBO Films. His second feature, *LONDON*, directed by Hunter Richards and starring Jessica Biel is due for release this spring. The soon-to-be-released *HARD CANDY*, directed by long-time collaborator David Slade, marks Willems' feature debut.

Fluent in five languages (Dutch, English, French, Portuguese and Spanish), Willems is at home shooting all over the world. He is represented by Dattner Disposito and Associates in Los Angeles, where he currently resides with his wife Karen and their daughter Josie.

Jeremy Reed (Production Designer)

Jeremy Reed started his Production Design career by designing music videos and has worked with such bands as *LINKIN PARK* and *NINE INCH NAILS*. Several of the videos he has designed with David Slade have won awards, such as "Ariels" by *SYSTEM OF A DOWN*, which was nominated by the MVPA for "Best Production Design" and "Girl's Not Grey" by *AFI*, which was named Best MTV2 by MTV. Jeremy was also nominated for "Best Production Design" for "Solitaire Unraveling" by *MUSHROOMHEAD*. Additionally, The *LINKIN PARK* video "Somewhere I Belong" was named "Best Rock Video" at the 2004 MTV Music Video Awards. Jeremy has worked with such creative and diverse Commercial and Music Video Directors as Simon West, Brett Ratner, Wayne Isham, The Coen Brothers, and Robert Altman.

Currently, Jeremy is working on "Factory Girl", directed by George Hickenlooper and starring Sienna Miller and Guy Pearce. Jeremy's other films include "Deepwater", directed by David S. Marfield and starring Lucas Black and Peter Coyote, and "Hard Candy", directed by David Slade, which debuted at the 2005 Sundance Film Festival and garnered numerous accolades at the Sitges Film Festival, including awards for Best Script, Best Motion Picture and the Audience Award.

Molly Nyman & Harry Escott (Original Music)

Harry Escott trained at The Royal College of Music and Oxford University where he studied composition and film music, winning scholarships for original composition and performance. He then went on to study Sound Design and Music Technology at London University. He has composed and arranged a wide variety of music for film, TV, theatre, and the concert platform.

Molly Nyman studied music at Sussex University and went on to specialise in composition at City University. She has been commissioned to compose for a wide range of live and pre-recorded events such as a series of shorts for Channel 4 and a highly acclaimed set of pieces for Brit Art events in galleries throughout London. She has also been the musical consultant for various feature films and supervisor and arranger for Rock albums, most notably "Ladies and Gentlemen" by Spiritualised.

Since Molly and Harry began working as a team in 2001, they have built up strong relationships with directors and productions companies for film, TV and theatre. Over the past couple of years they have composed the scores for a number of feature films and some of UK TV's most high profile dramas and documentaries. Their last project has just been nominated for a BAFTA and they are currently working on the score for Michael Winterbottom's latest film; "Road to Guantanamo" which is due for cinema release later this year.

Jean-Clement Soret (Digital Colorist)

After earning a Master in Audiovisual Techniques at University, Soret started Telecine at Éclair laboratories in Paris in 1987. He learned about film stock, processing, densitometry, as well as working with film color timers and colorists. Then he moved on to commercials at Duran in 1990. His work with Sednaoui, Gondry, Mondino, Planchon, J.P. Jeunet, D. Khondji, got noticed abroad and in 1997 he was offered a position at The Moving Picture Company as Head of Telecine.

3 times winner for Best colorist at British Television Advertising Awards, Soret works in both commercials and film, music videos for Madonna, Muse, Stereophonics, Turin Breaks, Robbie Williams.

Commercials include Honda “Cog”, Stella Artois “Plague”, Traktor’s 3 Mobile.

Soret worked on Danny Boyle’s 28 Days Later, Millions, John Madden’s Proof, Guy Ritchie’s Snatch.

Art Jones (Editor)

Not only was Art Jones the youngest person ever to win Best Editing in a Music Video Award at the UK’s biggest music industry awards (Music Week’s Creative & Design Awards) in 2002, he is also the only person to have ever repeated the feat (2003). With many more decorations from commercials and music videos under his belt, he was the logical choice of one Britain’s new wave of auteur filmmaker’s Michael Winterbottom who required a music video editor to cut action scenes for his ill-fated soccer feature.

Art has been honing his craft for nearly 10 years now after leaving college in London with an honours degree in Mathematics.

Love and passion of music led Art into music videos – success due maybe to the fact he was more qualified because of his rock’n’roll credentials – until recently his band enjoyed success in mainland Europe. Since bursting onto the scene from a mainly commercials based ‘apprenticeship’ in 2001 with a CADS nomination for Best Music Editor, he has gone on to become one of the world’s best music video editors working in New York, LA, Paris, Stockholm, Helsinki and Prague whilst being based in London, with artists including Jane’s Addiction, Norah Jones, Kylie, REM, Offspring, Gorillaz and Dido.

Art met David Slade whilst working on a music video for Muse. Their collaboration led to an MTV2s Best Video Award 2003 for A.F.I.’s “Girls Not Grey”. Subsequently they have worked together on a number of commercials including the highly acclaimed ‘Speak Your Mind’ for Czech Telecom company Oskar.

Since working on his debut full-length feature, he has secured a job at one of Europe’s leading edit houses SPEADE. This seems a natural home for Art though small, it combines a chosen handful of London’s best editors including Sam Sneade (Sexy Beast, Birth, Wild & Wycked World Of Brian Jones).

Valerie McCaffrey (Casting)

Valerie McCaffrey first began her career in 1978 as a contestant coordinator for Chuck Barris' game shows, including *The Gong Show* and *The Newlywed Game*. From there, she worked for Cheech and Chong on their film *Cheech and Chong's Next Movie*, and then served as producer David Gerber's right-hand "man" for over two years on numerous television shows including movies-of-the-week and mini-series.

From 1985-94, as a Casting Executive at Universal Studios, she cast James Cromwell in *Babe*, from which he earned an Oscar nomination. She also cast such notable films as *Hard Target* (John Woo's first American film), and *Dark Man* (Sam Raimi's first studio film).

From 1994-2000, Valerie held the position of Vice President of Feature Film Casting for New Line/Fine Line Films. While there, she cast dozens of films, developing strong relationships with all of the major talent agencies and management firms. Among the many highlights of her career, she cast Edward Norton and Eddie Furlong in New Line Cinema's *American History X*. Mr. Norton received an Oscar nomination for Best Actor for his gripping portrayal, and Mr. Furlong's performance was heralded as the best of his career. Additionally she cast Giuseppe Tornatore's *Legend of 1900*, starring Tim Roth.

Since 2000, Valerie has served as casting director for scores of independent films, including *Hebrew Hammer* -which premiered in 2002 at Sundance, and *Neo Ned*, starring Jeremy Renner and Gabrielle Union, a finalist at the 2005 TriBeCa Film Festival, and at SlamDance 2006.

FINAL END CREDITS

Jeff Kohlver
Hayley Stark
Judy Tokuda
Janelle Rogers
Nighthawks Clerk

Patrick Wilson
Ellen Page
Sandra Oh
Odessa Rae
Gilbert John

Associate Producer US
Associate Producer UK
Post Production Supervisor

Erica Farjo
Barney Jeffrey
Beau J. Genot

1st Assistant Director
Production Manager
2nd Assistant Director
Additional 2nd Assistant Director
Production Coordinator
Production Accountant
Script Supervisor
Set Production Assistant
Office Production Assistant
Interns

Barry Wasserman
Yari Schutzer
David Liehn
Katie Mustard
Catherine H. Vlasuk
Marjorie Chodorov
Shea Butler
Alexandra Blakely
Jeff Moeller
Dylan Osborn
Josh Radabaugh
Presley

Production Dog

Art Director
Jeff's Photography by
Production Illustrator
Storyboard Artist
Camera Track Previsualization
Software Visual Designer
Set Decorator
Additional Set Decorator
Leadman
Set Dresser
Set Dresser/Swing
Swing

Felicity Nove
Ye Rin Mok
Brad Vancata
Mike Calvert
Christina Forrer
Justin Velo
Kathryn Holliday
Peter Kim
Thomas Benton
Greg Lang
Morgan Runyon
Will Durham
Frankie Mazzotta
Matt Diamond

1st Assistant Camera
2nd Assistant Camera
2nd Assistant Camera
2nd Assistant Camera
1st Assistant B Camera
2nd Assistant B Camera
Camera Operator 2nd Unit
Time Lapse Photography
2nd Assistant Camera 2nd Unit
Camera Loader
Sound Mixer
Boom Operator

Matt Baker
Jason McCormick
John Troxell
Eric Schilling
Shelly Gurzi
Casey Sherrier
Forrest Thurman
Helen Chough
Jeffrey Kelly
Sarah Remetch
Dennis Grzesik
Gerard Vernice

Gaffer

Walter Bithell

Best Boy Electric

Randy Singer
Todd Csernecky
Paul Lyons
Manny Tapia
Orlando Hernandez
Andrew Korner
Daniel Ybarra
Roger Chingirian

Key Grip
Best Boy Grip
Grips

Remote Tech

Make-Up/Hair Stylist
Assistant Make-Up/Hair

Wardrobe/Costume Design
Wardrobe Assistants

Location Manager
Location Consultant

Stunt Coordinator
Stunt Double Jeff
Camera Bike Driver
Stunt Riggers

Prop Master
Prop Assistants

Transportation Coordinator
Drivers

Catering Service
Caterers

Paul Goldhammer

Electricians

Simon Thirlawaw
Matthew Kubas
Joseph Thomsen
Miles Wantabe
Riley Sidore
Erik Messerschmidt
Darryl St. Juste

Geoffrey D. Knoller
Michael Druez
Kyle Young
Phil Badger
Dan Kanes
Mike Piekutowski
Mike Morales
Jacob Knight
David Starks
John DeFazio
Richard Botchlet
Steve Olsen

Keston Ridley
Robert Wild
Linda Sammut
Jennifer Johnson
Xavier Franco
Kristen Johnson
Shadi Khastedai

Richard McMillan
George Agnew

Erick C. Brennan
Shane Anderson
Cain Smead
Steve Triplett
Bob Garrigus

Lee Lazarow
Michael Mullen
Genevieve Liebowitz

Matthew Ballard
Anton Petreccia
Shay Brook
Guy J. Graves
Mark Garrett
Elliott N. Whitton

Hollywood Caterers, Inc.
Luis Moreno

| | |
|-----------------------|--|
| Catering Assistants | Efrain Trujillo Antonio Payan Juan Pacheco Jessica Simmons Imani Cheers |
| Craft Service | |
| EMT's | Alisa Gentry Shirley Chapman Chris Reney Clarence Webb Omar Shahed Marcos "Luke" Montes Jimmy Zamora Joe A. Pantoja Jose Jauregui Ruben Garza William L. Page Robert W. Birney Luis Marquez Donna Mayhew Kendall J. Carter |
| Security | |
| Police | |
| Park Rangers | |
| Fire Safety Advisor | |
| Unit Publicist | Kathleen McInnis |
| Still Photographer | Mark Lowry |
| VTR Operator | Manu Gargi |
| Producer's Assistant | Christopher Curry Balonek |
| Producer's Assistant | Mark Ankner |
| Casting Assistant | Jennifer Shapiro |
| Hayley Stand-In | Deborah Giovenco |
| Jeff Stand-In | Karim Elkholti |
| Donna Mauer in photos | Erin Kraft |
| Huevos Double | Alex Dorn |
| Girl in Coffee Shop | Cori Bright |

For Vulcan Productions

| | |
|--------------------------|---|
| Production Coordinator | Pilar Binyon |
| Production Accountant | Karen Hashmi |
| Publicity | Michael Nank Jason Hunke Erik Davidson Geof Miller Lisa R. Hurlbert Matthew Greene Owyn Richen Daniel Sterling |
| Graphic Designer | |
| Development Consultant | |
| Risk Management Analyst | |
| Software Director | |
| Software Designer | |
| Software Visual Designer | |

Post Production

Offline Facility c/o Speed (UK)

| | |
|----------------------|-----------------|
| 1st Assistant Editor | Paul Hardcastle |
| 2nd Assistant Editor | Julia Knight |

For Moving Picture Company (UK)

| | |
|--|---|
| MPC Deputy Managing Director Post Producers | Mark Benson Alex Webster Ellora Chowdhury Colin Smith Bruce Walker Kennedy Dawson |
| HD Engineers | |
| Digital Transfer | |
| Visual Effects and On-Line Provided by Visual Effects Artist Visual Effects Producer Visual Effects Assistants | Rushes Post Production (UK) Duncan Malcolm Josh King Dave Bannister Leo Wilson Rufus Blackwell |
| Film Data Management | Computamatch System Marilyn Sommer (LA) Kerri Aungle (UK) |
| Audio Post Production Provided by Supervising Sound Editors | Technicolor Sound Services Richard Taylor Stuart Martin Stuart Martin Andrew Ellerd Jane Boegel Dave Davenport Dale Perry Gus Medina Patrick Giraudi Sara Hankins |
| Sound Editors | |
| Dialogue Editor Assistant Sound Editor Foley Artist Foley Mixer Re-Recording Mixer Post Audio Coordinator | |
| Music Supervisor Music Editor | Hans Ritter Ron Webb |
| Music Engineered and Mixed by Music Mixed at | Jimmy Robertson The Pierce Rooms, London |
| Live Music Performed by Live Recording Engineer | Studio Felix Guy Worth |
| Main Titles by Title Designer End Titles | Momoco/Maguffin Miki Kato F-Stop, Inc. Scarlet Letters Viv-Kim Negative Cutting Vivian Hengsteler |
| Negative Cutter | |
| Video Dailies Executive Producer RIOT Producer RIOT Senior Dailies Colorist/Supervisor Dailies Colorists | Riot Inc. Todd Dividivich Carla Pagi Ken Van Deest Frank Berrios Mauricio Tassara Mark Reaser Shawn Whiteman Matty McClain Matt Moran |
| Dailies Assistants | |
| Night Operators Manager | |

Dolby Consultant
Laboratory

Production Legal Services
Immigration Attorney
Sales Representative
Insurance Provided by
Payroll Service
Clearances Provided by
Camera Package Provided by
Camera Dolly Provided by
Grip/Electric Equipment Provided by
Truck Rentals

Andy Potvin
CFI/Technicolor

Greg S. Bernstein
Sherman I. Kaplan
Traction Media
St. Paul Fire and Marine Insurance Co.
Axium International, Inc
Carol Compton/Indieclear
Panavision
J.L. Fisher
Cinelease, Inc.
Studio Services, Inc.

"Freak"
Performed by LFO
Written and Produced by Mark Bell
Published by WARP MUSIC
Courtesy of WARP RECORDS
Used by Permission of EMI VIRGIN
MUSIC, INC.

"Elephant Woman"
Performed by BLONDE REDHEAD
Composed by BLONDE REDHEAD
Licensed Courtesy of
4AD Beggars Group
www.4AD.com

Nighthawks, Edward Hopper, 1942, oil on
canvas
Friends of American Art Collection,
Reproduction,
The Art Institute Of Chicago

Producers Wish to Thank

Bob Adler
Area 51 Films
Scotty Bergstein
Allison Binder
Rob Carlson
Jules Daley
Jonathan Davis
Josh Deighton
Emmerson Denny
Cassian Elwes
Michael Gendler
Rick Genow
Youree Henley
Angelique Higgins
Craig Kestel
Phyllis Koenig
Walter Latham
Eunice Lee

Preston Lee
Fran McGivern
Brent Morris
Keith Redmon
Melissa Reid
Rena Ronson
RSA Films
Tony Scott
Shades of Light Studios
Sam Sneade
Doug Stone
Jonathan Westover
Jason Woodruff

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