

# LEATHERFACE

LIONSGATE PRESENTS (Domestic Only) A MILLENNIUM FILMS PRODUCTION

A CAMPBELL GROBMAN FILMS PRODUCTION

A FILM BY JULIEN MAURY AND ALEXANDRE BUSTILLO

STEPHEN DORFF AND LILI TAYLOR

LEATHERFACE

CASTING BY JEREMY ZIMMERMANN MUSIC BY JOHN FRIZZELL COSTUME DESIGNER INA DAMYANOVA

DIRECTOR OF PHOTOGRAPHY ANTOINE SANIER PRODUCTION DESIGNER ALAIN BAINÉE

EDITED BY SEBASTIEN DE SAINTÉ CROIX AND JOSH ETHIER

CO PRODUCER SCOTT MILAM

EXECUTIVE PRODUCER TOBE HOOPER EXECUTIVE PRODUCER KEVIN GREUTERT JOHN

LUESSENHOP

EXECUTIVE PRODUCERS ROBERT KUHN KIM HENKEL

EXECUTIVE PRODUCERS AVI LERNER TREVOR SHORT JOHN THOMPSON

BOAZ DAVIDSON MARK GILL BETH BRUCKNER O'BRIEN

PRODUCED BY LES WELDON CARL MAZZOCONE

PRODUCED BY CHRISTA CAMPBELL LATI GROBMAN

BASED ON CHARACTERS CREATED BY KIM HENKEL AND TOBE HOOPER

SCREENPLAY BY SETH M. SHERWOOD

DIRECTED BY JULIEN MAURY AND ALEXANDRE BUSTILLO

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LOGO: LIONSGATE

LOGO: MILLENNIUM FILMS

TRT: 98 minutes

## Production Notes

“In 1955, the State of Texas instituted an endangered child aid program. In its first year, nearly fifty children were taken from homes where criminal activity, genetic mishaps or otherwise unseemly behavior was the norm.”

*Leatherface*, screenplay by Seth M. Sherwood based on characters created by Kim Henkle & Tobe Hooper

In 1974, a low-budget horror movie - *The Texas Chain Saw Massacre* - shocked the world and changed filmmaking forever. The tale of a group of friends on a road trip who are captured, tortured and eventually killed by a terrifying family of cannibals, led by the hideous Leatherface, was the first film of its type to truly push what is palatable for the audience to see. The seminal film stretched the very limits of terror. It was so significant within the genre that more than four decades later it is widely considered

one of the greatest and most controversial of all horror films, and a major influence inspiring an entire generation of filmmakers.

Now the time has come to tell the origin story of one of the most iconic evil figures in the history of cinema.

In this prequel to *The Texas Chain Saw Massacre*, a young nurse is kidnapped by four violent teens that escape from a psychiatric hospital and take her on a road trip from hell. Pursued by an equally deranged lawman out for revenge, one of these teens is destined for tragedy and horrors that will destroy his mind; molding him into the monster we now call **LEATHERFACE**.

A Millennium Films production, a Campbell Grobman Films Productions, directed by Julien Maury & Alexandre Bustillo from the screenplay by Seth M. Sherwood, based on the characters created by Kim Henkle & Tobe Hooper. *Leatherface* is produced by Les Weldon, Carl Mazzone, Christa Campbell & Lati Grobman and stars Stephen Dorff and Lili Taylor with Sam Strike, Vanessa Grasse, James Bloor, Jessica Madsen, Sam Coleman, Chris Adamson, Finn Jones. Executive produced by Tobe Hooper, Kevin Gruetert, John Luessenhop, Robert Kuhn, Kim Henkel, Avi Lerner, Trevor Short, John Thompson, Boaz Davidson, Mark Gill, Beth Bruckner O'Brien. Scott Milam is co-producer.

The behind-the-scenes team fulfilling the vision of acclaimed French directors Julien Maury & Alexandre Bustillo includes director of photography Antoine Sanier, production designer Alain Baine, editors Sebastien De Saint Croix & Josh Ethier and costume designer Ina Damyanova with casting by Jeremy Zimmermann and music by John Frizzell.

## **ABOUT THE PRODUCTION**

### **Origins: Getting To The Roots Of An Iconic Character**

“We didn’t want to recycle a story that’s been seen a million times,” shares producer Les Weldon. *Leatherface* is the eighth film in *The Texas Chainsaw Massacre* franchise and is designed as a prequel to explain the origin of the series' lead character. What excited the filmmakers about this incarnation was the fact that they were tasked with an opportunity to reinvent and reinvigorate the franchise. Weldon shares, “This was an opportunity for a whole new and different take on *The Texas Chainsaw* mythology. We wanted to go right to the roots and tell a story that had not been told before within the existing series of films -- and what better way to do that than go to the very beginning of how Leatherface came to be.

Explore what happened in his early life and tell it is as an origin story. This was something that was touched on in other movies in the franchise but now we really get into the roots of the character.”

Executive producer Beth Bruckner lends background on what enticed the filmmakers to pursue *Leatherface* as an origin story. "As a company Millennium Films had just done *Texas Chainsaw 3D* the year before. So we had some success with that and wanted to continue with the franchise. It was an interesting development process because we all wanted to make something that could play as a standalone film -- that was different from the last couple of movies in the franchise and also be stylistically different."

“The idea of making the prequel was an interesting one because... who was Leatherface? What happened to him early in life that caused him to become that guy... that monster,” ponders producer Lati Grobman. “How does one become a monster? It’s an interesting idea. What makes people become who they are? If they’re amazing people as well, winner of the Nobel Prize, who are they? What happened to them? What made them be that? So the story is explaining to us what made this monster become who he is and be so ruthless. Does he have a heart? Did he ever have anything good in him? It’s something that I think a lot of people are curious to know.”

Christa Campbell reveals, “Leatherface is an origin story, so we start out when Leatherface is a small boy. You see, and you follow him through his life on how he becomes a monster, how he gets there. We don’t just open up, and he’s a guy in a basement killing people. You find out who he is and how he became who he is. So I think that’s really important. I think the audience will connect with that.”

Grobman’s producing partner Campbell adds, “It’s an origin story of how Leatherface came to be. I just feel that we’ve seen so many *Texas Chainsaw Massacre* films that we need to tell the story of how we got there. How did we get there?”

“I’ve been a horror fan forever,” says screenwriter Seth Sherwood, who was immediately enthused by the notion of being the one to write the origin story of the *The Texas Chainsaw Massacre* franchise. “I’ve always been a fan of the genre – the Freddy’s, the Jason’s, the Michael’s which were all inspired, of course, by Leatherface. I think that just given my taste, usually when these movies pass the five or six mark in the series, they start getting less interesting. Those first few are good and the idea of being able to get in on the ground level and write the new back-story and just be adjacent to the original film... and have everything I do dovetail into what the original did was just super exciting. Just to think about a movie I saw when I was ten years old that I could now be the dude who writes his story—was just super exciting to do!”

Bruckner talks about the producers' process in finding the right screenwriter and honing the story, "We had a limited amount of time for development. We knew we wanted to come up with a brand new concept, so we brought in six different genre-specific writers whom we knew in various ways. They only had two days to come up with a general idea and pitch. Seth Sherwood's story was the most unique, standalone idea. His had the most interesting characters and a little bit of a central mystery. He had two days to come up with it. He pitched it and then our first draft of the script was due five weeks later."

The weight of such an iconic franchise is a huge responsibility. Producer Weldon shares his thoughts on working with Sherwood. "In addition to his immense talent as a writer, Seth is young, hip, and very much in tune with the genre and action and he really had a great take on the story and he knew how to give the story nuances that many of the others in the franchise just did not have. Seth constructed a compelling and well-written origin story that was not only the horror of all horrors, but actually had characters that you got to understand. You got to understand what their problems were and you got to understand what as a society we're doing and have always done wrong with the children. The ideas just kept jumping off the page and really allowed us to see the movie as if it were unfolding on the big screen during the read."

Adds Campbell: "Seth is an amazing writer. The guy wrote the script in three weeks, which is quite incredible. He delivered a script that we all loved in three weeks, which was never done before. It ended up on the Blood List. So Seth was a wonderful discovery, and we keep working with him again and again because of it."

Screenwriter Sherwood shares his recollection of where the project started and how he came aboard to write the origin story, "I was invited to pitch. I'd met with Millennium before and they knew I was a horror guy. They also knew that I worked fast and I knew that they had a brief window to work within. I was told it needed to be a prequel, and that was the only thing that I had to work with. Whatever I wanted to do based on that... you know they wanted to make sure to use the family and tie into some of the characters established in *Chainsaw 3D*, and the original. And continuity was just going to be those two movies, so it was going to be this one then the original and then *Chainsaw 3D*. I've seen the eighth installment of a lot of horror franchises, and usually, they start getting tired then, and so I didn't want to do the same thing if I was going to do it. I wanted to do something entirely different. And so what I came up with, to me felt like it was off the beaten path a little bit, and I'm like, 'If they don't want to do this, that's cool. Because then I don't want to do it.' But luckily they were like, 'Yeah we want to do something different.' So that worked out perfectly."

Actor Stephen Dorff adds, "The prequel has never been done, I like that aspect of the screenplay, that it started in the 50s and then it jumps ten years. And so I hope...I think with all the different elements, the makeup, the effects they'll add in later, the cutting, the music, the sound effects. Hopefully, we have a movie that scares the hell out of people. Without giving anything away, it starts out very much a linear story about these brutal children on this Sawyer Farm. And then they're sent away to a hospital after some stuff happens and then they get out. I think you realize this family is not to be messed with. You want to stay clear away from the Sawyers, not confront them."

### **Edge, Energy, Vision: The Directing Duo Of Julien Maury And Alexandre Bustillo**

For the search for the right director, the producers had to be sure that they would find someone who was really in tune with the material and aligned in their vision for an origin story in the franchise. In between camera setups on location, producing partners Campbell & Grobman talk about finding the right director for *Leatherface*. "To say the least," Grobman said. "I had to look at a lot of horror movies, and me not being a horror fan..."

Campbell: "But if Lati likes a horror film then I know that it's a really good choice. So I'll watch, and I'll narrow it down and say 'Oh these five are great.' Then she'll go ahead and look at the other 1,000, but then she'll say 'Okay out of that five this one was really great.'"

Grobman: "What we are looking for is somebody who can do all the gore and the horror things that the fans expect but beyond that, filmmakers who have a heart, who can tell a good story. Regardless if it's a horror film, a love story, any story. A good director needs to be a great storyteller. So basically, we needed to find somebody who could tell a story while also delivering the goods."

After meeting with many potential filmmakers, Millennium and the producers were focused on the duo of Julien Maury & Alexandre Bustillo, Their first film was *Inside*, a controversial horror film about a pregnant woman stalked by a madwoman who wants to take her child for herself. Both men co-directed and Bustillo wrote the script. The film was cited as an example of the new wave of French horror films and was a critical success that brought international attention on Maury and Bustillo.

"Julien and Alex walked in and they had the perfect vision for the film," Weldon shares. "They were energetic. "They had an edge to their storytelling. The films they've done before have always had this 'wow factor' to it, which really gave us a boost of confidence that they understood exactly what we were trying to achieve with the film. I'll tell you, it's been dynamite with them. They are great with the actors, bringing out the characters. They are just a true joy to collaborate with."

"I've been a big fan of Alex and Julien since I saw *Inside* in 2008," Bruckner shares. "I had worked on a couple of other genre movies before coming to *Millennium* and wanted to work with them for a very long time... slightly obsessed with them. I followed them all the way through *Livid* and *Among The Living*. I sent them a couple of projects before but they never responded positively until *Leatherface*. So it was really exciting that they responded so positively. They came in with a great take, and everyone was just onboard."

Campbell says, "Well if you've ever seen *Inside*, which Julien and Alex directed, it's quite horrific. I mean it's about a pregnant woman, wow. It's gory. It's horrifying, and you're disturbed. If you can go there as a filmmaker and bring that disturbing element to our film, we love that. The fans love them because of that because they take risks - they take on the challenge. They're huge *Texas Chainsaw* fans so they wanted to do the movie because they had a connection to the film and they want to bring their darkness to the screen."

"I think it's unique and compelling to go back to the roots of the myth," shares co-director Alexandre Bustillo. Co-director Julien Maury says that he and his directing partner were immediately drawn in by the notion of taking on the origin story for the iconic franchise, "When we first received the script, of course, it's not every day that you have the opportunity to see, you know, the words *The Texas Chainsaw Massacre – Leatherface* on the front page."

"The thing is that we were, before actually reading it, afraid that it would be very respectful of the codes of this franchise," continues Maury. "However, Alex and I were quite surprised, in a good way, that this script is taking a different path and it's entirely original in its script structure, and regarding the rest of the movies in the series. We felt the opportunity to bring our universe in this story, and that's what's the most important for us because, with Alex, we need to be proud of each movie we are directing, and we need to feel the, yeah, the ability to bring something of ourselves to the story. And that's what we felt here."

Screenwriter Sherwood talks about his directors' approach, "When I pitched *Leatherface*, I did a little visual pitch-deck just because it helps me think. I know writers don't always do that, but it was strongly visual in my head, that I wanted to show *Millennium* what I wanted to do. And they saw that, and they liked it. I wrote the script, and when they met with the directors, they just sent them the script. They didn't show the little mood-piece I put together. The first time I talked to them they came back to me, and they said, 'We want this movie to look like *Badlands*. We want this to look retro.' And that was exactly what I had put down in the pitch-deck. They got it instantly. And from what I've seen of the footage, it's just beautiful. I mean it looks like an art movie with a lot of gore and exploding heads. Which is awesome. Developing the script with the directors was just super-easy. We knew what we wanted to do

from the start, and they got it, and they were right along with me. And like most of their notes and most of the things we did, a lot of them were things like, you know—I didn't have the farmhouse in it a lot. And they were like, if we're going to build this set and this is the famous farmhouse, we should use it. So we moved the third act to take place mostly at the farmhouse. I never got to meet them in person; it was a lot of Skype, a lot of phone calls, a lot of emails because they were in France, and I was in LA. And we just beat it up and got it out, and we all were happy with the result."

Grobman says, "I was excited that Christa is happy because she loves horror movies."

Campbell adds, "What's exciting about this movie is because obviously the first movie Lati and I ever did together was *Texas 3D*. So that brought our company together, and it was a huge success. That brought our partnership and us together as a company and a team. You know this is a franchise that we want to continue. This is a franchise. It isn't something that, oh it's just a movie that we don't care about. We care about it. We love it. We live it. Everything about the film, the films, and the future films of *Texas 3D* or *Leatherface*: it's a part of us now.

Campbell shares, "Yeah but when you read the script you say this is a good story or not a good story. These are good directors because they can tell a story. It's not like oh I don't like horror. It's like no it's about the story and the heart and where it takes me. You have a great understanding whether it's horror, comedy, action, whatever, about storytelling and directors and these things. It's not like oh I don't like horror. It's more of I care about the story, where are we going?"

Grobman adds, "To me a good horror movie is a movie that I, a non-fan, am interested in watching and I'm into it, and I'm interested in the story, and I get emotional. And then the gore starts, and there is so much gore in this movie, and then I close my eyes".

"I think the audience is going to freak out because Julien and Alex, there are some horror scenes that have never been done before ever and that are quite gruesome," says Campbell. "So they were original in the way they have set up these scenes because they are European filmmakers, and they went all the way. So some of these scenes are quite intense, which I love."

Dorff shares, "I've worked with two directors before, a few times. And it's interesting because you'll get a rhythm with one and then the other one will be looking at the frame and the camera and the lighting. There are so many details to the makeup, to the special effects makeup. But they really, I think, do an excellent balance of coordinating between them. They're obviously best friends. They're partners.

They're the same age. They've had babies at the same time. These two know each other better than they probably know themselves. They're a unit. So it's been fun."

"Julien and Alex, they're a dream pair," says Madsen. "They work so well together. They're like one person in two bodies. They have the same vision and, they're really good at talking in a way that an actor can understand."

"Alex and Julien are very creative, very autonomous," says Taylor. "They collaborate, they are very clear about what they want. They know what their day's going to be but they also have a lot of flexibility. And what's great is we still make our days, so we still end on time, and yet we've been able to change things. Be open to things; let something go, add something here. So that's amazing when you can marry the creative and the procedural element, which I think they've done so well."

The directors really wanted to tell a story, says Doff. "With these directors, they were going to bring a visceral storytelling aspect as well as deliver those iconic, hopefully, really scary moments. Because the horror fans are smart and when they see this one I hope they go, 'Wow, they finally did it right, and they did the prequel. Wow. Have you seen *Leatherface*?'"

Doff adds, "So they're bringing in influences from *Stand by Me*: confused, disturbed children, with imagery they wanted it to feel like *Badlands* meets *Virgin Suicide*. And I like all their kind of inspirations for this story. And so I think that's the idea with what Millennium has tried to do with developing this script, with getting the right spec, hiring these cool directors that haven't touched America yet as far as this is their big shot. And I think they've waited. From what I hear they've been offered everything from *Poltergeist* to this, to that, to *Hellraiser* and they liked this one. So I felt like why not give it a shot with these guys because I think they're going to bring some fresh blood into it... Fresh blood."

Actor Sam Coleman adds, "They both care so much about every member of the crew, every member of the cast. If you're not happy, they're not going to be happy. But also as well as that, they are so talented. It's indescribable the amount of talent that they possess; the way they manage to look after everybody like parents, but also direct an incredible movie and get the shots lined up right. They're just brilliant. I can't praise them enough. I wish I could say it was all the nice, friendly, lovey-dovey and empathetic scenes, or the sad scenes, but it's the violent scenes. They're great fun; getting covered in blood, or covering other people in blood. There's nothing better really as an actor. It's great fun."

### **A Coming Of Rage Story**

Screenwriter Seth M. Sherwood sets up the timeframe for *Leatherface*, “Our opening scene is about twenty years before the original, 1955, but then it jumps to about ten years before, 1965. The original was 1974.”

Adds co-director Julien Maury, “It was very exciting to do a movie, an American movie during the ‘50s and the ‘60s, and for us, we are French, and we are fascinated by the vintage American way of life since we are young. The story is taking place in two different periods -- in the ‘50s and the ‘60s. So basically, we are telling the story of when *Leatherface* is a kid, really in the beginning of the movie, and after that when he's a teenager... ten years before the original film.”

“*Leatherface* is the prequel or origin story to all of *The Texas Chainsaw Massacres*.” Weldon elaborates, “This story takes us back, starting 20 years before the events of *The Texas Chainsaw Massacre* when the characters are kids and you understand that some of them were children who were not treated properly, others who have been put into these reformatories for kids. There’s a psychological dimension to the story and the fact that it makes us understand how we might have failed as a society and how something like this, which unfortunately does happen in real life, evolves and comes to be true.”

Sherwood, “The story focuses on five teenagers on a road-trip from hell after escaping from a mental institution. I wanted to play with how did *Leatherface* come to happen? Looking at the original and reading a lot of interviews with Tobe Hooper and Anne Gunner, who played *Leatherface* initially, they both said that *Leatherface* didn’t exist without his masks. His masks are what defined him, and he has three different masks in the original, each that give him a different personality. So just given that and given some of the things he does and some of his quirks, I wanted to figure out the genesis before the mask. To me, it was less *Phantom Menace* and more *Batman Begins*. I realized there are a lot of things to play with, so with these three guys, I start the story, and you don’t necessarily know which one is going to be *Leatherface*. They all have certain characteristics of *Leatherface*, and that has a lot to do with the fact that they’re all teenagers who are in this home for deviant kids. They’ve all been through the foster-care system several times and every time they go to a new foster family; they’re given a new name. And they’re told; you’re going to be this, or you have to be that. So basically their identities have been messed with for their entire lives, so they don’t necessarily really even know who they are. So this story is sort of what defines who they are, and what they experience here is what eventually leads one of them to put on the mask and become the gibbering simpleton that *Leatherface* is. In a way I had to break them, they start as normal people. *Leatherface* you know, he’s not normal, and he’s messed up. He’s simple, so it was less about building that and more about stacking horrible things on a person until their identity becomes obliterated.”

Weldon adds, "While ours is a fictional story, there are so many of these kind of horrors in the world and people always try and understand, what leads to this? How does this end up the way it is? *Leatherface* as a prequel explores the psychological implications, which are later, explained and evolve in even some of the other *Texas Chainsaw Massacre* films. And it gives the audience a real understanding and rooting of the problem and the characters and how *Leatherface* came to be."

Sherwood continues, "I'm trying to dovetail and work towards what we know. We see in the original *Chainsaw* they're just a crazy cannibal family. In the other movies, we've gotten little hints of their names and who they are and what they do. So I've tried to pick and choose and bring that together. And the one thing I want to do is introduce the Matriarch, Verna, who we've never seen before. We saw a little bit of her in *Chainsaw 3D* as a memory and as a corpse. But we bring her to life in this movie. But it's not clear: is she the mother? Is she the aunt? Is she a cousin? You never quite know how people are related in this family. It's just a gigantic hillbilly messed up, cannibal inbred family."

### **Finding The Cast**

The casting process for *Leatherface* was critical and very specific. Producer Weldon explains, "We approached this with a younger mentality to the project. The story is about what happens on this journey to this young group of people, and how can we tell the story properly through the characters' eyes. We knew that for the film to work, we had to cast perfectly. And so we engaged a UK-based casting director who made several hundred calls in order to find the absolute perfect person for each role. And unlike so many films, including other films I've done, we just nailed it. We absolutely nailed it with these actors and actresses. They are all solid actors so they just switch it right on and they're Texan in the right time period. But more importantly, they really understood not only their own characters but also the story, and how the story develops and how that affects their own character. It was not an easy process but it was a process that at the end of the day, really paid off because we really got a dynamite cast for this film."

Grobman adds, "It's fun to cast unknowns because when you cast a name, you have to carve the part to them. When you cast unknown people, you get the right person that's right for the part."

"The cast has been fantastic on this," says Taylor. "I think part of it is the whole tone that Julien and Alex have set, which is collaboration and honesty and sincerity. We all care about what we're doing; we're all checking in with each other making sure we're connecting with each other. Telling the truth, listening, and working with each other and that to me is really what it's all about: collaborating. And the actors, and a lot of the young ones they're working really hard, caring a lot about what they do, great work ethic. It's been great. As an older actor, to see a younger generation who really cares, is ... not just inspiring. It's that but it's more reassuring."

Says Campbell, “We’re casting out of the UK. So it was the challenge of bringing them all together where it’s all flowing, and you’re recreating Texas in the 50s and 60s in modern Bulgaria. So there were a lot of challenges on this film. What was quite incredible when we came and we did preproduction with Julien and Alex, the actors were one of the most amazing groups I’ve ever worked with. The actors were so talented - they were just incredible. I was blown away. This movie, it’s not a horror movie where you see, ‘Oh there’s gore, there’s horror, there’s this or that horror.’ You find that the acting is excellent and the performances are quite incredible, and that’s something that you usually don’t see in a horror film. I was blown away every single day when I would see them do the performances, and I was shocked because, wow: To get great performances in a horror film is quite incredible.”

Co-director Julien Maury: “The tricky thing with the casting was that we wanted to bring something subtle about each and every character in this story, and especially in the gang of teenagers that are the core of the story. They are just lost souls, lost kids. We wanted the audience to identify with them. And this is something tricky because we are talking about a bunch of psychopaths who are butchering and murdering people. One of our references was *The Devil’s Rejects* from Rob Zombie because you are following a bunch of crazy lunatics but you are with them, and you feel for them.”

Bruckner elaborates on the casting, “This was different from any other movie I’ve ever worked on. We were going to be shooting in Bulgaria for Texas, and we wanted to bring young new actors, preferably from the UK or Europe that could do Texan accents. We just wanted talented new faces that no one had seen before. So that process was a lot of really intense auditioning.”

### **Samuel Strike**

“For finding Jackson, one of three male protagonists, Sam Strike was one of the first auditions, and he was fantastic,” says Bruckner. “We all thought ‘Oh wow if this is what we are working with we should just jump on that.’ I believe we auditioned a few more just to make sure, and it was like, ‘No, no, no it’s that guy.’”

Co-director Alexandre Bustillo: “The casting process was a real challenge to find a young Leatherface; not only a child but also a teenage version of Leatherface. And hopefully, we would be very lucky because we found Sam Strike very quickly. It was like a miracle when we saw his tapes for the first time: so very fucking good, so superb, so incredible, and so charismatic. We were very lucky to find Sam Strike because, for me, he has the same feeling as Leonardo DiCaprio or River Phoenix. I think he can have the same career as Leo DiCaprio or guys like that. So it was an intense challenge to find all actors but in a good way because all the producers, all the guys involved in the project have the same vision of the characters.”

Strike recalls the first time seeing the original film, "It's crazy. *The Texas Chain Saw Massacre* was one of the first movies that I saw. I snuck downstairs when I was about three years old and saw it, and that's the truth."

Strike continues: "I auditioned. I read the script like *Stand By Me* meets *The Lost Boys* meets *The Texas Chain Saw Massacre*. First and foremost, it's a story about these lost kids. And that's the primary focus: one of these kids turns out to be Leatherface, and it gives you a real explanation of why these kids end up the way they did and why Leatherface eventually ends up the way that he does. You have to wait to see Leatherface, but when you see him, it will be worth it - the payoff will be worth it. There've been many of these films now, and you've got to take the risk and do something different with it. And I feel like that's what these filmmakers are doing. It's cool, man. It's a coming of age story that has a chainsaw in it. It's crazy."

### **Stephen Dorff**

Bruckner says: "We were lucky for the role of the Sheriff - Stephen Dorff was interested. We had met with him a couple weeks earlier and talked in general about what he wanted to do next in his career and he really wanted to dig into some meaty roles. So that was just fortuitous timing."

Dorff shares, "I had had a few meetings with The Millennium team. Mark Gill and I've known Avi Lerner for several years. They were going through what they had coming up and at first when they mentioned the title *Leatherface* I didn't quite think it was in my wheelhouse just because horror in general hasn't been my genre. My agent said, 'No, you really should read *Leatherface*. I'm telling you, these directors are hot, out of France.'" And I read the script, and I liked it. I thought geez, this is riveting, and it's scary. I like the idea of a title like *Texas Chainsaw Massacre*, and *Leatherface* has had so many different incarnations over time but when you look at the 70s movie, the idea of doing a prequel and setting it up with all these kids that become young adults, I was riveted by the screenplay. So then I watched their prior movie, *The Inside* and I was blown away. It was incredibly powerful. I just thought it was well acted, really well shot and well directed. And so then I found myself going, "Okay. You're right. I'm in." And so the journey began. I got over to Bulgaria and started making this Texas 50s/60s film in the middle of Sofia, Bulgaria."

Dorff describes, "Hartman is a Texas Ranger. He's a badass... a tough guy who doesn't want to be messed with, and these people messed with him in the craziest way possible. And he's going to get some payback. It opens in like 1955. He arrives at a scene at the beginning where he loses his daughter, and he knows this family had something to do with it. I'm sure this family has been one always to be at these

crime scenes, and it's just now gotten personal because now they've taken one of mine. Then the movie shifts and these kids get sent away to a very intense mental institution. I think Hartman was probably a tough guy from day one. Maybe not your friendliest police officer but I don't think he was a bad guy. I believe he was probably a great father. And I think he loved his daughter very much, loved his son; probably was married still to the mother of his children. And I think when Betty gets taken away from me I think the family fell apart. The mom went off the deep end, split. I'm stuck with my kid, my teenage son who's now growing up. And I probably wasn't a great father to him. I tried, but there's still a huge hole inside of Hartman. So he probably took that out on a lot of other people he was arresting throughout this ten-year gap. And then to get the call that these kids have busted out, and they're not kids anymore; it becomes a different game at that point."

Doff talks about his approach to the character, "I had just finished this personal film that I worked on in Texas and Nashville. I didn't want to do the same accent as the character I played in the first show. So I took a little bit off of what I did before and didn't want him to be too southern. But I wanted him to have deepness to his voice because I'm a big believer that the character not only comes from what you're doing with your face but also comes from your register and your tone and your voice. I worked on the accent. I knew how I wanted to look. I figured he was a Texas Ranger in the 1950s and 1960s. This is probably the first movie I've taken where there is a big darkness to him. But I like the idea of this character because there's a real range from where he starts to try to balance this hatred for these villainous people. But at the same time he's becoming a villain himself. He's losing sight of who he is: a police officer. To me if it's just a bad guy, nasty every time, it gets a little monotonous, and I think I've outgrown that. But I do love the villain. I like a character that has a lot of colors. In a movie like this, because this is designed for a big audience, you want to give them the thrill and you want people to go 'holy crap!' When Hartman does some crazy stuff in this, you realize this guy is losing his mind. I thought I could hit those notes, and that's what I liked about the script."

### **Vanessa Grasse**

"The main girl Lizzy was the hardest to find," says Bruckner. "The character herself has to be this lovely naïve nurse who gets put in a circumstance but you really have to empathize, and she has to be smart but not too smart. We auditioned at least 80 girls before she auditioned. Vanessa had this nice, comfortable, cozy delivery that was perfect."

Grasse shares, "I'm playing Lizzy. She's a nurse in a 1960s mental institution for kids, and she's the kind of person who really likes helping people and she really feels like she can—she always puts people first, in front of herself. And although that is a really good quality to have because you're always thinking of

others, it can also be your downfall. She's quite an idealistic person. She just wants everyone to get along and to be happy. But it's a horror movie. So you know that's probably not going to happen."

"I'm a massive horror movie fan. It was the first movie genre that my mom kind of got me into when I was little, which is kind of weird because I was young," Grasse reveals. "When I came across this project and when I found out that Alex and Julien were directing it I was really excited because it brings a new style to it that maybe hasn't been done before. It's all about the characters. I prepared by re-watching the original *Texas Chainsaw Massacre*, just to get a background and to see where we would end up. I had to watch it in the morning because I was too scared to watch it at night. So, I watched all of those and I watched a couple of documentaries about mental institutions and what nurses in the 1960's did, plus a couple of sessions with a dialect coach as well just to get the accent right."

### **Lili Taylor**

Bruckner: "Then for Jackson's mother, for Verna, Lili Taylor was someone I always wanted to work with and it was very cool that we got the opportunity to call her in. There were a couple other Vernas that the directors wanted but we were just fortunate enough that Lili could actually make the schedule work. She's amazing."

"I love working with Lili Taylor," says Dorff. "She was interested playing Verna at the time I was doing my deal. We made a movie years ago called *I Shot Andy Warhol*. And I've always just been a huge fan of hers as an actress. She's a ball of fire. She nails Verna."

"Verna is an interesting character," Taylor shares. "Verna is Leatherface's mom and, let's put it this way: By society's standards she's quite sick. But she doesn't think so and that's the point: She loves her children and she thinks she's a good mother, so that's what I had to focus on. And that's what the directors wanted to focus on, too. I wanted to focus on stories, movies, plays where it's been a mother who would do anything for her kid. And not worry about her being not so healthy in the mind. And then, of course, looking back at scary movies is always helpful. Watching the original helped a lot. Going back to some Greek myths, not Medea, though, I didn't want to go that way. I just wanted to go more into that strong archetypal female character who would kill for her children. I didn't think of Verna as crazy, and neither did the directors. Any time there was anything crazy in the script, we all said, 'Let's cut it; let's get rid of that. She's a human being and she loves her children.' I had one sole purpose: Get my son Leatherface, free him up."

"What attracted me to Leatherface," says Taylor "was actually talking with the directors, with Alex and Julian. When they told me that they wanted something that was a cross between *Badlands* and *Virgin*

*Suicides* I thought, 'I'm there.' Because what I love is this stuff that's happening with people pushing a genre as far as they can push it. It's exciting to me, and that's what sold me."

### **Sam Coleman**

Bruckner describes, "For Bud, Sam Coleman just had an incredible look. He kind of looked like Hurley from *Lost*. He had that crazy hair and he was huge and it was just like, 'Oh that's going to be perfect.'"

"The thing with a lot of modern horror films is they tend to be quite two dimensional, and very misogynistic. They were just about these half-dressed women running around covered in blood, getting their heads chopped off and it's blood pornography. And I don't attach to that kind of thing," says Coleman. "I don't find it in any way interesting. But when I read this script, the thing that attracted me to it was the fact that it's more of a journey. It's got a story to it. It's an adventure. There's a bit of mystery. You empathize with every single character."

"Bud obviously has a mental illness of some kind. He doesn't understand the world as everyone else does, and I think that might be to do with a traumatic childhood, which has led him to end up in this orphanage turned psychiatric ward-type place. But the thing about Bud is, throughout the whole thing, he never does anything bad for the sake of being bad. If someone tells him to do something, he'll do that because he thinks it's making them happy."

### **James Bloor**

"James Bloor had a superb intensity in his audition for the role of Ike," says Bruckner.

"My character is essentially a damaged, abandoned child who has been severely mistreated and is desperate to get home," describes Bloor. "He's desperate to get back to his family. But he also has this deep unconscious desire to destroy things in a vengeful fashion. I think the character has a really good arc. His whole life is controlled and yet he finds power through bullying his fellow inmates at the reformatory and then he moves to a state of complete liberation, which is the opposite of that kind of oppression. And then his power over his accomplices starts to wane. My desire really is to get home to my parents. That's what I'm desperate to do. And I squander my own attempt to do so, I sabotage my own efforts to get what I really want."

Besides working with the script and his scenes in the traditional manner, Bloor's approach to preparing for the character was beyond the unconventional. The actor shares, "I've done a variety of research about 20<sup>th</sup> century psychiatry. I found a documentary that was really helpful in looking at the medication that they were using in the '50s and '60s on psychiatric patients. And it was mentioned in an earlier draft of

the script the specific medication that my character was on and the dosage, although that's been cut now. It's this drug called Thorazine that is actually still in existence, although it's marketed now as Chlorpromazine. I bought some online and tried it myself to see what effect it had on me and the results were interesting to simulate that experience from the inside. I'm not speaking to my real parents for the duration of the shoot in order to try to simulate that separation and I keep a photo of them in my pocket so I can have a little look at that between takes to remind me of what my main mission is on this film, to get back to them."

Jessica Madsen, who plays Clarisse shares, "What stood out more than anything in the screenplay, was the complexity of all of the characters. With the first read I could see the layers of all the characters and the story as well, how original it is considering its part of this franchise. The dialogue is great. It's not like gory, blood splash in your face. It's subtle and I that's much more frightening to me."

To prepare, Madsen watched a lot of documentaries. "I watched a really great one called *Children of Darkness* which is all about children in treatment. And it looks at a range of different children, so you have some very severe cases, and then you have some others that are less severe and are going through anger management, so they have the anger management all the way to schizophrenic kids and borderline personality disorders, all these kind of things. It was important to engage in something really realistic for my character, to understand what it could be like. That documentary brought a lot of perspective into the world of what these mental institutions can be like. And then I looked at a lot of material on personality disorders because I think that's very strong in the character that I play. And a lot of things just pinged out, especially with how they become obsessed with an individual and they cling onto one person at a time. And for my character, Clarisse, I think that's very much what Ike is to her. He is her world, and no one else is that relevant. I just watched some of my favorite performances to kind of get the fearlessness and the courage to just go for it because it is such a character. You can't hold back with something like that. You have to kind of throw yourself into it. So, like Heath Ledger and the Joker, he just kind of goes for it and Charlize Theron in *Monster*. These are actors who had no consciousness."

### **Finn Jones**

Co-director Alexandre Bustillo: "Finn Jones was a real discovery during the casting. I'm the only guy on earth who didn't watch *Game of Thrones* and I looked at this guy, I said, 'Wow, he's fucking incredible. He's a fucking great actor.'"

"I've always been a huge fan of horror movies and *The Texas Chainsaw Massacre* is probably without a doubt one of my most favorite movies. It's just iconic, the story and the characters in it and I love the setting as well. So with that and obviously with the directors attached as well, Alex and Julien, I've seen

some of their previous stuff and it's fantastic. They're really doing a whole new kind of thing with the horror movies. It's like a new wave. Certainly in France they've been doing these horror movies. I thought it would be exciting to take this American story and put it in the hands of these really creative, new wave French film directors. When audiences watch *Leatherface*, they can expect a new way of interpreting the horror movie genre. It's an American movie but it has a very kind of European style to it which is super exciting."

Producer Weldon sums it up, "Working with the actors on this film has been a dream come true. I can't remember the last time I had such collaboration and such camaraderie between actors. The process of bringing them together was difficult and, just in the fact that we had to find the absolute right people for the job. But once you see them together and once you see them onscreen, you understand that they are in tune, they're all clicking, and they're all within their characters, interacting and not just reacting with each other. With veterans like Steven and Lili - whom the young cast really look up to and admire - it helps bring up their performances when they've got such great actors sort of leading the charge as it were. And because of this, you look at every scene and nobody is really dominating as an actor. They're all in the moment. They're all performing. And it's not a matter of who's a star, who's not a star, who wants to be a star - you're really put in the moment of the characters with these ladies and guys because they're just all amazingly talented and really care and understand about the story."

### **Creating Very Special Effects**

Many horror films today seem to over-rely on CGI and digital VFX. Producer Weldon shares, "One of the hardest and most challenging things about the film lay in the field of traditional special effects and prosthetics. The idea was to focus on visuals that look real, that weren't CGI generated. Good or bad, the audience inherently knows when a shot is CGI. Our directors are very much into the tangible and weren't big fans of CGI or digital magic so we employed the services of this fantastic French team to do all of our visuals, our special effects on the film. This team put together an amazing array of prosthetics. I mean everything from pig's heads to bodies that were being cut in half, to limbs to full body casts of actors which when put next to each other look like identical twins. On set we had people fooled not knowing who the real actor was and who the replica was. But it was a process because we needed to show some of the things that are happening on camera, but on camera for real in a very non-CGI way. In many instances, people watching behind the cameras were like, 'Oh my god, I can't even stand to look at this. It's so real, so visceral, horrific and gruesome.' But it was the hardest aspect of getting it right because otherwise it would just look bad and fake and you'd immediately take the audience out of the film. But these guys, really pulled through and created probably some of the finest prosthetics and practical effects that I've seen in any film."

Dorff shares, "The producers were smart to let these guys who know the genre, they've only worked in the genre, they're horror nerds pretty much, bring their guys in that they felt comfortable with: Their DP, their makeup. And by doing that I think we've gotten some great stuff. When it gets bloody, it gets really bloody. It's not a big CG movie. This is more practical effects, and as such, it's very realistic. It's all in the special effects makeup. This team from France has been pretty crazy with their magic tricks. I mean, you don't see any edges, which is the first rule of prosthetics as I've learned: when you can stand two inches from somebody in broad sunlight and not see makeup that's a good sign. "

Young actor Sam Strike adds, "My prosthetics were gory on my face, and I was kind of nervous about it. I only had to wear them for short periods of time at first, for short periods of time. But recently, the past couple of days, today included, I've had to wear them all day, and that's difficult. You want to eat your lunch, and you're trying to eat your meal, but you can't do it. It's liberating to take it off at the end of the day, and you can move your face again, and it's lovely, but it's cool, you know, because you look in the mirror, and you think, 'Jesus, is that what I look like at the moment?' and you'd forget. You know, you'd be walking around Nu Boyana, the studio, and people you don't know that are working on something else, they give you these funny looks. And you look in the mirror, and you're like, 'Of course, I've got this all over me, bloody face,' you know. The SFX team, I can't praise them enough, you know. They're ingenious!"

Grasse recalls the day she was covered head to toe in blood during filming. " It was my first day of filming. We knew it was going to be quite an action packed day, and we started off with a lot of kind of running away and seeing dead bodies and things. And then the last scene of the day was me and two other characters had to be covered head to toe in blood and guts. I was dreading it but it was actually quite fun. I watched the playback on the camera and watching us walking us through slowly through the forest, it looked so creepy."

Adds Coleman, "The prosthetics that are made by the makeup team are phenomenal from black eyes to burns, scars. It's crazy. They look so real. You see other actors walking around the set, and you're like, 'Jesus, what's happened to you? Are you alright, mate?'" and they're like, 'Oh, no. It's... makeup!' You completely feel that that's entirely real, and it's so amazing. And then, I've always watched them put it on/take it off, and they have funky music playing in their trailer. It's a great atmosphere, and the team is great. They are just phenomenal, this massive dead cow carcass, this robotic pig head, life-sized human dummies that move just like a real person."

### **Barns, Bbq Shacks And Vintage Americana – On Location In Bulgaria**

Bruckner adds, "All of us who worked on the script were such *Texas Chainsaw* fans that we religiously watched all the films trying to figure out what direction we wanted to go into from there. Seth Sherwood, the writer, is an amazing fan and researcher so he also loves this time period. He infused a lot of precise details. From there on set obviously, the production designer and the costume designer were intent on capturing sort of a timeless version of the 1960s without making it cartoonish and over the top: bouffants and big dresses and stuff. Something we could relate to now but something that was authentic to the time period."

While five of the *Texas Chainsaw* franchise's seven films have been shot in Texas and one in California and one in Louisiana, Bulgarian filming marks the very first time a film in this franchise has been shot outside the United States. Situated in southeast Europe, bordering Serbia, Greece, Romania, The Republic of Macedonia and Turkey, Bulgaria offered the filmmakers a variety of practical film locations. The *Leatherface* filmmakers also utilized the stages at the versatile Nu Boyana Film Studios nestled on a mountainside in the capitol city of Sofia.

Taylor adds, "One reason that I wanted to do the movie was my curiosity about Bulgaria. I'd been to Czechoslovakia in '89 before it had become free, and Eastern Europe fascinates me. I'm fascinated with where Bulgaria is, just like the whole Balkans, Greece, all that and I haven't been disappointed."

"The sets have been crazy. I mean, it *feels* like Texas," says actor Stephen Dorff. "We've got all the cars. We've got vintage Chevys and Fords for days. And so I think the big things that sell a movie in time period, we've got all that. I'll send a picture every now and then on my iPhone back to my friend who's from Texas and he's like, 'Looks like Texas, man.' I'm like, 'Yeah, you know, I'm in Bulgaria, dude.' They've done it right. I've been all over Eastern Europe: Prague, Budapest, but coming to Bulgaria... I was really overwhelmed by what they've got going here in the studio. You've got everything here: London, New York, Afghanistan, Rome... now Texas. And it's been a real nice family."

Launched in September 1962, the studio known as Boyana Film was one of the largest film producers in Europe. By the early 1980's the studios, run by the State, were busy churning out approximately 50 feature films every year. Political unrest and financial distress came to the former Eastern Bloc and by 1989 the studios fell into a state of disrepair and were privatized. In 2006, Avi Lerner's Nu Image/Millennium Films became Boyana Film's new owner. In the following years, a comprehensive multi-year plan of renovation, rebuilding and refurbishing transformed Boyana into a thoroughly modern facility.

Today, after completely updating and modernizing the sprawling studio to state-of-the-art Hollywood standards, the studios now known as Nu Boyana offer filmmakers 13 soundstages and state-of-the-art production support, all situated against a pristine wooded mountainside on over 75 scenic acres.

“Recreating Texas in Bulgaria would appear to be something that is incredibly difficult because many American’s idea of Texas is some kind of dusty road with a steer’s carcass or skull on the side of the road and desert and flat lands as far as you can see. But the truth is, as any Texan would know, a huge, huge part of the state is very wooded and hilly and that happens to be a big part of the environment in Bulgaria” says Weldon.

Bruckner adds, "Nu Boyana Studios in Bulgaria has incredible, vast expanses of land. In the film, there are lots of shots of sweeping mountains in the background, which maybe East Texas has a little more of that. What we got is interesting -- as in any good genre movie you are not sure if this environment is friend or foe. The production designer really nailed all the locations. A lot of them were builds, that was a big challenge because we didn’t have the small Texan diner that we could just go shoot at a real location. So they built it in Bulgaria. The fact that they were able to do that gave them so much freedom with the design and the authentic details of the time period."

Producer Weldon is a longtime veteran of shooting in Bulgaria with more than 100 films to his credit produced in the country, “The terrain wasn’t the challenge, so much as it was to get actual period, 1950s and 1960 automobiles and appliances and real period pieces here. And for that we had to really go shopping in America and in some places in Europe where there are collectibles from that era and that area and ship them to Eastern Europe. And for that we brought on Alain Bainée as our production designer. He has the most amazing eye because he recreated barns and he recreated American barbecue joints and American houses. Everything... not even from the current era but from the 60s and 50s. His eye for detail was amazing and so a lot of people have been asking, ‘But how are you going to do Texas in Bulgaria?’ Well, lemme tell you, it was great. It had its challenges but it was something that, at the end of the day as an American, I was looking at the sets going, ‘Wow, this is amazing. This is amazing.’

Weldon shares, “Working in Bulgaria and the Nu Boyana Studios is a fantastic experience. I’ve shot films in over a dozen countries and every time I shoot a film here, I’m amazed at how the crew hits the ground running and there’s none of this adjustment period. It’s like one organism moving forward, which is a huge advantage because there’s none of this warm-up process. And when you can get a jump like that you get so much more filming during the day because the departments are all in sync, they’re all clicking, and they’re all doing it with smiles on their faces, which is the best thing about it. And you throw in this very technically gifted crew, a studio like Nu Boyana Studios, where it’s like this amazing open

playground for a filmmaker. It's a place that has, you know, stages you can build on, that has cities, it's got London, it's got New York, it's got Rome. It's an unbelievable lot and the resources, the equipment - it's like everything is to be had there. It's a one-stop shop that makes filmmaking so easy because the reaction to any kind of problem or issue or equipment failure or anything like that, you're able to respond to it in a matter of minutes rather than hours and losing a lot of time. And, the most amazing thing about the studio is the human resources behind it. You need to react and build something quickly or in a short amount of time and the people there, they can react that way. They make the filmmaking experience so much more efficient, so much more creative and so much better."

Julien Maury: "In Texas, especially in the north of the state, you have that kind of landscape, really green, and sometimes hilly. We have worked with Antoine Sanier, our DP, on trying to increase the feeling of heat and striking sun. I think that the location we found is exquisite, all the exteriors. We have this entire environment recreated by Alain Bainée, the production designer, which is American in the tiny details".

Co-director Julien Maury: "We shot our previous movie here in Bulgaria two years ago, so when the producers told us about the place we could shoot the film, we were reassured and happy because we knew the Bulgarian crew's great."

Campbell: "Alain Bainée from Spain - who had done Woody Allen movies and did *Eliza Graves* - he's one of the best production designers in the world. He recreated Texas and built the most beautiful sets ever in Bulgaria. The Sawyer House that he built was 100 times better than the Sawyer House we built in Louisiana for *Texas Chainsaw 3D*. The design was incredible. I mean incredible."

Sherwood shares his thoughts on recreating Texas in Bulgaria, "Texas 1965 shot in Bulgaria with French directors and British actors... and it looks awesome! They recreated the farmhouse perfectly. Bulgaria's got such a varied landscape that it could play for so many things. Every frame I've seen just looks like it could've been shot in Texas. It's crazy to think they had to ship old American cars over to Bulgaria for the shoot. And the mental institution they found there— it was perfect. Everything we needed and wanted was right there."

Lati Grobman: "Anybody who comes to Bulgaria is a little bit apprehensive about it in the beginning. Once they land and come to Nu Boyana they are blown away by everything: the professionalism of the people who work there, the resources, the streets. There's New York. New York in Bulgaria! There are Roman-era streets...the Coliseum; anything that you need from any era is there. It's acres and acres of studio where you can work peacefully with the best people. It's exciting. People shoot here and want to go back there.

Christa Campbell: “Yeah and I think that they’re always apprehensive at first. Where is this?’ And I always say, ‘Just trust me.’ Once we get there, the crews are oiled, they worked on *London has Fallen*, *Olympus has Fallen*. They work on big major films. So it’s an oiled, efficient crew and they work very well together. They’re very gracious; they’re loving people: we all take care of each other there. Once people arrive and see how hard everyone works. We appreciate that, and there’s a genuine love that happens once you get there. We’re all on the same team, and we’re all making a great film.

Lati Grobman: “I think there’s something about going to a distant place with the people who have the same goal and being there together for one month. You become like almost blood family for that one month.”

Coleman adds, “The surroundings are just phenomenal. There are mountains everywhere, and it’s gorgeous. The weather is great compared to England where it’s always raining. The people I’ve met in Bulgaria have been nice, really friendly, and really kind. I walked around a few of the sets. The one thing I would say about Nu Boyana is that every single member of the team is just so lovely, so kind, but also so talented. They all just work well together, and it’s a great experience.”

### **The Lasting Influence Of *The Texas Chain Saw Massacre***

Richard Zoglin of *Time Magazine* commented that *The Texas Chain Saw Massacre* "set a new standard for slasher films." *Time Out* listed it as one of the 50 most controversial films of all time. Mark Olsen of *The Los Angeles Times* declared that it "both defines and entirely supersedes the very notion of the exploitation picture."

“Julien and I have loved horror movies since forever. We always try, in our in our movies, to make a crossover between something beautiful and something horrific. Tobe Hooper’s original *The Texas Chain Saw Massacre* is one of the best horror movies ever. It’s a film we now study in cinema school,” says co-director Bustillo. “We discussed early on with our director of photography Antoine Sanier, ‘How can we do something original and powerful without being a copycat of Hooper’s movie. So we did a lot of research, looked at a lot of stuff, a lot of photographs, a lot of references, to try to find a way to make something original and visually powerful.”

Leatherface has gained a reputation as a significant character in the horror genre, responsible for establishing the use of conventional tools as murder weapons and the image of a large, silent killer devoid of personality. In our collective consciousness, Leatherface and his chainsaw have become iconic.

A deranged killer wearing a mask of human skin is terrifying enough, but the fear is deepened because you never see behind the mask. This device became common in horror almost instantly, with the late 1970s and early 1980s bringing us Jason in the *Friday the 13th* series, who wears a hockey mask, Michael Myers (*Halloween's* killer, wearing a mask modeled on William Shatner's face) right through to the *Scream* saga's villain, Ghostface.

*The Texas Chain Saw Massacre's* very violent and graphic nature created an outcry in many countries. Commentators have since remarked that it is for that reason the film is so influential on the horror genre. It was the first film of its type to truly push what is palatable for the audience to see, to stretch the limits of terror.

This pioneering spirit came at a price, however; it was banned at various points in more than 14 countries, including Australia and the UK; the latter only lifted the ban in 1999. This notoriety created a mystique around the film that meant it remained popular among film fans for decades. Films such as *Child's Play*, *Saw* and even Quentin Tarantino's *Reservoir Dogs* have all benefited from similar outrage, with curious cinemagoers seeking out the film to judge for themselves.

According to Rebecca Ascher-Walsh of *Entertainment Weekly*, *The Texas Chain Saw Massacre* laid the foundations for future horror franchises such as *Halloween*, *The Evil Dead*, and *The Blair Witch Project*. Ridley Scott cited it as an inspiration for his 1979 film *Alien*. French director Alexandre Aja credited it as an early influence on his career. Horror filmmaker and heavy metal musician Rob Zombie sees it as a major influence on his art, most notably his 2003 film *House of 1000 Corpses*.

Bruckner shares, "We did not make a PG-13 version of the film. This is for genre lovers. There is a lot of intense gore. There's a lot of violence. It's an intense movie. The original was so good because it was surprising. No one had ever portrayed violence in such a matter of fact way. You can't surprise an audience after they've been surprised with that kind of thing once but what we are trying to do is pay homage to that. The cinematography, the direction, the acting, everything is a lot more lyrical in this film. So hopefully, they get to experience that kind of violence in a new way."

Perhaps the greatest compliment to be paid to Hooper's original work is the number of films that it has spawned. *Texas Chainsaw 3D*, a sequel set immediately after the events of the first film, is the seventh

movie to bear the name, following three sequels made during the 1980s and 1990s and two remakes in the 2000s. With filmmakers such as Ridley Scott, Eli Roth and Sam Raimi having cited the film as an influence on their own work and careers, this dark masterpiece laid the foundations for many of the chilling works we see in cinemas today.

*The Texas Chain Saw Massacre* was selected for the 1975 Cannes Film Festival Directors' Fortnight and London Film Festival. In 1976, it won the Special Jury Prize at the Avoriaz Fantastic Film Festival in France. *Entertainment Weekly* ranked the film sixth on its 2003 list of "The Top 50 Cult Films." In a 2005 Total Film poll, it was selected as the greatest horror film of all time. It was named among *Time Magazine's* top 25 horror films in 2007. In 2008 the film ranked number 199 on *Empire Magazine's* list of "The 500 Greatest Movies of All Time." *Empire* also ranked it 46th in its list of the 50 greatest independent films. In a 2010 Total Film poll, it was again selected as the greatest horror film; the judging panel included veteran horror directors such as John Carpenter, Wes Craven, and George A. Romero. In 2010 *The Guardian* ranked it number 14 on its list of the top 25 horror films. *The Texas Chain Saw Massacre* was inducted into the Horror Hall of Fame in 1990, with director Hooper accepting the award, and it is part of the permanent collection of New York City's Museum of Modern Art. The film was named by critics in the British Film Institute's Sight & Sound magazine as one of the 250 greatest films.

Co-director Bustillo says, "The biggest difference between *Leatherface* and the other *Texas Chainsaw Massacres* is simply the story because in each of the *Texas Chainsaw* movies, it's a bunch of kids lost on the Texas roads and they are trapped by the Sawyer family and from then on then it's a story of survival. *Leatherface* offers an entirely new vision of the myth, an entirely original story."

Taylor adds, "*Leatherface* is going to be different, but it's going to have an emotional component that's going to be fascinating, the relationships are going to be complex and stronger. And it might be a little subtler than what we've seen. But I think that it's going to be beautiful, and it's going to be moving."

Taylor believes that this story is for anybody, "I believe that it's not just for the horror fan or for the person who loves scary movies. I think really what it is, it's about relationships, and any good movie is about that. And I think the more people understand who are doing horror, that if you get into the human element, you're going to bring in a lot more people because that's what gets people - that's what moves people. And it's about a boy who's becoming a man, who then comes up against this very difficult passage that we'll see if he gets through it or not."

English actor Sam Coleman, who plays Bud, talks about what the audience might expect when they go to the theatre to watch *Leatherface*, "It sounds cliché, but I'd say expect the unexpected because you might

say, 'Oh, it's another in the *Texas Chainsaw* series,' and you think, 'Oh, no. This is just going to be the same old—rehash,' says Coleman. But, it's not, especially with a new team of directors and a whole new vision. It's created an entirely different take on the story of *Leatherface*. And I think as long as you're old enough not to be mentally disturbed for life by people dying and that, as long as you're old enough to watch it, I reckon you should go and watch it because there is something for everybody. The story is for anyone who doesn't mind a bit of blood, a bit of gore; a bit of horror... they should go and watch this because there're so many elements and truths that are eternal. They're timeless things like love, friendship, and empathy. There are so many important messages within this film, as well as all the killing and debauchery."

Weldon believes that *Leatherface* will transcend the horror genre. "This is a story that isn't just geared toward your typical horror fan who wants the thrills, the shock, the blood and the guts. There's plenty of that, don't get me wrong, but this is a story that will cross that border, with a different kind of horror story. A horror story that is not a remake or rehash of the same story. This is the birth of the franchise. The roots of the myth, told in such a beautiful, almost lyrical way. We were able to take, much bigger shots at the story and the understanding of the story because it is a prequel. We were able to develop something that is truly exciting, unique and really original."

### ABOUT THE CAST

**STEPHEN DORFF (Hal Hartman)** appeared as disillusioned Hollywood actor and single father Johnny Marco in Sofia Coppola's *Somewhere*, which won a Golden Lion at the 2010 Venice Film Festival. In 2009, Dorff teamed with *Somewhere* producer G. Mac Brown on Michael Mann's gangster drama *Public Enemies*, starring opposite Johnny Depp and Christian Bale. The Atlanta native has been acting in movies for over two decades. In 1990, Dorff was one of 2,000 actors who auditioned for the lead role in John G. Avildsen's *The Power Of One*. He got the part, starring opposite Morgan Freeman, John Gielgud and Fay Masterson. Dorff also appeared as the "fifth Beatle," playing musician Stuart Sutcliffe in Iain Softley's *Backbeat*, and as cross-dressing underground movie star Candy Darling in Mary Harron's *I Shot Andy Warhol*. Other highlights in Dorff's career include appearances in Bob Rafelson's *Blood And Wine*, opposite Jack Nicholson and Michael Caine; Stephen Norrington's *Blade* (for which Dorff won the MTV Movie Award for Best Villain), John Waters' *Cecil B. Demented*, Lee Daniels' *Shadowboxer*, Oliver Stone's *World Trade Center*, Mike Figgis' *Cold Creek Manor*, Eran Riklis' *Zaytoun*, Gabe and Alan Polsky's *The Mote Life*, *Oliver's Deal*, and he recently wrapped Nick Love's *American Hero*, The Texas Chainsaw Massacre prequel *Leatherface* and the fantasy family film *Albion: Rise Of The Danann*.

**LILI TAYLOR (Verna)** played the role of Lisa Kimmel Fisher in the HBO drama *Six Feet Under* for which she was nominated for an Emmy Award. Taylor played supporting roles in *Mystic Pizza* (1988) and *Say Anything...*(1989). She starred in *Dogfight* (1991) directed by Nancy Savoca, in which she played an unattractive young woman who is taken to a cruel contest by a Marine (played by River Phoenix) under the pretense of a date. In 1993, she re-teamed with Savoca for *Household Saints*.

Director Robert Altman hired Taylor in 1993 for his epic Los Angeles drama *Short Cuts*, in which Taylor shared scenes with Lily Tomlin. Taylor portrayed Valerie Solanas in Mary Harron's *I Shot Andy Warhol* (1996). The same year, she co-starred in *Girls Town* with Brooklin Harris and Aunjanue Ellis, where three inner-city friends dealt with a friend's suicide, and later in *Ransom*, as caterer who helps her corrupt policeman boyfriend kidnap a rich man's son.

In 1998 she appeared in the *X-Files* episode "Mind's Eye", and was nominated for a Primetime Emmy Award for Outstanding Guest Actress in a Drama Series. The same year, she appeared in John Waters' film *Pecker*, alongside Edward Furlong, Christina Ricci and Mary Kay Place. In 1999, Taylor starred in Jan de Bont's remake of *The Haunting*. In 2001, Taylor appeared in the independent feature *Julie Johnson*. The film, co-starring Courtney Love, centered on a Long Island mother and housewife who leaves her husband to pursue her dream of studying science. In early 2004, Taylor made her New York City stage debut in Wallace Shawn's *Aunt Dan and Lemon* in the role of Lemon.

Taylor won the 2005 Best Actress award at the Copenhagen International Film Festival for her role in *Factotum*. In 2006, Taylor worked again with Mary Harron in *The Notorious Bettie Page*.

Taylor starred in the Lifetime cable network's hour-long comedy-drama series *State of Mind*, as a New Haven therapist dealing with a divorce and a parade of quirky clients. She played the daughter of Frank Langella's character in Andrew Wagner's 2007 drama *Starting Out in the Evening*. In the 2008 film *The Promotion*, Taylor played Lori Wehlner, the wife of John C. Reilly's character.

In 2009, Taylor played Sheriff Lillian Holley of Lake County, Indiana, who incarcerates John Dillinger (played by Johnny Depp), in Michael Mann's *Public Enemies*. In 2011, Fence Books released Taylor's audio recording of poet Ariana Reines' *Save The World*.

In 2015, Taylor co-starred in *Maze Runner: The Scorch Trials*, as Dr. Mary Cooper, "a doctor who helps Thomas and his fellow Gladers."

**SAMUEL STRIKE (Jackson)** is an English actor. He made his debut as Dan Morgan in CBBC's *Mi*

*High*, and as the character Johnny Carter in the U.K.'s most popular television show, *EastEnders*; and a guest lead role in the award winning drama *Silent Witness*, for the BBC.

In addition to *Leatherface*, Sam's film roles include *Bonded by Blood*.

**VANESSA GRASSE (Lizzy)**, a fresh talent out of the University of Leeds' theatre program, landed the female lead in *Leatherface* following an intense casting process in which the producers auditioned more than 90 young actresses in both the U.S. and overseas. They chose Grasse because of her naturalistic acting and innocence.

**JAMES BLOOR (Ike)** graduated from the University of Cambridge. In 2015 and made his television debut with ITV's crime drama *DCI Banks*, where he played Spencer Foster. Bloor played the role of Nic in the film *The Total Princess* and is currently filming a lead role in the thriller *North*.

**JESSICA MADSEN (Clarice)** graduated from The Guildhall School of Music and Drama. Her credits include *Breathless* for ITV, *Babylon* for Channel 4 and the Sky Arts Playhouse film, *Timeless*. Most recently, she appeared in *Swimming*, at the Pleasance Theatre at the Edinburgh Fringe Festival, series 3 of *Mr. Selfridge* and a guest lead in *Holby City XVII*.

**SAM COLEMAN (Bud)** is an English actor and a self-described atheist and a poet. He has gone on to land a small role in HBO's *Game of Thrones* (season 6) in an undisclosed role. His hobbies include piano playing, magic and writing songs.

**FINN JONES (Deputy Sorells)** trained at The Arts Educational School, perhaps best known for his work on HBO's *Game of Thrones*. He also had a role in the 2012 horror film *Wrong Turn 5: Bloodlines*. In 2014, he starred in two films, *Sleeping Beauty* and *The Last Showing*.

He first gained prominence for his recurring role of Jamie in the successful British soap opera *Hollyoaks* and its spin-off, *Hollyoaks Later*. He has also appeared in *Doctors* and *The Bill*. More recently, he has appeared in a two-part episode of *Doctor Who* spin-off *The Sarah-Jane Adventures*.

In March 2016, Marvel officially confirmed that Jones was cast as Iron Fist for the Marvel Television/Netflix series, *Iron Fist*, which will take place within the larger Marvel Cinematic Universe.

## ABOUT THE FILMMAKERS

**JULIEN MAURY** and **ALEXANDRE BUSTILLO (Co-Directors)** are French filmmakers who have worked together on their projects since 2006. They share a lifelong passion for the genres of fantasy, science fiction, horror and terror and list their cinematic influences as Dario Argento, Roman Polanski, Clive Barker and John Carpenter.

Their first film was *Inside*, a controversial horror film about a pregnant woman stalked by a madwoman who wants her child for herself. Both men co-directed and Bustillo wrote the script. The film was cited as an example of the new wave of French horror films and was a critical success that brought the filmmaking duo international acclaim. The films *Livid* and *Among the Living* followed as well as a segment entitled *X is for Xylophone* within the anthology *ABC's of Death 2*.

*Leatherface* is their first American feature.

Maury graduated from l'École Supérieure de Réalisation Audiovisuelle, earning his degree in cinema directing. He helmed several award-winning short films, documentaries, and music videos.

Bustillo is a graduate of University of Saint-Denis with an MFA in cinema. Prior to directing films, Bustillo served as a journalist for *Mad Movies*, the influential French cinema magazine specializing in the horror, fantasy and science fiction genres.

**SETH M. SHERWOOD (Screenwriter)** hails from Portland Oregon. *Leatherface* is his first feature screenplay. In addition to on-set script work for *London Has Fallen*, Seth has several other horror projects in the works with Shiny Penny/Stacey Sher, Intrepid Pictures and Millennium Films as well as a TV series in development with Valhalla Entertainment/Universal Cable Productions. His most recent feature has attached Gary Fleder to direct.

**LES WELDON (Producer)** is a writer/producer whose diverse portfolio includes action films, thrillers, comedies, science fiction, fantasy and family movies. His writing and producing credits include more than 40 films starring such actors as Robert De Niro, Harrison Ford, Sylvester Stallone, Arnold Schwarzenegger, Mel Gibson, Bruce Willis, John Travolta, Jason Statham, Chuck Norris, Sir Ben Kingsley, Morgan Freeman, John Cusack, Antonio Banderas, Dolph Lundgren, Jean-Claude Van Damme and Jet Li, among others.

He produced multiple titles including the \$275 million worldwide box-office hit *The Expendables* with Stallone, Statham, Jet Li and Mickey Rourke as well as the \$305 million worldwide hit sequel *The Expendables 2* which also included Willis, Schwarzenegger and Chuck Norris. Listed in Weldon's filmography are also the features *Conan, the Barbarian*, *The Code* starring Morgan Freeman and Antonio Banderas, and *War, Inc.* with John Cusack, Sir Ben Kingsley, and Marisa Tomei.

Weldon produced *London Has Fallen* starring Gerard Butler, Aaron Eckhart and Morgan Freeman, *Mechanic Resurrection* starring Jason Statham, Jessica Alba, Tommy Lee Jones and Michelle Yeoh, and *The Expendables 3* that saw the addition of Harrison Ford, Mel Gibson, Wesley Snipes, and Antonio Banderas to the legendary cast of action-heroes.

Born and raised in Brazil, Weldon came to America when he was fifteen and graduated from Laguna Beach High School in Southern California. Weldon attended the University of Southern California, majoring in Business Administration, with electives in Film.

**CARL MAZZOCONE (Producer)**

**CHRISTA CAMPBELL & LATI GROBMAN (Producers)** have produced high profile projects for different studios across Hollywood. Some of their past credits include *Texas Chainsaw 3D*, *The Iceman* (starring Michael Shannon and Winona Ryder), and the documentary *Brave Miss World* (directed by Cecilia Peck), which was nominated at the 2014 Emmys for Exceptional Merit in Documentary Filmmaking. They also have produced the horror/thriller *Eliza Graves* (starring Kate Beckinsale, Jim Sturgess, and Michael Caine), *Criminal* (starring Kevin Costner, Gary Oldman, Tommy Lee Jones, Ryan Reynolds, and Gal Gadot), *Red Sonja* (based off the iconic graphic novels), *Day of the Dead* (a remake of the George Romero classic), and *She's Funny That Way* (starring Jennifer Aniston and Owen Wilson).

Currently they are in production on *The Bleeder* starring Liev Schreiber and Naomi Watts.

Most recently Lati and Christa also produced *Winter on Fire*, the revolutionary documentary they sold to Netflix that premiered in Venice, Toronto and Telluride. *Winter on Fire* won the Toronto film festival People's Choice Award.

Driven by their passion for film, Christa and Lati enjoy working within a wide spectrum of genres, ranging from horror to romantic comedy, action, and documentary. Their films have been showcased in several renowned film festivals across the world, including Toronto, Venice, Montreal, and WorldFest-Houston. Utilizing their combined experiences both behind and in front of the camera, this team ultimately aspires to create movies that can change the world for the better.

**AVI LERNER (Executive Producer)** is the Chairman and founder of Nu Image, Inc., Millennium Films, Millennium Studios (Shreveport, Louisiana), Nu Boyana Film Studios (Sofia, Bulgaria), and all related companies. With more than 370 films to his credit, he is one of the most experienced, prolific and successful independent producers of our time.

Born and raised in Haifa, Israel, Lerner began as manager of Israel's first drive-in cinema. In 1979, Lerner anticipated the explosion of home video rental, which led to his pioneering the largest specialized video distribution company in Israel, and becoming a partner in the country's largest theatrical distribution company.

In 1984, he executive produced the remake of *King Solomon's Mines*. He then sold his Israeli company and relocated to Johannesburg, South Africa, where he founded the Nu Metro Entertainment Group. The company's interests grew to include owned-and-operated theaters, a video distribution division representing top studios and independent companies, and a production arm that made over 60 features distributed worldwide by major studios. Lerner eventually sold Nu Metro to join MGM/United Artists.

In 1992, he moved to Los Angeles and opened Nu Image, Inc., focusing on production and distribution for the home entertainment market. In 1996, he launched Millennium Films, which produces theatrical motion pictures.

Under the Millennium Films label, Lerner has produced such films as *The Expendables* franchise, *The Mechanic*, and the 2013 box-office hit *Olympus Has Fallen*, starring Gerard Butler.

Upcoming projects for Lerner and the Millennium Films slate are: *London Has Fallen* starring Gerard Butler and Morgan Freeman (returning in the sequel to the box-office-hit *Olympus Has Fallen*); *Mechanic: Resurrection* starring Jason Statham and Jessica Alba; and the Ariel Vromen directed thriller *Criminal* starring Kevin Costner and Ryan Reynolds.

CEO and Co-founder of Nu Image, Inc., Millennium Films and all related companies; **TREVOR SHORT (Executive Producer)** oversees all legal, finance and administrative operations.

Born in Harare, Zimbabwe, Short obtained a Bachelor of Law from the University of Rhodesia and an MBA at the University of Cape Town where he was awarded the Gold Medal. In 1980, Short entered the world of banking and commerce, joining Standard Chartered Merchant Bank in Harare as head of Corporate Finance, responsible for takeovers, mergers and IPO's. He then moved to Hill Samuel Merchant Bank in Johannesburg in 1984 as head of its Corporate Finance Division and subsequently to Investec Bank where he was responsible for eight IPOs on the Johannesburg Stock Exchange, as well as numerous mergers and acquisitions

Short's finance background led him to develop a tax-based financing formula to produce motion pictures in South Africa. He succeeded in procuring over \$200 million from private investors to fund the production of international films made in South Africa. Much of the financing he secured was for films produced by Avi Lerner's Nu Metro group for international film companies. He also became a consultant to the Government of South Africa regarding film incentive legislation.

In 1989, Short left the banking sector to join Lerner as a shareholder in and Chief Executive of Nu Metro Entertainment Group in Johannesburg. He continued to arrange financing for Nu Metro's film production and was directly involved in its expanding its theater chain. In 1991, Lerner and Short used proceeds from the sale of Nu Metro Entertainment Group to start a new studio in California. Nu Image, Inc. opened its doors in Los Angeles in 1992.

Short's expertise in finance, law, investments, tax legislation, subsidies AND international and domestic banking has been applied to the many foreign co-productions undertaken by the Nu Image group over the years. This includes the development of Nu Boyana Studios in Bulgaria and Millennium Studios in Louisiana, both of which is a full-service production facility available to the film industry and often used by Millennium Films. Short has served as producer or executive producer on nearly all Nu Image and Millennium Films productions since the beginning.

Among those productions are the upcoming Millennium Films projects *Mechanic: Resurrection*, starring Jason Statham, Jessica Alba, Tommy Lee Jones and Michelle Yeoh; *Criminal*, the thriller starring Kevin Costner, Ryan Reynolds, Gary Oldman and Tommy Lee Jones; and the highly anticipated *London Has Fallen*, Gerard Butler returning to the role of Mike Banning from *Olympus Has Fallen*.

**JOHN THOMPSON (Executive Producer)** serves Millennium Films as Head of Production. Thompson grew up in Rome where his fine body of work in the Italian film industry throughout the 1980s and 90s includes Franco Zeffirelli's *Otello* (two Oscar<sup>®</sup> nominations, Cannes Official Selection, American Critics Award); Claude D'Anna's *Salome* (Cannes Official Selection); Lina Wertmuller's *Camorra* (four Donatello Awards, Berlin Film Fest official entry); Liliana Cavani's *Berlin Interior* (Donatello Award, Berlin Film Festival official selection); Paul Schrader's *The Comfort of Strangers* (Cannes Official Selection); Ivan Passer's *Haunted Summer* (Venice Film Festival Official Selection); Jerzy Skolimowski's *Torrents of Spring* (Cannes Official Selection) and Giuseppe Tornatore's *Everybody's Fine* (Cannes Official Selection).

Thompson returned to Los Angeles to helm production for Millennium Films in 1998. Films he has produced or co-produced for Millennium include *American Perfekt* written and directed by Paul Chart

(Cannes Official Selection); Susanna Styron's *Shadrach* (Venice Official Selection); *Some Girl* from Rory Kelly (Best Director Award, LA Independent Film Festival); Audrey Wells' *Guinevere*; George Hickenlooper's *Big Brass Ring*, as well as *Prozac Nation*, *Nobody's Baby*, *The Replicant*, *Try Seventeen*, *Undisputed* and other successful productions.

Continuing as Millennium's Head of Production, Thompson has gone on to produce *The Mechanic*, *Brooklyn's Finest*, *Righteous Kill*, *Rambo*, *The Expendables 1, 2 and 3*, and *Olympus has Fallen*.

Up next for Thompson and Millennium Films' are Jason Statham in *Mechanic: Resurrection*, Kevin Costner and Ryan Reynolds in *Criminal*, Gerard Butler in *London Has Fallen*, and Stephen Dorff and Lili Taylor in *Leatherface*.

As the Head of Development and Creative Affairs for Millennium Films **BOAZ DAVIDSON (Executive Producer)** has been with the firm and its parent company, Nu Image, Inc., since 1992. However, he is equally well known as the writer-director of the critically acclaimed worldwide hit film *Lemon Popsicle*, which debuted at the Berlin Film Festival, receiving its Panorama Audience Award and spawning more than a dozen sequels.

Davidson was born in Tel Aviv, Israel, graduated from London Film School, and moved to the United States in 1979. He joined Cannon Films, where he oversaw production on such films as: *Going Bananas*, *Delta Force*, *American Cyborg*, *Salsa*; and most notably an American version of *Lemon Popsicle* titled *The Last American Virgin*. Today both Israeli and American versions are considered cult classics.

In 1992, Davidson joined Nu Image, Inc. and played an integral role forming the new independent studio. He continued to write, direct, and produce such films as *Looking for Lola*, *Shadrach*, and *The Big Brass Ring*. In 1996, Nu Image formed Millennium Films, where Davidson has overseen the development and production of such films as *The Expendables 1, 2 and 3* and *The Mechanic* among others.

Next up for Davidson are Millennium Films' features that include *Mechanic: Resurrection*, *Criminal*, *London Has Fallen*, *Boyka: Undisputed IV*, *Leatherface*, and the long awaited remake of Davidson's *Lemon Popsicle*, an update of *The Last American Virgin*.

Former Miramax Films and Warner Independent president **MARK GILL (Executive Producer)** was named President of Millennium Films in July 2011, with particular focus on development, packaging, production and marketing.

Gill has 25 years of film business experience and a production track record of more than \$1 billion at the box office.

He most recently was the CEO and co-founder of The Film Department, an independent movie production and finance company, which produced the worldwide hit *Law-Abiding Citizen*. In the three prior years, Gill served as the founding president of Warner Independent Pictures. During his tenure, the company produced 15 films and earned 11 Oscar nominations, notably for *March of the Penguins* and *Good Night, and Good Luck*.

Gill previously spent eight years at Miramax Films as President of Miramax/L.A. He was involved in the production or acquisition of more than two dozen films, among them were *The Talented Mr. Ripley*, *Central Station*, *Apocalypse Now Redux*, *In the Bedroom*, *Amelie*, *The Quiet American*, *Frida*, *Rabbit-Proof Fence*, *City of God* and *Under the Tuscan Sun*.

He joined Miramax in 1994 and served three years as the company's marketing chief, based in New York. Among the films he marketed: *Pulp Fiction*, *Scream*, *Good Will Hunting*, *Trainspotting*, *The Postman/Il Postino*, *The English Patient*, *Life is Beautiful* and *Shakespeare in Love*.

Before joining Miramax, Gill worked for six years at Columbia and TriStar Pictures, culminating in a three-year tenure as Senior Vice President in the marketing department. He worked on such films as *The Age of Innocence*, *Awakenings*, *Boyz N the Hood*, *Bram Stoker's Dracula*, *In the Line of Fire*, *A League of Their Own*, *The Prince of Tides*, *The Remains of the Day*, *A River Runs Through It*, and *Terminator 2*.

Prior to joining Columbia, Gill worked for nearly four years at Rogers & Cowan, the publicity agency. Before that, he served as a general assignment reporter for *Newsweek Magazine* and for *The Los Angeles Times*.

**BETH BRUCKNER O'BRIEN (Executive Producer)** joined Millennium Films in 2011. In her capacity as director of development, she has had the immense privilege of developing and packaging high profile projects such as *Olympus Has Fallen*, *Expendables 2*, *Expendables 3*, *Texas Chainsaw 3D*, *Homefront*, *Lovelace* and *The Iceman*. During her tenure, Millennium Films has produced 22 films and currently has over 30 projects in various stages of development.

Prior to Millennium Films, she was a development executive at Peter Block's company, A Bigger Boat. At A Bigger Boat and its umbrella company, GreeneStreet Films, Beth worked in development for three years, most notably on *House at the End of the Street* directed by Mark Tonderai and on projects such as John Carpenter's *The Ward* and Adam Green's *Frozen*.

**LONNIE RAMATI (Executive Producer)** began working for Image, Inc. and its subsidiary Millennium Films in 2002. With more than 30 years' experience in business affairs, legal and financial services for the entertainment industry, Ramati's purview at the independent studio is in contracts and agreements for productions, talent, finance, distribution, soundtracks/albums and music publishing, globally.

Born in New York City, Ramati attended Princeton University, graduating Phi Beta Kappa in the top 1% of his class. He received his Juris Doctorate from Osgoode Hall Law School, one of Canada's largest and most prestigious law schools. After graduating in the top 5% of his class at Osgoode, Ramati practiced music and film entertainment law in Toronto, Ontario and Vancouver, British Columbia.

Ramati's move to a career in business affairs began when he relocated to Los Angeles, California.

Since then, he has worked for more than 40 Independent Film and Television Alliance distribution companies as well as film and television's foremost distributors, foreign and domestic.

The numerous companies Ramati has worked are Carolco™ and its Live Entertainment (Artisan Entertainment™), Telefilm Canada and Mark Damon's Vision International. His Carolco™ film credits include: *Superman and Supergirl*; Roman Polanski's *The Pirate*; *First Blood*, *Rambo* and *Rambo III* starring Sylvester Stallone; *Angel Heart* starring Mickey Rourke; *Red Heat* with Arnold Schwarzenegger; *Extreme Prejudice* starring Nick Nolte; and Spike Lee's *She's Gotta Have It*. As Vice President of Business Affairs for Vision, Ramati worked on such films as *High Spirits* starring Peter O'Toole, Daryl Hannah and Steve Guttenberg; *Bat 21* starring Gene Hackman and Danny Glover; *Full Moon in Blue Water* with Gene Hackman and Teri Garr; *Wild Orchid* starring Mickey Rourke; and *I Come in Peace* with Dolph Lundgren.

Eventually, Ramati formed his own firm providing consultation in business affairs, business management, finance and distribution. After 14 years being his own boss, Nu Image and Millennium Films persuaded him to join their rapidly growing company.

Most recently, Ramati's credits have included Co-Executive Producer on all three *Expendables* films; *Olympus Has Fallen* and its upcoming sequel *London Has Fallen* starring Gerard Butler. Seen in theaters soon is *Mechanic: Resurrection* starring Jason Statham, and the Kevin Costner and Ryan Reynolds thriller, *Criminal*.

**WILLIAM TOBE HOOPER (Executive Producer/Characters By)** is a film director, screenwriter, and producer best known for his work in the horror film genre. His 1974 film, *The Texas Chain Saw Massacre* was described by Stuart Heritage of *The Guardian* as "one of the most influential films ever made."

Hooper was born in Austin, Texas. His parents owned a theater in San Angelo. He first became interested in filmmaking when he used his father's 8 mm camera at age 9. Hooper took Radio-Television-Film classes at the University of Texas at Austin and studied drama in Dallas under Baruch Lumet.

Hooper spent the 1960s as a college professor and documentary cameraman. His short film *The Heisters* (1965) was invited to be entered in the short subject category for an Oscar, but was not finished in time for the competition that year. He directed *The Texas Chain Saw Massacre* in 1974. He later directed *The Texas Chainsaw Massacre 2* in 1986.

In 1982, Hooper directed *Poltergeist*, which was based on a story by Steven Spielberg. In October 2009, Twisted Pictures, the company behind the *Saw* films, bought the rights to *The Texas Chainsaw Massacre* and made a new *Chainsaw* film in 3D, *Texas Chainsaw 3D* (2013). In 2010, writer and actor Mark Gatiss interviewed the director for his BBC documentary series *A History of Horror*. Hooper appeared in the third episode.

Hooper's first novel, *Midnight Movie*, was published by Three Rivers Press in 2011. His supernatural thriller film, *Djinn*, premiered at the 2013 Abu Dhabi Film Festival.

Filmmakers who have been influenced by Hooper include Hideo Nakata, Wes Craven, Rob Zombie, Alexandre Aja, and Jack Thomas Smith. Director Ridley Scott has stated that his work on *Alien* was influenced by Hooper's *The Texas Chainsaw Massacre*.

**KIM HENKLE (Executive Producer/Characters By)** was born in Virginia and grew up in several small towns in South Texas. He started at the University of Texas at Austin in 1964 majoring in English

and graduated in 1969. Mutual friends introduced Henkel to Tobe Hooper and Henkel acted in Hooper's first feature film, *Eggshells* (1969).

Henkel and Hooper co-wrote the original *The Texas Chain Saw Massacre* screenplay. Henkel both wrote and directed a sequel, *Texas Chainsaw Massacre: The Next Generation*. He also wrote and co-produced the Eagle Pennell classic *Last Night at the Alamo* (1983) as well as the adaptation for Hooper's *Eaten Alive* (1977).

Henkel returned to the horror genre in 2010 with another tale of cannibals titled *Butcher Boys* (2011), which was co-directed by two of his former film students: Duane Graves and Justin Meeks. Henkel had previously worked with the pair as a producer on their debut feature *The Wild Man of the Navidad*.

He has been a lecturer in screenwriting at Rice University, and is currently producing the horror film *Found Footage 3D*.

## LEATHERFACE

11/8/16

EC\_2

### Line Producer

ELENA MELAMED

(\*note not less than ½ card)

### First Assistant Director

PETYA EVTIMOVA

(\*note not less than ½ card)

### Second Assistant Director

GALYA KYUCHUKOVA

(\*note not less than ½ card)

### Cast

Hal Hartman

STEPHEN DORFF

Verna	LILI TAYLOR
Jackson	SAM STRIKE
Lizzy	VANESSA GRASSE
Deputy Sorells	FINN JONES
Bud	SAM COLEMAN
Clarice	JESSICA MADSEN
Ike	JAMES BLOOR
Dr. Lang	CHRISTOPHER ADAMSON
Drayton	DIMO ALEXIEV
Farnsworth	NATHAN COOPER
Nubbins	DEYAN ANGELOV
Young Jed	BORIS KABAKCHIEV
Betty	LORINA KAMBUROVA
Young Nubbins	HRISTO MILEV
Brunette Nurse	SIMONA WILLIAMS
Demure Nurse	VENELINA GHYAUROVA
Orderly #1	VELIZAR BINEV
Orderly #2	VLADIMIR VLADIMIROV
Orderly #3	VLADIMIR MIHAILOV
Grandpa Sawyer	EDUARD PARSEHYAN
Ted	JULIAN KOSTOV
Dave	IAN FISHER
Tammy	NICOLE ANDREWS
Scared Girl	ELENA ZAMYARKOVA
Deputy #1	MATTHEW MARTIN
Deputy #2	DAVID MCKAY
Bert Hartman	TODOR BEROV
Lowly Deputy	VELIZAR PEEV
Young Boy	ASEN MUTAFCHIEV
Young Girl	LILIA IVANOVA
Blake	BRIAN TERRANCE

Stunt Coordinator	DIYAN HRISTOV
-------------------	---------------

Co-Executive Producers	LONNIE RAMATI
------------------------	---------------

Post Production Supervisors	BRIAN HAYASHI JIVKO CHAKAROV - JIJO
-----------------------------	--

Script Supervisor	STEFANIA VELICHKOVA
Bulgarian Casting	MARIANA STANISHEVA
Third Assistant Director	EDIS SELIMINSKI
Art Director	IÑIGO NAVARRO
Art Director	ALEXEI KARAGHIAUR
Concept Artist	KRASSIMIR RIZOV
Storyboard Artist	DIMITAR IVANOV
Draftsman	ALEXANDER LOZANOV
Set Designers	LIDIA BURUKOVA YOSIF MLADENOV
Set Decorator	IVAN RANGELOV
Props Master	ORLIN GROZDANOV
“A” Camera First Assistant	LUBOMIR SOMOV
“A” Camera Second Assistants	IVA SLAVOVA HRISTO UZUNOV
“B” Camera Operator/ Steadicam operator	KIRIL VALCHANOV
“B” Camera First Assistant	PLAMEN JELYAZKOV
“B” Camera Second Assistant	IVO IVANOV
“C” Camera First Assistant	KALOYAN NEDELICHEV
“B” Camera Second Assistant	BORISLAV BELBEROV
Video Assist	GEORGY YANKOV
Data Manager	NIKOLAY STOYANOV
Still Photographer	SIMON VARSANO
Sound Mixer	EMIL EVTIMOV
Boom Operator	PETAR KADIISKI
Assistant Costume Designer	VIARKA SIRKOVA
On Set Costumers	GEORGY YAKIMOV ANNA FILIPOVA

Seamstress  
Costumer

MARIETA DUNCHEVA  
MARINA PROYKOVA

Prosthetics



Prosthetics Supervisor  
Prosthetics Make-up Artist

OLIVIER AFONSO  
NICOLAS HERLIN  
CYRIL HIPAUX  
PI KASS  
GUILLAUME CASTAGNÉ  
FRÉDÉRIC LAINÉ  
LAETITIA HILLION  
PASCAL LARUE  
ARTHUR HUMBERT  
AMELIE GROSSIER  
LOLA HEQUILY  
CÉMENT WINTZ  
CAMILLE BOUVET

Wings FX

MELANIE GERBEAUX  
ARIANE MOREAU  
TIFANNY WIERNASZ  
SPADA

Key Make-up Artist  
Make-up Artists

DANIELA AVRAMOVA  
BOYKA MLADENOVA  
IVON IVANOVA  
VERA BOYADJIEVA

Hair Stylist  
Additional Hair Stylist

DIDI STOYANOVA  
SASHKA BALEVA

Gaffer  
Best Boy Electric  
Electricians

HRISTO IDAKIEV  
STANISLAV DIMITROV  
PETAR KOSTOV  
SASHO IDAKIEV  
ANTON IVANOV  
IVO HRISTOV  
VASIL VASILEV

Additional Electricians

Key Grip	GEORGY PETKOV
Best Boy	VENELIN STEPANOV
Grip (Dolly Pusher)	STOYAN GEORGIEV
Grips	IVAILO STEPANOV
	KALOYAN PEHLIVANSKI
Additional Grips	PETAR STOYANOV
	EMIL PETKOV
	IVAYLO SPASOV
	ATANAS STOYANOV
	IVAYLO KIRILOV
	ALBERT NIKOLINSKI
Hot Head Technician	JULIAN GOCHEV
SFX Supervisor	IVO JIVKOV
SFX Make-up / SFX Coordinator	ELENA ZHEKOVA
Senior Technician	GEORGY KARADJOV
SFX Technicians	LUBOMIR PETROV
	PLAMEN PETROV
	TZVETAN VASILEV
	DIMITAR KRUSTEV
SFX Assistant / Buyer	PAVEL DIMITROV
Pyro Technicians	TZEVETAN MILADINOV
	ALEXANDAR NAYDENOV
SFX Sculptor	GEORGI PAVLOV
SFX Runner	HRISTO GEORGIEV
SFX Cleaning Lady	LETICIA DINEVA
Art Department Coordinator	DOBRINKA STAMENKOVA
Art Department Buyer	LUBO RANGELOV
Leadman	VLADIMIR PETKOV
Leadman	ZAMFIR ZAMFIROV
Set Dressers	ANATOLI TONEV
	RUMEN MMINEV
Assistant Set Dressers	YULIAN TRAIKOV
	LUBOMIR VENEV

	DIMITAR BOYANOV
	VLADIMIR VIDINOV
	LUBOMIR HARIZANOV
Upholster	VLADISLAV MITOVSKI
Set Dress Buyer	JORO DEYANOV
Labourers	VALENTIN NESTOROV
	DIMITAR KOSTAKEV
	MIROSLAV SPASOV
Painters	MARIYA DOYCHEVA
	DIMITAR STOYKOV
Assistant to Property Master	DELYAN KALOYANOV
Picture Vehicle Coordinator	PETAR SOTIROV
Props	YULIAN SVILENOV
	YORDAN PETROV
Mechanic	LACHEZAR KOSTOV
Sculptor	ATANAS ATANASOV
Props Maker	ANZHELO ANDONOV
Props Buyer	SASHKO ILIEV
Armourer	MARIN TAKOV
	VASIL TOPALOV
Construction Manager	TODOR TUNOV
Head Painter	IVANA NIKOLICH
Lead Painter	IRENA NIKOLICH
Assistant Painter	STOYAN DOYCHEV
Lead Carpenter	IVO IVANOV
	Carpenters
DIMITAR ZLATEV	VALERI YOVEV
VENTZISLAV PEYCHEV	KONSTANTIN GANCHEV
PAVLIN PAVLOV	BORISLAV HRISTOV
EVGENI VLADIMIROV	STANISLAV DIMOV
VENELIN MARINOV	KRASIMIR PETROV
LUYBOMIR MILANOV	DRAGOL PENCHEV
BORISLAV RADOVANOV	PETAR PETROV
VLADIMIR MANOLOV	YURII STOYANOV
KIRIL KOVACHEV	BOYAN ASIOV
BOYAN GEORGIEV	PETAR KRUMOV
MIROSLAV EVTIMOV	STEFAN STOYKOV
STEFAN KOSTOV	SPAS RUSINOV

LYUBOMIR LYUBOMIROV  
BOYAN PENCEV  
GERGANA HRISTOVA  
YORDAN VELCHEV  
MILUSH MITUSHEV  
MARIYA SHEGUNOVA  
TEODOR TODOROV  
ANDREY LOZANOV  
BOZHIDAR DRAGOMIROV  
PETAR PETROV  
DIYAN ANGELOV

ILIYA TUNOV  
NIKOLAY PADESHEV  
ZAHARI DIMITROV  
SILVIYA TSVETKOVA  
PETAR PETROV  
LACHEZAR PAVLOV  
MLADEN NIKOLOV  
DENISLAV LUBENOV  
IVO SVILENOV  
DIMITAR PETROV  
GEORGY SIMEONOV

Location Manager  
Location Assistant

YORDAN PEYTCHEV  
IVAILO GENOV

Production Coordinator  
Production Coordinator - US  
Key Production Assistant  
Production Assistants

INA HOLEVITCH  
SHIRI LERNER  
MARTIN VELICHKOV  
VENCI VELICHKOV  
NIKOLA BANOV  
ANTON ZAHARIEV  
PAVEL IGNATOV  
IVAN IVANOV  
GEORGY AMZIN  
TZVETANKA PEKANOVA

Trailer Mama

Assistant Office Production Coordinator  
Office Runner

MONIKA HRISTOVA  
EMIL CHOPEV

Production Accountant

MILENA GEORGIEVA  
TSVETANKA EVSTATIEVA  
LINDA SHUMKOVA

Cashier

Assistant to Mr. Dorff  
Assistant to Mr. Lerner

ILINA ALEKSANDROVA  
TANNER MOBLEY

Casting Assistant  
Extras Casting

KATERINA GORANOVA  
ARTIST STUDIO – IVAN KOLEV

Transportation Coordinator	GEORGY YOSSFIFOV – GOGO
Director’s Car	MIHAIL METODIEV
Producer’s Car	NIKOLAI DIMITROV – KOKO
Production Designer’s Car	PLAMEN SHINDARSKI
Prosthetic SFX Car	ASEN SOKOLOV
Costume Department’s Car	ANGEL IGNATOV
Actor’s Van Drivers	DENIS CHOBANOV
	ANDREY TZVETKOV
Actor’s Drivers	ZAHARI TODOROV
	ZAHARI TODOROV
Mr. Dorff’s Driver / Security	MILEN HRISTOV
AD’s Van Driver	EMIL ANGELOV

Drivers

NIKOLAY KOLEV	STOYAN NIKOLOV
BORISLAV ZLATANOV	VLADIMIR BORISOV
KRUSTIO CHEKOV	KRASIMIR NIKOLOV
VASIL BOJKOV	NIKOLAY TZEKOV
NIKOLAY MILEV	BORISLAV BORISOV
GULAB HADJIISKI	BISER IGNATOV
TZVETAN MANOLOV	HRISTO GEORGIEV
YORDAN RANGEOV	GEORGI STANCHEV

Catering

RAGAZZI DÓRRO  
STEFAN DUNDAKOV

On Set Medic

ANTOANETA STOIMENOVA

Production Business & Legal Affairs

LONNIE RAMATI

Clearance Coordinator

CLEARED BY ASHLEY, INC.  
ASHELY KRAVITZ

EPK

MLADEN MINEV

ADDITIONAL PHOTOGRAPHY UNIT

Stunt Coordinator  
Stunts

STANIMIR STAMATOV  
ELITZA RAJEVA  
KIRIL TODOROV  
MARINA YORDANOVA  
DESI SLAVA SLAVOVA

	ILKO ILIEV SNEJINA VASILEVA
First Assistant Director	ANTONY TANEV
Second Second Assistant Director	KATERINA ATANASOVA
Third Assistant Director	ZORNICA CVETANOVA
DOP	IVAN VATZOV
“A” Camera First Assistant	HRISTO ALEXANDROV-SINKA
“B” Camera Second Assistant	RADOY NIKOLOV
Video Assistant	PETAR SHTEREV
DATA Manager	STANIMIR VATZOV
Gaffer	PAVEL MITOV
Electricians	ALEXANDER TRENEV DIMITAR YANEV GEORGY TZANEV VICTOR HRISTOV
Key Grip	MIROSLAV BORISOV
Best Boy Grip	NIKOLAY KOSTOV
Grips	KIRIL KURTOV
Script Supervisors	MARIANA POPOVA EMANUELA DIMITROVA
Leadman Set Dresser	LYUBOMIR SAMARDJIEV
Assistant Set Dresser	DOBORMIR RADEV
Set Dressers	YURII STOYANOV VALENTIN HADJIEV PETAR ATANASOV SVETLOZAR PETROV BORISLAV BOGDANOV
On-Set Dresser	KRISTYAN STOYANOV
Labourers	BISER PALASHEV PETKO ANGELOV IVAILO GEORGIEV
Buyer	STEFAN CHERESHARSKI
Property Master	YASSEN KOVACHEV
Assistant Props	STEFAN STEFANOV

Stand-by Props	BORISLAV PEKIN
Set Costumer	GAORGY LAZAROV
Key Make-up Artist / Prosthetics	YANA STOYANOVA
Make-up Artist	PETYA SIMEONOVA
Hair Stylist	SVETLA KRASTEVA
Assistant painter	IVAN BUTANSKI LACHEZAR PAVLOV GEORGI PENCHOVSKI
Prosthetics SFX Supervisor	MICHAEL GEORGIEV
Prosthetics SFX Technicians	ILIYA NOVACHEV GEORGI NOVACHEV IRINA SIMEONOVA NIKOLA BORISOV PETAR ALEXANDROV

#### POST PRODUCTION

Assistant Editor – Bulgaria	IVAN TODOROV
Additional Assistant Editor	EUGENE LOK
Post Production Accountant	TSILA ADLER
Supervising Sound Editor	KRIS CASAVANT
Re-Recording Mixer	ROBERT FERNANDEZ
Dialogue Editor	GORD HILLIER
Assistant Dialogue Editor	ADRIAN GOUGOV
Sound Designer	RYAN NOWAK
Additional Sound Designer	KRIS FENSKE
Foley Artist	TAPIO LUIKKONEN
Sound Editor	NIKOLAY BAKALOV
Sound Engineer / Mix Tech	IVAYLO (IVO) NATZEV
Assistant SPX Recordists	IVAN NIKOLOV DANIEL IVANOV
Post Sound Services Provided by	NU BOYANA STUDIOS
ADR Voice Casting by	THE LOOP SQUAD PATTY CONNOLLY MARK SUSSMAN

Score Mixed and Additional Production by  
Additional Mixing by  
Music Supervisor

ALEX CLOUSE  
JOSH KRAMER  
SELENA ARIZANOVIC

Visual Effects by  
WORLDWIDE FX

Studio Manager  
Visual Effects Studio Supervisor  
Visual Effects Producer  
CTO

JORDAN MARKOV  
STEFAN TCHAKAROV  
DANAIL HADZHIYSKI  
DOBRI GEORGIEV

Visual Effects Supervisors

STANISLAV DRAGIEV  
JIVKO IVANOV

Visual Effects Art Director  
Visual Effects Associate Producer  
Visual Effects Project Managers

VENELIN DINKOV  
PETIA PETKOVA  
RADOSLAV MISAROKOV  
SILVIYA MARIYANOVA  
ATANAS DICHEV  
KREMENA IVANOVA  
PETRANA STAMENOVA  
MIHAELA TODOROVA  
IVETA TSVETKOVA

Project Coordinators

Lead Visual Effects Coordinator  
Visual Effects Coordinator's

NICK PESHUNOFF  
KIRIL GEORGIEV  
VASIL GALABOV  
YULIYA MANOLOVA

Compositing Leads

GEORGI KARANTILSKI  
KALIN KRUMOV  
PETER MARIYANOV  
PAVEL PETROV

Compositors

SOFIA GESHEVA-ALEKSIEVA  
NATALI GANCHEVA  
KIRIL GIZDOV  
IVELIN IVANOV  
VELISLAVA MIHAILOVA  
HRISTINA PATKOVA  
JULIA KUZMANOVA  
STANISLAV STAVREV

STANISLAVA CHIFLICHKA  
DENITSA GEORGIEVA  
PEHLIVAN IVANOV  
GORDANA KRSTOVA  
ENCHO NEDEVSKI  
PETKO PETKOV  
MARIA POPOVA  
BORIS SOKOLOV

ALEKSANDAR SLAVOV	LYUBOV SPASOVA
VELISLAV STEFANOV	DIMITRINA TORNEVA
DANIEL VASEV	VLADIMIR VATEV
ADRIANA VALCHEVA	RADOSLAV YANUDOV
DIANA YORDANOVA	MONIKA ZHELEVSKA
Simulation Lead	IVAN IVANOV
Simulation Artists	STANISLAV DRAGANOV
	SVETOSLAV SAVO
	GEORGI STAIKOV
Matchmove Lead	PETER TOMOV
Matchmove Artist	MIHAIL IVANOV
Animation Lead	DIMITAR BAJALCALIEV
Animators	PETAR BAKALOV
	BORISLAV DIMITROV
	PETER GACHEV
	TSVETAN IVANOV
Modeling & Texturing Lead	SVETLIN TSONEV
Modeling & Texturing Artists	ANTON RAYNOV
	DANIEL TZVETANOV
Layout Lead	IVO KONSULOV
Layout Artists	SVETOSLAV PETKOV
	YASEN PISAROV
	ASEN VELKOV
	KRISTINA YAKIMOVA
Lighting Lead	SVETOSLAV GANCHEV
Lighting Artists	KIRIL ALTAKOV
	NINO STOYANOV
Lead Digital Matte Painter	ANGEL ANGELOV
Lead Concept Artist	SVETOSLAV HRISTOV
Concept Artist	YANA CHERVENYASHKA
Lead Storyboard Artists	KRASIMIR RIZOV
	DIMITAR IVANOV
Visual Effects Editors	DANIEL IVANOV
	TEODORA KOSTOVA

	DESI SLAVA LAZAROVA NIKOLAY PACHOV
Technical Support Supervisor Technical Support	NIKOLAY KONDAREV KRASIMIR ARSHINKOV DENIS DIMITROV KRISTIAN GEORGIEV MIHAIL GEORGIEV KALOYAN RANGELOV YANCHO SABEV ZDRAVKO ZDRAVKOV
Systems Developer	PETER MARINOV
Developers	SLAVOMIR KASLEV DOBROMIR SEMENLIEV
I/O Coordinators	NIKOLAY KIROV KRASIMIR MAIROV HRISTO GEBREV
Administration	PAOLINA CHERVENKOVA GABRIELA IVANOVA ANTONIA MARKOVA
Human Resources	ELENA SANDULOVA MARGARITA NEDEVA
Marketing	NELLY KALCHEVA

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Digital Intermediate Supervisor	JIVKO CHAKAROV - JIJO
Digital Intermediate Color Grader	BRADLEY GREER
Assistant Colorist	SVETOSLAV MATEEV
Digital Intermediate Online Editor	IVAN TODOROV

For MILLENNIUM FILMS

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Distribution  
Vice President, International Business &  
Legal Affairs  
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RASHAD QASEM  
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For NU BOYANA STUDIOS

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TAMI HILLBERRY PRESLEY  
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WILDFIRE SONIC MAGIC  
DE LANE LEA  
LA STUDIOS  
BAM STUDIOS  
SOUND LOUNGE  
GOLDCREST FILMS

Songs

LEAVE ME ALONE  
Written and Performed by Nathaniel Mayer  
Courtesy of Westwood Music Group

WORKING ON THE LINE  
Written by Jonny Redmond  
Published by Source In Sync Music (ASCAP)  
Courtesy of 5 Alarm Music

DON'T TAKE ME FOR GRANTED  
Performed by Nancy Barry  
Courtesy of Fervor Records Vintage Masters

GONNA HAVE A GOOD TIME  
Written by Cristophe Deschamps, Eric Staczan  
Published by Justement Music (SACEM)

11-59  
Performed by Slackjaw Blues  
By Arrangement with Shoot The Noise

IT'S OVER  
Performed by Patti MaSalle  
Courtesy of Fervor Records Vintage Masters

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NU BOYANA LOGO

MPAA LOGO, # 50563  
SAG LOGO