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# THE ROAD

Production Notes

Running Time: 1 hour 53 minutes

Rated R by the MPAA

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## THE ROAD

Based faithfully on Cormac McCarthy's beloved, best-selling and Pulitzer Prize-winning novel, *THE ROAD* is the highly anticipated big screen adaptation of McCarthy's (author of *No Country For Old Men*) poignant tale of humanity and survival. Starring Academy Award-nominee Viggo Mortensen, John Hillcoat directs an all-star cast featuring Charlize Theron, Robert Duvall, Guy Pearce, Michael Kenneth Williams and young newcomer Kodi Smit-McPhee in this epic post-apocalyptic story of a father (Mortensen) and his young son (Smit-McPhee) as they avert danger at every turn, journeying across America to reach the coast.

\* \* \*

Cormac McCarthy has a storied and celebrated history of writing novels that showcase humanity – including some of the barren deserts of humanity. Author of ten books, including *Blood Meridian*, *All the Pretty Horses* and *No Country for Old Men*, McCarthy threads his work with elements of desolation, death, anger, and intensity. *THE ROAD* is established as a post-apocalyptic novel of contrasts – horrific destruction is paired next to warm, critical moments of hope and faith. It serves as a powerful parable that evaluates what the world would be like should humanity run unchecked but also shows the persistent hope that still exists in unfathomable wreckage.

The Man (Viggo Mortensen) and The Boy (Kodi Smit-McPhee) – "each the other's world entire," as McCarthy describes them in his novel – are on the move with all their precious possessions—whatever food and clothing they can uncover, utensils and tools, plastic bags, tarps, blankets and anything else to keep warm in the freezing outdoors.

The Road presents the audience with a world that is a shell of its former glory. Gone is the social structure, along with the order and beauty of the world. In this new reality, the whole mission of the father is to journey to the coast in hopes of finding safety and warmth. But the journey isn't easy; the perilous unknown exists in every forward step.

As The Man and The Boy travel along on foot, following the once-magnificent American highway system west toward the ocean, they hide in the woods and in old, abandoned structures, any shelter they can improvise that keeps them safe from the elements and the wandering bands who would think nothing of taking everything from them. They come across all sorts of desperate people. There is a road gang, a bunch of tough men who have somehow managed to fuel their truck. There are scavengers and hunters of anything that moves. And there are all manner of thieves.

*THE ROAD* is an adventure story, a horror story, a road movie and ultimately a love story between a father and his son, between a man and his wife, as it is a celebration of the inextinguishable will to live. It is a thrilling evocation of human endurance and an unflinching examination of people at their worst—and at their best.

## **BRINGING THE ROAD TO THE SCREEN**

Like all the other filmmakers involved in making this movie, director John Hillcoat was deeply moved by the experience of reading Cormac McCarthy's page-turner *THE ROAD*. He saw instantly, he says, that it would be great movie material given its themes:

“It can be viewed as a more mythic metaphoric journey of the soul, a fable, an adult fairytale about the passing of one generation to another, that inescapable reality of mortality and the archetypal parent's greatest fear, guilt and heartbreak in leaving the child behind (and by extension everyone's fear of being left behind utterly alone). On another level is the morality tale, an urgent wake-up call to us all where kindness, trust, hope and faith must prevail against all odds in the face of impending destruction and horror. On another is the immediate visceral reality of a dark epic adventure filled with terror and tenderness. . . As we all bear witness to a new age of violent global conflict together with the specter of apocalyptic environmental catastrophe, *THE ROAD* manages to tap into our collective psyche with the force of a universal nightmare. It evokes our deepest and darkest fears —and with prescience and lucidity addresses what matters most.”

When Nick Wechsler received the novel, he couldn't put it down. "I read the novel the evening that it was given to me and I thought it was an extremely powerful, emotional experience—the story of the father and the son and the journey they take and the passing of the fire, the passing of the idea of humanity from one to the other and back again.”

"And I also thought that there were some good genre elements as well. The suspense and tension of the need to survive in an extremely hostile world—really obvious elements to make into a movie. I thought that an apocalyptic world is challenging but that the emotional core of the piece was so fresh and so powerful that that's what would shine through in the making of a movie."

Wechsler invited Rudd Simmons to come aboard as the film's executive producer, having already established his choice of John Hillcoat to direct. Says Wechsler, “What was interesting to me was what he did with the landscape and how much the characters seem to come right out of the landscape. *THE ROAD* is a fairly simple story in a way but it's mythic and the characters seem to just come right out of the earth."

One thing in particular that impressed Wechsler about the director's process was how prepared and how focused Hillcoat was on exactly how he was going to transform this novel into a movie. "At the very beginning John wrote a position paper—and I've never had that on any of the movies I've done," he says. "It was about three or four pages of what he was looking for, the themes that he was interested in, it had to do with genre and the overall look he wanted for the movie, and along with it were a lot of photographs.

"It was a pretty great thing because we gave this to everyone who came onto the project and right off the bat we were all on the same page. We knew exactly what he was looking for. We knew exactly what it was he saw in the story," he says.

"What makes a really good adaptation is if the filmmaker finds something in the book that he is passionate about and tells the story from that point of view," Simmons adds. "And we knew what that was for John."

In adapting the book, the filmmakers took great pains to retain the simple, gut-wrenching directness of it while bringing in some universal truths about this collective psyche so that a science fiction story about the end of the Earth could work alongside some of the most common fears of our post-9-11 era—global warming and the real possibility of a monumental natural catastrophe due to mankind's abuse of the planet. However, Hillcoat is very clear to point out that what actually happened to the world doesn't truly matter to this story:

“What I loved about the book is you don't even know what happened. If a disaster of that scale occurred, whether it's nuclear or a comet or whichever way it goes, from that day on, it would be

irrelevant about exactly what happened and what caused it. From that day on, people are fighting to cope with the radical change.”

In scouting locations, the filmmakers gravitated toward natural disasters that wiped out huge swaths of territory, leaving it in a ravaged state. Prepping the film, Hillcoat embarked on a long journey with Simmons and his longtime production designer Chris Kennedy, in which they sought out places around the country that had been ravaged in that way, knowing that the locations would connect the audience with a modern-day horror story that *could* happen here. These distressed landscapes would tap into the collective American psyche by referring to some major traumas that devastated parts of this country.

"What was great about the book was that incredible, visceral reality to it," says Hillcoat. "Neither Chris or myself have ever really liked apocalyptic films that much as a genre. But this felt so different from anything else. So we immediately thought this story seems to tap into experiences of natural disasters and man-made disasters—so why not utilize all of that.

"So we immediately began doing a lot of research in which we were basically looking at man-made and natural disasters that have occurred, and that's what led us to things like New Orleans post-Katrina, and Mount St. Helens in Washington and mining in central Pennsylvania and around Pittsburgh where that industry left a kind of man-made disaster area in terms of the landscape—what's left of it. So the process was about utilizing all those things and gradually piecing it all together. It was like this huge tapestry."

### **THE BOND BETWEEN THE MAN AND THE BOY**

*He knew only that the child was his warrant.  
He said: If he is not the word of God God never spoke.*



For producer Paula Mae Schwartz the story was eminently filmable because of its inherent hopefulness and the tender emotional core of the novel. She says:

“We admired Cormac McCarthy very much, thought he had an original voice, and this particular book captured a unique love story between a father and son. We felt that the power of the love between the father and the son was palpable—so strong that it helped mankind survive after the apocalypse. So it's the ultimate story of survival.”

Viggo Mortensen, who was nominated for an Academy Award for his riveting performance in *EASTERN PROMISES*, rooted his portrayal in the father-son dynamic as well. And though at the time he was offered the role, the actor was coming off a period of working a lot and looking forward to a break, he says, when he got the script and read the book, there was no way he couldn't do it.

"I thought, 'Wow, it's going to be pretty hard to say no to something like this, this kind of character.' It's one of those books that's hard to put down, once it gets going you want to know how it turns out," he says.

When *The Road* was first published, the novel was chosen by Oprah Winfrey for her influential book list, and that helped get it out there in the universal consciousness, to be accepted by the public in addition to the critics who have always sparked to McCarthy's work. "The reason so many people have read this book," adds Mortensen, "is that it really struck a chord in America. The story is universal. Any parent that cares about their kid, has these feelings, these doubts, these fears, these concerns. What's going to happen when I'm gone? Is my kid going to be all right? If my kid gets sick what's going to happen? But the main one is what will happen when I'm not around."

In this story, Mortensen notes, that basic human concern is cranked up a few notches because it takes place in a barren universe where every human certainty is gone. "It's taken to an extreme," he says. "It's not just that I'll be gone and his mother will take care of him or his aunt, extended family or just society somehow. There's

nobody. Zero. If I'm gone he's alone in the world. As extreme as that is, it still connects for people with their own families. Any mother, any father, how they feel about their child, what they worry about.

"So, all those things are worth exploring," he says of his preparation for playing The Man in this movie of McCarthy's dystopian saga, "I realized that I had that inside of me. I needed to just sort of look inside to play this."

The story of *THE ROAD* is simple, yet compelling, and though there are other characters, it's really about the father and the son. Mortensen says the deep questions the book raises were what led him to find the soul of his character:

"Because of what the story's about, and because of the thoughts I had when I first read the script and the book. It made me think about what's happening, what does the future hold? When we are no more, what does it mean? In a way, that's what this story is about. What happens when everything is taken from you? I mean everything. These two people, this man and this boy, that's what's happened. And when you think nothing else can be taken, the boy loses everything. Even more. That's a pretty good recipe for a drama, if it's handled right."

Essential to this dynamic of fall and redemption is McCarthy's distinction of good from evil. Those who "carry the fire" are the "good guys" and those who don't are the "bad guys" – a premise that becomes remarkably powerful in McCarthy's story. The Man identifies the "good guys" as those who keep trying. In a world so clearly flawed and so seemingly doomed, the good persist in carrying the fire, while the remainder of society retreats to a bottom-feeding place of inhumanity, greed and corruption.

But 'carrying the fire' is more than persistence and continuity – it is hope wed with human goodness. The fire is a symbol of a life that is lived on a higher, nobler level. It is the triumph of good over evil. And it is the responsibility of those who carry the fire to carry it faithfully. Viggo Mortensen continues on these themes:

"What happens when everything is taken from you? How do you behave, how do you react? How do you deal with people who you fear might take more things from you? Or people who have things that you don't have. And when you're tired, when you're afraid of them, how do you react. Do you act aggressively? Sometimes. Do you try to stay away from them? Probably. If you think you can, do you take their things? Sometimes you do, even if you think of yourself as a good guy. All those things happen in the story, all these tests. The tests of: what happens when you think everything's been taken from you. That's what carrying the fire means, even if you think they've taken everything from you, the fact that you're sitting here, thinking about it and complaining about it means they haven't. You're still here. Until you're not here, they haven't taken everything from you."

At the heart of *THE ROAD* is a story about a father's fear of being unable to protect his son and even worse leaving his son in a world, where he can't protect himself. Michael Chabon, who, like McCarthy, won a Pulitzer Prize for his novel *The Adventures of Kavalier and Clay*, writes about these themes in an essay on McCarthy's book:

"*The Road* is not a record of fatherly fidelity; it is a testament to the abyss of a parent's greatest fears. The fear of leaving your child alone, of dying before your child has reached adulthood and learned to work the mechanisms and face the dangers of the world, or found a new partner to face them with. . . And, above all, the fear of knowing – as every parent fears – that you have left your children a world more damaged, more poisoned, more base and violent and cheerless and toxic, more doomed, than the one you inherited."

**CHOOSING THE MAN**

*He woke in the dark of the woods in the leaves shivering violently.  
He sat up and felt about for the boy.  
He held his hand to the thin ribs.  
Warmth and movement.  
Heartbeat.*



For director Hillcoat, there was never any question that Viggo Mortensen should play the father. During the concept stage of pre-production, he says, his vision for the father was one of stolid strength heartened by a palpable inner vulnerability. His ideal for the role would be someone on the order of Gregory Peck. "It became clear that Viggo could be an everyman but also could have the intensity and the physicality the role demands. His character goes through a range of emotions."

If anyone could survive in a post-apocalyptic world, the director says, it would be Viggo. "It's such a challenging and extreme survival world that he has to do things that have to be credible," he says. And yet, the role requires not only physical verisimilitude, but the ability to show tenderness and inner strength. "For some actors it might be a stretch that they're so tender and sensitive to a child and yet be able to physically do what he has to do. Viggo's very intense and very wound up, and that is what the father is all about. He's so haunted by the suicide of his loved one—his wife and partner—and yet he has this incredible protective relationship with his son. It is a love story, and in such a challenging and extreme survival world, he has to do things that have to be credible."

When Mortensen committed to the role, he began a period of intense preparation involving researching the character and the extreme milieu of the story. He immersed himself in the world of the novel and its extreme hypothetical situation. His research took him not only to books and materials, but also to noticing the patterns and habits of people in our times who must exist by their wits, scraping the refuse bin of society—the homeless. The actor also had some conversations with Cormac McCarthy, mostly about McCarthy's own relationship with his young son John Francis, to whom he dedicated the novel. "We talked about his relationship with his own boy and I talked about my son and how he was at the age of the character in the book," he says. "I thought about what I felt about my own family, my relations. A lot of chapters have ended as I was starting to shoot this and while I was shooting this. It's made me think about things, from years ago that I hadn't thought about. In terms of my son, when he was the age of the character of the boy now."

"Different actors have different processes that they use. What I've seen with Viggo is that he is able to use the environment more so than any other actor I've worked with before to put him where he needs to be emotionally," says producer Simmons, who had a lot to do with the physical setup of the film and its locations. "And maybe it's pouring down rain, and he'll walk away from umbrellas, raincoats. He'll walk away from any tent that's being offered or any blanket to be intentionally cold and wet, and it seems to take him to a place that's quite remarkable. I've seen it happen over and over again in the snow, the rain, cold, the fog – anything that he is able to use that puts him in the world of the character. He's a very physical actor as well, and it's been a remarkable process to watch that. I would imagine it takes an enormous amount of concentration to be able to not let the cold ground or the rocks on the road or whatever it may be break your concentration, but it's taken him to a place that is pretty amazing over and over and over again."

Producer Steve Schwartz agrees. "Viggo was born to play this part, and he's absolutely riveting. I was overwhelmed by the actor's ability to stay focused and stay in role. For the first few days of the shoot, he slept in his clothes to stay in role. He paid attention to every detail. If his shoes weren't wet enough, he would spray himself. He was totally absorbed and obsessed with the part. He became The Man."

## THE SEARCH FOR THE BOY

*The boy was so thin.  
He watched him while he slept.  
Taut face and hollow eyes  
A strange beauty.*



In order for *THE ROAD* to come together, it was clear to the filmmakers that casting the role of The Boy would be crucial. As grueling as the shoot was for Mortensen and the crew, the pre-teen actor who plays the son would have to be both a survivor and a great natural actor to keep up. After a series of casting sessions, they found that actor in Kodi Smit-McPhee, scion of a thespian family whose father Andy is an acting coach. Kodi's portrayal of another son opposite Eric Bana in *ROMULUS, MY FATHER* brought him to the attention of the filmmakers.

Though the casting process was thorough, encompassing a few hundred boys from around the United States and in Canada, an audition tape that Kodi's dad had sent from Australia was the one that won out. Wechsler explains that Kodi was the obvious choice as he “survived the challenge of all those boys and ultimately was the one that we had to go with because he had a soulful quality to him. We knew that he was the one.”

To hear Viggo Mortensen tell it, the movie will be memorable because of the extraordinary talents of his child-actor co-star.

"He's an extraordinary, extraordinary actor." Mortensen says. "I have really enjoyed being on the ride with him."

Mortensen compares Kodi Smit-McPhee's performance favorably with any actors with whom he has collaborated. "I've been lucky, I've been able to work with some very good performers—I have never had a better acting partner, ever. That's from the oldest most experienced decorated performers to newer, younger, raw talent. I have never worked with someone who is so consistently in the moment, so consistently there with you."

## BUILDING THE SUPPORTING CAST

*An old man, small and bent.  
He carried on his back an old army rucksack with a blanket roll tied across the top of it  
and he tapped along with a peeled stick for a cane.*



While the novel *The Road* is a *pas de deux*, a solitary journey by two main players in which other people are either hazards, horrors, flashbacks or ancillary players, the movie version of the story called for a shift in emphasis in the human universe in which they live. So the filmmakers made a conscious decision to expand some of the key roles in the telling of the story. The characters known as The Woman (Charlize Theron), Old Man (Robert Duvall), The Veteran (Guy Pierce) and The Thief (Michael K. Williams) took on a much more important aspect in the film's development process. And once the word got out about an adaptation by the producer of *SEX, LIES AND VIDEOTAPE* and *THE PLAYER* (Wechsler), the director of *THE PROPOSITION* (Hillcoat) and the writer of *ENDURING LOVE* (Joe Penhall), the short list of world-class stars became much shorter as Wechsler mentions:

“It was very easy to cast this movie because the book had achieved such popularity and the other roles, even though they might be small, they each packed a lot of punch—they each had a very specific purpose, and were very important to the movement of the piece. So any actor that was

going up for one of these parts knew that that part would be a very fulfilling experience. So the casting came together quite well—the actors were willing to move around their availabilities and tried to get the producers of shows they might have been working on permission to carve out some time so that they could do a small part in our movie.”

The role expanded upon the most from McCarthy’s book is that of The Woman. The filmmakers chose to bolster the back story of The Woman to more thoroughly explain her choice not to join her family on their journey. “We wanted to really try and enrich that character and present her argument for making that choice as very sound because of the context of what is happening in the world.” In addition, The Man daydreams throughout the film, desperately trying to hold onto the happy moments in his life before the disaster. Remembering a trip to the beach or touching her leg in the theater, gives him the strength he needs to survive his daunting journey.

The expanded role demanded an actor who brought her own substantial talent. “What is great about Charlize,” Hillcoat says, “is we wanted to try to find someone that had a real kind of gravitas, an emotional kind of depth to show that transition of life from the world that the privileged few are accustomed to and take for granted, and then having that all stripped away. We wanted to show the emotional damage that is inflicted by this global catastrophe. Her refusal to accept the new world is a huge shift, an emotional shift. So, Charlize is someone that has already shown incredible range. Her transformation in MONSTER was pretty astounding. She seems to be one of those actresses that really is able to transform and go to real emotional depths.”

Another pivotal casting choice was the use of Robert Duvall for The Old Man, a character The Man and The Boy meet on the road and spend some time with, who provides another more philosophical perspective to their journey. Coincidentally, says Hillcoat—and this is one of a number of serendipitous coincidences about the production—“He knows Cormac McCarthy, he’s so familiar with that world—that was really helpful.”

Duvall’s presence on the set was not only a link to the novelist’s world view, it provided an opportunity for deepening the story, and inspiring the crew in the telling of it. And the actor brought some of his own ideas to the piece under truly daunting circumstances.

“He did something that was quite extraordinary under extreme pressure,” Hillcoat observes. While for most film crews, a sunny day is a good thing, for the makers of THE ROAD, a story about a world without light or warmth, the values were topsy-turvy. Hillcoat continues:

“We were plagued by weather problems. It was a day when the sun was out and the sun was our enemy. We ended up being really pressurized for time. We talked about trying something where he would bring an extra bit of history to the character. In terms of that pain and damage, because his character’s an old coot—everyone’s wondering how the hell did he survive and where did he come from, and he’s a very enigmatic sort of a Samuel Beckett-type character. And so within a couple of takes, he just came up with the most extraordinary bit of improvisation in the middle of the scene that was just heartbreaking and kind of helped shape the scene in a very quick time. That was great. It was hard to work under those conditions, and when you have actors with that kind of wealth of experience, you kind of wish you had more time to do stuff. But he rose to the challenge and beyond.”

Rounding out the cast of supporting characters who were only ciphers in the book were The Veteran, a rugged survivalist, one of “The Good Guys” who becomes the ultimate protector of the boy once he nears the end of his journey, and The Thief, a crafty man who steals everything from the boy and his father.

“I’m really thrilled with the cast that we managed to get and the variety of different characters,” says Hillcoat. “I couldn’t think of anyone but Guy Pearce as the veteran and we were just very fortunate that we were able to get him. We wanted to convey that there are all these people wandering around this new world fighting for survival and Guy certainly, like Viggo, has some similar qualities—you can imagine him surviving. Adding to the mixture of personalities, Michael Kenneth Williams brought a great kind of more urban, street thing to the thief, whereas Garret Dillahunt, who plays one of the road gang truckers, added a kind of more country, hick,

backwater-type thing to it. And Molly Parker (Motherly Woman) was just great for the ending I think—a very difficult role to pull off, because she ends the film with Kodi. And really for them the challenge was to get across their damage in a fairly short time, screen time, to give you a sense of where they've come from and the kind of emotional damage – that they've all endured."

Mortensen says the production was fortunate indeed to get some strong acting talent so that the entire film is not just about him and Kodi. "John has cast the movie well, it's not just the two of us," he says. "Obviously Guy Pearce, who played the main role in *THE PROPOSITION* for John Hillcoat, plays a pivotal role towards the end. Very interesting character, he did that really well. He and Kodi interacted well. Molly Parker, Michael Williams is great. Everybody that's come in to do these sequences where the father and son actually run into people have been great, have been perfectly cast. We've been lucky ... lucky in a lot of ways."

### CREATING THE LOOK OF THE ROAD

*He woke toward the morning with fire down to coals and walked out to the road.  
Everything was alight. As if the lost sun were returning at last. The snow orange and quivering.  
A forest fire was making its way along the tinderbox ridges above them,  
flaring and shimmering against the overcast like the northern lights.  
Cold as it was he stood there a long time.  
The color of it moved something in him long forgotten.*



For Hillcoat and his team, the mission was to convey the horrific aspect of a ravaged world without resorting to well-worn clichés from the end-of-the earth genre. His main go-to people in this respect were the editor John Gregory, the production designer Chris Kennedy and the costume designer Margot Wilson—all of whom he'd worked with before and had the comfort level and filmmaker's shorthand to get the job done.

"After my experience with *THE PROPOSITION*, I'd be very happy to work with them for the rest of my days," he says. "What I love about both Chris and Margot is their eye for detail. The richness of their understanding of the material goes so beyond what their official positions designate. Margot really, like Chris, really gets into the characters and why they're doing things, what the themes are and how they show up in their surroundings. What that says about them."

The director notes how the team's sensibility showed up in the interpretation of the material. "We wanted to avoid the *Mad Max* kind of thing that has defined the post-apocalyptic genre because it was such a landmark in that genre. So we thought about the imagery in the book and what sprung to mind is the shopping trolley and the ski jackets and the grime and all that and plastic bags and taping up runners and stuff. What that immediately brought to mind was the homeless in every major city in the world. This underclass is living that apocalyptic world of day-to-day survival on the streets with no money and no food.

"So that was our reference really. Margot collected loads of pictures and she was keeping an eye out on that whole world of being homeless and surviving on the streets. And hence she took that further where it was plastic lining in the jackets because the world was so cold to keep warm and the way people would recycle bits of clothing. It's just fantastically detailed."

"John sent me a whole lot of photographs along with his style notes," she continues. "But a lot of my research came from the homeless, unfortunately, because they're people that reflect what that world would be. They've got no clothing, they've got hardly any food and they just make do with what they've got and really that's what our characters are. The location photos gave me a sense of the bareness, of the nothingness really that we were dealing with and beautiful, stark landscapes. No color and dreary, but poetic at the same time."

Once she settled on a look for the character, there were hours of painstaking work, "aging" the garments, many of which were picked up at second-hand stores. Care was taken to use clothing that didn't match—everything in

this world would have been scavenged and adapted for utility—warmth, shelter from the elements, ruggedness—not style.

She also came up with a philosophy of life on the road that extended to all the characters. It amounted to portability, layers and a substance that will probably outlast us all—plastic.

"We had to think about a lot of clothing, obviously, the layers. If you haven't got anything in the world and you are traveling across America to try and find safety, you're carrying your home on your back. So, the layers were incredibly important. For Viggo, we started off with he's brought his tee-shirt from home, he's brought a couple of shirts, a hoodie to keep his head warm, gloves, endless pairs of socks, shoes. But its not like you think, 'Yes, you can put a lot in a bag and we'll just carry the lot.' He had to think, 'What feasibly can I carry around on my back?' They can't be carrying endless luggage around."

"With Kodi, when he was born all the shops had gone, there was no electricity, that sort of stuff so I brought in the idea that the father and mother have put together. It was Viggo's pants that they've made shorter, they got one of his jumpers and stapled it together with staples. He's got a bigger shirt on and the coat is a coat that they had, his parka, in the house, the shoes are too big for him, his gloves are far too big for him because they can't just go and buy it. With Viggo's shoes, he's walking across America so we need to get comfortable shoes for him. He just has that one pair of shoes and over the years they eventually start to fall apart so we aged them heavily and then put duct tape around them. He carries a roll of duct tape and mends bits of his clothing with it. He tapes up his wound from the arrow with it.

### SEIZING THE OPPORTUNITY

*Because we're the good guys.*

*Yes.*

*And we're carrying the fire.*

*And we're carrying the fire. Yes.*

*Okay.*



For the Schwartz's, as Steve Schwartz says, "There was never a question for us about whether we wanted to make this movie after we read the manuscript. Since the mid-20<sup>th</sup> century—since the invention of the H-Bomb—people have been wondering if mankind has been facing its last hurrah. But it seems since the start of this century, there's even more peril at every turn. People are more and more engaged with the thought of the end of the world. And THE ROAD paints a picture that is—in its devastation and in its realism that you just can't turn away from."

However, Steve Schwartz notes that it was the redemptive nature of the book that led him to the project. "But if that's all it did, we wouldn't be interested. In a sense the world is redeemed by the father and the son and their love, and at the end there is a glimmer of hope."

But it is about hope in the end—carrying the fire. To the boy, that is a process of staying the course. "The boy divides people up into two categories. What he's learned from his father is the good guys are the ones that don't eat people and the bad guys are the ones who do," says Paula Mae Schwartz, "and that's why he says to the veteran—who he meets after his father does die, 'Are you one of the good guys?'"

"What I really loved about the book," says Hillcoat, "and what I love about Cormac McCarthy is he's so kind of unflinching in exploring the depths of humanity and not shying away from just how scary we really are and how we're our own and the entire planet's worst enemy and always have been and always will be. And yet what is extraordinary about the book that isn't in his other books is that incredible emotional richness and tenderness between the father and the son at the core of the story."

## About the Physical Production

In a movie in which the planet is a central character, it became crucial for the filmmakers to find a great deal of varied terrain that reflected the changing scenery as the boy and his father made their way from a mountainous region across the country through rolling hills and finally to the ocean. And since the planet is one big disaster area, they had to find many ruined, abandoned or devastated locations as possible.

Over a long pre-production period, more than 50 locations were scouted which suited the production's needs. The majority of these were found in Pennsylvania, with notable detours to the shores of Lake Erie, the Katrina-hit areas of Louisiana and some areas in Oregon.

"Since Cormac never tells us what the apocalyptic event is, we've decided to look around the United States contemporary events that would look like they were apocalyptic events," says Wechsler. "So New Orleans gives us a great opportunity to show what can happen with a natural disaster. There are other areas in the United States that were caused by fire, by volcano, by human decay and the tragedy of society moving from one part of civilization to another part of civilization in terms of the application of money and resources. So we're taking advantage of man-made and natural events around the United States."

"The film crew decided that there were a lot of locations in and around Pittsburgh that could be very useful," Wechsler adds, "especially an abandoned turnpike, which is not far away, as well as abandoned coalmines, surface coalmines, coal dumping areas that would give a quality of blackened earth that we could use. Pennsylvania had some beautiful winter landscapes that were useful and the film commission and the people there were incredibly friendly and incredibly receptive, so it made it a great place to base our film."

For the production designer, Chris Kennedy, the script by Joe Penhall fairly well laid out the course he would take in setting up the long and arduous shoot. "When I read the screenplay, I was pretty impressed by how they had managed to translate it from the book," he says. "Joe managed to pull out all of the key dialogue because really most of the book is the man thinking. It's kind of the ambient sense of the world through his eyes, which was the key to how to think about visualizing it. Plus, we intended to use real locations, so it was pretty much straight away a matter of finding out where they may be. So there was a long search for places across the country that we could use."

When the decision was made to base the production in Pennsylvania, Kennedy was excited by the possibilities. "It's clearly set in America; it's about things American. I did a huge search on the web while I was in Australia before I came out and I pretty rapidly realized that there's a heap of abandoned and destroyed towns, cities, landscapes here, much more so than in Australia. There was a whole collection of things that got me really excited once I realized that the Pennsylvania coal mining areas—the abandoned turnpike down in Breezewood, eight miles of abandoned freeway—all those things that are just quite spectacular. It's *The Road*, so it seemed like this road actually became like a keystone to why to come here in the first place and then searched out from there and found all sorts of things. And here we have deciduous trees, which is a key to the whole theme—a dead landscape. I kind of covered the whole of America in my research, and the northern areas with deciduous forests in a winter landscape were obviously the place to start.

"Pennsylvania has coal landscapes, devastated mining areas, coal piles, fly ash piles, like blackened landscape. So it's a combination of elements—a depressed socio-economic situation in suburbs like Braddock and Keysport; winter landscape; deciduous trees; devastated landscape."

Kennedy's modus operandi would be to do his research, find likely areas and send photos and notes to his location manager, Andrew Ullman, who by coincidence went to school in one of the Pennsylvania areas where they shot. "They found the area or per se, and we sort of found the places," Ullman says. "Chris was interesting. He kind of fed me some material and said, 'This would be an interesting area to do something like this,' and that's how we came upon a few of the locations."

One of his prize finds was an old theme park in Conneaut, Pa., which served as the setting for some fires and a razed building. The place was a lucky find, according to Ullman. "There aren't a lot of theme parks that show

wear-and-tear," he explains, "and this one obviously is a lake park over 100 years old that has gone through some unprofitable restructuring and hence met with decay and abandonment. We were able to make these fires here and they were kind enough to hold off tearing the building down for us."

The lake park, he says, "is a dinosaur. Nobody comes to lake parks anymore. This was for the people that couldn't afford to go anywhere else. They would hop on a train, and they'd come up here, and they'd summer here or spend a week or two weeks. This was for the coal miners, the working class."

The parameters of his job on *THE ROAD* were quite different from what he's used to. "Normally I look for bucolic, beautiful, you know, or something interesting, and it was interesting of Chris—and John—to find these iconic images, these graphic images in these ruins."

Another topsy-turvy aspect of the filmmaking was the quality of light the crew needed to simulate a planet devoid of bright sunlight. "We need overcast weather for subdued lighting," says Kennedy. "We're talking about a post-apocalyptic world under a nuclear winter or an equivalent. So, direct sunlight is a problem. In fact, Javier Aguirresarobe, the cinematographer, says, 'The sun is our enemy.' Both here and in Oregon another aspect of why it's good to shoot there is the amount of overcast days in the period that we're there."

While other film crews would rejoice at a bright sunny day, that is when *THE ROAD* crew got depressed and went inside to shoot interiors. "Working out in the snow in extremely cold weather and in mud and in awfully difficult conditions—if it's snowing or raining, then it's great. We rush out into it," Kennedy says. "I think it took people a while to get that into their head that actually this is an environmental film that's set out in a real environment, and what we want is the drama of that, not a nice, clear day."

Mortensen, who is such an intense incorporator of the environment into his method, describes the day-for night quality of the shoot as a test of the subconscious. On the set in Oregon, after most of the grueling weather scenes are behind him and he's preparing for some flashback scenes with Theron, he muses about the effect of the weather on filming. "We started out the whole shoot almost all the exteriors; we've had snow, mud, rain," he says. "We are inside now shooting interiors so we don't have to worry about it. It's this beautiful late spring day here in Oregon. And this morning was the first time in the shoot where I actually sat down for a second in the grass and I just looked at the green, watched a bird. I am someone who enjoys being outdoors, I like the change of seasons. I like to learn about trees and flowers. I am interested in places and natural places, but because of this movie I've ended up thinking always about no green, no sun, no anything."

"Mostly we've been lucky with the weather in that way," he continues. "So in a way, for the first time in my life, I've denied the coming of spring and I have denied life in a way. That's what talk in the story about carrying the fire really means to me. You can read that many ways, that idea, being someone who is a leader in a way is someone who carries the fire also. But carrying the fire means carrying some life force, and because everything is dead around us it's on us to keep that hope of life, of spring, whatever you want to call it, alive. It's been interesting that today I just realized I've been going to some quiet beautiful places, but looking but not seeing the natural environment, and I have never done that. Today, I am starting to let go a little, and look, it's very nice!"

The task of translating a world totally devoid of sunlight into the grey-toned brush strokes that were nonetheless photographed in color, the desolate yet exciting world that's up there on the screen, fell to the director of photography, Javier Aguirresarobe, a veteran of 35 productions, including *THE OTHERS* and *VICKY CRISTINA BARCELONA*.

"A dull land is very difficult visually to bring to a film. So my life became more enriched with this film but also more difficult," Javier says. But to hear him tell it, he wouldn't have it any other way.

"I think the most important thing for me as a director of photography is finding new aspirations, new places, new spaces that are absolutely different for me. I encountered this with *THE ROAD*. It really is the film of my dreams, because in part of the book Cormac McCarthy portrayed an apocalyptic land, a land naked of sun."

An early decision by John Hillcoat was to keep the use of CGI—computer generated imagery— to a minimum. If anything, the processing of the film stock to take out some of the colors that might have made their way into it was the primary use of digital manipulation on *THE ROAD*.

"On the technical side, I have to say that I've experimented a lot with different techniques," Javier says. "The film will be treated in different ways in the lab to get the film visually to the point where it's looking where we want it. I found a fantastic team that I have worked extremely well with and to whom I am very close and frankly I'm ecstatic to have been a part of *THE ROAD*. I think it's an incredible project and it was worth the effort even with the many challenges. This is day number 59 and that's a lot of days. I'm not so much tired as much as I am particularly satisfied with a job that I believe in visually, and I feel confident in saying that. *THE ROAD* is definitely the high point of my professional life and I think it's also the biggest of all my films"

The biggest challenge for a cinematographer, he says, was working with the weather, and maintaining visual continuity over more than 50 locations and 60 days of exterior shooting. And maintaining the "confidence to do the job correctly. Because this is an exterior film, we're always outside and dealing with the different climates and the changing weather. I came up with two sayings on the film that became popular with the crew. One is, 'The sun is the enemy' and the other is, 'Anything is possible on *THE ROAD*.' We were actually very lucky with the weather in the end and the sun stayed away most of the time.

"In this movie, the sun doesn't exist and the earth is apocalyptic. The color green doesn't exist; in fact colors don't exist cinematically either. At night the only light and color is from the red fire. We ended up using a lot of fireballs to create the light. They illuminate the sky and give the film an authenticity, realness.

"In this film, there isn't a manipulation of lights or a manipulation of things that are real," he adds. "For me I need the people when they leave the theater to have an impression of what can happen to this earth and that this can happen to them. I want them to feel while they watch the film that it's real and sincere. I think the biggest victory will be if the audience can believe in the reality of the story while watching it in the artificial world of the theater—that they see there is a truth to this story.

"In reality it's a recreation but it also morphs with reality and the photography is there to serve that. To create true light and the truth of the apocalyptic world; that is my role."

After a long and difficult shoot, Javier says he is blessed to have worked on *THE ROAD*. He tips his hat to the two people who carried the burden of filming—and the fire.

"Another reason I feel very satisfied on this film is because of a lot of people, but in particular two people," he says. "One of them is Viggo Mortensen and the other is Kodi, the principal protagonists. In creating this sort of reality I think I have also benefited from their performance because their acting form is truly natural. It's an extremely lucky coincidence having two extraordinary actors for this film. I think this is another of the many circumstances on this film that lead me on a path to great satisfaction, making a film that a lot of people are going to remember. I am truly convinced of that."

## About the Cast

### **VIGGO MORTENSEN as The Man**

Viggo Mortensen has consistently earned acclaim for his work in a wide range of films, including most recently EASTERN PROMISES, A HISTORY OF VIOLENCE and the LORD OF THE RINGS trilogy. In 2008, he was honored with Academy Award®, Golden Globe, Screen Actors Guild (SAG) and BAFTA Award nominations for Best Actor for his performance in EASTERN PROMISES, directed by David Cronenberg. In addition, Mortensen won a British Independent Film Award and several critics' groups awards for his work in the film. He has previously collaborated with Cronenberg in the 2005 drama A HISTORY OF VIOLENCE, in which he starred with Ed Harris.

Mortensen earlier shared in a SAG Award, a Critics' Choice Award and a National Board of Review Award as a member of the ensemble cast of the Oscar®-winning Best Picture THE LORD OF THE RINGS: THE RETURN OF THE KING. He also starred in the previous two installments of the LORD OF THE RINGS trilogy, "THE FELLOWSHIP OF THE RING" and "THE TWO TOWERS."

Most recently, he starred again with and was directed by Ed Harris in APPALOOSA. Also in 2008, Mortensen starred in GOOD, based on the play by C.P. Taylor, which explores the rise of National Socialism in Germany. The film premiered at the Toronto International Film Festival.

Mortensen was born in New York City to an American mother and a Danish father. His family traveled extensively, however, and he spent most of his first eleven years living in South America. He later spent a few years living and working in Denmark. He began acting in New York, studying with Warren Robertson, and appeared in several plays and movies before moving to Los Angeles.

Mortensen made his feature film debut as a young Amish farmer in director Peter Weir's WITNESS and has since delivered a steady string of memorable performances in more than 40 feature films. He has received praise from critics for his work in such films as ALATRISTE, G.I. JANE, A WALK ON THE MOON, LA PISTOLA DE MI HERMANO, THE PORTRAIT OF A LADY, CRIMSON TIDE, CARLITO'S WAY, THE INDIAN RUNNER and THE REFLECTING SKIN, to name only a few.

Apart from his acting, Mortensen is also an accomplished poet, photographer, and painter. In 2002, he founded Perceval Press, an independent publishing house specializing in art, poetry and critical writing. Perceval's mission is to publish texts, images and recordings that might not otherwise be presented.

Most recently, Mortensen exhibited the photographic series "Skovbo" in Iceland, at the Reykjavik Museum of Photography, and "The Nature of Landscape and Independent Perception," with George Gudni, at Bergamot Station in Santa Monica. Past shows include "Miyelo" at both the Stephen Cohen Gallery in Los Angeles and the Addison Ripley Gallery in Washington, D.C. Mortensen has also shown his work at the Robert Mann Gallery in New York City, as well as in New Zealand, Denmark and Cuba. In October 2008, his photographic exhibition "Sådanset" opened in Roskilde, Denmark, at the Palæfløjen exhibition space. His books of photography and writing are available from Perceval Press.

### **KODI SMIT-MCPHEE as The Boy**

Kodi leaped into prominence in 2007 after starring opposite Eric Bana, Marton Csokas and Franka Potente in the critically acclaimed ROMULUS, MY FATHER, directed by Richard Roxbury. For his work in the film, Kodi received the Australian Film Institute's Young Actor Award and was also nominated for the Institute's Best Lead Actor prize. He also received the Best Newcomer award from the 2007 Film Critics Circle of Australia.

The young thespian — he was born June 13, 1996 — comes from an acting family. His older sister Sianoa starred on the popular Australian television show NEIGHBOURS, and she recently landed her first U.S. role, filming the HBO pilot HUNG, which was written and directed by Alexander Payne. Kodi's father Andy has

appeared in dozens of films and television shows in his native Australia and serves as his children's acting coach.

Besides ROMULUS and THE ROAD, Kodi has had a busy last two years of acting with the Australian feature films STRANDED and END OF TOWN, along with the television productions of Stephen King's NIGHTMARES & DREAMSCAPES. He also appeared in Richard Frankland's theater production *Walkabout*.

Kodi Smit-McPhee lives with his family in Melbourne, Australia. Besides acting, Kodi enjoys skateboarding and making music on his computer.

### **CHARLIZE THERON as The Woman**

With her ability to capture a plethora of characters, Oscar®-winning actress Charlize Theron relentlessly demands the audience's full attention as soon as she appears on screen. This South African native is continuously being praised and admired for her inspiring and powerful performances.

Theron captivated audiences as female serial killer Aileen Wuornos in the independent gem MONSTER. For her emotionally devastating performance in that film, she received the Academy Award®, the Independent Spirit Award and the National Broadcast Film Critics Association award for Best Actress. She also won the Golden Globe, Screen Actors Guild, San Francisco Film Critics Circle, New York Film Critics Online and Southeastern Film Critics awards and the Breakthrough Performance Award from the National Board of Review.

Charlize was next seen in the drama NORTH COUNTRY, opposite Frances McDormand and Sissy Spacek for director Niki Caro. Based on the real-life story of a group of women coal miners and the hostile work environment they faced on a daily basis, NORTH COUNTRY received great praise. Her incredible performance as Josey Aimes garnered her nominations for a Golden Globe, SAG, Critics Choice and an Oscar®.

Theron also captivated audiences in HBO's THE LIFE AND DEATH OF PETER SELLERS, opposite Geoffrey Rush, for which she received a Best Supporting Actress nomination from the Golden Globes, Screen Actors Guild Awards and the Emmys.

Charlize was recently seen as Detective Emily Sanders in the film IN THE VALLEY OF ELAH written and directed by Paul Haggis. Soon after she received rave reviews for her film SLEEPWALKING, in which she both produced and co-starred alongside Dennis Hopper, Woody Harrelson, Nick Stahl and AnnaSophia Robb.

Most recently she was seen in HANCOCK, starring alongside Will Smith and Jason Bateman. Directed by Peter Berg, HANCOCK is an action comedy which was released by Sony Pictures in the summer of 2008. In addition, Theron recently finished filming and executive producing Guillermo Arriaga's directorial debut THE BURNING PLAIN in which she plays Sylvia, a woman who is forced to take an emotional journey to rid herself of a sin from her past. Theron stars alongside Kim Basinger in this upcoming drama produced by 2929 Productions.

Moviegoers were first introduced to the seductive charm of Charlize Theron in her feature film debut, MGM's 2 DAYS IN THE VALLEY, with James Spader, Eric Stoltz and Jeff Daniels. She has also been seen co-starring alongside Al Pacino and Keanu Reeves in DEVILS ADVOCATE; with Tom Hanks in THAT THING YOU DO; and in Jonathan Lynn's TRIAL AND ERROR. In addition, Theron starred in Woody Allen's CELEBRITY, which she then followed with MIGHTY JOE YOUNG with Bill Paxton. In 1999 Theron starred in the Oscar®-nominated THE CIDER HOUSE RULES and in New Line Cinema's THE ASTRONAUT'S WIFE, with Johnny Depp. In 2000, the much in-demand Theron tackled back-to-back roles in the following movies: Robert Redford's THE LEGEND OF BAGGER VANCE, with Will Smith and Matt Damon, Fox 2000's MEN OF HONOR, with Robert DeNiro and Cuba Gooding, Jr., John Frankenheimer's REINDEER GAMES, with Ben Affleck and Miramax's THE YARDS, co-starring Mark Wahlberg, Joaquin Phoenix, James Caan and Faye Dunaway.

In 2001, Theron illuminated the screen in the Warner Bros tearjerker SWEET NOVEMBER, alongside Keanu Reeves, as well as in Woody Allen's CURSE OF THE JADE SCORPION, co-starring Helen Hunt, Dan Aykroyd and David Ogden Stiers. In the fall of 2002 Theron starred opposite Patrick Swayze, Natasha Richardson and Billy Bob Thornton in WAKING UP IN RENO. She then moved on to star alongside Kevin Bacon, Courtney Love, Stuart Townsend, Pruitt Taylor Vince and Dakota Fanning in the feature film TRAPPED, directed by Luis Mandoki.

### **ROBERT DUVALL as The Old Man**

Veteran actor Robert Duvall received his first Academy Award® nomination as Best Supporting Actor for his role as Corleone Family legal advisor Tom Hagen in THE GODFATHER. In 1979, Duvall earned a second Oscar® nomination as Best Supporting Actor for his role as the Custer-like Kilgore in APOCALYPSE NOW. The next year, he drew yet another Academy Award® nomination, this time for Best Actor as the macho Marine pilot Bull Meechum in THE GREAT SANTINI. He was honored with the Academy Award® as Best Actor for the 1983 release TENDER MERCIES. He was nominated again for THE APOSTLE, a film he wrote and directed, won a Golden Globe for STALIN and received a Globe nomination as well as his sixth Oscar® nomination for A CIVIL ACTION.

Duvall made his screen debut in 1962's TO KILL A MOCKINGBIRD. In the now-classic motion picture, Duvall played the pivotal role of the mysterious, misunderstood Boo Radley.

His impressive roster of additional feature film credits also includes THE CHASE, COUNTDOWN, THE DETECTIVE, BULLITT, THE RAIN PEOPLE, TRUE GRIT, M\*A\*S\*H, THX 1138, THE GREAT NORTHFIELD MINNESOTA RAID, JOE KIDD, THE CONVERSATION, THE GODFATHER PART II, THE EAGLE HAS LANDED, THE KILLER ELITE, NETWORK, THE SEVEN PER-CENT SOLUTION, TRUE CONFESSIONS, THE PURSUIT OF D.B. COOPER, THE NATURAL, LET'S GET HARRY, DAYS OF THUNDER, COLORS, RAMBLING ROSE, FALLING DOWN, GERONIMO, WRESTLING ERNEST HEMINGWAY, THE PAPER, THE SCARLET LETTER, PHENOMENON, THE SIXTH DAY, JOHN Q, DEEP IMPACT, GONE IN 60 SECONDS, GODS AND GENERALS, OPEN RANGE, SECONDHAND LIONS and KICKING AND SCREAMING. In 2007, he appeared in LUCKY YOU, with Drew Barrymore and Eric Bana and WE OWN THE NIGHT with Mark Wahlberg and Joaquin Phoenix.

Duvall formed Butchers Run Films so that he could become more actively involved in all aspects of film and television development and production. In June of 2006, his company's miniseries BROKEN TRAIL aired on AMC to the delight of 10 million viewers. BROKEN TRAIL garnered 16 Emmy nominations as well as three Golden Globe nominations and a Directors Guild Award. The Butchers Run's first co-production, A FAMILY THING in which Duvall co-stars, earned a Humanitas Award. He executive produced the TNT Original THE MAN WHO CAPTURED EICHMANN, in which Duvall portrayed the chillingly remorseless Nazi bureaucrat, Adolph Eichmann. In the beginning of 2001, he went to Argentina to direct, write, produce and star in ASSASSINATION TANGO. The actor is world-renowned as a devotee of the classic tango.

Duvall recently produced the feature CRAZY HEART, starring Jeff Bridges and Maggie Gyllenhaal, with T Bone Burnett composing the soundtrack. He was also recently seen in FOUR CHRISTMASSES with Vince Vaughn and Reese Witherspoon.

### **GUY PEARCE as The Veteran**

One of the most versatile actors of his generation, Pearce made his mark over a decade ago playing a pretty young drag queen in THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT. The film was a critical and box-office hit, becoming one of the 10 most successful Australian films of all time and receiving an Oscar®, two Golden Globe nominations, two BAFTAs and numerous AFI nominations. Guy's diverse array of roles since that time include Ed Exley in the slick crime drama LA CONFIDENTIAL and the complex amnesiac Leonard Shelby in the intelligent thriller MEMENTO. More recently Pearce starred as Charlie Burns in John Hillcoat and Nick Cave's IF Award-winning feature, THE PROPOSITION.

Pearce also appeared in *TWO BROTHERS*, from acclaimed French director Jean-Jacques Annaud (*SEVEN YEARS IN TIBET*); the HG Wells adaptation *THE TIME MACHINE*, directed by the author's great grandson Simon Wells; the big-budget adaptation of the Dumas novel *THE COUNT OF MONTE CRISTO*; and the drama *FIRST SNOW*, shot in New Mexico for first-time feature director Mark Fergus. In 2006, Guy starred as Andy Warhol, opposite Sienna Miller in the Edie Sedgwick biopic *FACTORY GIRL*, directed by George Hickenlooper from The Weinstein Company.

### **MICHAEL KENNETH WILLIAMS as The Thief**

Williams' career began when he was a New York City street-dancer and choreographer, working on over 50 music videos and national concert tours. Catching the eye of fashion photographers David LaChapelle and Steven Klein, Michael was literally pulled off the street and into a modeling career. He soon began working in numerous runway shows and fashion shoots. These early photographs brought him to the attention of Tupac Shakur, who chose Michael to play his brother in the film *BULLET*. That picture led to a role in *BRINGING OUT THE DEAD*, directed by Martin Scorsese.

Early in his career, Michael added his love of theater to his passion for acting. He worked with the LaMama Theater in New York and appeared in various productions with the prestigious National Black Theater.

Named by *USA Today* as one of the "10 Best Reasons to Watch Television" and Barack Obama's favorite, Michael Kenneth Williams played Omar Little on HBO's *THE WIRE*, and is one of the few series regulars to have appeared on all five seasons of the show. Achieving critical acclaim and a loyal fan base, Michael has been nominated for a 2007 NAACP Image Award for Outstanding Actor in a Drama Series. Director J.J. Abrams, a huge fan of *THE WIRE*, created a recurring role just for Michael on his ABC-TV series *ALIAS*. In addition, Williams has had recurring roles and special guest appearances on *LAW AND ORDER*, *LAW AND ORDER: SVU*, *SIX DEGREES*, *THE SOPRANOS*, *CSI*, *BOSTON LEGAL* and recently, as the gifted sniper in *KILL POINT*, starring opposite John Leguizamo and Donny Wahlberg.

Hands-on star Edward Norton insisted on Michael for the role as the Harlem Bystander in *THE HULK*. Michael's other recent film work includes a scene-stealing cameo in *I THINK I LOVE MY WIFE*, directed by Chris Rock; a sympathetic detective in *GONE BABY GONE*, Ben Affleck's directorial debut; *MIRACLE AT ST. ANNA*, directed by Spike Lee; and a starring role opposite Sanaa Lathan and Matthew Broderick in *WONDERFUL WORLD*. He can also be seen in the new Michael Cuesta (*L.I.E*) film, *TELLTALE*, starring opposite Josh Lucas. Michael recently wrapped work on *BROOKLYN'S FINEST*, directed by Antoine Fuqua (*TRAINING DAY*), with Don Cheadle, Richard Gere and Ethan Hawke.

Upcoming film releases for Michael include director Jonathan D. Rosenbaum's *THE PERFECT AGE OF ROCK 'N' ROLL* and the *UNTITLED TODD SOLONZ PROJECT*.

### **GARRET DILLAHUNT as Gang Member**

Garret Dillahunt's resume shows diversity from an actor who can morph effortlessly from role to role. He is probably best known for his work on the critically acclaimed HBO series *DEADWOOD*, where he portrayed two entirely different characters — the assassin Jack McCall and the complex and deadly Francis Wolcott. Recognizing Dillahunt's talent in his first incarnation, executive producer/writer David Milch created a second character for him. Dillahunt also co-starred in the HBO series *JOHN FROM CINCINNATI* from producer Milch.

He portrayed a very accessible Jesus Christ in the controversial NBC series *BOOK OF DANIEL*. Dillahunt has had recurring roles on *ER*, USA Network's *THE 4400* and *F/X's DAMAGES*. He has guest starred in many TV series, including *NUMBERS*, *LAW & ORDER* and *CSI*.

Previously, he garnered attention from the controversial Sundance Grand Jury prize-winning *THE BELIEVER*, and the Oscar®-nominated short, *BY COURIER*. He also has been seen in the Coen Brothers' Oscar®-winning drama *NO COUNTRY FOR OLD MEN*, opposite Tommy Lee Jones. Dillahunt portrayed a befuddled detective

who worked with Jones and provided some much-needed comic relief in the film. In *THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD*, Dillahunt portrayed Ed Miller, a James gang member — a simple, brutal but loyal man who suffers the wrath of his boss' paranoia — opposite Brad Pitt.

Dillahunt stars as the Terminator in the Fox Broadcasting series *TERMINATOR: THE SARA CONNOR CHRONICLES*.” He recently completed filming as the bad guy Krug in Wes Craven’s upcoming feature *LAST HOUSE ON THE LEFT* and opposite Winona Ryder in *WATER PILLS*.

He has an impressive theatrical resume as well, having performed extensively on- and off-Broadway, and at such respected theater companies as Steppenwolf, ACT San Francisco, Seattle Rep, Huntington Stage, Williamstown and the Berkshire Theater Festival.

Born in California and raised in Washington State, he studied Journalism at the University of Washington and went on to earn his MFA at New York University's renowned graduate acting program. He resides in both Los Angeles and New York and is married to actress Michelle Hurd.

### **MOLLY PARKER as Motherly Woman**

An actress of fierce intelligence, as well as both strength and delicacy, Molly Parker consistently garners acclaim for her craft as well as her bold, diverse choices in characters. She is currently starring on the hit CBS drama *SWINGTOWN*, from creator Alan Poul (*ROME* and *BIG LOVE*).

Parker’s film credits include *HOLLYWOODLAND*, with Ben Affleck and Diane Lane; Matt Bissonnette's independent feature *WHO LOVES THE SUN*, opposite Lukas Haas and Adam Scott; Rodrigo Garcia’s *NINE LIVES*, which topped numerous critics’ best films of 2005 lists; Gillies MacKinnon's *PURE*; Wayne Wang’s *CENTER OF THE WORLD*, which garnered her an Independent Spirit Award nomination, Best Female Lead, opposite Peter Sarsgaard; the Golden Globe-nominated drama *SUNSHINE*, in which she co-starred with Ralph Fiennes and Rachel Weisz; Keith Gordon's *WAKING THE DEAD*, with Billy Crudup and Jennifer Connelly; Neil LaBute’s remake of *THE WICKER MAN*, starring Nicolas Cage; Menno Meyjes' *MAX*, co-starring John Cusack; and Michael Winterbottom’s acclaimed *WONDERLAND*.

Parker also starred in Wiebke von Carolsfeld's *MARION BRIDGE*, which earned her a Genie Award Best Actress nomination; *LOOKING FOR LEONARD*, which she also executive produced; the comedies *MEN WITH BROOMS* and *LAST WEDDING*, for which she received Genie Award nominations; *RARE BIRDS* with William Hurt; Jeremy Podeswa's *THE FIVE SENSES* with Mary Louise-Parker and the Venice Film Festival entry *SUSPICIOUS RIVER*. Parker made her feature film debut as an alluring necrophiliac in Lynne Stipkewich's stunning *KISSED*, for which she received a Genie Award for Best Actress.

Parker is widely known for her work on HBO's critically heralded series *DEADWOOD* as Alma Garret, the former New York society woman who reinvents herself by working her claim, adopting an orphan girl and falling for Seth Bullock (Timothy Olyphant). She began a relationship with HBO when she appeared as Rabbi Ari on the award-winning series *SIX FEET UNDER* and subsequently starred with Hilary Swank and Angelica Houston as a young suffragette in *IRON JAWED ANGELS*. Additional television credits include *TWITCH CITY*, the Fox miniseries *INTENSITY* and the telefilm *SERVING IN SILENCE*, with Glenn Close.

## About the Filmmakers

### **JOHN HILLCOAT / Director**

John Hillcoat grew up in America, Canada and Britain. A career in Fine Arts led to enrollment at Swinburne Film School in Australia, where he produced two celebrated short dramas, *THE BLONDE'S DATE WITH DEATH* and *FRANKIE AND JOHNNY*. He went on to a successful career directing and editing music videos for such artists as Nick Cave, INXS, Crowded House, Depeche Mode, Robert Plant, Muse and Razorlight, for which he won several international awards and an Australian Recording Industry Award for Best Director.

After three years researching maximum-security prisons in America and Australia, John co-wrote and directed his first feature film *GHOSTS ... OF THE CIVIL DEAD*. The film was nominated for nine Australian Film Institute Awards. His follow-up film, released in 1998, *TO HAVE & TO HOLD* is set in the jungle of Papua New Guinea and stars Tcheke Karyo and Rachel Griffiths.

John's third feature film *THE PROPOSITION* stars Guy Pearce, Ray Winstone, Danny Huston, John Hurt and Emily Watson. The film is an Australian Western set in remote outback Australia and was released in 2006. It was nominated for twelve Australian Film Institute Awards and won four. It was also nominated for nine IF Awards (The People's Choice Awards) and won four including Best Film. The movie went on to win numerous other international awards.

In addition to *THE ROAD* Hillcoat is also in development on *JOE PETROSINO*, with Pete Dexter writing for Anonymous Content and Summit Entertainment, with Benicio Del Toro attached; *THE WETTEST COUNTY IN THE WORLD*, with Nick Cave writing for Red Wagon and Sony Pictures; and *MOB COPS*, with Terence Winter writing for Spring Creek and 2929 Productions.

### **Nick Wechsler / Producer**

Nick Wechsler's producing and executive producing credits include a distinctive and award-winning mix of independent and studio movies, such as 1989 Palme d'Or winner *SEX, LIES, AND VIDEOTAPE*; 1989 National Society of Film Critics Best Film *DRUGSTORE COWBOY*; 1991 Golden Globe winner for Best Motion Picture Comedy *THE PLAYER*; 1995 Venice Film Festival Silver Lion recipient *LITTLE ODESSA*; 2000 National Board of Review Best Picture *QUILLS*; 2000 Cannes Film Festival Main Competition Selection *THE YARDS* and 2000 Independent Spirit Awards Best Picture nominee *REQUIEM FOR A DREAM*. More recently, in 2006 he produced *NORTH COUNTRY*, which earned both Charlize Theron and Frances McDormand Oscar nominations, and executive produced Darren Aronofsky's *THE FOUNTAIN*, which was nominated for a Golden Lion at the Venice Film Festival.

Wechsler's recent releases include 2007 Cannes Main Competition Selection *WE OWN THE NIGHT*, directed by James Gray and starring Joaquin Phoenix and Mark Wahlberg and Focus Features' *RESERVATION ROAD*, directed by Terry George and starring Joaquin Phoenix, Mark Ruffalo, and Jennifer Connelly.

Wechsler's most recent release is New Line Cinema's *THE TIME TRAVELER'S WIFE*, directed by Robert Schwentke and starring Eric Bana and Rachel McAdams. He is currently in post-production on Gaumont/Miramax's *LAST NIGHT*, written and directed by Massy Tadjedin. Keira Knightley, Sam Worthington, Eva Mendes and Guillaume Canet star.

### **RUDD SIMMONS / Executive Producer**

Simmons first broke into the business as a line producer on a pair of signature Jim Jarmusch films, *NIGHT ON EARTH* and *MYSTERY TRAIN*, and as production supervisor on Tim Robbins' *BOB ROBERTS*. He went on to produce Robbins' *DEAD MAN WALKING*, which won an Oscar® for Susan Sarandon and nominations for Sean Penn and Robbins, and the director's *EMBEDDED*.

Simmons had always been associated with the top echelon of cinema auteurs, such as Robbins, Jarmusch, Stephen Frears (HIGH FIDELITY, THE HI-LO COUNTRY), Wes Anderson (THE LIFE AQUATIC WITH STEVE ZISSOU, THE ROYAL TENENBAUMS) and Julie Taymor, whose ACROSS THE UNIVERSE was nominated for a Golden Globe, Best Motion Picture - Musical or Comedy.

The producer received his Masters of Fine Arts in Film Production at NYU.

**Marc Butan / Executive Producer**

Butan is the president of 2929 Productions, a production and financing company formed in 2005 and co-owned by Todd Wagner and Mark Cuban. Its productions to date include GOOD NIGHT, AND GOOD LUCK, which was nominated for six Academy Awards®; the critically acclaimed drama AKEELAH AND THE BEE, starring Laurence Fishburne and Angela Bassett, which won Best Picture at the 2006 Black Movie Awards; and the cop thriller WE OWN THE NIGHT, starring Joaquin Phoenix, Mark Wahlberg, Robert Duvall and Eva Mendes.

In addition to THE ROAD, other recent releases are WHAT JUST HAPPENED?, starring Robert DeNiro, Sean Penn and Bruce Willis and THE BURNING PLAIN, starring Charlize Theron.

Prior to joining 2929 Productions, Butan was Executive Vice President of Production at Lionsgate from 2001-2004, where he was responsible for overseeing all creative elements of film development and in-house film production at the studio. Prior to that, Butan co-founded, with Michael Burns, who is currently Vice Chairman of Lionsgate, the production financing company Ignite Entertainment, which was folded into Lionsgate in 2001.

Prior to Ignite, Butan worked for five years as a media & entertainment investment banker for Kidder, Peabody & Company and then Prudential Securities.

**Steve Schwartz / Producer**

Steve Schwartz is the president of Chockstone Pictures.

He is co-executive producer of Terrence Malick's upcoming film, THE TREE OF LIFE, starring Brad Pitt.

Projects in development include THE DYING OF THE LIGHT, based on a script by Paul Schrader; THE HOST, based on the novel by Stephenie Meyer; AN EYE AT THE TOP OF THE WORLD, a climbing adventure; and SERENA, based on the Ron Rash novel--these to be produced alongside Nick Wechsler and Paula Mae Schwartz.

Also in development, MOB COPS, to be produced alongside Paula Weinstein and Paula Mae Schwartz; and KILLER INSTINCT, to be produced with Barbara DeFina and Paula Mae Schwartz.

Steve, Paula Mae and Roger Schwartz are also producing a fight comedy, TAPPED OUT, written by James Sommers and Grace Church.

In 1990, together with his wife Paula Mae, Steve co-founded Schwartz Communications, the largest PR agency in the world for emerging-technology companies.

Previously, he had been Jack Welch's speechwriter at GE, as well as a software company executive.

Steve holds an MFA from Columbia University's School of the Arts (Writing Division). At Columbia, he studied with Anthony Burgess and Nadine Gordimer. Steve is a Phi Beta Kappa graduate of Bowdoin College, where a building bears his name (the Schwartz Outdoor Leadership Center).

**Paula Mae Schwartz / Producer**

Paula Mae Schwartz is CEO of Chockstone Pictures.

She is co-executive producer of Terrence Malick's upcoming film, *THE TREE OF LIFE*, starring Brad Pitt.

Projects in development include *THE DYING OF THE LIGHT*, based on a script by Paul Schrader; *THE HOST*, based on the novel by Stephenie Meyer; *AN EYE AT THE TOP OF THE WORLD*, a climbing adventure; and *SERENA*, based on the Ron Rash novel--these to be produced alongside Nick Wechsler and Steve Schwartz.

Also in development, *MOB COPS*, to be produced alongside Paula Weinstein and Steve Schwartz; and *KILLER INSTINCT*, to be produced with Barbara DeFina and Steve Schwartz.

Paula Mae, Steve and Roger Schwartz are also producing a fight comedy, *TAPPED OUT*, written by James Sommers and Grace Church.

Chockstone Pictures is the second company that Paula Mae and Steve Schwartz co-founded--the first, Schwartz Communications in 1990. Now an international public relations firm with offices in Boston, London, San Francisco, and Stockholm, Schwartz focuses on innovative health care and technology.

Paula Mae is the former President and Board Chair of the Gloucester Stage Company, a professional equity theatre known for introducing new plays, many of which have gone on to Broadway and the world stage.

After getting a BA degree from Boston University, Paula Mae started her career in journalism at Newsweek, then moved on to D'Arcy McManus advertising and Richard Weiner, Inc., where the American Film Institute was her client. An avid film buff, Paula Mae taught in the "Filmmakers in the Schools" program in New York.

### **Joe Penhall / Written By**

Award-winning writer and director Joe Penhall was described by The Financial Times as "one of the finest playwrights of his generation."

His play *BLUE/ORANGE* won an Olivier Award, an Evening Standard Award and the Critics Circle Award for Best Play. Joe wrote the award-winning television series *THE LONG FIRM* and won a National Critics' screenplay award for the feature film *ENDURING LOVE*, based on Ian McEwan's novel.

Among his motion picture credits are: *LANDSCAPE WITH WEAPON*, a feature film based on Penhall's original play, in development for the Weinstein Company; *THE UNDERTAKER*, a 15-minute film, which Penhall directed, starring Rhys Ifans and Natalie Press, which premiered at London International Film Festival 2005; *ENDURING LOVE*, a feature film for Film Four, directed by Roger Michell, based on the novel by Ian McEwan (2004). Nominated for the National Critics Award for Best Screenplay; *SOME VOICES*, starring Daniel Craig and Kelly McDonald (2000).

In television, *MOSES JONES*, an original 3 parter for BBC1, written and exec produced by Penhall, is his most recent credit. The adaptation of his play *BLUE/ORANGE* for the BBC, starring Brian Cox, John Simm and Sean Parkes was directed by Howard Davies in 2005. *THE LONG FIRM*, a four-part serial for the BBC, based on the novel by Jake Arnott was nominated for BAFTA award; and *GO BACK OUT*, directed by Mike Barker for the BBC in 1996.

His Theater productions include *HAUNTED CHILD*, an original stage play; *LANDSCAPE WITH WEAPON*, which premiered in 2007 at London's National Theatre. Directed by Roger Michell and starring Julian Rhind-Tutt and Tom Hollander; *DUMB SHOW*, a play for the Royal Court, starring Douglas Hodge and Rupert Graves (2004); *BLUE/ORANGE* (2001); *THE BULLET*, Donmar Warehouse (1998); *LOVE AND UNDERSTANDING*, Bush Theatre (1997); *PALE HORSE*: Royal Court (1995); and *SOME VOICES*, Royal Court (1994), winner of the John Whiting Award.

### **Chris Kennedy / Production Designer**

THE ROAD is Chris Kennedy's third film with director John Hillcoat. He did the before production design of Hillcoat's seminal Australian film, GHOSTS OF THE CIVIL DEAD, which won him his first AFI (Australian Film Institute) Award for Best Production Design in 1989.

Since then Chris has collaborated with a range of filmmakers, exploring a diversity of styles and subjects in films such as COSI and ANGEL BABY. He has won another three AFI Awards for SPOTSWOOD, DIRTY DEEDS and Hillcoat's THE PROPOSITION (for which he also won an IF Award) and been nominated for a further five (DEAD LETTER OFFICE, TO HAVE AND TO HOLD, THAT EYE THE SKY, GINO, SAY A LITTLE PRAYER).

In 2005 he was awarded the coveted AFI Byron Kennedy Award, given each year to someone whose "work is marked by a relentless pursuit of excellence."

Kennedy's passion for filmmaking and visual design took root at Swinburne College, Melbourne, where he graduated from the Film and Television course in 1982. He subsequently art directed films, music videos, commercials and short films.

### **Javier Aguirresarobe / Director of Photography**

Javier Aguirresarobe, from Eibar in Northern Spain, has enjoyed the collaboration with such noted filmmakers as Woody Allen on VICKY CRISTINA BARCELONA, Pedro Almodovar on TALK TO HER; Alejandro Amenabar on THE SEA INSIDE and THE OTHERS; Victor Erice on THE QUINCE TREE OF THE SUN (Special Jury Award at Cannes International Film Festival, 1993); Milos Forman on GOYA'S GHOSTS and James Ivory on THE CITY OF YOUR FINAL DESTINATION. He is winner of the National Prize for Cinematography in Spain as well as six Goya awards.

### **Francine Maisler / Casting Director**

One of the most highly respected casting directors in the industry, having cast over 50 features and a number of television projects Maisler's work has been honored by The Casting Society of America's Artios Awards with four awards and 14 nominations. In 2006, her achievements were recognized with the Hollywood Film Award for Casting Director of the Year.

After starting her career in casting at NBC, Francine began casting independently. Her first project was the original pilot of THE LARRY SANDERS SHOW. She then cast her first feature film, REALITY BITES, and soon after cast the breakout indie hit THE USUAL SUSPECTS.

Since then, Francine has collaborated with numerous filmmakers on casting their films including: Jean-Jacques Annaud, James L. Brooks, Nora Ephron, Marc Forster, Milos Forman, Alejandro González Iñárritu, Terrence Malick, Michael Mann, Rob Marshall, Andrew Niccol, Sam Raimi, Jay Roach, Bryan Singer, Steven Soderbergh, Ben Stiller and Gus Van Sant.

Recently completed projects include Ben Stiller's TROPIC THUNDER, Gus Van Sant's MILK, Joe Wright's THE SOLOIST, Nora Ephron's JULIE AND JULIA, Terrence Malick's TREE OF LIFE, Tom Tykwer's THE INTERNATIONAL and Ricky Gervais and Matthew Robinson's THIS SIDE OF THE TRUTH.

She is in the process of completing work on Rob Marshall's NINE and is about to start work on James L. Brooks' and Cameron Crowe's next feature films.

### **Jon Gregory / Editor**

THE ROAD represents editor Jon Gregory's second feature film with director John Hillcoat, after editing the critically acclaimed THE PROPOSITION in 2005.

Over the years, the distinguished British film editor has collaborated extensively with renowned directors Mike Leigh and Mike Newell. For Leigh, Gregory cut *SECRETS AND LIES*, which went on to sweep many of the world's top awards – including the Palme d'Or at the 1996 Cannes Film Festival, five Oscar nominations (including for Best Picture) and such year-end lists as the London Critics Circle and the Los Angeles Film Critics. Gregory was also the editor on Leigh's *NAKED*, which won Best Director and Best Actor at Cannes in 1993, as well as his films *LIFE IS SWEET*, *HIGH HOPES*, *SHORT AND CURLIES* and *A SENSE OF HISTORY*.

For Mike Newell, Gregory served as the editor on the critically acclaimed box-office hits, *FOUR WEDDINGS AND A FUNERAL* and *DONNIE BRASCO*, as well the films *PUSHING TIN* and *AN AWFULLY BIG ADVENTURE*. Among other significant honors, *FOUR WEDDINGS* received two Oscar® nominations, including for Best Picture.

Gregory was nominated for two British Academy Film Awards, for *FOUR WEDDINGS AND A FUNERAL* and the critically acclaimed television mini-series, *TRAFFIK* (also the winner of an International Emmy Award); the American Cinema Editors Eddie Award for the Best Edited Episode from a television mini-series for *A YEAR IN PROVENCE*; and two nominations from the Australian Film Institute.

THE ROAD  
End Credit Roll

Dimension Films

2929 Productions

Directed by  
John Hillcoat

Screenplay by  
Joe Penhall

Based on the Book by  
Cormac McCarthy

Produced by  
Nick Wechsler  
Paula Mae Schwartz  
Steve Schwartz

Executive Producers  
Todd Wagner  
Mark Cuban  
Marc Butan  
Rudd Simmons

Co-Producers  
Mike Upton  
Erik Hodge

Director of Photography  
Javier Aguirresarobe, AEC

Production Designer  
Chris Kennedy

Editor  
Jon Gregory, ACE

Music by  
Nick Cave and Warren Ellis

Costume Designer  
Margot Wilson

Casting by  
Francine Maisler

Viggo Mortensen

Kodi Smit-McPhee

Robert Duvall

Guy Pearce

Molly Parker

Michael Kenneth Williams

Garret Dillahunt

and  
Charlize Theron

Dimension Films and  
2929 Productions  
present

A Nick Wechsler  
and  
Chockstone Pictures  
production

A Film by  
John Hillcoat

Unit Production Manager  
Buddy Enright

First Assistant Director  
John M. Nelson

Second Assistant Directors  
Vernon A. Davidson  
Karen C. Radzikowski

Unit Production Manager  
BUDDY ENRIGHT

First Assistant Director  
JOHN M. NELSON

Second Assistant Directors  
VERNON A. DAVIDSON  
KAREN C. RADZIKOWSKI

CAST

Man	VIGGO MORTENSEN
Boy	KODI SMIT-MCPHEE
Old Man	ROBERT DUVALL
Veteran	GUY PEARCE
Motherly Woman	MOLLY PARKER
Thief	MICHAEL KENNETH WILLIAMS
Gang Member	GARRET DILLAHUNT
Woman	CHARLIZE THERON
Bearded Man	BOB JENNINGS
Archer's Woman	AGNES HERRMANN
Archer	BUDDY SOSTHAND
Bearded Face	KIRK BROWN
Bearded Man #2	JACK ERDIE
Man on Mattress	DAVID AUGUST LINDAUER
Well Fed Woman	GINA PRECIADO
Well Fed Woman #2	MARY RAWSON

Stunt

Stunt Coordinators	MARK DONALDSON MIKE WATSON
Stunts	JEREMY FRY BOBBY PORTER BUDDY SOSTHAND

PRODUCTION

2929 Senior Vice President of Production	MIKE UPTON
2929 Senior Vice President of Post Production	MARC WUERTEMBURG

Additional Editor	CRAIG WOOD, A.C.E.
Post Production Supervisor	JAMEY PRYDE
Additional Editor	RICK GRAYSON
Visual Effects Editor	KEITH CROKET
Art Director	GERSHON GINSBURG
Set Designer	VICTORIA RUSKIN
Art Department Coordinator	AMY LAMB
Set Decorator	ROBERT GREENFIELD
Leadperson (Pennsylvania)	KC BRADY
Leadperson (Louisiana)	PAUL BLANCHARD
Leadperson (Oregon)	CHANDLER VINAR
Swing Boss	WILLIAM BRICKER
Set Dresser	JASON A. POLLOCK
Swing Dresser	MARK D. PASQUALE
Additional Set Dressers	JOHN W. IWANONKIW
	BRETT KENNEDY
	DONALD RAGER
Set Dressers (Louisiana)	PATCHAREE BLANCHARD
	JON GRAUBARTH
	WHITNEY GUERRA, JR.
	ELLA JACKSON
Set Dressers (Oregon)	PHIL BLACKBURN
	ADAM JOHNSON
	JENNIFER LAGURA
	JOE RYNEARSON
	DAVID LEE TOTH
	HUGH MARCHANT
Concept Artist	JANET KUSNICK
Storyboard Artists	LUIS RUSSO
Buyer (Pennsylvania)	MERISSA LOMBARDO
Buyer (Oregon)	BEKKA MELINO
On Set Dresser	ROBERT GREENFIELD III
Art Department Production Assistant	JESSE BEST
“A” Camera First Assistant	GLENN KAPLAN
“A” Camera First Assistant (Oregon)	ANDY HARRIS
Additional “A” Camera First Assistant	RICK CRUMRINE
“A” Camera Second Assistant	MATT HASKINS
“B” Camera Operator/Steadicam	MATIAS MESAS
“B” Camera Operator/Steadicam (Oregon)	DAN KNEECE
“B” Camera First Assistant	PETER GERAGHTY
“B” Camera First Assistant (Oregon)	STEVEN MANN
“B” Camera Second Assistant	KEVIN HUVER
“B” Camera Second Assistants (Louisiana)	LUIS LOPEZ DEVICTORIA
“B” Camera Second Assistant (Oregon)	GABRIEL VALESKO
	DAVID SEEKINS
Camera Loader	AMANDA ROTZLER
Remote Head Tech	GUILLAUME RENBERG
Video Assist Operator	JIMI JOHNSON
Stills Photographer	MACALL POLAY

Script Supervisor	REBECCA ROBERTSON
Sound Mixer	EDWARD TISE
Boom Operator	JASON JOHNSTON
Additional Boom Operator (Oregon)	ROBERT JACKSON
Property Master	KEITH WALTERS
First Assistant Property Master	JOHN CAMERON
Costume Supervisor	MICHELE DUNN
On-Set Costumer	ANNE KEMMETER
Costume Shopper	BARBIE PASTORIK
Fabric Artist	KEITH WEGNER
Fabric Art Finishers	DARCIE BUTERBAUGH
	CHRIS CAMPBELL
	DALLAH CHARISSA CESEN
	NANCY HEACOCK
	CARELY HILL
	ANDREW W. HUNTLEY II
	LINDSEY TENO-CLEMMENS
	NOELLE RAFFY
	RACHEL VALLOZZI
Department Head Hairstylist	GEORDIE SHEFFER
Assistant Hairstylist	JENNIFER SANTIAGO
Additional Hairstylist	NANCY KESLAR
Stylist to Ms. Theron	ENZO ANGILERI
Department Head Makeup Artist	TONI G
Second Assistant Makeup Artist	ROCKY FAULKNER
Third Assistant Makeup Artist	MANDI ANN CRANE
Additional Makeup Artist	DEBORAH PATINO
Prosthetic Teeth	ART SAKAMOTO
Prosthetic Leg	KEVIN HANEY
Production Accountant	M. ROSS MICHAELS
First Assistant Accountant	KAREN YOKOMIZO
Second Assistant Accountant	LUCY KIM ROBERTSON
Payroll Accountant	CYNTHIA SEABOCK
Accounting Clerk	ROBERT JOHNSTON
Production Coordinator	FRANSES SIMONOVICH
Assistant Production Coordinator	ANNA BURD
Unit Travel Coordinator	ELIZABETH L. CHAMBERS
Production Secretary	JANET SMITH
Office Production Assistant	JOE PACLAWSKI
Office Production Assistants (Oregon)	AIMEE LYNN BARNEBURG
	CRYSTAL FAITH WALEN
2 <sup>nd</sup> Second Assistant Director	RYAN KRAYSER
DGA Trainee	NATALIE S. BROWN
Gaffer	JIM PLANNETTE
Best Boy Electric	JEFF VANDER MOLEN
Set Lighting Technicians	ALLAN BARCH

Additional Set Lighting Technicians	MATT SCHAFER TERRY SHIRK CHAD DJUBEK JEFF GARTON PETER KLINGENBERG BRIAN POWERS
Set Lighting Technician (Louisiana)	DANA MCCORMICK
Set Lighting Technicians (Oregon)	ANDY BARDEN STEVIE HUBERT JEREMY MACKIE EFREM PETER STEPHEN PURCELL GREG WICK
Key Grip	MANNY DURAN
Best Boy Grip	GREG EDWARDS
Dolly Grip	JOSEPH RUIZ
"B" Dolly Grip	MATTHEW BULLERI
Company Grips (Pennsylvania)	SEAN EDWARDS JAMES SCHULZE JOHN E. TREMBA
Company Grips (Louisiana)	CHARLIE FRANKLIN JOHN MOISE
Company Grips (Oregon)	CLAYTON P. NEPVEUX III JOHN A. BANHOLZER II BARRY "CHIP" INGRAM BRENT LAWSON BRIAN C. LAWSON JOE VITELLARO
Technocrane Operators (Oregon)	CHRIS HAJEK STEVE OLSEN
Construction Coordinator (Pennsylvania)	JOE WATERKOTTE
Construction Coordinator (Oregon)	CHARLES E. MILLER
Shop Foreman (Pennsylvania)	BRENT PEELOR
Shop Foreman/Stand By (Oregon)	ALAN FEFFER
Construction Gang Boss	ROBERT BUNCHER
Carpenters (Pennsylvania)	DAN BOTHE DARAGH BYRNE JIM R. HEASTINGS NORM JOHNSON JOSEPH A. MANNI DANIEL J. MCGUINNESS MICHAEL MCKEE SCOTT G. SMITH LANCE R. WALTERS MARK ZANG
Carpenters (Oregon)	SCOTT ALPLANALP PETER A. FRANTZ RAYMOND LOVASZ SHAWN TAMBELLINI
Laborer/Utility	EMILE BOSWORTH-CLEMENS
Utility	LAURI MANCUSO
Charge Scenic	DARIEN D'ALFONSO
Second Charge Scenic	COLIN BAXTER
Scenic Artists (Pennsylvania)	

	VINCE BORELLI
	EDGAR BUCHOLTZ
	JULIE CHILL
	JOSHUA HOGAN
	MARY M. O'BRIEN
	EDWARD WAYNE PARRISH, JR.
	ALEXEI PLOTNICOV
	CHRISTOPHER ST. PIERRE
Scenic Artists (Oregon)	ELLEN LEPINSKI
	RENEE PRINCE
Stand By Painter	JOLENE ELYSE DRYLIE
Key Greens (Pennsylvania)	GREGORY JONES
Key Greens (Oregon)	CHARLES A. CARLSEN
Second Greens	BRANDON PLONKA
Greens (Pennsylvania)	MICHAEL CAMPISE
	JOE COWARD
	GINA FAVANO
Greens (Oregon)	MICHAEL CROCKETT
	BRANDON JENKIS
	BRADLEY JAY KIDDLE
	DALE A. PERKINS
	ROBERT J. SHAFER
	JAIRUS SMITH
	WILLIE WILSON
Tree Service	KEELEN BROS. TREE SERVICE
	JOEL F. KEEFER
	WYLLIE F. KEEFER
	RYAN BRADICH
	TONY GILCH
	BOB TAYLOR
Location Manager (Pennsylvania)	ANDREW ULLMAN
Location Managers (Louisiana)	BATOU CHANDLER
	JIMI WOODS
Additional Location Manager (Louisiana)	THOMAS PETERS
Location Manager (Oregon)	CRAIG W. VAN GUNDY
Key Assistant Location Manager (Pennsylvania)	MONIQUE ANN LAMONTAGNE
Assistant Location Manager (Pennsylvania)	JASON PLANITZER
Assistant Location Manager (Oregon)	DON BALDWIN
Location Scout/Assistant (Pennsylvania)	KARA HAAS
Location Scouts/Assistants (Oregon)	THOMAS ANABLE
	KENNETH A. DEMPS
	SAM ROSS
	MICHAEL WEAVER
Assistant to Mr. Hillcoat	BRETT HALEY
Assistant to Mr. Wechsler	STEVEN GUERRY
Assistant to Mr. and Ms. Schwartz	SUSAN O'NEILL-MACDONALD
Assistant to Ms. Theron	ASHLEY IRISH
Assistant to Mr. Aguirresarobe	RODOLFO ORNELAS

Assistant to Mr. Wagner	STACI MITCHELL
Assistant to Mr. Cuban	DAWN KNOX
Assistant to Mr. Butan	JEFF ZAKS
Set Production Assistants (Pennsylvania)	MATTEO FAETH YARDEN LEVO
Set Production Assistants (Louisiana)	KRISTIN E. TRABUCCO STACY FORTENBERRY GERALD MEDINA WILLIAM WATT
Set Production Assistant (Oregon)	BRIAN AMLIN
Casting Associate (Los Angeles)	LAUREN GREY
Casting Assistant	ELIZABETH CHODER
Casting Associate (Oregon)	LORI LEWIS
Casting Assistant (Oregon)	ERYN GOODMAN
Casting and Extras Casting by	NANCY MOSSER CASTING
Casting Associate	KATIE SHENOT
Extras Casting (Louisiana)	ELIZABETH COULON
Extras Casting (Oregon)	RUTABAGA BACKGROUND CASTING LANA VEENKER
Studio Teachers	LYNN RAINES JEFFREY RAINES
Dialect Coach	DON WADSWORTH
Chaperone, Acting Coach and Mentor to Mr. Smit-McPhee	ANDY MCPHEE
Special Effects Coordinator	DAVID FLETCHER
Special Effects Supervisor	TOM KITTLE
Special Effects	VINCE BALL BILL CATANIA JAMES CHESHIRE DANIEL GARRIGAN HEATH HOOD BRENDAN MCHALE JASON SILVIS RAYMOND TASILLO
Special Effects (Oregon)	JEREMY SPEICHER
Unit Publicist	EMMA COOPER
EPK	JERRY HUGHES
Set Medic (Pennsylvania)	CARL KENT
Set Medics (Louisiana)	WILLIAM GILSON MICHAEL HINKEL
Set Medic (Oregon)	KARLA BENSON
Medic/EMT	SOUTH PACIFIC COUNTY TECHNICAL RESCUE
Fire Safety Advisors	WARRENTON FIREFIGHTERS ASSOCIATIONS
Stand In for Mr. Mortensen	BEN MCGINN
Stand In for Mr. Smit-McPhee	LOGAN C. SAYRE
Stand In for Ms. Theron	GRETCHEN TRESER

Animals Provided by Animal Trainer	PAWS FOR EFFECT DAWN BARKIN
Catering by (Pennsylvania and Louisiana)	COAST TO COAST
Catering by (Oregon) Chefs (Pennsylvania and Louisiana)	PREMIERE CATERING GREG POWER ALLAN STEARNS
Chef (Oregon) Assistant Chefs (Pennsylvania and Louisiana)	PETER BARNETT ISRAEL MEDINA JOSH STEARNS
Craft Service (Pennsylvania) Craft Service (Louisiana) Craft Service (Oregon) Assistant Craft Service (Pennsylvania)	DREW SMITH ANNE MENDEZ BRITTNEE DEWALD GEORGE LUMPERT ANDREA SPRING
Assistant Craft Service (Louisiana) Assistant Craft Service (Oregon)	TROY RILEY DAVID WILLIAMS
Transportation Coordinator (Pennsylvania)	MARC SCOTT
Transportation Coordinator (Louisiana)	POLAND PERKINS
Transportation Coordinator (Oregon)	DAVID NORRIS
Transportation Co-Coordinator (Pennsylvania)	KATIE SCOTT
Transportation Captain (Pennsylvania and Oregon)	BYRON ROLAND
Transportation Captain (Louisiana) 399 Gang Boss	DONALD BURDETT ERIC LEARNARD

Drivers (Pennsylvania)

MICHAEL ANGEL  
PETER ANGEL, JR.  
MIKE BEARER  
DAVID A. BELASCO  
MICHAEL P. BERRY  
CHUCK BROWN  
CARMEN COSTA  
FRANCIS J. CONFORTI  
WALTER J. DUSCH  
THOMAS FLEMMING

ROGER GRAHAM  
JOHN W. GRAY  
ALBERT E. HIPPERT, SR.  
KATHY JANDROKOVIC  
DAVID N. JOCKEL  
JOHN JORDAN  
ANDREW JOHN KOVACH  
MIKE LUCKROTH  
RICHARD P. MARENO  
BRENDAN MCCULLA  
RONALD MILLER

ROGER NICHOLAS  
JOE POKORNY  
DARYN J. RAY  
PATRICK REICHERT  
KEVIN ROCHE  
MARIO D. RUSSO  
ROBERT VITH  
TOM WEIFENBACH  
TERRY WISE  
DAVID WITZORRECK

Drivers (Louisiana)

GERARD O. CALLAHAN, JR.  
DAWN R. COOK

STANTON J. FERNANDEZ  
JOHNNY D. FOSTER, JR.  
BRUCE LANE

LOUIS M. ROBINETTE, SR.  
MELVIN E. THERIOT

Drivers (Oregon)

WILLIAM A. BENEDICT  
DON BOOMHOWER  
JOHN BRENNAN  
STEVEN C. EVANS

MARK HOLMES  
WALT KOVACH  
TONY LAUGHLIN  
BRENDON MCKEON

THOM J. PLATT  
GREG ST. AMANT  
ARMANDO SANTANA  
THOMAS "DEAN" STARKEY

ANDREW FORGASH  
DOUGLAS HENNECKE

ANDREW MOTT  
JUSTIN PAGEL  
ROBERT PAUL PLATT

RICHARD J. WALKER, JR.  
ANDREA YOUNG

ADDITIONAL PHOTOGRAPHY

Unit Production Manager	MIKE UPTON
First Assistant Director	DAVID WEBB
Second Assistant Director	KYLE LEMIRE
“A” Camera First Assistant	JEFF GRAHAM
“A” Camera Second Assistant	KYRIL CVETKOV
“B” Camera Operator	ERIC EDWARDS
“B” Camera First Assistant	DON BENSON
Camera Loader	MOIRA MOREL
Hot Head Tech	BOB WEBECK
Stills Photographer	FRANK DIMARCO
Video Assist Operator	KALE JESSEN
Best Boy Grip	JOE VITELLARO
Dolly Grip	BRIAN C. LAWSON
Company Grips	MATT SEMCHEE GABE SMITH
Sound Mixer	ERIC GOLDSTEIN
Script Supervisor	HEIDI STURDEVANT
Buyer	SEAN KENNEDY
Property Master	JOHN CAMERON
Greens	CHRIS CARLSEN
Special Effects	BRENDAN MCHALE GREG OLIVER
Additional Makeup Artist/Beard	JUSTIN STAFFORD
Location Manager	DON BALDWIN
Set Production Assistants	DIANE KERSTEIN JENNA RAE DEREK WILSON
Catering/Craft Service	CATERING BY CAPRICE KRYSTA KELLEY
Assistant Craft Service	SUSAN FUNK JULIANA TOBON
Animals Provided by	TALENTED ANIMALS
Stand In for Mr. Mortensen	JAMES “TJ” CIVIS
Stand In for Mr. Smit-McPhee	CHRISTIAN BLAIR
EPK	ROD PARMENTER

399 Gang Boss      JAY VIGIL

	<u>Drivers</u>	
BRITTNEE DEWALD	MARK HALESTON	SEAN TICHENOR
RYDER GREENE		DAVID WILLIAMS

2929 PRODUCTIONS

2929 Physical Production	DOROTTYA HEGEDUS-LUM
Assistant to Mr. Upton	KANDIS ERICKSON
Assistants to Mr. Wuertemburg	SAM MOLLEUR
	TREVOR BYRNE
Production Counsel	SHEPPARD MULLIN
2929 Business and Legal Affairs	JESSICA RODDY
	CHRIS MATSON
	HEATHER WAYLAND
Assistant to Business and Legal Affairs	ELLEN NICHOLSON
Immigration Counsel by	RALPH EHRENPREIS
	JIM SAUNDERS
	SHERMAN KAPLAN

POST PRODUCTION

Post Production Accountant	TRACY MARSHAK-NASH
Post Production Assistants	MICHEL DEASCENTIIS
	PAUL O'NEILL
Post Production Sound by	WILDFIRE POST PRODUCTION
Sound Designer	LESLIE SHATZ
Supervising Sound Editor	ROBERT C. JACKSON
Sound Effects Editors	DAVID ESPARZA
	JOSH REINHARDT
Background Editors	WADE BARNETT
	MICHAEL FARKAS
Assistant Sound Editor	CALLIE THURMAN
Foley Editor	BRIAN DUNLOP
Supervising Music Editor	GERARD MCCANN
Music Editor	MATT SHELTON
Re-Recording Mixers	CHRIS DAVID
	TODD BECKETT
Re-Recording Recordist	GABRIEL J. SERRANO
ADR Mixer	ERIC THOMPSON
ADR Recordist	TRAVIS MACKAY
Foley Recorded at	FOOTSTEPS
	POST-PRODUCTION SOUND INC.
Foley Artists	GORO KOYAMA
	ANDY MALCOLM
Foley Recording Mixers	JACK HEEREN
	DON WHITE

ADR Voice Casting	BARBARA HARRIS
Loop Group	DOUG BURCH
	CATHERINE CAVADINI
	JOHN DEMITA
	JAKE EBERLE
	PEGGY FLOOD
	AARON HENDRY

Digital Intermediate by  
EFILM

Digital Intermediate Colorist	MICHAEL HATZER
Digital Intermediate Producer	LOAN PHAN
Digital Intermediate Editor	DEVON MILLER
Digital Intermediate Assistant	MARC LULKIN
Digital Intermediate Assistant Producer	PHILIPPE MAJDALANI
Digital Optical	PATRICK CLANCEY

Visual Effects Supervisor  
MARK O. FORKER

DIGITAL VISUAL EFFECTS BY

DIVE

Philadelphia, PA

Executive Producer	ANDY WILLIAMS
Visual Effects Producer	PHILLIP MOSES
Compositing Supervisor	ED MENDEZ
Compositors	TIM BOWMAN
	RYAN LEONARD
	ANTON MOSS
Digital Effects Artists	KEVIN FANNING
	JEREMY FERNSLER
Paint and Roto Artists	STEVE DINOZZI
	CRYSTLE SCHRECENGOST
Integration Specialist	NICK JUSCHYSCHYN
Visual Effects Coordinator	ADDIE MANIS
2D Coordinator	EILEEN DARE
Visual Effects Editors	BRYAN BAKER
	MARK WAWRZENSKI
Facilities Manager	JOHN-MICHAEL TROJAN
Facilities Support	MATT WOLFORD
Facilities Engineer	ROBERT PYLE

CRAZY HORSE EFFECTS

Venice, CA

Visual Effects Supervisor	PAUL GRAFF
Visual Effects Producer	CHRISTINA GRAFF
Visual Effects Coordinator	LILY KERRIGAN
Lead Compositors	MATT COLLORAFFICE
	SARAH GROSSMANN
Visual Effects Design Consultant	ROBERT STROMBERG
Matte Painters	DYLAN COLE

	CHRIS EVANS
	BRIAN FLORA
	STEVEN MESSING
Compositors	KURT FREY
	BRIAN SALES
	TAKASHI TAKEOKA
Lead 3D Artist	JOHN G. CHALFANT
Digital Artist	JUSTINE WHITEHEAD

## SPACE MONKEY

New York, NY

Digital Effects Supervisor	JOE DIVALERIO
Compositor	CHRISTOPHER RIEMANN

## EDEN FX

Hollywood, CA

Visual Effects Producer	ANDREA D'AMICO
Digital Producer	SAMANTHA MABIE-TUINSTRA
Digital Effects Supervisor	FRED PIENKOS
Digital Artists	JOHN KARNER
	TOBY NEWELL

## BRAINSTORM DIGITAL

New York, NY

Visual Effects Producer	RICHARD FRIEDLANDER
Visual Effects Supervisor	GLENN ALLEN
Visual Effects Coordinator	BRICE LIESVELD
Lead Compositor	JAMES PASTORIUS
Compositors	CATHY GOCHNOUR
	CHRIS WESSELMAN
	JUN ZHANG
Digital Artist	R. KEVIN CLARKE
Matte Artist	MATTHEW CONNER
Senior Systems Engineer	JUSTIN BALL
Facilities Manager	GUY BARRESSI

## INVISIBLE PICTURES

Toronto, Canada

Visual Effects Supervisor	NOEL HOOPER
Visual Effects Executive Producer	NEIL WILLIAMSON
Visual Effects Producer	CHRISTA TAZZEO
Lead 3D Artist	AARON POZZER
Digital Artist	HAYDN MASUDA
Compositing Artist	KYLE BOYLEN

ADDITIONAL VISUAL EFFECTS

PHIL BRADSHAW	JOHN GORAJ	JASON PINARDO
JEFF COX	CRAIG NEEDELMAN	LEON SANGINITI
OTHMAR DICKBAUER	NO JOKE FX	CLARISSA SHANAHAN
LUKE FORKER	MARK NORMAN	JACK SWERN
GORAJ STUDIOS		TONY TROVARELLO

MUSIC PERFORMED BY

Piano, Pump Organ	NICK CAVE
Violin, Alto Flute, Loops	WARREN ELLIS
Bass	MARTYN CASEY
Cello	GERARD MCCANN
Percussion	PAUL CLARVIS
String Leader	THOMAS BOWES
Principal Second Violin	WARREN ZIELINSKI
Principal Viola	PETER LALE
Principal Cello	JONATHAN WILLIAMS
Principal Bass	CHRIS LAURENCE
Recorded and Mixed at	AIR STUDIOS London, England
Recorded and Mixed by	JAKE JACKSON
Assisted by	ADAM MILLER
Score Produced by	NICK CAVE and WARREN ELLIS with GERARD MCCANN
Orchestra Arranged and Conducted by	MATT DUNKLEY
Orchestra Contractor	ISOBEL GRIFFITHS
Assistant Orchestra Contractor	LUCY WHALLEY

“SONATA FOR VIOLIN AND HARPSICHORD NO. 3  
IN E MAJOR: ADAGIO MA NON TANTO”

Written by J.S. BACH

Arranged by RYAN FRANKS

Performed by RYAN FRANKS & HARRY SCORZO

Courtesy of CRUCIAL MUSIC CORPORATION

Soundtrack Available on  
Mute Records

In Association with  
MICHAEL LAVELLE

STOCK FOOTAGE PROVIDED BY

GETTY IMAGES

FRAMEPOOL

MACGILLIVRAY FREEMAN FILMS

THOUGHT EQUITY MOTION

Titles by	PACIFIC TITLE
Color Timer	STEVE SHERIDAN
Shot on	EASTMAN KODAK
Dailies Coordinator	JOEY VIOLANTE
Video Dailies by	COMPANY 3 NY
Cameras Provided by	OTTO NEMENZ INTERNATIONAL, INC.
Camera Cranes & Dollies by	CHAPMAN/LEONARD STUDIO

	EQUIPMENT, INC.
	CAMERA SERVICE CENTER
	TM MOTION PICTURE EQUIPMENT RENTALS, INC
Grip Equipment Provided by	PACIFIC GRIP & LIGHTING
Lighting and Grip Equipment Provided	KILLER GRIPS
by	LIGHTSPEED GRIP & LIGHTING
	PACIFIC GRIP & LIGHTING
Cranes	ICHABOD CRANE
Product Placement & Rights/Clearances	KAREN NEASI
by	
Script Clearances	ENTERTAINMENT CLEARANCES, INC.
	CASSANDRA BARBOUR
Aids Provided by	LAURA SEVIER
Insurance Provided by	HULA POST
	GALLAGHER ENTERTAINMENT
	A division of ARTHUR J.
	GALLAGHER
	RISK MANAGEMENT SERVICES
Film Guaranty Provided by	INTERNATIONAL FILM GUARANTORS
	ENTERTAINMENT PARTNERS
Payroll Company	JIM WRIGHT
Dolby Sound Consultant	

For  
LOUIE HILLCOAT

SPECIAL THANKS

POLLY BORLAND  
CORMAC and JOHN MCCARTHY

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PITTSBURGH FILM OFFICE  
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 SUZANNE LINDBERGH and APPLE  
 MICHAEL NUSINOW and PREMIER ENTERTAINMENT  
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LATSE

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This Motion Picture

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Music Score

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