

THE LAST WINTER

Antidote Films / Glass Eye Pix

Written & directed by Larry Fessenden

Running Time: 101 minutes

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THE FILM

In one of the most pristine landscapes in the world, a team working to exploit oil resources of Alaska is tormented by an unseen evil. After one crewmember is found dead, a disorientation slowly claims the sanity of the other members of the team as each of them succumbs to an unknown fear.

This creeping dread bursts open when a malevolent wind brings down a plane that approaches the station. Explosions and carnage wreak havoc on the team and all functions fail in the camp, forcing two of the members out into the cold on a desperate bid for survival. As these two journey to find help, they find themselves utterly alone in a world that is unraveling- either they are being stalked by an invisible herd of menacing phantoms, or they are going mad.

This chilling supernatural drama is the latest offering from Larry Fessenden, an acclaimed director of intimate horror spectacles, whose trilogy of Horror (NO TELLING, HABIT, and WENDIGO) tackles themes of contemporary life— environmentalism, addiction, class conflict, aggression, fear and madness.

FROM THE DIRECTOR (AUGUST, 2006)

There is a feeling I get when I think about Global Warming: a deep sense of aching sadness and nostalgia for a time before the future had been taken from us, when life had a continuum with or without us being here, where even war and terrorism would be phases in history that would end, and rebirth was possible and assured, and my children could dream of having children, and that sounded right and not like a pipe dream. Whether or not doom and gloom lies before us, there are personalities that experience the facts and implications of Global Warming this way: deeply personally with melancholy and dread. Then there are those who would ignore the problem, dismiss all mention of it as a conspiracy or a hoax, bluster through their daily routines, scoff at the notion of even a pause in the march of progress and the grand cycle of consumption and production.

With THE LAST WINTER, I wanted to bring two such types together, see them both humanely, with their weaknesses and strengths, hopes and disappointments and then let them struggle together to survive in a world undergoing a complete collapse. Not a sudden definable collapse, but a slow, imperceptible shift in the workings of the planet that made it just a little less familiar, a little less predictable, a little less 'home': menacing almost.

In this story the very real and frightening reality of the planet transforming relates to our own natural process of getting older, becoming disillusioned, struggling with mortality, lost idealism, lost youth, lost love, and more and more, seeing the past recede in the rear view mirror. Both Pollack and Hoffman in the film are feeling the pressures of time weighing on them. Maybe they want to deny it, like they want to deny the planet could be ill. I am interested in the way the mind processes disappointment, trauma and fear. Even in our most sophisticated and informed state, in the so-called modern world, we are still making sense of reality through mythological tropes. In my films there is always a struggle between the real

and the imagined, often these fears are manifested as specters. In *THE LAST WINTER*, an encounter with the ghostly visitations surrounding the camp is a harbinger to an individual's end. It is the tuning in to the acute stress signals of the land that leads to the characters' demise.

In the structure of the film there is an accumulation of rational, scientific explanations for all that goes wrong at the station, but ultimately it is the confusion that defines the crew's reality as each crew member loses the ability to distinguish fact from fiction, analysis from emotion. Which crew member are we to believe? Each of their responses seems clouded by subjectivity. Even Abby who we wish we could rely on seems calculated in her reactions. There is no reliable narrator. Is this the ironic end to modern man in the twenty first century? That the rational still loses out to fear and delusion?

Pre-Production and Location

I embarked on the writing of *THE LAST WINTER* in November of 2001, shortly after the terrorist attacks on New York and Washington D.C.. It was an oppressive, anxious time, especially for New Yorkers predisposed to melancholy. I found solace embarking on my new script with a partner, Robert Leaver, a writer, poet, and comrade. The set up of *THE LAST WINTER* is in the tradition of *ALIEN* and John Carpenter's *THE THING*, as well as the real life adventures of Earnest Shackleton. The script is influenced by films as diverse as Lee Tamahori's *THE EDGE*, Hans Peter Moland's *ZERO KELVIN*, Kurasawa's *DERSU USALA*, and the writings of Barry Lopez in 'Arctic Dreams.'

I presented a draft to the producer of *WENDIGO*, Jeff Levy-Hinte, and he decided that we needed to travel to Alaska to research the script and scout locations. Levy-Hinte and I traveled to the town of Dead Horse, a tiny industrial enclave in Northern Alaska where the oil industry is situated. We arrived in the only hotel in town in March of 2003, two days into the Iraq war, and dined in a cafeteria-style mess hall with the oil company men, two big-screen TV's playing CNN and FOX news war coverage from the corners of the room. Driving around in the sub-zero weather, photographing the land, the rigs, the equipment, we gained extraordinary insight into this world that would profoundly affect future drafts of the script as well as the design of the film. Flying over The Arctic National Wildlife Refuge and riding on ski-mobiles through it, I was struck by the vast white expanse of the land: no mountains, no texture. A claustrophobic moonscape. "Pure white nothingness," as a contemptuous Senator once disparaged. And yet breathtaking, majestic, and humbling.

Our trip taught us that we couldn't realistically film in Alaska. Nor did a scout in Canada reveal any landscape as vast, flat and unspoiled. Iceland came up through Levy-Hinte's association with producer Joni Sighvatsson and we determined to embark on a scout. Here again the uniqueness of Alaska's Northern slope was hard to replicate. We visited glaciers and even considered shooting in Greenland, but in truth we could not afford it. Eventually we determined that Iceland held the most promise, and arrangements were made to start production in March 2005.

I saw *HELLBOY* and was captivated by Ron Perlman's portrayal of the comic-book character. Perlman's portrait brought to mind my vision of Pollack: bombastic and oddly vulnerable. In essence, I wanted to remind genre audiences of the villains and strongmen

that Perlman often plays, while showing an insecurity and almost childlike weakness under the bravado.

We interviewed Directors of Photography in New York, and had a number of excellent candidates, but Jeff and I both wondered what it would be like to hire an Icelandic D.P., who knew this light, this landscape, this crew. We interviewed Magni Agustsson one Sunday morning after he'd taken a twelve-hour trip from Chicago to Reykjavik. In the interview he was groggy, too polite, but determined and articulate, the latter qualities being intriguing. A week later I called him while he was in the bath and gave him the job.

We shot on location in Northern Iceland for three weeks, at times in subzero temperatures, un-seasonal rain, winds of 40 knots, blizzards, or a blistering sun. Iceland is experiencing acutely the radical temperature shifts from Global Warming even today, and many of the outlandish scenarios in the script were actually occurring. To be able to work with such a graphic palette as the endless, vast white landscape of the North was inspiring. Using the blank white canvas and a great deal of symmetry in the framing of shots, I wanted to highlight the tension between perceived order and chaos which to me epitomizes man's long adversarial relationship with nature.

With the music I wanted to take a very distinct journey from ambient tonal cues that bleed out of the sound design to very traditional musical cues that speak to the epic yearning in the human experience, the yearning for heroism and meaning in a world that has moved on, like a jilted lover; a pissed off specter. The film is an ode to a civilization we have squandered. For it is not so much the earth we have betrayed, it is ourselves. In my films I'm trying to use horror tropes to explore contemporary issues, to explore the real metaphysical horrors of contemporary life and address them through the familiar and comfortable metaphors and rhythms of the horror movie, the genre that always spoke to me the loudest ever since I was a kid."

About the filmmakers

Larry Fessenden (co-writer, producer, director, editor) is also the writer, director and editor of the award-winning art-horror movies *HABIT*, *NO TELLING*, and *WENDIGO*. Fessenden has operated the production company Glass Eye Pix since 1985, with the mission of supporting individual voices in the arts. He has been a producer on various projects including Ilya Chaiken's forthcoming *LIBERTY KID*, Douglas Buck's remake of DePalma's *SISTERS*, Jeff Winner's *SATELITE* and David Gebroe's *ZOMBIE HONEYMOON*. Under his low budget horror banner ScareFlix, he has produced Ti West's *THE ROOST*, and *TRIGGER MAN*, and James Felix McKenney's *THE OFF SEASON* and *AUTOMATONS*. Two more Scareflix are slated to shoot in the Fall of 2006: Graham Reznick's *I CAN SEE YOU* and Glenn McQuaid's *I SELL THE DEAD*.

As a character actor, Fessenden has appeared in numerous films, including Neil Jordan's forthcoming *THE BRAVE ONE*, Jim Jarmusch's *BROKEN FLOWERS*, Martin Scorsese's *BRINGING OUT THE DEAD*, Steve Buscemi's *ANIMAL FACTORY*, Brad Anderson's

SESSION 9, and IMAGINARY HEROES by Dan Harris. Fessenden stars in HABIT, and the Sundance pictures MARGARITA HAPPY HOUR (Ilya Chailen) and RIVER OF GRASS (Kelly Reichardt).

Jeffrey Levy-Hinte (producer) most recently produced THE HAWK IS DYING adapted from Harry Crews' novel and directed by Julian Goldberger and starring Paul Giamatti, Michael Pitt and Michelle Williams. THE HAWK IS DYING premiered at the 2006 Sundance Film Festival and screened in the 2006 Director's Fortnight at Cannes.

Previously, Levy-Hinte produced MYSTERIOUS SKIN adapted from Scott Heim's novel and directed by Gregg Araki and starring Joseph Gordon-Levitt, Brady Corbet, Michelle Trachtenberg and Elisabeth Shue. MYSTERIOUS SKIN screened at the 2004 Venice and Toronto Film Festivals and the 2005 Sundance Film Festival. It was released in the US in May 2005 to critical acclaim, and it was nominated for IFP Gotham and Independent Spirit Awards.

Levy-Hinte's other productions include CHAIN, a hybrid documentary-narrative feature which premiered at the 2004 Berlin Film Festival; and THIRTEEN directed by Catherine Hardwicke, starring Holly Hunter, Nikki Reed and Evan Rachel Wood, which screened at the 2003 Sundance Film Festival where it won the Dramatic Directing Award. THIRTEEN received numerous awards, including a Best Supporting Actress Oscar nomination for Holly Hunter, Golden Globe and Screen Actors Guild Award nominations for Holly Hunter and Evan Rachel Wood, Best Screenplay and First Feature nominations and won the Best Debut Performance award for Nikki Reed at the Independent Spirit Awards.

Levy-Hinte also produced LAUREL CANYON, directed by Lisa Cholodenko, WENDIGO, directed by Larry Fessenden, AMERICAN SAINT, directed by Joseph Castello, and LIMON, a documentary directed by Malachi Roth. Prior to 2000, Levy-Hinte produced Lisa Cholodenko's film HIGH ART and edited the Academy Award-winning documentary WHEN WE WERE KINGS. In 2003 Levy-Hinte was selected as one of Variety's "Producers to Watch".

Levy-Hinte is currently preparing for production on THE KIDS ARE ALL RIGHT written and to be directed by Lisa Cholodenko and starring Julianne Moore, Robin Wright Penn, Ewan McGregor and Evan Rachel Wood. In addition to his film company ANTIDOTE FILMS, Levy-Hinte is the co-owner of Dig It Audio, an audio post house that provides complete sound services for video and feature film.

Robert Leaver (co-writer) is a New York based writer, poet and teacher.

G. Magni Águstsson (director of photography) is a cinematographer in his native Iceland, and currently lives and works in The United Kingdom. Agustsson has worked around the world on countless commercials (e.g. Sony, Nokia, Vodafone, Ouaker Oatmeal) and music videos (e.g. Richard Ashcroft, Supergrass, Graham Coxon, Paul Oakenfold). He has also worked on several short films, as well a feature film, Eleven Men Out (2005). In 2006 his film "The Last Farm" received an Oscar nomination for Best Short Film.

PRINCIPAL CAST

Ron Perlman, (Ed Pollack) an award-winning actor, has moved seamlessly between the worlds of film, television, and theater for almost three decades. Having received a Master of Fine Arts degree from the University of Minnesota, he returned to his native New York to begin his professional career in theater, delving into the works of contemporaries like Pinter and Beckett, as well as the classics of Shakespeare, Marlowe, Ibsen, and Chekhov with two recent trips back to Broadway in *A FEW GOOD MEN* and *BUS STOP*.

His film career began in the early eighties with two films for director Jean Jacques Annaud; *QUEST FOR FIRE*, for which he received a Canadian Academy Award nomination, and the role of Salvatore, the hunchback in Umberto Eco's *THE NAME OF THE ROSE*. Perlman continued his unique collaboration with French directors, starring in Jean Pierre Juenet and Marc Caro's award winning *CITY OF LOST CHILDREN* and costarring with Sigourney Weaver and Winona Ryder in Juenet's *ALIEN RESURRECTION*. Other roles in studio films include *THE ISLAND OF DR. MOREAU*, *ROMEO IS BLEEDING*, *FLUKE*, *THE ADVENTURES OF HUCK FINN*, and *SLEEPWALKERS* as well as independent films including *CRONOS*, *THE LAST SUPPER*, and *WHEN THE BOUGH BREAKS*, *FROGS FOR SNAKES*, *I WOKE UP EARLY THE DAY I DIED*, *TINSELTOWN*, and Miramax's *HAPPY TEXAS*.

Perlman's film career was interrupted for a three-year run on CBS' critically acclaimed *BEAUTY AND THE BEAST* for which he received a Golden Globe Award for Best Actor along with two Emmy Nominations and three Viewers For Quality Television Awards. Other television work includes HBO's *THE SECOND CIVIL WAR*, *MR. STITCH*, *THE ADVENTURES OF CAPTAIN ZOOM*, the Rob Nilsson adaptation of the Rod Serling classic *A TOWN HAS TURNED TO DUST* for the Sci-Fi Channel, *THE MAGNIFICENT SEVEN*, marking his second collaboration with CBS, New Line Cinema's feature *PRICE OF GLORY* with Jimmy Smits, Mandalay's *ENEMY AT THE GATE*, opposite Jude Law, New Line Cinema's *BLADE II*, Paramount's *STAR TREK: NEMESIS*, the Oscar winning short film *TWO SOLDIERS*, Guillermo del Toro's *HELLBOY* for Revolution Studios in which he plays the title character. Stephen King's mini-series *DESPERATION* for ABC, and *IN THE NAME OF THE KING* with Jason Statham and John Rhys-Davies. Perlman was recently seen in *MASTERS OF HORROR*, directed by John Carpenter, for Showtime, as well as the independent feature *MUTANT CHRONICLES*, starring opposite Stephen Rea and John Malkovich.

James LeGros, (James Hoffman) a Minnesota native, has appeared in over 30 films. His credits include *DRUGSTORE COWBOY*, *SAFE*, *MY NEW GUN*, *LIVING IN OBLIVION*, *POINT BREAK*, *THE MYTH OF FINGERPRINTS* and *SCOTLAND, P.A.*. He most recently starred in the Emmy nominated Showtime television series "Sleeper Cell," and opposite Courtney Cox in the Sundance Film Festival selected film *NOVEMBER*. He recently wrapped filming *ZODIAC* with director David Fincher for Paramount and is currently filming *VANTAGE POINT* opposite Dennis Quaid and William Hurt for Sony. A long time traveler on the independent landscape, Le Gros is continuously inspired by the vision of the filmmakers he works with. He resides in Jackson Hole, Wyoming.

Connie Britton (Abby Sellers) was born in Boston, Massachusetts, and moved to Lynchburg, Virginia, at the age of seven with her family, including her fraternal twin sister. She went on to attend Dartmouth College, where she majored in Asian studies and spent a term in Beijing. Upon graduation she moved to New York and spent two years at the Neighborhood Playhouse studying with Sanford Meisner, and performed in regional theater and off-Broadway productions.

Britton received accolades for her starring role in Edward Burns' acclaimed independent film *THE BROTHERS MCMULLEN*, in which she captivated moviegoers with her portrayal of Molly, the luminous wife of a cheating husband. The film went on to win the Grand Jury Prize at the Sundance Film Festival.

Britton starred in ABC's award-winning comedy "Spin City" opposite Michael J. Fox, as well as "Lost At Home" opposite Mitch Rouse and Gregory Hines. Her other television credits include "The Fighting Fitzgeralds" opposite Brian Dennehy, a recurring role in the highly-acclaimed drama "The West Wing," as well as FOX's "24." Her feature credits include Edward Burns' *NO LOOKING BACK* and *LOOKING FOR KITTY*. She also recently finished working on the independent feature *THE LATHER EFFECT* written and directed by Sarah Kelly. Britton appeared opposite Billy Bob Thornton in Universal's feature film, *FRIDAY NIGHT LIGHTS* directed by Peter Berg, and she reprises her role as the wife of the small town Texas football coach opposite Kyle Chandler in the new NBC pilot.

In her free time, Britton, who resides in both New York and Los Angeles, enjoys hiking and yoga. She is currently finalizing a documentary which she produced and directed on the orphans of Ethiopia.

Kevin Corrigan, (Motor) a native of the Bronx, has been acting and writing since the age of sixteen. He made his film debut in 1989's *LOST ANGELS* when he was 17, and he had a small role in *GOODFELLAS* as the brother of Henry Hill (Ray Liotta). During the 1990's, he built a career playing quirky, unconventional characters in films such as *TRUE ROMANCE*, *LIVING IN OBLIVION* and *WALKING AND TALKING*.

Corrigan got the opportunity to write with the 1997 film *KICKED IN THE HEAD*. The film starred Corrigan, Michael Rapaport, Linda Fiorentino, Lili Taylor and was executive produced by Martin Scorsese. Corrigan ventured into television with his role as the slacker Eddie Finnerty on the sitcom "Grounded for Life", which ran for five seasons. He is also an experienced guitarist and has played in several New York City bands.

Jamie Harrold (Elliot Taylor) was born and raised in Taylorville, Illinois. He graduated from The Academy for the Performing Arts (Chicago's High School for the Arts) and received his B.F.A. from The Theatre School at DePaul University".

Jamie is best known for his role as Scott, the nervous water board clerk, opposite Julia Roberts, in the critically acclaimed film *ERIN BROCKOVICH* (nominated for five Academy Awards including Best Picture) and as Steven, the hyper computer hacker in *THE SCORE* opposite Robert DeNiro, Marlon Brando, and Edward Norton. His other movies include hits like *NATURAL BORN KILLERS*, *TO WONG FOO*, *THANKS FOR EVERYTHING*, *JULIE NEWMAR*, and opposite Ben Affleck in *THE SUM OF ALL FEARS*.

Zach Gilford (Maxwell McKinder) marks his film debut in THE LAST WINTER. Gilford stars as the backup quarterback turned football hero in NBC's new drama, "Friday Night Lights", which has its premiere Fall 2006. He has also appeared on "Law & Order: SVU." Zach recently graduated from Northwestern University where he starred in productions of "Equus" and "The Laramie Project." A Chicago native, Gilford spends his free time leading backpacking, ice climbing and diving expeditions in Alaska, New Zealand and Australia.

Pato Hoffmann, (Lee Means) is the 1999 Indian Celebrity of the Year. He was born in Bolivia to Andes Indian parents with Spanish and German blood. In San Francisco, he began taking kung fu and acting classes, after the success of DANCES WITH WOLVES he saw the potential for Native American talent in Hollywood. He is currently onstage in L.A. in the comedy "Day of the Dead" .. He is also a lecturer on Native American issues.

Joanne Shenandoah (Dawn Russell) has drawn upon her rich heritage in establishing a reputation as one of America's foremost Native recording artists. In addition, Ms. Shenandoah has given hundreds of lectures and workshops throughout the world, from the Parliament of the Worlds Religions, to Commencement speeches and multicultural affairs. Ms. Shenandoah has been featured in many PBS, video and television documentaries.

ABOUT THE MUSIC

Jeff Grace (music score) began his film and television career in 1998 as a composer at the New York music house Ruggieri Music. From 2001 to 2004 he was an assistant to Academy Award winning composer Howard Shore working on Peter Jackson's THE LORD OF THE RINGS trilogy, Martin Scorsese's THE GANGS OF NEW YORK, David Cronenberg's SPIDER, David Fincher's PANIC ROOM, and Frank Oz's THE SCORE. Jeff has worked with such artists as Renee Fleming, Annie Lennox, Isabel Bayrakdarian, Kronos Quartet, The London Philharmonic Orchestra, Terry Edward's London Voices, and top studio orchestras and musicians in London, Los Angeles and New York.

Grace most recently scored the independent horror films THE ROOST and JOSHUA. THE ROOST opened theatrically in the US and UK earlier this year and will be released on DVD in the USA October 2006.

Active as a composer for concert and stage, Jeff was selected for American Opera Projects' 2005-2006 Composers And The Voice Series. Jeff worked with composer Robert Ruggieri on scores for A Hymn for Alvin Ailey (ballet and film) and Double Exposure (ballet) for the Alvin Ailey American Dance Theatre (directed and choreographed by Judith Jamison). He has also worked with Gil Goldstein, providing orchestrations for trumpeter and Verve recording artist Roy Hargrove.

Anton Sanko (ambient score) was born and raised in New York City. He attended NYU, where, majoring in music theory and composition, he studied Stockhausen by day and played in downtown Manhattan's new wave clubs by night. In addition, he also found time to study guitar and composition with jazz legend Ralph Towner. It was also during this time that

he played with the avant-garde acts Shox Lumania and Our Daughter's Wedding. From 1985 to 1991, Sanko played keyboards with Suzanne Vega. In 1989, he recorded, co-produced and co-wrote songs on Days of Open Hand (released in 1990) with Vega. He toured to support that album as Suzanne's music director. Sanko continued to produce, play and write with other artists including Anna Domino, Jim Carroll, Lucy Kaplansky, Percy Jones, Kashif, and Sonny Okosun.

His film credits include PARTY GIRL, RIPE, and AN OCCASIONAL HELL, as well as SCOTLAND, PA and NYACK JUMPERS. He has scored films for television including ABC's recent irreverent biopic of Donald Trump, "Ambition", TNT's 2004's release "Bad Apple" starring Chris Noth and other television projects such as Peter Berg's "Wonderland", and HBO's "Subway Stories". Most recently, Sanko scored the Sony Classics release SAVING FACE Alex Steyermark's ONE LAST THING, and Tom DeCillo's upcoming release DELIRIOUS, starring Steve Buscemi, and an episode of "Masters of Horror" for director Brad Anderson (THE MACHINIST, NEXT STOP WONDERLAND).

Tom Laverack (songwriter, closing credits) has been writing and performing music for over twenty years, living a majority of his adult life in New York City. Laverack was born in Fitchburg, Massachusetts, and was influenced by his early years living in and around the mill towns of the Northeast. His lyrics reflect the influences of two great regional writers, Robert Lowell and Jack Kerouac. Laverack grew up not far from Kerouac's home town, and shared the dubious honor of spending time in McLean Hospital, as Lowell did, where in the words of the poet, "Each of us holds a locked razor". Laverack's music bears the imprint of a bleak, yet poignant reality, filled with the human struggle for some hint of promise or truth.

Laverack migrated to NYC in 1987 to form the band Just Desserts with high school friend Larry Fessenden. Within a year they released the album Sentimental War (Earhorn Disks) to rave reviews and extensive college radio airplay. Recorded with Wharton Tiers (Sonic Youth, Dinosaur Jr), Sentimental War was both a concept album and acoustic-driven folk-rock tour-de-force, tying together a raw spirit with refined musicianship, evoking multiple genres and influences, drawing comparisons with Tom Waits, John Prine, Elvis Costello, The Clash, and The Violent Femmes. In 1989, the duo released the EP Cold Hearts and Whiskey from which BarNone records issued a limited-release '45' featuring the song "Almost Shook You Up". Just Desserts' second full length album, Give Up The Ghost (1993, Earhorn Disks) was again well received by press and college radio alike, and a new incarnation of the band (including Wharton Tiers on drums and Mark Lerner on bass) hit the local scene in NYC again.

Laverack has continued to record music outside of Just Desserts with an array of musicians. His albums include Adolescent Soul (1990), Mercy, Mercy Mr. Percy (1993), Out of the Blue (1999, Megalith Records), and Gift Horse (2005, Rustic Records/Hayden Ferry Records).

Laverack composed the Michael Nymanesque score for Fessenden 1991 film NO TELLING, and has penned songs for six of Fessenden's films including NO TELLING, HABIT and WENDIGO.

His new album, Cave Drawings, which was produced by Mark Ambrosino and will be released in 2007, features the song "Running Out of Road" which Laverack wrote for THE LAST WINTER.

VISUAL EFFECTS

Glenn McQuaid (visual effect supervisor) was raised in Ireland and works as a digital artist and filmmaker in New York. He has worked on numerous films and commercials, and as a director, he is currently beginning production on a feature film called I SELL THE DEAD. His acclaimed short THE RESURRECTION APPRENTICE is currently playing festivals. Previously he has headed post production on THE ROOST, designed titles for KISSING JESSICA STEIN and THE OFF SEASON, and he developed the creative identity for THE HORROR CHANNEL.

Recently McQuaid has set up the visual effects studio LAST HOUSE with Larry Fessenden. Their objective is to serve as a design and effects studio for the local indie film market.

Stefan Jorgen Agustsson (special makeup effects) is a self educated special makeup effects artist who taught himself with books, video, and the Dick Smith makeup course since 1995. Working with special makeup effects since 1988, he works in film, television, theatre, and for wax museums. His skills include sculpture, drawing, painting, makeup, prosthetics, making molds, hair work, mechanical puppetry, puppets, rubber and plastic work. His idols at the time and still are Rick Baker, Jim Henson, Dick Smith, Rob Bottin, Michelangelo, and Leonardo da Vinci.

PRINCIPAL CREDITS

director, editor, producer LARRY FESSENDEN
writers LARRY FESSENDEN and ROBERT LEAVER
producer JEFFRY LEVY-HINTE
executive producers JEANNE LEVY-CHURCH and SIGURJÓN SIGHVATSSON
co-executive producers SKÚLI FR. MALMQUIST and THÓRIR S. SIGURJÓNSSON
co-producer KRISTEN KUSAMA
director of photography G. MAGNI ÁGÚSTSSON
production designer HÁLFDAN LÁRUS PEDERSEN
costume designer HELGA STEFÁNSDÓTTIR
casting director LAURA ROSENTHAL
additional film editor SHELLY WESTERMAN
visual effects supervisor GLENN MCQUAID
music consultant TRACY McKNIGHT
music score JEFF GRACE
ambient score ANTON SANKO
sound supervisor TOM EFINGER
sound design ABIGAIL SAVAGE

CAST

Ed Pollack RON PERLMAN
James Hoffman JAMES LE GROS
Abby Sellers CONNIE BRITTON
Maxwell McKinder ZACH GILFORD

Motor KEVIN CORRIGAN
Elliot Taylor JAMIE HARROLD
Lee Means PATO HOFFMANN
Dawn Russell JOANNE SHENANDOAH
Charles Foster LARRY FESSENDEN
Simon Marshowitz OSCAR MILLER
Gary HÁLFDÁN THEÓDÓRSSON
Frozen Trucker EGGERT KETILSSON
Young Hoffman JACK FESSENDEN
Weatherman JOHN SPEREDAKOS
Doctor Pedersen HÁLFDAN LÁRUS PEDERSEN
Stunt Coordinator VALDIMAR JÓHANNSSON
Stuntman BRYNJÓLFUR EINARSSON

PRODUCTION

production managers THOR S. SIGURJONSSON and SKÚLI FR. MALMQUIST
first assistant directors RANNVEIG JÓNSDÓTTIR and HÁLFDÁN THEÓDÓRSSON
second assistant director KRISTIE SILLS
third assistant director SINDRI PÁLL KJARTANSSON
production coordinator HLÍN JÓHANNESDÓTTIR
production accountant ÁRMANN GU_MUNDSSON
production coordinator - Myvatn HELENA STEFÁNSDÓTTIR
script supervisor HARPA ELÍSA_ÓRSDÓTTIR
first assistant camera GO_I MÁR GU_BJÖRNSSON
second assistant camera JACOB BARRIE
camera loaders ÁRNI FILIPPUSON
production sound mixer PÉTUR EINARSSON
boom operator ÁRNI GÚSTAFSSON
station & creature design
storyboards / journal BRAHM REVEL
art director GUNNAR PÁLSSON
property master SVEINN VI_AR HJARTARSON
set decorator SÆ_ÓR HELGASON
head carpenter FRI_JÓN ÓLAFSSON
carpenters EMIL PÉTURSSON, _ORFINNUR KARLSSON and PÁLL JÚLÍUSSON
scenic painter STEINGRÍMUR_ORVALDSSON
hair and make-up ÁSTA HAF_ÓRSDÓTTIR
special effects make-up STEFÁN JÖRGEN ÁGÚSTSSON
additional special effects make-up ESTEBAN MENDOZA
assistant costume designer BERG_ÓRA MAGNÚSDÓTTIR
gaffer INGVAR STEFÁNSSON
key grip SIGURGEIR_ÓR_ARSON
best boy electric JÓN KJARTANSSON
best boy grip ARNAR EINARSSON
grip VALDIMAR JÓNSSON
special effects supervisor EGGERT "EDDI" KETILSSON
special effects senior technician HAUKUR "HAWK" KARLSSON
special effects technician DANIEL NEWTON HOWARD
special effects engineer BÁR_UR ÓLI KRISTJÁNSSON
special effects assistant JÓHANNES SVERRISSON
assistant production coordinator DAVÍ_ÓSKAR ÓLAFSSON
office production assistant MELKORKA ÓSKARSDÓTTIR
set production assistants _ORSTEINN MAGNÚSSON and ELÍSA ANDRÉSDÓTTIR
location assistant - myvatn YNGVI RAGNAR KRISTJÁNSSON
transportation coordinator JÓN ÚRI
vehicle and transportation services NORTH BY NORTHWEST

drivers HINRIK JÓNSSON and HARALDUR BJÖRNSSON
helicopter company VERTIGO
helicopter pilot JÓN "SPA_I" KJARTANSSON
camera operator JÓN_ÓR VÍGLUNDSSON
airplane pilot SVERRIR_ÓRODDSSON
catering - Myvatn SYSTA STEINGRÍMSDÓTTIR
catering - Reykjavik MAGNÚS ÖRN GU_MARSSON and BJÖRK JÓNSDÓTTIR
ravens & crows BIRDS AND ANIMALS, UK
trainers ANTHONY BLOOM, DAVID SOUSA
still photographer FRI_RIK ÖRN HJALTESTED
additional stills JEFFREY LEVY-HINTE
legal services IRWIN M. RAPPAPORT, P.C.
additional legal services ROGER KASS, ROBERT SEIGEL

Antidote Films

director of operations TAKEO HORI
project supervisor JAMES DEBBS
head of development MIKE ANDRUS
office manager MARCUS GRUNDHAL

SECOND UNITS

ICELAND

second unit directors GLENN MCQUAID, THOR S. SIGURJONSSON and
SKÚLI FR. MALMQUIST

director of photography BERGSTEINN BJÖRGÚLFSSON
first assistant director DAVID TEBBY
first assistant camera ÓMAR JABALI
swing grip/electric THOMAS MARSHALL

ALASKA

director of photography MARK BRINSTER
location coordinator DAN ELKINS
arctic camp ELDON FISCHER
snow machine wrangler PAUL FISCHER
grip CAMERON FORBES
assistant camera TOM PILLIFANT
2nd assistant camera BEN STEPHENS

NYC

director of photography JAY SILVER
gaffer NAT AGUILAR
assistant camera NICOLA BENIZZI production assistant AMY LUCE
documentary crew DOUGLAS BUCK, JAY SILVER, PETER MATSOUKAS, ALEX WOLFE
and GUNNAR HEIMISSON

POST PRODUCTION

Glass Eye Pix producer JAMES MCKENNEY
post production supervisor KRISTEN KUSAMA
assistant film editor JEN RUFF
technical consultant TOM CASSEL
animatics BRAHM REVEL
lead visual effects compositor & on-set visual effects supervisor PETER AMANTE
visual effects compositor JOHN C. LOUGHLIN
lead cgi artist SCOTT STEWART
cgi modeler & animator CHRIS COVELLI
cgi animator WILLIAM WALTER
cgi animator MIKE WHARTON
cgi texture intern SEBASTIAN TILLER

cgi particle artist ZANE WALDMAN
maquette artist & animation consultant DAVID BELL
re-recording mixer TOM EFINGER
additional sound design PAUL HSU
dialog editor DAVE ELLINWOOD
foley editor GRAHAM REZNICK
technical consultant JOHN MOROS
assistant sound editors ERIC GITELSON and NICHOLAS J. SCHENCK
adr engineer JOHN MOROS
foley engineer BRIAN SCIBINICO
foley artist LESLIE BLOOM
dolby sound consultant JAMES NICHOLS
audio post facility DIG IT AUDIO, INC.
digital intermediate TECHNICOLOR
di producer CHRISTIAN ZAK
project manager MARYGRACE NICOLAS
colorist TIM STIPAN
online editors JESSE MORROW, EVERETTE WEBBER and BOB SCHNEIDER
film scanning DOUG BIGGS and BRUCE FERRIS
film recording JAMES AHERN
DANIEL SILVERMAN
data management BEN ROSENGART
engineering MIKE WHIPPLE and EMERY ANDERSON
dailies colorist CHRIS GENNARELLI
dailies advisor JOEY VIOLANTE
dailies project manager MICHELLE MORRIS
print coordinator RALPH COSTANZA
lab timer DON CIANA
end titles F-STOP, INC.

MUSIC

Music Score composed and orchestrated by JEFF GRACE
Music preparation: ADRIANA GRACE
Produced by JEFF GRACE and DAVE EGGAR
Recording Engineer: NIK CHINBOUKAS
Assistant Engineer: KURT NEPOGODA
Mixed by BRUCE BUCHANAN
Recorded at Spin Studios, Astoria New York –
PETE BENJAMIN, Manager
Flux Quartet
TOM CHIU – Violin
CONRAD HARRIS – Violin
MAX MANDEL – Viola
DAVE EGGAR – Cello
With
GREGG AUGUST – Bass
LOUIS SCHWADRON – Horn
MIKE ENGSTROM – Trombone
DEREK CROSIER – Bass Trombone
JASON KOI – Tuba
ADRIANA GRACE – Ocarina
Ambient Score recorded and produced by ANTON SANKO
at Easter Island Productions, Woodstock, New York
ERIK SANKO – Textures, Sk1, Shortwave
PETER FREEMAN – Additional Textures
JOEL THOMPSON – Assistant to Anton Sanko

“My Baby Just Cares For Me”
Written by WALTER DONALDSON and GUS KAHN
Performed by NINA SIMONE
Published by Donaldson Publishing Co. / Gilbert Keyes Music Co. /
WB Music Corp. (ASCAP)
Courtesy of Bethlehem Music Company, Inc. & Steven Ames Brown

“Precious Little”
Written and Performed by TOM LAVERACK
Published by 1 Stop Past Your Destination Music (ASCAP) /
Mark Ambrosino (ASCAP)
Courtesy of Tom Laverack

“I Thought You Should Know”
Written and Performed by STEVE EARLE
Published by Sarangel Music (ASCAP)
Courtesy of E-Squared/Artemis Records

“No Shame”
Written and Performed by TOM LAVERACK
Published by 1 Stop Past Your Destination Music (ASCAP) /
Mark Ambrosino (ASCAP)
Courtesy of Tom Laverack

“Running Out of Road”
Written by TOM LAVERACK
1 Stop Past Your Destination Music (ASCAP) /
Mark Ambrosino (ASCAP)
Produced with Larry Fessenden
TOM LAVERACK – Acoustic, Piano, Vocals
LARRY FESSENDEN – Saxophones, Back Vox
MARK ADAMY – Hammond B3
JOEL HOEKSTRA – Guitar
JEFF LANGSTON – Bass
MARK AMBROSINO – Drums

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Aurora Experience ehf.

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Footage Bank

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www.oilonice.org

oil fires footage of
LESSONS OF DARKNESS by Werner Herzog
provided by Werner Herzog Film

payroll services provided by
Axium Payroll Services

post accounting services provided by
JFA, Inc.
JOHN FINN
PETE HAYES

filmed on
FUJI ETERNA

filmed with
ARRI
cameras & lenses

cameras & lenses
camera cranes & dollies
grip & lighting equipment
supplied by
ICEGRIP EQUIPMENT RENTAL

re-recording services by
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WHITNEY LAGRANGE
RON LAWRENCE
MARK ABBATISTA
CHARLES FUSSELL
CARLTON JAMES
JIM COOPER & MIKE BAUMER AT MOTU
PAUL HENRY AT GUITAR CENTER

NICHOLAS J. SUMNER
ALLEN WOMACK
ADAM WOLFENSOHN
JEFF WINNER
TI WEST
PETER KLEBNIKOV
DAVID LESLIE
HAL FESSENDEN
BLAIR BREARD
GUILLERMO DEL TORO
NEIL YOUNG
CAST & CREW
FRIENDS & FAMILY
BECK UNDERWOOD
JACK HENRY