

HERRICK ENTERTAINMENT PRESENTS
A MANDALAY VISION PRODUCTION
IN ASSOCIATION WITH CIRCLE OF CONFUSION
AND FOREST PARK PICTURES
A FILM BY BRAD ANDERSON

VANISHING ON 7TH STREET

STARRING

Hayden Christensen, Thandie Newton and John Leguizamo

Introducing Jacob Latimore

PRODUCED BY: Norton Herrick, Celine Rattray & Tove Christensen

RUNNING TIME: 90 Minutes

CAMERA: Shot on RED Exhibited on HD-CAM

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VANISHING ON 7TH STREET

Synopsis

When a massive power outage decimates the population, a small handful of people bands together inside a deserted tavern in a desperate struggle to survive. *Vanishing on 7th Street*, an apocalyptic thriller from director Brad Anderson (*Session 9*, *Transsiberian*, *The Machinist*) wrestles with the nature of existence itself in a terrifying vision of the end of the world.

An unexplained blackout descends on the city of Detroit and by the time the sun rises, only a few people remain—surrounded by heaps of empty clothing, abandoned cars and lengthening shadows. Luke, a television reporter (Hayden Christensen) finds the streets outside his apartment building eerily empty. Paul, a film projectionist (John Leguizamo) is alone in a once crowded theater. Physical therapist Rosemary (Thandie Newton) steps out for a smoke and returns to deserted hospital, and James, a frightened boy (Jacob Latimore), waits patiently for his mother to return. They each find their way to a rundown bar, whose gasoline-powered generator and stockpile of food and drink make it the last refuge in a deserted city.

With daylight beginning to disappear completely and whispering shadows surrounding the survivors, Luke discovers that another pocket of people may be holed up as nearby as Chicago. He combs the city for a working vehicle that will get them all there, but Rosemary is engulfed in grief for her lost infant, James won't leave without his mother and Paul may be too injured to travel. As time begins to run out for them, darkness closes in and they must face the ultimate terror.

Vanishing on 7th Street stars Hayden Christensen (*Shattered Glass*, *Star Wars Episode III: Revenge of the Sith*, *Takers*), Thandie Newton (*Crash*, 2012), John Leguizamo (*Repo Man*, *The Happening*), Jacob Latimore (“One Tree Hill”) and Taylor Groothius (*Flipped*). The film is directed by Brad Anderson (*Session 9*, *Transsiberian*, *The Machinist*). It was written by Anthony Jaswinski (*Killing Time*). Producers are Norton Herrick (*My One and Only*), Celine Rattray (*The Kids are All Right*) and Tove Christensen (*The Education of Charlie Banks*). Director of photography is Uta Briesewitz (*Walk Hard: The Dewey Cox Story*). Editor is Jeffrey Wolf (*Dear John*). Production designer is Stephen Beatrice (*Adventureland*). Original music is by Lucas Vidal (*Make Believe*). Costume Designer is Danielle Hollowell (*Unthinkable*).

Executive producers are Elayne Herrick (*My One and Only*), Michael Herrick (*My One and Only*), Pamela Hirsch (*The Romantics*), Ken Hirsh (*Buried*), Lawrence Mattis (*St. John of Las Vegas*), and Kelly McCormick (*St. John of Las Vegas*). Associate producers are Nic Marshall (*The Kids are All Right*) and Joe Surace (*My One and Only*).

ABOUT THE PRODUCTION

Vanishing on 7th Street taps into one of humankind's most basic and universal anxieties: fear of the dark. Over the course of a few short days, that instinctive fear becomes increasingly more dangerous for the film's four survivors, morphing into a nightmarish threat to all human existence.

The darkness itself is not necessarily what is frightening, according to the film's director, Brad Anderson. "It's what the darkness is hiding," he says. "When something is veiled by darkness, we can't describe it, we can't put a finger on it and we can't intellectualize it. What we can't see becomes what we fear the most. It goes back to the days when cave bears and saber-toothed tigers were waiting to pounce on us. It's probably genetically encoded."

In a chilling post-apocalyptic vision of a deserted city, writer Anthony Jaswinski creates a sinister presence deep within the shadows. "I've always wanted to do a horror movie in a bar," says Jaswinski. "I was trying to figure out how to do it without a monster. Essentially, the idea of nonexistence itself has become the entity."

Jaswinski's script captured the attention and imagination of producer Celine Rattray, president of Mandalay Vision, Mandalay Entertainment Group's newly-formed independent production and financing division, "It was intriguing and intelligent," she says. "The story has a combination of very commercial thriller elements that will interest a large audience, as well as some deeper things to say about existentialism"

The script's power and originality also impressed producer and film financier Norton Herrick, chairman of Herrick Entertainment. "It was an outrageous, killer script," he says. "The film is even better. It's unusual for my team to agree unanimously on anything, but they all loved this script."

Rattray approached Brad Anderson to direct based on her admiration of his earlier thrillers, which include *Session 9*, *Transsiberian* and *The Machinist*. "Brad was at the top of our short list of directors," says Rattray. "He's consistently made films that are incredibly engaging, but also deal with larger themes."

As it happened, Anderson and Jaswinski had known each other for several years, and often discussed working together. "It was a great collaboration right from the start," says the filmmaker. "I immediately connected with these characters and this story."

Anderson's innate understanding of the script's intentions made him Jaswinski's dream director. "He just got the tone of the movie immediately," says the writer. "It's a chiller, not a gory horror movie. The scariness doesn't come from a bunch of jolts. The ideas make the hairs on the back of your neck stand up. When the audience comes out of the theater, they will stay unsettled for a while."

The quality of Jaswinski's writing was a major factor in Anderson's decision to take on the film. "I love the way Tony writes," he says. "It is very lean, very austere. His descriptions are great, his dialogue's really good. There was something especially smart about this story. It's a classic setup—the characters are stuck in one place and trying to beat the odds. I liked the idea of putting these characters in a situation where they themselves are not exactly sure of what's happening to them. It has a real sense of dread and the fear that comes from the unknown."

Anderson sees himself as a director with one foot in the world of genre films and the other in the more cerebral arena of independent filmmaking. This script appealed to his commitment to melding the two. "I saw this as having enormous commercial potential, but it's also really smart and challenging for the audience," he says. "It's a very dark thriller, but it's equally about how people behave and how they deal with unusual circumstances, whether supernatural or circumstantial."

Actress Thandie Newton credits Anderson's academic background with giving him an unusual perspective for a filmmaker. "Brad and I both studied anthropology in college," she says. "He approaches the work as if he's doing field research or creating ethnography. He's fascinated by the dynamic between the characters."

In fact, Anderson began his cinematic career making ethnographic films. "Other cultures and rituals have always fascinated me," says the director. "Making films that document cultural behavior somehow evolved into making dramatic narratives. I think it has helped me learn how to talk and listen to actors to help them shape their performances. Perhaps it gave me some kind of insight into human behavior."

The ideas in the script continued to evolve for almost a year as Anderson worked with Jaswinski to develop the screenplay. "It went through a variety of iterations," says the director. "Some of our concerns were practical, like how to achieve the effect we wanted with the limited time and budget we had. We also dealt with creative issues. There was lots of discussion about what is actually happening in the world of the movie."

"We wanted to create a realistic depiction of what the end of the world could be, but we also wanted to keep people guessing," he says. "Is it the Rapture? Has the Apocalypse arrived or is there a scientific explanation for what's happening? We were always trying to balance maintaining some ambiguity with offering the audience a satisfying cinematic experience."

The finished film is packed with both edge-of-the-seat moments and ideas that might challenge audience assumptions. "First of all, I hope they are utterly entertained," says Rattray. "I want them to find it gripping and entertaining, but I also hope the themes of the movie stay with them. It's a little more highbrow than the usual genre film."

"And it's not all fantasy," she continues. "The narrative draws on true stories like the disappearance of every last soul in Roanoke Colony in Virginia in about 1590. There's still no explanation for what happened to them."

Adds producer Norton Herrick, "It is definitely not something that has been done before. It's been great seeing it come to life. The finished film is exciting, suspenseful and thrilling. It will have audiences thinking long after they've left the theater."

Exactly what each audience member takes away from the film will depend entirely on the individual, according to Anderson. "What the story is really about is what these characters are experiencing," he says. "This is a chance for the audience to live in these characters' shoes for a couple of hours. After the lights come up, people may debate what the true circumstances are, but while they're watching, I want them to experience the same feeling we all get when nighttime approaches and the lights flicker. It's that feeling we have when we have to cross a dark room before we can turn a light on, that primordial feeling of dread."

GATHERING THE SURVIVORS

When the time came to cast *Vanishing on 7th Street's* four main characters, Brad Anderson kept three critical factors in mind. "The film is essentially an ensemble piece," he says. "So casting was all about weaving together the four actors we selected. Trying to predict chemistry is like matchmaking. You can never be sure how people will respond to each other on and off camera.

"In addition, we wanted the cast to reflect the reality of Detroit in all its diversity," says the director. "And finally, it's a smaller film and we knew it would be a labor of love. Finding actors who were jazzed by the script was important."

Anderson had a list of people he was interested in working with and Hayden Christensen was at the top of that list. "I like his work and he seemed like a good fit for the Luke character," says Anderson. "He told me he wanted to do a movie that was not completely dialogue driven, but not all action either. In our film, he plays a guy who has to use his wits to try and survive a terrifying ordeal."

Christensen's heroic Everyman quality works perfectly for the role, says Rattray. "Luke has to absorb all the extraordinary things happening to him, and then he must kick into high gear and become the group's leader."

Working with Anderson was a motivator for the actor, who first came to worldwide attention for his role as the young Anakin Skywalker in three *Star Wars* blockbusters. "I've admired Brad's work for a while," Christensen says. "When he approached me with this script, I was really keen to get involved. He's a very smart filmmaker; super analytical. Brad is on top of every aspect of the movie, and at the same time he allows himself to try and experience what the characters are going through."

Christensen remembers being intrigued before he finished the first page of the script. "It started with the famous quote from T. S. Eliot's poem, 'The Hollow Men,' 'This is the way the world ends, not with a bang but a whimper.' That was very impactful to me.

"One of the other things I responded to was the containment of the story," he continues. "Once all the characters get to the bar, there was an intimacy I liked."

The script's deft combination of emotion and intellect made the project impossible to turn down. "I was impressed by the way the film could exist on two levels at the same time. One is as a tremendous thriller that's intended to elicit a very visceral response. On a more subtle level, it's a medium to explore some very big ideas and philosophies. It's kind of an examination of what it means to exist."

Thandie Newton, who plays Rosemary, was the first actor to be cast, according to Rattray. "Thandie has the mixture of real strength and utter vulnerability that Rosemary has to embody," she says.

Newton says the combination of material and director persuaded her to join the cast. "One of the things I love about Brad is that there is a mystery and unpredictable quality to the subject matter that intrigues him. I was utterly compelled by the truth of this out-of-this-world situation."

The lack of a tangible threat in what is essentially a horror film gave actors and director an added challenge and the opportunity to dig deep creatively, she says. "It's all down to the performances and the atmosphere that Brad has created with lighting, suspense and strategic pauses," she notes. "My castmates, Hayden Christensen, John Leguizamo and Jacob Latimore, are all equal parts of the alchemy that's been created. Hayden brings a real

soulfulness to Luke. He ruminates on things in real life, as well as in character. John has this amazing kinetic presence and he brings that to the character. And Jacob is life at its most sweet and true.

“They were a complete joy to be around,” she adds. “We had a lot of fun, which is not something you would necessarily think watching the movie because it’s so intense. This film has been—hand on heart—one of the best experiences I’ve ever had. Everyone was utterly committed and really focused on the material. We all loved this project, we loved the characters and cared about creating the film Brad wanted to make.”

John Leguizamo plays Paul, a projectionist in a multiplex, whose biggest concern before the blackout was how to ask the pretty girl at the concession stand for a date. “John is in the first scene, so he leads the audience into the film,” says Rattray. “And, of course, he brings his unique sense of humor to it.”

Leguizamo’s energy and honesty as a performer make him an irreplaceable addition to the film, says Anderson. “We wanted someone who could make that character come alive. John brings a bit of a comedic sensibility to his work, but always keeps it real and emotionally grounded.”

Leguizamo shares his character’s preoccupation with strange scientific phenomena. “This movie is like a lot of my nightmares,” he says. “It could happen. The things Paul talks about in the film, things like anti-matter and smashing particles, are real. People are picketing against experimentation in Geneva. There’s a legitimate fear that small black holes might be created, and if they create one that’s too big, it could swallow the entire planet.”

Leguizamo adds that the experience has given him an entirely new category of things to worry about. “I’m always paranoid and neurotic, that’s just me,” he admits. “But now Brad and Tony have added an extra layer to it with actual facts.”

The Emmy[®]-winning and Golden Globe[®]-nominated actor, known to millions as the voice of Sid in the *Ice Age* franchise, says he has wanted to work with Anderson since seeing his earlier film, *The Machinist*. “Brad creates a sense of creepiness and madness that is more than real,” says Leguizamo. “You never know where he’s taking you. As actors, we were on a mission to do something special. We gave it everything we had. You luck into those situations sometimes.”

The film reunited Leguizamo with Norton Herrick, a producer of the 2008 Broadway revival of David Mamet’s “American Buffalo,” in which Leguizamo starred. “When you work with someone on a project like that you become family and it was fun to continue the relationship,” muses Herrick. “At the end of the day, this a great team. I would work with any of them again.”

For the role of James, the filmmakers launched an all-out search for a 12-year-old actor who could handle the emotional demands of the role, holding auditions in New York, Los Angeles, Chicago and Atlanta before finding Jacob Latimore in Detroit. “It’s his first movie, but he has real talent,” says Rattray. “He completely holds his own with the other actors.”

Although he auditioned more experienced performers, Anderson sensed that Latimore would deliver the kind of nuanced performance the role called for. “None of the other actors were as compelling and strong. He has a real sensitivity as well. The character is a linchpin in the story, so we needed someone who seemed like a survivor and that the audience could root for.”

Latimore is triple-threat, a talented actor, singer and dancer who liked to show off his moves on-set. “I’ve always wanted to be in a movie,” he says. “But I’m not too good with names. At first, I was like, ‘Who is Hayden

Christensen? Who are John Leguizamo, and Thandie Newton?' Then I saw their faces and I said, Snap! That's them? I've seen them! It was very exciting."

DARKNESS FALLS IN DETROIT

Vanishing on 7th Street is shot entirely in Detroit, Michigan. The Motor City's current economic woes have created a bleak downtown that made a convincing location for a deserted urban hub, but the vibrancy of the local community was a happy surprise for the filmmakers.

"Detroit offered the best solution to getting the look and the locations in keeping with style of the movie I was trying to make," says Anderson. "We don't make a big deal out of the fact that it's Detroit, but we want it to clearly be itself and not a substitute.

"I knew it would be a good place to shoot a post-apocalyptic film," he says. "It wasn't that complicated to make the city desolate and devoid of life. Parts of downtown are deserted. What I didn't expect was how much I liked the town despite all its current troubles. It's a city with a lot of soul. We were able to get a great local crew and everyone was very supportive."

Detroit was able to offer the filmmakers a great deal more than they would have been able to create elsewhere, either in a studio or on location. The cooperation of the city and its citizens was key. "Brad fell in love with Detroit for a number of reasons," says Rattray. "We had 23 days to shoot this film and the city gave us a lot of leeway in terms of doing the things we needed to do. There is a lot of beautiful turn-of-the-century and Victorian architecture, but there are also neighborhoods that are very desolate and derelict. There were whole neighborhoods that we could close off for our shoots. We were allowed to turn the lights out in about a four-block radius to create a mini-blackout. They even let us shut down the highway and film with a view of Detroit in the background. It allowed us to make a much bigger movie than the budget would allow."

Using the city as a backdrop allowed the director to blend its grand urban vistas with smaller, more intimate moments. "The day we shut down I-75 was a lot of fun for me," says Anderson. "It's one of the major arteries in and out of the city. I can't explain how eerie it is to shoot a scene on a completely deserted highway. We also did a lot of big night exteriors to give the sense of a city devoid of people and contrasted that with smaller, more emotional moments, like James' flashback scene, which is a sweet, lyrical moment with his mom."

And while Detroit may be down on its luck currently, it is clear to Thandie Newton that the city's vibrant community will recover. "The city has struggled in the last few years, but I met some of the most vital, spirited people I've ever known there," she says. "The pockets of life and energy you encounter are even more rewarding because of the circumstances."

Being there reminded Newton of seeing the Los Angeles hills after a series of devastating wildfires. "The landscape was absolutely black. But two days later, driving down the same stretch of road, I saw small green shoots coming up even fresher and greener than before. Nature wants to renew itself and that is what Detroit feels like to me.

"That idea is relevant to the film's theme," she says. "It's the end of something, but it could also be a return to innocence and hope. There is more optimism in this film than you would think."

When Anderson first read the script, he was riveted by Jaswinski's descriptions of the darkness that envelops Detroit. "Reading about how the darkness morphs and grows as it makes people vanish was fascinating," he says. "It is an essential element, almost to the point of being a character in the story. How to realize that and make it work was another thing entirely."

Bringing the darkness to life was one of the film's great challenges. "We looked at a lot of images of slime mold and the way it grows over a rock or the way an ink blot spreads onto a piece of paper," Anderson says. "We used ideas like that as a template for how we used the shadows and the rules we created for them."

Ironically, the filmmakers found that the most effective way to create the foreboding darkness was to flood the set with light. "Our director of photography, Ute Briesewitz, utilized all her lighting savvy and experience to create a dark world," he says. "The light created the sense of shadows and dark areas, and then we removed the light sources digitally in post production. We went over every frame of the film to create the real sense of a moonlit night, absent of practical light. In the finished movie, the only sources of light we see are flashlights and glow sticks and torches. They become the key points in a frame and the rest is drenched in creepy grey darkness."

Anderson also manipulated sound to animate the darkness as its presence grows more threatening. "It's not just the way the darkness looks, but the feeling that something is out there in it," he says. "We did things like slow down a baby's crying by 90 percent, which makes it sound very spooky. I wanted it to seem like the wails or the groans of souls of people who have vanished are lingering in the dark. Over the course of the story, it becomes more and more sinister."

The effect is extraordinary, according to one cast member. "What Brad and Tony have done with this script is incredible," says actor John Leguizamo. "This is the kind of stuff that really scares me. It's not like some other movies, where once you think about what happens, it feels ridiculous. It takes advantage of the fact that it's your own fears that scare you most. When I read it, I was so creeped out, I was scared to be in my own house. I can't wait to see how scary this movie's going to be in the theater."

ABOUT THE CAST

HAYDEN CHRISTENSEN (Luke) has found success in both commercial and independent films and continues to shine in diverse and challenging roles. He is currently starring in John Lussenhop's ensemble film *Takers* opposite Matt Dillon, Idris Elba and Zoe Saldana. Christensen recently signed a three-picture deal with Screen Gems where he will star in projects and develop them with his brother, Tove Christensen, under the banner of their production company, Forest Park Pictures.

Christensen will soon begin production on David R. Ellis' upcoming thriller *The Genesis Code*, based on the novel by the same name written by John Case. The story follows a former national security expert (Christensen) who, while investigating the murder of his only sister and her young son, discovers that a religious sect called The Shadow of the Cross may be involved. With the help of his sister's friend, they follow a trail of clues to a clinic in the mountains of Italy where a terrifying secret experiment has been conducted. The results are so threatening to the foundation of the Church that some will do anything to keep these secrets from being revealed.

As a young actor, Christensen gained critical acclaim for his role as a troubled teenager in Irwin Winkler's 2001 drama *Life as a House*. For his performance, Christensen was nominated for a Golden Globe Award and Screen Actors Guild Award. Christensen also received the award for "Best Breakthrough Performance" from the National Board of Review. With his breakout role as the young Anakin Skywalker in the latter two films of George Lucas' epic *Star Wars* prequel trilogy, Christensen found great commercial success.

Christensen recently starred opposite Samuel L. Jackson and Rachel Bilson in Doug Liman's sci-fi actioner *Jumper*, which grossed more than \$220 million worldwide. Christensen also starred in Billy Ray's *Shattered Glass*, which was the first feature film produced by his production company, Forest Park Pictures.

Other film credits include *New York, I Love You*, George Hickenlooper's *Factory Girl*, Sofia Coppola's *The Virgin Suicides*, Sarah Kernochan's *All I Wanna Do* and John Carpenter's *In the Mouth of Madness*.

Christensen is involved with the (RED) campaign and recently participated in a PSA featuring Bono, Javier Bardem, Don Cheadle, Penelope Cruz, Claire Danes, Hugh Jackman, Julianne Moore, Gabourey Sidibe, Gwen Stefani and the Jonas Brothers, among others.

THANDIE NEWTON (Rosemary) is a BAFTA Award winner who is not only one of the world's great beauties, but an actress of uncommon talent and range. Newton's big break came when she received rave reviews for her astonishingly original and bold performance as the title character in Jonathan Demme's *Beloved*, an adaptation of Toni Morrison's novel that co-starred Oprah Winfrey. She recently wrapped production on Tyler Perry's film adaptation of Ntozake Shange's play, "For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf." She stars opposite Whoopi Goldberg, Kerry Washington, Janet Jackson and Kimberly Elise. The film will be released in December of this year.

Newton was most recently seen in Roland Emmerich's *2012*, starring opposite John Cusack, Oliver Platt, Woody Harrelson, Amanda Peet and Danny Glover. The film grossed more than \$750 million worldwide.

Newton was praised for her work in the Academy Award[®]-winning Best Picture of 2006, *Crash*, the story of a multiracial group of characters whose lives interconnect following a car accident in Los Angeles. For her performance,

Newton won the BAFTA for Outstanding Supporting Actress and shared in a Screen Actors Guild Award for Best Ensemble.

Newton also starred in *RocknRolla*, written and directed by Guy Ritchie, opposite Gerard Butler and Tom Wilkinson, and Oliver Stone's *W.*, playing Secretary of State Condoleezza Rice opposite Josh Brolin, James Cromwell, Elizabeth Banks and Ellen Burstyn.

Other film credits include David Schwimmer's comedy *Run, Fatboy, Run*, opposite Hank Azaria and Simon Pegg; Gabriele Puccino's critically acclaimed box-office hit *The Pursuit of Happyness*, opposite Will Smith; Jonathan Demme's contemporary romantic thriller *The Truth About Charlie*, inspired by Stanley Donen's 1963 film *Charade*; and the John Woo-helmed action hit *Mission: Impossible 2*.

JOHN LEGUIZAMO (Paul) is a multi-faceted performer and Emmy Award winner who has established a career that defies categorization. Powered by his boundless energy and creativity, his work in film, theater, television and literature covers a variety of genres and continually threatens to create a few of its own.

Last year, Leguizamo reprised his voice-over role as Sid in *Ice Age 3: Dawn of the Dinosaurs*. Leguizamo has consistently added depth and character to the *Ice Age* franchise and worked with voice talents such as Ray Romano, Denis Leary and Queen Latifah.

In the live action world, Leguizamo recently starred in *Nothing Like the Holidays*, opposite Debra Messing and Alfred Molina. The film is a heartwarming family dramedy about three siblings who return to their parents' home in Chicago's Humboldt Park for the holiday season. Leguizamo also starred in the indie *Where God Left His Shoes*, playing a struggling boxer desperate to find a home for his family during the holidays.

Leguizamo's other recent film credits include *Love in the Time of Cholera*, opposite Javier Bardem and Benjamin Bratt; *The Happening*, opposite Mark Wahlberg; *Righteous Kill*, opposite Robert De Niro and Al Pacino; *The Babysitters*, opposite Cynthia Nixon; and *The Take*, opposite Rosie Perez.

Raised in New York City, Leguizamo studied acting with Lee Strasberg and Wynn Handman at New York University. Over the years, Leguizamo has lent his talents to a slew of major motion pictures including *Gamer*, *Miracle at St. Anna*, *Land of the Dead*, *The Groomsmen*, *Lies & Alibis*, *Assault on Precinct 13*, *Sueno*, *Spin*, *Moulin Rouge*, *Summer of Sam*, *King of the Jungle*, *Spawn*, *William Shakespeare's Romeo + Juliet*, *Dr. Doolittle*, *Carlito's Way* and *Casualties of War*.

For his performance as a sensitive drag queen in *To Wong Foo: Thanks for Everything, Julie Newmar*, Leguizamo garnered a Golden Globe nomination for Best Supporting Actor. He also won the ALMA Award for Best Lead Actor in *Nothing Like the Holidays*. Leguizamo previously received ALMA Award nominations for his roles in *Moulin Rouge* (Best Supporting Actor) and *King of the Jungle* (Best Lead Actor). He was also the recipient of the 2002 ALMA Award for Entertainer of the Year.

On the small screen, Leguizamo starred on Spike TV's limited series "The Kill Point" as the leader of a gang of bank robbers who had recently returned from serving in Iraq. The ever-versatile Leguizamo appeared as a guest star in 12 episodes of NBC's cornerstone drama "ER" during the 2005-2006 season and in 2006 did a guest-star arc on "My Name is Earl."

Leguizamo was seen on Broadway in a revival of David Mamet's "American Buffalo," starring alongside Haley Joel Osment and Cedric the Entertainer. In 1991, he created an Off Broadway sensation as the writer and performer

of his one-man show “Mambo Mouth.” The play’s HBO special led to his first television comedy special, Comedy Central’s “The Talent Pool,” for which he received a CableACE Award.

Leguizamo’s second one-man show, “Spic-O-Rama,” had an extended sold-out run in Chicago at the Goodman and Briar Street theaters before opening in New York. The play received numerous accolades including the Dramatists’ Guild Hull-Warriner Award for Best American Play and the Lucille Lortel Outstanding Achievement Award for Best Broadway Performance. “Spic-O-Rama” also aired on HBO, receiving four CableACE Awards.

“Freak,” Leguizamo’s third one-man show, ended a successful run on Broadway in 1998. Along with Tony Award® nominations for Best Play and Best Performance by a Leading Actor in a Play, the play netted Leguizamo Drama Desk and Outer Critics Circle awards for Outstanding Solo Performance. A special presentation of “Freak,” directed by Spike Lee, aired on HBO and earned Leguizamo an Emmy for Outstanding Performance in a Variety or Music Program.

In 2001, Leguizamo returned to Broadway with “Sexaholix...a Love Story.” Leguizamo was nominated for an Outer Critics Circle Award for Outstanding Solo Performance and the show received a Tony nomination for Best Special Theatrical Performance.

To add to his list of attributes, Leguizamo is also an accomplished author. Harper Collins published his autobiography, Pimps, Hos, Playa Hatas, and All the Rest of My Hollywood Friends, in October 2006.

Leguizamo currently resides in New York with his wife and two children.

JACOB LATIMORE (James) is proving at just 13-and-a-half years old that he will succeed at whatever he sets his mind to. The singer, actor and natural-born performer grew up around music, as his father and uncles comprised the inspirational quartet The Latimore Brothers.

By 2005, at nine years old, Latimore had made up his mind to pursue a career in music. With the support of his parents, he teamed up with local Milwaukee producers to record his first song, “Best Friend.” Several local radio stations caught wind of the song and his career really took flight when Radio Disney picked up the song.

Latimore was then featured on the station’s “Incubator” program, which profiles promising young artists around the country, and booked shows with other Radio Disney favorites such as B5. He booked his first-ever national television performance on the “Maury Povich Show” when producers watched videos on his MySpace page.

Latimore continued to make noise as his new single, “Superstar,” produced by the Corna Boys (Omarion, Marques Houston) and Rico Love (Beyoncé, Ciara, Pleasure P, Mario) charted on the Billboard R&B and hip hop sales charts with little to no promotion.

After being courted by numerous record label executives, Latimore signed with Jive Records in March 2010.

His natural talent as an actor gives Latimore another mountain to climb. After being discovered by talent agent Joy Pervis (Dakota Fanning, Lucas Till) in 2008, he booked several commercials, voice-overs and small roles on series such as “One Tree Hill.”

Latimore is attached to star in an upcoming feature film about the beloved Brazilian soccer star Pele.

TAYLOR GROOTHUIS (Briana) was destined for stardom at the ripe old age of three. Starring as the “junior partner” with her mom in a singing show, Groothuis was quickly discovered by a talent recruiter in Detroit. From there, the doors flew open and she was cast in five movies from July to November in 2009.

This budding actress stars in Dallas Jenkins' *What If*, starring Kevin Sorbo, Kristy Swanson, John Ratzenberger and Debby Ryan; *Flipped*, directed by Rob Reiner; *Highland Park*, starring Danny Glover and Billy Burke; and *A Year in Mooring*, starring Josh Lucas and James Cromwell.

In addition to her busy film career, Groothuis was recently a guest star on the CBS show "Medium" and a featured model for the prestigious Japanese children's apparel line Familiar.

ABOUT THE FILMMAKERS

BRAD ANDERSON (Director) was honored by *Variety* in '97 as one of the "Ten Leading New Independent Directors to Watch," thanks to his first film, *The Darien Gap*, which screened in competition at the '96 Sundance Film Festival.

In 1998 *Next Stop Wonderland*, featuring Hope Davis and Phillip Seymour Hoffman, was picked up at Sundance by Miramax. It won the Grand Prix and Audience awards at the Deauville Film Festival, as well as the Excellence in Filmmaking Award by the National Board of Review.

In 2001 he had the unusual experience of having two of his films simultaneously hit theaters, both to overwhelming critical praise: the romantic comedy *Happy Accidents* (IFC Films), which stars Marisa Tomei and Vincent D'Onofrio; and the psychological thriller *Session 9* (USA Films), which stars David Caruso, Josh Lucas and Peter Mullan.

In 2005 *The Machinist* (Paramount), starring Christian Bale and Jennifer Jason Leigh, premiered at Sundance and Berlin. It won the 2006 Silver Melies as part of the European Fantastic Film Festival.

His Hitchcockian thriller *Transsiberian*, which he co-wrote, premiered in 2008 at Sundance. It was shot in Lithuania, Spain and China and stars Woody Harrelson, Emily Mortimer and Ben Kingsley.

Projects in development include: a Brazilian musical called *Non Stop to Brazil*; an adaptation with Scott Kosar of JG Ballard's novel Concrete Island; and an adaptation of the historical novel The Mapmaker's Wife.

His television credits include episodes of: "The Wire," "The Shield," "Fringe," "Treme," "Rubicon" and "Boardwalk Empire."

NORTON HERRICK (Producer) is chairman and CEO of The Herrick Company, Inc., one of the nation's most successful real estate investment firms with income property transactions totaling over \$4 billion. Over 45 years in business, the company today is considered a foremost authority on net lease real estate transacting and financing, including the ownership, structuring and financing of sale-leaseback transactions, including the recently announced \$190 million Clarian Saxony Medical Center Campus in Fishers, Indiana. The company is also involved in "green" transactions, including energy-producing power plants, which utilize biomass (turkey litter and wood chips) to generate electricity. As a real estate investment firm, The Herrick Company has earned a reputation as one of the fastest builders, acquisition decision-makers and closers in the country.

Mr. Herrick is also chairman and CEO of Herrick Entertainment, LLC, a motion picture and theatrical production and financing company committed to providing audiences with high quality films and Broadway shows. The company's current line-up of entertainment includes the 2009 winner of the Women Film Critics Circle award for best film, *My One and Only*, a witty, coming-of-age dramatic comedy starring Renee Zellweger and Kevin Bacon.

Herrick Entertainment is also involved with several award-winning Broadway shows, including as a producer of "Hair" (Winner 2009 Tony Award—Best Musical Revival), "Exit the King" (Winner 2009 Tony Award—Best Performance by a Leading Actor in a Play—Geoffrey Rush), "Promises, Promises" (Winner 2010 Tony Award—Featured Actress in a Musical—Katie Finneran) and as an investor in "West Side Story" (Winner 2009 Tony Award—Best Featured Actress in a Musical—Karen Olivo). Mr. Herrick was also producer of the Las Vegas show, "Hairspray," performed at the Luxor Hotel in 2006; the theater adaptation of J.R.R. Tolkien's The Lord of the Rings trilogy performed

in Toronto and London (2007-2008); and the Broadway revival of "American Buffalo" (2008). Mr. Herrick was also a producer of Dolly Parton's "9 to 5: The Musical" and Eugene O'Neill's "Desire Under the Elms," starring Brian Dennehy and Carla Gugino, both performed on Broadway in 2009 and as a producer and financier of "Spiderman Turn Off The Dark: The Musical," opening November 2010.

Mr. Herrick is a longtime supporter of progressive and humanitarian causes. He has served on the national board of directors for People for the American Way, the advisory board of the Make-A-Wish Foundation and the advisory committee of the National Multi-Housing Council. Mr. Herrick is also the recipient, along with President Ronald Reagan and Isaac Stern, of the Jerusalem 3000 Award, presented by Prime Minister Shimon Peres and most recently the recipient of the President's Medal from the University of Miami presented by its president, Donna Shalala.

CELINE RATTRAY (Producer) is the president of Mandalay Vision, the newly launched independent development, production and financing company. The company is committed to providing a supportive environment for filmmakers dedicated to making self-distinguished independent films that appeal to multiple demographics in the global marketplace and which stand out through defining the ever-changing landscape of independent cinema. Mandalay Entertainment Group is a strategic investor in Mandalay Vision.

Focusing primarily on innovative storytelling with premier talent, Mandalay Vision's first release is *The Kids Are All Right*, the 2010 Sundance Film Festival darling directed by Lisa Cholodenko and starring Julianne Moore, Annette Bening and Mark Ruffalo, which was purchased by Focus Features following a two-day bidding war that resulted in the biggest sale of the festival. The film was also recently honored with the Teddy Award for Best Feature Film at the 2010 Berlin International Film Festival and is the highest-grossing independent film this year.

Other upcoming releases for Mandalay Vision include *The Whistleblower*, a drama directed by Larysa Kondracki starring Rachel Weisz, Vanessa Redgrave and David Strathairn. The company is currently in postproduction on *Soul Surfer*, based on the autobiography of teen surfer Bethany Hamilton, which stars Dennis Quaid, Helen Hunt and Anna Sophia Robb. Mandalay Vision recently wrapped production on *Salvation Boulevard*, a comedic thriller based on the book by acclaimed author Larry Beinhart starring Pierce Brosnan, Jennifer Connelly, Ed Harris, Greg Kinnear and Marisa Tomei. Upcoming productions include *Here Come the Hellmans*, a dysfunctional family comedy directed by Sam Levinson and starring Demi Moore, Kate Bosworth, Thomas Hayden Church, Ellen Barkin and Ellen Burstyn, as well as the dark comedy *Bernie*, directed by Richard Linklater and stars Jack Black and Shirley MacLaine.

Prior to joining Mandalay, Rattray was a founding principal in Plum Pictures, which she ran with her partners Galt Niederhoffer and Daniela Taplin. In just six years, the prolific company produced 20 independent films including 10 Sundance Film Festival selections, one Toronto Film Festival selection and one Berlin International Film Festival selection.

Plum's festival wins include Sundance's prestigious Audience Award and Waldo Salt Screenwriting Award. Other nods for the company's films include a Gotham Independent Film Award, two Golden Globe nominations and two Independent Spirit Award nominations. In addition to its impressive slate of independently financed titles, the company also developed multiple projects for major studios including Fox, Paramount, Universal, Sony and New Line.

In 2008, Rattray was selected by *Crain's New York* for its prestigious "40 under 40" list, which features an impressive and diverse group of executives who have excelled in their fields. Plum Pictures has been profiled in *Forbes*, *The New York Times* and *Fast Company*, and was included on *The Hollywood Reporter's* "Indie Power List."

While with Plum, Rattray served as executive producer on the 2009 Toronto Film Festival entry *New York, I Love You*, a compilation of films by a roster of directors including Mira Nair, Josh Marston, the Hughes brothers, Brett Ratner, Yvan Attal and Shekhar Kapur. The cast featured an impressive lineup of notable actors such as Natalie Portman, Chris Cooper, Robin Wright, Ethan Hawke, Orlando Bloom, Blake Lively, Bradley Cooper, Shia LaBeouf and Rachel Bilson.

Also in 2009, Rattray produced both the Tribeca Film Festival selection *Trucker*, starring Michelle Monaghan, and *After.Life*, with Liam Neeson, Christina Ricci and Justin Long. *After.Life* was the closing night film of the 2009 AFI Film Festival and sold to Overture Films. Additionally, Rattray produced 2009 Sundance entry *The Winning Season*, which starred Sam Rockwell and Emma Roberts. It was one of the biggest sales of the festival, selling to Lionsgate.

With Rattray serving as producer, Plum's films in 2008 included Sundance entries *Diminished Capacity*, starring Matthew Broderick, Alan Alda and Virginia Madsen, and *Birds of America*, starring Matthew Perry, Ben Foster, Ginnifer Goodwin and Hilary Swank. *Diminished Capacity* sold to IFC and Paramount and *Birds of America* sold to First Look.

In 2007, Rattray had three films at Sundance: *Grace is Gone*, directed by James C. Strouse and starring John Cusack; *Dedication*, directed by Justin Theroux and starring Billy Crudup and Mandy Moore; and *Great World of Sound*, directed by Craig Zobel. The Weinstein Company bought *Grace is Gone* and *Dedication* following heated bidding wars, and *Grace is Gone* went on to win the coveted Sundance Audience Award and the Waldo Salt Screenwriting Award, as well as the International Critics' Prize at the Deauville Film Festival. It also received two Golden Globe nominations, one for Best Score and another for Best Song (by Clint Eastwood). *Great World of Sound*, which sold to Magnolia, won a Gotham Independent Film Award for Breakthrough Director and was nominated for two Independent Spirit Awards.

Plum's other credits include *The Ground Truth: After the Killing Ends* (2006) and *Lonesome Jim* (2005), directed by Steve Buscemi and starring Casey Affleck and Liv Tyler.

Prior to founding Plum Pictures, Rattray was hired by HBO as director of marketing and business development. During her three years at HBO, her main responsibilities included the development and launch of HBO on Demand, a service that allows consumers to access the best HBO programming at the time of their choice. Rattray also oversaw product development, marketing, operations and programming and also produced a monthly show exclusively for HBO on Demand with the participation of actors from "The Sopranos," "Sex and the City" and "Six Feet Under." Under Rattray's supervision, HBO on Demand grew into a major revenue stream for the network and is currently available nationwide.

Rattray graduated with a first-class degree in mathematics and philosophy from Oxford University. She trained as an associate in McKinsey's Media and Entertainment practice from 1998 to 2000, with clients including the BBC, Channel 4, the British Film Institute and Time Warner.

TOVE CHRISTENSEN (Producer) is president and chief operating officer of Forest Park Pictures, which he owns with his brother, actor Hayden Christensen. As a producer, Christensen shared in an Independent Spirit Award

nomination for Best Picture for the critically acclaimed drama *Shattered Glass*, which Forest Park Pictures produced with Tom Cruise and Paula Wagner. He also produced Fred Durst's *The Education of Charlie Banks*, starring Jason Ritter and Jesse Eisenberg, and is scheduled to produce *Poker Night*, starring his brother Hayden.

While under Christensen's guidance, Forest Park Pictures fulfilled the terms of a first-look deal with New Line Studios and an overall development deal with Bauer Martinez Studios. The company now has a multi-picture deal with Screen Gems.

Christensen is a graduate of the University of Pennsylvania.

LAWRENCE MATTIS (Executive Producer) gave up his career as an attorney to become the founder of Circle of Confusion, a New York-based management company representing writers and directors in the film industry. Despite starting with no clients and no prior experience in the entertainment industry, Mattis discovered that he actually knew a good script when he read one and has been very successful at launching new talent ever since.

Among Circle's clients are the Wachowski brothers (creators of *The Matrix* trilogy), Simon Kinberg (*Mr. & Mrs. Smith*, *X-Men 3*), Jaume Collet-Sera (*Orphan*), Gary Whitta (*The Book of Eli*) and emerging young filmmakers such as J.T. Petty (*The Burrowers*) and Hue Rhodes (*St. John of Las Vegas*). The company also represents video-game creators and comic-book authors, most notably the Eisner Award winners Brian Michael Bendis ("Powers"), Ed Brubaker ("Criminal") and Robert Kirkman ("Walking Dead").

From its humble beginnings on the East Coast, Circle of Confusion has grown to include a Los Angeles office and a more active production agenda. Circle has set up two dozen feature-film projects at studios, including most recently *Fire* at Universal with Zac Efron attached to star. In television, Circle has produced several pilots and is producing the new six-episode series "The Walking Dead," which will premiere on AMC this fall.

Circle also has a strategic partnership with its client Foundation 9, the largest independent video-game developer in the world, to create original IP franchises across multiple media platforms.

Mattis received his J.D. from Columbia University. Despite the fact that he has been repeatedly told that the film business is based in Los Angeles, he continues to live and work in New York City.

MICHAEL HERRICK (Executive Producer) is president of The Herrick Company, Inc., an investment company that, through itself and affiliated companies, analyzes investments in numerous industries including real estate, project finance and entertainment. Most recently, the company formed Herrick Entertainment with the goal of financing and producing several feature films over the coming years.

From 1993 to 2002, Herrick served as chief executive officer of MediaBay, Inc., a national NASDAQ-listed company specializing in the marketing and publishing of spoken audio content including audiobooks and classic radio shows. He developed the world's first audiobook membership club and oversaw the P&L and operations of four subsidiaries. Herrick also established and maintained strategic relationships and marketing agreements with various companies, including Microsoft, AOL Time Warner, Real Networks, Bertelsmann AG, BBC, CBS and NBC.

During his tenure, Herrick was instrumental in the completion of \$65 million in acquisitions of spoken audio-related companies, including The Columbia House Audiobook Club and Bertelsmann's Audiobooks Direct. He was also a key player in securing more than \$55 million in financing from such investors as the Harvard University Endowment Fund and a private fund managed by George Soros, including a \$32 million secondary public offering.

Herrick holds an M.A. from Columbia University and a B.A. from the University of Michigan.

ELAYNE HERRICK (Executive Producer) has been involved in the entertainment industry as executive producer for high-profile projects, primarily in the theater world. Herrick served as executive producer of the Las Vegas adaptation of the Tony Award-winning Broadway musical “Hairspray,” which was performed at the Luxor Hotel in 2006. She was also executive producer of the Kevin Wallace stage adaptation of J.R.R. Tolkien’s “The Lord of the Rings” trilogy, performed at Toronto’s Princess of Wales Theatre in 2006 and at London’s Theatre Royal Drury Lane in 2007.

KELLY McCORMICK (Executive Producer) is currently a manager and producer at Circle of Confusion responsible for finding and nurturing new writers and directors. She also develops television and film projects to produce with studios, such as *Children of Mars*, set up with Scott Rudin and Disney. She produces independent films such as *Saint John of Las Vegas*, starring Steve Buscemi and Sarah Silverman.

Previously, McCormick served as Creative Executive at Scott Rudin Productions in New York City, where she participated in developing such films as *Notes on a Scandal*, *The Manchurian Candidate*, *Team America*, *Failure to Launch* and *No Country for Old Men*. Prior to that, McCormick was Frank Oz’s assistant on *The Stepford Wives*.

Before venturing into feature film, McCormick created and produced the long-running television series “The Cold Case Files” for A&E and “Doctors Without Borders” for the National Geographic Channel.

She serves on the board of McCormick Group, a company that helps create foundations and pairs nonprofit organizations such as America Cancer Society and United Way.

UTA BRIESEWITZ (Director of Photography) was born and raised in Leverkusen, Germany. After graduating from the Berlin Film and Television Academy, Briesewitz moved to America to attend the American Film Institute (AFI) in Los Angeles. During her studies, she was awarded the Mary Pickford Foundation Award for outstanding work in cinematography as well as a scholarship from the Carl Duisberg Foundation to fund her second year at AFI.

Before she graduated and received her M.F.A. degree, Briesewitz shot her first independent feature, *Next Stop Wonderland*, directed by Brad Anderson. They continued their collaboration with *Session 9*, one of the very first films shot in high definition video to receive a theatrical release. Other feature credits include *XX/XY*, *The TV Set* and *Walk Hard: The Dewey Cox Story*.

Briesewitz’s strong resume soon got her noticed by producer Robert Colesberry, who hired her to shoot the critically acclaimed HBO series “The Wire” on location in Baltimore. Her other television credits include the Emmy nominated “Homeless to Harvard,” the miniseries “Thief,” the pilot for “John from Cincinnati,” the telefilm “Life Support” and five episodes of “Hung,” all for HBO, as well as the pilot for Showtime’s “United States of Tara.”

In 2007, Briesewitz was honored by Women in Film and Kodak with the Kodak Vision Award.

She is currently shooting Jason Winer’s feature film *Arthur*.

STEPHEN BEATRICE (Production Designer) is celebrated in his field for unique designs that re-imagine and expound on the natural architecture around them. A true collaborator, he focuses his career on crafting scenes

audaciously, in new, fun and innovative ways. Ever a student of his surroundings, Beatrice pulls inspiration from photography, architecture, art and fashion. A trademark style of his work comes in his ability to recreate natural organic sets. Whether looking at the severe backdrop and tremendous detail employed in *The Woodsman*, the warm, natural environment of home and classroom recreated in *Then She Found Me*, or the magnificent reinvention of a 1980s amusement park in *Adventureland*, Beatrice has a natural eye for everyday details.

Among the roster of films he has contributed to in the last 15 years are such award-winners as *Roger Dodger*, starring Campbell Scott and Isabella Rosselini (2002); *Love Liza*, with Philip Seymour Hoffman (2002); *The Woodsman*, starring Kevin Bacon (2005); and *SherryBaby* (2006), starring Maggie Gyllenhaal. Recent projects include the Iraq war film *The Messenger* (2009), starring Woody Harrelson and Ben Foster; *Then She Found Me* (2007), starring and directed by Helen Hunt, and *Adventureland* (2009), starring Kristen Stewart and directed by Greg Mottola.

Beatrice grew up in Wickford, Rhode Island. He spent summers studying painting and drawing at The Rhode Island School of Design (RISD). In 1990, he entered the film program at Syracuse University's School of Visual and Performing Arts, graduating in 1994.

Upon moving to New York City in 1995, Beatrice began art directing on a string of independent films. Attracted to new styles of filmmaking, he sought smaller, riskier projects, such as Harmony Korine's *Julien Donkey-Boy* (1999). In 2000, he was hired to work on the boxing film *Girlfight*, which went on to win awards at The Cannes Film Festival, the Independent Spirit Awards and the Sundance Film Festival, where it was awarded the Grand Jury Prize.

JEFFREY WOLF (Editor) is a world-recognized feature film editor who has applied his proven skill at cutting comedy and drama to help create some of the most entertaining films of the last two decades. He has recently edited a wide range of independent films such as the drama *Lake City*, starring Sissy Spacek, and the comedy *First Sunday*, with Ice Cube and Tracy Morgan. Last year, he worked with Lasse Hallstrom on *Dear John* (2009). His resume also includes *Holes* (2003), based on the 1999 Newbery Medal-winning novel by Louis Sachar, and several John Waters films.

Wolf enjoys working in multiple film genres, from the slapstick antics of *Billy Madison* (1995) to the fun and adventure of the cherished childhood favorite *Madeline* (1998) or the serious Emmy-winning drama "Andre's Mother" (1990).

During much of his career, Wolf worked as editor and second unit director on the innovative films of the late director Ted Demme, including the smart dark comedy *The Ref* (1994) and the dramatic, character-driven comedy *Beautiful Girls* (1996). Other collaborations with Demme include *Monument Ave.* (1998, aka *Snitch*), *Who's the Man?* (1993) and *Life* (1999).

Demme and Wolf collaborated with Jonathan Demme on "Subway Stories" (1997) for HBO. Wolf also edited twice for legendary filmmaker Arthur Penn on *Four Friends* (1981) and *Penn & Teller Get Killed* (1989). Other great films on Wolf's resume include *Network* (1976), *Mikey and Nicky* (1976), *Baby, It's You* (1983), *Honeysuckle Rose* (1980), *The Godfather Saga* (1984) and *The Wiz* (1978).

In 2008, Wolf directed *James Castle: Portrait of an Artist*, an award-winning documentary that delves into the life of a deaf, self-taught American folk artist who learned to communicate effectively through his art.

Wolf has been recognized by his acceptance into some of the industry's most prestigious organizations, including the Academy of Motion Picture Arts and Sciences (AMPAS) and the American Cinema Editors (A.C.E.)

DANIELLE HOLLOWELL (Costume Designer) began her film career as a wardrobe production assistant on Spike Lee's *Clockers*. She quickly moved on to features such as *Money Train*, *Shaft*, *Bamboozled* and the Academy Award-nominated drama *Amistad*. She has been nominated for several awards, including the Costume Designers Guild's Best Fantasy Costume Design honor, for her work on *Undercover Brother*.

Hollowell has worked with acclaimed directors including Steven Spielberg, John Singleton, Spike Lee and Joe Ruben. She has since collaborated with director Malcolm Lee on six films, including *The Best Man*, *Undercover Brother*, *Roll Bounce*, *Welcome Home*, *Roscoe Jenkins* and most recently, *Soul Men*. Other projects include three seasons of the Emmy-nominated Comedy Central series "Chappelle's Show."

LUCAS VIDAL (Original Music) acquired a strong classical background at the Arturo Soria Conservatory in Madrid before he graduated from the renowned Berklee College of Music, where he was granted three of their most important awards, including the honor for best film scoring/composition and a scholarship rewarding his academic accomplishments.

Vidal made history at Berklee by becoming the youngest student to compose and record the score for a feature film with an 80-piece orchestra. Only a few months later, he was already recording his ninth full orchestra session for an animated film. It brought together 160 musicians, orchestra and choir, at the world famous Boston Symphony Hall. Thereafter, Vidal moved to New York and continued his studies under the guidance of Richard Danielpour while attending the Julliard School of Music.

Throughout his career, Vidal has always considered film scoring an independent art form. He was exposed to the intricacies of music composition at a very young age, allowing him to develop his distinct style of composition and a unique use of "longhand" writing skills. Moreover, he has acquired a significant musical background throughout the years, making his composition style extremely versatile and expressive in different genres. A perfectionist at heart, Vidal conducts his own pieces, valuing each composition's individual qualities and his personal involvement in the project.

The Island Inside, starring Geraldine Chaplin, is just one feature film on a resume that includes the NBC Universal Television production "Hammer of the Gods," for which Vidal was nominated for the Best Music award at the prestigious Ubeda Film Music Festival.

The composer has just completed music for an advertisement for Marlboro and the soundtrack for a Wii video game, as well as collaborating with both the Boston Ballet and Berlinstaat Ballet. Vidal has recorded more than 100 sessions in most of the major studios in North America and Europe (Brussels, Madrid, Prague, Kiev, etc.).

Today, Vidal splits his time between Madrid and Los Angeles, composing music for many different projects.

JOHN BAIR (Visual Effects Designer) has worked as a visual effects/animation supervisor and creative director on numerous feature film and broadcast productions. Throughout his career, he has been captivated by both the creative arts and new technologies, and years of experience in combining the two have given him unique perspectives on design, visual effects and post-production.

Bair is currently the owner and Visual Effects Director of digital effects house Phosphene in New York City. Prior to that, he was Creative Director and Visual Effects Director at Guerilla FX and the Creative Director for Edgeworx, Inc.

Recent noteworthy works include visual effects for the summer hit *Salt*, visual effects and title design for the Oscar®-nominated drama *The Messenger*, visual effects for Barry Levinson's HBO movie "You Don't Know Jack," visual effects and title design for Charlie Kaufman's *Synecdoche, New York*, visual effects and title design for *New York, I Love You*, animated sequences for Michel Gondry's *Be Kind Rewind* and animated sequences for John Cameron Mitchell's *Shortbus*. He is currently supervising and/or designing visual effects for several upcoming films including Jody Foster's *The Beaver* and *The Adjustment Bureau*.

Productions to which Bair has contributed have garnered multiple honors, including Official Selections at the following film festivals: Cannes, Sundance, Tribeca, Toronto and Berlin. They've won two Peabody Awards, a CINE Golden Eagle, a PROMAX/BDA Award and an International Monitor Award.

A partial list of Bair's clients include Bravo, Columbia Pictures, The Discovery Channel, Disney, Florentine Films, Focus Features, The History Channel, Likely Story, Miramax, NBC Universal, New Line Cinema, Paramount Vantage, PBS/NOVA, Plum Pictures, The Sci-Fi Channel, Screen Gems, Sony Pictures Classics, ThinkFilm, TLC, Viacom and The Weinstein Company.

Bair's animated short *First Life* was an Official Selection for the SIGGRAPH 2004 Animation Theater.

MAIN TITLES

HERRICK ENTERTAINMENT presents

A MANDALAY VISION production
in association with CIRCLE OF CONFUSION
and FOREST PARK PICTURES

A film by BRAD ANDERSON

HAYDEN CHRISTENSEN

THANDIE NEWTON

and JOHN LEGUIZAMO

“VANISHING ON 7TH STREET”

Introducing JACOB LATIMORE

Executive Music Producer: HOWARD HERRICK

Music by: LUCAS VIDAL

Visual Effects Designer: JOHN BAIR

Costume Designer: DANIELLE HOLLOWELL

Editor: JEFFREY WOLF, A.C.E.

Production Designer: STEPHEN BEATRICE

Director of Photography: UTA BRIESEWITZ

Co-Producers: PAM HIRSCH
 PETER PASTORELLI
 RIVA MARKER

Executive Producers: ELAYNE HERRICK

MICHAEL HERRICK
PETER GRAVES

Executive Producers: LAWRENCE MATTIS
KELLY MCCORMICK
KEN HIRSH
NICK QUESTED

Produced by: NORTON HERRICK

Produced by: CELINE RATTRAY
TOVE CHRISTENSEN

Written by ANTHONY JASWINSKI

Directed by BRAD ANDERSON

END CREDITS

Unit Production Manager	Pamela Hirsch
First Assistant Director	Thomas Fatone
Second Assistant Director	Patrick D. Gibbons

Financed by	Herrick Entertainment
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Associate Producers	Joseph Surace Nic Marshall Evan Herrick
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Casting by	Matthew Lessall, C.S.A
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Music Supervisor	Liz Gallacher
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CAST

Luke	Hayden Christensen
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Paul
Rosemary
James
Briana
Concession Girl
Security Guard
Chicago Reporter
Patient
Paige
Male TV Anchor
Female TV Anchor
Bike Messenger
Chinese Reporter

John Leguizamo
Thandie Newton
Jacob Latimore
Taylor Groothuis
Jordon Trovillion
Arthur Cartwright
Neal Huff
Hugh Maguire
Erin Nicole Brolley
Stephen Clark
Carolyn Clifford-Taylor
Larry Fessenden
Nick Yu

Stunt Coordinator
Stunt Double (Luke)
Stunts

Peter Malota
Ele Bardha
Danny Cook
Miles Robinson
Bob Stuart

Art Director
Art Department Coordinator
Assistant Art Department Coordinator
Art Department Intern

Scott Anderson
Mary Ellen Murphy
Michele Campbell
Michael Trosper
John Valkevich

Construction Coordinator
Construction Foreman
Carpenter

James Corley
John Tracy
Jason Baker
Jino Dinello
John Harrington
Joseph Parise
Thomas Scott
Joseph Corvaia

Charge Scenic
Scenic Painters

Ronald Hill
Ross Attard
Kim Fay
John Hickok
Jeremy Runstadler

Set Decorator
Leadman

Selina van den Brink
Phillip "Puk" Holman

On Set Dresser
Key Set Dressers

Swing Set Dressers

Set Dressers

Prop Master
Assistant Prop Master
Third Props
Additional Props

Buyer

Script Supervisor

Costume Supervisor
On Set Costumer
Costumer
Costume Department Intern

Department Head Make-up Artist
Assistant Makeup Artist
Department Head Hair Stylist
Assistant Hair Stylist
Additional Hair Stylist

Digital Image Technician
First Assistant Camera A
Second Assistant Camera A
B Camera Operator/ Steadicam
First Assistant Camera B
Second Assistant Camera B
Additional Assistant Camera
Digital Loader

Kemper Harris
Justin Mutschler
Ted van den Brink
Rory Blanchard
Lori Brooks
Daniel Collick
Jeff Graham
Charles Brandt
Dallas Griffin
David Healy
Jerry Sanders
Adam Bogos
Philip Beesley

Michael Powsner
Josh Visser
Nick Ryckert
Michael Barberi
Douglas Kolbicz

Casey Kaufman

Paula McKinney Tucker

Ariel Gold
Ryan Lennon
Hilary Sahn
Jenna Ritter
Ronit Pinto
Sarah Lapinski

Persefone Karakosta
Jessica Hernandez
Colleen Callaghan
Jennifer Syts
Jeannette Moriarty

Dale Hunter
Theda Cunningham
Greg Dellerson
Ray Collins
Chris Wittenborn
Ian T. Henderson
Rigney Sackley
Phillip Walter

Digital Dailies
Stills Photographer

Blasé Theodore
Mark Preston
Mark Prokop

Sound Mixer
Boom Operator

Anton Gold
Joel Reidy

Gaffer
Generator Operator
Electrician
Best Boy Electric
Electrics

Paul McIlvaine
Paul Birk
Jim Buford
Craig Gleason
Jim BuFord
Paul Caris
John Dillon
David Favenyesi
Jeff Harkes
Chris McLeod
Adam Peabody
Todd Lambert
John Woodsmall

Swings

Key Grip
Best Boy Grips

Paul Goodstein
Josh Denering
Benjamin Peiny
Chad Barrow
Larry Ray Skinner
Phillip Beesley
Danny Berro
Floyd Black
Ryan Elvira
Robert Krasofsky
Aaron Mohr
Reginald Stanley
Mark A. Strachan

A Camera Dolly
B Camera Dolly
Grips

Techno Crane Operators

Robert Henning
Mark Woods

Location Manager
Key Assistant Location Manager
Key Assistant Location Manager
Unit Set Production Assistant

Peter Martorano
Russell R. DeVriendt
Sarah Goller
Tim McClure

Local Casting (Detroit)

Kathy Mooney
Janet Pound

Casting Associate (New York)
Extras Casting

Mark Gerrard
Rose Gilpin
Kathy Remski

Assistant to Mr. Anderson
Assistants to Mr. Herrick

Christopher Young
Lela Castellanos
Vicky Blevins
Mackie Burt

Assistant/Intern to Mr. Herrick

Production Coordinator
Production Secretary
Second Second Assistant Director
Office Production Assistants

Susan T. Parsons
J. Timothy Krusko
Kim Thompson
Roze Uka-Berisaj
Yatta Calhoun
Sara Andrews
Kathryn Arnold
Bridget Thomas

Office Production Intern
Assistant to Ms. Newton

Anthony "Tony" Foster II
Katherine W. Warnock

Accountant for Herrick Entertainment
Production Accountant
First Assistant Accountant
Accounting Clerk
Assistant Accountant
Post Production Accountant
Assistant Post Production Accountant
Post Accounting Services Provided by

Nick Kermalli
Mary Jane Faris
Andrea M. Asaro
Donna L. Damiano
Cindy Anderson
Emily Rice
Alix Large
Rice Gorton Pictures

Key Set Production Assistant
Set Production Assistants

Jeff Solano
Todd Baize
Jodi Gabrielle Beals
Aaron Dimick
Thanh Hoang
Paul Isakson
Ashor "Art" McDonald
Courtney McFadden
Sharon Medford
SuAnn Mitchell
Ken Ochalek
Thomas Record
Cale Schultz
Rich Simmons
David Sniderman

	Steven Sweet
	Jil Szewski
	Phil VanSpronsen
	Geoff Wehner
	Brian Wooten
Transportation Coordinator	Kurt Knudsen
Teamster Captain	Ronald P. Kudzia
Transportation Captain	Franco Rea
Fueler / Generator	Thomas Koenig
Wardrobe Trailer	Richard Lindahl
Shuttle Van #1	Al Claramunt
Shuttle Van # 2	Vic Venegas
Hair / Makeup Trailer	Tim Fuzi
Electric/Production Truck	Mike Chisholm
Camera/Sound Trailer	Keith Welch
Props Trailer	Patrick Meehan
Grip Truck	Edward Bockstahler
Cast Driver	Kevin Weakley
Post Production Supervisor	Riva Marker
First Assistant Editor	Jesse Avena
Post Production Consultant	Anthony Brandonisio
Post Production Interns	Alish Erman
	Monica Terry
	David Williams
	Lauren Grimshaw
	Aarika Patel
Re-Recording Mixer / Supervising Sound Designer	Lewis Goldstein
Sound Effects Editor	Rusty Dunn
Dialogue/ADR Editor	David Briggs
Backgrounds Editor	Patrick Cicero
Assistant Sound Editors	Alex Soto
	Thomas Ryan
Foley Artist	Shaun Brennan
ADR Technician	Michael Suarez
Audio Producer	Jeanne Sison
Music Editor	Jamie Lowry
Visual Effects by	Phosphene
Visual Effects Designer	John Bair

Visual Effects Producer
Lead Digital Artists

Renuka Ballal
Brian Finney
Marci Ichimura
Thomas Panayiotou

Digital Artists

Aaron Raff
Mark Rubbo
Ariel Frost
Brian Haimes
Thom Lynch

3D Artists

Peter Richardson
Tara Richardson
Molly Schwartz
Djuna Wahrab
Scott Winston
Christian Lowe
Nathan Meier
Vance Miller

Visual Effects Executive Producers

Vivian Connolly
Chris Connolly

Digital Intermediate Finishing Services

Goldcrest Post

Digital Intermediate Colorist

John J. Dowdell III

Digital Intermediate Finishing Artist

Peter Heady

Video Technician

Ben Lay

Supervising Digital Intermediate Producer

Tim Spitzer

Digital Intermediate Producer

Jeanne Sison

Digital Film Transfer by

Alpha Cine Labs, Seattle

Digital Film Services

Marc Brown

Senior Color Timer

Bill Scott

Digital Film Producer

Jannat Gargi

Dolby Engineer

James Nichols

Title Design by
Managing Producer

Click 3X

Titles Producer

David Edelstein

Creative Producer

Maddy Yasner

Title Designer

Steve Tozzi

Animators

Ders Hallgren

Dave Rogers

Titles Editor

Tom Mattheu

Jeremy Baumann

Offline Editorial Provided by

Final Frame, NY

Sound Editorial Provided by

Postware

ADR recorded at

Goldcrest Post
Delux Post Production,
Toronto
De Lane Lea, London

Special Effects Supervisor
Special Effects Coordinator
Special Effects Foreman
Special Effects Technician

Russell Tyrrell
Robert Tyrrell
Dean Tyrrell
Dennis Cnudde
Mark Tyrrell

Special Effects Supervisor
Special Effects
Coordinator
Special Effects Foreman
Special Effects Technician

Russell Tyrrell
Robert Tyrrell
Dean Tyrrell
Dennis Cnudde
Mark Tyrrell

EPK Camera
EPK Sound
Product Placement

Jody Huellmantel
Saul B. Kalbfeld
Dana Wilkey, Adwil Agency

Caterer
Head Chef
Catering Coordinator

Michigan Crafty and Film Production Catering
Eric Carlson
Sherri Ettore-Carlson

Craft Service
On Set Craft Service

Sopranos Catering
Vince Vettese

Additional Caterer
Head Chef
Catering Coordinator
Craft Service

Lakeland Banquette Event Centre
Keith Gibbons
Kelly Engel
Cheryl Cromie
Tairon Gaffney

Caterer Prep Cook
Caterer Wait Staff

Jon Zube
Allen Brioc
Scott Jiminey
Gary Swartz

Animal Wrangler
Set Medic

Mary Dixon
Sandy Evanski
John Lewis

Tutor

Mary Plato

Music Produced by	Lucas Vidal
Executive Score Producer	Steve Dzialowski
Orchestrator	Tim Rodier
Score Editors	John Mooney
	Greg Vines
Score Coordinators	Nicolas Godefroy
	Phillip Boucher
Music Score Mixer	Steve Kempster
Music Contractor	David Sabee
Protools Operator	Shin Miyazawa
Music Score Recorder	Reed Ruddy
Music Recorded at	Studio X, Seattle
Score Recorded and Mixed at	The Village Recorder
Score Production Services by	Music and Motion Productions

Music Services Provided by Cutting Edge Group

"Hello Little Boy"

Written and Performed by Mildred Anderson
Licensed by Arrangement with Prestige Music (BMI)
Courtesy of Prestige Records / Concord Music Group, Inc.

"Have You Ever Loved Someone"

Written by Joseph Duncan
Performed by The Vocaleers
Licensed by Arrangement with Music Sales Corporation
Courtesy of Music Sales Corporation

"Keep On Lovin' You"

Written by Woodrow "Buddy" Johnson
Performed by Ella and Buddy Johnson
Licensed by Arrangement with Music Sales Corporation
Courtesy of Music Sales Corporation

"Let Up"

Written and Performed by Abbey Lincoln
Licensed by Arrangement with Orpheum Music (BMI)
Courtesy of Riverside Records / Concord Music Group, Inc.

"The Bells"

Written and Performed by Al Smith
Licensed by Arrangement with Prestige Music (BMI)
Courtesy of Prestige Records / Concord Music Group, Inc.

"So Tenderly"

Written by Howard Herrick (ASCAP)

Produced by Steve Lindsey and Dillon O'Brian

Published by XHMHX Music

"Forever"

Written by Lamont Herbert Dozier, Freddie Gorman, Brian Holland

Performed by The Marvelettes

Licensed by Arrangement with Stone Agate Music; Jobete Music Co. Inc.

Courtesy of Motown Records

Under License from Universal Music Enterprises

"Goodbye My Angel"

Written by Howard Herrick (ASCAP)

Published by Minster Hill Publishing Company

"Your Good Thing (Is About To End)"

Written by Isaac Hayes and David Porter

Performed by Mable John

Licensed by Arrangement with Irving Music, Inc. (BMI)

Courtesy of Stax Records / Concord Music Group, Inc.

For Mandalay Vision

Senior Vice President
Production Executive
Junior Development
Executive

Hardy Justice
Nic Marshall
Jenny Halper

Production Legal Services

Irwin M. Rappaport, P.C.

Herrick Entertainment Counsel

Loeb and Loeb

Mickey Mayerson & Kevin Garlitz

Camera Equipment
Provided by

Lighting Equipment
Provided by

Production Vehicles
Provided by
Picture Cars Provided
by

Fletcher
Camera/Chicago,
IL
Paskal
Lighting/Los
Angeles, CA

Hertz Enterprise

Kurt Knudsen

Paul Goodpaster

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