



The Hitcher

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Synopsis

From filmmaker Michael Bay's Platinum Dunes production company (producers of *The Texas Chainsaw Massacre* and *The Amityville Horror*) comes ***The Hitcher***, an update of the 1986 film of the same name.

Dave Meyers makes his feature directorial debut on the new thriller, which tracks the terrifying trajectory of Grace Andrews (Sophia Bush) and Jim Halsey (Zachary Knighton), a collegiate couple who are tormented by the mysterious hitchhiker John Ryder, a.k.a. The Hitcher (Sean Bean).

The young couple hit the road in a 1970 Oldsmobile 442, en route to spring break. But their pleasure trip soon turns into a waking nightmare. The initial encounters with Ryder are increasingly off-putting for Grace and Jim, and they bravely fight back when he ambushes them. But they are truly blindsided when he implicates them in a horrific slaying and continues to shadow them.

The open road becomes a suspenseful, action-packed battleground of blood and metal as, in trying to elude not only Ryder but also New Mexico State Police Lieutenant Esteridge's (Neal McDonough) officers, Grace and Jim must fight for their lives and face their fears head-on.

A Rogue Pictures and Intrepid Pictures presentation in association with Michael Bay of a Platinum Dunes production. Sean Bean. ***The Hitcher***. Sophia Bush, Zachary Knighton, Neal McDonough. Music Supervisor, Jojo Villanueva. Music by Steve Jablonsky. Edited by Jim May. Production Designer, David Lazan. Director of Photography, James Hawkinson. Based on the film written by Eric Red. Produced by Charles Meeker and Alfred Haber. Produced by Michael Bay, Andrew Form, Brad Fuller. Screenplay by Eric Red and Jake Wade Wall and Eric Bernt. Directed by Dave Meyers. A Rogue Pictures Release.

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About the Production

Actor Sean Bean, who stars as The Hitcher – homicidal hitchhiker John Ryder – in ***The Hitcher***, admits, “I’ve never been a hitchhiker, and I’ve never picked any up – and I don’t think I ever will, now...”

Zachary Knighton, cast as college student Jim Halsey, adds, “This is a thriller that shows real people in an extraordinary yet believable and accessible situation. To me, that’s the biggest fear; something that could actually happen.”

“There’s nothing in our movie that couldn’t happen to somebody,” confirms Sophia Bush, who plays opposite Bean and Knighton as college student Grace Andrews. “That’s what’s terrifying about it.”

Updating the earlier film of the same name, ***The Hitcher*** is the fourth production from Platinum Dunes, the company formed five years ago by filmmaker Michael Bay with producers Andrew Form and Brad Fuller.

Given the success of the company’s first three movies – *The Texas Chainsaw Massacre*, *The Amityville Horror*, and *The Texas Chainsaw Massacre: The Beginning* – Fuller notes, “This genre is a great avenue to give first-time directors opportunities in. Our intent with Platinum Dunes was and is to let them be able to realize their vision of a film.”

The Hitcher director Dave Meyers is, notes Fuller, “the first director who we’ve made a deal with before we had a final script. The reason being, we’d been talking to him for some time; we’d seen his reel and, from meeting with him, sensed that this story was important to him.

“Other directors will come in and talk about how they’re going to shoot certain scenes, and with which color palette. With Dave, we had a director who was more concerned about the story of this movie than he was anything else.”

Form adds, “We all talked about the movie we wanted to make. We try and ground our movies in reality, and not make them flashy with distracting shots or weird effects. Dave’s take on this movie felt real.”

Even so, as the director elaborates, “We’ve got scares, thrills, cars, blood, vistas, and a love story. ***The Hitcher*** is actually a date-movie thriller, which audiences usually don’t get.”

Meyers is a top director of music videos and commercials who makes his feature film directorial debut on ***The Hitcher***. He reflects, “I believe that people go to the movies to

see memorable characters. Based on that, this project had what I was looking for; not only in terms of The Hitcher – who is to the road what the shark in *Jaws* is to the water –

but also in terms of these two young people who you can care about. In most thrillers, they're just one-dimensional kids who get killed off. In this movie, Grace and Jim are on a journey, not only in terms of their road trip but also in terms of their relationship. So there was a good character thriller here for actors, which made it something I was interested in directing.”

Form remembers, “After *The Amityville Horror*, we were thinking of doing a movie that wasn't a straight-ahead horror movie; a thriller with action. At a lunch one day, *The Hitcher* came up. Like most people, I had seen it a long time ago. We re-watched it, and we instantly thought, ‘This is exactly what we need to do...’”

The new movie now has not one but two protagonists, Grace and Jim, driving it – both literally and figuratively. Form notes, “Most of our movies – the ones we've done and the ones we're developing – have female protagonists. We didn't think that a young woman driving cross-country by herself would pick up a hitchhiker, but a college couple would – and it becomes a very different kind of journey for them.”

Fuller adds, “Grace and Jim are in love and they get into this horrible experience; they desperately try to make the right decisions, but things get worse. As far as we're concerned, that's where true horror comes from, and there are real scares in this movie.

“One difficulty for us in developing the new story with our screenwriters was getting John Ryder into the car with our young couple. That had to be changed from the original movie, considering that 20 years later drivers just don't stop for hitchhikers any more. So, in our version, Ryder had to be able to maneuver his way in – which he does...”

Meyers says, “If you're going to update a picture, then you need to bring something new and not just do the original movie again. There are certain key scenes that we've re-done, but with our own twist on them. *The Hitcher* is more dreamlike and ours is more real.

“The biggest and most exciting change, for me, is having two leads who you can be emotionally connected to, on a more articulated journey and in love. There's more conversation in our movie because this boyfriend and girlfriend play off of each other and deal with the attacks, the situations, and the cops. In turn, I think that helps *The Hitcher* come into focus a little bit more, in terms of what he's after. That's something I wanted to explore, too.”

With the director in place and the screenplay completed, casting began. Fuller admits, “Our casting process is unorthodox, but it's what we've done and will do every time; we sit down with a number of actors and actresses and talk with them. This way, we get a sense of who they are as people. We tape these sessions, and then recommend which actors and actresses should audition for Michael and the studio.

“Andrew and I had taken note of Sophia Bush in another movie previously. She seemed to have a lot of energy – which you need to star in one of our movies, because they can

be grueling physically. When she came in to talk with us, we saw that she did have that, and a larger-than-life personality, too.”

The actress felt drawn to the role. She says, “Grace is like me in that she’s outgoing, and a bit of a tomboy and a daredevil. I’m always looking to do roles that are different, and what was exciting for me in taking on this movie was that I could play someone who was a little closer to who I am – and indulge the side of me that wants to do stunts with cars!

“She’s a fun-loving girl and pretty strong, and all of that gets put to the test. So, as an actor, I get to play fun, emotional, and action all with one strong female lead role.”

Comparative screen newcomer Zachary Knighton, meanwhile, “showed up to the audition on a motorcycle,” marvels Form. “He took his helmet off, and already we were seeing Jim Halsey.”

Knighton enthuses, “I have always wanted to be in two kinds of movies; thriller and on-the-road. And *The Hitcher* has always been one of my favorite movies. So when I got the call to audition for ***The Hitcher***, I thought, ‘I have to get this part!’”

Fuller clarifies, “We had already met Zach, while we were casting *The Texas Chainsaw Massacre: The Beginning*. For whatever reason, we didn’t go with him on that one. When he came back this time, we fought for him during six auditions over several weeks – during which time he came back to read with Sophia – because it’s not conventional to go with an actor who has not starred in a movie before. But we felt that he looked like our guy, one who would be driving cross-country with his girl.

“He had lost fifteen pounds in two weeks; he was doing whatever it took to get this role. It’s rare to see that kind of commitment from an actor before they were cast.”

The chemistry between the two young leads was evident from their read together. The producers knew that it had to be immediately believable on-screen to audiences. Form remarks, “On all of our movies, we bring the talent out to location two weeks early; this is so people can get to know each other. We all spend time together and hang out.”

Bush reports, “Dave and Zach and I spent most of the first week sitting in a room going over how couples talk to each other. We all drew from experiences we’d had, and Brad and Andrew had their own stories, too. For Zach and I, it was like putting a puzzle together, and we started working as a team and figuring out how to play off of one another.”

Knighton reflects, “You always worry that you’re not going to get along with someone. But I had gotten comfortable with Sophia throughout the audition process, where she was already really giving as an actor. Then, getting to know each other, we became great friends.”

Form notes, “When actors are playing friends, or in this case boyfriend and girlfriend, that time together matters. On our productions, the only people who *don’t* come during that period are the actors playing their adversaries.”

As such, Sean Bean laughs, “It was quite appropriate for what we were trying to do on this picture! Sophia and Zach didn’t know anything about me, and I didn’t know anything about them.”

There was a separate sustained uncertainty over just who *The Hitcher* was, because Bean was late getting cast – though not for lack of trying. Fuller explains, “We didn’t have a second choice; we wanted Sean, but he was booked. Michael had worked with Sean on *The Island*, so we had met Sean and his agent. Sean had read the script and liked it. Finally, three or four weeks before shooting, Sean’s dates opened up and worked out. It was down to the wire.”

Bean felt sanguine about the way things worked out. He reveals, “I always try to choose projects that will challenge and excite me, and I’ve found that playing villains can be more psychologically rewarding. I quite like being scared by movies such as this one, where it’s based on psychological fear and suspense and tension. The script was a page-turner. Also, I had seen the original film when it came out, and I remember being very scared by it. So, I was delighted to be asked to play this very disturbing character – someone who pushes limits and gets away with it.

“I felt it was important that, initially, you encounter him as a regular guy and not as an out-and-out psycho from the beginning. Ryder is intelligent and shrewd, and a good actor; I see his clothes as coming from a previous victim, as he takes the part of someone else. He himself is a kind of phantom, without his own back story.”

Meyers notes, “Sean is the strong actor we needed to bring a strong interpretation to the role. Rutger Hauer’s performance in the 1986 movie helped define who our Hitcher was written to be.”

Form clarifies, “Clearly, no actor would want to imitate what Hauer did, so Sean’s is a different John Ryder – and just as powerful. When Dave called ‘action,’ Ryder would be right in front of you.”

The actor offers, “I like to see what happens on the set and be spontaneous about the possibilities. Dave, who has a great eye, gave us a creative environment where the actors could play around and experiment with a scene. We were able to take our time and find the moments that we might otherwise have missed.”

Bush states, “It was great to have somebody in your presence that you can watch and learn from. After the first two takes I did with Sean, Dave had to tell me, ‘Don’t pay so much attention to him and Zach talking!’ Because Zach and I hadn’t spent any time with Sean before he got in the car with us, I couldn’t stop staring...

“Sean gives every scene his all. He’s willing to go full-on, and I communicated to him early on that I was as well. I told him, ‘Go for it. If you’re hurting me, I’ll tell you.’ I did get some bruises, but that gave the scenes more reality.”

Knighton reflects, “He had been on my own ‘Hitcher’ list even before anyone told me that they were after him to do the role. Sean is always prepared – and intense. I think people are going to be really surprised by what he does with the character.”

Another key character in the film is a 1970 Oldsmobile 442. Form says, “We were thinking, ‘What is a cool car?’ When we saw the 442, we felt it was the perfect car for our Jim Halsey.”

Knighton agrees, calling the 442 “the coolest car ever. Just to be able to drive it in sequences was awesome.”

Fuller admits, “The casting of Zach influenced the casting of the car – and vice versa. In fact, ***The Hitcher*** is different for Platinum Dunes in several respects; first, we got to wreck some cars, which we haven’t done before. Second, it’s the first of our pictures that takes place in the present day.

“The biggest challenge, though, is that the heart of this movie is Grace and Jim’s relationship, which is something we really haven’t done before; in order for this movie to work, you have to believe in their relationship.”

Meyers says, “I worked with Zach and Sofia to create a believable romance for their characters; Jim is not ‘whipped’ and Grace is not objectified.”

Bush comments, “Grace’s boyfriend happens to be her best friend, and they get put through something horrific together. The stakes are higher because they’re a couple. You see them going through a lot physically and emotionally – it’s do or die.”

The story, and the relationship, comes to a brutal reckoning in New Mexico. For the filmmakers, “there could not have been a better place to shoot ***The Hitcher***,” enthuses Form. “The state has some of the most beautiful landscapes and wide vistas I’ve ever seen, and they added so much to our movie.”

Director of photography James Hawkinson adds, “There’s wonderful skies and clouds there. Sophia has an incredible profile, so we did silhouette shots of her against the sky that were very strong. We shot during monsoon season, so we had storms circling our locations. The weather would change quickly, from hard sun to diffused sun, but that worked for filming Sean as Ryder.

“A film like this is made stronger by the lighting and compositions, which are extremely important to me. The early scenes start out very nicely lit, but then things start to darken and get grittier, even as Grace and Jim are driving through these beautiful landscapes.”

Fuller marvels, “The rocks in Santa Fe are so red and rich. The best part of driving cross-country is driving through this type of terrain.”

That beautiful terrain sustained a considerable amount of action-packed mayhem, as the production carefully staged what stunt coordinator Kurt Bryant assessed as “hellacious stunts. We had a car chase at nearly 100 MPH, a stunt man jumping off a 30-foot embankment, and guys getting thrown out of cars, among other action scenes. We built a Mustang with special camera mounts on it. There was a lot of prep work on the cars; everything had to work precisely.”

“Kurt is the best stunt coordinator in the world,” states stunt man and stunt driver Corey Eubanks, whose career recently passed the quarter-century mark and who took a busman’s holiday from working on the Michael Bay-directed *Transformers* to be part of Bryant’s team. “There is so much preparation for vehicles doing stunts that people can’t fathom. A stunt that lasts seconds on film is the result of a six-week process.”

Meyers opines, “You can laugh and say, ‘Oh, boys with toys,’ or ‘Smash-and-trash,’ but on the set that day you will spend hours on safety precautions working up to a two-second stunt. And when that finally takes place, you are exhilarated; hopefully the audience will be too.”

One sequence, where the 442 veers violently into a ravine, tested Eubanks’ mettle. He relays, “I’ve jumped hundreds of cars – not an exaggeration – and this stunt on ***The Hitcher*** was the first time I jumped a car where I was not able to see my target. The car just didn’t have the acceleration we needed, so we had to use the SWAG method – Scientific Wild-A-- Guess.

“On this movie, Dave welcomed all of our thoughts and ideas. Working with him, you wouldn’t know this was his first feature.”

Utility stunt man Mike Owen notes, “With that special Mustang – we called it the Camestang – we were able to get the cars inside the action. This was especially important for the sequences late in the movie.”

Bryant found a more unexpected addition to his team in the person of the film’s leading lady. Bush reports, “I got to do some stunt driving. The stunt team was saying, ‘Well, we need to get a bit of this scene with you, but not the whole stunt. 180 degrees but not the whole 360.’ And I said, ‘If we’re gonna do this, let’s do it right,’ so that the audience doesn’t feel, ‘Oh, there’s the cutaway.’

“It was truer for the movie and for my experience as the character. My rule of thumb is to do something as long as it’s not a risk to my health, and I had already watched the team – who were amazing – set everything up and test things. So Dave called ‘action,’ and I went spinning down the highway. It was a blast, but I kept having to remind myself to

look terrified. Afterwards, everyone was asking if I was okay, and I said, ‘Can we do it again?’”

The careful preparation ensured that only some cars were harmed during the making of the movie as well as, reports Meyers, “one camera that got destroyed.”

Having completed his first feature, the director notes, “In the work I’ve done prior, one of the overlying principles was always trying to be true and real. With those same priorities, hopefully, a sense of realism and the human emotions between a boyfriend and a girlfriend have made ***The Hitcher*** a roller-coaster ride that audiences can relate to.”

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About the Cast

SEAN BEAN (John Ryder)

Sean Bean gained international fame as Boromir in Peter Jackson's multi-Academy Award-winning *The Lord of the Rings* trilogy, part of an acting career that spans film, stage, and television.

The Sheffield native worked as a welder before turning to acting and undergoing classical training. After graduating from the Royal Academy of Dramatic Arts in London, he joined the Royal Shakespeare Company.

Mr. Bean's notable initial starring roles on-screen included ones in Mike Figgis' *Stormy Monday* (with Tommy Lee Jones, Sting, and Melanie Griffith); Jim Sheridan's *The Field* (with Richard Harris, Brenda Fricker, and John Hurt); and Phillip Noyce's *Patriot Games* (opposite Harrison Ford).

His next role made him one of the U.K.'s best-known stars; he was cast as novelist Bernard Cornwell's enduring character Richard Sharpe, hero of the Napoleonic Wars, in the 1993 telefilm *Sharpe's Rifles*. He starred in the role 14 more times for director Tom Clegg in subsequent telefilms, including the recently completed final project, *Sharpe's Challenge*.

Mr. Bean's other feature films include Martin Campbell's *GoldenEye* (opposite Pierce Brosnan in his debut as James Bond); Bernard Rose's *Anna Karenina*; John Frankenheimer's *Ronin*; Terry Winsor's *Essex Boys*; Gary Fleder's *Don't Say a Word*; Esmé Lammers' family film *Tom & Thomas*; Wolfgang Petersen's *Troy*; Jon Turteltaub's *National Treasure*; *The Island* (directed by ***The Hitcher*** producer Michael Bay); Robert Schwentke's *Flightplan*; Christophe Gans' *Silent Hill*; and Niki Caro's *North Country* (opposite Charlize Theron and Frances McDormand).

He roots for Sheffield United whenever and wherever satellite reception allows.

SOPHIA BUSH (Grace Andrews)

Sophia Bush is currently completing the fourth season of the popular television drama *One Tree Hill*, on which she has starred as Brooke Davis since the program's debut.

Born and raised in Pasadena, California, Ms. Bush was drawn to pursue acting while in high school.

Her previous features include Betty Thomas' hit comedy *John Tucker Must Die* (with Brittany Snow, Arielle Kebbel, Ashanti, and Jesse Metcalfe); William Brent Bell's *Stay*

Alive; Steve Boyum's *Supercross*; Walt Becker's *Van Wilder*; and Newton Thomas Sigel's telefilm *Point of Origin* (with Ray Liotta, John Leguizamo, and Bai Ling).

Ms. Bush's other credits include a multi-episode guest arc on *Nip/Tuck*.

ZACHARY KNIGHTON (Jim Halsey)

With *The Hitcher*, Zachary Knighton marks his first starring role in a movie.

Born and raised in Alexandria, Virginia, he began his career in New York City with stage work.

Mr. Knighton's earlier films include Martha Coolidge's *The Prince & Me* (as the brother of Julia Stiles' character) and Michael Burke's critically acclaimed independent feature *The Mudge Boy* (with Emile Hirsch).

His television credits include a starring role on the sitcom *Life on a Stick*; and guest appearances on *Law & Order* and *Ed*, among other shows.

NEAL McDONOUGH (Lieutenant Esteridge)

Whether as leading man or character actor, in movies or on television, Neal McDonough is one of the industry's busiest actors.

His notable performance as WWII soldier Buck Compton in the Emmy and Golden Globe Award-winning miniseries *Band of Brothers* was followed by a memorable turn in Steven Spielberg's *Minority Report* and a starring role on the acclaimed television drama *Boomtown*. His performance on the latter earned him a Television Critics Association Award nomination.

Mr. McDonough's other television work also includes starring in the series *Medical Investigation* and making multiple guest appearances on such shows as *The X Files* and *Murder One*.

Most recently seen on-screen as one of the ensemble of Clint Eastwood's *Flags of Our Fathers*, his other movies include Andrew Davis' *The Guardian*; Kevin Bray's *Walking Tall*; Richard Donner's *Timeline*; Jonathan Frakes' *Star Trek: First Contact*; William Dear's *Angels in the Outfield*; and Jeff Hare's independent short feature *A Perfect Little Man*, which earned him the Best Actor Award at the 2000 Atlantic City Film Festival.

Mr. McDonough next stars in several films, including Jon Avnet's *88 Minutes* (with Al Pacino); Michael Caleo's *The Last Time* (with Michael Keaton); Paul Kampf's *American Gothic*; and Ryan Little's *Forever Strong*.

Raised in Cape Cod, Mass., he attended Syracuse University and later trained at the London Academy of Music and Dramatic Arts.

Mr. McDonough's stage credits include productions of *As You Like It*, *A Midsummer Night's Dream*, and *Always Alone*, with the latter earning him a Dramalogue Award for Best Actor.

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About the Filmmakers

DAVE MEYERS (Director)

Born and raised in Berkeley, California, Dave Meyers developed a love for film while, as a teenager, working for a small independent cinema.

He then attended Loyola Marymount University, where he majored in Film Production and Philosophy. After graduating, he programmed the inaugural slate of the Los Angeles Independent Film Festival. He also produced *Copper Women*, a short film that culminated Project: Involve, an IFP/West program designed to introduce ethnically diverse women into the film industry. Next, he worked in development for Paramount Pictures on the films *Face/Off* (directed by John Woo) and *Twilight* (directed by Robert Benton).

Mr. Meyers then embarked on a successful career as a director of music videos. He collaborated with such top artists as Pink (on “Get the Party Started”), Aerosmith, Mariah Carey, Creed, Missy Elliott, Janet Jackson, Jay-Z, Jennifer Lopez, Kid Rock (on “Cowboy”), No Doubt (on “Hey Baby”), OutKast, The Offspring, and Britney Spears, capturing the unique appeal of each performer while innovating the medium. The videos have to date earned seven MTV Video Music Awards, the most recent of which were two for Missy Elliott’s “Lose Control.”

He also expanded his body of work to encompass commercials. Among his most notable are spots for Hummer, Joe Boxer, Apple iPod, and Adidas. He has joined @radical.media as a commercial director, and was also a principal force in the creation of @radical.media/music.

The Hitcher marks the first feature film that Mr. Meyers has directed. He is currently developing *Witch Hunters* as his next film.

ERIC RED (Screenplay)

Eric Red wrote the original screenplay for *The Hitcher*, directed by Robert Harmon. *Near Dark*, which he scripted with director Kathryn Bigelow, is similarly slated for an updated version to be made by Platinum Dunes at Rogue Pictures.

The Hitcher was his first produced feature script, following studies at the American Film Institute and two acclaimed shorts as writer/director (*Gunmen’s Blues* and *Telephone*).

Mr. Red has since directed such movies as *Cohen and Tate*, *Body Parts*, and *Bad Moon*, all of which he wrote or co-wrote; and reteamed with Kathryn Bigelow on *Blue Steel*.

His newest scripts, both due to be filmed in 2007, are *Stopping Power*, to be directed by Jan de Bont; and *100 Feet*, which Mr. Red will also direct.

He also continues to work as a comics and graphics novelist, and recently created and wrote the popular comics series Containment.

JAKE WADE WALL (Screenplay)

Jake Wade Wall most recently scripted the hit update of *When a Stranger Calls*, directed by Simon West and starring Camilla Belle.

His original screenplay *Amusement* is currently in production, with John Simpson directing.

Mr. Wall is currently at work on several screenplays for film and television. Chief among these is *Bait*, a dramatic series that he is scripting and which he will executive-produce with Jerry Bruckheimer and Jonathan Littman.

Also for Rogue Pictures, he is writing a remake of the film *Anguish*, which Vertigo Entertainment will produce.

ERIC BERNT (Screenplay)

Eric Bernt's credits as screenwriter include Ernest Dickerson's *Surviving the Game*; Brett Leonard's *Virtuosity*; Andrzej Bartkowiak's *Romeo Must Die*; and Douglas Aarniokoski's *Highlander: Endgame*.

Additionally, Mr. Bernt directed *Bachelor Party Vegas*, from his own screenplay, starring Donald Faison and Kal Penn.

He most recently scripted, and is executive-producing, *The Echo*, to be directed by Yam Laranas. Production begins in spring 2007.

Mr. Bernt is next scripting, also for Rogue Pictures, *The Absent*, which Vertigo Entertainment will produce. Daniel Calparsoro will direct the film, a remake of his Spanish-language feature *Ausentes*.

MICHAEL BAY (Producer)

Michael Bay's six movies as director have grossed nearly \$2 billion in worldwide ticket sales. He is currently in post-production on his seventh feature, *Transformers*, set for release July 4th, 2007.

The filmmaker's Bay Films continues as one of the top production entities in Hollywood. In 2001, Mr. Bay inaugurated Platinum Dunes as another arm of his company, to help new talent hone their skills on smaller projects before being working on larger-scale, higher-budgeted movies. ***The Hitcher*** is the fourth Platinum Dunes production.

His first project with his Platinum Dunes producing partners Andrew Form and Brad Fuller was *The Texas Chainsaw Massacre*, a remake of the 1974 cult classic. The new film, directed by Marcus Nispel, grossed over \$110 million worldwide. The company's second movie, *The Amityville Horror*, directed by Andrew Douglas, earned over \$108 million worldwide. Last fall, Platinum Dunes' third feature, the prequel *The Texas Chainsaw Massacre: The Beginning*, directed by Jonathan Liebesman, earned nearly \$40 million domestically and is continuing its international run. Extending their collaboration on ***The Hitcher***, Platinum Dunes has signed a first-look production deal with Rogue Pictures.

Mr. Bay's first feature film as director was *Bad Boys*, starring Will Smith and Martin Lawrence; it grossed over \$140 million worldwide. His second film, *The Rock*, starring Sean Connery and Nicolas Cage, took in more than \$300 million globally. His third directing effort, *Armageddon*, which he produced with Jerry Bruckheimer, starred Bruce Willis, Ben Affleck, and Liv Tyler; it took in over \$550 million around the globe. He reteamed with Messrs. Affleck and Bruckheimer on *Pearl Harbor*, on which he shared producer credit, and which grossed over \$450 million worldwide. *Bad Boys II* marked his fifth collaboration with Jerry Bruckheimer and reunited him with original stars Will Smith and Martin Lawrence, and grossed over \$260 million globally. His fifth film as director, *The Island*, starring Ewan McGregor, Scarlett Johansson, and Sean Bean of ***The Hitcher***, earned over \$160 million around the globe.

The Los Angeles native and Wesleyan University graduate began his career directing commercials and music videos for Propaganda Films. At age 24, following film school, he made his first foray into the music video business. His works for such artists as Meat Loaf, Aerosmith, Tina Turner, Donny Osmond, and the Divinyls brought him industry recognition and led to a number of MTV Video Music Award nominations, including the coveted Best Video of the Year prize in 1992 (for Van Halen's "Right Now").

Mr. Bay's first television spot, for the American Red Cross, was a Clio Award winner. Within three years, he had helmed some of the best-known and acclaimed advertising campaigns in the world. Nike, Budweiser, Coca-Cola, Reebok, and Miller Lite were among his clients.

He is the youngest director to have won the top awards bestowed by the advertising industry. He won the Grand Prix Clio Award for Commercial of the Year, for the "Got Milk?/Aaron Burr" commercial; this famed spot, along with two others in the irreverent "Got Milk?" campaign that were created by him, was cited as Best Campaign of the Year by New York's Museum of Modern Art. In Cannes, the world's largest competition for commercials, he won the Gold Lion for the Miller "The Best Beer" campaign and the Silver Lion for the "Got Milk?/Aaron Burr" spot.

In 1995, Mr. Bay was honored with a Directors Guild of America Award for Outstanding Directorial Achievement in Commercials.

ANDREW FORM and BRAD FULLER (Producers)

Andrew Form and Brad Fuller are partners at Platinum Dunes. The production company, which they established with Michael Bay in 2001, creates opportunities for first-time directors to make commercial, high-concept movies on modest budgets for a global audience.

Platinum Dunes' first production was the 2003 remake of *The Texas Chainsaw Massacre*, directed by Marcus Nispel. The movie won the Teen Choice Award for Best Thriller and was nominated for two MTV Movie Awards, and grossed more than \$110 million worldwide. The second Platinum Dunes project, the 2005 adaptation of *The Amityville Horror*, directed by Andrew Douglas, earned over \$108 million worldwide.

Last fall, Platinum Dunes' third feature, the prequel *The Texas Chainsaw Massacre: The Beginning*, directed by Jonathan Liebesman, earned nearly \$40 million domestically and is continuing its international run. Extending a collaboration begun on their fourth film, ***The Hitcher***, Platinum Dunes has signed a first-look production deal with Rogue Pictures.

In 2004, Daily Variety included Messrs. Form and Fuller among the "10 Producers to Watch." In 2005, they were listed in Fade In's "The Top 100 in Hollywood."

The producers are currently developing, for Universal Pictures, an update of *The Birds*, drawing from the Daphne du Maurier story as well as Alfred Hitchcock's 1963 classic movie.

Prior to partnering in Platinum Dunes, Mr. Form produced several independent features. These included Richard Benjamin's *The Shrink Is In*, starring Courteney Cox Arquette and David Arquette; Doug Ellin's *Kissing a Fool* starring Jason Lee and David Schwimmer; and Sondra Locke's *Do Me A Favor* (a.k.a. *Trading Favors*), starring Rosanna Arquette and Devon Gummersall. He also produced documentaries on the making of Tony Scott's *Crimson Tide* and Michael Bay's *Bad Boys*.

Mr. Fuller previously worked as a talent manager and produced the independent films *Emmett's Mark* (a.k.a. *Killing Emmett Young*), directed by Kevin Snyder and starring Gabriel Byrne, Tim Roth, and Scott Wolf; and Scott Wiper's *A Better Way To Die*, starring Natasha Henstridge and Andre Braugher.

Mr. Form earned his bachelor degree at the University of Arizona, and Mr. Fuller is a graduate of Wesleyan University.

CHARLES MEEKER (Producer)

Dallas native Charles Meeker has been in the entertainment business since childhood. His father, Charles Meeker Jr., was managing director of the Starlight Operettas, which were subsequently renamed the Dallas Summer Musicals. As a boy and a young man, Mr. Meeker made trips to Broadway with his parents to scout productions for staging in Dallas, and worked as an Actors Equity stage manager for the Musicals.

After graduating from Princeton University, he attended law school at the University of Texas. Taking a job at the L.A. firm of O'Melveny & Myers, he was mentored by Deane Johnson in the entertainment industry division and became a partner at the firm.

In 1984, he left the firm to form an independent film production company with one of his former clients, producer Edward S. Feldman. Together, their company produced nine films, including Peter Weir's Academy Award-winning *Witness*, starring Harrison Ford; Michael Ritchie's hit *The Golden Child*, starring Eddie Murphy; Kathryn Bigelow's cult classic horror film *Near Dark*; and Robert Harmon's *The Hitcher*, starring Rutger Hauer, C. Thomas Howell, and Jennifer Jason Leigh.

Mr. Meeker subsequently practiced law again as a partner in the firm White & Case, and then served as president of MGM from 1991 to 1993.

In recent years, he has divided his time among the following career ventures: principal of Meeker & Co., providing creative and business consulting services for the worldwide entertainment industry; co-owner and co-chairman of Camino Real Communications LLC, owning and operating television broadcasting stations in the U.S.; owner and co-winemaker of The Meeker Vineyard, located in Sonoma County, CA, the award-winning winery that produces 22,000 cases annually.

Mr. Meeker co-wrote and produced *The Hitcher II: I've Been Waiting*, in which C. Thomas Howell reprised his role from the earlier film. The 2003 feature, directed by Louis Morneau, was released through Universal Studios Home Entertainment.

ALFRED HABER (Producer)

With Charles Meeker, Alfred Haber produced Louis Morneau's *The Hitcher II: I've Been Waiting*.

He won an Emmy Award as producer of Cyma Rubin's documentary special *Moment of Impact: Stories of the Pulitzer Prize Photographs*; and co-produced the hit miniseries *Bella Mafia*, directed by David Greene and starring Vanessa Redgrave and Jennifer Tilly.

Mr. Haber's companies Alfred Haber, Inc. and Alfred Haber Distribution, Inc. are top independent distributors of U.S. network television reality series, specials, and event programming; and the world's largest distributors of U.S. network primetime music

specials. Previously he was co-owner and president of ACI International, which distributed notable U.S. network telefilms and miniseries.

Among the annual television events that Mr. Haber's companies distribute domestically and/or internationally are the Golden Globe Awards, the Grammy Awards, the Latin Grammy Awards, the American Music Awards, the Country Music Association Awards, the Miss Universe Pageant, the Victoria's Secret Fashion Show, and the Screen Actors Guild Awards.

He previously worked as a leading entertainment attorney, representing such clients as NBC and RCA Records, and in private practice.

Mr. Haber has also written several songs that made Billboard's Top 100, among them The Cyrkle's "Please Don't Ever Leave Me."

JAMES HAWKINSON (Director of Photography)

James Hawkinson previously served as cinematographer on such short films as Anthony and Joe Russo's *The Kiss* and Charlie Deaux' *Zoetrope*; and on Brian Yuzna's independent horror feature *Progeny*. He was also director of additional photography on Bryan Barber's *Idlewild* and Todd Robinson's *Lonely Hearts*.

He has lensed over 200 commercials and music videos, including ones for Aphex Twin, The Offspring, Linkin Park, 3 Doors Down, Tool, Beyoncé Knowles, and Missy Elliot.

Mr. Hawkinson was also the cinematographer on the pilot and Emmy Award-winning first season of the series *Arrested Development*.

DAVID LAZAN (Production Designer)

The Hitcher is David Lazan's first feature as production designer, following his many features as art director. In the latter capacity, he was nominated for an Art Directors Guild Award for his work on Sam Mendes' Academy Award-winning *American Beauty*.

His other films as art director include Michael Bay's *Bad Boys II*; Francis Lawrence's *Constantine*; Denzel Washington's *Antwone Fisher*; Antoine Fuqua's *Training Day* and *Tears of the Sun*; Jon Turteltaub's *The Kid*; John Schlesinger's *The Next Best Thing*; Roger Kumble's *Cruel Intentions*; Bryan Singer's *The Usual Suspects*; Doug McHenry's *Jason's Lyric*; and Bernard Rose's *Candyman*.

JIM MAY (Editor)

Jim May's credits as film editor include Andrew Adamson's blockbuster *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*; Stephen Sommers' *Van Helsing*; David McNally's *Kangaroo Jack*; Dan Mintz' *Cookers* (for which he shared the Best

Editing award at the Milan International Film Festival); and, also for Platinum Dunes, Jonathan Liebesman's *The Texas Chainsaw Massacre: The Beginning*.

He has also worked on several films directed by Michael Bay, including *Pearl Harbor* (as additional editor) and *Armageddon* (as supervising visual effects editor).

Mr. May also worked with Stephen Sommers on *The Mummy* (as an assistant editor) and *Deep Rising* (as a visual effects editor).

STEVE JABLONSKY (Music)

The Hitcher marks composer Steve Jablonsky's fourth consecutive movie for Platinum Dunes, following his scores of Marcus Nispel's *The Texas Chainsaw Massacre*, Andrew Douglas' *The Amityville Horror*, and Jonathan Liebesman's *The Texas Chainsaw Massacre: The Beginning*.

For Michael Bay as director, he is scoring the upcoming *Transformers* and previously scored *The Island* and (with Trevor Rabin) *Bad Boys II*. Other features that Mr. Jablonsky has composed the music for include Mick Jackson's telefilm *Live from Baghdad*.

He has also composed music for video games, commercials, and television pilots and series. Particularly notable among the latter are his scores for every episode of the national phenomenon *Desperate Housewives*, currently in its third season.

LEEANN RADEKA (Costume Designer)

LeeAnn Radeka makes the transition to costume designer on *The Hitcher* after working as key costumer for Platinum Dunes on Jonathan Liebesman's *The Texas Chainsaw Massacre: The Beginning*. Her next project as costume designer is Danny Leiner's *Gary the Tennis Coach*, starring Seann William Scott.

The Texas resident has worked as a costumer on feature films and television projects for over a decade. Among her credits are Wes Anderson's *Rushmore*; John Lee Hancock's *The Alamo*; Peter Berg's *Friday Night Lights*; Tommy Lee Jones' *The Three Burials of Melquiades Estrada*; Mike Judge's *Idiocracy*; and, for Robert Rodriguez, *The Faculty* and the first two *Spy Kids* movies.

Ms. Radeka also was costume designer on the short film *Bella! Bella! Bella!*, for writer/director Jeff Van Hanken.

The Hitcher

Cast

John Ryder
 Grace Andrews
 Jim Halsey
 Lieutenant Esteridge
 Buford's Store Clerk
 Harlan Bremmer, Sr.
 Harlan Bremmer, Jr.
 Officer Edwards
 Young Father
 Beth
 Marlene
 Transport Guard #2
 Transport Guard #1
 Correctional Officer
 Officer Franklin
 Paramedic
 Ryder's Guard
 Officer Jessup
 Officer George
 Helicopter Co-Pilot
 Helicopter Pilot
 Negotiator

Sean Bean
 Sophia Bush
 Zachary Knighton
 Neal McDonough
 Kyle Davis
 Skip O'Brien
 Travis Schuldt
 Danny Bolero
 Jeffrey Hutchinson
 Yara Martinez
 Lauren Cohn
 Mike Fisher
 Joseph Michael Self
 Brad Robinson
 Kurt Grossi
 Kurt Bryant
 Richard Hancock
 Jesse DeLuna
 George McLain
 Kurt Soderling
 Lance Strumpf
 Damon Carney

Stunts

Stunt Coordinator
 Stunt Double/Grace
 Stunt Doubles/Jim

 Stunt Double/Ryder
 Stunt Double/Young Father
 Stunt Double/Young Mother
 Stunt Police Drivers

Kurt Bryant
 Jennifer S. Badger
 Corey Eubanks
 Carl Paoli
 Michael P. Owen
 Dane Farwell
 Sally Eubanks
 Annie Chasse
 Mark DeAlessandro
 Edward J. Fernandez
 Jim Henry
 Dennis Keiffer
 Sammy Maloof
 Eddie Matthews
 Denney Pierce
 Jeff Schwan
 Russell Solberg

Utility Stunts

Steven M. Walter
John Dixon
Jason Gray
Tom Harper
Brock Little
David Brian Martin

Spacecam Pilot

Peter J.
McKernan, Jr.
Peter McKernan, Sr.
Michael D. McCarty

Helicopter Ground Safety
Puppeteer

Crew/Credits

Directed by
Screenplay by

Dave Meyers
Eric Red
Jake Wade Wall
Eric Bernt
Michael Bay
Andrew Form
Brad Fuller
Charles Meeker
Alfred Haber

Produced by

Produced by

Based on the film written by Eric Red

Director of Photography
Production Designer
Edited by
Music by
Music Supervisor
Costume Designer
Co-Producer
Casting by
Unit Production Manager
First Assistant Director
Second Assistant Director
Associate Producer
Post-Production Supervisor
Art Director
Set Decorator
A-Camera Operator
First Assistant/A-Camera
Second Assistant/A-Camera
B-Camera Operator
First Assistant/B-Camera
Second Assistant/B-Camera

James Hawkinson
David Lazan
Jim May
Steve Jablonsky
Jojo Villanueva
LeeAnn Radeka
Alma Kuttruff
Lisa Fields
Alma Kuttruff
Philip Hardage
Kathleen Tull
Matthew Cohan
Tim Pedegana
Rob Simons
Randy Smith Huke
Gary Jay
Glenn Brown
Don Howe, Jr.
Gary Hatfield
Theda Streetman
Thom Young III

C-Camera Operator	Peter Morgan
First Assistant/C-Camera	Simonite
Second Assistant/C-Camera	Chip Byrd
Camera Loader	Ryan Eustis
Camera Production Assistants	Patrick B. Coate
	Zach Turner
	Ryan Abrams
	Jessica Ramos
Script Supervisor	Gina Grande
Dialect Coach	Nadia Venesse
Production Sound Mixer	Stacy F. Brownrigg, CAS
Boom Operator	Thadd Day
Sound Utility	David Shawn Harper
Costume Supervisor/L.A.	Suzanne Cranfill
Key Costumer	John H. Smith (III)
Set Costumer	Nyima Johnston
Shop Supervisor	Antoinette Sales
Stitchers	Mirin Soliz
Costume Assistants	Esther M. Marquis
	Emily M. Dellheim
	Laurel K. Brock
Additional Set Costumer	Rachel A. Walker
Department Head Make-up	Carla E. Palmer
Makeup Artists	Sheila Trujillo Gomez
	Troy Breeding
Department Head Hairstylist	Kelly Nelson
Hairstylists	Susan Pfeifer
	Frank D. Parrish
<u>Special Make-up Effects Designed and Created by K.N.B. EFX Group, Inc./</u> <u>Greg Nicotero & Howard Berger</u>	
Supervisor	Mike McCarty
Shop Supervisors	Shannon Shea
	Mike Deak
On-Set Supervisor	Jake Garber
On-Set Technicians	Harrison Lorenzana
	Alex Diaz
Painters/Sculptors	Jaremy Aiello
	Akihito Ikeda
Mold Makers	Grady Holder
	Jeff Diest

Foam

James Leonard
Derek Krout
Ben Rittenhouse
Steve Katz
A.J. Venuto
Patricia Urias

First Assistant Editor
Assistant Editor

Pete Gvodzas
Fulvio
Valsangiacomo
Sarah C. Reeves
Frances P. Valliere
Pivotal Post

Editorial Production Assistant
Post-Production Coordinator
Avids Provided by

Gaffer
Best Boy Electric
Electricians

Packy Lennon
Edison Jackson
Troy K. Anderson
Tom Kalbfleisch
Danny Navarrette
Harrison Witt
Robert B. Reynolds
Jeffrey L. Magers
Scott Magruder
Robyn Greer

Rigging Gaffer
Rigging Best Boy
Rigging Electricians

Key Grip
Best Boy Grip
“A” Dolly Grip
“B” Dolly Grip
Grips

Kurt Grossi
Steve Drake
Greg Lomas
Matt Cowan
Cesar Quintanilla
Chris Hamala
Marti Wells, Jr.
Frank Gabusi
Timmy Travis
Rich Romero
Chris McNellis
David McSwain
Rob Hicks
Tim Cole
Paul “Crow” Willis
Jesse Wolter
Stephen McDonagh

Car Riggers

Key Rigging Grip
Rigging Best Boy Grip
Rigging Grips

Aerocrane Remote Technician

Property Master
Assistant Property Masters

Koen Wooten
Doug Field

Armorer	April Crump Marvin F. Schroeder
Special Effects Coordinator Special Effects Foremen	John Milinac Mike Ahasay William Kennedy William Harrison David J. Chamerski Jay Appleberry Jamie Reedy Joe Mack Robert W. Brown Sebastian Caillabet Shane Scott
Special Effects Technicians	
Production Coordinators	Leigh Ann Wilbourn Shanti Delsarte Nell Kennedy Chris Hadlock Andrea Johnson Valerie Schneider
Assistant Production Coordinator Production Secretary Assets Assistant Production Secretary/New Mexico	
2 nd 2 nd Assistant Director Additional 2 nd Assistant Director/New Mexico	Douglas Carter Chemen A. Ochoa
Assistant to Mr. Bay Assistants to Mr. Form & Mr. Fuller	Joli Eberhart Gordon Kaywin Lisa Greenblatt Holly Gent Palmo Anne Johns Sophia K. Hussain Bill Lanier Krysti Burkemper Mary Beth Meadows Shane Mallory Ismael Mello Martinez Sue Foley J.J. Dalton Daniel Quanz
Assistants to Ms. Kuttruff	
Assistant to Mr. Meyers Assistant to Mr. Bean Office Production Assistant Set Production Assistants	
Set Designer	Adele Plauché
Graphic Designer Art Department Coordinator	Ellen Lampl Jorge Paris

Action Consultant	Paul Leri
Leadman	Shane Patrick
Set Decorating Buyers	Terri L. Wright
	Gabriella Villarreal
	Mary Holyoke
On-Set Dresser	John Parker, Jr.
Set Dressers	Jeremy Reeves
	Scott Perez
	Robert R. Wonson
	Dave MacDonald
	Lance Cheatham
Art Department Assistants	Jim Kolmar
	Ursula Coyote
Supervising Sound Editors	Dave McMoyler
	Kelly Oxford, M.P.S.E.
Sound Designer	Alan Rankin, M.P.S.E.
Sound Effects Editors	Tim Walston, M.P.S.E.
	Karen Vassar
Dialogue Editor	Chris Hogan, M.P.S.E.
ADR Editor	Michelle Pazer
ADR Voice Casting	Caitlin McKenna
Assistant Sound Editor	John Cannon
Foley Mixer	Nerses Gezalyan
Foley Artists	James Moraina
	Jeff Wilhoit
Re-Recording Mixers	Jon Taylor
	Christian T. Minkler
Stage Recordist	Unsun Song
Re-Recorded at	Todd-AO Radford
	Stage S
Construction Coordinator	Tom Dreesen
General Foreman	David Henry Menefee
Foreman	Charles Seale
Fabrication Shop Foreman	Brian T. McCarty
Construction Office Coordinator	Jennifer Carpenter
Construction Buyer	Steve Gallien
Propmakers	Derek M. Drewes
	Allan Holder
	Bill Dunagan
	Christopher Flournoy
	Lee Calaway

Utility Technician

Gil Murrow
Brady Williams

Lead Scenic
Paint Foreman
Standby Painter

Gary Wimmer
Pat Martine
Billy "The Brush"
Gambill
Rob Perkins
Dana Sanchez
Corissa Smith
John "BJ" Smith
Kenneth C. Bingham,
Jr.
Ramona Fabregas
Michael A. Dudash
R. Shay Miller
Marcus Gray LaPorte

Scenic Artists

Gang Boss
Set Painters

Key Greensman/Texas
Greensman/Texas
Greens Utility/Texas
Key Greensman/New Mexico

Raul V. Carrera
Marc Dabrusin
Chloe Carrera
Christopher Martin

Key Location Manager/Texas
Assistant Location Manager/Texas
Location Assistant/Texas

K.J. Sauer
Stephen White
Dustin Daniels

Key Location Manager/New Mexico

John Keenan
Patterson
Granville Greene
Jeremiah R.A.
Richards
John T. Dilg
Don Gray

Location Manager/New Mexico
Key Location Assistant/New Mexico

Location Assistant/New Mexico
Location Scout/New Mexico

Insurance Provided by

AON/
Albert G. Ruben
Insurance
Robert Darwell,
Jonathan Golfman/
Sheppard, Mullin,
Richter & Hampton,
LLP

Legal Services Provided by

Ashley Kravitz
Christine Bergren

Clearance Services Provided by
Music Legal and Clearances by

Production Accountant
 1st Assistant Accountant
 Additional 1st Assistant Accountant
 Payroll Accountant
 2nd Assistant Accountant
 Accounting Clerk
 Post-Production Accountant

Morgan M. Miles
 Jenni Wieland
 Carrie Oviatt
 M.K. Shaw
 Robin Brackeen
 Mari Jackson
 Sharon B. Taksel

Video Assist
 24-Frame Playback

Gabriel Proctor
 Paul LeBlanc

Unit Publicist
 Still Photographer

John M. Pisani
 Van Redin

Transportation Coordinator
 Transportation Captain
 Local Captain/Texas
 Local Captain/New Mexico

Phil Schriber
 Marti Wells
 Charles Coulter
 Jimmy Ray Pickens

Transportation Office Coordinator
 Picture Cars

Gwendalane Ramos
 Steve Moffitt
 Debbie Bowden
 Lee Nashold
 Steven W. Willhoite
 Joe Self
 Mary B. Borg
 Dwight "Curly" Cary
 Sam Craytor
 Kenny Heath
 Gregg Hitch
 Joseph Lockwood
 Wende L. Martin
 James A. McBride
 Bobby Nelson
 Monica Nelson
 Gene Purcell
 Charles D. Russell
 Tim Thompson
 Jay E. Vigil
 Anthony T. Wamego
 Sharon Wheeler
 Kip Wolverton

Insert Car Driver
 Drivers

Aerial Director of Photography
 Spacecam Technician

Kurt Soderling
 Andrew Sych

Aerial Coordinator	Peter J. McKernan, Jr. McKernan Motion Picture Aviation Joanna Kennedy
Helicopters by	
Additional Script Supervisor	Kirk Sellinger
Additional Video Assist	
Casting Associate	John Barba
Casting/Texas	Beth Sepko
Casting Associate/Texas	Sheila Steele
Casting Assistant/Texas	Jessica Sloan
Extras Casting Assistant/Texas	John Bradley
Casting/New Mexico	Kathryn Brink
Casting Assistant/New Mexico	Dana Schultz
Animal Handler/Texas	Bobbi Colorado
Animal Handlers/New Mexico	Studio Animal Services/ Paul Calabria Tom Roach Christina Tomas Deborah Delloso Jacqueline Sanders
Entomologist	Steven R. Kutcher
Entomologist Assistant	Michelle Pollack
Stand-in/Ryder	George McLain
Stand-in/Grace	Andrea Trisdale
Stand-ins/Jim	Aaron Caldwell Michael Sorrells
Catering/Texas	Locations Catering/ David Long, owner
Chefs	Josh Morehead Daniel Norton Richard Ehlert Ryan L. Kane
Catering Assistants	Reel Chefs Catering Steve Watson Manny Gonzalez Marco A. Blanco Miguel Robogo
Catering/New Mexico	
Chef/Owner	
Chef Assistants	

Key Craft Service
Craft Service Assistant

Colin Edlund
Steve Fossler

Security/Texas

Brigade Security/
Linette Themer

Set Medic/Texas
Shop Medic/Texas
Medics Coordinator/New Mexico
Shop Medic/New Mexico

John Arszyla
Vicki V. Johnson
Doug Action
Shira Schwiller

Visual Effects by Digital Domain

VFX Supervisor
VFX Producer
VFX Production Manager
Production Coordinator
Production Assistant

Kelly Port
David James
Elizabeth Hitt
Michelle Jacobs
Jarom Sidwell

VFX Editor
Avid Editor

Deb Wolf
Lawrence Klein

Animation Supervisor
Animators

Dan Taylor
Jack Kasprak
Tim Ranck
Angie Jones
Craig Van Dyke
Richard Morton
David Niednagel

Previs Animator

Rigger

Paul Jordan

Texture Artist
Shader TD
Integration Lead
Paint and Roto Supervisor
Digital Painters

Pao Jitmakusol
Paul George
Som Shankar
Josh Johnson
Sarahjane Javelo
Keith Weilmuenster

Compositors

Kevin Bouchez
Joel Behrens
Nikki Bern
Scott Gastellu
Stefan Pilon Lectez
Olivier Sarda
Kym Olsen

Dustbusters

Kristen Swanson
Lisa Lyu
Janice Barlow

Tech Assistant
Senior Tech Assistant

Todd Maugh
Martin Clark

Scan/Record

Chad Collier

Digital Intermediate by Company 3

Executive Producer/Colorist
Additional Colorist/Dailies Colorist
On-Line Editor
Assistant Editor
Digital Intermediate Producer
Digital Intermediate Account Executive
Digital Intermediate Scanning
Digital Intermediate Technologist
Company 3 Producer
Dailies Producer

Stefan Sonnenfeld
John Zaik
Dylan Cater
Sal Catanzara
Christine Carr
Jackie Lee
Ian Turpen
Mike Chiado
Missy Papageorge
Tom Hoffman

Titles Design by
Film Data Management by
Color Timer
Dolby Sound Consultant

1741 Films
U.S. ComputaMatch
Kurt Smith
Bryan Pennington

Still Photographs provided Courtesy of

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Special Thanks

Texas Department of Transportation
The Texas Film Commission
City of Austin Department of Economic Development
The City of Taylor, Texas
Hays County Law Enforcement Center
U.S. Department of the Interior, Bureau of Land Management
The State of New Mexico
The New Mexico Film Office
The Pueblo of San Felipe
Santo Domingo Pueblo
Zia Pueblo
Santa Fe County, New Mexico

Color and/or Prints by
Camera and Lenses by
Produced and Distributed on
Lighting by
Camera Dollies by

Technicolor
Panavision Dallas
Kodak Film
TFN, Dallas
Chapman/Leonard
Studio
Equipment, Inc.

Dolby Stereo, in selected theaters

MPAA Rating: R (for strong bloody violence, terror, and language)

Running Time: approximately 90 minutes

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