

A NIGHTMARE ON ELM STREET

Nancy, Kris, Quentin, Jesse and Dean all live on Elm Street. At night, they're all having the same dream—of the same man, wearing a tattered red and green striped sweater, a beaten fedora half-concealing a disfigured face and a gardener's glove with knives for fingers. And they're all hearing the same frightening voice...

One by one, he terrorizes them within the curved walls of their dreams, where the rules are his, and the only way out is to wake up.

But when one of their number dies a violent death, they soon realize that what happens in their dreams happens for real, and the only way to stay alive is to stay awake. Turning to each other, the four surviving friends try to uncover how they became part of this dark fairytale, hunted by this dark man. Functioning on little to no sleep, they struggle to understand why them, why now, and what their parents aren't telling them.

Buried in their past is a debt that has just come due, and to save themselves, they will have to plunge themselves into the mind of the most twisted nightmare of all... *Freddy Krueger*.

New Line Cinema presents a Platinum Dunes Production, "A Nightmare on Elm Street," a contemporary re-imagining of the seminal horror classic, starring Academy Award® nominee Jackie Earle Haley ("Little Children," "Watchmen") as Freddy Krueger. The film is directed by award-winning music video and commercial director Samuel Bayer (Nirvana's "Smells Like Teen Spirit," Green Day's "Boulevard of Broken Dreams"), marking his feature film directorial debut.

A talented ensemble of young actors play the teenagers now taking on Freddy Krueger, led by Rooney Mara ("Urban Legend: Bloody Mary") as Nancy, Kyle Gallner ("The Haunting in Connecticut") as Quentin, Katie Cassidy ("Taken," TV's "Supernatural" & "Melrose Place") as Kris, Thomas Dekker ("Terminator: The Sarah

Connor Chronicles”) as Jesse, and Kellan Lutz (“Twilight,” “The Twilight Saga: New Moon”) as Dean.

The parents of the Elm Street kids are played by a talented supporting cast featuring veteran actor Clancy Brown (“Highlander,” “The Shawshank Redemption”), Connie Britton (“Friday Night Lights”), and Lia D. Mortensen.

Bayer directed “A Nightmare on Elm Street” from a screenplay by Wesley Strick and Eric Heisserer, story by Strick. “A Nightmare on Elm Street” is based on characters created by Wes Craven in the 1984 sleeper horror hit of the same name. That film went on to become one of the horror genre’s longest-running, most successful and innovative film series.

The film is produced by Platinum Dunes’ Michael Bay, Andrew Form and Brad Fuller, whose company has enjoyed tremendous success with a host of re-imagined horror franchises, including “Friday the 13th,” “The Texas Chainsaw Massacre,” and “The Amityville Horror.” The executive producers are Mike Drake, Robert Shaye, Michael Lynne, Richard Brener, Walter Hamada and Dave Neustadter, with John Rickard serving as co-producer.

The behind-the-scenes team includes director of photography Jeff Cutter (“Orphan”), production designer Patrick Lumb (“Valkyrie,” “The Omen”), editor Glen Scantlebury (“Transformers,” “The Texas Chainsaw Massacre”), costume designer Mari-An Ceo (“Friday the 13th,” “The Texas Chainsaw Massacre: The Beginning”), visual effects supervisor Sean Faden (“The Amityville Horror”), special makeup effects artist Andrew Clement (“Star Trek,” “Cloverfield”), and special effects coordinator John Milinac (“Friday the 13th,” “The Amityville Horror”). The music is by Steve Jablonsky (the “Transformers” movies, “Friday the 13th”).

“A Nightmare on Elm Street” is being distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company. The film has been rated R by the MPAA for strong bloody horror violence, disturbing images, terror and language.

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ABOUT THE PRODUCTION

WELCOME TO YOUR NEW NIGHTMARE

One, two, Freddy's coming for you...

“A Nightmare on Elm Street” is a reinvention of the seminal 1984 horror classic that unleashed Freddy Krueger upon the nightmares of a generation of fans. Now, a new Freddy Krueger, embodied by Oscar nominee Jackie Earle Haley, is born.

Welcome to your new nightmare.

“Freddy Krueger is the mythical boogeyman,” says Haley, who breathes new life into Freddy Krueger in “A Nightmare on Elm Street.” “He’s everyone’s worst nightmare... the character in the campfire story.”

“Real horror, when you think about it, relates to things on a very human level,” notes Samuel Bayer, the acclaimed commercial and music video director who makes his feature film debut with “A Nightmare on Elm Street.” “And we all dream; it’s universal.”

“To me, the most terrifying aspect of Freddy Krueger is that he comes to kill you in your sleep, when you’re at your most defenseless,” says producer Michael Bay. “In your dreams, there’s nowhere to hide. You can’t escape, and he won’t stop until you either die or wake up. He provokes fears we all have.”

Producer Brad Fuller attests, “In watching horror movies, you often wonder how people can put themselves in such dangerous situation, but the thing with ‘A Nightmare on Elm Street’ is that no one can stay awake forever.”

“Freddy’s got nothing but time,” adds producer Andrew Form. “All he has to do is wait, and eventually you’ll end up in his world.”

Wes Craven wrote the original “A Nightmare on Elm Street” after he became inspired by a series of newspaper articles about children who had suffered through a war and died from the power of their recurring nightmares. Released in 1984, the initial low-budget film, which starred Robert Englund as Freddy, became an international sensation for New Line Cinema—affectionately called “The House That Freddy Built”—and spawned a number of sequels.

Now, more than two decades later, Bay, Form and Fuller, whose Platinum Dunes production company has created a niche for reimagining classic horror properties, felt the time was right to unleash Freddy on a new generation of fans. “Growing up, I always felt that if I died in my dreams I would actually die, and that didn’t come from hearing it on the news; that came from seeing the ‘A Nightmare on Elm Street’ movies,” Form says. “They scared the hell out of me as a child.”

Director Samuel Bayer has proven his ability to blur the lines between the real and the unreal and in him the producers saw the ideal sensibility for creating the ultimate nightmare. Form asserts, “Sam has created some of the most enduring images in his video and commercial work, and we were excited to pair him with this story.”

Screenwriters Wesley Strick and Eric Heisserer used Craven’s 1984 film as a blueprint but evolved the ideas further as they explored the psychologically resonant elements of the character of Freddy Krueger. “Trying to write Freddy in a fresh way led me back to the Pied Piper, who’d punished a town by taking away its children,” says Strick. “When I learned the term ‘pied’ meant ‘stripes of contrasting colors,’ just like Freddy’s famous sweater, it felt like a sign that I was on the right track—making Krueger even scarier by painting him as a righteous avenger, a dimensional villain who’s complex and more human and who may have been falsely accused.”

Freddy’s home turf—where he is in total control—is the world of sleep and dreams. Bayer offers, “Through the centuries, people have tried to figure out their own psyches and why they dream, and why some people fear sleep. At some time in life, we’ve all tried to stay awake for something. We know what it feels like when you get tired and your eyes just can’t stay open. Usually it just means you fall asleep, but in this movie, you could actually die.”

Heisserer found that research into this phenomenon uncovered an inescapable fact about sleep: after enough days without it, the brain shuts down to automatically recharge. Even as the teens of Elm Street resort to questionable methods in order to stay awake—from chugging energy drinks to downing prescription psychostimulants—without their knowledge they slip into a micro-sleep state.

“Micro-sleep causes you to fall asleep even for a few moments at a time,” Heisserer explains. “Even though you’re still conscious and awake, part of your brain is

asleep. So, that phenomenon allows Freddy to get at the characters in the story even when they're awake...no matter where they are."

A NEW FREDDY KRUEGER IS BORN

Three, four, better lock the door...

With a charred, disfigured face, an unforgettable voice, and a wicked sense of humor, Freddy Krueger is both a physical and psychological predator as he invades the dreams of suburban teenagers and kills them in their sleep. The sense of palpable danger and genuine horror rests in the embodiment of the monster at the film's core: Freddy Krueger, played by Jackie Earle Haley.

Haley recalls that fans of the original "Nightmare" filled the internet with speculation about him portraying Freddy after the project was announced. "My immediate reaction was, 'That's kind of cool!' And then when the producers called and actually offered me the role, I was pretty flabbergasted. It's such an amazing, iconic character. It was just an absolute honor to be offered the role of Freddy."

"Jackie embodied everything that we wanted for this role," states Fuller. "The fans were aware of him, and he's a brilliant actor. We knew we wanted to make a seriously scary movie, and it would be impossible to tell this story without an actor of Jackie's caliber. We're not trying to replicate what was done in the past. Jackie made Freddy Krueger his own."

Haley plunged into the mythical aspects of the character to internalize what it was about him that resonated so universally. "Getting to play Freddy was exciting and challenging because, as this mythical boogeyman that we all love to be frightened by, there's a lot that makes him tick," the actor says. "It's fascinating that what's scary on screen has triggers in outside life, and Freddy encompasses so much of what terrifies us."

Haley also credits his predecessor, Robert Englund, for giving the role such power and wicked humor. "It was a very cool process for me, trying to figure out how to make Freddy my own," Haley reveals. "Robert did an amazing job portraying Freddy over the years. He made him who he is. What we're doing with Freddy with this new approach is still trying to be true to those things that fill him with rage, and the specifics that make

him the malevolent villain that he is. But I think we're trying to capture him in a new that's darker, and a little bit more serious, less jokey and, hopefully, more scary."

Bayer has nothing but praise for Haley's work. "This is definitely Jackie's take. He created a character that you're going to hate and be scared of, but, at the same time, you're going to have empathy for him—it's all what Jackie brought to it."

At the suggestion of the filmmakers, Haley researched serial killers in preparation for the role, but ultimately chose to take Freddy out of the realm of fact and into the realm of myth. "I realized I wasn't playing a serial killer," he affirms. "I wanted to be true to who Freddy Krueger is and yet still bring a little bit of realism to his back story and what it was that turned him into this."

THE RESIDENTS OF ELM STREET

Five, six, grab your crucifix...

Standing in stark contrast to Freddy Krueger is the small coterie of teenagers who become his quarry. In casting the young people who are caught in Freddy's web of nightmares and deceit, the filmmakers set out to find fresh faces that would bring authenticity to their experience.

One of the first to be cast was newcomer Rooney Mara in the central role of Nancy, an introspective artist who works as a waitress at the diner where the other kids hang out. In some ways the most avidly pursued by Freddy, she becomes their best hope for stopping him and breaking the cycle of murders.

"Sam likes to describe Nancy as the loneliest girl in the world," says Mara, who emphasizes that, though they share the same name, her Nancy is very different from the Nancy played by Heather Langenkamp in the 1984 film. "My character keeps to herself; she's socially awkward and timid and really doesn't know how to connect with people. Even as a child, she was probably a little bit different than the other kids, which draws Freddy to her in a perverse way."

As the nightmare killer begins to stalk Nancy and some of her high school friends, she detects unseen connections between them and identifies the same touchstones—the bladed glove, the sinister voice, the scarred face—in their increasingly violent dreams. In

trying to understand the very real danger of the man that is hunting them, Nancy is forced out of her shell. “Throughout the movie you see her grow,” Mara asserts. “She forms a connection with Quentin and learns how to open up and reach out to people. As their situation gets worse, you see what Nancy is made of. She really becomes a strong woman.”

“Rooney has something that is absolutely special,” Bayer states. “The camera loves her, and she has a really introspective quality. I think she’s a great heroine; I really love her.”

Quentin, who forms a tentative connection with Nancy as their situation grows more dire, is played by Kyle Gallner, who notes that his character stays awake with the help of pharmaceuticals. “He pops Adderall, and he steals adrenaline from the hospital,” Gallner relates. “He’s a mess, more jittery and a more ‘out there’ than Nancy is. She’s genuinely tired, while Quentin is irritable and strung out on top of that.”

Gallner feels the characters move toward strength as their encounters with Freddy accelerate. “They’re not like lambs sent to the slaughter,” he observes. “They’re actually people dealing with their problems who just happen to have this other very big problem thrown into their lap. You want these kids to get through this and win.”

Fuller comments, “Kyle is compassionate and smart and brought so much humanity and relatability to Quentin.”

Katie Cassidy plays Kris, a beautiful and outgoing blonde who comes to suspect that something much more bizarre is happening than merely random dreams. “Emotionally, Kris is run through the entire gamut in this film,” Cassidy offers. “She is literally dragged through hell, having to crawl through dark, claustrophobic tunnels. She’s always crying and freaking out as her nightmares of Freddy bleed into her everyday life. Kris suspects there’s something that connects her with the others; she even confronts her mother about it, but no one’s talking.”

Kellan Lutz plays Dean, Kris’s new boyfriend, who is the first to put the others on alert about Freddy. “He’s a character who you can tell has a lot of issues just by looking at him,” says the actor. “He’s extremely disturbed by the dreams and determined not to go to sleep, so he’s on pills to stay awake. He comes to this diner to drink coffee with the

hope he won't fall asleep, but ends up falling into a dreamlike state and has a terrifying encounter with Freddy."

Thomas Dekker plays Jesse, Kris's brooding ex-boyfriend, who is in many ways blindsided by Freddy's intrusion into their lives. "Jesse kind of knows what's going on but refuses to believe it," Dekker says. "He goes to great lengths to try and stay awake; he cries and talks to himself. He just has no way of coping with a threat that he thinks can't possibly be real. By the time Jesse comes face to face with Freddy, he's just a mess. There's no bravado about it. His terror is very real."

One thing that becomes clear to all of them is that Freddy Krueger is connected to something that happened when they were children. But the only people that could give them insight are not talking.

The parents of the Elm Street kids are played by veteran actor Clancy Brown as Quentin's dad, Alan, a guidance counselor at Springwood High School; Connie Britton as Nancy's mom, Gwen, a doctor; and Lia Mortenson as Kris's mom, Nora, a flight attendant.

DESIGNING THE NIGHTMARE

Seven, eight, gonna stay up late...

Essential to the mythology of "A Nightmare on Elm Street" are a number of indelible hallmarks from the original film that Bayer wanted to incorporate while creating an all new vision of Elm Street.

Freddy himself informs the world into which he draws his victims. Having died a violent death after being set ablaze, Fred Krueger, a mild-mannered gardener and caretaker at Badham Preschool, transforms into Freddy Krueger, the stalker of dreams.

To create the film's central image—Freddy's disfigured face—the filmmakers began with the reality of burn victims and took it into the realm of nightmares. Fuller remembers hours of discussion about what would be the scariest skin texture, and describes what they ultimately chose as "profoundly disturbing."

Once the design was in place, the filmmakers turned to veteran special effects makeup artist and designer Andrew Clement. "I wanted this to be textural and real,"

Clement reveals. “And, in keeping with horror makeup traditions, we really went for a terrifying, macabre design.”

“Freddy now has a bit of a different look that’s grounded more in reality,” Haley observes. “Though his burned skin is very realistic, at the same time they put in undertones of a boogeyman on top of that, so he does not look anything like an actual burn victim. Andrew absolutely nailed the design.”

For Haley, having hours every day to study himself in the mirror became part of his process for finding his way into the psyche of Freddy Krueger. “There’s something about the process of building a character that I really find in working with the makeup, wardrobe and hair people,” he says. “Looking in the mirror, it can become very motivating in the portrayal of the character. You start to get a sense of a whole other entity. It’s very informative in playing the guy.”

Prior to filming, a silicone life mask of Haley’s head was molded so Clement could sculpt and modify Freddy’s face. Early in production, the actor would sit in the makeup chair for up to six hours as Clement and his collaborator, Bart Mixon, adhered the layers of makeup appliances to Haley’s head, neck and hands, with acrylic or silicone base materials, but once the rhythm became routine, the makeup time was cut in half. In addition, the makeup team needed to have a new set of appliances for each day’s filming, and each piece had to be painted the afternoon before filming, a process that took up to eight hours every day.

In addition to all the on-set physical makeup effects, at times visual effects were incorporated to embellish the damage to Freddy Krueger’s face, but in a subtle way. “We incorporated some digital green paint to Freddy’s cheek that allowed Method, the visual effects company, the ability to create depth that could not be done with prosthetics alone,” explains executive producer Mike Drake.

Beyond the face are Freddy’s trademark torn red and green striped wool sweater and battered fedora. The process of creating these pieces began with the screenplay. “We looked at all of the things that we knew about him just on the surface and tried to find a deeper mythology, a deeper reason for why they become so such an indelible part of Freddy,” says screenwriter Heisserer. “Why the fedora? Why the sweater? Why the glove? And in looking at that and placing him as a caretaker at a preschool, furthermore

a gardener, we applied some base logic to why he became the character he is now. The gardening hand claws that he used in the landscaping of the preschool suddenly turned into the glove and blades.”

Creating the pieces was costume designer Mari-An Ceo, who is a veteran of previous Platinum Dunes titles “Friday the 13th” and “The Texas Chainsaw Massacre: The Beginning.” “I wanted to do the ‘Big Three,’ and since I’d already done Jason and Leatherface, I figure that now, with Freddy, I’ve got the three horror jewels,” Ceo smiles.

Ceo says that the mandate for the new “A Nightmare on Elm Street” was to create something that was at once fresh and familiar. “We decided to stay true to the fan base and what had already been created. I don’t know how many people know this, but the red and green are two colors that, optically, the brain can’t register properly. So that was something we took into consideration when designing the sweater.”

Director of photography Jeff Cutter recalls, “Mari-An, Sam and I must have tested eight different sweaters under multiple lightings to pick the perfect one for the movie. It’s surprising how dark the sweater is and how much more light we needed than we thought we would.”

To fabricate Freddy’s sweater, Ceo brought on Judy Graham, who actually knitted the original sweater worn by Robert Englund in Craven’s 1984 film. “Judy has done work for me before,” Ceo, relates, “but I hadn’t realized she did the original Freddy sweater. So, we brought Judy back and she was meticulous and fabulous. It was great.”

Ceo worked likewise closely with Haley and Bayer to find the perfect fedora. They chose a brown beaver fedora from Chicago’s Optimo Fine Hats, which was then redesigned and aged to give the hat its battered look. “The hat went through a lot of changes. It was definitely an evolving process,” Ceo notes.

Perhaps the most striking accoutrement of Freddy is his four-bladed glove, with which he leaves his signature mark of four bloody slashes upon his victims. “A Nightmare on Elm Street” prop master, William Dambra, oversaw the lengthy process of creating the glove—a standard gardening glove fitted with a set of four razor-sharp blades welded onto the back of the hand—working in collaboration with the filmmakers and production designer Patrick Lumb.

“It took us three or four weeks of picking apart drawings until we finally came up with a final concept,” says Dambra, the Chicago native who had previously worked with Platinum Dunes on “The Unborn.”

Utilizing the final illustration and molds made from Haley’s right hand, different versions of the glove were then hand-fabricated by the special effects department rigger and welder Joe Mack, who hammered and welded them out of brass, copper and hardened steel. Several versions were assembled, including a rubber model for close-up stunt slashing work, one that sparked, and Freddy’s “hero glove,” all with blades ranging from five to seven-and-a-half inches.

Mack details, “Knowing that this is a glove that Krueger would have made, I made each individual piece hand cut and jagged, so that it looks like it was done in a garage.” Mack says that each of Freddy’s hero gloves are comprised of 39 individual handmade pieces.

“The guys did a great job on the glove,” states Haley, who had to undergo multiple fittings over several weeks of all the wardrobe pieces in the film before everything fit perfectly. “There were a lot of times on set where I had to be very careful not to get it too close to the other actors or to fall on it.”

For the Elm Street kids, Ceo had fun creating new looks while also paying homage to the original film. Katie Cassidy’s character, Kris, for example, wears a T-shirt that marks one of the nods to the earlier film. “Johnny Depp began his career in the original ‘A Nightmare on Elm Street’ and he had the fabulous cut-off football ‘10’ jersey on, so we did this modern version of it for Katie Cassidy,” says the costume designer.

For the character of Nancy, who is an artist, Ceo had her wear clothes that she could have made herself.

A NEW ELM STREET

Nine, ten, never sleep again...

Working with production designer Patrick Lumb, Bayer sought to use the locations to create a familiar suburban world so safe that Freddy’s intrusion is all the more jarring. By contrast, Freddy’s world was in part inspired by the dark, fantastical

paintings of late 18th/early 19th-century Spanish artist Francisco Goya. “What we tried to do was to base the dream world on the real world, and craft rich and exciting transitions between them,” Lumb states. “Working on dreamscapes and inventing a world around Freddy was one of the great joys of this project for me.”

The filmmakers found their classic Midwestern town in Chicago, Illinois, and surrounding suburbs, as well as neighboring Gary, Indiana.

With all the principal characters being students at Springwood High School, the production utilized two local high schools: John Hersey High School in Arlington Heights, a northwest suburb of Chicago, for interiors; and Elk Grove High School in nearby Elk Grove Village, for exteriors and establishing shots.

The filmmakers shot during school hours, and enlisted hundreds of students and teachers to become background extras for the various sequences shot at the high schools.

In addition to exteriors, Elk Grove also offered a cavernous indoor swimming pool, where Quentin is a swim team member of the Springwood Mustangs, with his fellow swim team members being played by Elk Grove’s water polo and swim teams.

The second week of filming took place entirely in the historic neighborhood of Jewel Park, a circa 1920s upper middle class suburb in the village of Barrington, Illinois. Linden Road, a winding street lined with large two-story homes, portrays the film’s iconic Elm Street, where Nancy and Kris’s homes are located across the street from each other. In homage to the original “A Nightmare on Elm Street,” Nancy’s home was numbered 1428 Elm Street, the same address Nancy had in the original.

One of the most cinematic and creepy locations was the historic City Methodist Church in Gary, Indiana, an abandoned nine-story tall English gothic church, which now sits in picturesque ruins. This became the setting for one of Quentin’s encounters with Freddy Krueger.

Freddy’s most personal space is the steamy, fiery boiler room, a specter of the “A Nightmare on Elm Street” mythology. These sequences were filmed over four nights at a power station in South Chicago. The multi-level industrial facility was outfitted by the film’s art and special effects departments to feature vintage boiler room equipment as well as steaming pipes, smoke, fire, dripping water, and big chains where Freddy could hang his victims.

The production also utilized the historic former ACME Steel plant (now the Beemsterboer Steel Plant) and nearby training center in Chicago, which the art department transformed into the Badham preschool, where Fred Krueger worked as a caretaker 15 years earlier. “The steel plant was very industrial and down and out, but it was perfect for us,” Lumb remarks. “We did an extensive amount of work on the exterior and the interior. The classrooms were all fabricated from the doors, to the color on the walls, to the flooring, and everything else. One of the nice things about the preschool set is you feel a little bit enclosed. It’s kind of ominous in a way because it’s similar to a jail cell, but at the same time you can ‘friendly it up’ to give the illusion of safety, even though it’s anything but safe.”

Other notable Chicago area locations included Bluff City Cemetery, a late 19th century gothic cemetery in Elgin; Powell’s Bookstores in Chicago’s Lincoln Park neighborhood; Michael Reece Hospital in Chicago; Hawthorne Pharmacy in Cicero; and the ultra-modern Orland Park Police Station in Orland Park, the first LEED (Leadership in Environmental Design) Gold Certified Police Station in the U.S.

Many of the film’s interiors, along with some green-screen sets, were erected on two soundstages at Chicago Studio City, an independent studio and production services facility. Over the course of three weeks of filming on stage, some of the prominent sets included the charred and water-filled classroom sets from Kris’s nightmare; Kris’s bedroom sets; Nancy’s art-filled bedroom where Freddy stretches out from the wallpaper above her bed, and the bathroom where his bladed hand emerges from under the water.

The burnt classroom and water-filled classroom sets were among Lumb’s favorite, and most challenging, sets to design. For the water-logged classroom, Lumb referenced a book of photographs from the New Orleans flood from Hurricane Katrina to give these nightmarish images a solid basis in what could be.

Producer Bay credits Bayer for creating a film that seamlessly juxtaposes the physical world and the dream world that is Freddy’s domain. “In many ways, they’re dark mirror images of each other,” he asserts. “Both are very real, very visceral, but the safety and security of this comfortable and suburban town and high school become the lie, because the dream world is where these kids have to fight for their lives. They have

to believe in it completely, and the audience also has to believe in it completely. Sam did an incredible job creating this jarring dichotomy.”

Bayer reflects, “It’s an urban fairytale. It’s what scares you. As the kids in the movie fight so hard to stay awake, the switch between the real world and the dream world happens even more quickly, so it’s a ride. But we wanted to create a situation in which this nightmare scenario is grounded in truth, to the point that you wonder, ‘Can someone actually kill you in your sleep?’”

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ABOUT THE CAST

JACKIE EARLE HALEY (Freddy Krueger) has the rare distinction of being a successful child actor who, after virtually disappearing from Hollywood for 15 years, made an almost unprecedented comeback in back-to-back feature films: Steven Zaillian's "All the King's Men" and Todd Field's controversial drama "Little Children." Haley's courageous performance in the latter brought him numerous accolades, including an Academy Award® nomination for Best Supporting Actor. He was also honored with a Screen Actors Guild Award® nomination and won Best Supporting Actor awards from several critics groups, including the New York Film Critics Circle and the Chicago Film Critics Association.

Haley went on to receive acclaim for his performance as Rorschach in Zack Snyder's 2009 film "Watchmen," garnering a Best Supporting Actor nomination from the Online Film Critics Society Awards. He recently co-starred in "Shutter Island," with Leonardo DiCaprio and Ben Kingsley, under the direction of Martin Scorsese. Haley also appeared in the Will Ferrell basketball comedy "Semi-Pro." He recently completed writer/director Dan Pritzker's film "Bolden!" a mythical account of the first Cornet King of New Orleans.

Haley first came to fame in the mid-1970s with his scene-stealing performance as Kelly Leak, the cigarette-smoking, motorcycle-riding hellion, in Michael Ritchie's comedy hit "The Bad News Bears," reprising his role in two sequels. Haley again won praise from critics and audiences for his role as the romantic but short-tempered Moocher in Peter Yates' Oscar®-winning 1979 sleeper hit "Breaking Away." In 1983, Haley played the sex-obsessed Dave in Curtis Hanson's "Losin' It," with Tom Cruise. That same year, he made his Broadway debut, starring in John Byrne's play "Slab Boys," with Sean Penn, Kevin Bacon, and Val Kilmer.

Despite his early prominence, however, Haley found it difficult to successfully transition to more adult roles and turned his focus to directing. After years of struggling to make ends meet, he began directing industrial videos, which eventually led to commercial directing.

He had been off the screen for more than a decade when, in October of 2004, Steven Zaillian tracked Haley down—on his honeymoon in France—and asked him to audition for the role of Sugar Boy in “All the King’s Men.” Haley sent in a tape and won the part. Following that film, he landed the role of Ronnie McGorvey in Todd Field’s “Little Children,” resulting in his first Oscar[®] nomination and what has been the resurgence of his acting career.

Today, Haley divides his time between acting and directing and is currently one of the stars of the Fox series “Human Target.”

KYLE GALLNER (Quentin) most recently appeared in “Cherry,” with Esai Morales and Laura Allen, and “Jennifer’s Body,” with Megan Fox and Amanda Seyfried. His other films include “The Haunting in Connecticut,” alongside Virginia Madsen and Elias Koteas; “Redeye,” with Rachel McAdams and Cillian Murphy; and “Wet Hot American Summer,” with Janeane Garofalo, Paul Rudd, Molly Shannon and Amy Poehler.

Gallner’s many independent films include the lead in “Red,” alongside Brian Cox; “Gardens Of The Night,” with John Malkovich; and “Danika,” with Marisa Tomei and Craig Bierko. He most recently finished work on “Beautiful Boy,” with Michael Sheen and Maria Bello, and “Mother’s Little Helpers,” opposite Kathryn Morris, Jim Belushi and Sarah Hyland.

On television, Gallner had recurring roles on CW’s “Smallville” as The Flash; “CSI: NY,” playing Gary Sinise’s stepson; and HBO’s “Big Love.” He also has guest starred on various shows, including “Law & Order: SVU,” “The Closer,” “Medium,” “Bones,” “Cold Case,” “Close To Home,” “Four Kings,” “Judging Amy” and “The Shield.” Gallner was also a series regular on the hit CW series “Veronica Mars.”

ROONEY MARA (Nancy) appeared in “Dare” and “The Winning Season,” both of which debuted at the 2009 Sundance Film Festival. She most recently co-starred alongside Michael Cera in “Youth in Revolt.” Mara portrays the female lead “Francesca” in the 2009 Toronto Film Festival entry “Tanner Hall,” directed by Francesca Gregorini

and Tatiana von Furstenberg. This fall, Mara will be seen starring in David Fincher's film about the founders of Facebook, "The Social Network," which releases October 15th.

Mara's small screen credits include memorable guest starring roles on "ER," "The Cleaner," "Women's Murder Club," and "Law & Order: SVU."

Mara is the founder of the non-profit organization Faces of Kibera, which provides critical care and assistance to poverty-stricken orphans in Kibera, Kenya.

KATIE CASSIDY (Kris) can currently be seen as the savvy, sassy scene-stealing publicist, Ella Sims, on The CW's "Melrose Place," which has won her rave reviews. Additionally, *Entertainment Weekly* named Cassidy one of their breakout stars of 2009. Previous television credits include the female lead in CBS' 13-week murder mystery miniseries "Harper's Island," opposite Christopher Gorham.

Cassidy recently wrapped production on director Chris Carter's closely guarded and highly anticipated feature "Fencewalker."

Her other film credits include "Taken," opposite Liam Neeson and Maggie Grace; "Black Christmas"; the hit Adam Sandler comedy "Click"; "When A Stranger Calls"; "Walk the Talk"; and "You are Here."

Next up for Cassidy is playing one of the leads in the Nicole Kidman-produced "Monte Carlo," opposite Selena Gomez. Cassidy will play Emma Perkins, a fun-loving, mischievous beauty from Texas. The story follows best friends as they embark on the European adventure of a lifetime.

THOMAS DEKKER (Jesse) recently starred in the independent drama "Waska," as well as Gregg Araki's sci-fi comedy "Kaboom." Prior to that, Dekker appeared in Nick Cassavette's "My Sister's Keeper," with Cameron Diaz, Alec Baldwin and Abigail Breslin. Dekker previously starred in the television series "Terminator: The Sarah Connor Chronicles," playing the lead role of John Connor. The first and second seasons of the series premiered to number-one ratings and season one was Fox's highest-rated scripted series debut in over seven years.

Dekker recently starred in "From Within," which premiered at the 2008 Tribeca Film Festival. The film was the directorial debut of acclaimed cinematographer Phedon

Papamichael, and focuses on the residents of a small American town who begin to die one-by-one in apparent suicides. Dekker directed behind-the-scenes footage of the movie for release as a short film on the DVD.

The actor wore multiple hats as producer, writer, director, editor and co-star in the film “Whore,” alongside Lena Headey, Megan Fox and Rumer Willis. The film centers around a group of teens living on the streets of Hollywood, trying to make it in the movie business.

On television, Dekker’s credits include the hit series “Heroes” and three seasons as a lead character in the Disney series “Honey I Shrunk the Kids.” He has been acting professionally in both television and film since he was five years old, including a lead role in John Carpenter’s “Village of the Damned.” In addition, his voice has been featured both speaking and singing in various animated films, including the “The Land Before Time” series, for which he voiced the lead character Littlefoot, and the sequels to “An American Tale,” as the voice of Fievel.

KELLAN LUTZ (Dean) recently completed “The Twilight Saga: Eclipse,” the third installment of one of the most successful teen movie franchises in history. “Twilight,” and its sequel, “New Moon,” have grossed more than a billion dollars worldwide.

His upcoming projects include “Dawn of War,” with Mickey Rourke; “Love, Wedding , Marriage,” with Mandy Moore, James Brolin and Blythe Danner, directed by Dermot Mulroney; “Meskada,” with Nick Stahl, which premieres at the 2010 Tribeca Film Festival; and “Warrior,” with Gabrielle Anwar and Cary Elwes.

Lutz’s other film credits include “Prom Night,” alongside Brittany Snow; “Stick It,” with Missy Peregrin; and “Accepted”; as well as the indie films “Deep Winter,” opposite Michael Madsen, and “The Tribe.”

On the small screen, Lutz appeared in the critically acclaimed HBO seven-hour miniseries, “Generation Kill,” executive produced and co-written by David Simon and Ed Burns; as a series regular on HBO’s “The Comeback”; and in a nine episode arc of the CW’s updated version of “Beverly Hills, 90210.”

In addition to acting, Lutz has landed several high-profile modeling jobs, including the 2010 Calvin Klein underwear campaign.

ABOUT THE FILMMAKERS

SAMUEL BAYER (Director), having directed and photographed hundreds of music videos and commercials over the last 15 years, has firmly established himself as one of the industry's most prolific and sought-after talents. Known for his vérité style and unique vision, Bayer's talents transcend mediums as he carves out his place in film.

A graduate of New York City's School of Visual Arts, Bayer was a painter who soon discovered that film and video were the perfect medium to deliver his art to a greater audience. A self-taught cinematographer who lights and shoots all his music videos and commercials, Bayer launched his career with Nirvana's landmark video "Smells Like Teen Spirit," which is consistently rated as one of the most influential music videos of all time. Bayer's hands-on approach to filmmaking infused the Nirvana video with his distinct style and attitude.

Bayer went on to collaborate on videos for such diverse artists as The Rolling Stones, Sheryl Crow, John Lee Hooker, Marilyn Manson, Metallica, Smashing Pumpkins, David Bowie, Aerosmith, Lenny Kravitz, Green Day, and Justin Timberlake.

His commercial work includes campaigns for Nike, Coke, Pepsi, Nissan, Lexus, and Mountain Dew and has cemented his reputation as a visual revolutionary, garnering AICP Awards for Cinematography, Direction, and Production Design, and Clio Awards for Best Direction and Best Cinematography. Bayer's commercials are showcased in the permanent film/video collection at the Museum of Modern Art in New York City.

In 2005, he received the Kodak Lifetime Achievement Award for his work and cinematography in music videos. Bayer was honored in 2006 by the Music Video Producers Association with his second Lifetime Achievement Award. He has also won multiple MTV Moon Men for music videos over the years.

"A Nightmare on Elm Street" marks Bayer's feature film directorial debut.

MICHAEL BAY (Producer) was first inspired toward directing at age fifteen, while working a summer job for George Lucas's company, filing "Star Wars" artwork and "Indiana Jones" storyboards. Now known for creating mind-blowing action, a furious visual style, and the use of leading-edge technology in his filmmaking process, Bay has come a long way since the day he blew up his train as a child making a home movie—which caused the Los Angeles Fire Department to pay a visit to his home after he almost burned down his room.

Less than a decade after that summer job, at the age of 24 and just a week out of the Art Center College of Design, Bay launched his career as a commercial and music video director. He would shortly go on to win every major award in the industry, including Best Music Video from MTV, and the Grand Prix Clio for commercial of the year. Bay's "Got Milk?" ad campaign, including the renowned "Aaron Burr" spot, is part of the permanent collection of New York's Museum of Modern Art.

Bay entered the world of feature film when Jerry Bruckheimer tapped him to direct a \$19 million action movie—"Bad Boys." The film launched Will Smith as a movie star, and catapulted Bay on a career trajectory that would soon make him one of Hollywood's boldest and most bankable feature film directors. Since the first "Bad Boys," Bay has directed and produced a string of popular blockbusters, including "The Rock," "Armageddon," "Bad Boys II," "The Island," "Transformers," and "Transformers: Revenge of the Fallen." He was the fastest director to reach the billion-dollar plateau in grosses.

Bay has also established himself as a producer. Bay's production company, Bay Films, is one of the most cutting-edge production entities in Hollywood today. In 2003, he created the Platinum Dunes genre label. Platinum Dunes gives up-and-coming directors the opportunity that Jerry Bruckheimer once gave Bay—to create lower-budget films with high-end production values and broad audience appeal. Platinum Dunes started out with a runaway success—a re-imagining of the "The Texas Chainsaw Massacre" franchise—and has followed with a string of hits, including a "Chainsaw" prequel, "The Amityville Horror," "The Hitcher," "The Unborn," and "Friday the 13th."

Bay's films' \$3.5 billion boxoffice tally puts him as the 6th-highest grossing director of all time—just behind his former boss, George Lucas. He is currently in pre-

production on the third installment in the “Transformers” franchise for a Summer 2011 release.

**When this was written, it was factual, but things can change.*

ANDREW FORM and BRAD FULLER (Producers) are partners at Platinum Dunes Productions. The company, which they established with Michael Bay in 2001, creates opportunities for first-time directors to make commercial, high-concept movies on modest budgets for a global audience. Their recent releases include 2009’s “The Unborn,” starring Gary Oldman and directed by David S. Goyer; and director Marcus Nispel’s “Friday the 13th,” which earned over \$43 million in its opening weekend, making it the biggest horror opening of all time.

The partners’ first production in 2003 was a remake of “The Texas Chainsaw Massacre,” directed by Nispel. The movie grossed more than \$110 million worldwide, won the Teen Choice Award for Best Thriller, and was nominated for two MTV Movie Awards. Their second project was the 2005 adaptation of “The Amityville Horror,” which was directed by Andrew Douglas and earned over \$110 million worldwide.

Two more films quickly followed: the prequel “The Texas Chainsaw Massacre: The Beginning,” directed by Jonathan Liebesman; and a re-conceptualization of the 1986 thriller “The Hitcher.” It was during this collaboration that Platinum Dunes signed a first-look production deal with Rogue Pictures.

In 2004, *Daily Variety* included Form and Fuller among the “10 Producers to Watch,” and in 2005 they were listed in *Fade In’s* “The 100 People in Hollywood You Need to Know.”

Prior to partnering in Platinum Dunes, Form produced several independent features, including Richard Benjamin’s “The Shrink Is In,” starring Courteney Cox Arquette and David Arquette; and Doug Ellin’s “Kissing a Fool,” starring Jason Lee and David Schwimmer. He also produced documentaries on the making of Tony Scott’s “Crimson Tide” and Michael Bay’s “Bad Boys.”

Fuller previously worked as a talent manager and produced the independent films “Emmett’s Mark” (a.k.a. “Killing Emmett Young”), directed by Kevin Snyder and

starring Gabriel Byrne, Tim Roth and Scott Wolf; and Scott Wiper's "A Better Way to Die," starring Natasha Henstridge and Andre Braugher.

Form earned his bachelor degree at the University of Arizona, and Fuller is a graduate of Wesleyan University.

WESLEY STRICK (Screenwriter and Story) garnered an Edgar Allan Poe Award nomination for Best Mystery Motion Picture on his first film, the James Woods/Robert Downey Jr. courtroom drama "True Believer." He followed this with "Arachnophobia," starring Jeff Daniels; Martin Scorsese's "Cape Fear," starring Robert De Niro; "Final Analysis," with Richard Gere and Kim Basinger; and Mike Nichols' "Wolf," starring Jack Nicholson and Michelle Pfeiffer, which won a Saturn Award for Best Science Fiction, Fantasy and Horror Film of 1994.

His other credits include Philip Noyce's "The Saint," starring Val Kilmer; "Return to Paradise," starring Vince Vaughn, Anne Heche and Joaquin Phoenix; "The Glass House," with Leelee Sobieski and Diane Lane; and 2005's feature adaptation of the videogame "Doom."

Strick began his writing career in the late 1970s as a rock critic and journalist, contributing articles to *Circus*, *Creem* and *Rolling Stone*. He was among the first to cover the CBGB scene, interviewing iconic punk bands such as Talking Heads, Ramones, Television, and Blondie as they emerged from the Lower East Side. Strick has served as a creative advisor at the Sundance Institute's Screenwriter's Lab for the past 15 years, as well as penning the novels *Out There in The Dark* and *Whirlybird*.

ERIC HEISSERER (Screenwriter) most recently wrote "The Thing," with Matthijs van Heijningen directing and Marc Abraham producing.

Heisserer currently has "The Occupants" in development, with David Heyman producing, based on "The Dionaea House," Heisserer's online epistolary story about haunted houses. Also in development is Heisserer's "Inhuman," with Taka Ichise producing.

He also wrote for the television series "Stranger Adventures," an interactive show that received an Emmy Award nomination for Outstanding Achievement for Enhanced or

Interactive Programming: New Delivery Platforms, as well as a Daytime Emmy for Outstanding Achievement in Video Content for Non-Traditional Delivery Platforms.

Heisserer grew up in Oklahoma and moved to Houston after high school. He worked for Space Industries at NASA as a computer artist for space program technologies before pursuing creative writing through tabletop gaming publications such as Cyberpunk 2020.

MIKE DRAKE (Executive Producer) has been a producer in various capacities for over a decade. He recently executive produced “Repo Men,” starring Jude Law and Forest Whitaker. Prior to that, Drake served as executive producer on a number of films, including the drama “Martian Child,” starring John Cusack; the psychological thriller “The Number 23,” starring Jim Carrey; and “King’s Ransom,” starring Anthony Anderson and Jay Mohr. He is currently executive producing the thriller “Dream House,” starring Daniel Craig, Rachel Weisz and Naomi Watts, and directed by Jim Sheridan.

Drake started as a production manager in the ‘90s, then served as line producer on a wide range of films, including the hit comedy “The Whole Nine Yards,” starring Bruce Willis and Matthew Perry.

In 2004, Drake co-produced “Against the Ropes,” starring Meg Ryan. The same year, he produced “Something the Lord Made.” The critically acclaimed HBO film garnered numerous accolades, including a Primetime Emmy Award, a Golden Globe nomination, the Peabody Award for Excellence in Broadcasting, the NAACP Image Award, and the American Film Institute Award. Drake was also nominated for the prestigious David L. Wolper Producer of the Year Award.

ROBERT SHAYE (Executive Producer) is currently a principal of Unique Features, the independent film company he created with longtime New Line partner Michael Lynne. The company has a first-look agreement with Warner Bros. and will develop and produce projects across a wide range of genres and budgets.

A filmmaker himself, the former Founder, Co-Chairman and Co-CEO of New Line Cinema spent the last 40 years developing and distributing a wide array of highly successful films, as well as creating new paradigms for the motion picture business.

Shaye began to explore the world of distribution while working at the Museum of Modern Art. In 1967, he formed New Line Cinema in his Greenwich Village apartment. Building on early re-releases such as “Reefer Madness” and first-run domestic distribution of foreign films, New Line broke out commercially with the release of such popular franchises as “Street Fighter,” “Teenage Mutant Ninja Turtles,” and “A Nightmare on Elm Street.” These successes set the stage for such later New Line hits as “Rush Hour,” “Austin Powers,” “Dumb & Dumber,” “The Wedding Singer,” “Seven,” “Boogie Nights,” and “Blade.”

With Shaye at the helm, New Line developed a reputation for working miracles in “niche” markets; blazing new trails in the industry with unconventional business strategies, many of which have since become industry norms.

The studio’s maverick style was never more evident than in 1998, when writer/director Peter Jackson brought his 25-minute pitch reel for a big screen epic of J.R.R. Tolkien’s classic *The Lord of the Rings* to New Line, hoping to turn the three volumes into two films. A longtime fan of the book, Shaye suggested Jackson make three films and greenlit an unprecedented simultaneous production for all three installments.

The results of the gamble were staggering. Combined, “The Lord of the Rings” trilogy was nominated for 30 Oscars[®]. The franchise won 17, including a clean sweep of 11 awards for “The Return of the King,” which garnered Best Picture, Best Director and Best Adapted Screenplay. “The Return of the King” is the third top-grossing film worldwide of all time and all three remain in the top 20, earning a combined total of nearly \$3 billion worldwide.

Other breakout films included “Elf,” “Freddy vs. Jason,” “The Texas Chainsaw Massacre,” “Wedding Crashers,” “Monster-in-Law,” “The Notebook,” and “Hairspray.” Additional projects included provocative fare such as the Oscar[®]-nominated “A History of Violence,” and “Little Children,” for which Kate Winslet received her fifth Oscar[®] nomination.

New Line also maintained a commitment to art films through the years. Its Fine Line Features division was formed in 1990, releasing such critically acclaimed pictures as “American Splendor,” “Shine,” “The Sweet Hereafter,” and “Dancer in the Dark.”

In 2005, New Line teamed up with HBO Films to form Picturehouse, continuing in that tradition with such films as “Pan’s Labyrinth,” and “A Prairie Home Companion.”

MICHAEL LYNNE (Executive Producer) is a principal, with longtime business partner Bob Shaye, of Unique Features LLC, a new film production company with offices in New York and Los Angeles and operating in a first-look production arrangement with Warner Bros.

Prior to the launch of Unique Features, Lynne was Co-Chairman and Co-CEO of New Line Cinema Corporation for almost 25 years. Lynne was a driving force behind the company becoming the most successful, fully integrated independent film company in the world, with divisions devoted to the production, marketing and distribution of theatrical motion pictures, as well as home entertainment, television, music, theater, licensing and merchandising.

Lynne was executive producer of one of New Line’s most successful franchises, “The Lord of the Rings” trilogy. The final installment, “The Return of the King,” won 11 Academy Awards[®], including Best Picture, tying the record with “The Titanic” for most wins of all time.

During Lynne’s tenure at New Line, the studio produced and distributed a diverse mix of both financially successful and critically acclaimed motion pictures, including “Elf,” “About Schmidt,” “The Player,” the “Austin Powers” trilogy, “Blade,” “Rush Hour,” “Magnolia,” “Shine,” “Seven,” “Dumb and Dumber,” “Wag the Dog,” “The Mask,” “Teenage Mutant Ninja Turtles,” and the “Nightmare on Elm Street” franchise.

“Hairspray” was a triple success. Not only did the film have a record opening, New Line later co-produced it on Broadway, winning the Best Musical Tony Award. The musical was then produced as a film, with John Travolta playing one of the female leads.

Prior to his work with New Line, Lynne was a partner in Blumenthal & Lynne for 20 years. He also worked with Barovick & Konecky law firm, and as resident counsel for Embassy Pictures.

Lynn is a member of the Boards of the Museum of Modern Art, Citymeals-onWheels, and the Museum of the Moving Image; chairs the Museum Committee of Guild Hall of East Hampton; and is a member of the Board of Visitors of Columbia Law School, the Dean's Council of Columbia University School of the Arts, and a long-time trustee of the Brooklyn College Foundation. He is also on the Board of the publicly traded REIT, Vornado Realty Trust.

Lynn is a member of the New York Bar and received his J.D. degree from Columbia Law School in 1964. He graduated from Brooklyn College in 1961 as an English literature major.

RICHARD BRENER (Executive Producer) has been a New Line Cinema veteran for more than a decade, and currently serves as President of Production for the company.

During his tenure at New Line, Brener has overseen and served as executive producer on many of the company's most successful films, including such blockbusters as "Sex and the City," the "Harold and Kumar" franchise, "Wedding Crashers," "Austin Powers in Goldmember," "The Wedding Singer," "Monster-in-Law" and the "Final Destination" franchise. Other successful films Brener worked on include "The Butterfly Effect" and "Boiler Room."

Currently, Brener is overseeing production on a number of high-profile films for New Line, including the upcoming "Sex and the City 2."

Brener joined the company as a temp in 1995 and rapidly rose through the ranks, from story editor to Senior Vice President. Over the course of his career, Brener has overseen the studio's relationships with much of its key talent, including Adam Sandler, Ben Stiller and the late Ted Demme.

Born and raised in Short Hills, New Jersey, Brener graduated with a BA in history from Yale University in 1994.

WALTER HAMADA (Executive Producer) currently serves as New Line Cinema's Senior Vice President of Production. He is responsible for the development of a slate of projects, including "Gears of War," based on the hit XBOX video game. Hamada also supervised the production of "Final Destination: Death Trip," which was shot in digital 3D, as well as "Friday the 13th."

Prior to joining New Line in 2007, Hamada spent four years partnered with Chris Fenton at H2F Entertainment, a management/production company. While there, Hamada helped build the careers of such writers as Chris Morgan ("The Fast & The Furious 3: Tokyo Drift," "Cellular"), Rob McKittrick ("Waiting"), Greg Coolidge ("Employee of the Month"), Brad Gann ("Invincible"), and Matt Allen and Caleb Wilson ("Four Christmases").

While at H2F, Hamada also served as a producer on Stuart Hendler's "Whisper," as well as the upcoming projects "Coxblocker," written and directed by Greg Coolidge and starring Seann William Scott and Topher Grace; "Tough Love," starring Ice Cube under the direction of Thomas Carter and Carl Rinsch's "47 Ronin." Prior to his work at H2F, Hamada ran development for MBST Entertainment.

A graduate of UCLA, Hamada began his career as an assistant at TriStar Pictures, where he quickly rose through the ranks and ultimately served as Vice President of Production for Columbia Pictures. While there, he oversaw the development and production of such films as "The Big Hit," "Vertical Limit," "Godzilla" and "S.W.A.T."

DAVE NEUSTADTER (Executive Producer) has been a development executive with New Line since 2003. He currently serves as a production executive for the studio, most recently overseeing and managing the production of the upcoming "Going the Distance," starring Drew Barrymore and Justin Long.

Neustadter began his career at New Line as an intern in the development department and then as Richard Brener's executive assistant. He is a graduate of Indiana University.

JEFF CUTTER (Director of Photography) made his feature film debut as a director of photography on Phil Joanou's "Gridiron Gang," starring Dwayne "The Rock"

Johnson. He began his career as an assistant cameraman, then as a director of photography on television projects such as “Rhythm City Volume One,” and several pilots.

More recently, Cutter served as director of photography on “Orphan,” from producers Joel Silver and Leonardo DiCaprio and starring Peter Sarsgaard, Vera Farmigan and Isabelle Fuhrman. The film was nominated for a 2009 Teen Choice Award.

His other work includes director of photography on the series “Kings,” and as an additional photographer on the science fiction feature thriller “Constantine.”

PATRICK LUMB (Production Designer) most recently served as supervising art director on Michael Mann’s “Public Enemies,” starring Johnny Depp and Christian Bale.

Prior to that he was production designer on Bryan Singer’s “Valkyrie,” starring Tom Cruise; and collaborated with John Moore on “The Omen,” starring Liev Schreiber and Julia Stiles as well as “Flight of the Phoenix,” starring Dennis Quaid.

Lumb has also served as an art director on a number of other films, including Christopher Nolan’s “Batman Begins,” starring Christian Bale, Liam Neeson, Katie Holmes, Michael Caine and Gary Oldman; Joel Schumacher’s “Veronica Guerin,” starring Cate Blanchett; “Behind Enemy Lines,” starring Owen Wilson and Gene Hackman and directed by John Moore; and David L. Cunningham’s “To End All Wars,” starring Kiefer Sutherland.

GLEN SCANTLEBURY (Editor) has worked on a number of Michael Bay’s films, serving as editor on the blockbusters “Transformers” and “Armageddon,” and most recently performing additional editing duties on the “Transformers” sequel, “Revenge of the Fallen.”

Scantlebury has also collaborated several times with Marcus Nispel, as an editor on “Pathfinder,” and the 2003 remake of “The Texas Chainsaw Massacre,” as well as additional editing on the remake of “Friday the 13th.” He also worked multiple times with director Simon West, on the films “Lara Croft: Tomb Raider,” “The General’s Daughter” and “Con Air.”

His other films include D.J. Caruso's "Two for the Money," and John Dahl's "Joy Ride."

MARI-AN CEO (Costume Designer) continues her collaboration with Platinum Dunes, having worked on the films "Friday the 13th" and "The Texas Chainsaw Massacre: The Beginning."

Ceo's other recent work as costume designer includes the comedy "Meet Bill," starring Jessica Alba, and Jim Hanon's "End of the Spear." She was also assistant costume designer on Oliver Stone's "Alexander," starring Angelina Jolie and Colin Farrell; as well as key costumer on "The Last Samurai," starring Tom Cruise and Antoine Fuqua's "Tears of the Sun," starring Bruce Willis.

Ceo's other costume designer credits in the '90s include "Out of the Cold," starring Keith Carradine; "Charades," starring Erika Eleniak and James Wilder; Steve Buscemi's directorial debut, "Trees Lounge"; the comedy "The Shot," with Mo'Nique; "Midnight Edition," starring Will Patton; "I Woke Up Early the Day I Died," with Billy Zane, Ron Perlman and Christina Ricci; and "Almost Blue," starring Michael Madsen and Garrett Morris.

On the small screen, Ceo was also the costume designer on ABC's "Flashforward" and assistant costume designer on the HBO movie "61," directed by Billy Crystal.

STEVE JABLONSKY (Composer) recently scored Michael Bay's blockbuster hit "Transformers: Revenge of the Fallen," and the first "Transformers" film. He and Bay had earlier collaborated on "The Island," and Jablonsky also wrote additional music for Bay's "Bad Boys II," "Pearl Harbor" and "Armageddon."

Jablonsky previously worked with director Marcus Nispel on the re-imaginings of "Friday the 13th," and "The Texas Chainsaw Massacre." His film composing credits also include "The Amityville Horror," "The Texas Chainsaw Massacre: The Beginning" and "The Hitcher." In addition, Jablonsky has scored several independent films, including "Border to Border" and "Sorrow's Child," as well as the Japanese anime film "Steamboy."

On television, Jablonsky's music can be heard on the smash hit ABC series "Desperate Housewives." He also composed the score for the award-winning telefilm "Live from Baghdad," as well as several other series.

Jablonsky holds a degree in Music Study from the University of California at Berkeley. He developed his talents as a film composer in collaboration with such noted composers as Hans Zimmer and Harry Gregson-Williams. Early in his career, Jablonsky composed additional music for such films as "Smilla's Sense of Snow," "Antz," "Chicken Run," "The Tigger Movie," "Spirit: Stallion of the Cimarron," "Tears of the Sun" and "Pirates of the Caribbean: The Curse of the Black Pearl."

SEAN FADEN (Visual Effects Supervisor) recently joined Method Studios as a VFX Supervisor.

Previously, Faden served at Asylum Visual Effects as a VFX Supervisor for features, including "The Amityville Horror," and commercials, including David Fincher's "Hallway" for Apple and "Fate" for Nike, and Michael Mann's "Leave Nothing" for Nike.

During his five years at Asylum, Sean also worked as a CG Supervisor on several features, including "Terminator: Salvation," "National Treasure," "Phantom of the Opera," and "Pirates of the Caribbean: Dead Man's Chest."

Prior to his work at Asylum, Sean worked at Digital Domain for seven years, where he CG supervised sequences in "The Day After Tomorrow" and "XXX" as well as working on "The Time Machine," "Fight Club" and "Titanic."

Sean started his career in the model shop at Digital Domain after graduating engineering school at UCLA, contributing to models on "The Fifth Element" and "Titanic."

JOHN MILINAC (Special Effects Coordinator) continues his ongoing collaboration with Platinum Dunes, having worked as special effects coordinator on several of their horror films, including "Friday the 13th," "The Hitcher," "Horsemen," "The Unborn," "The Texas Chainsaw Massacre: The Beginning" and "The Amityville Horror."

With a career spanning over 20 years, some of Milinac's notable special effects coordinator work includes "Secretariat," "Wanted," "The Break-Up," "The Weather Man," "8 Mile," "Novocaine," "Soul Survivors," "Stir of Echoes," "A Simple Plan," "Before and After," "Miracle on 34th Street," "Lorenzo's Oil," "No God, No Master," "The Express," "The Lake House," "Hardball," "Save the Last Dance," "Wonder Boys," "Something to Talk About," "With Honors" and "The Babe."

His work in television as special effects coordinator includes HBO's "Normal," A&E's "The Beast," and Fox's "Prison Break."

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