



INTERNATIONAL PRODUCTION NOTES



HELL FEST

PUBLICITY CONTACT

Julia Benaroya

Lionsgate

+1 310-255-3095

ibenaroya@lionsgate.com

US RELEASE DATE: SEPTEMBER 28, 2018

RUNNING TIME: 89 MINUTES



TABLE OF CONTENTS

PRODUCTION INFORMATION	4
ABOUT THE CAST	14
ABOUT THE FILMMAKERS	18
END CREDITS	26

HELL FEST

PRODUCTION INFORMATION

In this terrifying thrill ride, college student Natalie is visiting her childhood best friend Brooke and her roommate Taylor. If it was any other time of year these three and their boyfriends might be heading to a concert or bar, but it is Halloween which means that like everyone else they will be bound for Hell Fest – a sprawling labyrinth of rides, games and mazes that travels the country and happens to be in town. Every year thousands follow Hell Fest to experience fear at the ghoulish carnival of nightmares. But for one visitor, Hell Fest is not the attraction – it is a hunting ground. An opportunity to slay in plain view of a gawking audience, too caught up in the terrifyingly fun atmosphere to recognize the horrific reality playing out before their eyes. As the body count and frenzied excitement of the crowds continue to rise, he turns his masked gaze to Natalie, Brooke, Taylor and their boyfriends who will fight to survive the night.

CBS FILMS and TUCKER TOOLEY ENTERTAINMENT present a VALHALLA MOTION PICTURES production *HELL FEST* Starring Amy Forsyth, Reign Edwards, Bex Taylor-Klaus and Tony Todd. Casting by Deanna Brigidi, CSA and Lisa Mae Fincannon.

Music by Bear McCreary. Costume Designer Eulyn C. Hufkie. Editors Gregory Plotkin, ACE and David Egan. Production Designer Michael T. Perry. Director of Photography José David Montero. Executive Producers Phillip Kobylanski and Greg Renker. Produced by Gale Anne Hurd, p.g.a. and Tucker Tooley. Screenplay by Seth M. Sherwood and Blair Butler and Akela Cooper. Story by William Penick & Christopher Sey and Stephen Susco. Directed by Gregory Plotkin.



IT'S TIME FOR FALL. IT'S TIME FOR FEAR. IT'S TIME FOR THE FEST.

As the nights get longer and the days get colder, fall is the perfect time of year to bundle up, gather those closest to you, and engage in a time honored tradition: an evening of having the crap scared out of you by strangers in masks, and enjoying every minute of it. Terrifying the paying public is big business worldwide, and it's getting bigger every year, as a new generation of fans discovers the thrill and camaraderie of surviving a horrifying theme park, haunted house, hayride, or corn maze with their friends and family.

Aside from regional Halloween festivals, each year thousands of horror fans from all over the world make the pilgrimage to large scale haunts like Six Flags' Fright Fest and Universal Studios' Halloween Horror Nights, park-wide events that take place after the sun goes down. Familiar rides get Halloween themed makeovers and costumed ghouls roam the parks, but the main attractions are the horror mazes: professionally produced modern day haunted houses, packed with "scarers" in full monster make-up, tight corners, false walls, grasping arms, "statues" that spring to life, black lights, and lots and lots of fog.

When it comes to scary good fun, *HELL FEST* Producer **GALE ANNE HURD** has an impressive resume: her credits include horror and sci-fi bonafides such as *ALIENS*, *THE TERMINATOR*, *THE ABYSS* and TV's *THE WALKING DEAD*, classics that have inspired generations of audiences to hide under their beds.

"Given my experience, you'd think I'd be impossible to scare. The truth is, I scare pretty easily when I'm out of my element," Hurd confesses. "I've been going to horror mazes and Halloween events at theme parks for years, and when somebody is running at me with a chainsaw, my brain doesn't tell me it's fake. My brain tells me to get the hell out of there."

Given the rise in popularity of haunted houses and horror mazes, Hurd fell in love with the film's premise. "So many people I know love coming to these parks," says Hurd. "This is a phenomenon that has taken over worldwide. We live in a time when we have fewer and fewer interpersonal connections, and these mazes tend to be interactive, up close and personal...entire parks full of people in masks devoted to scaring you. What if one of those people wasn't acting? What if that man with the chainsaw was really out to get you? It's really exciting to set a horror film in that environment because it's ripe for this kind of story, and it's grounded enough that it feels like it could really happen."

Producer **TUCKERTOOLEY** (*MASTERMINDS*, *THE SPACE BETWEEN US*) was also drawn to the film's relatability. "We've all been to haunted houses and festivals like this," says Tooley. "There's something appealing about going somewhere that appears scary on its surface, and on another level still allows you to feel safe, but then pulls the rug out from under you. It's an immediately familiar concept and I knew it was a great setting for a movie like this."

Director **GREGORY PLOTKIN** (*PARANORMAL ACTIVITY: THE GHOST DIMENSION*) returns to the director's chair after editing two genre bending hit horror films in 2017: *HAPPY DEATH DAY* and *GET OUT* (which Plotkin's expert editing helped propel to an Academy Award® nomination for Best Picture.)

"Greg is a multi-hyphenate," praises Hurd. "As an editor, he knows what he wants and knows how to communicate that to the cast without having to shoot a scene 30 different ways. He edited *GET OUT*, which I absolutely loved. Not only was it a great horror film, but it was one of the truly great films of last year. Before that, he directed the most recent *PARANORMAL ACTIVITY*, and edited almost every film in that series prior to that. He knows how to scare you."

"The most effective thing in a horror film isn't the jump scare," notes Tooley. "It's everything leading up to it: the quiet, the tension, and not knowing what you're about to see. It was a pleasure working with Greg, because as an editor, he knows how to craft these moments like no one else. He's a tremendous filmmaker who knows this genre inside and out."

Plotkin partially credits his preternatural gift for horror to his birthday. "I was born the day before Halloween, so it's been a huge holiday for me my entire life," says Plotkin. "I've been a horror fan since I was a kid. The original *HALLOWEEN* is one of my all time favorite films. On my 11th birthday, I took all my friends to see *HALLOWEEN 2*. I also love theme parks, especially now that I have kids, so Hell Fest is the perfect melding of things I love."

"The appeal of these haunted parks and horror films is much the same," Plotkin explains. "They're both shared experiences that create an emotional response, a jolt. They're unpredictable, and a way to get you out of your comfort zone, but ultimately knowing you're safe. And the fun thing about this movie is they're obviously not safe."

FRIENDS 'TIL THE FRIGHTFUL END

A key part of recreating the visceral thrills of a horror festival was assembling the right ensemble to be tormented on screen.

"It was important to find actors with just the right kind of energy and enthusiasm," Hurd recounts. "We did a number of chemistry reads and pairings to find the perfect group you'd have a great time going to Hell Fest with."

"When they read together, it just felt perfect," says Plotkin. "They immediately bonded on screen and off, which was important because we didn't want stereotypes; we just wanted

a realistic group of friends. If the audience likes them, sees themselves in these characters and cares about them, we're in good shape."

On Halloween weekend, Natalie (*THE PATH's* **AMY FORSYTH**) pays a visit to her best friend Brooke (*THE BOLD AND THE BEAUTIFUL's* three-time Daytime Emmy® nominee REIGN EDWARDS), unaware that her roommate Taylor (*SCREAM: THE TV SERIES's* **BEX TAYLOR-KLAUS**) and their boyfriends Quinn (**CHRISTIAN JAMES**) and Asher (**MATT MERCURIO**) have VIP tickets to Hell Fest, an over-the-top, no-holds-barred, traveling horror carnival that's currently in town. Not a fan of horror, of Taylor, or of being a fifth wheel, Natalie is only convinced to join the group when she learns her long time crush Gavin (**ROBY ATTAL**) bought her a ticket.

"Natalie and Brooke are childhood friends who have kind of grown apart due to distance," says Amy Forsyth of her character. "For Natalie, the trip is about reconnecting with her friend, but for Brooke, her social worlds are colliding, similar to when your work friends meet your friends from back home."

As Brooke, Reign Edwards provides the glue that holds the disparate group together. Edwards explains: "Natalie is the sweet one, Taylor is the crazy one, and Brooke's a bit of both, bridging the gap and connecting Natalie to the rest of the group."

Bex Taylor-Klaus provides a high-energy performance as Taylor, a fun-loving agent-of-chaos and human embodiment of Natalie's anxieties. Says Taylor-Klaus: "Taylor really doesn't care what anybody thinks of her. She can be abrasive and wacky, but the rest of the group is used to it and love her for who she is. Natalie just sees the abrasiveness and hasn't had time to see the warmth that's just below that."

Brooke's boyfriend, Quinn, mirrors his girlfriend's socially balanced persona. "Quinn's a great match for Brooke. He's not quite as wild as his friend Asher, and maybe not quite as nice as his friend Gavin," says Christian James. "Brooke and Quinn have been together the longest of the couples, which was easy to portray because Reign is so phenomenal and we melded so well together."

Matt Mercurio plays Asher, Taylor's hedonistic other half. "Asher enjoys a party, and always wants to make sure everyone's having a good time," says Mercurio. "He's the one putting the pressure on the group to keep going and keep drinking. As you might imagine in a film like this, it leads to some tragic results."

Gavin, the object of Natalie's affection and the group's consummate nice guy, is played by Roby Attal. "Horror movies are my comfort food," says Attal. "I've watched a lot of them, and when I read the script, I loved the fun vibe. The dialogue felt like something I'd actually say because my character doesn't know he's in a horror movie. He's just there to have a

good time and try to make a connection with Natalie, thinking they're in a rom-com, but there's a horror movie lurking right behind them."

"It's fun to play the beginning of a relationship," says Forsyth. "While the other couples are making out, Gavin and Natalie are giving each other looks and being awkward. Natalie starts the film kind of shy, but Gavin and Brooke bring her out of her shell and she starts to bond with the others as the night goes on. It turns out being scared is a really unifying experience."

Gavin helpfully teaches Natalie the number one rule of the park: don't act scared, and you won't be relentlessly targeted by the park's professional "scarers." Unfortunately, a murder-minded lurker doesn't adhere to the same rules.

THE OTHER

"I don't think you can do a horror film without paying homage to something," Plotkin shares. "I grew up loving slasher films, so it's been fun for me to put a new spin on a classic concept and bring them back into the mainstream."

HELL FESTS masked killer (known only as "The Other") proudly follows in the iconic footsteps of Michael Myers, Jason Voorhees, and Ghostface.

"There's a nod to the slasher genre films here," Tooley acknowledges. "There's a nostalgic, throw-back quality to having a masked, unknown assailant, but the twists and turns in the story make it unique."

"The anonymity of the internet was a huge inspiration for the character," Plotkin explains. "People can get behind a keyboard and be absolutely awful to one another. The Other is the personification of that negativity, getting away with doing all these awful things one day out of the year and going back to his life."

Shrouded in mystery, The Other's greatest asset is blending into the crowd. "He isn't a hulking brute," says Plotkin. "He doesn't make much of an impression physically, which makes him more dangerous. You don't see him coming."

"He has the non-descript wardrobe of any other 30 to 40 year old man: a hoodie, jeans and work boots," Plotkin continues. "I want people to see what he's wearing and say 'I've worn that hoodie. I've worn those jeans. I have those boots!'"

“The boots become a huge story point because they’re one of the only ways to identify him,” says Costume Designer **EULYNHUFKIE** (*THE WALKING DEAD*.) “You’d think they’d be black boots, but there’s something a little more unsettling that they’re brown. With brown boots, he could be anything: a construction worker, a plumber or a park worker. He could be anyone.”

Completing The Other’s ensemble is his mask, created by prolific make-up effects artist **TONY GARDNER**. As the protégé of the legendary Rick Baker, Gardner began his career on the music video for Michael Jackson’s “Thriller” and went on to create make-up effects for cult horror hits like *ARMY OF DARKNESS*, *ZOMBIELAND* and the iconic baby mask worn by the killer in *HAPPY DEATHDAY*.

“Tony worked very closely with Greg to design a mask that was creepy, but would not draw your attention,” says Hurd. “He’s the sort of character you ignore at your own peril.”

Plotkin and Gardner drew from Halloweens of the past for visual inspiration. “We found old photos from the 20s and 30s of kids on Halloween with these papier-mâché looking death masks that were really disturbing,” says Plotkin. “The black and white and sepia tones of the photos enhanced the creepiness, so we wanted to create a mask with lighting in mind, a mask that could subtly change depending on the light.”

“The mask has a cool, creepy burned look to it,” says Special Effects Makeup Department Head **LUCAS GODFREY**. “Alterian FX came up with a great design for it. It’s not like the typical Michael Myers or Jason masks, because it reacts differently to the light in the different scenes and looks like it’s part of a haunted house.”

The man behind the mask is stuntman **STEVE CONROY** (*THE WALKING DEAD*, *CAPTAIN AMERICA: CIVIL WAR*).

“Steve has the perfect physicality for The Other,” Plotkin explains. “He’s not overly big, but his movements are controlled and deliberate in a way that feels really sinister.”

“The idea is that when I’m onscreen, I’m a menacing presence, but not overbearing,” says Conroy. “Even when I wasn’t in character, whenever I wore the mask on set you could see it was making people uncomfortable.”



A WALK IN THE PARK

For Production Designer **MICHAEL PERRY** (*IT FOLLOWS*), *HELL FEST* began to take shape in his mind as soon as he read the script. “I think this script has more jump scares than I’ve ever seen before and I love it,” says Perry. “There’s nothing that isn’t scenery in this and that really appealed to me.”

Natalie and her friends’ first stop is Deform School, a whimsical high school themed maze replete with secondary school based nightmares: surly nuns, zombified faculty, and gym coaches in tiny shorts. The neon lights and campy tone of the maze put the kids at ease, before *The Other* crashes the party.

“The journey the kids go on is kind of operatic,” Perry continues. “Each maze is more intense than the one before, and there’s a crescendo as they move through the park, starting off seeing things you’d expect before their night goes in a completely different direction.”

The group’s next stop is the Devil’s Carnival, where familiar midway games are given a *Hell Fest* makeover. For prizes, Prop Master **JOHN SANDERS** decided no giant teddy bears or Rastafarian bananas would do. In their place, Sanders commissioned a run of custom scary dolls.

Says Sanders: “I was lucky, because my assistant’s wife actually makes scary dolls. She was kind enough to agree to do it, thinking we were going to need about six, but we ended up making 38.”

While the mazes and interiors were shot on sound stages in Atlanta, the exteriors were built on location at an actual theme park in Marietta, Georgia.

“Shooting at a practical location got our actors into character from the get go,” says Plotkin. “It’s important to immerse the actors into a real place because if they believe it, the audience will, too.”

The total park immersion had a similar effect on the filmmakers. “Shooting on location was fun, but occasionally terrifying,” Tooley recalls. “If you had to go to the bathroom, you had to walk alone to some weird, desolate bathroom on the other side of the park in the freezing Atlanta winter with lots of creatures roaming around.”

For James, the location shoot was a homecoming. “It’s surreal,” says James. “I was born and raised here, and grew up going to this park. It was amazing to see the transformation. It didn’t feel like a set. It felt real.”

“It was fantastic being able to shoot exteriors on location because we could draw inspiration from the real park,” Sanders says. “The prop maps for *HELL FEST* were based on the actual maps of the park. It made it a lot easier to visualize where we needed to fill in the missing elements.”

In the course of the film, The Other similarly takes inspiration from his surroundings, stealing an ice pick from a sno-cone vendor for his own nefarious purposes.

“There’s no ice pick on earth that looks like the one in the film,” Sanders admits. “Based on the script, we knew what we’d need it to do, so it was fun designing this pick that would have a serrated blade and a little ice hammer on the back. The handle on this pick was a lot longer than a real one so it could be retractable, which created a lot less work for the visual effects team.”

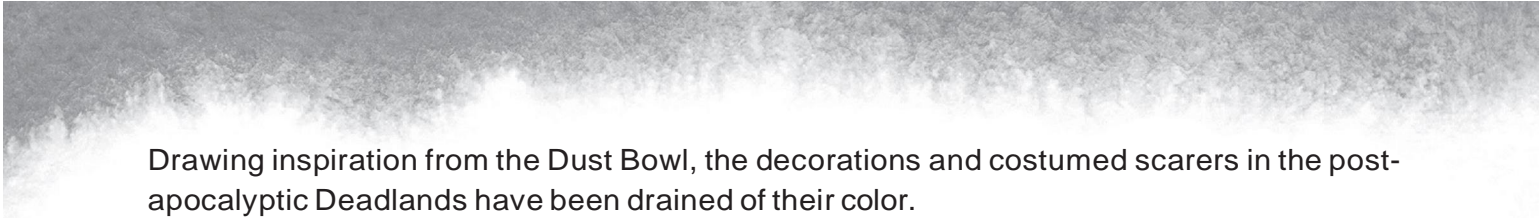
After the carnival, the group boards “The Night Bumps,” a haunted house tram ride that takes them to the next section of the park. Prior to his career in production design, Perry was an Imagineer for Disney on the design team for the Phantom Manor at Disneyland Paris, an experience that helped bring “The Night Bumps” to life. “It’s a cheesy, black lit dark ride that I didn’t think we’d be able to pull off on a soundstage, but we did,” says Perry. “We were fortunate to find these crazy little cars that had been abandoned and refurbished them, then rigged a pulley system to drag them along a track.”

After the ride has completed, the gang finds themselves in the Deadlands, a Great Depression inspired ghost town and home to an old timey sideshow, hosted by a devilishly dapper carnival barker played by **TONY TODD** (*CANDYMAN*, *FINAL DESTINATION*).

“The carnival life has always fascinated me,” says Todd. “I enjoyed developing the character and the costume. Once they showed me the jacket, the jewelry, the rings and the black nails, I decided he’s Mick Jagger meets Chuck Berry. He’s a bit of a pirate and a collector. Once you know that, it’s easy to go on stage and do his spiel.”

“When I heard we’d cast Tony in the role, I was a little scared,” Hufkie admits. “But of course Tony was lovely...and very, very tall. I wanted to create something unique, to distance him from other tall, thin characters, like Slender Man, so we used things like vintage feathers, rings, and blingy appliqués on his costume. We lined the inside of his jacket with glitter so when he moved you’d get a sense of him being magical and otherworldly. The idea was that he might be 200 years old and doesn’t belong to any particular time.”

Outfitting the park’s wide variety of free range scarers was a huge collaborative effort between the costume and make-up departments. “It was like playing paper dolls,” says Godfrey. “We made tons of different prosthetic masks, and Eulyn would bring us this cool wardrobe to be paired with them, which we’d then bring to Greg to narrow down and make adjustments. I think we probably created over 130 different characters.”



Drawing inspiration from the Dust Bowl, the decorations and costumed scarers in the post-apocalyptic Deadlands have been drained of their color.

“As Natalie and her friends move through the park, each land has less color than the one before,” says Hufkie. “In the Deadlands, we muted everything to make it look soulless and creepy. The scarers are wearing gasmasks, and their costumes are covered in dirt and dust.”

In the Deadlands, the group explores two more mazes: a spooky doll themed maze innocuously named “Sleep Like a Baby,” and the aptly titled “Your Worst Nightmare,” a series of horrific vignettes, including a recently overdosed corpse and a subway train that comes out of nowhere.

“In the ‘Nightmare’ maze, there are a lot of big set pieces that tie together loosely, with a kind of dream logic,” says Perry. “A few of the things weren’t originally in the script, but we brainstormed with Greg and the whole art department to come up with some great stuff that fit the theme.”

THE ART OF THE CRIME

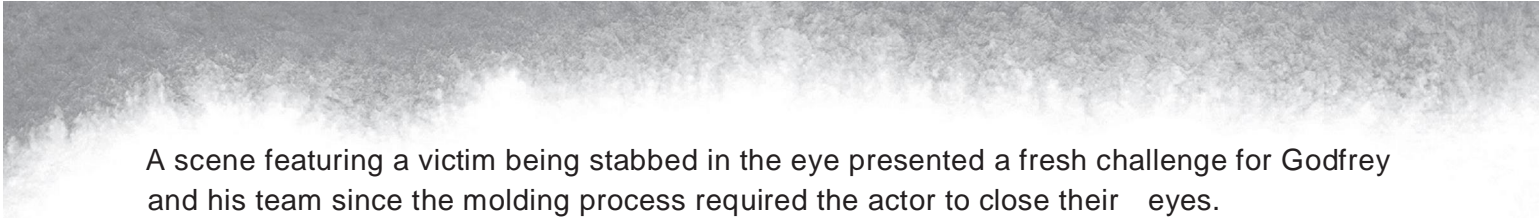
When it came to crafting the film’s elaborate kills, the effects make-up team went practical. To create life-like facsimiles of The Other’s victims, Godfrey and his team made lifecasts of the actors’ faces using silicon molds.

“We wanted each head to be as realistic as possible,” says Godfrey. “So each head is painted with extreme detail and every hair was individually punched. The process took about three weeks.”

For one of the actors, the molding process required them to pose in the position their character dies in. “I sat with a bald cap on, looking ridiculous,” the actor recounts. “Then they poured latex goop over me, which wasn’t that bad, but there was a hard layer that went on after that so I could only breath out of my nose.”

Once the head was completed, the actor had the surreal experience of seeing their own face caved in with a mallet. “It was really strange to see my fake body rolled in for the scene, and then everyone standing around, watching me get murdered. Blood went everywhere. It was really impressive, but maybe a little too real for me.”

Says Godfrey: “We left the head hollow, then filled it with blood and bananas and guts, so that when you smashed it with the hammer, it would explode in a bloody, gory mess.”



A scene featuring a victim being stabbed in the eye presented a fresh challenge for Godfrey and his team since the molding process required the actor to close their eyes.

“The process was similar to the other head, but a bit more work, re-working the skin and re-sculpting the face to make it appear that their eyes were open,” says Godfrey. To test the effectiveness of the eye gouging gag, the make-up team field tested it on over 60 different gelatin eyeballs. “They were the same consistency as Jell-O, and they just popped in and out. It was pretty gross blasting eyeballs, but also really fun.”

WELCOME TO HELL FEST

Like the haunted mazes depicted in the film, *HELL FEST* is best experienced in a group. “Like Natalie in the film, I’m usually the first to be skeptical about a scary park or movie, but I always find myself enjoying it,” Hurd confesses. “I’m there with my daughter and her friends and we’re all loving the experience, regardless of age. There’s this great sense of community. It’s something you can share with your boyfriend, your girlfriend, your friends or your family and all have a great time.”

“I love this genre, and think about all the great horror films that made such a huge impression on me in my childhood and adult life,” says Plotkin. “I really just want people to be scared and to have as much fun watching *HELL FEST* as we did making it.”

“Don’t go by yourself,” Tooley warns. “There’s safety in numbers.”

“You’ll have a great time in the dark with your friends,” Hurd promises. “*HELL FEST* is an absolutely frightening, rowdy and fun ride.”



ABOUT THE CAST

An Ontario native, actress **AMY FORSYTH (Natalie)** developed an early love for the performing arts with ballet at her local dance studio in Stouffville, a small town Northeast of Toronto. She later transitioned to musical theatre and following ten years of performing, signed with an agent to explore film and television.

Forsyth also holds a supporting role alongside Steve Carrell and Timothee Chalamet in the upcoming Plan B film, *BEAUTIFUL BOY*, in which she plays a teenage drug addict who Carrell enlists to help him find his missing son. *BEAUTIFUL BOY* will hit theaters October 12th.

Forsyth's passions for musical theater and television recently merged in the form of a series regular role in NBC's critically-acclaimed series *RISE*, playing 'Gwen Strickland', the queen bee of Stanton High School's theatre department. She also starred in the second season of Syfy's *CHANNEL ZERO*, based on popular creepypastas with self-contained anthology seasons. She is also known for her role as 'Ashley Fields' alongside Aaron Paul and Hugh Dancy in Hulu's *THE PATH*.

Television fans may recognize **BEX TAYLOR-KLAUS (Taylor)** from a breakout role on AMC's critically acclaimed *THE KILLING*, and other past shows which helped them accumulate a great fan following such as CW's *ARROW* and Showtime's *HOUSE OF LIES*. More recently, Taylor-Klaus played the lead of 'Audrey Jensen' on MTV's *SCREAM: THE TV SERIES*, as well as the role of 'Pidge' in Netflix's *VOLTRON: LEGENDARY DEFENDER*, an ode to the 1980s icon cartoon series and action figures. Taylor-Klaus also stars as one of the leads in the musical comedy film *DUMPLIN'* as 'Hannah Perez,' which will be released in 2018.

Taylor-Klaus was born and raised in Atlanta, GA, a fourth generation Atlantan who has two passions: sports and acting. An all-around athlete, Taylor-Klaus played high school varsity softball as a freshman (catcher & 3rd base). The young performer's acting training started with Shakespeare in an after-school program in the third grade and was a consistent part of extracurricular life and summers. In high school, Taylor-Klaus performed in the school's improv troupe and along with friends started a junior high acting troupe to train young actors.

At 18, Taylor-Klaus moved to Los Angeles in the summer of 2012 to begin an acting career while finishing high school. Taylor-Klaus's first attention-getting role was as a series regular on AMC's *THE KILLING*, in the role of 'Bullet.' All eyes were on them after "*THE KILLING*." Creative executives in Hollywood began writing roles with Taylor-Klaus in mind and eventually, LGBT, transgender and trans nonbinary were inspired around Hollywood as a result. Essentially, Taylor-Klaus was the catalyst for more gender nonconforming and nonbinary characters being represented in Hollywood media. When not working, Taylor-Klaus loves to bring attention to important causes including LGBT rights, animal adoption and rescue as well as environmental issues.

Most recently, **REIGN EDWARDS (Brooke)** wrapped a three year stint as 'Nicole Avant' on *THE BOLD AND THE BEAUTIFUL*, which has earned her three Emmy® Award nominations. In addition, Edwards is currently recurring on the hit FX series *SNOWFALL* which was created by John Singleton. Her character was originally only a guest star, but the creators loved her performance that they have made her role an integral part of the series. She can also be seen recurring on CBS' *MACGYVER*, a role that was also originally written as a guest star and turned into a major recurring role.

CHRISTIAN JAMES (Quinn) was born and raised in Atlanta, Georgia. Growing up, he excelled both musically and athletically, playing saxophone and competing in multiple sports. At age 20, he started acting and has studied with respected teachers Michael Woolson and June Barfield. He recently had a guest-starring role on *NASHVILLE* and thereafter he quickly crossed over into films in leading roles. Earlier this year he starred in *LEGAL ACTION*.

A first-generation American and product of two military parents, **MATT MERCURIO (Asher)** spent most of his formative years in Jacksonville, (Duval County) Florida. His class-clown antics veered him into consistent administrative visits where faculty surmised his energies best be put to use in the drama classes. Having spent a portion of his childhood aspiring to

be a professional wrestler, and the rest of it dreaming to be an actor, Mercurio inherently possessed the theatricality required to chase his dreams.

Eventually, he received scholarships to study theatre and acting, first at Florida State College, and then at The University of Florida where he was a national finalist for the Irene Ryan Acting scholarship, winner of the Marvin Simms Diversity award in acting, and winner of the Acting Apprentice scholarship at Williamstown Theatre Festival.

Recent recurring television roles include *THE RESIDENT* (Fox), *BLACK LIGHTING* (CW), and *LIFE SENTENCE* (CW). Recent film credits includes *AMERICAN MADE* with Tom Cruise and the *THE LEISURE SEEKER* with Helen Mirren.

Born and raised in Houston, Texas, **ROBY ATTAL (Gavin)** has been working in film for just over a year, having recently finished University in 2017. His previous work had primarily been on stage but, upon graduation, his intentions to move immediately into film have shown. His credits include Capt. David Mathias in National Geographic's *THE LONG ROAD HOME* (2017), a lead in the short film *BODIES OF WATER* opposite Ellar Coltrane (*BOYHOOD*), Eric in Netflix's *MESSIAH* (2019), as well as the title character in an upcoming Robert Rodriguez project, *RED 11* (TBD).

HELL FEST is Attal's major motion picture debut.

TONY TODD (Hell Fest Barker) is perhaps best known for his chilling portrayal in the title role of *CANDYMAN*. Since his film debut in the motion picture *SLEEPWALK* in 1986, followed almost immediately by a starring role in Oliver Stone's Academy Award®-winning film, *PLATOON*, this charismatic six foot five-inch-tall actor has consistently turned in compelling performance after compelling performance.

Todd has become a film icon in the horror and sci-fi realms starring in not only the *CANDYMAN* franchise, the *HATCHET* franchise, and also in the *FINAL DESTINATION* franchise of hit films.

Todd has added his unique talents to the films *TRANSFORMERS: REVENGE OF THE FALLEN*, *THE ROCK*, *THE CROW*, *LEAN ON ME*, *BIRD*, *NIGHT OF THE LIVING DEAD*, and *THE SECRET* from the award-winning team of Erick Zonka and Virginie Wagon (*THE DREAMLIFE OF ANGELS*.) A few of the smaller gem films that Todd has starred in have been *MANSFIELD 12*, *THE MAN FROM EARTH*, *A NIGHT AT THE BIJOU*, *CHANGING THE GAME*, and starring

and producing the cult classic *SUSHI GIRL*. He has recently completed starring in the films *WEST OF HELL* alongside Lance Henriksen and renewed his relationship with *CANDYMAN* director Bernard Rose in the reimagined *FRANKENSTEIN*.

Todd has also made his impact on television having recently guest starred in *RIVERDALE* for the CW, *ROOM 104* for HBO, recurring in *SCREAM* for MTV, and as the Number 1 villain 'Zoom' on the hugely successful CW series *THE FLASH*, as well as in the series *DEAD OF SUMMER* for Freeform. Todd has also made his presence felt on the hit CBS show *HAWAII 5-0*, and in the NBC series *THE EVENT* and recurred on two television series *CHUCK* for NBC and *24* for FBC. Some of his past guest starring television appearances include *MASTERS OF HORROR*, *CRIMINAL MINDS*, *WITHOUT A TRACE*, *BOSTON LEGAL*, *NYPD BLUE*, *BOSTON PUBLIC*, *SMALLVILLE*, *LAW AND ORDER*, *CROSSING JORDAN*, *HOMICIDE*, *XENA*, *HERCULES*, *THE X-FILES*, *ANDROMEDA*, as well as recurring roles on all three incarnations of *STARTREK*.

Todd's television movies include starring roles in *TRUE WOMEN*, *THE BLACK FOX*, *BUTTER*, *THE LAST ELEPHANT*, *BABYLON 5: A CALL TO ARMS*, and *CONTROL FACTOR*, just to name a few.

Tony Todd is not only an icon in the Horror/Sci-Fi world, but also in the animated and gaming worlds as well. He has voiced many animated characters in film, television, and games, the most notable being *CALL OF DUTY: BLACK OPS*, *TRANSFORMERS PRIME*, *JUSTICE LEAGUE*, *HALF LIFE 2*, *DOTA* and *MARVEL SUPERHERO SQUAD*.

Todd's passion for acting began in theater, first at the University of Connecticut, and then at the renowned Eugene O'Neill National Theatre Institute. He was at the inception of the Trinity Rep. His theater credits include originating the title role of award-winning playwright August Wilson's *KING HEDLEY II*. He also received a Helen Hayes nomination for his performance in Athol Fugard's *THE CAPTAIN'S TIGER*.

Other theater credits include *LES BLANCS*, *PLAYBOY OF THE WEST INDIES*, *OTHELLO*, *ZOOMAN AND THE SIGN*, *DARK PARADISE*, *AIDA* (on Broadway), *LEEVE JAMES* for the prestigious Eugene O'Neill Playwrights Conference, Athol Fugard's *THE ISLAND*, 'Troy Maxon' in August Wilson's *FENCES* for the Geva Theatre Center, 'Paw Siden' in the world premiere of the Marcus Gardley play *BLACK ODYSSEY* at the Denver Center, and the one man show *GHOST IN THE HOUSE* as the late great world champ Jack Johnson. Todd made his return to Hartford for the TheaterWorks production of Dominique Morriseau's *SUNSET BABY*.



ABOUT THE FILMMAKERS

GREGORY PLOTKIN, A.C.E. (Director, Co-Editor) Gregory Plotkin is a Los Angeles native who grew up enamored with the film industry, specifically editing and directing. He graduated from UCLA with a Bachelors degree in English and started his editorial career assisting on such films as *PLEASANTVILLE*, *THE INSIDER* and *PAY IT FORWARD*. He made the transition to editor by associate editing the features *FRIDAY NIGHT LIGHTS*, *DREAMER* and *FRACTURE*. Plotkin made his studio debut as lead editor on the 2009 feature *UNTRACEABLE*. He then went on to edit the feature films *PARANORMAL ACTIVITY 2*, *3*, *4* and *PARANORMAL ACTIVITY: THE MARKED ONES* for Paramount Studios and Blumhouse Productions.

In 2014, he made his directorial debut on the short Virtual Reality film *BLACK MASS*. Plotkin directed his first feature film, *PARANORMAL ACTIVITY: THE GHOST DIMENSION*, for Paramount Pictures in 2015.

In 2017, he jumped back into the editing chair on the feature film *GET OUT* for Universal Studios / Blumhouse Productions. The film was both a commercial and critical success earning four Academy Award® nominations including Best Picture. He immediately went on to edit the feature films *HAPPY DEATH DAY* for Universal / Blumhouse Productions as well as the New Line feature *GAME NIGHT*.

WILLIAM PENICK (Story By) received a BFA from Carnegie Mellon Acting Conservatory, attended BADA (British American Drama Academy) and worked as a professional actor in New York for six years, including work at the Williamstown Theater Festival, before moving to Los Angeles and to pursue writing in film and television. Partnering with fellow writer Chris Sey, the two sold *DRURY LANE*, a comedy horror to MGM, which was later developed into *MOTEL HELL*, as well as *SECRETS INTHE WALLS* for the Lifetime Television Network and *IT'S CHRISTMAS, CAROL!* for Hallmark Television. Other film and TV credits: *LINE OF SIGHT* and *LEGAL CODE* sold and developed for Lifetime Television, *WIRELESS* developed by Intrepid Pictures and Rogue Entertainment, *FALLEN*, a horror/drama (based on feature film) developed by Atlas Entertainment and WB Television, and *GOLDEN GATE*, a TV drama developed by CBS Studios and WB Television. Independently, William recently wrote the romantic comedy, *A HARVEST WEDDING* which aired on the Hallmark Channel and currently has several projects in development.

CHRISTOPHER SEY (Story by) has written and developed for various studios and production companies in both film and TV. Two recently written screenplays, a supernatural thriller, and a biopic about the controversial UNLV basketball coach Jerry Tarkanian, are in development. He's also currently writing a biopic about Bill W., the founder of Alcoholics Anonymous. He lives with his wife and three sons in Los Angeles.

In 1993, **STEPHEN SUSCO (Story by)** wrote and directed a short film that became the regional winner of a College Television Award ("student Emmy"). In his second year as a student of USC's Graduate Film Production program, he produced a short film that went on to win a Student Academy Award ("student Oscar"), and was hired by New Line Cinema to write his first professional screenplay, an adaptation of Anthony Bourdain's first novel *BONE IN THE THROAT*. In the twenty-five years since, Susco has written for a variety of acclaimed directors and producers, including Mike Nichols (*THE GRADUATE*), Taylor Hackford (*RAY*), Quentin Tarantino (*PULP FICTION*), Philip Noyce (*DEAD CALM*), McG (*TERMINATOR: SALVATION*), Gore Verbinski (*PIRATES OF THE CARIBBEAN*), Michael Bay (*TRANSFORMERS*) and Marvel Comics.

Susco's first produced feature film, *THE GRUDGE*, was produced by legendary director Sam Raimi. Costing under \$10M, it grossed almost \$200 million worldwide in its theatrical release and remains one of the most financially successful horror films of all time. Along with its sequels, *THE GRUDGE* has generated an estimated half-billion dollars of revenue.

Four of his films – *THE GRUDGE*, *THE GRUDGE 2*, *THE POSSESSION* and *TEXAS CHAINSAW 3D* – placed #1 at the U.S. box office, and two others (*RED*, starring Brian Cox, and *HIGH*

SCHOOL, with Adrien Brody and Michael Chiklis) premiered at the prestigious Sundance Film Festival. *BEYOND THE REACH*, a thriller he developed and produced with Michael Douglas, premiered at the 2014 Toronto Film Festival.

His directorial debut, *UNFRIENDED:DARK WEB*, was produced by horror maven Jason Blum (*GET OUT*, *THE PURGE*, *INSIDIOUS*, *SPLIT*, *PARANORMAL ACTIVITY*), premiered at the 2018 SXSW Film Festival and was a selection in the New York Times' "standout films" list.

Other upcoming releases include a TV adaptation of a Stephen King novella; *BITTER*, an original screenplay currently casting for a fall shoot in Ireland; and a script developed with a decorated former CIA officer (based on a true story) with the producer of *SPOTLIGHT* and *JOHN WICK*.

SETH M. SHERWOOD (Screenplay by) is a Los Angeles based screenwriter, director, designer, and producer. His feature screenwriting credits include *LEATHERFACE* for Millennium/Lionsgate and on-set rewrites on *LONDON HAS FALLEN*. He was an executive producer on two Millennium films: *DAY OF THE DEAD* and *FALLEN ANGEL*. Sherwood has also directed an award winning short film entitled *FRUITCAKE*, as well as a FedEx commercial.

BLAIR BUTLER (Screenplay by) got her start in live television, where she spent eight years as a writer, producer, and on-air correspondent for G4's *ATTACK OF THE SHOW*. While there, she created an animated comedy series called *SLASHER SCHOOL* in collaboration with Titmouse, Inc. She also wrote a mockumentary comedy pilot for E-One that is a mash-up of a HGTV home renovation show and *THE EXORCIST* and follows the trials and supernatural tribulations of a married couple flipping cursed and haunted houses.

DISCIPLES was her first drama script in the horror genre. A procedural detective show with supernatural elements, *DISCIPLES* won her the job adapting the short film *POLAROID* for Dimension. The film was directed by Lars Klevberg and is awaiting release.

She is currently finishing a horror feature for James Wan's Atomic Monster at New Line and working on a feature project for Bad Robot and Paramount.

AKELA COOPER (Screenplay by) is currently working with Steve DeKnight on the Netflix series order, *JUPITER'S LEGACY* based on a comic book series by Mark Millar. Previously, she was previously showrunning Netflix's straight to series order *CHAMBERS* starring Uma Thurman.

On the film side, her movie *M3GAN* was just green lit through Universal/Blumhouse with James Wan/Atomic Monster producing and Gerard Johnstone directing, shooting this fall. Cooper previously worked on the Netflix/Marvel drama series *LUKE CAGE*, the Ryan Murphy FX series, *AMERICAN HORROR STORY* as well as *THE 100*, *THE WITCHES OF EAST END*, *GRIMM*, and *V*.

GALE ANNE HURD, p.g.a. (Producer) is one of the industry's most respected film and television producers. In 1984, Hurd produced and co-wrote her first feature film, *THE TERMINATOR*. This success was quickly followed by *ALIENS*, which received seven nominations and two Academy Awards®, followed by the Academy Award®-winning films *THE ABYSS*, *TERMINATOR 2: JUDGMENT DAY*, and *THE GHOST AND THE DARKNESS*. Her resume also includes many genre classics, like *TREMORS*, *ARMAGEDDON*, *THE PUNISHER*, *THE INCREDIBLE HULK* and *ÆON FLUX*.

Hurd serves as an Executive Producer of *THE WALKING DEAD*, the first series in history to reign as the most watched television drama in the 18 — 49 year old demographic for six consecutive years. She also is an Executive Producer of AMC's companion series, *FEAR THE WALKING DEAD*, and a Consulting Producer on AMC's top-rated talk show, *TALKING DEAD*. In addition, Hurd is an Executive Producer of Amazon's original series, *LORE*, which will premiere its second season on Friday, October 19th, 2018.

Hurd recently crowdfunded her third Native American documentary, *MANKILLER*, which chronicles the extraordinary life of the first woman Principal Chief of the Cherokee Nation, Wilma Mankiller. After winning numerous awards at film festivals worldwide, including 'Best of the Fest' at the Palm Springs International Film Festival, *MANKILLER* premiered on PBS for Women's History Month this past March.

At the 2018 Women In Film Crystal & Lucy Awards, Hurd was honored along with 22 other trailblazing women in film, with a tribute by Frances McDormand. In 2015, Hurd was awarded the prestigious David O. Selznick Award for Achievement in Motion Pictures by the Producers Guild of America, joining past honorees Clint Eastwood, Kathleen Kennedy, and Steven Spielberg. That same year she received the Jaeger-LeCoultre Glory to the Filmmaker Award at the 21st Annual Los Angeles Film Festival and The National Women's History Museum honored Hurd at their annual Women Making History event. She was inducted into the International Women's Forum Hall of Fame in 2014. In 2013, she accepted

the Cartier Award at the Deauville American Film Festival and was the recipient of the DiGamma Kappa Award for Distinguished Service in Broadcasting from Grady College at the University of Georgia, home of the Peabody Awards. And in 2012, Hurd received her star on the Hollywood Walk of Fame.

TUCKER TOOLEY (Producer) is a noted film producer and CEO of Tucker Tooley Entertainment, which he founded in 2016. His films have earned more than \$1.2 billion at the domestic box office. Current Tooley Entertainment projects include *DEN OF THIEVES* starring Gerard Butler and Curtis '50 Cent' Jackson which easily surpassed box office expectations; *MARY*, a supernatural thriller starring Academy Award® nominee Gary Oldman, Emily Mortimer and It co-star Owen Teague; *HUNTER KILLER*, starring Gerard Butler; and a television adaptation of Neil Strauss' non-fiction book "*Emergency: This Book Will Save Your Life*."

In addition, Tooley produced the 2013 summer box-office hit *WE'RE THE MILLERS*, which grossed \$270 million worldwide.

Most recently, Tooley was President of Relativity, where he was responsible for overseeing the company's day-to-day film and television operations. Under Tooley's leadership, Relativity Studios earned numerous Oscar® and Golden Globe® nominations, and three of its releases opened number one at the box office. In addition, he was instrumental in the launch of the company's television division which, in 2015, sold to private equity firms for \$125 million.

Tooley was an early advocate for and executive-produced David O. Russell's *THE FIGHTER*, which earned seven Oscar® nominations and won two. Also, he produced or executive-produced Neil Burger's *LIMITLESS*, starring Bradley Cooper, and the action-thriller *ACT OF VALOR*, both of which opened number one at the domestic box office. Other credits include: *DEAR JOHN*, starring Channing Tatum and Amanda Seyfried; Nicholas Sparks' *SAFE HAVEN*; and Steven Soderbergh's *HAYWIRE*.

Prior, Tooley served as CEO of Tooley Productions, where he produced television shows and feature films such as Lee Daniels' *SHADOWBOXER* and Ric Roman Waugh's *FELON*. Before that, he ran the production company Newman/Tooley Films with Vincent Newman. He began his film career at Interlight Pictures.

Tooley is a Member of the Academy of Motion Picture Arts and Sciences as well as the Producers Guild of America. He earned his B.A. at the University of California, Santa Barbara, and in 2009 was named "Executive of the Year" by the Ischia Global Film Festival.

JOSÉ DAVID MONTERO (Director of Photography) built an impressive resume of dramas and thrillers in his native Spain before Hollywood came calling after his work on *KING OF THE HILL* with director Gonzalo López-Gallego. Montero reteamed with López-Gallego for the space-based found footage horror film *APOLLO 18*, *OPEN GRAVE* starring Sharlto Copley and Thoman Kretschman, and *THE HOLLOW POINT* with Patrick Wilson and Ian McShane. Recent projects include the Netflix Original sci-fi adventure *WHAT HAPPENED TO MONDAY* starring Noomi Rapace and Glenn Close, and *BLACK BUTTERFLY* starring Antonio Banderas. Montero recently completed work on the heist film *FINDING STEVE MCQUEEN* with *VIKINGS* star Travis Fimmel as well as the sequel to *BACKDRAFT*, directed by López-Gallego and produced by Raffaella De Laurentiis.

MICHAEL T. PERRY (Production Designer) was born into a naval family which gave him the opportunity to live and travel abroad, something he loves and has continued to do as a Production Designer. He earned his BFA in Theater Set Design from Virginia Commonwealth University and his MFA from USC.

Perry started working in the film business right after graduation and worked his way up from scenic artist to Production Designer. His first break as an Art Director came on the film *FABULOUS BAKER BOYS* and he was later nominated for an Emmy® for the mini-series *THE STAND*. Along the way, he had the opportunity to work in theme park design, first as an Imagineer for Disney Paris and later designing for Universal Studios Hollywood. Next came a 10-year run with director Gary McKendry designing commercials around the world and then designing McKendry's first film *KILLER ELITE* which shot in Australia, Wales and Jordan. Perry's next film was the highly praised *IT FOLLOWS* for director David Robert Mitchell, collaborating again on Mitchell's latest film *UNDER THE SILVER LAKE* which premiered at Cannes in May. Most recently, Perry designed *DONNYBROOK* for Tim Sutton which premieres at the upcoming Toronto Film Festival.

DAVID EGAN (Co-Editor) recently collaborated with director/editor Gregory Plotkin on the New Line comedy, *GAME NIGHT*. He also edited two features for Netflix in 2017: *A FUTILE AND STUPID GESTURE* and *HAPPY ANNIVERSARY*. He has cut a number of Indy films, including *SENSITIVITY TRAINING* and *DAVE MADE A MAZE*, which is a fan favorite at festivals all over the world. Egan has also edited TV shows, including *MYSTERY SCIENCE THEATER 3000* for Netflix and the upcoming ABC sitcom, *SINGLE PARENTS*. Starting his career in documentary (*MURDERBALL*, *THIS IS NOT A ROBBERY*), he moved on to assistant editing for feature comedies such as *MACGRUBER*, *ROLE MODELS*, and VFX Editing for *POPSTAR: NEVER STOP NEVER STOPPING*. He was the additional editor on *THEY CAME TOGETHER* and *HOT TUB TIME MACHINE 2*.

EULYN KUFKIE (Costume Designer) did her first drawings of ball gowns when she was three years old. Her mom, Lynette, still has them. Growing up in beautiful, cosmopolitan Cape Town, South Africa, she was exposed to many cultures, tribes and incredible fabrics, crafts and jewelry.

Kufkie accredits a lot of her natural talent to her grandmother, Margorie Brown, an accomplished seamstress who made all of her family's wedding dresses, first communion dresses, baptism robes and who Eulyn claims, 'can sew anything!'

Initially, Kufkie was discouraged from becoming a fashion designer because under the apartheid government, women of color made up the sewing force in factories. Her mother wanted her to become a doctor, lawyer or accountant. Though she got into the top university in South Africa to become an accountant, she wasn't happy.

Against her parents' wishes, she started modeling and designing commercials. She loved being a part of the film business and telling stories through costumes. Work took her on many adventures as she travelled all over the country, assisting some of South Africa's best designers.

Seeking better opportunities, Kufkie moved to Hollywood, where she became well known for her costume design work on AMC's *THE WALKING DEAD*, crafting many of the iconic looks of the hit show's cast. After five successful years on the show, Kufkie left to pursue other projects, but was excited to reteam with *WALKING DEAD* executive producer Gale Anne Hurd on *HELL FEST*.

Kufkie's work has earned her a loyal fan following who refer to themselves as *EULYN's ARMY*.

Emmy® award-winning composer **BEAR MCCREARY (Music By)** was first launched into pop culture with his groundbreaking score to the hit series *BATTLESTAR GALACTICA*, lauded by Variety as "the most innovative music on TV today." Io9.com ranked McCreary one of the Ten Best Science Fiction Composers of All Time, and WIRED Magazine declared him one of only five "Secret Weapons" of the television industry.

McCreary recently collaborated closely with producer J.J. Abrams to score the Paramount Pictures and Bad Robot hit film *10 CLOVERFIELD LANE*. Time Magazine raved "The movie's finest feature may be Bear McCreary's playfully malicious score." His other recent projects include the successful Universal Pictures / Blumhouse thriller-comedy *HAPPY DEATH DAY*, the Anne Hathaway sci-fi-drama *COLOSSAL*, Danny Strong's J.D. Salinger biopic *REBEL IN THE RYE*, the acclaimed documentary *UNREST*, the upcoming animated film *ANIMAL*

CRACKERS, and television series such as *THE WALKING DEAD*, *MARVEL'S AGENTS OF S.H.I.E.L.D.*, *OUTLANDER*, and *BLACK SAILS*. His other video game credits include Ubisoft's *ASSASSIN'S CREED SYNDICATE: JACK THE RIPPER*, Capcom's *DARK VOID*, Sony PlayStation's *SOCOM 4: U.S. NAVY SEALS*, and the groundbreaking television / videogame hybrid *DEFIANCE*.

END CREDITS

Unit Production Manager
Matthew Goodwin

First Assistant Director
David Waters

Second Assistant Director
Tim Fitzgerald

Line Producer
Johlyn Jolly Dale

CAST

(in order of appearance)

Jodi Cynthia Mercado
The Other Stephen Conroy
Natalie Amy Forsyth
Brooke Reign Edwards
Taylor Bex Taylor-Klaus
Quinn Christian James
Asher Matt Mercurio
Gavin Roby Attal
Gate Guard George Adams
Britney Courtney Dietz
Bored Carny Kid Markus Silbiger
Security Guard Michael Tourek
The Barker Tony Todd
Stagehand Aaron Gillespie
Cop Cecil Elmore
Little Girl Elle Graham

Stunt Coordinator
Felipe Savahge

Additional Stunt Coordinator
James Armstrong

Natalie Stunt Double Savannah K. Simons
Brooke Stunt Double Jazzy Ellis
Taylor Stunt Double Alli Paige Beckman
Gavin Stunt Double Andy Rusk
Jodi Stunt Double Kara Kimmer
Britney Stunt Double Juliene Joyner

Stunt Players

Rocky Abou-Sakher	Lisa Marie Brogaard	Ellette Craddock	William Fumicello
Heather Fusari	Jef Groff	Jordan Malone	Alexa Niemi
Ryan Olson	John Kirkland Riley	Austin T. Seifert	Dalton Simons
Aden Stay	Ashley Rae Trisler	Kevin Waterman	

Stunt Riggers Loren Dennis
Marque Ohmes
Stunt Safety Rudol Weber
Stunt Utility Alvin Chon

This project was completed with assistance from
the Georgia Film, Music & Digital Entertainment Office,
a division of the Georgia Department of Economic Development



Art Director Mark Dillon
Set Designer Britain Cramer
Additional Set Designer Wright McFarland
Art Department Coordinator Tracey Illingworth-Cramer
Graphic Designer Jason Vigdor
Additional Graphic Designer Kate Emery
Storyboard Artist Craig Gilmore
Art Department Assistant Sophie Wagman

Set Decorator Nick Morgan
Lead Calvin Myers
Gangboss Preston Jacobs
Buyer Blake Myers
Set Dressers Jason Altreche
John Hair
Jeffery Foster
Carson Gloster
On-Set Dresser Eric Brown

Costume Supervisor Aliyah Baynes Kirkland
Buyer/Assistant Designer Jennie Wright
Key Costumer Hollis Smith
Costumers Makaila Borgerson
Edee Biddlecome
Background Costumer Rafielle Kirkland
Tailor Michael Ann Swan

Make-Up Department Head Ashley Levy
Key Make-Up Ashley Pleger
Hair Department Head Michelle Diamantides
Key Hair Melizah Wheat
SPFX Make-Up Department Head Lucas Godfrey
SPFX Make-Up Coordinator Rachel Bongard
SPFX Make-Up Mark Ross
Kyle Yaklin
Eric Molinaris

"The Other" Mask Designer

Tony Gardner

A Camera / Steadicam Operator Chris Campbell

B Camera / Steadicam Operator David Hamilton-Green

A Camera First Assistant Joe Waistell

A Camera Second Assistant Justin Cooley

B Camera First Assistant Justin Deguire

B Camera Second Assistant Taylor Case

DIT Justin Warren

Loader Becca Bennett

Video Playback Nick Thompson

Script Supervisor Hajar Mainl

Production Sound Mixers Michael Clark

Michael Schmidt

Boom Operator Kevin Cerchiai

Sound Utility Dennis Sanborn

Location Manager Seth Zimmerman

Key Assistant Location Manager Afton White

Assistant Location Manager Ben Wilfert

Location Assistants Deven Bromme

Thomas Gann

First Assistant Editor Lucy Donaldson

Post Production Assistant Brandi Craig

Post Production Facility

16:9 Post

Supervising Sound Editor Todd Toon

Sound Designer Luke Gibleon

Sound Effects Editors Eliot Connors

Charlie Campagna

Michael Baird

Stephen Robinson

Supervising ADR & Dialogue Editor Bryan Parker

Dialogue Editor Paul Bercovitch

1st Assistant Sound Editor Pernell L. Salinas

Re-Recording Mixers Andy Koyama
Mathew Waters, CAS

Re-Recording Mix Technician Duncan McRae

Foley Supervisor Walter Spencer

Foley Artists Mike Horton
Tim McKeown

ADR Mixer Chris Navarro, CAS

ADR Voice Casting and Coordination by
Joe Cappelletti

ADR Voices Joe Cappelletti
Andrew Morgado
John Eric Bentley
Bryce Papenbrook
J. Mallory McCree
Dave Andriole
Peter Oldring
Kate Higgins
Shawnda Thomas
Anastasia Baranova
Angela Lewis
Isabella Acres
Jada Facer

Sound Editorial and Mixing Provided by
Formosa Group

Chief Lighting Technician German Valle

Assistant Chief Lighting Technician Cris Toebben

Electricians Carl Johnson
Joseph Frederick
Jonathan Miranda
Brandon Jackson

Genny Operator John Croker

Dimmer Board Operator Neal Goff

Base Camp Electrician Kevin Hightower

Rigging Chief Lighting Technician Ryan Naylor
Assistant Rigging Chief Lighting Technician Jason Irwin
Rigging Electricians Lance Bregeth
Shawn Coffman
Mike Laird
Greg Souris
Michael Cochrane

First Company Grip Luis Pagan
Second Company Grip Jeff Curtis
A Camera Dolly Grip Tripp Pair
B Camera Dolly Grip Mike Flores
Grips Tony Gandolfi
Oggie Rivera
Andres Figueroa
Vinny Gandolfi
First Company Rigging Grip Doyle Petty
Second Company Rigging Grip Carl Boyajian
Rigging Grips Edward Young
Branden Bell
Benjamin Gravitt

Property Master John Sanders
Assistant Property Master Todd Bridges
Property Assistants Stephanie Postich
Jason Parisher

Second Second Assistant Director Lance Resch-Anger
Additional Second Assistant Directors Roman Santa Croce
Alex Betuel
Set PAs Peyton Maxey
Elyse Archie
Molly Johnson

Special Effects Supervisor Robert Trammell
Special Effects Foreperson Tim Burton
Special Effects Technicians Scott Dupree
Caleb Crabtree
Derek Dondeville

VFX Supervisor
Tommy Harris

Production Coordinator Andrea Flader
Assistant Production Coordinator Kaitlin Buck
Production Secretary Sabrina Byrdsong
Office PAs Jay Smith
Gabrielle Levesque
Production Assistants Hannah Culwell
Nichola Daley
Ariel Lesperance

Construction Coordinator John S. Fore
Propmaker Foreperson Chris Baker
Construction Buyer LeShae Nash
Scenic Charge Mike Sullivan
Scenic Foreperson Mike O'Mara

Propmakers Riccardo Firmani
Ben Frantsen
Joey Odom
Andrew Sanders
Steven Shattuck
Martin Tyler
Jeremy West

Set Painters Timothy Bush
Ellen King
Randy Lewallen
Dewitt Thompson III
Reagan Moser
L. Shea Vickery
Shane Rickert

Production Accountant Crista Birgy
First Assistant Accountant Carrie Curtis
Second Assistant Accountant Daniel Burger
Payroll Accountant Kirsten Short

Payroll Clerk Amanda Perkins
Accounting Clerk Ivori Douglas
Post Accounting Stefanie Swanson

Unit Publicist Denise Godoy
Still Photographer Jackson Lee Davis

Casting Associates Craig Fincannon
Kimberly Wistedt
Extras Casting Coordinator Patrick Ingram
Extras Casting Associate Janella Bersabal

Set Medic Tasha Wdowin
Construction Medic Shelli Sheckton

Assistant to Mr. Plotkin Candice Lex Guevara
Assistant to Ms. Hurd Valerie Kirk
Assistant to Mr. Tooley Christian Parent
Assistant to Mr. Kobylanski Meadow Holman

Transportation Coordinator Keith Collis
Transportation Captain Will Brown
DOT Compliance Sandy Davis

Drivers

Javan Adams	Cynthia Bell	Samuel Wayne Bietz	Elliot Cruz
Tony Davis	Earl Douthwright	Orlando Fooks	Brad Howard
J. David Jackson	Joel Kyle	Bentz Laureore	JJ Lawrence
Dan Leusenring	Ricardo Lozier	Kody May	Nathan May
Adam McWaters	Michael Mims	Mike Morris	Renee Rowell
Dewey Scott	Melissa Y. Scott	Sony Victor	

Catering by Laurent's Catering, Inc.
Chef Scott Burns
First Assistant Chef Gary Wigglesworth
Second Assistant Chef Kenneth Kilgore
Key Craft Service John Mekhail

Craft Service Tony Mekhail
Noah Westwood

Score Produced by Bear McCreary
Score Conducted by Johannes Vogel
Score Recorded by Bernd Mazagg
Score Mixed by Ryan Sanchez
Additional Mixing by Allan Hessler
Assistant Engineers Tristan Linton
Josefine Riedel
Ryan Walsh
Martin Weismayr
Music Editor Michael Baber
Orchestrators Benjamin Hoff
Sean Barrett
Jamie Thierman
Additional Music by Jason Akers
Omer Ben-Zvi
Sam Ewing
Kevin Lax
Brendan McCreary
Scoring Coordinator Kaiyun Wong
Scoring Assistants Cooper Fuqua
Andrew Harris
Jesse Hartov
David Matics
Assistants to the Composer Marisa Gunzenhauser
Angelina Park
Music Consultants Edward Trybek
Henri Wilkinson
Jonathan Beard
Music Preparation Vienna Music Angels
Orchestra Contractor Marton Barka
Performed by Synchron Stage Orchestra
Concertmaster Marina Dimitrova

Score Recorded at
Synchron Stage Vienna

Songs

“Legend of the Vampire A”

Written by
Magnum Opus
Courtesy of
APM Music

“It Feels So Good”

Written by
David Feldstein and Lance Morrison
Performed by
Oko Yono
Courtesy of
Grooper Music

“Shoul’d a Been You”

Written by
Maurice T. Alston
Performed by
D’Quest
Courtesy of
21 Dreamz

“Terror Squad A”

Written by
Xyco and Adix
Courtesy of
APM Music

“Sign of the Times”

Written by
Wendy E. Feldstein & Ronald Jamie Dunlap
Performed by
Mudgum
Courtesy of
Black Toast Music

“Horror Club”

Written by
Samuel Scott Garay
Courtesy of
Exit Strategy Productions

“Bomb Thrown”

Written by
George Andrinopoulos, Daniel T. Dumile,
Jason S. Hunter & Seamus P. Ryan
Performed by
Czarface & MF Doom
Courtesy of
Silver Age Records/Traffic Ent. Group

DI Colorist John Persichetti

DI Editor John Pehlke

DI Producer Carissa Clark

Assistant Editors Ian Brankin

Brian Kitson

Rob Marcacci

Dailies Producer James Koon
Dailies Supervisor Brian Lonano
Dailies Technician Brian Lorello

Dailies Provided by
Sim, Atlanta

Picture Post Production Services Provided by
Sim, Los Angeles

Rights and Clearances
Ashley Kravitz, Cleared by Ashley

Masks by
Alterian, Inc.

Main Titles Designed and Produced by
Filmograph

Title Designer Aaron Becker
Title Executive Producer Seth Kleinberg
Title Producer Troy James Miller

End Titles by
Scarlet Letters

Visual Effects by
Ingenuity Studios

VFX Producer Zachary Vesely
2D Supervisor David Lebensfeld
3D Supervisor Grant Miller
Lead Compositors Tasha Marlin
Han Cao
Compositors Andrew Steidtmann
Chris Purse
Danny Corona
David Dewaik
David Reynolds

Gerry Kodo
Jeewon Kim
Mee-Jeong Kwon
Michael Rhima
Tyler Engle
Yashar Pouyan
Yiwen Ding
CG Artists Changyong Zhao
Dong Kyu Kim
Jared Schwartz
Sarah Chalek
Animators Chris Cannavo
Taylor Reynolds
FX Artists Jed Laurance
Paul Baran
Stephen Fahey

Visual Effects by
CoSA VFX

Equipment Provided by
Chapman/Leonard Studio Equipment, Inc.

Special Thanks
Bo & Hailey Steil

Images provided by ThinkStock/Getty Images
Images provided by Shutterstock



CBS Films has not received any compensation or other consideration or entered into any agreement relating to the appearance of any tobacco products in this picture.

The events, characters and firms depicted in this motion picture are fictitious. Any similarity to actual persons, living or dead, or to actual firms is purely coincidental.

© Copyright 2018 Granville Pictures Inc.
ALL RIGHTS RESERVED.

Granville Pictures Inc. is the owner of this motion picture for the purposes of U.S. copyright law and the Berne Convention and all national laws giving effect thereto.

WARNING

THIS MOTION PICTURE IS PROTECTED BY LAW.

Any unauthorized copying, distribution, performance, renting, lending, exporting, importing, dissemination or exhibition is prohibited by law.

Violators will be subject to criminal prosecution and civil penalties.

VALHALLA MOTION PICTURES

From

CBS FILMS

