

Warner Independent Pictures
Presents

SNOW ANGELS

Written For The Screen and Directed by David Gordon Green

Based on the Novel by Stewart O'Nan

Kate Beckinsale
Sam Rockwell
Michael Angarano
Jeannetta Arnette
Griffin Dunne
Nicky Katt
Tom Noonan
Connor Paolo
Amy Sedaris
Olivia Thirlby

PRESS CONTACTS

Laura Khaledi
B|W|R Public Relations
9100 Wilshire Blvd.
6th Floor, West Tower
Beverly Hills, CA 90210
Phone: 310-248-6129
Fax: 310-550-1701
lkhaledi@bwr-la.com

Christine Richardson
Jeremy Walker + Associates
160 West 71st Street, 2A
New York, NY 10023
Phone: 212-595-6161
Fax: 212-595-5875
christine@jeremywalker.com

TECH SPECS

Running Time: 106 Minutes
Aspect Ratio: 2:35, Scope
Sound Format: 5.1
Format: 35mm
Rating: R

FOR PHOTOS

www.warnerindependent.com/pub
user id: press
password: wbphotos

FOR BROADCAST MATERIALS

www.epk.tv

www.snow-angels.com

SYNOPSIS

A story of love lost and found in a small town, SNOW ANGELS is a heartrending portrayal of three couples in various stages of life orbiting around each other in search of connection and meaning. An unexpected act of violence disrupts the lives of these intertwined couples revealing the profound moments in which they each realize how precarious and remarkable life can be.

High school student Arthur plays trombone in the marching band, bussing tables at the local Chinese restaurant and avoids his squabbling parents. At work, he flirts with Annie, who used to be his babysitter. Annie is trying to build a new life for herself and her daughter after splitting with high school sweetheart Glenn. A man with a troubled past, Glenn hopes to make a new start by getting a job and reconnecting with his family.

At school, Arthur meets a pretty girl, Lila, who is just as nerdy as he is, and they quickly develop a crush on each other. Though Lila makes her feelings for Arthur painfully obvious, Arthur is reluctant to accept her advances as he watches his father move out of the family home while his mother struggles to keep things together. Determined to find happiness, Arthur begins to fall for the irresistible Lila, even as he witnesses Annie and Glenn tear each other apart in a series of distressing encounters at the same time as his parents begin separate lives.

Then, on a cold winter morning, Glenn and Annie's past catches up with their future. In one shocking moment, all of the pain and struggle comes to a screeching halt. For them, and for everyone who knows them, nothing will ever be the same.

Written for the screen and directed by David Gordon Green, SNOW ANGELS stars Kate Beckinsale, Sam Rockwell, Michael Angarano, Jeannetta Arnette, Griffin Dunne, Nicky Katt, Tom Noonan, Connor Paolo, Amy Sedaris and Olivia Thirlby.

DIRECTOR'S STATEMENT

SNOW ANGELS as a film began when my friend, New York filmmaker Jesse Peretz, brought me Stewart O'Nan's novel. Jesse wanted to direct the film and asked me to adapt the screenplay. It was my first "for hire" writing job.

I'd just finished one film and was looking to kind of branch out as a writer and gain experience writing for other people, so I adapted the novel for Jesse to direct and developed it with him and the producers. Jesse had been doing some comedies and wanted to do something dramatic. Predictably, the more I started doing drafts for him, the more I got invested in the characters and their world and certainly I became a little bit possessive, as any writer I'm sure does. Meanwhile, Jesse went on to other projects, as did I, and SNOW ANGELS kind of disappeared for a little while.

SNOW ANGELS came back when Dan Lindau and Paul Miller of Crossroads Films wanted to give it another shot. Crossroads had been developing SNOW ANGELS for about ten years, since Lindau first read the novel, and had a loose commitment from Sam Rockwell to star. As a late-winter window opened in Sam's schedule, the producers decided it was time to act, so they approached me and my long-time producer Lisa Muskat and made a plan to shoot.

Jesse was unavailable and I jumped at the opportunity to direct the script I'd written. As I said, I'd become attached and I had some really strong feelings on how to approach the material cinematically. The novel takes place in the '70s and is told in flashback. Characters had to be condensed, cuts were made, whole sequences eliminated. I wanted to update it, make it contemporary, but also invoke the sensibilities of other time periods. I created '70s references and '80s references. I try to identify with every character. No character can be too far away from me or I don't feel like I'm the appropriate author.

The action in SNOW ANGELS, particularly in the film's second half, is dark by any measure. Most of the adult characters are flawed and, by conventional movie standards, unsympathetic. My strategy for dealing with the darkness: cast actors who understand comedy, so that some degree of humor could leaven the narrative.

I wanted to put a lot of the focus on the younger characters and almost have the older characters become more child-like. My goal was for the younger characters to illustrate that point in life when they're starting to take great steps. The movie for me has always been a launch for the Arthur character, to see the world through his eyes, to see his relationships, his likes and hates. Arthur, after all, is watching relationships through whole movie: he's watching his mom and dad, he's watching Annie and Glenn, watching himself with Lila.

It was really a joy to shoot this film. The cast we chose was able to add the lightness and humor I'd imagined while penning the script and being in Halifax, the cold, the people, the scenery. It all just seemed to come together into a film I've become very proud to have been a part of.

NOTES FROM THE SET

"We do a lot of rehearsals beforehand," says Green, "and we got to know the characters. I saw immediately that each actor was really desperate to find the humanity in their characters, and equally desperate to find out what makes them laugh. A lot of our dialogue before we went into production has to do with where these characters are coming from, deciding what the funny parts of their lives are, as well as the sad parts."

Sam Rockwell gives a specific example of how this approach informed his character of Glenn and Kate Beckinsale's character, Annie.

“When I first envisioned working with an actress on this, I imagined a lot of pent-up tensions would inform the performances. As it turned out, Kate and I really got along and we joked around a lot. When the cameras roll, we are with the characters as they find themselves today. Joking around between takes was very much ‘that’s the way it used to be when they were in love.’ There was a time when Annie and Glenn were both very much in love – intense, passionate love. They probably met in High School and they fell hard for each other. But people grow out of each other, and Annie grew out of Glenn much faster than he grew out of her.”

“When I got involved in the project, Sam had been attached to it and had been talking to Jesse about doing it and when I heard that I was thrilled because I hadn’t thought of him when I was writing it,” says Green. “He is perfect for the part because he captures such dramatic detail with absolute vulnerability. He makes Glenn a sympathetic human being you can feel for.”

“I believe the film is about second chances,” says Rockwell. “Some of the people in the film get them, some don’t.”

“The part of Glenn is a very juicy part for an actor,” he says. “He’s a really complex character, with a lot of layers. He’s kind of the perfect anti-hero, like you might find in some of the better films of the ’70s. He’s not necessarily a likeable person, but my job is to help the audience understand him and somehow want the best for him.”

“The audience should suspect something is not quite right about Glenn right off the bat,” the actor explains. “When we later learn he lives with his parents, that he’s a born again Christian and he’s trying to get his act together, there’s a lot of hope for him. He’s thinking he can get his family back, thinking he’s still got a real shot at that. But, it all goes very wrong. It all probably went wrong way before we’re introduced to him, when he and his young wife were married, even before they broke up.”

Rockwell says he found the original novel very helpful to the process. “I think Meryl Streep once said books are great for lazy actors, and she’s right, you can learn what he’s supposed to be thinking when he says one line or the other.”

He talks about past roles that he drew on for Glenn, particularly the character’s relationship with Jesus Christ. “I have a friend who is a Jesuit priest, Jim Martin, he was the technical advisor for a play by Stephen Adly Guirgis, I did in New York, ‘The Last Days of Judas of Iscariot,’ that Philip Seymour Hoffman directed. I didn’t know anything about the New Testament and Jim really helped and advised me. Doing CONFESIONS OF A DANGEROUS MIND prepared me to play Glenn in some ways, too.”

He also tapped such resources as feature films, documentaries, audiotapes, field trips and born-again friends to prepare for SNOW ANGELS.

“I listened to Gregory Peck reading the Bible, one of the best things I got was the BBC TV film JESUS OF NAZARETH directed by Franco Zeffirelli and I went to a lot of church services; they were amazing. I learned a few prayers and how to pray. The services here in Halifax were very helpful. I talked to friends who are born again. I looked at a recent documentary called HELL HOUSE, Billy Graham videos,

and a documentary called BROTHER BORN AGAIN. A buddy told me about a film called SOLDIERS IN THE ARMY OF GOD, about guys who kill abortionists and blow up clinics.”

The subject matter would imply that the making of this film would be grueling for Rockwell, but his experience wasn't that way at all.

He had fun working with Kate Beckinsale. “She cracks me up. I hadn't met her before this, and I thought she'd be the quiet, mousy type, but she's actually really funny. She's also really smart. She understands human nature and sees the whole arc of the character. She's a sophisticated, mature actress who knows what she's doing and comes at it from a very intelligent yet sincere point of view. You can see it in the work she's done in movies like LAUREL CANYON and BROKEDOWN PALACE.

“Kate and I worked very well together,” Rockwell continues. “I looked in her eyes the other day and I saw Annie, I didn't see Kate. I thought, ‘this is my wife’ when I walked her out into the snow. I truly felt like I was taking my wife out to the woods to do bad things.

Rockwell, who'd loosely attached himself to SNOW ANGELS was excited by the script and by the prospect of working with Green.

“It's a great script, the fact that David was involved was important to me. He seemed right for the material. He's really transformed the whole thing into something vibrant and spontaneous.

“I do think there's a part of David that identifies with Glenn, because like Glenn, David is very passionate. There is ferocity to the way he chews on work. He's really smart, but his choices are governed more by instinct.”

#

“A lot of what Arthur feels is what the audience feels,” Angarano says. “Whether he knows it or not, he grows up during the course of the film.

“To Annie, Arthur is a bit of the past, a bit of who she used to be. For Arthur, being around Annie makes him realize he's a man now,” Angarano observes. “But Arthur is also an only child whose parents are separating. He has a good relationship with his parents, but to see them going through this puts him in a weird funk.

“Finally,” Angarano concludes, “The audience gets to see Arthur go from a relatively meek character to one that can stand up to his father and realize he can deal with anything.”

“I talked a lot about that with Michael,” adds Green, “about how the character can really build strength from observing the weakness of others. The events of the narrative immediately give Arthur anxiety, but they will ultimately give him strength.”

The relationship between Arthur and Lila is an example of that source of strength for him and it also offers hope to the audience. “Lila is really a light in Arthur's life at that point,” Angarano observes. “When Lila and Arthur are on the screen together it gives the audience a breath of fresh air.”

Thirlby describes her relationship with her co-star, and the relationship between their characters, as an evolution. “The first time Michael and I met, we read through the scenes and I remember it was kind of

awkward getting close to him. Now I'm pretty used to him. We've ended up spending a lot of time together on set and have developed a nice, interesting relationship – we're very comfortable with each other.”

On working with Green, Thirlby, who most recently starred in *Juno* as Leah, says “I think his approach to filmmaking is perfect, because he manages to capture real life.”

Beckinsale agrees. “When I worked with Scorsese,” she says, “I was struck by how much collaboration he wanted and was up for and how much he really valued the input of the people who were going to be in the scenes, and David's got that as well. I think he really understands that if a scene doesn't have meaning to you, then it doesn't have meaning.”

“When we attached Kate,” Green remembers, “I went out to LA to speak with her because in a way, *SNOW ANGELS* was the opposite of the studio movies she'd been doing. I'd been a big fan of her work in genre movies, and really liked that this was an unexpected career move for her. Rather than cast the obvious actress to play a working class, hard living woman, I thought it was a good idea to cast somebody that we all have our own preconceptions of, and then reinvent her and give her the opportunity to show us something she hadn't done before.

“Meeting with her and talking about her own life as a mother and a wife also made me realize that Kate was bringing a lot of real life experience to the role, and her ideas made me really see Annie for the first time. Until then, she'd been kind of faceless. I knew her house, I knew what was in her kitchen, I knew how her bedroom looked, but I didn't know what she looked like and I didn't know how she spoke until I met Kate.”

She acknowledges that her choice to work on *SNOW ANGELS* was both professionally and personally meaningful. “I don't get many opportunities for such a dramatic role, and I really felt a lot of empathy with Annie. I've been researching the working mother situation for the last seven years, so I feel like I kind of know that woman pretty well, and it was nice for me to really do something from what I know, to take a character through a really big emotional journey. It's sort of the whole point of being an actor really.”

Rockwell adds, “Kate is so elegant and beautiful. As we were doing the scene walking through the snow, she broke my heart. There's something very noble about Annie, and it's a hard part to make noble.”

“What may read as complex about Annie,” adds Green, “is meant to be a realistic window into the frustrations of motherhood, especially single motherhood, with very realistic everyday problems and frustrations.”

“I'm highly sympathetic to the working mother,” Beckinsale admits. “I know from experience that motherhood can be a real war and I can't help but feel for somebody in Annie's situation. In this film you see Annie lose her temper quite a lot with her child. But I tried to make sure the audience understands that beneath every mother who's yelling at their child in a supermarket, that same person would lie down on a train track for that child.”

Beckinsale also talks about how motherhood informs her perspective on certain co-stars. As she puts it, “Because I always have a crush on whomever my daughter has a crush on, so I was very keen on working with Michael Angarano,” who had previously starred in the hit family film *SKY HIGH*. “For my

daughter, it was kind of like being in the same room with Elvis when Michael came to our hotel room to visit.”

“Michael has a freshness and an excitement and a kind of guilelessness that is really special that I don’t think every teenager has,” Beckinsale observes. “He has a wonderful little face that makes you wish you were sixteen again.” On their characters relationship, she adds “Arthur is at that moment in life where everything seems possible, and Annie is at a moment where she’s aware that certain possibilities have closed down for her. So it’s a poignant relationship.”

ABOUT THE CAST

English actress **Kate Beckinsale (Annie)** is revealing herself to be one of films' most versatile and charismatic actresses. She first gained notice in Kenneth Branagh's *MUCH ADO ABOUT NOTHING* and then subsequently appeared as the heroine of John Schlesinger's *COLD COMFORT FARM*, Whit Stillman's *THE LAST DAYS OF DISCO* opposite Chloe Sevigny, Jonathan Kaplan's *BROKEDOWN PALACE* opposite Claire Danes and in the British comedy *SHOOTING FISH*. Additional film credits include *HAUNTED* -opposite Aidan Quinn, and Manuel Fleche's *MARY LOUISE OU LA PERMISSION*.

In 2001, Beckinsale starred opposite Ben Affleck and Josh Hartnett in Disney's epic *PEARL HARBOR*. She starred opposite John Cusack in *SERENDIPITY*, opposite Matthew McConaughey and Gary Oldham in *TIPTOES* and opposite Christian Bale and Frances McDormand in the ensemble drama *LAUREL CANYON*. Recent film appearances include starring opposite Hugh Jackman in *VAN HELSING* and starring in the hit vampire tales *UNDERWORLD* and sequel *UNDERWORLD: EVOLUTION* for Sony Screen Gems. Beckinsale also starred as screen legend 'Ava Gardner' in Martin Scorsese's *THE AVIATOR*.

Her television appearances include playing the title role in A&E's "Emma" and in "One Against the Wind" for Hallmark Films. On the stage, she has appeared in "Clocks & Whistles," "Sweetheart," and the British National Touring production of "The Seagull."

Beckinsale was last seen in the Screen Gems thriller *VACANCY* opposite Luke Wilson and the comedy blockbuster *CLICK* opposite Adam Sandler. Beckinsale recently wrapped production on Rod Lurie's political drama *NOTHING BUT THE TRUTH* opposite Alan Alda and the independent drama *WINGED CREATURES* opposite Forest Whitaker and Dakota Fanning. She will next be seen in the Warner Bros' suspense thriller *WHITEOUT* produced by Joel Silver.

Sam Rockwell (Glenn) has emerged as one of the most dynamic actors of his generation by continuing to take on challenging roles in both independent and studio productions.

Rockwell has created memorable characters in several films including: the Russo brothers' comedy *WELCOME TO COLLINWOOD* opposite George Clooney, Patricia Clarkson, Jennifer Esposito, and William H. Macy; David Mamet's *HEIST* opposite Gene Hackman, Rebecca Pidgeon and Danny DeVito; the blockbuster *CHARLIE'S ANGELS* with Drew Barrymore, Cameron Diaz and Lucy Liu; and Frank Darabont's Oscar-nominated *THE GREEN MILE*, opposite Tom Hanks. Rockwell also appeared in DreamWorks' box office hit, *GALAXY QUEST* opposite Tim Allen, Sigourney Weaver, Alan Rickman and Tony Shalhoub.

Additional credits include: *JOSHUA* opposite Vera Farmiga; *THE HITCHHIKER'S GUIDE TO THE GALAXY* opposite Zooey Deschanel, Mos Def and Martin Freeman; and the Warner Bros' comedy-drama *MATCHSTICK MEN* directed by Ridley Scott, starring opposite Nicolas Cage. He has also appeared in Woody Allen's *CELEBRITY*; Michael Hoffman's *A MIDSUMMER NIGHT'S DREAM* with Kevin Kline and Michelle Pfeiffer; John Duigan's *LAWN DOGS*; John Hamburg's *SAFE MEN*; Saul Rubinek's dark comedy *JERRY AND TOM*; Tom DiCillo's *BOX OF MOONLIGHT* opposite John Turturro; Peter Cohen's *DRUNKS* with Richard Lewis, Parker Posey and Faye Dunaway; Paul Schrader's *LIGHT SLEEPER* with Willem Dafoe; Uli Edel's *LAST EXIT TO BROOKLYN* with

Jennifer Jason Leigh; and his feature film debut in Francis Ford Coppola's CLOWN HOUSE while he was still a student at the High School of the Performing Arts.

Rockwell won critical praise, as well as the Berlin Film Festival's Best Actor Award and Movieline's Breakthrough Performance of the Year Award, for his portrayal of Chuck Barris in George Clooney's CONFESSIONS OF A DANGEROUS MIND. He starred opposite Clooney, Drew Barrymore and Julia Roberts, in this adaptation of Barris' memoirs. Other awards include: Best Actor Sitges Catalonian International Film Festival for his performance in JOSHUA and the Decades Achievement Award from Rehoboth Beach Independent Film Festival.

Rockwell was most recently seen starring opposite Brad Pitt and Casey Affleck in Andrew Dominik's critically acclaimed film THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD, released in September 2007 by Warner Bros. Pictures. Rockwell can next be seen in Clark Gregg's adaptation of Chuck Palahniuk's novel CHOKE, which will make its debut at the 2008 Sundance Film Festival in the US Dramatic Competition. He recently wrapped production on Ron Howard's FROST/NIXON, scheduled for release by Universal Pictures in Fall 2008.

On stage, he was seen in "The Last Days of Judas Iscariot" opposite Eric Bogosian at The Public Theater. The Labryrith Theater Company production was directed by Phillip Seymour Hoffman. Rockwell has appeared in "Face Divided" as part of the EST Marathon series, as well as the Off-Broadway production of "Goosepimples," which was written by noted film writer/director, Mike Leigh. He has also appeared in "The Dumb Waiter" and "Hot L Baltimore" for the Williamstown Theater Festival, both of which were directed by Joe Montello.

Michael Angarano (Arthur) is one of the most gifted actors of his generation, making his mark in Hollywood with a diversity of roles that define him as one of the industry's most respected and sought after young actors.

Angarano will be seen in Rob Minkoff's THE FORBIDDEN KINGDOM opposite Jackie Chan and Jet Li. Angarano stars as a troubled 17-year-old wannabe kung fu warrior, who after a humiliating defeat at the hands of a street gang, is sent back in time to ancient China on an impossible mission to set free the imprisoned Monkey King (Li) and return to him his all-powerful staff. Lionsgate is scheduled to release the film on April 18th, 2008.

Angarano recently starred in Michael Schroeder's MAN IN THE CHAIR opposite Christopher Plummer. Angarano plays a rebellious 17-year-old from a broken home who teams up with a retired gaffer (Plummer) to produce and direct a film for a prestigious student competition at his school. The film premiered at the 2007 Berlin International Film Festival and 2007 Santa Barbara Film Festival, where it was the recipient of the American Spirit Award.

Angarano made his breakthrough performance in Wes Craven's MUSIC OF THE HEART opposite Meryl Streep. Shortly after, he starred in Cameron Crowe's Academy Award nominated film ALMOST FAMOUS opposite Frances McDormand, Kate Hudson, Billy Crudup, Zooey Deschanel and Patrick Fugit as young William (Patrick Fugit's character).

Angarano's other film credits include Catherine Hardwicke's LORDS OF DOGTOWN opposite Heath Ledger and Emile Hirsch, Mike Mitchell's SKY HIGH opposite Kurt Russell and Kelly Preston, Brad Gann's BLACK IRISH, Alex Steyermark's ONE LAST THING opposite Cynthia Nixon, Thomas

Vinterberg's DEAR WENDY, Gary Ross' SEABISCUIT opposite Tobey Maguire and Jeff Bridges and David Evans' THE FINAL SEASON opposite Sean Astin and Rachael Leigh Cook.

On television, Angarano appeared in a four episode arc on Fox's hit drama "24" opposite Kiefer Sutherland. He also guest starred on NBC's Emmy winning comedy "Will and Grace" as Elliot, Jack McFarland's (Sean Hayes) son. Angarano's other television credits include "E.R.," "CSI," "Less Than Perfect," "Summerland," and "Kevin Hill."

Angarano was born in Brooklyn, New York and currently resides in Los Angeles.

Jeannetta Arnette (Louise) has portrayed an array of characters including the alcoholic mother opposite Hillary Swank in BOYS DON'T CRY, the murderous Silver Melville in Lasse Hallstrom's THE SHIPPING NEWS, a bankrupt Valley housewife in THE PRIME GIG with Vince Vaughn and the abused wife of a polygamist in the indie, DUNSMORE. Her recent TV credits include "Criminal Minds," "Law and Order: SVU," "Lost," "C.S.I." and a recurring role in the comedy series "So noTORIous," playing Tori Spelling's whacked manager. She was a series regular on "Head of the Class" with Howard Hesseman and Billy Connolly as well as "The Jackie Thomas Show" with Tom Arnold. Her latest films include MIDDLE OF NOWHERE (playing Susan Sarandon's sister), PORN STAR (playing the mother of an adult film actress) PRETTY UGLY PEOPLE (as a racist in this outrageous comedy) and a cameo in David Gordon Green's PINEAPPLE EXPRESS.

Griffin Dunne (Don) is an accomplished actor, producer and director. Dunne recently directed the poignant coming-of-age drama FIERCE PEOPLE, starring Diane Lane and Donald Sutherland and the upcoming ACCIDENTAL HUSBAND, starring Uma Thurman, Colin Firth and Jeffrey Dean Morgan, opening in March 2008. He appeared on the big screen in GAME 6 opposite Robert Downey Jr. and Michael Keaton, a film that he also produced. Next, he will direct THE POSITION based on the novel of the same name by Meg Wolitzer set to shoot in 2008.

Dunne's career began when he moved to New York City to study acting at the Neighborhood Playhouse. Not long after he appeared on Broadway in "Search and Destroy," written by Howard Korder. For his role in "Search and Destroy," Dunne received a Theater World Award as well as a nomination for a Drama Desk Award.

He segued into film as a producer and actor on the drama CHILLY SCENES OF WINTER for United Artists. That led to starring roles in AN AMERICAN WEREWOLF IN LONDON, directed by John Landis, JOHNNY DANGEROUSLY with Michael Keaton, and most notably AFTER HOURS, directed by Martin Scorsese, which Dunne also produced and received a Golden Globe nomination for Best Performance by an Actor in a Motion Picture/Comedy/Musical.

Dunne's other producing credits include, BABY IT'S YOU, directed by John Sayles, and Sidney Lumet's RUNNING ON EMPTY, which starred River Phoenix. The latter film garnered Academy Award nominations for Best Original Screenplay and Best Supporting Actor. Dunne's next two productions were WHITE PALACE, starring Susan Sarandon and James Spader and directed by Luis Mandoki, and ONCE AROUND, starring Richard Dreyfuss and Holly Hunter and directed by Lasse Hallstrom.

Dunne established himself as a director with his 1996 short film DUKE OF GROOVE, which earned an Academy Award nomination. He made his feature directorial debut with ADDICTED TO LOVE, starring Meg Ryan and Matthew Broderick. He went on to direct PRACTICAL MAGIC, starring Sandra Bullock and Nicole Kidman.

For his work on television, Dunne received an Emmy nomination for his guest starring appearance on the show "Frasier" and has been nominated for two Ace Awards for his work on HBO's production of "Love Matters" and Showtime's "Lip Service."

Nicky Katt (Nate) made his feature debut in Richard Linklater's cult hit *DAZED AND CONFUSED*. Since then, Katt has gone on to work with some of the industry's most influential filmmakers. Katt was most recently seen in Robert Rodriguez and Quentin Tarantino's *GRINDHOUSE* and Neil Jordan's *THE BRAVE ONE*. Katt has also had notable roles in successful studio films, including *SIN CITY*, *INSOMNIA*, *THE WAY OF THE GUN*, *RULES OF ENGAGEMENT*, *BOILER ROOM* and *A TIME TO KILL*. On the independent side, Katt has worked with Steven Soderbergh on *FULL FRONTAL* and *THE LIMEY*, after re-teaming with Richard Linklater on *SUBURBIA*. Katt's notable stage credits include "Second Hand Memory" at the Atlantic Theater Company under the direction of Woody Allen and "Love Streams" at Center Theatre in Los Angeles for director John Cassavetes.

Tom Noonan (Mr. Chervenick) has appeared in nearly fifty film projects including *MANHUNTER*, *LAST ACTION HERO*, *HEAT*, *ROBOCOP 2*, *THE PLEDGE*, *KNOCKAROUND GUYS*, and the award winning shorts *BULLET IN THE BRAIN* by David Von Ancken and *TOM GOES TO THE BAR* by Dean Parisot. He also works now and again on TV, last being seen in "The Beat" and "The Jury," both directed by Barry Levinson. He can be seen in the soon-to-be-released, Spirit Award-nominated *MADNESS AND GENIUS* by Ryan Eslinger. In 2008, Noonan will appear in director Charlie Kaufman's *SYNEDOCHE*, starring Philip Seymour Hoffman, Tilda Swinton, Michelle Williams, Catherine Keener and many other notables.

He also appeared in the original New York stage productions of Sam Shepard's Pulitzer Prize winning "Buried Child" (OBIE Best Play), Michael Weller's "Split," F. X. Kroetz' "Farmyard" (OBIE Best Play), Harvey Fierstein's "Spookhouse," Len Jenkin's "Five of Us" (OBIE Best Play), Herb Liebman's "*The Breakers*," and "A Poster of the Cosmos" (an OBIE winner as well), written for Mr. Noonan (and dedicated to him) by playwright Lanford Wilson.

As a writer, Noonan was awarded the 1995 OBIE Award for his play "*Wifey*," he won the Waldo Salt Award at the 1994 Sundance Film Festival for Best Screenplay for *WHAT HAPPENED WAS...*, and chosen a New York Foundation for the Arts Screenwriting Fellow in 1998 for his script *BONE DADDY*. *WHAT HAPPENED WAS...* was also nominated for two Independent Spirit Awards including Best First Screenplay in 1995. The screenplay of *WHAT HAPPENED WAS...* was published in *Scenario Magazine* in 1996. He has written over a twenty screenplays (five produced), thirty teleplays (three produced), and an unpublished novel *Must Have*, and two collections of short stories, *Agog* and *Amygdala*. Noonan has written more than two dozen plays, the last produced was "What the Hell's Your Problem?: An evening with Dr. Bob Nathelson." Along with his episodic TV work as a writer, Noonan also wrote and produced a feature film, *RED WIND*, for USA Network in 1991.

As a director, Noonan, previous to his own movies, worked extensively in New York theater as well as a director (and producer) in television. As a movie maker Noonan has created three movies. His first, *WHAT HAPPENED WAS...* (1994) won the Grand Jury Prize at The Sundance Film Festival for best narrative feature. It also won the Silver Hugo at the Chicago International Film Festival (and the two Independent Spirit Awards mentioned above). *WHAT HAPPENED WAS...* was distributed theatrically by the Samuel Goldwyn Company. It was named to several 10 Best Movies of 1994 lists and was named by Siskel and Ebert Video Release of the Week in April, 1995. His second feature, *THE WIFE*, was in competition at the 1995 Sundance Film Festival. It was released theatrically in 1996 and was named one

the 10 Best Movies of 1996 by the San Francisco Chronicle. In 2000, THE WIFE was named one the 10 Best Movies of the Decade by Art Forum Magazine. It is distributed on video and DVD by Fox-Lorber. His third feature, WANG DANG, premiered at the 2004 Hamptons Film Festival. Noonan was awarded the National Endowment for the Arts Media Grant in both 1993 and 1994, and was recipient of the Guggenheim Fellowship for Film Making in 1998.

Connor Paolo (Warren) is a native New Yorker who was 'discovered' at age six by theatrical director Michael Counts after Paolo refused to leave the huge loft space where Counts' spectacular walk-through production of The Odyssey – “Wine Blue Open Water” – had just been performed. Despite the play's three hour running time, Paolo was upset that the show was "over so soon." Fascinated by Paolo's energy and eloquence, Counts asked Connor to join his troop Gales Gates et al that night.

Between 1996 and 2003, Paolo performed some six shows with Gale Gates et al...everything from guerilla theatre on Wall Street to happenings on the steps of the Metropolitan Museum of Art to an interactive, multi-media extravaganza in the Whitney Museum of American Art at Altria. During the same period, Paolo was also lucky enough to work with Clint Eastwood on MYSTIC RIVER, do some looping with Martin Scorsese on THE GANGS OF NEW YORK, and spend two months in Morocco with Colin Farrell, Angelina Jolie and Val Kilmer playing young ALEXANDER in Oliver Stone's film of the same name.

He also spent six months on Broadway playing Nathan in THE FULL MONTY and three months in Washington DC appearing as Dill (the young Truman Capote) in the Ford Theatre production of “To Kill A Mockingbird.” On the small screen Paolo is known for the recurring role of Travis, Star's runaway boyfriend on the soap “One Life To Live” and as Zachery Connor, an 11 year old rapist murderer on “Law & Order: SVU.” Paolo is currently part of the cast of the CW series “Gossip Girl” on which he plays the character of Erik.

Over the past few years Paolo has continued to balance his work on the stage and screen: appearing as the Duke of York in the Public Theatre's production of Shakespeare's “Richard III” (with Peter Dinklage), as John in “Tape,” Jack in “Into The Woods” and Judas in “Godspell” (all at PPAS) and in readings of “The Browning Version” (with John Lithgow), “Broadcast” (with Will Chase) at Playwright's Horizon, and as the title character in “Johnny Boy” (with Lannie Kazan).

Most recently, Paolo appeared in Oliver Stone's WORLD TRADE CENTER in which he plays Nicholas Cage's son, and in the soon-to-be-released films: FAVORITE SON and CAMP HOPE.

Amy Sedaris (Barb) hails from North Carolina and studied and performed with Chicago's Second City. Her New York theatre credits include “Wonder of the World” (Lucille Lortel Award Nomination), “The Country Club” (Drama Dept), “The Most Fabulous Story Ever Told” and Talent Family Plays (written by David and Amy Sedaris): “Jamboree,” “Stump the Host,” “Stitches,” “One Woman Shoe” (Obie Award), “The Little Frieda Mysteries” (Encore Award), “Incident at Cobble Knob” (Lincoln Center) and “The Book of Liz” (Drama Dept). Regional: “The Country Club” (Long Wharf). TV: Series regular on “Exit 57” and “Strangers with Candy” (both Comedy Central) and recurring roles on “Just Shoot Me,” “Sex & the City,” “Monk” and “Cracking Up.” Her latest film projects include DEDICATION, SHREK 3, SEMI-PRO, BEWITCHED, STRANGERS WITH CANDY – THE MOVIE, CHICKEN LITTLE, FULL GROWN MEN, ROMANCE & CIGARETTES (directed by John Turturro), MAID IN MANHATTAN, SCHOOL OF ROCK and ELF. October 2006 saw the publication of Amy's book I Like You: Hospitality Under the Influence. Sedaris works to support her cupcake and cheeseball business.

Named one of 2006's New Faces of Independent Film by Filmmaker magazine, **Olivia Thirlby (Lila)** continues to come into her own as an actress known for her beauty, intellect and keen ability to select great material as illustrated by a host of promising projects.

Thirlby was most recently seen in JUNO, starring opposite Ellen Page, Jason Bateman and Jennifer Garner. The film, directed by Jason Reitman and written by first-time screenwriter Diablo Cody, follows the story of a girl who in the wake of an unplanned pregnancy makes an unusual choice regarding her unborn child.

Thirlby is currently in production on THE SAFETY GLASS with Molly Shannon, Hilary Duff, Josh Peck, and Steve Coogan, about a reporter who is sent to cover the Challenger Space Shuttle launch only to become mixed up in the lives of some local students.

Thirlby is part of the all-star ensemble for Kenneth Lonergan's upcoming film, MARGARET, featuring Anna Paquin, Matthew Broderick, Mark Ruffalo, Allison Janney, Jean Reno and Matt Damon. The story tracks the aftermath of a bus accident. Thirlby will also soon appear in THE SECRET, a remake of a Japanese film produced by Luc Besson, in which she stars opposite David Duchovny and Lily Taylor. In addition, Thirlby recently wrapped production on Jonathan Levine's THE WACKNESS opposite Sir Ben Kingsley and Josh Peck in a film centered on a teenage drug dealer and his drug addicted therapist. Thirlby will also be seen in directing/writing team Siegel and McGehee's UNCERTAINTY opposite Joseph Gordon-Levitt and Lynn Collins about a New York City couple who make a life-changing decision over a Fourth of July weekend.

In 2006, Thirlby gained national attention by appearing in Paul Greengrass' award-winning film UNITED 93, a real-time account of the events of one of the September 11th hijacked planes that crashed near Shanksville, Pennsylvania.

Prior to that, Thirlby had extensive credits in classical Shakespeare, as she studied at both the American Globe Theatre, and at the Royal Academy of Dramatic Art in London.

ABOUT THE FILMMAKERS

David Gordon Green (Written for the Screen and Directed by) was born in Arkansas and raised in Texas. He wrote and directed GEORGE WASHINGTON (2000), which was honored with a prize for Best First Film by the New York Film Critic's Circle, won The Discovery award at The Toronto Film Festival and landed on the 10 best lists of Roger Ebert, The New York Times, and Time Magazine. Green's next film, ALL THE REAL GIRLS, was released by Sony Pictures Classics and recognized with two jury awards at the 2003 Sundance Film Festival. 2005 brought the violent family drama UNDERTOW, starring Jamie Bell, Josh Lucas and Dermot Mulroney, which was an official selection of the New York and Toronto Film Festivals and was released theatrically by United Artists. SNOW ANGELS is Green's fourth feature. His fifth feature PINEAPPLE EXPRESS is an action comedy starring Seth Rogen and James Franco, produced by Judd Apatow, that will be released in August 2008.

Crossroads Films: Crossroads Films' previous feature film releases include JAWBREAKER, FIRST LOVE LAST RITES, THE BIG SPLIT, LE CHATEAU and IGBY GOES DOWN.

In addition to SNOW ANGELS, upcoming projects from Crossroads Feature Films include THE WEDDING PROJECT, co-created by David Conolly and Hannah Davis and featuring Olympia Dukakis, Gloria Reuben, Peter McRobbie and John Ventimiglia. Projects in development include CAUGHT STEALING, a crime comedy by Mike Galvin and Peter Speakman (“Your Word Against Mine”), to be directed by Tate Taylor (“Chicken Party”); The darkly comic ACTS OF CHARITY, by Chips Hardy, to be directed by Alex Winter (“Freaked”, “Fever”); TUPPERWARE, written and to be directed by Jim Taylor (“Sideways”), based on the documentary about the rise of the Tupperware empire in the 1950’s; AFTER THE SILENCE, written by Jeff Lieber (“Tuck Everlasting,” “Tangled”), to be directed by Eric Skjoldbjaerg (“Insomnia,” “Prozac Nation”); ALL SOULS, Michael MacDonald’s memoir of growing up in the projects South Boston during the 1970’s, to be directed by Ron Shelton; WOMAN AT POINT ZERO, a Shainee Gabel adaptation of the award winning German novel The Lost Honor of Katarina Blum; THE FIFTH CHILD, an adaptation of a Doris Lessing novella, written by John Sayles and Robert Buckler, to be directed by Udayan Prasad.

Dan Lindau (Producer) is Partner/Owner of The Crossroads Companies. Launched in 1989, Crossroads Films began as a subsidiary of New York production company Story/Piccolo/Guliner. The company’s mission was to introduce non-commercial filmmakers (feature, music video etc...) to advertising. Among the first companies of its kind, Lindau and partner Cami Taylor helped introduce and develop such talent as Mark Pellington, Tim Pope and Jesse Peretz to the commercial marketplace.

Under the Crossroads umbrella, Lindau has launched 89 Editorial (a non-linear editing and design facility), Headlight Design + Visual Effects (specializing in concept, design, and execution for the entertainment and commercial industries), Crossroads Television (a creative services agency and production company that develops and produces promotion and marketing campaigns for broadcast, cable and syndication companies), and Crossroads Films (a movie development and production company). Past Crossroads Films credits include Shainee Gabel’s A LOVE SONG FOR BOBBY LONG, starring John Travolta and Scarlett Johansson and Burr Steers’ IGBY GOES DOWN, starring Jeff Goldblum and Susan Sarandon.

R. Paul Miller (Producer) currently heads Crossroads Films’ Feature Division where he produced, in addition to SNOW ANGELS, A LOVE SONG FOR BOBBY LONG with John Travolta and Scarlet Johansson. Prior to joining Crossroads, Miller was an established independent producer with a track record that includes films with Oscar nominations, Golden Globe nominations, BAFTA nominations and many other prestigious awards. Other credits include PROZAC NATION, IGBY GOES DOWN, JAWBREAKER and John Sayles’ LONE STAR, MEN WITH GUNS and THE SECRET OF ROAN INISH. Miller has also been the primary driving force for Crossroads’ expansion here and in Europe, creating relationships with such financing entities as the UK Film Council.

Lisa Muskat (Producer) is an independent producer who has established herself by discovering and producing exceptional and innovative new talent. Her first feature as producer, GEORGE WASHINGTON, directed by David Gordon Green, became one of the most acclaimed films of 2000 and was recognized on the “top ten films” lists that year by The New York Times, Roger Ebert, and Time Magazine, among others. SNOW ANGELS is the fourth feature film she has produced for director Green following up from ALLTHE REAL GIRLS and UNDERTOW, which she produced with Ed Pressman and Terrence Malick. Muskat produced Ramin Bahrani’s debut film, MAN PUSH CART and his second feature, CHOP SHOP, which premiered at this year’s Cannes Film Festival and will be released theatrically in 2008. Muskat teamed up with David Gordon Green to produce SHOTGUN STORIES, directed by Jeff Nichols, which will also be released in 2008. Prior to her career as a producer, Lisa taught on the faculty of the North Carolina School for the Arts and began working with many in her creative team including Green, Nichols, Craig Zobel, Richard Wright and Tim Orr among others. Muskat was named one of Variety’s Ten Producers to Watch and received the Sundance/Mark Silverman Award for Producing.

Cami Taylor (Producer) began her film career in feature films – working first as a production coordinator and production manager, then as a casting director, and finally as a producer. She currently owns, with partner Dan Lindau, Crossroads Films, Crossroads Television, Merge@Crossroads, Headlight Design and Visual Effects, and 89 Editorial, a post production facility with offices in New York and Los Angeles. The film companies specialize in commercial production, music video production, and independent feature film development/production. With offices in Los Angeles, New York, and London, these companies have won multiple Gold and Silver Lions at Cannes, Best Music Video of the Year awards, a Grammy, and all of the top acknowledgments given to outstanding commercials. Taylor is an active member of Women in Film, The Academy of Motion Picture Arts and Sciences, a board member of the AICP, and the former president of the board of Streetlights, a non-profit organization that promotes ethnic diversity in the entertainment business.

Tim Orr (Cinematographer) is a native of North Carolina, Orr studied cinematography at the North Carolina School of the Arts School of Filmmaking. He was nominated for an Independent Spirit Award for his first feature: *GEORGE WASHINGTON* directed by David Gordon Green. Peter Sollett's award winning *RAISING VICTOR VARGAS* followed in 2001 along with Sundance award winner *ALL THE REAL GIRLS*. He spent the last several years in New York working on numerous independent feature films and commercials, before relocating with his family to Los Angeles in the spring of 2006. Some of his other feature credits include: *DANDELION*, for which he was nominated for an Independent Spirit Award, *IMAGINARY HEROES*, *UNDERTOW*, *LITTLE MANHATTAN*, *TRUST THE MAN*, and *YEAR OF THE DOG*. He most recently finished work on David Gordon Green's *PINEAPPLE EXPRESS* for Columbia Pictures and the 2008 Sundance entry *CHOKÉ*.

Richard A. Wright (Production Designer) studied film at both New York City's School of Visual Arts and the North Carolina School of the Arts where he earned his degree. Immediately following graduation, Wright moved into Production Design with David Gordon Green's debut film *GEORGE WASHINGTON*; which has been praised for its sumptuous visuals and Southern-Gothic style. Since *GEORGE WASHINGTON*, Wright has continued to work with Green. Two of their notable collaborations are the Sundance winner *ALL THE REAL GIRLS* – and the visually expressive *UNDERTOW*. Other work includes Craig Zobel's *GREAT WORLD OF SOUND* and Ramin Bahrani's *CHOP SHOP*; which premiered at Cannes' Fortnight. Beyond his work as a Production Designer, Wright also wears the hat of Producer with *MORTIMER JONES*, a commercial and music video production company that Wright co-founded, and also, most recently, on the Gotham Award winning *GREAT WORLD OF SOUND*.

William Mills "Bill" Anderson (Edited by) grew up in Belfast, Northern Ireland and began his film career in Australia. He has edited some of the most beloved films in the history of Hollywood during long-term collaborations with respected directors such as Bruce Beresford and Peter Weir.

He edited ten films with Beresford including the acclaimed *BREAKER MORANT* and *TENDER MERCIES*. A six-film collaboration with Peter Weir produced the celebrated movies *DEAD POETS SOCIETY*, *GALLIPOLI*, *THE YEAR OF LIVING DANGEROUSLY*, *FEARLESS* and *THE TRUMAN SHOW*.

In a career spanning over 40 years, has won Best Achievement in Editing (*BREAKER MORANT*, *DON'S PARTY*, *RAZORBACK* and *GALLIPOLI*) and Best Achievement in Sound Editing (*BREAKER MORANT*, *DON'S PARTY*) Awards from the Australian Film Institute. He has been nominated for the BAFTA Award for Best Editing (*DEAD POET'S SOCIETY*) and the Online Film Critics Award for Best Film Editing (*THE TRUMAN SHOW*).

An internationally acclaimed film editor, Anderson has worked in London, Paris, Rome, Buenos Aires, Tokyo and many other exotic locales. Recently, he edited AEGIS and MIDNIGHT EAGLE, two blockbuster Japanese language films. He was nominated for the Best Editing Award from the Japanese Film Academy in 2006.

A life-long champion of emerging filmmakers and independent film, Anderson has served as a visiting professor at The Chapman University School of Film and has taken two films to compete at the Sundance Film Festival in the last two years.

CAST

Annie Marchand	KATE BECKINSALE
Glenn Marchand	SAM ROCKWELL
Arthur Parkinson	MICHAEL ANGARANO
Louise Parkinson	JEANNETTA ARNETTE
Don Parkinson	GRIFFIN DUNNE
Nate Petite	NICKY KATT
Mr. Chervenick	TOM NOONAN
Warren Hardeky	CONNOR PAOLO
Barb Petite	AMY SEDARIS
Lila Raybern	OLIVIA THIRLBY
Tara Marchand	GRACE HUDSON
Frank Marchand	BRIAN DOWNEY
Olive Marchand	CARROLL GODSMAN
Rafe	DANIEL LILLFORD
May Van Dorn	DEBORAH ALLEN
Oskar	SLAVKO NEGULIC
Lily Raybern	LEAH OSTRY
Tricia	LITA LLEWELLYN
Mr. Eisenstat	PETER BLAIS
Inspector Burns	HUGH THOMPSON
Marcia Dolan	ANGELA VERMEIR
Mall Photographer	YURIY SOBESCHAKOV
Carpet Shopper #1	LINDA M. KEARLEY
Carpet Shopper #2	WENDY PURKIS
Trooper #1	BRIAN HEIGHTON
Trooper #2	CHASE DUFFY
Policewoman	MARTHA IRVING
Dancing King	GEORGE E. CLAYTON
Lady Krueger	JOANNE FORDHAM
Warren's Girl	AMY RICHARD
Dancing Groom	SCOTT CLACKUM
911 Dispatcher	PAT HEALY

FILMMAKERS

Written for the screen and directed by	DAVID GORDON GREEN
Based on the novel <u>Snow Angels</u> by	STEWART O'NAN
Produced by	DAN LINDAU
	PAUL MILLER
	LISA MUSKAT
	CAMI TAYLOR
Executive Producer	JEANNE DONOVAN-FISHER
Co-Producer	DERRICK TSENG
Director of Photography	TIM ORR
Edited by	WILLIAM ANDERSON, A.C.E.
Production Designer	RICHARD WRIGHT
Costume Designer	KATE ROSE
Original Score by	DAVID WINGO & JEFF MCILWAIN
Casting by	BILLY HOPKINS
	SUZANNE CROWLEY
	KERRY BARDEN
	PAUL SCHNEE
Production Manager	ELIZABETH GUILDFORD
First Assistant Director	STUART J.C. WILLIAMS
Music Supervisor	JANICE GINSBERG
Second Assistant Director	KAY ROBERTSON

Production Coordinator	CATHY GRANT
Assistant Production Coordinator	JOANNE WELLS
Production Sound Recordist	CHRISTOF GEBERT
Boom Operators	GERRY JACKMAN ARAM KOUYOUMDJIAN
Camera Operator/Steadicam	KELSEY W. SMITH
First Assistant Camera	JOHN COCHRANE
Second Assistant Camera	BEN GOLUCH RYAN MACDONALD TED McINNES JEFF WHEATON
B Camera First Assistants	PAUL MITCHELTREE GARETH ROBERTS
Camera Trainee	DARCY FRASER
24 Frame Playback Operator/Video Coordinator	CHRIS COCHLIN
Gaffers	TODD MURCHIE ROBERT J. PETRIE
Best Boy Electric	JAMES THIBODEAU
Genny Operator	LORI BELLEFONTAINE
Electrics	LOUIS BOUDREAU CARL NIGI ALAN SWEET
Daily Electrics	PERRY BABINEAU CHUCK CLARK RICK GILLIS MAYNARD HARRIS KEVIN MACNEIL
Key Grip	ROSS SANGSTER
Best Boy Grip	KEITH ADAMS
Dolly Grip	CHRIS BAXTER
Grips	RON MACNEIL ROB TURNER LEE WHETSTONE
Daily Grips	BRIAN ADAMS DAVID T. CHISHOLM PETER FRASER DAVID HOLMAN MICHAEL MASON TERRY REID TODD VOOGT
Art Director	TERRY QUENNELL
Assistant Art Director	JASON CLARKE
Art Department Intern	MARK MACAULAY
Set Decorator	IAN GREIG
Lead Dresser	LANCE BARNEY
Buyer	KAREN TOOLE
On-Set Dresser	HUGH JONES
Set Dressers	SHAWN SNIP VICTOR STEVENS
Daily Set Dressers	SIAN MORRIS ROSS DARLENE SHIELDS
Property Master	KEITH CURRIE
Assistant Property Masters	GARY BROWN ANDY MILLER MICHAEL PETTIT
Construction Coordinator	RODNEY LEARY
Key Scenic	RANDY HARDY
Scenic	MARSHA M. CAMERON

Painters	ROBERT HARDIMAN KAREN ROPSON
Sign Painter	EDWIN HOLLETT
Laborers	DALE HUSSEY TREVOR MERCER DOUG STENSRUD
Assistant Costume Designer	ELAINE SANFORD
Set Supervisor	CAROL ROBINSON
Set Costumer	LAURIE DELANEY-SMITH
Seamstress	MEGHAN MARENTETTE
Daily Costumers	DENISE BARRETT ALAN DEVEAU RACHAEL PARSONS DIANA REDMOND ALYSON STOPPS LAWRENCE WILLETT
Key Makeup Artist	ELIZABETH KUCHUREAN
Makeup Artist for Ms. Beckinsale	VASILIOS TANIS
Assistant Makeup Artist	AMANDA O'LEARY
Daily Makeup	LISA CAIL TANIA RUDOLPH
Key Hairstylist	EVAN HYISKY
Assistant Hair Stylist	LAURIE PACE
Daily Hair	EARLENE FRASER
Production Accountant	JANICE SHERIDAN
Assistant Production Accountants	DEBRA BECK TRACEY HATCHER
Office Production Assistants	GRAEME HOPKINS JOE McKIBBON
Third Assistant Director	DEVIN HILLIER
Daily Assistant Director	SEAN DOYLE SHAUN WHITFORD
Trainee Assistant Director	JOHN SHURKO
Set Production Assistant	ALISON BARNIM
Daily Production Assistants	DAVE WAYNE CROFT, JR. ADAM CUMMINS SUSAN DIAMOND SEAN DOYLE EDWIN PAVEY
Script Supervisor	MARY LOUISE McCLOSKEY
Special Effects Coordinator	GARY R. COATES
Special Effects Technicians	CLARK BIESELE TREVOR MACDONALD SHAWN MURPHY
Location Manager	GARY SWIM
Assistant Location Manager	PHIL HATCHER
Locations Assistant	DOUG GRAHAM
Safety Officer/Medic	PHILIP C. PUBLICOVER
Stunt Coordinator	RANDY BOLIVER
Stunts	JOHN AWOODS JOHN (CHAS) SAMPSON PETER SIMAS TASHA WENTZELL
Casting Director (Canada)	SHEILA LANE/FILMWORKS
Background Casting	GIL ANDERSON/FILMWORKS
Development for Crossroads Films	ALISON ENGEL DAVID TITLE
Publicity	JEREMY WALKER + ASSOCIATES

Producer—Big Magazine	KIRSTEN LARSON
Stills Photographer	CHRIS REARDON
EPK	LORRAINE CLARKE
Assistant to Ms. Donovan Fisher	ASHLEY CRAMER
Assistant to Ms. Beckinsale	MISSY COGGIOLA
Dialect Coach	ANDY SMITH
Tutor	JOHN EARLE/ A CLASS OF YOUR OWN EDUCATIONAL SERVICES
Animal Wrangler	WILLIAM FLOWER
Transportation Coordinator	ROBERT W. BENNETT
Transportation Captain	RODNEY DOMINEY
Head Driver	CHAS SAMPSON
Picture Vehicle Coordinator	LORNE TAYLOR
Picture Vehicle Assistant	BRUCE DIXON
Drivers	ROB ESHELBY REX HART JANNETTE “J.J.” JOUDREY BERNARD OAKLEY GORDIE ROBERTS BRIAN SEARS EMMANUEL TAYLOR TODD THORNE
Stand-Ins	FRANCINE DESCHEPPER CHRIS TURNER
Catering Services	HOT & READY CATERING
Chefs	HARVEY ANDREWS JOHN GOODRIDGE STEVE FRECKER
Key Craft Service	RODGER PIKE
Assistant Craft Service	ALLAN F. HOLLETT
Daily Craft Service	LUIGI R. ARNOULD
Security	ALLIED SECURITY
Supervising Sound Editor/Re-Recording Mixer	LARRY BLAKE
Assistant Editor	TRAVIS SITTARD
Edit Suite	89 EDIT
Post-Production Supervisor	MEREDITH BLAKE
Technical Supervisor	DEAN WINKLER
Post-Production Accountant	DONNA DELVECCHIO
Dialogue Editor	KIMAREE LONG
Assistant Sound Editor	BILLY THERIOT
Assistant to Music Supervisor	KYLE WILAMOWSKI
Foley by	ALICIA STEVENSON
Foley Mixer	DAVID BETANCOURT
Foley Recorded at	TWENTIETH CENTURY FOX
Post-Production Sound Services	SWELLTONE LABS/NEW ORLEANS
Titles	HEADLIGHT DESIGN AND VISUAL EFFECTS
Post-Production Facility	POSTWORKS SOHO
Digital Intermediate	POSTWORKS SOHO
DI Producer	TRACEY SOAST
DI Online	GEORGE BUNCE
DI Online Assistant	DAVID HASTINGS

DI Colorist JOHN CROWLEY
DI Colorist Assistant FRANKLIN VARGAS
Visual Effects HEADLIGHT DESIGN AND VISUAL EFFECTS
Visual Effects Executive Producer SARA MILLS
Visual Effects Producer LANA AKLILU
Flame Artist STEVE ZOURNTOS
Additional Visual Effects NED LINDAU
BEN SCOTT

“SLEDGEHAMMER”

Written by Peter Gabriel

Published by Real World Music, Ltd. (PRS) for the World / Pentagon Lipservices Real World (BMI) Administered for USA & Canada
Courtesy of Real World Music, Ltd. and Lipservices Music Publishing

Performed by Atlantic Region Cadet Tri Service Band

“CHINESE CHARACTER 1”

Written and Performed by John Leach

By Arrangement with Media Creature Music (ASCAP)

“THE NOW PENGUIN”

Written by William Travis Graves & Tony Berg

Published by Chrysalis Songs OBO itself (BMI) and Ronnie Tenders Songs (BMI) and Moose and Squirrel Music (BMI)

Performed by Mt. Egypt

Produced by Tony Berg

Courtesy of Record Collection

“HIGHER”

Written by Harold Hess & Peter Lesperance

Published by pigFACTORY USA (ASCAP), Hope Songs (SOCAN), Vespa Music (SOCAN), and Phantom 4 Music (SOCAN)

Performed by Harem Scarem

Courtesy of pigFACTORY USA

“IN THE HEART OF THE WEST”

Written by Gene Autry and Allan Fleming

Published by Songs of Universal, Inc. (BMI)

Performed by Gene Autry

“4 ROBOTS FUCKING IN A WOOL SOCK”

Written by Shane Hartman

Performed by Uno Dose

“YOU, ME, AND A GLASS OF CHABLIS”

Written by Alan Zahn and Dan Lindau

Performed by Alan Zahn and Dan Lindau

“WILL I EVER GET BACK HOME AGAIN”

Written by Bernard Alexander & A. Maxwell

Published by Real World Works Ltd. (PRS)

Performed by Little Axe

Courtesy of Real World Records Ltd.

“CHINESE CHARACTER 2”

Written and Performed by John Leach

By Arrangement with Media Creature Music (ASCAP)

“LOVELY DUB”

Written by Shane Hartman

Performed by Uno Dose

“NEW ORLEANS SLAUGHTERHOUSE”

Written by Shane Hartman

Performed by Uno Dose

“JASMINE NIGHT”

Written and Performed by Josh Crocker

Published by pigFACTORY USA (ASCAP)

Courtesy of pigFACTORY USA

“I THINK I LEFT A NOTE”

Written and Performed by Benji Hughes

Published by LVONXP Music (ASCAP), Blotter Music (ASCAP) and Music of Windswept (ASCAP)

All rights on behalf of LVONXP Music and Blotter Music administered by Music of Windswept

Courtesy of New West Records, LLC by arrangement with Bug Music

“A THOUSAND PAPER CRANES”
Written by Takaakira Goto
Published by EMI Virgin Music, Inc. (JASRAC)
Performed by MONO
Courtesy of Temporary Residence Ltd. and Human Highway Records
(Under License from Fujipacific Music Inc.)

“BABY, I’M A WANT YOU”
Written by David Gates
Published by Sony/ATV Tunes LLC (ASCAP)
Performed by Bread
Courtesy of Elektra Entertainment Group
By arrangement with Warner Music Group Film & TV Licensing

“THIS GENTLE HEARTS LIKE SHOT BIRDS FALLEN”
Written and Performed by The Silver Mt. Zion Memorial Orchestra and Tra-la-la Band
Published by Constellation Records (SOCAN)
Courtesy of Constellation Records

“WHAT HAPPENS AFTER”
Written by Christopher Hrasky, Michael James, Munaf Rayani, Mark T. Smith
Published by Explosions in the Sky Music (BMI)
Performed by Explosions in the Sky
Courtesy of Temporary Residence Ltd.

Footage from “Sabado Gigante” provided by The Univision Network Limited Partnership.
Footage from “Some Puppets” courtesy of Mike and Matt Chapman.
Footage from “Hillbilly Robot” courtesy of Todd Rohal.

SPECIAL THANKS:

Atlantic Regional Cadet Support Unit Staff and Cadet Tri Service Band
Wes Mackey Jr., Music Director and Choreographer of the Cadet Marching Band
Jennifer Barrons
Rob Bozas
Mike and Matt Chapman
Scott Clackum
Monica DeArmond Borde
Peter Gabriel
Iris Holston
Hong Kong Vintage
Bill Hunter
The Knoll Family
The Lindau Family
Julie Lipsius
The Miller Family
The Muskat Family
Jill Newell
Jesse Peretz
Bill Richards
Marilyn Richardson
Todd Rohal
Paul Schneider
Dylan Tichenor
Onur Tukul

Filmed entirely on location in Halifax and Dartmouth, Nova Scotia and produced with the assistance of the Nova Scotia Film Industry Tax Credit

Lighting, Grip, and Camera Support Equipment Provided by William F. White International, Inc.

The characters and incidents portrayed and the names used herein are fictitious, and any similarity to the name, character or history of any person is entirely coincidental and unintentional.

This motion picture is protected by copyright and other applicable laws of the United States of America and other countries. Any unauthorized duplication, distribution, or exhibition of this motion picture (including soundtrack) is prohibited and could result in criminal prosecution as well as civil liability.

© 2006, Snow Blower Production, LLC. All Rights Reserved.