

The Covenant

IN 1692, IN THE IPSWICH COLONY OF MASSACHUSETTS,
FIVE FAMILIES WITH UNTOLD POWER
FORMED A COVENANT OF SILENCE
ONE FAMILY LUSTING FOR MORE
WAS BANISHED
THEIR BLOODLINE DISAPPEARING WITHOUT A TRACE
UNTIL NOW

IMAGINE HAVING THE ABILITY TO DO ANYTHING YOU WANT
BUT THE MORE YOU USE THE POWER, THE MORE IT WEAKENS YOU

SYNOPSIS

Privilege and beauty abound at Spenser Academy, a New England boarding school for the region's reigning elite. Directed by Renny Harlin, **THE COVENANT** tells the story of the Sons of Ipswich, four young students bound by their sacred ancestry. As descendants of the original families who settled in Ipswich Colony in the 1600's, the boys have all been born with special powers. When a fifth descendant suddenly moves to town, secrets begin to unravel which threaten to break the covenant of silence that has protected their families for hundreds of years.

THE COVENANT is a hip, visually dazzling, sexy supernatural thriller showcasing rising young stars Steven Strait (*Sky High*, *10,000 B.C.*), Laura Ramsey

(*Lords of Dogtown, She's the Man*) and Taylor Kitsch (NBC TV's *Friday Night Lights*) as well as award-winning actress Wendy Crewson ("24," *Eight Below*).

Directed by **RENNY HARLIN** (*Exorcist: The Beginning, Die Hard 2, Deep Blue Sea*), **THE COVENANT** is from an original screenplay by **J.S. CARDONE** (*Alien Hunter, True Blue*). It stars **STEVEN STRAIT** (*Sky High, 10,000 B.C.*), **SEBASTIAN STAN** (*All Fall Down, Red Doors*), **LAURA RAMSEY** (*Lords of Dogtown, She's the Man*) and and co-stars **TAYLOR KITSCH** (*Snakes on a Plane, NBC TV's upcoming series Friday Night Lights*), **TOBY HEMINGWAY, JESSICA LUCAS** and **CHACE CRAWFORD**. **THE COVENANT** also features award-winning actress **WENDY CREWSON** ("24," *The Santa Clause 1, 2 & 3*). The film is produced by Tom Rosenberg and Gary Lucchesi. Andre Lamal, James McQuaid, Roger Mincheff, J.S. Cardone, Carol Kottenbrook and Scott Einbinder executive produce.

As the new school year begins at Spenser Academy, students have gathered for a wild outdoor party to mark the end of summer. Hundreds of feet above the gyrating bodies, Caleb Danvers (STEVEN STRAIT) and his three best friends walk to the edge of a dizzying precipice and drop unseen and unscathed before casually joining the fray. At the party, gorgeous newcomer Sarah Wenham (LAURA RAMSEY) is introduced to the boys by her equally stunning roommate Kate (JESSICA LUCAS). The girls also meet an intriguing transfer student named Chase Collins (SEBASTIAN STAN), who quickly ingratiates himself into the group.

When the police arrive to disperse the partiers, they discover the body of a student, dead of an apparent drug overdose. The school headmaster (KENNETH WALSH) immediately suspects Caleb and his friends are somehow involved.

Meanwhile, as Sarah, a former Boston public school student, tries to adjust to dorm life at the elite prep school, she can't shake the creepy feeling that someone – or something – is watching her every move.

With tensions rising at the school, Caleb and his friends close ranks. Although they appear to be normal teenagers, they share an unspoken bond: Not only are they descendants of the original families that settled Ipswich Colony around the time of the Salem witch trials, they also inherited their ancestors' supernatural powers. But their ability to shape-shift, defy gravity and perform superhuman feats of strength comes at a terrible cost: Every time one of the Sons of Ipswich uses his magical powers, he ages prematurely, and the temptation to abuse the power makes it more addictive than any drug. What's more, life is only going to get harder for the young friends: At the moment each boy turns 18, he will "ascend," gaining far more potent – and addictive – powers.

With Caleb's birthday just a few days away, his mother Evelyn (WENDY CREWSON) is terrified her son will find it impossible to resist the lure of power like his father before him. Caleb assures her he'll be able to handle his new abilities. But will he really? And what if he needs his power to fight an evil force that threatens everything he loves?

ABOUT THE PRODUCTION

“Do you know what would happen if anyone ever discovered the truth?” – Evelyn Danvers, **THE COVENANT**

THE COVENANT’S breathtaking action and riveting suspense were just part of what attracted Screen Gems president Clint Culpepper to J.S. Cardone’s original screenplay. “I wanted to make a “Lost Boys” for this generation, and this was just the script to do it with,” says Culpepper.

Producer Tom Rosenberg was particularly drawn to the script’s clever subtext, which subtly explores contemporary social issues, including addiction and the sense of invincibility many teenagers experience.

“The film works as a pure thriller fantasy but it’s also a cautionary tale for young people,” says the Lakeshore Entertainment chairman, whose recent producer credits include Clint Eastwood’s multiple Academy Award®-winning *Million Dollar Baby* and the horror hits *The Exorcism of Emily Rose* as well as *Underworld* and its sequel *Underworld Evolution*. “It’s about five friends who share a secret bond—all 16 and 17 years old—on the threshold of developing their full powers. The rest of society has to obey the laws of physics, but these boys don’t. The problem is that if they use their power, it shortens their lifespan, which can be seen as a metaphor for many other things.”

Finnish-born veteran filmmaker Renny Harlin was excited about the project from the moment he read the script. Harlin, whose credits include *Nightmare on Elm Street 4* and the 2004 prequel *The Exorcist: The Beginning*, has established himself as a distinctive horror auteur as well as a director of action blockbusters such as *Die Hard 2*.

“When I read **THE COVENANT**, I felt that it was a story that I hadn’t seen in a long time,” says Harlin. “In the age of movies like *Harry Potter*, we’re used to seeing witchcraft stories for kids, but to have something like this for teenagers and adults is very unusual. It offers the ability to explore this ultimate wish fulfillment of having powers to make anything happen.

“I also was intrigued by the fact that these young characters are on the verge of adulthood, a period when you face some very hard issues and decisions and your life is changing rapidly,” Harlin continues. “Like all of us, they want to fit into society and live fairly normal lives... but these guys have the extra challenge, the extra pleasure, and the extra danger of having these magical powers.”

Harlin also appreciated the fact that the script defied easy pigeonholing. “Films tend to come in very clear categories: fantasy films, thrillers, comedies and horror stories. But this film takes several genres and fuses them together. So you’re watching something that is very entertaining, very visual, very exciting, very scary and very dark. It’s not your typical thriller.”

While it’s become common for Hollywood to turn to contemporary comics and graphic novels for source material (think *Hellboy*, *Sin City* and *V is for Vigilante*), in this case, the filmmakers turned that idea on its head. J.S. Cardone’s original screenplay actually inspired a series of four graphic novels by Aron Coleite, a writer whose credits include the hit series “Crossing Jordan,” and artist Tone Rodriguez whose other comic credits include [Violent Messiahs](#).

But although the material may have made ideal comic book fodder, Harlin chose a different aesthetic in bringing the story to the big screen. “In general, there are two

styles of comic book movies,” says the director. “There is the sort of very colorful, oversaturated comic book movie, and then there is the sort of dark and brooding comic book movie. We wanted to create our own style that doesn’t fall into either one of those camps, but which had its own very graphic feel. It was an interesting challenge—to create a world that was fascinating, dark and different, yet still grounded in reality.”

Long before the first frame was shot, Harlin had carefully mapped out the look and feel of the film. “Renny basically created a book out of the screenplay,” Rosenberg recalls. “He did drawings, he took photographs from magazines, and put them all together to show his concept of the film from beginning to end. It was like a graphic novel of the script. It was fantastic! And he’s delivered on every one of his promises.”

CASTING A SPELL

"I'm scared, Caleb. Something weird's happening..." – SARAH WENDHAM

When it came to selecting **THE COVENANT'S** gorgeous ensemble cast, the filmmakers agreed to focus on finding the best emerging talent rather than turning to established stars.

"The great thing about working with young actors," says Harlin, "is that they are so eager and so excited and so passionate about what they're doing. They don't go back to their trailer and hang out, talk on the phone with their managers and get yoga lessons. They're actually on the set with you, they're excited about the whole process of filmmaking and they never get tired of trying new things. That really builds a kind of a family feeling.

"I needed really talented young actors who were on the brink of stardom. From hundreds and hundreds of candidates we found a group of actors who have the talent to pull these characters off. Actors who have made movies before, but haven't really broken out...yet."

It was producer Tom Rosenberg who brought actor Steven Strait to the attention of Harlin and Screen Gems' president Clint Culpepper for the role of Caleb. "I think Steven Strait is about to be a movie star," says Rosenberg.

Strait's career trajectory so far seems to bear out that assessment. In just a few short years, Strait has segued from a guest spot on the hit series *Third Watch* to playing Warren Peace in the Disney family superhero action comedy *Sky High*, alongside Kurt Russell and Kelly Preston, to a starring role in Roland Emmerich's upcoming prehistoric epic *10,000 B.C.*

Strait says the fact that ***THE COVENANT*** was inspired by a graphic novel was a big part of his attraction to the role: “I collected comic books for years—hundreds and hundreds and hundreds of comic books as a kid. It’s always interesting when you get absorbed into this world that is hard to fathom, but you’re there anyway. It’s a really great escape. Reading a good comic book takes you out of whatever you’re thinking for a while. I think that’s what this movie will do too.”

Strait describes his character, Caleb Danvers, as “the leader of the pack. He’s got a sense of responsibility and has seen what powers have done to his family. And he doesn’t want to abuse his powers. He’s mature for his age and in some ways I relate to that. I guess you can say he’s a caretaker.”

The person Caleb cares for most, of course, is Sarah Wenham, played by Laura Ramsey, a busy young actress who was discovered a few years ago fresh out of a Rosendale, Wisconsin high school in classic Hollywood style – while waiting tables at a Sunset Boulevard restaurant.

After a stint as a series regular on the ABC hour-long series *The Days* in 2004, Ramsey landed her first feature role in Catherine Hardwicke’s 2005 skateboarding drama *Lords of Dogtown*, starring Heath Ledger, Nikki Reed and Rebecca De Mornay. Later that year she starred in the horror thriller *Venom* alongside Agnes Bruckner, Bijou Phillips and Method Man, as well as *Cruel World* with Edward Furlong and Jamie Pressly. Earlier this year she appeared with Amanda Bynes and Channing Tatum in the DreamWorks/Lakeshore Entertainment comedy *She’s the Man*, a contemporary retelling of Shakespeare’s “Twelfth Night.”

“My character Sarah is the new girl in school,” explains Ramsey. “This is a really prestigious school where all the kids are rich. I’m the new girl from Boston Public, so I don’t have any money, but my character believes that going to this school will help her fulfill her dream of going Harvard.”

Ramsey sees similarities between herself and her character, parallels she says Harlin encouraged her to explore. “For example, I dress like her. She’s kind of crazy and wild, and sometimes I’m crazy and wild. And she likes Steven Strait... I think he’s cute too!”

Harlin has high praise for the actress: “Laura doesn’t even know how good she is. She was such a harsh critic of herself that I decided to show her some of the dailies so she could see for herself how well everything was working. I can’t even imagine how good she’s going to get!”

The cast also features award-winning actress Wendy Crewson (“Sex Traffic,” “The Many Trials of One Jane Doe”) as Caleb’s mother Evelyn Danvers. “She’s a bit ‘Norma Desmond,’” says Crewson of her character, referring to the bitter, over-the-hill screen siren played by Gloria Swanson in the Billy Wilder classic, *Sunset Blvd.* “I’m very mean and dark. That’s been very fun to play.”

“Evelyn is the glue of the family,” Crewson continues. “But even though she’s still mourning her husband and she’s worried that her son’s going to go the same way, she looks good all the time! She has fabulous hair and she’s always in her nightgown.”

Strait, with whom Crewson shares the screen in virtually all of her scenes, was effusive in his admiration of the seasoned veteran. “Wendy is such an incredible actor and such an incredible person,” he says. “It’s very heartening to see someone that

accomplished, who's done so much great work, be so down to earth... just someone that you can hang out with, talk to and learn from. Her focus during the scenes and right before is really incredible. She'll be eating something, hanging out, whatever, and once it's time to go, she's right back into character.”

For Crewson, the most challenging part of the project were the shots that involved acting in front of a “green screen” – a process by which computer generated images are later added to the scene. “I’m better at a kitchen sink with a tea towel, crying,” she laughs. “It’s just that’s what I do best... that’s my comfort zone. Everything I do in this film depends on a special effect. They’re CGI-ing all my expressions and everything. The only thing that’s real is my hair—well, even that’s not real.”

Despite these high-tech challenges, Crewson has high praise for Harlin. “He had a lovely vision of what the picture would be,” she says. “In his office he had all the pictures up of what it was going to look like and everything, so you really knew where you fit in. That was terrific. I really liked working with Renny.”

In casting Caleb’s nemesis Chase Collins, the filmmakers chose actor Sebastian Stan, whose big screen credits include the role of Isabella Rossellini’s son in the 2006 independent film *All Fall Down* as well as parts in the critically acclaimed *Red Doors* and *Tony ‘n’ Tina’s Wedding*, based on the longest running theatrical comedy in history.

“My character is introduced early on and there’s sort of an ambivalence about him,” says Stan. “Nobody really knows what he’s about. But he shows up and wants to befriend this group of guys, particularly Caleb, and basically just fit in.”

Stan has no problem identifying with that aspect of Chase’s character. “We moved a lot when I was growing up, so I was always the new kid in school, trying to be

cool and whatnot. I'm really glad that I had the opportunity to explore this part. I think we've done a good job establishing the idea that we're really young people at a school. Sure, some of the characters have special powers, but we have emotions too. We're young people and it's kind of nice to express the innocence and insecurity that goes along with that."

Also joining the ensemble were Taylor Kitsch (*Snakes on a Plane*, TV's "Friday Night Lights") as Caleb's best friend, volatile, motorcycle riding Pogue Parry; Vancouver-born Jessica Lucas (*She's the Man*, "The L Word") as Kate Tunney, Sarah's rich, beautiful roommate; Toby Hemingway ("Bones," "Summerland") as blond troublemaker Reid Garwin; and Texas-born Chace Crawford as Tyler Sims, the youngest of the four Sons of Ipswich.

Harlin says he used a variety of techniques to help his young cast inhabit their characters and the dark, dangerous world in which they dwell. "I talked with them about the script a lot. I showed them my storyboards so that they could visualize it better and get an idea of the tone and the feeling of the movie. I also use music to convey a certain feeling for the actors, so they could get the atmosphere of the scenes."

For their part, the actors were appreciative of Harlin's willingness to let them explore their roles. "The great thing about Renny is that he's always got an open ear," says Steven Strait. "He's always open to ideas, and open to things that you feel are right for the character or for the moment. It's a great collaborative process that goes on with him. And you just feel that you've got the room and the space to work and give things a chance."

THE VISUAL MAGIC OF THE COVENANT

“Only the Covenant will know the truth. But to them you’ll become a legend. The one who gave his life for them...” – CHASE COLLINS

Establishing just the right balance between **THE COVENANT’S** fantasy elements (a cabal of teenage boys with superhuman powers) and its more realistic themes (the loves, friendships and rivalries of a group of prep school kids from differing backgrounds) was one of the biggest challenges facing the film’s creators, according to Rosenberg. Nowhere was that balance more crucial than in the filmmakers’ approach to visual imagery and the use of cutting-edge special effects.

“We have people jumping off cliffs and so forth, and we can’t do that without visual effects,” says Rosenberg. “On the other hand it’s not strictly an effects–driven film. We need the visuals to propel the story, but without being overdone or overused.”

Director Renny Harlin elaborates: “Digital effects technology makes it possible to create almost any kind of world on screen. But ours is not a fantasy world; it’s not a science fiction world, so it had to be grounded in reality. I wanted the audience to feel, ‘that kind of resembles my school or my home, but it’s different. It’s more exciting and it’s something I’d love to be a part of.’ At the same time, it’s the effects that allow us to create the action sequences and those moments where we see the boys’ magical powers working. So the film depends on them being perfect.”

In order to make the most efficient use of the film’s visual effects budget, the producers decided to shoot in Montreal, a filmmaking mecca which offers financial advantages such as tax incentives, government rebates and a favorable currency

exchange rate as well as talented production professionals and shooting locations that can stand in easily for New England.

“They have a very capable group of visual effects houses in Montreal,” says Lakeshore Entertainment’s Andre Lamal, who served as executive producer on **THE COVENANT**. “The money we saved allowed us to get so much more bang for our buck.”

Working in Montreal also put them on the home turf of award-winning cinematographer and native Quebecer Pierre Gill (TV’s “Joan of Arc” and “Hitler: The Rise of Evil”).

Gill compares **THE COVENANT’S** unique action sequences to another groundbreaking and visual stunning film: “After *The Matrix*—where they came up with an amazing fight sequence with people flying—a lot of films used the same device. The characters in our film are flying also, but we have another approach to the movement and the way they fight. Usually, when people are flying on a cable system, the movements are controlled manually. Technicians are pulling cables, and actors go up when the cables are pulled, and go back down when the cables are released. But we have a computerized device that was built for Cirque du Soleil, which performs a lot of flying effects. Computerized cabling means that not only can we control every movement of the actor in the air, but we can predict the movement with precision and repeat every take exactly the same way. It’s a great system.”

Another way Harlin sought to maintain the right equilibrium between realism and fantasy was to have the actors perform their own stunts whenever possible. “One thing that is special about this film is that all the action is really done with the actors,” Harlin

elaborates. “And in the flying sequences we are not really using digital effects. Our wire system—which is being used for the first time in motion pictures—enables our actors to move through the air, up, down and sideways... and do these very exciting and rough, and sometimes balletic moves using the actors instead of stunt people or digital characters. In this way we’re really able to give the audience an unusual experience.”

Steven Strait, the male lead, agrees: “It always helps the scene if you’re doing the stunt yourself. You get these really honest reactions. And I think that what we’re doing in terms of wire work is probably the closest you can come to flying—unless you’re jumping out of a plane or bungee jumping. I mean, how many times in life do you really get to fly through the air at 17 feet per second, 50 feet above the ground? It’s such a rush, and what a sense of freedom. If I could choose one of Caleb’s powers, it would definitely be flight. Who hasn’t wanted to fly?”

To prepare for the stunts, the actors required extensive training. They also needed to get comfortable with the idea of often saying their lines on an empty set in front of a green screen. “It’s definitely something that you have to get used to,” acknowledges Strait. “It’s really challenging to be shot through the air one day and then have to imagine that you’re on a cliff somewhere the next. It’s hard at first, but it comes.”

Ramsey too was thrilled to expand her on-set experience. “I had to train for a series of underwater shots so that it would look like I was levitating in one of the scenes,” she recounts. “So I trained to stay underwater for 45 seconds and not come up for air. In the end they gave me a respirator and wax up my nose so they wouldn’t get bubbles in the shot.”

The film's young male stars found themselves literally wide-eyed about another special effect, specifically the spooky blackening of their gaze that indicates when they're characters are using their warlock powers. The effect was achieved through the insertion of special contact lenses.

"Putting them in sometimes hurt," says Taylor Kitsch, who played the role of Pogue. "And after a long time, they could completely irritate your eyes, causing them to water a lot. But they also helped in terms of getting into character, and being in the moment. Once they were in, you just felt like there was something else going on... like you were someone else."

Harlin was equally rigorous in the precision with which he approached the non-effects details of the film's look. "In terms of the colors we used, the outfits that the actors wore, the way we lit the sets, the way we shot the scenes, we were very deliberate," he says. "I didn't want to just document the events for the audience to experience. I wanted to take the audience's hand and lead them on a journey. I really wanted them to be there and experience the story in a precise way, and hopefully create exactly the right mix fear, excitement and enjoyment."

Gill felt right at home with this type of stylized composition, having recently completed *Maurice Richard*, a biopic of the famed Montreal Canadiens hockey player, for which he received a Jutra Award nomination for Best Cinematography.

"With **THE COVENANT**, we were trying to achieve a look that is kind of soft," Gill says. "It isn't a hue you see a lot nowadays. There are a lot of movies that are very blue. This is not blue, but it's kind of a stark, dark tone with a desaturated color scale. Not a lot of colors are popping. It's a little bit like a Vermeer painting with very soft light."

The film's many low-light settings presented unique challenges for the crew, says the director of photography. "When I read the script, I knew it wasn't going to be an easy shoot. When every scene you read begins with 'night, night, night, exterior forest, car driving, rain, lightning,' you know it's going to be tough. It took a lot of people to prepare the sets; we used multiple cameras and we had to light three kilometers of forest some nights. That's a lot of lighting and a lot of crew."

"Sometimes we were shooting outdoors all night long," recalls Gill. "It would be four or five o'clock in the morning, and it's, like, three degrees out, but it's supposed to be a summer party. And Renny had 250 kids out there dancing and emoting—convincingly—as though they're really having a great time when they were freezing. Then, of course, there was the rain, the lightning... and the mud. There was so much mud at one point we were in puddles up to our knees and still trying to work the dollies. But you will want to see this film!"

Harlin was also meticulous about finding the perfect shooting locations. "We were counting on the sets and scenery—in particular the high school—to ground the movie in a particular style that we are trying to create," he says. "So we spent a lot of time finding a school that really felt like New England, but which also had a very gothic and special look to it."

Executive producer Lamal adds: "Montreal offers a great sense of verisimilitude to New England. We found the location for Spenser Academy, for example, in Lennoxville, in the Eastern Townships. It had this perfect, red brick, New England Anglo kind of look to it, which was exactly what we were looking for. We also found some great

interiors in mansions at McGill University and around the city. It's a beautiful, diverse city.”

But for all of Harlin's painstaking preparation and acute attention to detail, the director's passion and sense of adventure shines through in finished product, says Gill. “He's a very fun guy and that's important, because he could still maintain a good energy while making the film. This is something the audience doesn't get to see, but they will feel it.

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ABOUT THE CAST

STEVEN STRAIT (Caleb Danvers)

Steven Strait spent seven years performing on the New York stage before landing the role of Warren Peace in Walt Disney Pictures' 2005 feature film *Sky High*, with Kurt Russell and Kelly Preston. The same year, Strait won the leading role in *Undiscovered*, alongside Ashlee Simpson and Carrie Fisher. He studied acting at the famed Stella Adler Acting Studio and the Black Nexus Acting Studio.

Strait was born and raised in Greenwich Village. He financed the tuition at his private high school by working as model for top photographers including Bruce Weber, Herb Ritts, Steven Klein and Tony Duran.

He is also the lyricist and lead singer for the band Tribe.

Strait can next be seen starring in Roland Emmerich's prehistoric epic *10,000 B.C.*, currently in production in South Africa.

SEBASTIAN STAN (Chase Collins)

After a breakout guest lead on "Law and Order," Sebastian Stan appeared as Isabella Rossellini and Anthony LaPaglia's son in the independent film *The Architect* (2006), which recently premiered at the Tribeca Film Festival. Other film credits include the critically acclaimed *Red Doors* and *Tony 'n' Tina's Wedding*, based on the longest running theatrical comedy in history.

Sebastian is currently shooting *The Education of Charlie Banks* with Jason Ritter and Jessie Eisenberg, directed by Fred Durst.

Stan received his BFA from the Mason Gross School of the Arts at Rutgers University, where he worked and studied under Bill Esper and Barbara Marchant. He completed a full year of training at Shakespeare's Globe in London, where he worked with Mike Alfreds on *Twelfth Night* and *Pericles*.

LAURA RAMSEY (Sarah Wenham)

Laura Ramsey began 2006 starring in DreamWorks' *She's the Man*, a contemporary adaptation of William Shakespeare's *Twelfth Night*. In 2005, she was featured in Catherine Hardwicke's skateboarding drama *Lords of Dogtown* with Heath Ledger, Nikki Reed and Rebecca De Mornay; *Venom* with Agnes Bruckner, Bijou Phillips and Method Man; and *Cruel World* with Edward Furlong and Jamie Pressley. In 2004, she was a series regular on the ABC sitcom "The Days."

TAYLOR KITSCH (Pogue Parry)

In 2003, Kitsch landed his first major role alongside Samuel L. Jackson in *Snakes on a Plane*, to be released this August by New Line Cinema.

Kitsch also appears in *John Tucker Must Die*, directed by Betty Thomas and starring Jesse Metcalfe, Ashanti, Sophia Bush and Brittany Snow, to be released by Fox this July.

In the fall of 2006, Kitsch will be seen starring as Tim Riggins in NBC's television series *Friday Night Lights*, based on the hit film. He previously appeared on the Canadian television series "Godiva. "

Born in Kelowna, British Columbia and raised in Vancouver, Kitsch moved to New York City in 2002 to pursue modeling and study acting with coach Sheila Gray. He is a certified nutritionist and personal trainer.

TOBY HEMINGWAY (Reid Garwin)

Born in England, Toby Hemingway earned an Associate Degree in Fine Arts at the American Academy of Dramatic Arts in New York City and studied at the Actor's Circle Theatre in Los Angeles. He currently studies privately with acting coach Cameron Thor.

Hemingway is making his feature film debut with *The Covenant*.

Up next for Hemingway is Lakeshore's romantic drama *The Feast of Love* opposite Morgan Freeman and Greg Kinnear for director Robert Benton.

JESSICA LUCAS (Kate Tunney)

Vancouver-born Jessica Lucas began her professional training at Children's Theatre Arts when she was seven years old. After appearing in local theater, she quickly transitioned into TV and film. Lucas recently appeared in *She's the Man*, with her *The Covenant* co-star Laura Ramsey. She starred in "Life as We Know It" (ABC) with Kelly Osbourne, "Edgemont" (CBC) with Kristin Kreuk and YTV's "2030 CE." She also appeared in "The L Word," "Romeo!," "Seven Days," and the television films *Damaged Care* and *Halloweentown II: Kalabar's Revenge*.

CHACE CRAWFORD (Tyler Sims)

Chace Crawford was born Lubbock, Texas and grew up in Dallas. Although he worked as a model in Dallas, he was never interested in acting until he moved to California to attend Pepperdine University. While in his 2nd year there, Crawford was introduced to an agent and began to pursue acting.

Crawford's first big break occurred in the fall of 2005 when he landed the role of 'Tyler' in *The Covenant*. Shortly thereafter he portrayed the role of 'Matthew' in *For All the Right Reasons*, a movie of the week for Lifetime, which was filmed in Turks and Caicos Islands.

WENDY CREWSON (Evelyn Danvers)

A native of Hamilton, Ontario, Wendy Crewson received a bachelor of arts from Queen's University in Kingston and did post-graduate studies in London at the Webber Douglas Academy of Dramatic Arts and the American Repertory Theatre.

A celebrated actor, Crewson has amassed a feature filmography that speaks for itself, with credits including Disney's recent *Eight Below*, directed by Frank Marshall; *Niagara Motel*; *A Home at the End of the World* with Colin Farrell and Sissy Spacek; *The Clearing*, directed by Pieter Jan Brugge, starring Robert Redford and Helen Mirren; *Perfect Pie*; *Between Strangers* with Sophia Loren and *Suddenly Naked*, directed by Anne Wheeler and starring Peter Coyote (an official entry in the 2001 Toronto, Vancouver and Berlin International Film Festivals).

Crewson has also appeared in Roger Spottiswoode's *The Sixth Day* with Arnold Schwarzenegger; *What Lies Beneath* from director Robert Zemekis, starring Harrison

Ford and Michelle Pfeiffer; *Bicentennial Man* from director Chris Columbus, starring Robin Williams and Sam Neil; *Mercy* with Ellen Barkin; *Question of Privilege*; *Better than Chocolate* from director Anne Wheeler, which premiered at the 1999 Berlin Film Festival and garnered the 1999 People's Choice Award for Best Film at the Inside Out Festival in Toronto; *Escape Velocity*; *The Eighteenth Angel*; director Wolfgang Peterson's *Air Force One* starring Harrison Ford and Gary Oldman; *Gang Related* with Tupac Shakur; *To Gillian on Her 37th Birthday* starring Michelle Pfeiffer and Claire Danes; *The Santa Clause* trilogy with Tim Allen; *Corrina, Corrina* with Whoopi Goldberg and Ray Liotta; *The Good Son* with Macaulay Culkin and Elijah Wood; Ted Kotcheff's *Folks!* with Tom Selleck and Don Ameche; and *The Doctor* with William Hurt.

Equally impressive are Crewson's television roles which include director Helen Shaver's recent "The Man Who Lost Himself"; "Hunt for Justice: Sex Traffic"; Showtime's "Jack"; "The Piano Man's Daughter," co-produced by Whoopi Goldberg/Sullivan Entertainment; "24" with Kiefer Sutherland; the CBS western "Twelve Mile Road" (2003) co-starring Tom Selleck; "An Unexpected Love" with Leslie Hope; "The Matthew Shepard Story" directed by Roger Spottiswoode; "The Beast; The Last Brickmaker In America" with Sidney Poitier; "Summer's End," with James Earl Jones; "Sleeping Dogs Lie;" Sally Field's "From the Earth to the Moon"; "Black Harbour"; "Ebbie"; "Spenser: A Savage Place"; "Lives of Girls and Women"; "Spenser: The Judas Goat"; "Frostfire"; "To Save the Children"; "Street Legal"; "Studio 5-B"; Robert Altman's "Tanner '88", where she met her husband, actor Michael Murphy; "A Hobo's Christmas"; "Hard Copy"; "Covert Action"; "Perry Mason: The Case of the Shooting Star"; "The Sight," directed by Francis Mankiewicz; "Dark, but Full of Diamonds"; "Murder in Space";

“Night Heat”; “Heartsounds” with Mary Tyler Moore, “The Guardian” with Martin Sheen and Louis Gosset Jr.; and “Mazes and Monsters” with Tom Hanks.

Crewson won the 2003 Gemini Award for Best Performance in a Lead Dramatic Role for “The Many Trials of One Jane Doe,” and the 2006 Golden FIPA Award at the 19th Biarritz International Festival of Audiovisual Programs for her portrayal of Louise Arbour in *The Louise Arbour Story*, directed by Charles Binamé. She earned a Gemini Award nomination for Best Leading Actress in a Dramatic Program in 2001, and received the Women in Film & Television (Toronto) Crystal Award for Creative Excellence in 2000 for the Lifetime telefilm “Criminal Instincts: The Joanne Kilbourn Mysteries,” which she also produced. She won the 1999 Gemini Award for Best Leading Actress in a Dramatic Program for her work in “At the End of the Day: The Sue Rodriguez Story”; the 1998 Gemini Award for Best Performance in a Guest Role on a Dramatic Series for “Due South”; a 1994 Gemini Award Nomination for Best Performance in a Lead Dramatic Role in “I’ll Never Get to Heaven”; and a 1992 Gemini Award Nomination for Best Performance in a Lead Dramatic Role for “Getting Married in Buffalo Jump.” Crewson won the Actra Award for Best Performance in a Continuing Role for “Home Fires,” and was nominated for the Actra Award for Best New Performer for her work in “War Brides.”

In 2002, Crewson was honored with the 2002 Gemini Humanitarian Award for her work benefiting those with Lou Gehrig's disease.

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ABOUT THE FILMMAKERS

RENNY HARLIN (Director)

Renny Harlin is one of Hollywood's most prominent filmmakers, with nearly two decades experience behind the camera. His credits span multiple genres, ranging from action-oriented blockbusters to critically acclaimed dramas.

Harlin's psychological thriller *Mindhunters* was released in the spring of 2005. Val Kilmer, Christian Slater, LL Cool J, Clifton Collins Jr. and Kathryn Morris star in the story of a group of FBI specialists on a remote training mission whose profiling skills are put to the test when they learn that a killer is among them.

Exorcist: The Beginning, directed by Harlin, was a domestic and international box office success in 2004. A prequel to the classic horror chiller *The Exorcist*, the film traces the story of Father Lancaster Merrin's first encounter with the devil on an archaeological dig in post-World War II Africa.

Harlin first came to prominence in 1988 with *A Nightmare on Elm Street IV*, which, at the time of its release, was the highest grossing independent film of all time. He followed up this success with *The Adventures of Ford Fairlane* and the box office smash *Die Hard 2: Die Harder*, starring Bruce Willis, in 1990.

In 1993, Harlin directed and produced the blockbuster *Cliffhanger*, starring Sylvester Stallone, John Lithgow and Janine Turner, establishing himself as one of Hollywood's premier action directors. Harlin directed and produced 1995's *Cutthroat Island* and 1997's *The Long Kiss Goodnight*, starring Geena Davis and Samuel L. Jackson.

In 1999, Harlin thrilled audiences with the summer hit *Deep Blue Sea*. The undersea adventure focuses on a group of scientists who breed faster, smarter and more vicious sharks as a byproduct of their study to cure degenerative brain disease. The film starred Samuel L. Jackson, Thomas Jane, Saffron Burrows and LL Cool J and grossed over \$160 million worldwide. In April of 2001, Harlin directed *Driven*, an open-wheel racing film featuring Sylvester Stallone, Burt Reynolds and Estella Warren.

Harlin made his producing debut in 1991 with the critically acclaimed *Rambling Rose*. The film starred Robert Duvall, Lukas Haas, Laura Dern and Diane Ladd, and earned Oscar nominations for Best Actress (Dern) and Best Supporting Actress (Ladd). He also produced the romantic comedies *Speechless* (for MGM), which starred Geena Davis, Michael Keaton and Christopher Reeve, and *Blast from the Past* (for New Line Cinema), starring Alicia Silverstone, Brendan Fraser, Sissy Spacek and Christopher Walken. Harlin's production company Midnight Sun Pictures is based in Los Angeles, where he resides.

J.S. CARDONE (Writer/Executive Producer)

J. S. Cardone is a writer, director and producer with an impressive list of feature film credits that includes *The Marksman*, *Sniper 2&3*, *Mummy an' the Armadillo*, *Alien Hunter*, *True Blue*, *The Forsaken*, *Outside Ozona*, *Exit in Red*, *Black Day Blue Night*, *Shadowhunter*, *A Climate for Killing*, *Vampires: The Turning*, *The Slayer*, *Crash and Burn*, *Shadowzone*, *Thunder Alley*, *8MM 2* and the upcoming *Wicked Little Things*. Cardone's next project is *Burn In Heaven*.

TOM ROSENBERG (Producer)

The founder and chairman of Lakeshore Entertainment, Tom Rosenberg's producing credits include *Million Dollar Baby*, for which he won the Academy Award® for Best Picture. Directed by and starring Clint Eastwood, the film won three additional Oscars® for Best Director, Best Actress (Hilary Swank) and Best Supporting Actor (Morgan Freeman). His most recent projects include the box-office hits *The Exorcism of Emily Rose* and *Underworld: Evolution*, starring Kate Beckinsale and Scott Speedman and directed by Len Wiseman. Rosenberg is currently producing *Feast of Love*, starring Morgan Freeman and Greg Kinnear, direction by Robert Benton; *The Dead Girl*, an ensemble piece directed by Karen Moncrieff; and *Blood and Chocolate* starring Agnes Bruckner, Hugh Dancy and Olivier Martinez, directed by Katja von Garnier. Due out this fall for Lakeshore is *Crank*, starring Jason Statham and Amy Smart and *The Last Kiss*, starring Zach Braff and Jacinda Barrett, directed by Tony Goldwyn and written by Oscar winner Paul Haggis (*Crash*)

Among the other feature films produced by Lakeshore Entertainment are *Wicker Park*, starring Josh Hartnett; *Underworld*, starring Kate Beckinsale, Scott Speedman and Bill Nighy; director Robert Benton's critically acclaimed drama *The Human Stain*, starring Academy Award® winners Anthony Hopkins and Nicole Kidman; *The Gift*, starring Cate Blanchett and Keanu Reeves, directed by Sam Raimi; *Autumn in New York*, starring Richard Gere and Winona Ryder, directed by Joan Chen; *Passion of Mind*, starring Demi Moore, Stellan Skarsgård and William Fichtner; *The Mothman Prophecies* starring Richard Gere; *Runaway Bride*, starring Julia Roberts and Richard Gere, directed by Garry Marshall; *Arlington Road*, with Jeff Bridges, Tim Robbins and

Joan Cusack; and *200 Cigarettes*, starring Ben Affleck, Courtney Love and Christina Ricci.

Rosenberg's other feature films for Lakeshore include *Kids in the Hall: Brain Candy*, *'Til There Was You*, *Box of Moonlight*, *The Real Blonde* and *Going All the Way*.

He began his film career as co-founder of Beacon Communications, where he was the executive producer of *The Commitments*, *Sugar Hill*, *A Midnight Clear*, *Princess Caraboo*, *The Road to Wellville* and *The Hurricane*, which earned actor Denzel Washington an Academy Award nomination.

GARY LUCCHESI (Producer) is Producer/President of Lakeshore Entertainment, an independent film company in Los Angeles where he has acted as executive producer on such films as *Million Dollar Baby*. Directed by Clint Eastwood and starring Eastwood, Hilary Swank and Morgan Freeman, *Million Dollar Baby* won four Academy Awards[®], including Best Picture. Lucchesi recently produced *Underworld Evolution* the sequel to the smash hit *Underworld*, directed by Len Wiseman, starring Kate Beckinsale and Scott Speedman. In addition, Lucchesi produced *The Exorcism of Emily Rose*, starring Laura Linney and Tom Wilkenson. He is currently producing *Feast of Love* starring Morgan Freeman, Greg Kinnear, and directed by Robert Benton; the ensemble piece *The Dead Girl* directed by Karen Moncrief and *Blood and Chocolate* starring Agnes Bruckner, Hugh Dancy and Olivier Martinez and directed by Katja von Garnier. This fall Lakeshore will be releasing two films that Lucchesi produced; *Crank*, starring Jason Statham and Amy Smart, and *The Last Kiss* starring Zach Braff, Jacinda Barrett, and Rachel Bilson which was directed by Tony Goldwyn and written by

Academy Award[®] winner Paul Haggis (*Crash*).

Lucchesi's released credits with Lakeshore Entertainment include *The Human Stain*, based on the Philip Roth novel, directed by Academy Award[®]-winner Robert Benton and starring Anthony Hopkins and Nicole Kidman, *The Mothman Prophecies*, starring Richard Gere and Laura Linney and directed by Mark Pellington; *Autumn in New York*, starring Richard Gere and Winona Ryder and directed by Joan Chen; and Sam Raimi's *The Gift*, which starred Cate Blanchett, Katie Holmes, Greg Kinnear, Hilary Swank, and Giovanni Ribisi. Lucchesi was also the Executive Producer on the box-office hit *Runaway Bride*, starring Julia Roberts and Richard Gere.

Previously, Lucchesi served as president of Gary Lucchesi Productions, an independent production company, where he produced the Oscar[®] nominated film *Primal Fear*, as well as *Virtuosity* and *Jennifer Eight*. He also produced the Emmy nominated *Gotti*, *Breast Men*, and *Vendetta* for HBO. Additionally, Lucchesi produced the Emmy-winning Showtime movie, *Wild Iris*.

While serving as President to Andrew Lloyd Webber's The Really Useful Film Company, Mr. Lucchesi executive produced the film version of the musical *Cats*, as well as original feature films and direct-to-video releases of theatrical hits.

Prior to becoming an independent producer, Lucchesi was President of Production at Paramount and oversaw production of a large number of highly successful films including *Ghost*, *Indiana Jones and the Last Crusade*, *Fatal Attraction*, *The Hunt for Red October*, *Coming to America*, *The Naked Gun*, and *The Untouchables*, with a cumulative box office gross exceeding 2 billion dollars. Other films Lucchesi oversaw include *Days of Thunder*, *Another 48 Hours*, *Naked Gun: The*

Smell of Fear, Pet Sematary, Scrooged, Major League, Star Trek V and VI, and Black Rain. Fatal Attraction (1988), Godfather III (1990) and Ghost (1990) were nominated for Academy Awards® for Best Picture, and Ghost was awarded an Academy Award® for Best Screenplay.

Prior to his tenure at Paramount, Lucchesi worked at Tri-Star Pictures for four years as both Vice-President and Senior Vice President of Production. Lucchesi began his career in Los Angeles as an agent for the William Morris Agency where he represented such stars as Kevin Costner, Michelle Pfeiffer, Susan Sarandon and John Malkovich.

ANDRE LAMAL (Executive Producer)

Andre Lamal's most recent productions include *The Last Kiss*, starring Zach Braff, Jacinda Barrett and Rachel Bilson; *The Exorcism of Emily Rose*, starring Laura Linney and Tom Wilkinson, Lakeshore's *Wicker Park*, starring Josh Hartnett, Diane Kruger and Rose Byrne; and *The Human Stain*, directed by Robert Benton, starring Academy Award winners Anthony Hopkins and Nicole Kidman. He co-produced *Autumn in New York*, starring Richard Gere and Winona Ryder; and *Passion of Mind* with Demi Moore, Stellan Skarsgård and William Fichtner, as well as *200 Cigarettes, Phoenix, Homegrown, Box of Moonlight* and *Going All the Way*.

Lamal started his production career at Beacon Communications in 1991, where he served as production executive on *A Midnight Clear* and *Sugar Hill*.

JAMES McQUAIDE (Executive Producer/Visual Effects Supervisor)

James McQuaide was most recently the Executive Producer and Visual Effects Supervisor of Len Wiseman's *Underworld: Evolution*; before that he was Co-Producer and Visual Effects Supervisor of Bruce Hunt's *The Cave*, Visual Effects Supervisor of Paul McGuigan's *Wicker Park*, Executive Producer and Visual Effects Supervisor of Wiseman's *Underworld*, Visual Effects Supervisor of Robert Benton's *The Human Stain* and Co-Producer of Mark Pellington's *The Mothman Prophecies*. McQuaide is the Senior Vice-President of Production for Lakeshore Entertainment. Prior to joining Lakeshore, McQuaide, as a screenwriter, wrote the script for a Sherlock Holmes project and adapted Sidney Sheldon's novel *The Doomsday Conspiracy*, both for Warner Bros. He began his career as Director of Creative Affairs for producer Joel Silver's Silver Pictures. McQuaide is a graduate of New York University's Tisch School of the Arts.

ROGER MINCHEFF (Executive Producer)

As President, and Chief Executive Officer of Spacedog, Roger Mincheff is the driving force behind the company's overall vision and strategy. Founded by Mincheff in 1998, Spacedog has become a leader in the fast growing business of interactive marketing and branded entertainment. Mincheff has led the company to focus on creating unique and effective campaigns and entertainment content opportunities for major brands including Mazda, AOL, Citibank, Qantas Airways, Carl's Jr. and Hardee's Restaurants, Air Pacific, Universal Music Publishing, Earthlink, Warner Brothers, Tourism Australia, Bandai Namco Games, Interscope Records and Westfield Malls.

In 2003, Mincheff launched Spacedog's entertainment division and in that time has set up television series' at Fox Television Studios and feature films at Universal Studios, Screen Gems and Lions Gate. In addition to *The Covenant*, Spacedog and Mincheff are also Executive Producers on *Proximity Effect* (with Stephen Sommers at Universal), *The Court* (Lionsgate) and *The Contract* (Lionsgate).

Prior to Spacedog, Mincheff served as President and member of the Board of Directors for Enhanced Services, a leader in Internet advertising and marketing.

Before that, Mincheff was Vice President of Business Development and Marketing for Zentropy Interactive, a diversified New Media company formed to capitalize on the growth of digital technologies and Internet marketing opportunities. He launched the company's Digital Marketing Group and was one of the first in the industry to integrate traditional marketing into existing interactive strategies.

Mincheff's earlier career experiences included managing the online marketing department of Philips Media, a division of Philips Electronics. Mincheff entered the interactive space as the Director of Marketing for Earth Spirit, an environmentally-based online service dedicated to networking educational institutes and non-profit organizations.

CAROL KOTTENBROOK (Executive Producer)

Kottenbrook's producing credits include such films as "8MM2," shot on location in Budapest; "Sniper 2 and 3;" "True Blue;" Screen Gems' "The Forsaken;" Destination Films' "Vampires: The Turning;" "The Mummy an' the Armadillo;" "Alien Hunter;"

“Outside Ozona;” “Shadowhunter,” starring Scott Glenn and Benjamin Bratt; A Climate for Killing;” “Shadowzone;” and “Black Day Blue Night” and “Exit in Red” for Showtime.

In addition, Sandstorm Films, which is helmed by Kottenbrook, serves as the production company for the above films as well as “The Marksman,” starring Wesley Snipes.

Kottenbrook’s career started in production and include credits as Production Supervisor on the films “Survival Quest” and “Cast a Shadow;” as Unit Production Manager on “Relentless” and as Production Coordinator on MGM’s “Wicked Stepmother.”

In addition to her extensive film career, Carol has produced stage productions at Los Angeles’ Company of Angels, where she served on the Board of Directors. She was also a member of the Board of Directors for Theatrikos Theatre Company in Flagstaff, Arizona, where she directed “The Shadow Box.”

Kottenbrook holds a B.S. in Political Science from Northern Arizona University and was recently awarded a Distinguished Alumni Centennial Award for her dedication to mentoring NAU students who are pursuing a career in the film industry.

SCOTT EINBINDER (Executive Producer)

Since 1993, Scott Einbinder has been a partner in Sandstorm Films, a film production company that has produced 16 motion pictures including “The Forsaken;” “8MM2;” “Alien Hunter,” starring James Spader; “Sniper 2” and “Sniper 3,” both starring Tom Berenger; and “The Marksmen,” starring Wesley Snipes.

Prior to forming Sandstorm, Einbinder was a literary manager and development executive at Waterman Entertainment, where he represented writers and directors and worked on the development of a number of film and television projects, including The Family Channel's successful television series "The Black Stallion" with Mickey Rooney.

He previously served as the Director of Publicity at Empire Entertainment and worked as a publicist at New World Pictures.

Einbinder was also the co-founder of Team Paradise, a catalog retailer of extreme sports equipment, lifestyle clothing and accessories for teenage boys. He sold the company in 1999 to an investment group.

In addition, Einbinder is involved in a number of charitable and philanthropic organizations based in Los Angeles. He serves on the Los Angeles Regional Council of the Progressive Jewish Alliance, which works on campaigns promoting social and economic justice in Los Angeles and statewide. He previously spent four years as the co-chair of the Steering Committee of the Entertainment Division of the Jewish Federation, created the Division's Entertainment Industry Leadership Institute, and co-founded the Federation's successful Vodka Latke fundraiser which, at its peak, attracted over 1,000 people. He also is a graduate of the Anti-Defamation League's Salvin Leadership Institute and has been a member of the ADL's Entertainment Industry committee.

A graduate of California State University Long Beach with a degree in Film and Television and a minor in Journalism, Einbinder also studied in the cinema department at the University of Paris, La Nouvelle Sorbonne.

PIERRE GILL (Director of Photography)

Pierre Gill has worked with some of the most respected directors in cinema and television and he has been honored by both the Canadian and American Societies of Cinematography. Gill's film credits include *Maurice Richard* with director Charles Binamé, Denise Filiatrault's *L'Odyssee d'Alice Tremblay*, Léa Pool's *Lost and Delirious*, for which he won a Genie Award and a CSC Award; Christian Duguay's *The Art of War*, for which he won a CSC Award and received two nominations for Genie and Jutra Awards, Binamé's *La Beauté de Pandore* and Jean Beaudin's *Souvenirs intimes*, for which Gill won Jutra and CSC Awards, as well as a Genie nomination for Best Cinematography. He worked with Jean-Marc Vallée on *Loser Love*, *Los locos* and *Liste noire*, for which he received his first Genie nomination for Best Cinematography. Gill's credits also include two additional films with Charles Binamé, *Eldorado* and *Le Coeur au poing*, as well as Joan Micklin Silver's *In the Presence of Mine Enemies* and André Mélançon's *L'Instit*.

Gill has directed several telefilms including *The Last Casino*, for which he won the Best Director Award at the International New York Film Festival in 2005, as well as *Charlie Jade* and *The Secret Adventures of Jules Verne*. As a cinematographer, his made-for-TV movie credits include *Xchange*, directed by Allan Moyle, *The Hunger* and Charles Binamé's *Marguerite Volant*, for which he won a Prix Gémeaux for Best Cinematography. His miniseries include Christian Duguay's *Hitler: The Rise of Evil* (starring Robert Carlyle and Stockard Channing), for which Gill won both CSC and ASC Awards; *The Salem Witch Trials*, directed by Joseph Sargent and Christian Duguay's

Joan of Arc (starring Leelee Sobieski), which won a CSC Award for Best Cinematography and an ASC nomination in the same category.

NICOLAS de TOTH (Editor)

Nicolas de Toth has worked on a wide variety of movies, including *Eye of the Storm*; *Universal Soldier*, starring Jean-Claude Van Damme; *Hellbound*, starring Chuck Norris; *Stargate*; *Street Fighter*, Paul Verhoeven's *Showgirls*, starring Gina Gershon and Elizabeth Berkley; *Moll Flanders*, with Robin Wright Penn and Morgan Freeman; *The Edge*, with Anthony Hopkins and Alec Baldwin and *Stepmom*, starring Julia Roberts and Susan Sarandon.

De Toth edited the science fiction fantasy *Bicentennial Man*, starring Robin Williams; the comedy *Dirk and Betty*, starring Marisa Tomei; and the action thrillers *Along Came a Spider*, starring Morgan Freeman; *The Sum of All Fears*, starring Ben Affleck; *Terminator 3*, starring Arnold Schwarzenegger; and the box office hit *Underworld: Evolution*, starring Kate Beckinsale.

ANNE PRITCHARD (Production Designer)

Anne Pritchard received an Academy of Canadian Cinema and Television Award for her work on Louis Malle's Oscar nominated masterpiece *Atlantic City*. Her most recent production design credits include Brian De Palma's *Femme Fatale* and *Snake Eyes*; *The Art of War*, and Paul Schrader's film *Affliction*.

Her television credits include *One Special Night*, starring Julie Andrews and James Garner and *Hiroshima*, directed by Roger Spottiswood. Pritchard began her

career in the 1970s, designing the sets and costumes on *The Apprenticeship of Duddy Kravitz*.

APRIL NAPIER (Costume Designer)

April Napier most recently designed costumes for *The Hawk Is Dying*, an Antidote film, directed by Julian Goldberger and starring Paul Giamatti, Michelle Williams and Michael Pitt. In addition, she designed *Thumbsucker*, the debut feature film of Mike Mills, which premiered at the 2005 Sundance Film Festival. The film stars Tilda Swinton, Vincent D'Onofrio, Keanu Reeves, Vince Vaughn and Lou Pucci. Other film credits include *The Cell*, directed by Tarsem Singh, and *Your Friends and Neighbors*, directed by Neil LaBute.

Napier's commercial work includes spots for Volkswagen, BMW, Mercedes-Benz, Adidas, Nokia and Revlon. She has designed commercials for a host of distinguished directors including Robert Altman, Wong Kar Wai, Michael Mann, Jonathan Glazer, Francis Lawrence, Jake Scott, Bryan Singer and Mike Mills.

Napier's numerous music video credits include the award winning "Closer" by Nine Inch Nails, directed by Mark Romanek. She also has designed videos for Radiohead, Foo Fighters, Alanis Morissette, The Wallflowers, David Bowie, Marilyn Manson, Morrissey, Macy Gray, Lenny Kravitz, Wyclef Jean, Beth Orton, Live, Soundgarden, Bush and The Killers. Napier's work has also been featured in Rolling Stone, Interview Magazine and Details.

TOMANDANDY (Music by)

TOMANDANDY's first complete film score was for Roger Avary's debut, "Killing Zoe". They have also made music for Oliver Stone's "JFK", and "Natural Born Killers" as well as Mark Pellington's "Arlington Road" and "Mothman Prophecies" and "Waking The Dead" by Keith Gordon. More recently tomandandy scored Avary's "Rules of Attraction" and "Mean Creek" by Jacob Estes. This year tomandandy scored "The Hills Have Eyes" by Alex Aja and "Right At Your Door" by Chris Gorak (to be released in 2007).

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