



SLENDER MAN

PRODUCTION NOTES

In a small town in Massachusetts, a group of friends perform a ritual in an attempt to debunk the lore of *SLENDER MAN*. When one of them goes mysteriously missing, they begin to suspect that she is, in fact, HIS latest victim.

SLENDER MAN stars Joey King (*The Kissing Booth, Wish Upon and The Conjuring*), Julia Goldani Telles (*The Affair*), Jaz Sinclair (*When the Bough Breaks, Paper Towns*), Annalise Basso (*Ouija: Origin of Evil, Captain Fantastic*), Alex Fitzalan (*Season and I Miss you*), Taylor Richardson (*A Most Violent Year and Easy Living*) and Javier Botet (*The Conjuring, Insidious 4, IT*). *SLENDER MAN* is directed by Sylvain White (*Stomp the Yard and The Losers*) and produced by Bradley J. Fischer, James Vanderbilt, William Sherak, Robyn Meisinger and Sarah Snow. The film is written by David Birke (*Elle*), while being executive produced by Louis Sallerson, Tracey Nyberg, Adam Kolbrenner, Ryan Cunningham, Glenn S. Gainor and co-produced by Andrea Ajemian.

Luca Del Puppo (*Emelie*) is the Director of Photography. *SLENDER MAN* is edited by Jake York (*Martyrs*). The Production Designer is Jeremy Woodward (*Thoroughbred*) and the Costume Designer is Deborah Newhall (*Proud Mary*).

Screen Gems presents a Mythology Entertainment and Madhouse Entertainment Production.

The film has a running time of 1 hour and 33 minutes.

This film has been rated PG-13 by the MPAA for the following reasons: Disturbing images, sequences of terror, thematic elements and language including some crude sexual references.

In the summer of 2017, a group of filmmakers quietly scouted locations in a series of flinty old towns northwest of Boston, preparing to make a film about a mysterious being they all thought they knew something about—yet, when pressed, would readily admit they knew almost nothing at all. Meanwhile, they crafted a realistic little town—homes, high school, hospital, cemetery and surrounding woods, found a perfect young cast and stepped into the terrifying realm of Slender Man.

One night during production, producers, director and actors sat around a virtual campfire and shared their anticipations, feelings and fears about this paranormal figure and how he's infused his mythos into 21st century hopes and fears.

“Slender Man is an unnaturally tall, phantomlike figure associated with the disappearance of people, often kids, in suburban or forested areas—and nobody knows what happens to the people who disappear,” begins producer Brad Fischer. “He can sometimes be seen in photographs; you don't immediately realize that he is there until suddenly, you recognize him in the corner of the frame. His arrival can be categorized by ‘Be careful what you wish for,’ a warning for all, but especially for the kids growing up in a suburban malaise who get bored and might want to test the dark side—for suddenly they're facing something pretty terrifying.”

“Here is this tall man in a suit—but take the face away!” marvels producer Sarah Snow. “It's a *figure of authority* that's after you, and that's something that can be very frightening.”

“I think that the imagery is really scary and haunting,” says actor Julia Goldani Telles who plays sane, stable Hallie. “Because he doesn't have an expression you can put whatever you want on there. In the movie, all the girls have different ideas of what they get from Slender Man. Online there are forums about what everybody believes; it's become a community, a way of people working off of each others' fears. And building on them. Some people enjoy creating these stories. Other people, I think, are projecting their fears. It becomes obsessive.”

“As a teenager who hasn't really developed her voice yet, I find it so difficult to find the truth because it's so easy to be confused in the world today,” continues actor Annalise Basso, who plays sad, creative Katie, “and I guess Slender Man is a metaphor for the danger of being consumed by doubt. Things aren't black or white, there's lots of grey—but it's hard as a young person who's not yet mentally developed to navigate that world of grey because you can't see through that fog. You have to be equipped with the tools to navigate through that confusion and it's hard.”

“Slender Man, he's so many things,” says Jaz Sinclair who plays sweet, sensitive Chloe. “He's a figure in the woods and he's this mystical creature that targets your weaknesses. You can't catch him because he's inside your head.”

“I think people are curious about what they don’t know,” says Alex Fitzalan who plays popular, likable Tom. “Slender Man is the first real horror figure born on the Internet, which I think is really cool. He’s a completely original creation and from his inception he’s just inspired so many stories. He’s like our generation’s own Freddie Krueger and his allure is that he belongs to *this* generation and not a prior generation.”

Spanish actor Javier Botet who plays the title character observes how “Slender Man is like a blank paper. That’s the power of this character because it’s like something where you can put all your fears. When I knew I’d be playing this character, I loved it because in all the time I’ve been working these last years in horror, I enjoy very much when something is only insinuated. The cinema over the last years has shown a lot of things, a lot of the monster all the time. I always love it when something is there, you feel it’s there, but you can see only a few little seconds. People need the space to fill it with their own fears.”

Slender Man may have these eye-of-the-beholder elements, but he “certainly harkens back to existing concepts of mythology,” adds executive producer Louis Sallerson. “There’s the Pied Piper and other medieval and more modern ideas of something that takes your children away. In some ways I think we’re most horrified by what is essentially an undermining of society. This idea that something can take your children, make them unrecognizable or take them altogether off the grid in a way that you can’t imagine what has happened to them is not just a frightening thing for you, personally, but extrapolated is just as frightening a thing for society at large.”

The creator of Slender Man, Eric Knudsen (aka Victor Surge) joined the cast and filmmakers and he provided his take on the character: “It’s simultaneously easy and hard to describe him. It’s easy to describe his appearance and to a lesser extent his method, but to describe his motives is impossible. Because that’s the whole point! He’s like an open-source creature. You can ascribe to him whatever trope or whatever you find frightening. And that’s, I think, his appeal to a mass audience. You may think you know the rules, like who he’s going to affect or how he’s going to come after you—and then he might just flip the script and go in a completely different direction. And that’s what makes him so frightening. It’s the unknown nature of what he wants or what it wants... and what it does.

We don’t know his motives. If we see his actions as something terrifying, it *is* something terrifying. If someone sees it as something safe or something good, that’s how *she* perceives it. I want Slender Man to almost be above those concepts, above the concepts of good and evil, malicious or benign. It seems all terrifying, because it’s so unknown to us.”

“It’s like a virus that affects your computer,” adds Joey King who plays misfit Wren, “but you can take your computer to the Apple Store and they’ll fix it for you. They’ll get rid of the virus and your computer will be fine. But there’s no computer store to get rid of a virus for your brain. So if you go to the hospital and say, ‘I’m seeing Slender Man,’ they’re going to say let’s take you to the mental ward; they’re not going to say, ‘Let’s figure out what’s wrong with your brain’ and no matter what you do he’ll still be there. It’s a virus that you cannot get rid of.”

“I like that ‘viral’ aspect in both ‘going viral’ and in virus,” adds producer Sarah Snow. “You can’t get rid of a typical virus. Once you’ve got it, it’s there forever. There may be some ways of controlling its effect on you. But not with Slender Man—once he’s found you he has you. Well, think about it like this: Slender Man exists within the Internet but until you’ve let him into your life he’s *just* on the Internet. Once you have made this connection with him, he becomes real. He becomes a part of the real world around you, the shape and the fabric of your life. And whether that’s just a perception or whether it’s physically legitimate, he’s standing in the corner of your bedroom.”

Origins

Executive producer Louis Sallerson describes how the Slender Man character “was created originally as part of a contest on the Something Awful forum by Eric Knudsen (who online goes by the name Victor Surge). Basically, the contest was to take an existing photograph and add something paranormal to it. I don’t think it required a text but Eric added it anyway, submitting two photos that became the original Slender Man photos, making up this backstory about how there had been a burned-down school or library and half the bodies were never discovered. Then he wrote another piece of text detailing something from the perspective of someone who had been taken by Slender Man. I think the wording was, ‘his outstretched arms fascinated us or comforted us and horrified us at the same time.’”

“Back in June 2009, there was a thread on Something Awful called ‘Let’s Create Paranormal Images,’” says Knudsen. “At that time the thread was pretty young, there were only about three or four pages of entries. And I was looking through some of the entries, some of the pictures, and I said, ‘oh, these are really good. I really like how they look. I think I can do some pretty creepy pictures myself.’ As he prepared to create the character, Knudsen remembers, “I was thinking ‘What would I personally find creepy?’ There’s the Mad Gasser of Mattoon, which was a strange event of mass hysteria that happened in Illinois in the mid-Forties. And I was thinking about video game series like Silent Hill. I was envisioning something in the background that was very tall, very unknown, very menacing. And I was thinking about H. P. Lovecraft. I’m very interested in Lovecraft’s Cthulhu mythology about some terrifying unknown horrors; you can’t discern their motives. I created those first two Slender Man pictures that I’m sure most people know about. And then I thought, ‘Well, I don’t want to just do a picture. I want to add just a little extra to it,’ so I made a little bit of micro fiction. I wrote a description of the photo, just to make it a little bit more interesting, and the response I got was immediate. Everyone thought it was kind of creepy and really cool, so I continued making some more posts—I think I made about nine or ten in total, creating a story arc of this thing, this Slender Man that everyone really grabbed onto; they just ran with it and quickly a Slender Man mythology was growing.

“Slender Man became so popular and went viral. There was just something about him that’s uncontrollable and in some ways belonged to the Internet,” notes producer Sarah Snow.

The Story/The Characters

“It’s a classic story of four girls who become curious about Slender Man and end up falling down the rabbit hole,” says director Sylvain White. “The night starts off as an ordinary slumber party, a get together like the girls have had many times before, but tonight they’re trying to do something they heard the guys would be doing doing, an absurd notion of conjuring Slender Man online. Curious, they follow the links but certainly don’t think much of it—it’s just another fun evening, and after they watch the weird video, they’re completely unaware that its effects already taking hold of them.”

“A couple of weeks later,” continues producer Brad Fischer, “these four best friends—Hallie, Wren, Chloe and Katie, are on a class trip to an old historic graveyard. Katie’s acting a little bit weird and ends up disappearing, and it’s through trying to find out what happened to their friend that the other girls start to believe that it could be Slender Man that’s behind it all. And they too start to fall down the same rabbit hole as their friend.”

“The story is about the relationships between these girls who have different emotional lives and triggers that ultimately lead them to believe in Slender Man and fall for his manipulations,” says Julia Goldani Telles, who plays sensible Hallie. “It’s about each of them fighting herself and all of them fighting each other as they try to figure out what the truth is and what the lies are. It’s about mass hysteria, how a secret subconscious language can lead to hysterical beliefs that originate from your brain.”

“These four friends decide one night to try and summon Slender Man. It’s just something like a Ouija board,” notes Joey King, “and they think nothing will come of it. Of course a week later, weird little signs begin. It’s a gradual buildup and it’s really creepy because you don’t want to hit the audience full on in the face in the first twenty minutes of the film. You watch these friends, who are so tight, as each of their worlds start to crumble and desperation takes over.”

“The girls have known each other for a very long time. They grew up in this small eastern industrial town that’s probably had its heyday in the '50s and '60s but has now been left behind,” observes director Sylvain White. “The unemployment rate is high; it’s a town that’s struggling, so we see this generation of kids that’s growing up within that environment. Their common bond and goal is to leave the town to try and look for something better. Boredom with their current environment drives them to look for something more exciting and their need to move on drives a curiosity that leads them to Slender Man and their true destiny.”

Slender Man/Javier Botet

“Slender Man is very tall being with super long arms who appears to wear a suit and tie,” says producer Brad Fischer. “While he has no face, no facial features, when he's looking at you, you know that he's looking at you (which I think it's one of the things that makes him so creepy). He also has tentacles that extend from out from his back that allow his body to look like it's hanging as he makes his way towards you as if from a gallows.”

“Slender Man is widely known as being just a man in a suit,” says Sylvain White, “however certain theories express that he came from another dimension, or another realm—that there's something otherworldly about him, and I'm embracing that, veering away from the concrete idea of a suit. In fact I think it's really interesting to reveal in the end that it's not a suit—that it's something else.”

“The portrayal of his physicality for this movie falls into how I always felt about the Slender Man,” says Knudsen. “As he sits in the periphery of your consciousness or your perception, he might just seem like a normal guy in a suit. He's a little tall, but the more you pay attention to him and the more directly you interact with him, the more apparent his true nature becomes. So, like in the case of this movie, once you are completely involved and are face to face with the Slender Man, you see him for his true horrific nature. That's exactly how I thought to portray him. A man in a suit represents the power structure we have today—a male patriarchy, a male-oriented social structure. Maybe in the past, when Slender Man appeared, he might have appeared in different guises. Like, in the Middle Ages, he might appear in a monk's robes or, in Japan, he might have appeared in Samurai armor—whatever kind of thing represents authority or a menacing authority.”

“When you want to cast Slender Man, you want somebody who's really tall and thin, but it doesn't stop there, of course,” says Sylvain White. “You need somebody who's going to be able to create the character with movement, with his body. And there's nobody better than Javier Botet to express the kind of morphology that we were looking for. He's an amazing artist able to perform things with his body that are unique and incredible while at the same time be able to portray a specific personality. He's expressed that he felt as if he were born to do this role—and we take that very seriously.

“First and foremost Javier is an amazing actor with great control of his body,” observes producer Brad Fischer. “Having played creatures before, he has a great technical relationship with the camera and an intuitive understanding of what he needs to do to bring such a

complicated character to life in the most horrifying way. It's not as simple as getting makeup applied and just showing up and standing there. It's a very rigorous process that requires a lot of discipline and we're thrilled to have Javier. Getting him was actually one of the biggest coups that we pulled off."

"Every monster is different challenge," says Botet (who [The Hollywood Reporter](#) called "the most in-demand monster man since Boris Karloff stomped around the Universal lot with bolts sticking out of his neck"*). "Like every normal character is in many ways always different, you try to understand the monster's background because each try to reach you in a different way. Some characters are aggressive and violent. Some fear you more than you fear them, like an animal, and defend his space. And some other characters, like for example, Slender Man, are more fluid. He is very stylish, very cold, very flowing in our minds. He has no fear because he *is* the fear. He's in another dimension. He's in your mind. So, yes, in my movements I try not to make any nervous moves, not to reach you in a violent way, because he's not a violent creature. I'm not moving at all the legs because I don't need to be in attack position, I don't need to jump forward fast and I don't need to run away. And as the fears of the principal characters are growing, the energy reaching toward them is growing."

Botet's performance and creation of the character is accomplished almost entirely in practical terms. "I love when the CGI helps the practicals," he notes, "and not when the CGI is everything. We made Slender Man almost all the time as a practical, my body with costume, makeup, prosthetics [created and applied by Adrien Morot and his team]. But the tentacles for example, they are a good part to do with CGI—you could try to do them with practicals but I think it would be crazy to move all these tentacles."

"Javier's look is completely terrifying," says Joey King. "When you meet him he's such a nice guy, such a sweetheart. He's already a presence in his own right—a very, very tall man, very, very thin. And then when he gets in costume it's bone chilling. The fingers are so long and the way he moves his body—I mean he's so good at it, my bones shake and it makes me have chills."

"Coming up with the design for Slender Man was really exciting to me, says Sylvain White. "So I put a lot of thought and effort into it. I did a lot of research and from there I took my ideas and, working with a concept artist, saw them come to shape. Once we had a concept that I was pretty happy with we went to Adrien Morot's team and they started working on the replication of our concept art."

Director Sylvain White

“Sylvain is a fantastic visual story teller,” notes producer Brad Fischer. “There's a tendency in genre films to do the bare minimum—get the scares and walk away. But Sylvain wants to make it great, which shouldn't be the exception to the rule. His ambitions are enormous with this movie and I think it really pays off. Responding to a challenge that might have an easy visual effects solution, he'll make it work *in camera*, which I think pays off in a big way and really scare people.”

“Sylvain created a reel specifically for this project that he sent to us [for consideration] and it was simply brilliant!” remembers producer Sarah Snow. “One of our biggest concerns when we were looking at directors would be to find someone who truly understood Slender Man and could really capture how terrifying he was—and we new immediately, looking just at that reel, that Sylvain understood Slender Man.”

“In terms of the look and feel of the film we're doing a lot of things to get away from the studio genre aesthetic,” says Sylvain White. “I'm really trying to give it a sort of a European flair, almost an indie flair, but at the same time grounding it in this tone of pure horror. So it's about finding the right balance. Pairing with DP Luca Del Puppo, who, like myself, is also European helps with this sensibility. We're trying to approach the material sideways instead of frontwards and we're able to create some very interesting frames that might be considered a little artsy for the genre, but we're going fully ahead and are very happy with what we've got. We're embracing that the movie's tone and feel is very dark but at the same time, it's very beautiful. There's a quality of surrealism that is important and the key reference to me, in terms of how I saw the movie from the beginning, is an old film by Luis Bunuel that he collaborated on with Salvador Dali, called *Un Chien Andalou*. That film really created the core vector for me visually.”

“It was important to us—and especially important to Sylvain—that our movie felt grounded,” notes executive producer Louis Sallerson, “that it didn't feel like *Scream* with its high-class suburbs and beautiful mansions. It was important that the characters reflected regular Americans, that their lives were representative of real-life struggles, because we saw Slender Man as a vehicle of escape for these characters—a dark escape but an escape nonetheless.”

“I was really excited actually that we were going to film in New England” says Knudsen, “because I was led to believe that New England was full of inter-dimensional terrors.” (H.P. Lovecraft, one of Knudsen's inspirations, lived in Providence, RI.)

CAST

A natural talent, with a striking presence, **JOEY KING** (Wren) has established herself as one of Hollywood's most sought-after young talents.

King can currently be seen staring as the lead in the worldwide smash hit **THE KISSING BOTH**, which is one of the "most watched movies in the world." *The New York Times* says, "It's the Movie Hit of the Summer: Why 'The Kissing Booth' Clicked" and the *Los Angeles Times* declares, "How 'The Kissing Booth' became a pop culture sensation." Joey stars as 'Elle' in the romantic comedy film directed by Vince Marcello, based on the novel of the same name by Beth Reekles. The film also stars Molly Ringwald, Jacob Elordi and Joel Courtney and was released on May 11, 2018 on Netflix.

Joey can be seen next in **SUMMER '03**, which premiered at SXSW, and comes out September 28. Upcoming, she also has Blumhouse's **BETWEEN THE EARTH AND SKY** opposite Peter Sarsgaard and Mireille Enos; **THE BAYOU** opposite Gary Oldman and Dylan O'Brien; and the indie dramedy **ZEROVILLE** with James Franco, Seth Rogen, Jacki Weaver, Megan Fox, Will Ferrell and Danny McBride.

Recently, Paramount Players acquired King's original pitch entitled **THE IN BETWEEN** which King will star in and also produce. The film, which is to be written by Marc Klein, is the story of a supernatural romance in the vein of **GHOST**. After surviving a car accident that took the life of her boyfriend, a teenage girl believes he's attempting to reconnect with her from the afterworld.

Recent credits include King starring alongside Michael Caine in Warner Brothers' remake of the 1979 comedy caper **GOING IN STYLE** and Jeff Goldblum and Liam Hemsworth in Roland Emmerich's **INDEPENDENCE DAY 2: RESURGENCE**, the sequel to Emmerich's 1990's blockbuster, **INDEPENDENCE DAY**. In 2015, King starred in gay right's drama **STONEWALL** which premiered at the Toronto Film Festival before its worldwide release. She also starred opposite Kate Hudson, Mandy Patinkin, and Zach Braff in Braff's **WISH I WAS HERE**, for which King was nominated for a Gotham Award for "Best Breakthrough Actor."

King's additional film credits include Sam Raimi's **OZ THE GREAT AND POWERFUL** alongside Mila Kunis, Michelle Williams and James Franco; **WHITE HOUSE DOWN** alongside Channing Tatum and Jamie Foxx; Christopher Nolan's **THE DARK KNIGHT RISES** alongside Christian Bale, Joseph Gordon-Levitt and Anne Hathaway; **THE CONJURING** opposite Vera Farmiga and Patrick Wilson; **CRAZY, STUPID, LOVE** alongside Steve Carell and Julianne Moore; and **BATTLE LOS ANGELES** opposite Aaron Eckhart. Her big screen voice credits

include HORTON HEARS A WHO, ICE AGE: DAWN OF THE DINOSAURS, ROBOT CHICKEN and THE BOXCAR CHILDREN.

King burst onto the acting scene with her first starring role at age 10 as title-character 'Ramona' in Fox's 2010 RAMONA AND BEEZUS alongside Selena Gomez. King won a Young Artist Award in the category of "Best Performance in a Feature Film" for her role and has been nominated for six additional Young Artist Awards for her film and television work.

On the small screen, King starred in FX's acclaimed series FARGO as Colin Hanks' daughter. FARGO received 18 Emmy nominations, the second most of any television series in 2014, and won the Emmy for 'Best Miniseries.' Also, in 2014, King played Elissa Walls, a battered young bride who brings Warren Jeffs to justice in the Lifetime Original Movie, OUTLAW PROPHET based on the true story of Warren Jeffs, leader of the Fundamentalist Mormon polygamist sect who spent more than a year on the FBI's 10 Most Wanted List. King's additional past television work includes Disney's THE SUITE LIFE OF ZACK AND CODY, HBO's ENTOURAGE, CBS' MEDIUM, CSI, GHOST WHISPERER, and Fox's NEW GIRL.

Joey has been spotlighted in both *Variety's* "Youth Impact List" and *The Hollywood Reporter's* "Young Stars to Watch" list, and was singled out to participate in the 2014 A.F.I. Film Festival's "Young Hollywood Panel." In October 2015, King made her producing debut with CAMP, an internet series based on a short story from Franco's book Palo Alto. Along with King, the series stars Sierra McCormick, Ian Nelson, Nolan Gould and SNL's Horatio Sanz.

King lives in Los Angeles with her family.

JULIA GOLDANI TELLES (Hallie) can currently be seen in Lionsgate's comedy *Most Likely to Murder* starring opposite Billy Eichner and Rachel Bloom. She recently completed production on the indie feature *Looks That Kill* for Jeremy Garelick's American High banner and is currently shooting *The Space Between* opposite Kesley Grammer for producer/director Rachel Winter.

Julia is known for her role as Whitney Solloway on television series, *The Affair*, which is in the fourth season on Showtime. Julia first gained attention for her charismatic portrayal of Sasha Torres on ABC Family's *Bunheads* opposite Sutton Foster. Julia's other television credits include *Nurse Jackie*, *The Carrie Diaries*, *Blue Bloods*, and most recently *Gilmore Girls: A Year in the Life*.

Julia is a trained ballet dancer and graduate of The School of American Ballet and Ballet Academy East. She resides in New York.

JAZ SINCLAIR (Chloe), born and raised in Texas, discovered her passion for acting in high school theatre. Her senior year Sinclair was a 2012 Presidential Scholar in the Arts Semifinalist and a 2012 National YoungArts Finalist which gave her the opportunity to travel to Miami for a week of training with distinguished master teachers and mentors in the arts. She was subsequently invited to participate in two episodes of the three-time Emmy nominated HBO Documentary Special *YoungArts MasterClass* which chronicles the work of renowned artists sharing their art and life experiences through master classes with National YoungArts Foundation alumni. Sinclair's *YoungArts MasterClass* episodes gave her the amazing opportunity to work with and be mentored by Kathleen Turner and Anna Deavere Smith.

In 2014, she found work on the small screen with a powerful role as a child warrior who takes her own life on NBC's *Revolution*, followed by a fantastic recurring Guest Star on TNT's *Rizzoli & Isles* as Tasha, a homeless teenager determined to graduate high school and become a doctor.

Sinclair was at Disneyland when she got the call that she would be making her film debut in 20th Century Fox's *Paper Towns* based on one of her favorite books by John Green starring Nat Wolf and Cara Delevingne. It was truly the happiest place on earth that day! Playing Angela in *Paper Towns* brought Sinclair full circle with her YoungArts experience when she was happily reunited with one of her co-stars from MasterClass, Justice Smith, who plays her on screen boyfriend Radar.

2016 brought Sinclair her breakout lead role as the vulnerable, damaged and dangerous Anna in *When the Bough Breaks* for Screen Gems opposite Morris Chestnut and Regina Hall. She also had a fun cameo role in the comedy *Fun Mom Dinner* which premiered at Sundance 2017.

Sinclair quickly joined the star-studded cast of Joe Swanberg's Netflix anthology series *Easy*, about love, sex, technology, and culture. Her episodes, 'Vegan Cinderella' and 'Lady Cha Cha' opposite Kiersey Clemons, were nominated for GLAAD Media Awards in 2017 and 2018. And she returned again this summer to play in Swanberg's world for the third and final season.

Sinclair is currently in Vancouver shooting the highly anticipated dark adaptation of Archie Comics *The Chilling Adventures of Sabrina* for Netflix. Sinclair plays "Rosalind" the brash, empowered and outspoken best friend of "Sabrina," played by Kiernan Shipka of *Mad Men* fame.

ANNALISE BASSO's (Katie) youthful grace and effortless talent has made her "One to Watch" for the Hollywood ranks.

Basso received critical acclaim for her portrayal of anxiety ridden Foster Lee in the Philip K. Dick anthology *Electric Dreams*, released on Amazon in February 2018. Audiences are looking forward to her appearances in TNT's upcoming apocalyptic Sci-Fi Drama *Snowpiercer* based on the French graphic novel *Le Transperceneige*. Other upcoming film roles include the highly anticipated thriller *Ladyworld*, and the biographical drama *Butterfly in the Typewriter*.

She was most recently seen in the Academy Award-nominated *Captain Fantastic*, which she stars opposite Viggo Mortensen. The film follows a father (Mortensen) who is forced to enter the real world with his family that he has raised entirely off the grid. *Captain Fantastic* made its debut at Sundance 2016 and was given multiple award nominations during the 2017 Awards season.

Some of her other film work includes the Mike Flanagan helmed Universal Pictures *Ouija 2*. Basso plays a young woman grieving the death of her father, seeking answers from the ancient spirit board. Basso also appeared in the thriller *Oculus*, about a mysterious supernatural mirror that may have evil powers. She also played the lead role in DJ Caruso's *Standing Up*, exploring the impact of bullying among kids.

On the small screen, Basso recently played the lead on *Cold*, an award-winning drama that launched on Verizon go90 in fall of 2016. She stars as "Isla", an adopted teenager who dives deep into her unknown past to learn about her biological family, but the answers she seeks may prove dangerous.

Basso's work on television also includes her lead role in the Lou Diamond Phillips directed, *Love Takes Wing*. She also had a two-season series regular role on The Sundance Channel's *the Red Road*. Her guest roles have included popular shows, *Desperate Housewives*, *Bones*, *New Girl*, and a memorable appearance on the HBO hit show *True Blood*.

Basso began her career as a child, after being signed by an agent while at her sister's modeling audition. She quickly began working consistently first booking commercials and very soon booking theatrical work.

A straight A student, and athlete with plans of attending college, Basso strives to help young women find their confidence inner beauty and individual talents.

She currently resides between Los Angeles and Aspen.

ALEX FITZALAN (Tom) discovered the joys of acting in his youth in Australia but set those dreams aside to study law at university. While a student in Brisbane, Alex was discovered

by a commercial agent who began sending him out on castings. After appearing in a number of commercials and print jobs, Alex began auditioning for television and film opportunities and landed American representatives. The week before he was to begin his final semester at school, Fitzalan booked the CBS pilot *The Get* from writer/creator Bridget Carpenter (*Friday Night Lights*, 11.22.63). He also landed the lead role of the Hulu pilot *Crash and Burn* and recently joined the cast of another Hulu pilot, *Less Than Zero*, from acclaimed writer Bret Easton Ellis (*American Psycho*).

TAYLOR RICHARDSON (Lizzie) was last seen as Kaitlin Mazzuchelli on the NBC series, *Rise*, from producer Jason Katims. She will next be featured in the ensemble independent feature film *18 to Party*, written and directed by Jeffrey Roda. Taylor shared the screen with Val Kilmer and Patrick John Flueger in Stephan Rick's *The Super*, and appeared in Adam Kelemen's feature *Easy Living*, which premiered at the 2017 SXSW Film Festival. In Janet Grillo's 2015 feature *Jack of the Red Hearts*, Richardson led a cast including Anna Sophia Robb and Famke Janssen, portraying the role of Glory, a young girl with autism. Taylor played Oscar Isaac and Jessica Chastain's daughter in J.C. Chandor's *A Most Violent Year*, and also appeared in Sony's *Annie*, directed by Will Gluck.

On stage, Richardson made her Broadway debut in the 2012 revival of *Annie* directed by James Lapine, where she originated the role of Duffy and later stepped into the title role of Annie. She went on to star in MCC's *Smokefall*, opposite Zachary Quinto and Robin Tunney. Her off-Broadway and regional credits include Nelle in Irish Repertory Theatre's *A Christmas Memory* and Susan Waverly in Virginia Repertory's *Irving Berlin's White Christmas*.

In Taylor's free time she enjoys singing, dancing, reading and playing the piano, guitar and ukulele

JAVIER BOTET (Slender Man) is a worldwide-known actor. He has become the most recognizable face of horror movies in recent years.

Javier was Born on July 30, 1977. In 2005, Brian Yuzan offered him his first acting opportunity: *Beneath still Waters*. Javier's career had just begun. His Medeiros Girl role in the feature film *[REC]* directed by Jaume Balagueró and Paco Plaza was a hit and opened a new path to Javier. But it was not until *Mama* in 2013 when Javier came to be a reference in horror movies all over the world.

Since 2013, he has many roles in numerous Films such as *Witching and bitching*, *Magical Girl*, *Crimson Peak*, *The Revenant*, *The Conjuring 2*, *Alien: Covenant*, *The Mummy*, *IT*, *Insidious 4*, among many others.

Javier was born in Ciudad Real, Spain to Agustín Andrés Botet Rodríguez and María del Carmen Servilia López Nieto. At the age of five, due to the work of his father, he moved from his native city to Cuenca, where he lives for another five years. After he moved to Almería and finally to Granada where he lives until finishing his studies of Fine Arts in 2001. In 2002, he moves to Madrid where he resides until at least 2017. Javier has known how to take advantage of his peculiar physical aspect and has developed his performing arts skills. His height of 2 meters and a weight of 56 kilos have made him a unique actor.

In 2013, Javier played the role of the creepy mother in the feature film *Mama* directed by Andres Muschietti. His performance of this striking characters called the attention of the producer of the film, Guillermo del Toro. After that Guillermo wanted Javier to play a small role in the Tv series *The Strain* as preamble to their collaboration in *Crimson Peak*. Also, in 2015, Alejandro Iñárritu directed *The Revenant* with a A-list cast such as Leonardo DiCaprio, Tom Hardy and Javier Botet.

Besides *The Revenant*, Javier participated in many other movies in 2015 such as *The Other Side of the Door*, *Estirpe*, *The Conjuring 2*, *Don't Knock Twice*, *The Crucifixion...* His role of The Crooked Man in the film directed by James Wan created a lot of controversy around the world. Many people thought the character was completely created by CGI, but it was not. Even James himself was forced to explain an actor was playing that role.

Year 2016 confirmed Javier's success with *Mara* (USA), *The Invisible Guardian* (Spain), *The Mummy* (UK), *IT* (Canada), *Insidious 4* (USA), *Hostile* (France), *Two Pigeons* (UK), *Alien: Covenant* (UK)...

The list has been increasing during 2017: *Polaroid* and *Slender Man* are his last projects till today.

FILMMAKERS

SYLVAIN WHITE (Director) was born and raised in Paris, France. After attending La Sorbonne University, he earned a scholarship at Pomona College in Los Angeles. Upon graduating with honors in both film production and media studies, a series of award-winning short films led him to direct a spectrum of music videos and commercials in the US, Europe and Japan.

Sylvain debuted his smash feature hit *Stomp the Yard* at number one in the US. He went on to direct the explosive action comedy *The Losers* starring Chris Evans, Idris Elba and Zoe Saldana. He wrote and directed the critically acclaimed French murder mystery *The Mark of the Angels*, starring Gérard Depardieu.

Sylvain also directed numerous television series such as *The Americans*, *CSI*, *Hawaii Five-0*, *The Following*, *Person of Interest*, *Major Crimes*, *Sleepy Hollow*, etc.

DAVID BIRKE (Writer) was born in the San Fernando Valley. He attended UCLA. After gaining notice from several academic awards, he wrote *The Fear Inside*, a Showtime Original film while still a student. He has written scripts for Disney, Warner Brothers, Blumhouse and many others. In 2010, he did an uncredited rewrite of *The Last Exorcism* which brought him to the attention of M. Night Shyamalan and subsequently opened new opportunities for him. His screenplay, *Morningstar* was on the 2015 Black List.

He was nominated for a Cesar Award for writing Paul Verhoeven's *Elle*, which also brought an Oscar Best Actress nomination for its star, Isabelle Huppert.

He has written *Alex*, another French novel adaptation, for the director Louis Leterrier. He is currently working on a modern update of *The Picture of Dorian Grey* for Lionsgate with St. Vincent directing and another film with Paul Verhoeven, *Blessed Virgin*.

BRADLEY J. FISCHER (Producer) is a prominent motion picture and television producer whose near 20-year Hollywood career has resulted in collaborations with filmmakers including Martin Scorsese, David Fincher, Darren Aronofsky, Luca Guadagnino, Antoine Fuqua, Roland Emmerich, Eli Roth, and many others. To date, his films have grossed over \$1B in global box office.

Among the films Fischer has produced are *Shutter Island*, directed by Scorsese and starring Leonardo DiCaprio and Mark Ruffalo; *Zodiac*, directed by Fincher and starring Jake Gyllenhaal, Mark Ruffalo and Robert Downey, Jr.; and *Black Swan*, directed by Aronofsky, and starring Natalie Portman, which he executive produced.

Shutter Island world-premiered at the Berlin Film Festival and was released by Paramount Pictures on February 19, 2010. It opened to more than \$41 million, which remains the highest opening weekend for any Scorsese-DiCaprio collaboration, and the highest for Scorsese.

Zodiac, an Official Selection of the 2007 Cannes Film Festival, was released by Paramount Pictures and Warner Bros. Pictures to massive worldwide critical acclaim, becoming one of the best-reviewed films of 2007. Three years later, *Zodiac* was named one of the 10 best films of the decade by Entertainment Weekly, Time Out New York, The Chicago Tribune and the New York Post, among many other critics and journalists around the world.

Black Swan was released by Fox Searchlight on December 3, 2010 and also opened to strong critical praise, going on to gross approximately \$330 million worldwide and receive five Academy Award® nominations, including Best Picture and winning Best Actress for star Natalie Portman.

Fischer has three films set for release in the fall of 2018 including Eli Roth's family chiller *The House with a Clock in its Walls*, starring Jack Black and Cate Blanchett (Fischer's second collaboration with the Academy Award®-winning actress) and Luca Guadagnino's *Suspria*, starring Dakota Johnson, Tilda Swinton and Chloe Moretz.

Fischer's upcoming slate includes *The Long Walk at New Line*, based on the book by Richard Bachman (aka Stephen King); *The Brigands of Rattleborge* with Park-Chan Wook; *The Overlook Hotel* (the prequel to Stanley Kubrick's *The Shining*) with Warner Bros. and the Stanley Kubrick estate; as well as other projects with filmmakers and writers including Francis Lawrence, Dennis Lehane and Alex Proyas.

Fischer started his career at Phoenix Pictures under Mike Medavoy where he worked for 13 years before forming Mythology Entertainment in 2011 with James Vanderbilt and Laeta Kalogridis.

Fischer was selected by the Hollywood Reporter for their 13th annual "Next Generation" special issue as one of Hollywood's top 35 executives under 35 years of age. And in the Spring 2008 issue of Los Angeles Confidential magazine, Fischer was profiled as a "Power Producer" and recognized as "one of Hollywood's most promising producers of sophisticated, challenging films."

Fischer serves on the board of directors of the Stella Adler Studio of Acting in Los Angeles and is a member of the Producers Guild of America. He graduated from Columbia University in 1998 with a BA in Film Studies and Psychology and is a native of New York. He resides in Los Angeles with his wife Karen, daughter Olivia, and son Leo, as well as four dogs, Bentley, Zoe, Sadie and Elvis Presley, who don't know how well they have it.

JAMES VANDERBILT (Producer) has been pushing words around a page professionally ever since he graduated from the University of Southern California's Filmic Writing Program. A talented multi-hyphenate whose diverse catalogue of films range from heavy-hitting blockbusters to edge of your seat thrillers, Vanderbilt sold his first screenplay 48 hours before graduating. It was promptly not made.

His directorial debut, *Truth*, which starred Cate Blanchett and Robert Redford, was the Opening Night Film at the Rome Film Festival and was named one the Top 10 Films of 2015 by The New York Times. In addition, Vanderbilt has written and produced numerous films, including David Fincher's *Zodiac*, for which he was nominated for a Writer's Guild of America Award for Best Adapted Screenplay and a USC Scriptor Award, and Roland Emmerich's *White House Down*, for which he was not.

His writing credits also include *The Amazing Spider-Man* films, *The Rundown*, *The Losers*, and the upcoming *Murder Mystery*, starring Adam Sandler and Jennifer Aniston, which he also produced. He is also a producer on upcoming films *Suspiria*, directed by Luca Guadagnino, *The House with a Clock In Its Walls*, directed by Eli Roth, and the hit Netflix series *Altered Carbon*.

He lives in Malibu, California, with his wife, children, and dogs.

WILLIAM SHERAK (Producer) is President of Stereo D, a 2D to 3D conversion company owned by Deluxe Entertainment Services Inc. He is also a respected film producer and a partner in Mythology Entertainment, a film and television production company.

Sherak founded Stereo D in 2009 and in 2011 Deluxe, the world's largest post-production services provider, bought the company. As part of financier Ronald O. Perelman's MacAndrews and Forbes, Stereo D under Sherak's leadership has seen impressive growth through their ability to create new technologies and build the business to meet the demands of an ever-changing 3D marketplace.

Sherak quickly established Stereo D as the industry leader in high-quality conversion and augmentation visual effects with their work on such films as *Avatar*, *Thor*, *Titanic in 3D*, *The Avengers*, *Star Trek: Into Darkness*, *Jurassic Park 3D*, *Pacific Rim*, and more recently *Godzilla*, *Guardians of the Galaxy*, *Star Wars: The Force Awakens*, *Dr. Strange*, and *Rogue One: A Star Wars Story* among many others.

He has guided the visual effects company from a mere 15 employees to an international staff of more than 2,000. Stereo D was one of the ten entertainment/media firms named on Fast

Company magazine's list of Most Innovative Companies of 2013, and in 2014 was nominated by London's Financial Times for their prestigious Boldness in Business Award.

In 2017, Sherak announced the formation of Deluxe Animation Studios (DAS), a production services provider for the creation of animated content for feature films and television, as a sister company to Stereo D. The first project under the DAS banner will be the feature film "Blazing Samurai," from Mass Animation and the Huayi Brothers to be released in 2018.

With facilities in Burbank, Toronto and India, Mr. Sherak oversees the development and production of all conversion and animation services worldwide. Additionally, in 2015, Sherak was given oversight and responsibility for all of the Deluxe operations in India – including their office in Bangalore with a staff of 900 and the studios in Pune, with a staff of 1300.

In May 2014, Sherak partnered with writer/director James Vanderbilt and producer Brad Fischer at Mythology Entertainment. He served as producer, along with Vanderbilt and Fischer on the 2015 Mythology film *Truth*, starring Robert Redford and Cate Blanchett.

Mythology is working with Universal Pictures to broaden the cinematic universe of best-selling author Robert Ludlum's spy thrillers, beginning with an adaptation of the author's The Janson Directive, which will star Dwayne Johnson in the title role. Mythology has a host of films in development, including a remake of Dario Argento's horror classic *Suspiria*, for Amazon, starring Tilda Swinton and Dakota Johnson, which began filming in Italy and Berlin in late 2016. The company also has a deal with Twentieth Century Fox Television and Fox 21 Television Studios to create and produce television series.

Sherak began his career in 1997 at Davis Entertainment where he quickly rose in ranks to Director of Development. Soon thereafter he cofounded his own production company called Blue Star Entertainment. In 2000, Blue Star signed an overall production deal with Revolution Studios. At the time, Sherak was only 25. While at Revolution, he produced such features as *Little Black Book*, *Darkness Falls*, and "*Daddy Day Camp*. Sherak then packaged the hit FX series *Anger Management*, starring Charlie Sheen from the 2003 movie starring Jack Nicholson and Adam Sandler and produced *Are We There Yet?*" starring Terry Crews and Ice Cube. Both series received 100-episode orders.

Additionally, Sherak went on to produce 17 feature films as part of his ongoing studio deals at Sony and Paramount, including *I Hate Valentine's Day*, *Bangkok Dangerous*, *Role Models*, and *Middle Men*.

He is a member of YPOLA, the Producer's Guild of America, the Advanced Imaging Society, First Family Hospital of Los Angeles, serves on the Oakwood School Board of Trustees, and is a member of the Fulfillment Fund Leadership Council.

ROBYN MEISINGER (Producer) is a co-founder of Madhouse Entertainment, a literary management and production company based in Century City, California. Madhouse was established in 2006 and represents writers and writer/directors, and also produces film and TV projects at various stages of development at every major studio and network.

Since its inception, Madhouse Entertainment has built its reputation on developing and producing the highest quality of writers and projects. Madhouse produced the feature film *Prisoners* for Warner Brothers and Alcon Entertainment starring Hugh Jackman and Jake Gyllenhaal among others; Denis Villeneuve directed. They were also involved as producers on *The Bounty Hunter*, *First Snow*, and *Blood Creek, Dead Fall*. On the television front, Madhouse produced four seasons of the award-winning comedy *Call Me Fitz* for HBO Canada and DirecTV. They are currently in development on a series for Netflix, called *The Churchmen*, based on an award winning French format. They also have projects set up at Tristar and Sony, to name a few.

Meisinger began her career at TriStar Pictures before joining Barry Mendel Productions in 1996 as a development executive and manager, leaving two years later to become a full-time producer and literary manager.

As the former Director of Development at Roger Corman's New Horizons Pictures, **SARAH SNOW** (Producer) oversaw the development, production, and distribution of feature films like *Sharktopus* and *Attack of the Fifty Foot Cheerleader*. Sarah has served as Assistant Director, Producer, and/or Production Manager on over 30 projects, ranging from theatrically released motion pictures to commercials and episodic television series. Sarah is currently the Director of Production at Crypt TV.

LOUIS SALLERSON (Executive Producer)

Always a fan of movies, it wasn't until the summer after her junior year at Stanford University that **TRACEY NYBERG** (Executive Producer) took an internship that showed her the possibilities of a career in film. Finishing her degree in history, she moved to Los Angeles after graduation and began working as an assistant at Endeavor. A couple years later, she was named an executive at Overbrook Entertainment and worked with Will Smith on his movies *I Am A Legend*, *Hancock*, and *Seven Pounds*. She then transitioned to Temple Hill Entertainment, where she oversaw development of the pilot for ABC's *Revenge*, as well as executive produced several films including Lasse Hallstrom's *Safe Haven* and George Tillman, Jr.'s *The Longest*

Ride. Later, as the EVP of development at Mythology Entertainment, she oversaw several movies including Amblin's *A House with A Clock in Its Walls*.

ADAM KOLBRENNER (Executive Producer) is Co-Founder Madhouse Entertainment. Previous credits include; Producer of "Prisoners" for Warner Bros/2013 (Academy Award nomination for Best Cinematography, National Board of Review top 10 film of 2013).

RYAN CUNNINGHAM (Executive Producer) began his career in physical production as a PA on several films and TV shows shooting in New Orleans while he attended Tulane University. After graduation he relocated to Los Angeles and worked at New Regency and the Metropolitan Talent Agency before moving to Madhouse Entertainment in 2006. Other projects he's producing include adaptations of Stephen King's *The Boogeyman* for Fox and John Scalzi's best-selling sci-fi book series *Old Man's War* for Netflix. Ryan also manages a roster of screenwriters and directors. He lives in Los Angeles with his wife, Shana, and two children, Audrey and Thomas.

GLENN S. GAINOR (Executive Producer) oversees Innovation Studios, a state-of-the-art facility housed in a sound stage on the Sony Pictures Studios lot. The space features the latest in research and development from Sony Corporation and others in areas including volumetric video and customizable set scanning to help storytellers around the world create content in radically new ways.

Gainor is also head of physical production for Screen Gems, a label under the Sony Pictures Motion Picture Group umbrella, and has been involved with several #1 movies such as *The Perfect Guy*, *No Good Deed*, *Think Like a Man*, *Friends with Benefits*, and *Obsessed*. Since joining Screen Gems in 2007, Gainor has overseen the label's physical production and has served as an executive producer and unit production manager on films such as 2015's *The Wedding Ringer*, which held as America's number one comedy for three weeks.

A cornerstone in Gainor's innovative approach to film production is the intersection of technology, sustainability and filmmaking.

Gainor shepherded the first-ever use of Sony's flagship consumer-based alpha 7SII cameras to produce films. He also executive-produced the romantic comedy *Think Like a Man*, which was the first feature to be shot exclusively with LED lights. Gainor's dedication to

maintaining environmentally sustainable productions began in 2007 when he oversaw the construction of the super-structure for the movie *Quarantine*. The same structure was repurposed for seven productions including *The Stepfather*, *Takers*, and *Obsessed*. Gainor also swapped out traditional wood-based sets for ecofriendly fiberboard panels on *Proud Mary*.

Before joining Screen Gems, Gainor produced three pictures for Adam Sandler's Happy Madison: *Strange Wilderness*, *Grandma's Boy* and *Deuce Bigalow: European Gigolo*. He executive-produced Nicolas Cage's directorial debut, *Sonny*, and served as line producer on the critically acclaimed *Panic*, directed by Henry Bromell. Gainor coproduced George Hickenlooper's *The Man from Elysian Fields*, as well as the top selling Sundance picture, *Happy Texas*.

Gainor's efforts in sustainability and technology have been recognized by numerous organizations. Most recently, he accepted The Sir Charles Wheatstone Award on behalf of Sony Corporation from the Advanced Imaging Society. Also, the Environmental Media Association awarded Screen Gems with the Green Seal for implementing sustainable production practices and raising environmental awareness; LA's City Council has twice recognized Gainor's commitment to environmentally friendly production practices in Los Angeles and implication of new technology in the motion picture industry; and Gainor received the California on Location Signature Award, for his efforts to preserve California's film industry and culture.

Gainor is a member of the Academy of Motion Picture Arts and Sciences, the British Academy of Film and Television Arts, the Directors Guild of America, the Producers Guild of America, and a contributing member of the Motion Picture & Television's Funds Next Generation.

He is a graduate of the film program at California State University at Northridge, and recipient of the 2010 Cinematheque Award from the Department of Cinema.

ANDREA AJEMIAN (Co-producer) has co-produced three feature films for Sony Pictures company Screen Gems—*Cadaver*, starring Shay Mitchell and *Proud Mary*, starring Taraji P Henson and Danny Glover. While at Propagate Content, Andrea line produced various television series for networks including Oxygen Channel, History Channel and Nat Geo Wild. She's produced a number of award-winning independent films including *Still Green* and *Breakdance Academy*. Ajemian has also produced various TV movies, including *The Spirit of Christmas*, *The Assault* and *Don't Look Back*, for networks including Lifetime and ION. She co-wrote the movie *One of Us*, produced by Mar Vista Entertainment and starring Christa B. Allen; the thriller recently won the Best Feature Award at the Sacramento Horror Film Festival.



SCREEN GEMS

a Sony Company



SCREEN GEMS Presents

A MYTHOLOGY ENTERTAINMENT
And
MADHOUSE ENTERTAINMENT
Production

"SLENDER MAN"

Directed By
SYLVAIN WHITE

Written By
DAVID BIRKE

Based on a Character Created by
VICTOR SURGE

Produced By
BRADLEY J. FISCHER
JAMES VANDERBILT
WILLIAM SHERAK

Produced By
ROBYN MEISINGER
SARAH SNOW

Executive Producers
LOUIS SALLERSON
TRACEY NYBERG
ADAM KOLBRENNER
RYAN CUNNINGHAM
GLENN S. GAINOR

Director of Photography
LUCA DEL PUPPO

Production Designer
JEREMY WOODWARD

Editor
JAKE YORK

JOEY KING

JULIA GOLDANI TELLES

JAZ SINCLAIR

ANNALISE BASSO

ALEX FITZALAN

TAYLOR RICHARDSON

JESSICA BLANK
MICHAEL REILLY BURKE
KEVIN CHAPMAN

And
JAVIER BOTET

Casting By
NANCY NAYOR, CSA

Music By
RAMIN DJAWADI and
BRANDON CAMPBELL

Costume Designer
DEBORAH NEWHALL

Co-Producer
ANDREA AJEMIAN

CAST

Wren	JOEY KING
Hallie	JULIA GOLDANI TELLES
Chloe	JAZ SINCLAIR
Katie	ANNALISE BASSO
Tom	ALEX FITZALAN
Lizzie	TAYLOR RICHARDSON
Slender Man	JAVIER BOTET
Hallie's Mother	JESSICA BLANK
Hallie's Dad	MICHAEL REILLY BURKE
Mr. Jensen	KEVIN CHAPMAN
Kyle	MIGUEL NASCIMENTO
Biology Teacher	EDDIE FRATESCHI
Boy with Glasses	OSCAR ROBERT WAHLBERG
Burley Kid	DANIEL BEATON
Cheerleader	GABRIELLE LORTHE
Doctor	MARC CARVER
Librarian	KRIS SIDBERRY
Nurse	ANGELA HOPE SMITH
Calculus Teacher	MICHAEL TOW
Students	DAMON D'AMICO, JR. YOHANNA PEREZ

Tour Guide TIMOTHY BRIERLEY
Stunt Coordinator GREG HARVEY
Stunts ROBERT HARVEY
ED GABREE
STEVEN KENDALL
ROBERTO LOPEZ
ILYANA EBERHARDT

Unit Production Manager GLENN S. GAINOR

First Assistant Director TOM DAVIES

Second Assistant Director JACKI O'BRIEN

Production Supervisor BLAIR SKINNER

Set Decorator KIM LEOLEIS
Lead Man ROBERT SCHLEINIG

On Set Dresser JOHN WILSON
Buyer SOPHIE CARLHIAN

Art Department Coordinator KIMMIE JOHNSON
Graphics MEGAL BLAKE

Script Supervisor AIDAN PAYNE

A Camera Operator SCOTT LEBEDA
A Camera First Assistant DAN MASON
A Camera Second Assistants FELIX GIUFFRIDA
DEAN EGAN
B Camera/Steadicam Operator DEVON CATUCCI
B Camera First Assistant NOLAN BALL
B Camera Second Assistant THOMAS BELLOTTI
Digital Loader JOSHUA WEILBRENNER
Digital Video Assist Operator ART CIPOLLONE

Costume Supervisor	DEBBIE HOLBROOK
Assistant Costume Designer	JENNIFER TREMBLAY
Set Costumers	TINA ULEE HILLARY DEBY
Makeup Department Head	JULIET LOVELAND
Key Makeup Artist	JO JO PROUD
Special Makeup FX Designer	ADRIEN MOROT
Morot FX Studio Inc. Supervisor	KATHY TSE
Artists	
MICHAEL BOUGIE	JONATHAN LAVALLEE
CAROLINE AQUIN	SHANE SHISHEBORAN
MATHIEU BAPTISTA	EDUARDO MEDELIN
FRANCINE CLOUTIER	ANNE MARIE VEEVAETE
VASILICA PINTEAU	MARIE-ANDREE PELOGUIN
MARINA LESAGE	MARK ST. JACQUES
Hair Department Head	PAULA DION
Key Hair Stylist	SHAYNA PASSARETTI
Gaffer	JESSE GOLDBERG
Best Boy Electric	JIM MITCHELL
Rigging Gaffer	ROGER MARBURY
Rigging Best Boy Electric	HARRY PRAY IV
Key Grip	WILLIAM M. WEBERG
Best Boy Grip	WARREN A. WEBERG
Dolly Grip	ROB KELLY
Key Rigging Grip	SCOTT I'ANSON
Best Boy Rigging Grip	JOHN STEPHENSON
Production Sound Mixer	KEVIN PARKER
Boom Operator	PETER STEVENSON
Sound Utility	AARON BOUCHARD KELLY GALLANAR
Special Effects Supervisor	MIKE RICCI
Special Effects Foreman	JEREMY DOMINICK
Location Manager	JAMIE MERZ
Assistant Location Managers	JACK PITNEY JILLIAN ROACHE
Production Coordinator	JILL SACCO
Assistant Production Coordinator	ERIC COLE

Production Secretary THOMA ANAS

Production Assistants

ALEX BALLARD CHRISTOPHER DUNFORD
MIKE KOUTROBIS KATHARINE McMANUS
OLIVIA MINERVINI CAMERON MORTON
NICHOLAS REXFORD SARAH RUMMEL
PAUL TAFT ZEKULU ZEWDU

Production Accountant MARY FOX
1st Assistant Accountant MELISSA MAHONEY
2nd Assistant Accountant LEI HANAOKA
Payroll Accountant CONNIE MANGILIN

Construction Coordinator ADAM McCLAIN
General Foreman ISAAC NADREAU
Propmaker PAUL RICHARDS

Charge Scenic ANTHONY OSORIO
Greens BRIAN FRY
BUTCH McCARTHY

Property Master LAURA FOLEY
Assistant Property Master RACHEL BURGIO

Unit Publicist SCOTT LEVINE
Still Photographer DANA STARBARD

2nd Second Assistant Director TIM LADUE

Assistant to S. White BEN ZIDEL
Assistant to B. Fischer and A. Ajemian ABRA WHITE

Casting Assistant CAITLIN McGREAL
Extras Casting BOSTON CASTING
HEATHER WHITTY

Medics TOMMY BETSCHART
ROGER DILLINGHAM

Caterer GALA CATERING
Head Chef ALAN MORK
Catering Assistants GEOVANNY CERVERA
MATT BRADY
ERICK HERRARTE

Craft Services CAMERON GOODRICH
Craft Services Assistant JUSTIN COOKINGHAM

Transportation Coordinator BILLY O'BRIEN

Transportation Captain KEVIN WRIGHT

POST PRODUCTION

Assistant Editor JOSH SGARLATA
Visual Effects Editor PATRICK GALLAGHER

Re-Recording Mixers NICK OFFORD
STEVEN TICKNOR

Supervising Sound Editor & Sound Designer KAMI ASGAR, M.P.S.E.
Sound Designer JAMEY SCOTT
Sound Effects Editors TREVOR METZ
STEVE URBAN, M.P.S.E.

Dialogue/ADR Supervisor ERIN OAKLEY, M.P.S.E.
Dialogue Editors ROBERT CHEN

CRAIG DELLINGER

Assistant Sound Editors TIM TUCHRELLO
RYAN JUGGLER

Foley Artists ANITA CANNELLA
AMY KANE

Foley Mixer JEFF GROSS

ADR Mixer AARON HASSON

Re-Recording Mix Technician ROB YOUNG

Post Sound Services Provided by SONY PICTURES STUDIOS
CULVER CITY, CALIFORNIA

Voice Casting by R.A.W. VOICES

Music Editors NATE UNDERKUFFLER
GRANT CONWAY

Score Coordinators JOE DAVIES
OMER BENYAMIN

Editorial Assistants EMILY SEAWRIGHT
MAX FRIEDLANDER

Dailies Processing (Boston) FINISH POST
Colorist ROB BESSETTE
Operator TORB ZWIRNER

Color by MTI FILM
Producer ANTOINETTE PEREZ
Digital Colorist TRENT JOHNSON
In-house Editor ANDREW MILLER
Technical Assistant JOE BENSON

End Titles by SCARLET LETTERS

Visual Effects Management by TEMPRIMENTAL FILMS, INC.
 Visual Effects Producer/Supervisor RAOUL YORKE BOLOGNINI
 On-Set Visual Effects Supervisor EDDIE WILLIAMS
 Visual Effects Production Manager MARU BUENDIA
 Visual Effects Coordinators BLAKE BASSETT
 JOE PAYO
 Visual Effects Assistant PINA BIERER

Visual Effects by RHYTHM & HUES
 VFX Supervisor JOHN HALEY
 VFX Producer CHAD HUDSON

VFX Artists

MICHAEL CRANE	JAMES KINNINGS	DANTE' QUINTANA
DUSTIN McKAMIE	MICHAEL HOLZL	DANIEL WAI LEUNG
JOE SALAZAR	MATT DERKSEN	DAN SANTONI
GREG DEROCHIE	JOSEPH HOBACK	WANRU (PEGGY) LIU
AZRA ALKAN	JASON PETROCELLI	SHARMISHTHA SOHONI
GRETA RULJEVAITE	DIXIE PIZANI	JAMIE HUEY
JACKIE STONE	STEPHEN CUNNANE	SARAH KYM COSMI
MICHAELA WEISSBURG	DEBORAH CARLSON	KI JONG HONG
VINOD GOPINATHAN	E.J. LEE	BILL GEORGIU
RENJITH I R	BRIAN TRAN	SHREYA SHETTY
ASHWIN C JOHN	JIM POLK	WILLIAM HEIDEN
SANTOSH R DAS	PURNANAND D. WAGLE	STEVE FONG
WILLIAM MORALES	ELENA MOZESYUK	STEPHEN SHIMANO
KEVIN BEASON	JORDAN GRACIEN	ABY JOHN
HEMAL DAMANI	MEHUL PANCHAL	JAYRAJ KHARVADI
SAMAPIKA KARMAKAR	ASHUTOSH SINGH	TUSHAR PRAKASHAN
RASHMI SREEKUMAR	PRAVEENA PINOJ	PRANADH KUMAR
MAYUR MANOJ KAWALE	GOPI SANYASI POLAVARAPU	AKASH DESAI
RAUNAK BHATT	ARUN M.V	PRAVIN SAHEBRAO MAHULKAR
SHIVAJI GUNNABATTULA	BHAVIK PATIL	PRALHAD ARUN PAWAR
RAUNAK BHATT	JOHANN ROY D'SILVA	CHANAKYA PATIL
JENISH CHODVADIYA	ANUP JACHAK	SANTOSH POKAR
SAURABH GAWADE	ABHISHEK WAINGANKAR	PRATHMESH
ABHISHEK KUMAR	SIDDHARTH SINGH	ANUPAMA DEORI
AJINKYA ANANTRAO BARAD	ANIRUDDHA KUMAR	ATUL R. PADOLE
DINESH YASHWANT HEGISHTE	SHASHANK S. VISHWAKARMA	ROSHAN RAKHE
ASKAR USMAN PATHAN	SUBHADIP MAL	NEELIMA SHARMA

MITBAWKAR

Visual Effects by DIGIKORE VFX
 Senior Visual Effects Producer ABHISHEK MORE
 Creative Supervisor SURESH KONDAREDDY
 VFX Producer RAVINDRA TAMHANKAR
 VFX Production Coordinator ABHISHEK DALVI
 Compositing Supervisor MOHIT SALUNKE

Compositors/Paint Artists

KABIR SHILPAKAR	AMAR DESHMUKH	RISHABH GONDANE
AMIT MARSHAL	SUDHEER DEVADIGA	DARSHAN BHARNE
DEEPAK DEORE	DEEPAK SINGH	ANKIT GADE
ANURADHA WASU	SURESH CHAUDHARY	DINESH THAKUR
VIJAYKUMAR GADE	VISHAKHA WAIRAGADE	PRINCE CHAURASIA
SAGAR DHONDGE	NITESH KUMAR	PRONoy TARAFDAR
	CHETAN DHANDE	

Roto Prep Lead UMESH TAWADE

Roto Artists

UMESH JAGDALE	NISHA PATIL	MANJUSHA BIRADAR
DIPAK JADHAV	AKSHAY PATIL	VISHWAJEET NIKAM
ANANTA KASHYAP	MAHESH BHAGWAT	SAHIL NAIKAWADI
SAMADHAN PATIL	HEMKANT BADGUJAR	SUBHOJIT PATI
SWATI AMBHORE	RUTURAJ KUDALKAR	PRAVIN UNHALE
SHALMON DAVID		SHUBHAM KAMBALE

IT Support SURESH CHANDRA SAHOO
PRASHANT RAJGURU
RAJESH SAHOO

Visual Effects by MELS
VFX Supervisor JONATHAN PICHÉ-DELORME
VFX Producer CYNTHIA MOUROU
Lead Compositing FRANCOIS TRUDEL
HUGO LÉVEILLÉ
CG Supervisor FRÉDÉRIC BREAUULT

Digital Compositors

MATHIEU ARCHAMBAULT	FRANCIS DROLET	CHARLES RICHER
SEBASTIEN GAGNE	FRANCOIS TRUDEL	EVELYNE COTE
GABRIEL ROY	EMMANUEL BRASSARD	JEROME COTE
ALEJANDRO LAMA	NICOLAS SABOURIN-BEAUSOLEIL	FABIENNE MOUILLAC
RODRIGO ARMENDARIZ	SAMUEL BOISVERT	ALEXANDRE DUMONT
YAMIL HOSSMAN	LEONARDO DAVID SIERRA MONTIEL	MARIE-EVE LAPIERRE
GUSTAVO SCHIAPIM	FERNANDO ARBELAEZ	SUSANNA JOSEF
HECTOR GONZALEZ	MARC-ANDRE ROY	SIMON LUSSIER-HOULE

CG Artists

FRANCIS BERNARD	JEROME COLLOMBIER	MAXIME DUCHARME
BENOIT GAGNON	DANIELLE TAILLEFER	JONATHAN GRÉGOIRE
ANNIE DUFRESNE	BENJAMIN RUIZ	ANTONIN MESSIER-TURCOTTE

VFX Project Manager CECILE MOREL

VFX Coordinators NOEMIE JACQUES
GIULIA PARRAVICINI

Technical Support Supervisor MATHIEU BOULANGER
I/O Operator SYLVAIN THIBODEAU
VFX Assistant Editor MARTIN FOURAT

Visual Effects by SKULLEY EFFECTS
Visual Effects Supervisor CULLEY BUNKER

Visual Effects Producer KIMBERLY CHURCH
Visual Effects Coordinator NATHAN L. BOYETTE
Compositing Supervisor TSUYOSHI KOBAYASHI

Compositors

CARSTEN DIETZ IAN JOHNSTON STEPHEN OLMOS
RAMON HAMILTON NOAH BARNES NIKOLAS BRASSELERO
BRENTON WILKIE

Visual Effects by MUSE VFX
Visual Effects Supervisor JOHN GROSS
Compositing Supervisor FRED J. PIENKOS
Visual Effects Producer SHANE WISE
Visual Effects Coordinator FABIAN BARRETO

Digital Artists

ERIC HANCE SEAN SCOTT BRYAN RAY
KEVIN COLINA EMMANUEL YATSUZUKA JEFF KAPLAN

Soundtrack on SONY CLASSICAL

SONGS

“A DAY AS A CAT”

Written by Lavinia Anna De Santoli
Performed by Cat Claws
Courtesy of 411 Music Group and Preludio (42 Records)

“TWERK IT WERK IT”

Written by Mansa Wakili, James Martin Nelson, Colton
Fisher,
Jason Rabinowitz and Jaron Lamot
Performed by Skee Ball featuring K9
Courtesy of Bridge Compositions

“IT’S NO SECRET”

Written by Gary W. Frenay
Performed by Screen Test
Courtesy of d2 Music

“MAGGOT BRAIN”

Written by George Clinton Jr. and Edward Hazel
Performed by Funkadelic
Courtesy of Westbound Records

“EASY”

Written by Sean Patwell
Performed by Cashwell
Courtesy of Position Music

“COMATOSE”

Written by Christina Ann O’Connor and Hao Wang
Performed by NÉONHÈART
Courtesy of 411 Music Group

“LIVING”

Written by Jordyn Kane, Garrett Marshall Barnes, Kurt
Zimmer,
Colton Fisher, Jason Rabinowitz and Cameron Marygold
Performed by Jordyn Kane
Courtesy of The Math Club

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IATSE LOGO

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α7sII F55

Special Thanks to the Sony Team: Takashi Kondo, Shinji Kuriyama
Shiro Eshita, Masafumi Yoneda, Daisuke Ishikawa, Hiroki Endo, Shoichi Nagao

Special Thanks
VANTAGE FILM
NEIL MANOWITZ
MIKE FASULO
YUSUKE HOSOMI
MARK WEIR

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