

VOM REGISSEUR VON **TUCKER & DALE VS EVIL**  
UND DEN PRODUZENTEN VON **SMILE**

BIST  
DU  
EIN FREUND  
VON  
FRENDOS?

# CLOWN IN A CORNFIELD

**AB 29. MAI IM KINO**

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# **CLOWN IN A CORNFIELD**

**Ein Film von Eli Craig  
97 Min., Canada & U.S., 2024**

**Kinostart: 29. Mai 2025**

Im Verleih der



**CLOWN IN A CORNFIELD**

Directed by ELI CRAIG

Written by  
CARTER BLANCHARD  
ELI CRAIG

Based Upon the Novel by  
ADAM CESARE

Produced by  
MARTY BOWEN  
WYCK GODFREY  
ISAAC KLAUSNER  
JOHN FISCHER  
PARIS KASSIDOKOSTAS-LATSIS  
TERRY DOUGAS

Executive Producers  
JEAN-LUC DE FANTI, MAX WORK, KOSTAS TSOUKALAS, PETE HARRIS, GEORGE BERMAN,  
DANIEL BEKERMANN, MYRON JOHN TATARYN, CARTER BLANCHARD, DAVE BISHOP, GEORGE  
HAMILTON

Co-Executive Producer  
NEIL MATHIESON  
CARRIE WILKINS

KATIE DOUGLAS  
AARON ABRAMS  
CARSON MacCORMAC  
VINCENT MULLER  
with KEVIN DURAND  
and WILL SASSO

Cinematographer BRIAN PEARSON, A.S.C

Production Designer BRIAN KANE

Edited by SABRINA PITRE, CCE

Costume Designer LAURA DeLUCA

Music by BRANDON ROBERTS and MARCUS TRUMPP

Casting by JIM HEBER

In association with Protagonist Pictures.

A Temple Hill Production.  
A Rhea Films Production.  
In association with 1821 Studios.

## Pressenotiz

**CLOWN IN A CORNFIELD** ist eine Produktion von Temple Hill und Rhea Films in Zusammenarbeit mit Protagonist Pictures, Thundersnow Pictures sowie 1821 Studios und wird präsentiert von Constantin Film und Hercules Film Fund. Produzenten sind Marty Bowen, Wyck Godfrey, Isaac Klausner, John Fischer, Paris Kassidokostas-Latsis und Terry Douglas. Executive Producers sind Jean-Luc De Fanti, Max Work, Kostas Tsoukalas, Petersen Harris, George Berman, Daniel Bekerman, Myron John Tataryn, Carter Blanchard, Dave Bishop und George Hamilton. Regie führt Eli Craig. Der Film basiert auf dem gleichnamigen Roman von Adam Cesare.

## Kurzzinhalt

Willkommen in Kettle Springs. Quinn (Katie Douglas) ist gerade mit ihrem Vater (Aaron Abrams) in die beschauliche Kleinstadt gezogen und hofft auf einen Neuanfang. Doch stattdessen finden sie eine zerrüttete Gemeinde vor, die sich nach dem Brand der Baypen Corn Syrup Factory in einer schwierigen Phase befindet. Während die Bewohner untereinander streiten und die Spannungen zunehmen, taucht eine finstere, grinsende Gestalt aus den Maisfeldern auf, um Kettle Springs von seiner Last zu befreien. Es ist Clown Frendo, das Maskottchen der Stadt, der es auf die verdorbene Jugend abgesehen hat ...ein mörderischer Albtraum beginnt.

## Langinhalt

September 1991. Eine Gruppe von Teenagern feiert in der Abgeschiedenheit eines langen, üppigen Maisfeldes, das an eine verlassene Scheune grenzt, eine ausgelassene Party. So lassen die Jugendlichen in der ländlichen Stadt im Mittleren Westen der USA, in der der Film spielt, Kettle Springs, die Sau raus. Eine der besagten Teenagerinnen, Jessica (Kaitlyn Bacon), lockt Tyler (Dylan McEwan) tief ins Maisfeld, um etwas Privatsphäre zu genießen und ihren Flirt zu vertiefen. Sie neckt ihn, versteckt sich zwischen den Halmen, bis Tyler sie findet... mit Blut, das aus ihrem Mund fließt. Tyler sieht im Mais etwas auf sich zukommen und rennt verzweifelt davon. Bevor er weit kommt, stolpert und fällt er und erhascht nur einen flüchtigen Blick auf den Täter, der in einem riesigen Clownskostüm und einer Maske gekleidet ist, bevor eine Mistgabel seine Brust durchsticht und ihn hoch über den schwankenden Maisstängeln kreischen lässt.

Die Gegenwart. QUINN Maybrook (17 J.) (Katie Douglas) ist mächtig sauer. Kann man ihr das verdenken? Sie ist gezwungen, ihr Leben in Philadelphia umzukrempeln und alle ihre Freunde zurückzulassen, um zu ihrem Vater Dr. Maybrook (Aaron Abrams) zu ziehen, der die Stelle des örtlichen Arztes antritt. Doc versucht sein Bestes (wobei die Betonung auf „versuchen“ liegt), um der Rolle des alleinerziehenden Vaters gerecht zu werden, aber das Vakuum von Quinns verstorbener Mutter belastet die Beziehung der beiden sehr, und Quinn sehnt sich danach, wirklich unabhängig zu sein und ihren eigenen Lebensweg zu gehen. Auf dem Kalender, der ihr neues Schlafzimmer ziert, zählt sie buchstäblich die Tage bis zum College herunter. Für sie ist das eine erzwungene Strafe, die sie ertragen muss. Sie ist ein Stadtmädchen, Kettle Springs könnte genauso gut ein anderer Planet sein. Sie hat keine Lust, Freundschaften zu schließen, sondern will nur durchhalten, bis sie ihre Koffer packen und abreisen kann. Egal wie frustriert er über Quinns spürbaren Mangel an Enthusiasmus ist, der ihn unwillkommen an seine eigenen Unzulänglichkeiten erinnert, ist er fest entschlossen, dass dieser Umzug die perfekte Gelegenheit

für sie sein wird, ein neues Kapitel aufzuschlagen. Die besten Pläne und so weiter... Aus irgendeinem seltsamen Grund hat er das bevorstehende Wiederauftauchen eines wahnsinnigen Killerclowns nicht bedacht, aber wir wollen nicht zu weit vorgreifen...

An ihrem ersten Schultag muss Quinn zu ihrer Überraschung bei einem wütenden Naturwissenschaftslehrer, Mr. Vern (Bradley Sawatzky), nachsitzen und freundet sich sofort mit einer Handvoll ihrer Mitgefangenen an: Matt (Alexandre Martin Deakin), Tucker (Ayo Solanke), Ronnie (Verity Marks) & Janet (Cassandra Potenza), aber keiner mehr als der hübsche It-Boy Cole Hill (17 J.) (Carson MacCormac). Vielleicht ist Kettle Springs ja doch nicht so schlecht? Sein Vater ARTHUR, so erfährt sie, ist der örtliche Oligarch, Bürgermeister und Besitzer des „Baypen“. Die Gemeinde leidet noch immer unter den schwerwiegenden Folgen eines verheerenden Brandes in der Baypen Corn Factory, die zufällig von Quinns Schlafzimmerfenster in der bescheidenen neuen Residenz der Maybrooks aus zu sehen ist, welche am Rande eines – richtig geraten – riesigen Maisfeldes liegt, das sich so weit erstreckt, wie das Auge reicht. Als Relikt des früheren Wohlstands der Stadt ist die Fabrik immer noch mit dem Logo ihres Maskottchens "Frendo" geschmückt, einem altmodischen Clown, der eine verblüffende Ähnlichkeit mit der psychotischen Figur aus dem Teaser hat... Keine Sorge, es gibt hier absolut nichts Unheilvolles zu lesen...

Nach der Schule geht Quinn mit ihrem Vater zum Essen in das örtliche Diner der Stadt. Als sie die Speisekarte und die Umgebung begutachtet, ist sie alles andere als beeindruckt. Und das Gefühl, das sie bei ihrer ruppigen Bedienung Trudy (Dana Leitold) hat, beruht eindeutig auf Gegenseitigkeit. Doch als Doc ihr mitteilt, dass er das Wi-Fi im Haus wieder zum Laufen gebracht hat, fallen ihre Mauern und geben einen kurzen Einblick in die verlorene Verbindung zwischen Vater und Tochter und den Humor und die Freude, die ihr Leben in letzter Zeit verlassen haben. Sie werden jedoch von Sheriff Dunne (Will Sasso) unterbrochen, der Doc zu Quinns spürbarem Entsetzen zum Abendessen einlädt. Ob es nun daran liegt, dass der Sheriff Quinn, einer begeisterten Vegetarierin, den „Kettle Burger“ ans Herz legt, oder daran, dass er den Doc auf einen bevorstehenden Termin vorbereitet, bei dem es darum geht, die Entwicklung des „Überbeins von der Größe Texas“ zu stoppen, das sich an seinem Fuß gebildet hat, Quinn hat plötzlich den Appetit verloren...Glücklicherweise sieht sie Cole und Co. am Diner vorbeigehen und nutzt die Gelegenheit, um sich aus ihrer misslichen Lage zu befreien und sich ihren neuen Freunden anzuschließen, wobei sie die Warnung des Sheriffs, sich von ihnen fernzuhalten, ausdrücklich ignoriert.... Schnell wird Quinn klar, dass in Kettle Springs ein krasser Generationskonflikt herrscht. Auf der einen Seite stehen die Erwachsenen, die sich über das ärgerliche Verhalten und die vermeintliche latente Respektlosigkeit sowie fehlende Disziplin der örtlichen Jugendlichen beklagen, und auf der anderen Seite die besagten Jugendlichen, die entschlossen sind, Kettle Springs ins 21. Jahrhundert zu katapultieren und die traditionellen Kleinstadtwerte abzulehnen, die das Leben der Menschen dort, nun ja, schon immer geprägt haben.

Nachdem Tucker und Matt eine Oscar-gekrönte Performance im örtlichen Spirituosenladen inszeniert haben, die es Cole ermöglicht, sich heimlich mit ein paar Sixpacks Bier davonzuschleichen und den wütenden Verkäufer Otis zu überlisten, macht sich die Gruppe auf den Weg zum örtlichen Stausee, um ihre Beute zu genießen und sich auszutoben. Quinn erfährt, dass die Gruppe in der Nacht des Brandes in der „Baypen“-Fabrik war, um ein Video für ihren immer beliebter werdenden YouTube-Kanal zu drehen, in dem „Frendo“ als brutaler Mörder durch die Stadt wütet. Klingelt da was? Obwohl die Brandursache offiziell auf eine „fehlerhafte Verkabelung“ zurückgeführt wurde, hegen Cole und seine Freunde den dringenden Verdacht, dass man ihnen eine Falle gestellt hat, da sie seitdem immer wieder mit dem Finger auf andere zeigen müssen. Von wem, bleibt allerdings ein Rätsel... Doch das Gespräch wird abrupt von

durchdringenden Schreien beendet. Matt, der sich entschuldigt hatte, um in den Wald zu pinkeln, kommt langsam hinter einem Baum hervor, blutverschmiert, seine Eingeweide fallen durch seine Hände. Hinter ihm taucht Frendo, der Clown, auf, der eine Maissense schwingt. Die Gruppe rennt los, aber schnell ergreift Cole Quinns Hand, und die Gruppe brüllt vor Lachen. Matt zieht ihm etwas ab, was sich als falsche Eingeweide herausstellt, und Frendo entlarvt sich selbst und zeigt Tucker. Janet enthüllt, dass sie alles mit ihrer Kamera gefilmt hat, und teilt dem „neuen Mädchen“ Quinn mit, dass sie der neueste Star ihres YouTube-Kanals wird... Eine Art Aufnahmeprüfung.

Am Ende des Abends stehen sich Quinn und Cole einen ruhigen Moment und geben sich ihren ersten Kuss, bei dem es eindeutig funkt. Auch wenn Quinn es nur ungern zugibt, vielleicht hatte Doc recht und dieser Neuanfang könnte genau das sein, was sie brauchen? In der Zwischenzeit entdeckt Tucker, der allein zu Hause ist, durch seine Ring-Türklingelkamera eine große Frendo-Figur, die geduldig auf seiner Türschwelle wartet. Er schleicht sich durch die Hintertür, um den mysteriösen Scherzbold zu überraschen, findet aber die Vordertür angelehnt und keine Spur von Frendo... Er folgt einer Reihe von Fußabdrücken nach oben und findet Plastikfolie auf dem Boden. Plötzlich wird er von hinten überfallen, aber es ist kein Scherzbold, sondern der echte Frendo, der Tucker schnell eine Machete in den Hals rammt. Er bricht auf dem Boden zusammen, bevor er effizient in die Plastikfolie eingewickelt wird, denn natürlich wäre Frendo entsetzt, wenn er eine Sauerei machen würde...

Also, was den Neuanfang angeht... Quinn wird bald entdecken, dass die Generationskonflikte in Kettle Springs eine Bruchstelle erreicht haben, Frendo nach Blut schreit und sie, ihr Vater und ihre neuen Freunde sich direkt in seinem Fadenkreuz befinden...

## DIRECTOR'S STATEMENT

Clown in a Cornfield. Weiter habe ich nicht in das Drehbuch hineingelesen, das Marty Bowen und John Fischer von Temple Hill mir geschickt hatten, bevor mein Interesse geweckt wurde. In meinem letzten Film, LITTLE EVIL, gab es sowohl einen Clown als auch ein Maisfeld, aber ich wäre nie auf die Idee gekommen, die beiden zusammenzubringen. Was für ein Genie könnte sich so etwas ausdenken? Könnte es überhaupt eine Bedeutung haben, die über den absurden Titel hinausgeht? Musste es das? Ich musste es herausfinden.

Als ich den ersten Entwurf des Drehbuchs von Carter Blanchard las, war ich begeistert von der Action, dem Tempo und (\*Spoiler-Alarm!) der Tatsache, dass 11 Clowns mit schrecklichen Waffen aus einem Maisfeld traten. Das war ein Bild, mit dem ich etwas anfangen konnte! Aber für mich funktioniert Absurdität nur, wenn sie etwas Tiefgründiges über die Gesellschaft aussagt. In erster Linie möchte ich, dass meine Filme wilde, unvorhersehbare und lustige Achterbahnfahrten sind, aber wenn man in die Dunkelheit blinzelt, möchte ich, dass es dort eine viel tiefere Bedeutung und Metapher gibt. Um einen Film zu drehen, brauche ich ein klares Thema, ein Rückgrat, an dem ich die Geschichte aufhängen kann.

Ich habe mich an der Quelle orientiert – dem rasanten Roman von Adam Cesár, auf dem das Drehbuch basiert – und festgestellt, dass er wirklich etwas über die Kluft zwischen den Generationen aussagt, mit der ein Großteil des Landes, wenn nicht sogar der Welt, heute konfrontiert ist. Der Film hält dem amerikanischen Traum den Spiegel vor. Er entlarvt die verzerrte Fassade des schiefgelaufenen Kapitalismus und die Wut, die entsteht, wenn man am Ende der Verlierer ist.

Frendo, der Clown, war in glücklicheren Zeiten ein beliebtes Firmenmaskottchen, aber jetzt hat er sich in ein Symbol verwandelt, das die ganze Verbitterung, Bosheit und Aggression – jene Emotionen, die Gewalt mit Gerechtigkeit verbinden – der Zurückgebliebenen verkörpert. Das Maisfeld symbolisiert die Dunkelheit, das Chaos und die Verwirrung von heute, die Unmöglichkeit, in die Ferne zu sehen oder auch nur zu wissen, in welche Richtung wir gehen sollen. Ich fand es toll, dass die ländliche Gen Z vermenschlicht wurde: rebellisch und fehlerhaft, aber auch zukunftsorientiert und hoffnungsvoll.

Ich wollte von Anfang an, dass dieser Film einen anderen Ton hat als meine früheren Arbeiten. In der Vergangenheit habe ich komödiantische Filme gedreht, die sich über das Horrorgenre lustig machten und sich gleichzeitig darin bewegten. Diesmal wollte ich, dass die Spannung und der Horror die Hauptrolle spielen, neben bestimmten Momenten des Lachens und der Heiterkeit. Ich wollte einen Film schaffen, der überraschend viel Herz, ehrliche Darstellungen und grafische Kills enthält. Ich wollte einen Ethos von Liebe und Hoffnung, der in einem Meer von Gewalt und Blut schimmert. Ich wollte, dass es sich so anfühlt, als befände sich der Film selbst in einem Selbstfindungsprozess, während er durch den Mais rast, während er mit Leben und Tod konfrontiert wird, genau wie Quinn und Cole und auch Amerika.

Die Herausforderung war von Anfang an groß: Wir hatten nur einen winzigen Bruchteil des Budgets, das wir für den Film benötigten – gerade einmal 6,5 Millionen Dollar. Viele würden sagen, das sei unmöglich, aber ich wusste, dass es nicht so ist. Meinen letzten Film, LITTLE EVIL, habe ich mit einem ähnlichen Budget gedreht, und den Film davor, TUCKER AND DALE VS EVIL, sogar mit noch weniger, also stürzte ich mich in die Arbeit, wohl wissend, was nötig sein würde, um es zu schaffen.

Um in Stimmung zu kommen, habe ich mir viele Slasher-Filme aus den 70er und 80er Jahren angesehen (okay, die hätte ich mir wahrscheinlich sowieso angesehen) – HALLOWEEN, FREITAG DER 13. und NIGHTMARE – MÖRDERISCHE TRÄUME. Ich habe mir der WEISSE HAI noch einmal angesehen und mich wieder in ihn verliebt, so sehr, dass ich eine Hommage an ihn als Eröffnungsszene im Mais geschrieben habe. Ich habe mir auch viele reine Horrorfilme angesehen, weil ich immer das Gefühl hatte, dass ich mit Komödien und Action besser zurechtkomme als mit den wirklich erschreckenden Momenten, die einen ein Leben lang begleiten. Es ist erstaunlich, dass ich zu meinem Kameramann sagen kann: "Lass uns das so machen wie in INSIDIOUS", und er weiß genau, wovon ich spreche. Das ist es, was James Wan zu einem großartigen Horrorfilmemacher macht!

Meine ersten beiden Mitarbeiter waren die „Brians“ - mein DP, Brian Pearson, und mein PD, Brian Kane, und sie waren buchstäblich und im übertragenen Sinne meine Schlüssel. Sie haben mir so viele Möglichkeiten eröffnet, und das mit so wenig Mitteln, um diesen kleinen Film zu realisieren. Kane, der schon bei „Yellowjackets“ fantastische Arbeit geleistet hatte, war ein Zauberer, der eine verfallene Scheune in ein wunderschönes Set verwandelte, und als uns das Geld ausging, ging er auf den Schrottplatz und machte es mit buchstäblich nichts möglich.

Pearson, der den Vorteil hatte, in der zweiten Reihe an großen Actionfilmen wie I AM LEGEND und TRANSFORMERS: AUFSTIEG DER BESTIEN sowie an kleineren Horrorfilmen wie INSIDIOUS 3 mitgewirkt hat, hat mich auf die Arbeit von Ti West aufmerksam gemacht, weil sie so filmisch schön und mit einem geringen Budget gemacht ist. Ich liebe seine Arbeit, aber er stellt oft die Kamera über die Figur. Manchmal habe ich das Gefühl, dass er mir die Geschichte aus seiner Sicht, der Sicht des Regisseurs, erzählt. Da beschlossen wir, dass wir versuchen würden, jede Szene mit unserer Hauptdarstellerin Quinn zu verknüpfen und die Geschichte so oft wie möglich aus ihrer Sicht zu erzählen.

Apropos Quinn... Ich hatte mir in der Vorbereitung auf dieses und andere Projekte monatelang junge Schauspieler angeschaut, die sich immer wieder verzögerten oder schlicht und ergreifend untergingen. Unser winziges Budget von 6,5 Millionen Dollar war zwar eine Herausforderung, hatte aber auch den Vorteil, dass wir nicht an eine bestimmte Besetzung gebunden waren. Das bedeutete, dass ich diejenigen engagieren konnte, die am besten für die Rolle geeignet waren.

Ich bin zum ersten Mal über Katie Douglas gestolpert, als ich „Ginny und Georgia“ gesehen habe; sie ist witzig, geerdet, verletzlich und knallhart zugleich. Ich ging zurück und sah mir alles an, was sie je gemacht hatte, von einem Kurzfilm, den sie mit Freunden in der Wüste drehte, bis hin zu ihren Lifetime- und Hallmark-Filmen, in denen sie immer wieder entführt wurde. Die Filme waren nicht alle gut, aber sie war immer großartig, und ich verliebte mich in ihre Schauspielerei. Sie hatte noch keine Gelegenheit gehabt, eine Hauptrolle zu spielen, geschweige denn einen ganzen Film zu tragen, aber ich wusste, dass sie die Erfahrung und das Talent dazu hatte. Eine der größten Freuden meines Lebens war es, zu sehen, wie sie sich der Herausforderung stellte und ihre Rolle in Besitz nahm. Sie verkörperte sofort ein Mädchen, das vor kurzem seine Mutter verloren hatte und in eine neue Stadt gezogen war ... zusammen mit den Widersprüchen eines Mädchens, das rebelliert, aber auch sehr liebt und sich um seinen Vater kümmert. Sie hat sogar dabei geholfen, die Szene zu schreiben, in der ihr Vater und sie sich streiten, nachdem sie beim Knutschen mit Cole erwischt wurde. Sie ist wirklich sehr talentiert.

Die altgedienten Schauspieler Will Sasso und Kevin Durand waren so freundlich, zu uns zu kommen und ihren unglaublichen Witz und ihr Talent in den Film einzubringen. Die beiden haben Charaktere gespielt, die leicht zu Karikaturen hätten werden können, aber stattdessen haben sie sie geerdet und in Menschen verwandelt, die wir zu kennen glauben. Carson MacCormac, der



Cole spielte, hatte die Energie eines Hasen und freute sich auf jede Szene, besonders als er an einem Seil hing und ein Auto durch ein Gebäude auf ihn zuraste. Aaron Abrams, Cassandra Potenza, Verity Marks, Vincent Muller und Ayo Solanke brachten alle ihre Talente und Fähigkeiten ein, um dem Film inmitten des Absurden etwas Reales zu verleihen.

Wir hatten sechs Wochen Zeit für die Vorbereitung vor Ort in Winnipeg. Ursprünglich hatten wir einen Zeitplan von 25 Tagen, aber mit der Anzahl der Nachtdrehs und der Umstellung auf Tagesdrehs konnten wir das einfach nicht einhalten. Nach vielem Drängen und Betteln und einigen Ultimativen konnten wir die Geldgeber und die Kautionsversicherungsgesellschaft davon überzeugen, die Drehtage von 25 auf 27 zu erhöhen - aber irgendwie musste das Geld an anderer Stelle in unserem Budget eingespart werden. Irgendwie...

Über unsere fantastische und zuverlässige Line Producerin, Ellen Rutter, erhielten wir regelmäßig Berichte von der Kautionsversicherungsgesellschaft. Sie erwähnte beiläufig, dass sie „besorgt“ seien; dann wurden sie „panisch“, als wir uns auf die letzte Drehwoche zubewegten, und sagten sogar, dass das, was wir zu tun versuchten, „unmöglich“ sei. Sie waren so nett, uns nicht zu verunglimpfen, sondern sagten uns: „Wenn es ein Team gibt, das es schaffen kann, dann ist es dieses Team, aber wir glauben nicht, dass irgendjemand es schaffen kann.“ Wir flehten Ellen an, sie einfach von uns fernzuhalten, damit wir ihnen das Gegenteil beweisen konnten.

Gott muss ihnen die Daumen gedrückt haben, denn das Wetter schlug um und wir wurden von einem regelrechten Schneesturm in Winnipeg getroffen. Er schüttete einen halben Meter Schnee auf uns. Bedenken Sie, dass dies für einen Film ist, der im Frühherbst in Missouri spielen soll. Wir mussten die finale, blutspritzende Szene, in der der Clown aus dem Auto flieht, überarbeiten, damit sie unter einer Metallmarkise unserer Maissirupfabrik stattfinden konnte. Wir mussten enge Einstellungen drehen und mit den Winkeln arbeiten. Nur bei einer Aufnahme mussten wir eine Schneewand hinter einem Kettensägen schwingenden Clown aufstellen (was auch vorkam).

Der Produzent John Fischer war unermüdlich an meiner Seite, immer darauf bedacht, den bestmöglichen Film aus allen Beteiligten herauszuholen. Marty Bowen war der erfahrene Produzent und/oder Cheftrainer, der wusste, wann er eine mitreißende Rede halten musste und wann er das Team über das Feld laufen lassen konnte. Er vertraute mir und meinem Team, und dafür bin ich ihm ewig dankbar.

Bevor ich ins Filmgeschäft eingestiegen bin, habe ich neben anderen Jobs in der freien Natur als Bergführer gearbeitet und Touren auf den Rainier, Denali und Aconcagua geführt. Die meisten Kunden waren dort, um den Gipfel zu erreichen, aber ich habe versucht, ihnen zu vermitteln, dass der Gipfel nur ein weiterer Tag auf dem Berg ist, ob er nun erreicht wird oder nicht, die Erfahrung dort draußen, die Reise, ist das Ziel.

Die Leitung dieser Reisen hat mich viel über die Rolle eines Leiters und Regisseurs gelehrt, und ich kann ohne Zweifel sagen: Wenn der Weg das Ziel ist, haben wir bereits eine große Erfolgsgeschichte geschrieben. Diesen Film zu machen war eine der großartigsten Erfahrungen meines Lebens, und was auch immer von hier aus passiert, ist nur noch das Sahnehäubchen auf dem Kuchen.

## ÜBER DEN CAST

### **KATIE DOUGLAS (QUINN)**

Katie plays the Series Regular role of 'Abby Littman' in the Netflix hit-show GINNY & GEORGIA. She is also a major Recurring on Amazon Freevee's PRETTY HARD CASES. Katie most recently wrapped the Sony Stage 6 feature film CLOWN IN A CORNFIELD, set for release this year. Last year, Katie starred in the title-role of Lifetime's THE GIRL WHO ESCAPED: THE KARA ROBINSON STORY. She starred in the indie feature THE WALK, opposite Terrance Howard, Jeremy Piven and Malcolm McDowell. The film received nearly 50 various film festival awards in 2022. Katie was nominated for a CSA - Best Lead Performance in a TV Movie for THE ABDUCTION OF LISA McVEY (2019). Previously, Katie was a Series Regular on Lifetime's MARY KILLS PEOPLE, as 'Naomi Malik.' She starred in the feature films LEVEL 16 and EVERY DAY. Katie has been a Series Regular on SPOOKSVILLE and RAISING EXPECTATIONS, as well as recurring on DEFIANCE, THE LOST ONES, MAX AND SHRED, and EYEWITNESS. She was nominated for a Daytime Emmy for Outstanding Performance in a Children's Series for SPOOKSVILLE (2013). Katie also sings, writes poetry & music.

### **AARON ABRAMS (DR. GLENN MAYBROOK)**

Aaron Abrams has appeared in several regular and recurring roles for television, including MASTERS OF SEX, ROOKIE BLUE, SLINGS; ARROWS, BLINDSPOT, BLUE BLOODS and HANNIBAL. Abrams also won the FilmOut award for Best Supporting Actor in the critically acclaimed film CLOSET MONSTER. Fans can also see him in the hit sci-fi film franchise CODE 8, and his award-winning turn in chef drama NOSE TO TAIL. Next, Abrams can be seen in the upcoming films LEVELS, CLOWN IN A CORNFIELD and BEST BOY, all scheduled for release in late 2024.

### **CARSON MACCORMAC (COLE)**

Carson MacCormac is an actor, writer and singer who began his career at the age of eight performing lead roles in musical theatre before transitioning his focus to film and television projects. Carson is best known for his supporting role, "Brett Breyer" in the hit DC Comics superhero movies Shazam and Shazam 2! Fury of the Gods. Other notable feature credits include Carson's lead role in the gritty independent drama, East of Middle West, now playing on Apple TV and Amazon prime. Winner of multiple audience awards, Carson won the Best Actor Award at the Montreal Independent Film Festival for his performance in the film. Other select feature credits include the indie feature Giant Little Ones, which premiered at TIFF 2018, and opposite Madison Iseman in the critically celebrated Riot Girls. Carson also performed in a noteworthy performance as "Young Dean" in the Netflix/Lionsgate thriller Luckiest Girl Alive starring Mila Kunis. Most recently Carson wrapped the lead role in Where Did The Adults Go?, directed by Academy Award nominee director, Courtney Marsh. Next up Carson plays a lead role in the much anticipated horror film, Clown in a Cornfield for Temple Hill Entertainment, based on the award-winning YA novel of the same name,

Notable television credits include Carson's lead role in the Lifetime movie My Son's Deception, as well as heavily recurring roles for two Netflix series: the first playing Benjamin Locke, in Seasons 2 and 3 of the popular series "Locke and Key", and the second as "Rob" in the

supernatural drama October Faction. Carson also had a recurring role in Big Top Academy, for Pop TV which is in association with the world renowned Cirque du Soleil. Carson is currently shooting a major recurring role on season 2 of the hit Netflix series My Life with the Walter Boys. Carson is an avid reader, loves writing, singing and playing guitar. Carson is also a Grade 8 Royal Conservatory Vocal graduate. A singer/songwriter, he won first place at the 2018 Ontario Artists Festival. An avid athlete, Carson played elite AAA baseball, loves skiing, golfing and playing tennis. Competitive to his core, Carson harbors a love of playing basketball and is an rabid NBA fan. Carson divides his time between Toronto and Los Angeles.

## **VINCENT MULLER (RUST)**

Vincent Muller is a young up and coming Canadian actor based out of Vancouver. His journey began at the age of 14 when he was discovered by an agent during a high school theater production. With a passion for storytelling, Vincent fully committed himself to the craft of acting, studying under various teachers across Canada and the US and reading numerous books on the art of acting.

His career soon took off when when he signed with his new agent, Helen Campbell of 'Webster Talent' in Vancouver booking a recurring guest Star role on the hit Disney show "Gabby Durran & The Unsittables, starring alongside Kylie Cantrall. Vinny has continued to work and can be seen on various network TV shows including "Watson" for CBC starring Morris Chestnut, "Firebug" for Apple TV starring Taron Egerton, "The Irrational" starring Jesse I Martin just and CW's Riverdale just to name a few.

The highlight though has to be working alongside director Eli Craig (Tucker & Dale vs. Evil) & Temple Hill Entertainment (Smile, Twilight Saga) on the horror feature "Clown In A Cornfield" playing the role of "Ruston Vance" What a gift to spend time bringing this character to Life, and working alongside such a talented cast and crew" Can't wait for the world to see this" Vincent recently added "Authentic Management" based in LA/NY to his team and couldn't be happier with how his career is progressing.

## **KEVIN DURAND (ARTHUR HILL)**

Canadian-born Kevin Durand has developed a versatile background, beginning in comedy and Broadway then transitioning into television and film, illustrating his ability to captivate a wide range of audiences. His films have grossed over 2.5 Billion dollars to date.

Durand was nominated for a 2012 Genie Award for his performance in IFC Films' "Citizen Gangster". In 2009, he was nominated for a Saturn Award for his recurring character, Martin Keamy, on the popular series "Lost". Durand stars as 'Proximus Caesar' in the current installment of the wildly popular franchise, "Kingdom of the Planet of the Apes" from Twentieth Century Fox/Disney and director Wes Ball. He also stars in the Universal Pictures horror feature "Abigail" from Scream directors Tyler Gillett & Matt Bettinelli-Olpin. He will next be seen opposite Liam Neeson in the remake of the popular comedy franchise "The Naked Gun" for Paramount Pictures.

Durand was recently seen in the Netflix hit series "Locke & Key" from Carlton Cuse, DC Entertainment's "Swamp Thing," based on the famous comic book, for executive producer James Wan, reprised his role in the hit HBO series "Ballers" opposite Dwayne Johnson; portrayed fan-favorite Vasilij Fet in the hit FX series "The Strain," which was based on the trilogy of novels by

Guillermo del Toro; starred in the NBC comedy “Trial & Error” opposite John Lithgow; and in History Channel’s hit drama “Vikings.” For his performance in the independent thriller “Dark Was The Night” film critic Fred Topel stated, “Durand is an absolutely compelling leading man.” Durand also received rave reviews for his performance in Atom Egoyan’s “Devil’s Knot” opposite Colin Firth and Reese Witherspoon where he portrays John Mark Byers, the father of one of the murdered children in the West Memphis Three case. The film premiered at the 2013 Toronto International Film Festival. Film critic Jason Gorber declared his performance “the standout element of the film, this larger than life character is played to near perfection by Durand.” Before his film career, Durand was voted one of Canada’s funniest new comedians. In addition, he originated the role of Injun Joe in “The Adventures of Tom Sawyer” on Broadway.

Durand is best known for his roles in such films as Ryan Coolger’s “Fruitvale Station” which won both the Grand Jury Prize and Audience Award at the 2013 Sundance Film Festival, Atom Egoyan’s “The Captive” opposite Ryan Reynolds, David Cronenberg’s “Cosmopolis” opposite Robert Pattinson, Screen Gems’ “The Mortal Instrument” and “Resident Evil: Retribution”, IFC Films’ “Citizen Gangster” alongside Scott Speedman, Shawn Levy’s “Real Steel” for Dreamworks opposite Hugh Jackman, Universal’s “Robin Hood” as Little John opposite Russell Crowe’s Robin Hood, James Mangold’s “3:10 to Yuma” with Russell Crowe and Christian Bale, as Fred Dukes aka The Blob in “X-Men Origins: Wolverine” alongside Hugh Jackman, Joe Carnahan’s “Smokin’ Aces” opposite Chris Pine, and Walt Becker’s “Wild Hogs” with John Travolta, Tim Allen and Martin Lawrence.

Durand’s other credits include: Darren Aronofsky’s “Noah” for Paramount, Akiva Goldman’s directorial debut “Winter’s Tale” for Warner Bros., D.J. Caruso’s “I Am Number Four” for Dreamworks, the independent “The Truth” opposite Andy Garcia and Forest Whitaker, Screen Gems’ “Legion” with Paul Bettany, “The Butterfly Effect” opposite Ashton Kutcher and Columbia Pictures’ “Fragments” opposite Forest Whitaker and Dakota Fanning. He was a series regular on “Touching Evil” opposite Bradley Cooper and Vera Farmiga and on the James Cameron hit series “Dark Angel”. Durand made his acting debut alongside Russell Crowe in Jay Roach’s “Mystery Alaska”. He currently resides in Los Angeles.

## **WILL SASSO (SHERIFF DUNNE)**

Will Sasso will star on the upcoming show GEORGIE & MANDY’S FIRST MARRIAGE on CBS, the YOUNG SHELDON spin-off, after heavily recurring on YOUNG SHELDON (CBS). He reprised his recurring role on the third season of ACAPULCO for AppleTV+ and stars in the recently released film DEANER ‘89. Will starred in the feature film THE THROWBACK from director Mario Garcia, opposite Justina Machado. Will guest starred on THE MARVELOUS MRS MAISEL and FBI (CBS). He also appeared in HISTORY OF THE WORLD: PART II (Hulu). Will appeared in DANGEROUS GAME opposite Jon Voight. Will Sasso starred in ABC’s United We Fall opposite Christina Vidal and Jane Curtin. Will starred for five seasons on FOX’s hit sketch comedy series MADtv giving TV viewers a reason to stay up late with characters like the accident-prone handyman "Paul Timberman" and offbeat impressions of Bill Clinton, Kenny Rogers, Arnold Schwarzenegger, Steven Seagal and Randy Newman. Sasso can be seen opposite Steve Carrell and Rose Byrne in Focus Features’s Irresistible, Jon Stewart’s Feature Film directing debut. He can also recently be seen in The Grizzlies, which premiered at the Toronto International Film Festival in 2018, Inside Game opposite Scott Wolf, and Joe Carnahan’s Boss Level opposite Mel Gibson and Frank Grillo. He also played Curly in the Farrelly brothers’ 2012 The Three Stooges.

On the TV side, Sasso can be heard recurring in the animated series *F is for Family* for Netflix and *Harley Quinn* for DC universe. He can also be seen opposite Alison Janney and Anna Faris on CBS's *Mom* as 'Jill's' (Jamie Pressly) boyfriend, 'Andy.' Other TV credits include *Loudermilk*, *Another Period*, *Kevin (Probably) Saves the World*, and *\$#! My Dad Says*.

## ÜBER DIE CREW

### ELI CRAIG – DIRECTOR, WRITER

Eli Craig is an American/Canadian director, writer, and actor who was the director and co-writer for *Clown in a Cornfield*. He is previously known for writing and directing the horror-comedy cult classic, *Tucker and Dale vs Evil*, The Netflix Adam Scott & Evangeline Lilly comedy *Little Evil* and the award winning comedy short, *The Tao of Pong*. Before moving towards writing and directing, he acted in several feature films such as: *Space Cowboys*, *Carrie II: The Rage*, and *Deal of a Lifetime*. He also worked for many years as an Outward Bound instructor and a mountain guide. He currently lives in North Vancouver, Canada with his wife, actor and ex-power-ranger Sasha Craig, his two children, Noah and Colin, and his dog Fluffy.

### CARTER BLANCHARD - WRITER

Originally from Boston, MA, Carter Blanchard sold his feature screenplay "GLIMMER" to Dreamworks Studios in a bidding war that found him meeting with Steven Spielberg the very next day. The project is now in active development with Amblin for a television series at MGM+.

Carter has worked on several major studio projects including "Spy Hunter" for Warner Bros, Mark Millar's "Kindergarten Heroes" and "Independence Day 2" for Fox, where he also adapted Brandon Sanderson's best-selling novel "Steelheart" for Shawn Levy and 21 Laps Entertainment. Most recently, he pre-emptively sold his original sci-fi short story "H.A.V.E.N." to Sony Pictures, which he is adapting.

### DANIEL BEKERMAN – PRODUCER

Daniel Bekerman is the founder of Scythia Films, one of Canada's leading independent production companies with operations in Toronto, Vancouver, Winnipeg and Los Angeles.

Dan's recent projects include *The Apprentice* starring Sebastian Stan, Jeremy Strong, and Maria Bakalova, and directed by Cannes winner Ali Abassi, *I, Object*, directed by Oscar-nominee Andrew Niccol, starring Anna Faris and Karl Urban, *Close to You*, directed by Dominic Savage starring Elliot Page and *Cold Copy* featuring Tracee Ellis-Ross and Bel Powley. Dan also produced Sundance-winner *The Witch* and Viggo Mortensen's directorial debut *Falling*.

Dan served as the Executive Producer on three films that premiered at Sundance Film Festival 2024; including *Love Me*, starring Kristen Stewart and Steven Yeun, *My Old Ass*, written by the award-winning Megan Park, starring Aubrey Plaza and *Winner* featuring Zach Galifianakis and Kathryn Newton. Other EP credits include *The Dead Don't Hurt* directed by and starring Viggo

Mortensen, *A Nice Indian Boy* which premiered at SXSW 2024 and *Ready or Not* with Fox Searchlight Pictures/Vinson Films.

### **NEIL MATHIESON - PRODUCER**

Neil Mathieson is president and founder of Arbitrage Pictures, a Toronto-based production company and service provider with a focus on independent film and a specialty in film finance. Recent credits include; Executive Producer of *The Apprentice*, directed by Ali Abbasi, and Executive Producer of *Matt & Mara*, directed by Kazik Radwanski.

Arbitrage often provides Business Affairs Supervision and Tax Credit Administration services, most recently Sofia Coppola's *Priscilla* (Mubi). Previously, Neil was at Mongrel Media as Manager of International Sales and Business Affairs. There he worked on such award-winning titles as *Menashe* (A24), *The Tale* (HBO), and *Maudie* (Sony Pictures Classics).

Prior to that he worked at Global Incentives administering over \$250M in tax credits on over 50 Films and TV shows. Projects include *The Revenant* (New Regency), *American Hustle* (Annapurna), *Hannibal* TV Series (Gaumont).

Neil is Canadian/American and graduated from The University of Notre Dame. He is currently also an Executive Producer in association with Scythia Films and Good Question Media.

### **MARTY BOWEN – PRODUCER**

Before founding Temple Hill Entertainment in 2006 with Wyck Godfrey, Marty was a partner and agent at United Talent Agency. He has since gone on to produce or executive produce some of the most popular entertainment of recent years, including films such as the *Twilight* Saga, *The Maze Runner* trilogy, *The Fault In Our Stars*, *First Man*, *Fatherhood*, *The Hate U Give*, *Smile*, and *Love, Simon* and most recently, *Smile 2*. His television credits include *Dave*, *The Outsider*, *Revenge*, and *Love, Victor*.

### **WYCK GODFREY – PRODUCER**

Wyck Godfrey is a film and television producer who founded Temple Hill Entertainment with Marty Bowen in 2006. Together, they have produced a number of successful film franchises, notably *The Twilight Saga* and *The Maze Runner* trilogy, as well as *The Fault in Our Stars* and *First Man*. Godfrey was named President of Paramount Motion Picture Group in 2017, where he oversaw the production of films ranging from *Rocketman*, *A Quiet Place*, and *Top Gun: Maverick*. In 2020, Godfrey returned to producing with Temple Hill Entertainment, where he has since produced *Smile*, *Emergency*, and *On the Come Up*. Over his career, his films have grossed over 7 billion dollars in Worldwide box office.

### **ISAAC KLAUSNER – PRODUCER**

Isaac Klausner is the Head of Film at Temple Hill Entertainment, a film and television production company based in Los Angeles & London. Over the past sixteen years at the company, he has produced numerous films and shows across many different genres, ranging from the TWILIGHT

franchise, THE FAULT IN OUR STARS, to FIRST MAN. Isaac's more recent projects include SMILE 2 and TURTLES ALL THE WAY DOWN.

Originally from Washington, D.C., Isaac resides in Los Angeles with his wife and three children.

### **JOHN FISCHER – PRODUCER**

JOHN FISCHER is an Executive Vice President of Development and Production at Temple Hill Entertainment, a company best known for films like The Twilight Saga, The Fault in Our Stars, and The Maze Runner Trilogy. Born in Cincinnati, Ohio, he studied Film and Political Science at Yale before starting his career at Creative Artists Agency and later Heyday Films, where he helped develop Paddington and The Light Between Oceans.

Fischer joined Temple Hill Entertainment in 2016, where he co-produced The Hate U Give, based on the bestselling novel by Angie Thomas. He executive produced Uncle Drew, a feature adaptation of the viral Pepsi spots; an adaptation of Angie Thomas' sophomore novel, On The Come Up, directed by and starring Sanaa Lathan; and We Have A Ghost, directed by Chris Landon and starring Anthony Mackie and David Harbor. He also produced Amazon Studios' Emergency, which was the opening night film at the 2022 Sundance Film Festival where it also won the Screenwriting Prize. Emergency is directed by Carey Williams, written by KD Dávila, and stars Sabrina Carpenter, RJ Cyler, and Donald Elise Watkins. Upcoming producer credits include Bagman for Lionsgate, Clown in a Cornfield directed by Eli Craig, and The Map That Leads To You for Amazon directed by Lasse Hallström.

Fischer lives in Los Angeles with his wife, Alexandria.

### **PARIS KASSIDOKOSTAS-LATSI - PRODUCER**

Paris Kassidokostas-Latsis spent most of his childhood in Greece and attended Kings College in London. After completing his studies, he spent time in Los Angeles, where he partnered on the creation of 1821 Media, which produced such movies as The Box (starring Cameron Diaz), and Jane Got A Gun (starring Natalie Portman). In 2015, Paris initiated the Hercules Film Fund. The Hercules Film Fund brought together European investors to finance the production of Hollywood films, and has so far provided financing for such films as Cannes Film Festival official selection Good Time (directed by the Safdie Brothers and starring Robert Pattinson), and A Simple Favor (directed by Paul Feig and starring Anna Kendrick and Blake Lively). Paris has produced or executive produced Joe Bell (Mark Wahlberg, dir. Reinaldo Marcus Green), Arkansas (Vince Vaughn, John Malkovich, Liam Hemsworth, dir. Clark Duke), Chaos Walking (Daisy Ridley, Tom Holland, dir. Doug Liman), Port Authority, which screened in Un Certain Regard at Cannes Film Festival 2019 (Leyna Bloom, dir. Danielle Lessovitz, EP Martin Scorsese), and Daddio (written and directed by Christy Hall, starring Dakota Johnson and Sean Penn). Paris has also produced or executive produced the upcoming films Madame Luna (directed by Daniel Espinosa), and Americana (directed by Tony Tost, starring Halsey and Sydney Sweeney).

### **TERRY DOUGAS – PRODUCER**

Terry Douglas was born in Vancouver, British Columbia to Greek parents. When he was four years old, his parents left Canada and moved back to Greece, where Terry was raised in the city of

Volos. Terry returned to Vancouver to attend college, then moved to Los Angeles to complete his education at the UCLA Extension Film and Television Program. At the age of just 23, he produced his first movie, *The Mesmerist*. The film was released in the United States in 2002 and distributed worldwide. Terry created 1821 Studios in Vancouver, and Rhea Films in Los Angeles to produce film and TV. He now resides in both Vancouver and Los Angeles. Terry has produced or executive produced many movies, including *American Made* (directed by Doug Liman; starring Tom Cruise), *Palmer* (starring Justin Timberlake) for AppleTV+, *The Spy Who Dumped Me* (starring Mila Kunis and Kate McKinnon), *A Simple Favor* (starring Blake Lively and Anna Kendrick), *Daddio* (written and directed by Christy Hall, starring Sean Penn), and Golden-Globe-nominated *Grandma* with Lily Tomlin and *Swing Vote* with Kevin Costner. Upcoming films include *Madame Luna* (directed by Daniel Espinosa), and *Americana* (directed by Tony Tost, starring Halsey and Sydney Sweeney). Terry also partnered with the late Stan Lee to form Stan Lee's Kids Universe, a company that focuses on content for children and families.

### **CARRIE WILKINS - CO-PRODUCER, UPM**

The last 30 years of entrepreneurship in various industries have provided Carrie with a deep understanding of effectively improving business operations to positively impact growth and profit, while creating a positive and empowering workplace culture. She joined the Manitoba film industry in 2017, leaving her career working with multi-generational business families to join the DGC and work full-time in film/tv production.

Carrie has quickly risen through the production ranks, applying her financial and entrepreneurial experience to the business of film working as a Producer, Line Producer and Unit Production Manager. She has a reputation as an innovative leader in her community.

### **JEAN-LUC DE FANTI - EXECUTIVE PRODUCER**

Mr. De Fanti is an entertainment industry executive and producer with more than 30 years of experience in motion picture financing and production. Over the last 17 years, he directly sourced and supervised more than \$470 million of equity investments in motion picture and television financing. Mr. De Fanti currently serves as Managing Partner of Rhea Films, the advisory and production entity of the Hercules Film Fund, a Luxembourg-based media content financing venture founded by Paris Kassidokostas-Latsis and Terry Douglas. Hercules has invested in more than 25 pictures, including the 2017 Universal film "*American Made*", starring Tom Cruise, "*Good Time*" directed by the Safdie Brothers, which competed in the official selection at the 70th Cannes Film Festival, the Netflix original film "*Bruised*" starring and directed by Halle Berry, and "*Daddio*" starring Sean Penn and Dakota Johnson who also produced it. Mr. De Fanti also founded and ran Hemisphere Media Capital a diversified film financing fund, in partnership with media companies Toho-Towa and Kadokawa of Japan, and Lotte Cultureworks of Korea. Hemisphere invests in global tentpole motion pictures as a studio co-financier, including "*The Smurfs*" and "*The Smurfs 2*" with Sony, "*The Adventures of Tintin*" directed by Steven Spielberg and produced by Peter Jackson, "*World War Z*" starring Brad Pitt with Paramount, "*MIB3*" and "*Men in Black: International*" with Sony. Prior to Hemisphere, Mr. De Fanti created Winchester Capital Management with senior media executive and investor Jeff Sagansky. Winchester has financed or invested in several films including "*The Men Who Stare at Goats*" starring George Clooney, "*The Private Lives of Pippa Lee*" starring Robin Wright, Blake Lively and Keanu Reeves, and Senator Films' acquisition of "*The King Speech*" and "*Intouchables*". Winchester also fully



financed Season 3 of the original TNT drama “Leverage” produced by Electric Entertainment. Mr. De Fanti started his career at Sony Pictures Entertainment in the business development and later production side of the motion picture group. He is a graduate from CentraleSupélec, M.I.T. and Harvard Business School. Mr. De Fanti serves as a Trustee of the International School of Los Angeles and on the board of Maya Cinema North America, Inc., a Minority owned theatrical exhibition company. He lives in Los Angeles, CA with wife Carolyn and daughter Nathalie.

### **SABRINA PITRE - EDITOR**

SABRINA PITRE is a multiple award-winning Editor with over 15 years of experience spanning a wide variety of genres in film and television. Armed with a personable and collaborative spirit, she has formed many professional relationships over the years with a number of talented industry creators. Some of her more recent work includes shows like *Snowpiercer* (starring Sean Bean, Jennifer Connelly, and Daveed Diggs), and the limited series *Under the Bridge* (starring Riley Keough, and Lily Gladstone). After wrapping on an amazing experience working with Director Eli Craig (*Tucker and Dale vs. Evil*) on his latest indie feature *Clown In a Cornfield*, she is now currently cutting the next instalment of *Final Destination* for New Line.

Outside of editing, Sabrina holds a second career as a voice actor for cartoons, starring most recently as a lead in *Lego Ninjago: Dragons Rising*.

### **BRIAN PEARSON – CINEMATOGRAPHER**

Brian Pearson, ASC is a prominent cinematographer based in Los Angeles, renowned for his versatility and artistic vision across a diverse range of genres, including feature films, television, and commercials. Pearson began his career in the film industry as a camera assistant, where he gained invaluable experience working on various projects. This early exposure helped him develop a strong technical foundation and an appreciation for the collaborative nature of filmmaking.

After purchasing his own camera package, Pearson started to carve out his niche by shooting short films, music videos, and low-budget features. His dedication and creativity quickly propelled him into a full-time cinematography career, allowing him to take on an array of projects that showcased his unique talent. His extensive experience spans high-profile feature films, including *Renegades*, *Into the Storm*, *Insidious: Chapter 3*, *Final Destination V*, *Step Up: All In*, *Reasonable Doubt*, *Drive Angry*, and *My Bloody Valentine*.

In his role as a cinematographer, Pearson is known for his ability to craft visually compelling narratives. He often collaborates with directors Patrick Lussier and Steven Quale, creating striking visuals that enhance the emotional and thematic elements of their films. His work on *Insidious: Chapter 3* exemplifies this; he employed techniques such as controlled lighting, deep shadows, and carefully chosen color palettes to amplify the eerie and unsettling atmosphere of the story. Pearson has mentioned his

fascination with classic films, drawing inspiration from the works of David Fincher and Stanley Kubrick, which he integrates into his cinematographic style.

In addition to his feature film work, Pearson has made significant contributions to television and streaming productions, including *From Scratch*, *SEE*, *Away*, and *Tracker*. Each of these projects highlights his adaptability to different storytelling styles, whether it's the character-driven narratives of drama or the expansive world-building of science fiction. His visual storytelling is

further enriched by his keen understanding of lighting and composition, allowing him to create dynamic images that resonate with audiences.

Pearson is also adept at overseeing cinematography for second unit action sequences. His expertise is evident in major productions such as Transformers 7, Seventh Son, I Am Legend, Underworld: Evolution, and Hot Tub Time Machine. He has also contributed to additional action scenes in films like Total Recall and I, Robot, where he employs a meticulous approach to visual continuity and pacing, ensuring that action sequences align seamlessly with the overall aesthetic of the film.

His work has not gone unnoticed as Pearson became a member of the American Society of Cinematographers in 2014, a testament to his technical skills and artistic contributions to the industry. He continues to work on diverse projects, pushing the boundaries of visual storytelling while collaborating with filmmakers to bring their visions to life. His passion for the craft, combined with a deep understanding of cinematic language, allows him to create visually striking and emotionally engaging stories.

## **BRIAN KANE - PRODUCTION DESIGNER**

As an early adopter of the newest film design tools and techniques, Brian has had a diverse working experience in both traditional and digital design. This skill combined with his real world design experience and his passion for travel and foreign culture has led to his current diverse success.

Born and raised in Toronto, Canada, Brian was always involved in the world of fine arts. He spent his childhood pursuing different artistic mediums that eventually led him to Fine Arts, fashion and travel. It was during his travels in Europe and the Middle East that he discovered a love of film, finding work on multiple film and television productions during his time abroad. Upon returning to Toronto, Brian started his first design company, focusing on window display and retail merchandising.

For the past 38 years, Brian has been fortunate to collaborate with a diverse range of Directors, Designers and producers, working on a wide range of projects. His dedication to art and design has led to much commercial and creative success.

Brian has received numerous design accolades. He has won both Emmy and Leo awards for Best Production Design on RL. Stines Monsterville Cabinet of Souls, an Art Directors Guild award for Best Production Design for Battlestar Galactica: Blood and Chrome, A Directors Guild award for best art direction on a limited series for Essex County, A Directors Guild nomination for Yellowjackets and a Best Art Direction award at the Canadian Music Video Awards for Moist's "Push video .

## **LAURA DELUCA - COSTUME DESIGNER**

Laura DeLuca is an award-winning Costume Designer. She grew up in Winnipeg, Canada. Her interest in fashion started at a young age and naturally led her to fashion school. From there, she followed her love of film and quickly found her calling in costume design, working through every role in the department until she became Head Costume Designer. Highlights of her most recent

projects include popular romantic hit, *The Magic of Lemon Drops* (2024); horror classic, *Clown in a Cornfield* (2023); suspense thrillers, *Missing and Alone* (2022) and *A Secret to Keep* (2020); Universal blockbuster, *Violent Night* (2022). This movie earned Laura the CAFTCAD (Canadian Alliance of Film and Television Costume Arts and Design) award for best original costume in a contemporary movie. A talented artist and painter, Laura loves the challenge of designing original, iconic and memorable costumes that makes the story and the characters come alive on the big screen.

## **BRANDON ROBERTS & MARCUS TRUMPP - COMPOSERS**

Emmy Award winning composer Brandon Roberts' music can be heard all over the scoring world today. From the Academy Award winning documentary *Free Solo*, to the pulsing action of *World War Z* and *Logan*, to the surreal reimagining of Jordan Peele's *Twilight Zone* and the horror of Eli Roth's *Thanksgiving*. Upon graduating from the USC Scoring for Motion Pictures & Television program, Brandon began composing for films, television and albums in a wide range of styles. Projects include such large-scale feature films as *A Quiet Place (I and II)*, *Logan*, *Chaos Walking*, and *World War Z*. In addition, he has composed for several independent features including: *The Woman In Black (I and II)*, *Warm Bodies*, *The Giver*, and *Unbroken: Path To Redemption*. Brandon's music can be found in acclaimed television shows as well, including *Battlestar Galactica, V*, AMC's Revolutionary War spy drama, *TURN: Washington's Spies*, and Freeform's *Motherland: Fort Salem*. Brandon's recent co-scores with frequent collaborator Marco Beltrami include Jordan Peele's CBS All Access reboot of *The Twilight Zone*, the Fox horror feature *Underwater* starring Kristen Stewart, and the Focus Features political documentary *The Way I See It* which earned a People's Choice Award for best documentary score. The popular summer Netflix horror trilogy, *Fear Street*, featured a co-score with Beltrami (*Fear Street: Part 2*) as well as additional music in Pt1 and Pt3. Brandon's other recent scores include additional music on the Paramount feature *Tom Clancy's: Without Remorse*, starring Michael B. Jordan and New Line Cinema's, *The Nun II*. Most recently, Brandon co-scored AMC's mind-bending sci-fi series, *Pantheon*, Paramount Pictures' prequel *Pet Sematary: Bloodlines*, MGM's true-story plane drama, *On A Wing And A Prayer*, and *Land of Bad* starring Russell Crowe and Liam Hemsworth. Brandon developed his musical interests at a young age earning awards from Clint Eastwood and The Monterey Jazz Festival. He continued his musical studies at the renowned Scoring for Motion Pictures & Television graduate program where he studied with industry greats including Elmer Bernstein and Christopher Young. Brandon resides in Tarzana, CA and is a dual-citizen of the United States & Canada

From subtle yet suspenseful melodies in *The Woman in Black* and *Hollow Man 2* to action-packed movie scores such as *Northmen: A Viking Saga* and *Love & Monsters*, film composer Marcus Trumpp has shown he knows how to sweep an audience musically off its feet. Over the past two decades, Trumpp has written, orchestrated and recorded music for film, television, commercials and multimedia in the US, Germany, England, China and France, where he was nominated for a Cesar Award for his score to the gangster epic, *Mesrine*. A classically trained musician from Stuttgart, Germany, Trumpp's scores combine the richness of the Old World with the restless energy of his adopted homeland in the New World.

Since his arrival in Hollywood in 1998, Trumpp has collaborated on a broad range of projects. These include such box office hits as *Venom 2: Let there be Carnage*, 2012, *Logan*, *World War Z*, *Fear Street: 1666*, *Renfield*, and *Plane*; as well as independent work such as *Vikaren*, *The Drop*, and *The Emperor of Paris*. Most

recently, he scored the action feature *Due Justice* directed by Javier Reyna.

Trumpp grew up in a music loving family in Germany. His grandfather, an opera singer, inspired him to learn to play the piano at the age of five. Always interested in film, Marcus loved cartoons as a kid and actually made his first stop-motion 8mm film on his parents' dinner table when he was only seven years old. But it was not until he saw *The Neverending Story* that Marcus discovered the magic of film music and its emotional impact on the audience. He instantly fell in love with the works of Ennio Morricone, Jerry Goldsmith and John Williams, and devoted all of his time to studying the art of composition and orchestration. In 1993, Trumpp graduated from high school in Germany and wrote the musical *Metropol*, which was performed in Stuttgart and received much critical acclaim. His career in composing music for film began in 1994 when he wrote the score for the award-winning German picture *My Grandfather and The Man in the Moon*. In 1998, Trumpp attended the Scoring for Motion Pictures and Television Program at the University of Southern California, where he received training from such film music luminaries as Elmer Bernstein, David Raksin, and Leonard Rosenman. Upon completion, the American Society of Composers and Publishers selected Trumpp to attend its Film Scoring Workshop, which made one of his biggest dreams come true – To work with the Hollywood Studio Symphony.

Since then, Trumpp continued to collaborate with some of the world's most outstanding musicians, composers and orchestrators. He currently resides in Los Angeles, California.

# **CLOWN IN A CORNFIELD**

Directed by  
ELI CRAIG

Screenplay by  
CARTER BLANCHARD  
And  
ELI CRAIG

Based Upon the Novel by  
ADAM CESARE

Produced by  
MARTY BOWEN  
WYCK GODFREY

Produced by  
ISAAC KLAUSNER  
JOHN FISCHER

Produced by  
PARIS KASSIDOKOSTAS-LATSIS  
TERRY DOUGAS

Executive Producer  
JEAN-LUC DE FANTI

Executive Producers  
MAX WORK  
KOSTAS TSOUKALAS

Executive Producers  
PETE HARRIS  
GEORGE BERMAN

Executive Producers  
DANIEL BEKERMAN  
MYRON JOHN TATARYN  
CARTER BLANCHARD

Executive Producers  
DAVE BISHOP  
GEORGE HAMILTON

Co-Producers  
NEIL MATHIESON  
CARRIE WILKINS

Cinematographer

BRIAN PEARSON, A.S.C.

Production Designer  
BRIAN KANE

Edited by  
SABRINA PITRE, CCE

Costume Designer  
LAURA DeLUCA

Music by  
BRANDON ROBERTS  
and  
MARCUS TRUMPP

CLOWN IN A CORNFIELD

KATIE DOUGLAS  
AARON ABRAMS  
CARSON MacCORMAC  
VINCENT MULLER  
with KEVIN DURAND  
and WILL SASSO

Casting by  
JIM HEBER

Unit Production Manager Carrie Wilkins

First Assistant Director Douglas Mitchell  
Second Assistant Director Cody McCullough

### **CAST**

Quinn	KATIE DOUGLAS
Dr. Glenn Maybrook	AARON ABRAMS
Cole	CARSON MacCORMAC
Rust	VINCENT MULLER
Arthur Hill	KEVIN DURAND
Sheriff Dunne	WILL SASSO
Janet	CASSANDRA POTENZA
Ronnie	VERITY MARKS
Tucker	AYO SOLANKE
Matt	ALEXANDRE MARTIN DEAKIN
Crystal Hill	CATHERINE WREFORD
Trudy	

Otis DAINA LEITOLD  
DJ JEAN-JACQUES JAVIER  
Animal Control Officer NOAH CRAIG  
Matt HEATH VERMETTE  
Mr. Vern BRADLEY SAWATZKY  
Tyler JEFF STROME  
Jessica DYLAN McEWAN  
Daryl KAITLYN BACON  
Pitchfork Frendo BLAKE TAYLOR  
Ginger ANDERS STROME  
Frendos SAMANTHA HUTCHINGS  
ROBERT BORGES  
BJ VEROT  
DARREN ROSS  
KRYSTLE SNOW  
ALAN CASTANAGA

Stunt Coordinators BJ VEROT  
RICK SKENE

#### Stunts

ROBERT BORGES SAM ROBINSON  
FINN McCAGER HIGGINS JAKE KENNERD  
RAWLEIGH CLEMENTS-WILLIS BJ VEROT  
ALAN CASTANAGA ANDERS STROME  
RICHARD THOMAS LOUIS STEVENS  
SHANNON GUILÉ TRISTAN CARLUCCI  
CHRISTOPHER MacMILLAN JEFF STROME  
RICK SKENE KRISTEN SAWATZKY  
JOSHUA SARNA JACQUELINE LOEWEN

#### Crew

Line Producer ELLEN RUTTER  
Production Supervisor DANIEL BEKERMAN  
Post Production Producer KERRY McDOWALL  
Associate Producers ASHLEY RENDERS  
STEVE AYALA  
Art Directors JORDAN BENT  
ROBERT K. LAURIE  
Set Designer VINCENT TANG  
Art Department Coordinator KATIE MAN  
Art Department Assistant LAURA SOUTER

Graphic Artist	GARY BARRINGER
Storyboard Artist	MARCUS ENDEAN
Set Decorator	SARAH McCUDDEN
Assistant Set Decorator	MATTHEW HOLM
Set Buyer	KATIE SLESSOR
Lead Dresser	LINDSEY BART
Set Dressers	STEVE BENSON REMI VERFAILLIE GREG WARKENTIN ALAINA WALDNER
On-Set Dresser	JAMES B. SMITH
A Camera Operator	MATT SCHWEEN, SOC
B Camera Operator	MARCUS JAMES
A Camera First Assistant Photographer	CALEY GIBSON
B Camera First Assistant Photographer	JEFF HAMMERBACK
A Second Assistant Photographer	JUAN MANUEL PANELLI
B Second Assistant Photographer	CHAD SIMON
Camera Trainee	DILLON PROULX
Digital Imaging Technician	MARK ALLAN
Still Photographer	SHAUNA TOWNLEY
Script Supervisor	PUNEET CHAWLA
Production Sound Mixer	RUSS DYCK
Boom Operators	SACHA ROSEN DONALD MENSAH
Chief Lighting Technician	JOHN CLARKE
Assistant Chief Lighting Technician	MARK COUKE
Lead Electrician	NICOLAS PHILLIPS
Electricians	GREG WOOD MARC GAGNON
Generator Operator	BEN OYAT
Lighting Console Programmer	AMI BUHLER
Chief Rigging Electrician	JEREMIAH MILMINE
Assistant Chief Rigging Electrician	JULIAN SARAY
First Company Grip	CONROY FINNIGAN
Second Company Grip	PAUL SKIRZYK
Dolly Grip Operators	CRAIG LEATHERDALE VINCE SYPOSH
Lead Grip	ERIC SAKENDU
Grips	WILLIAM FINNIGAN RAFAELITO CABRAL
First Company Rigging Grip	PAUL McWHINNEY
Second Company Rigging Grip	SHAWN MacTAVISH
Special Effects Coordinator	CASEY MARKUS



Special Effects Foreperson	JASON WILKINS
Special Effects Technician	SCOT NIESSEN
Special Effects Assistant Technician	JACQUES DIACK
Special Effects Rigger	JULIAN SARAY
Special Effects Lead Fabricator	MARC T. REICHEL
Location Manager	STEVE WATSON
Off Set Assistant Location Managers	MEGHAN HIGGINS PHOEBE CHARD
On Set Assistant Location Manager	ROBBIE ROUSSEAU
Trainee Assistant Location Manager	CHRIS HAACKE
Location Production Assistants	KIERRA THOMPSON LUKE VICKELL ANDRE TOUCHETTE CRYSTAL STARYK
Property Master	ALEXIS LABRA
Off-Set Assistant Property Master	SKYE ROLICK
On-Set Assistant Property Master	CODY RUMINSKI
Property Builder	RAYMOND PETERSON
Props	BERHE GEBRIHET
Armorer	DEREK DECKER
Assistant Costume Designer	SAVANNAH JENSEN
Costume Supervisor	CASEY DOWNES
Costume On-Set Supervisor	KELTIE YOUNG
Truck Costumer	AMANDA ISAAK
Background Costume Coordinator	TESS FURTADO
Head Dyer / Breakdown Artist	GRANT MacDONALD
Costume Buyer	TESS GEBEL
Costume Builder	CLAIRE SPARLING
Sewer	TESS PALLISTER
Costume Production Assistants	KADE HARE KIARA DeLUCA
Head of Makeup Department	DOUG MORROW
Key Makeup	KRISTY GREIG
Head of Hair Department	PINA ROBINSON
First Assistant Hair	ZINKA TUMINSKI
Head Office Manager	MYRON JOHN TATARYN
Production Coordinator	AGNIJA OZOLINA
Assistant Production Coordinator	BRANDON NACIONALES
Assistant Production Managers	RENATA WASYLKEWYCZ BOESEYA PETRA
Office Production Assistants	CHRIS SIGURDSON GRIFFIN O'BRIEN-MORAN
Intimacy Coordinators	ANDREA DEL CAMPO SAMANTHA HUTCHINGS

Production Controller NEIL MATHIESON  
Production Controller NEIL MATHIESON  
Production Accountant RICK LOFTSON  
First Assistant Accountant NICOLE DOLOVICH  
First Assistant Payroll Accountant MELISSA PAJAK  
Second Assistant Accountant CAROL WENAUS

Assistant to Mr. Craig KRISTIN CARLOW  
Assistant to Mr. Bowen LUKE TRESTER  
Assistant to Mr. Fischer EVELYN ELGART  
Assistants to Mr. Kassidokostas-Latsis ANNA KALOU  
NICOLAS SCOOSI  
Assistant to Mr. Douglas ANNE McELROY  
Assistant to Mr. Bekerman KAYLYN JUNG

Construction Coordinator BRIAN SMITH  
Head Carpenter CHRIS HELLESOE  
Lead Carpenter GEORGE GUGINS  
Scenic Carpenter SETH JOHANNESSEN  
Carpenter PETER ROCKE

Key Greens COREY TICKNOR  
Lead Greens MACKENZIE FEDORUK  
Greens Best Person KADIN GRAY  
On-Set Greensperson SIYEE MAN

Key Scenic Artist PAUL ZACHARIAS  
Paint Foreperson JESSE MURRAY  
Scenic Artists ALEX STEARNS  
ELLEN FRIESEN

Transportation Coordinator MARK DANN  
Transportation Captain COREY WALKER  
Drivers MIICHAEL LANDER  
BERNIE MARTINS  
MARK ROBINSON  
GREG MARLOW

Hair Makeup Trailer Operator DEAN CHYZY  
Honeywagon Operator RICHARD SLOBODIAN

Picture Vehicle Coordinator JAY La FRANCE  
Picture Vehicle Assistants MIKE CHIRSKY  
JAYNE KIRSCH

Background Casting HEATHER MADILL  
Background Casting Assistant LIBID ZYLA HARDER

Third Assistant Directors LISA NELSON-FRIES  
CARA DENYER

On-Set Production Assistant	NICK YOGENDRAN
Stand-Ins	PARKER BOHOTCHUK ALEXIS ERICKSON-SLIBODA
PR for Terry Douglas	KCPR KYRILLOS CHIOKTOURIDIS
Key First Aid Craft Service	RAVEN CARRIERE
First Assistant First Aid Craft Service	CAM CORDOVIZ
Second Assistant First Aid Craft Service	JODY THORBURN
Set Medic	PRESTON SHAMAN
Security Coordinator	ROBERT LAGROU
Security Captain	CLAYTON BECK
Sanitization Officer	MAGGIE GRENIER
Head Chef	KRISTA SALCHERT
Sous Chef	CARL C. SCOTT
Assistant Chefs	DERRICK HEATON KARLA JANE MARKHAM

### **POST PRODUCTION**

First Assistant Editor / Additional Editor	JASON F. VOSS
First Assistant Editor	NATASHA GENT
On-Set Visual Effects Supervisor	LIAM KARP
Post Production Accountant	EMMA CHAO
Music Editor	EIMEAR MacCARRICK
Music Supervisor	TIFFANY SU
Music Clearance	AMANDA CLEMENS
Score Produced by	BRANDON ROBERTS MARCUS TRUMPP
Additional Music / Score Coordinator	ANDREW LEMBO
Scoring Mixer	TYSON LOZENSKY
Cello and Guitars	KAFHAUS
Audio Post Production by <b>SHARPE SOUND STUDIOS</b>	
Supervising Sound Editor	SANDRA PORTMAN AMPS MPSE
Re-Recording Mixers	ROB COXFORD DANIEL CARDONA

Sound Designer NOLAN McNAUGHTON MPSE

Sound Effects Editor CRAIG GEORGE  
Background Sound Effects Editor JAY CHEETHAM

Dialogue & ADR Editor ERIC MOUAWAD MPSE  
Assistant Dialogue Editor JOSELYN HERNANDEZ  
Group ADR Editors KATRINA CASTILLOU  
FRANCISCO FRIAL

Sharpe Sound Studios Manager MICHELE MacINNES  
Sharpe Sound Studios IT Manager DARRYL ISAACS

Loop Group READY, WILLING & ABELL CASTING INC.  
Loop Group Supervisor ALISTAIR ABELL  
Loop Group Recording Mixer KATRINA CASTILLOU

Foley by BIG FOOT FOLEY  
Foley Artist DIANE SCHIMPL  
Foley Recording Engineer DANIEL BATE  
Foley Editor DARIO DiSANTO MPSE

#### ADR Mixers

Wanted! Sound BRIAN GALLANT  
CHRIS JAMES MA  
Outloud Audio RODRIGO GALVÁN  
SIMON SAMPATH-KUMAR  
JORDAN KING  
Frank Digital KEIRAN SEMPLE  
Sharpe Sound Studios FRANCISCO FRIAL

#### Visual Effects by **URBAN PRAIRIE POST PRODUCTION**

Visual Effects Supervisor DARREN WALL  
Visual Effects Producer HELENA FLEGER  
Visual Effects Production Manager JESSICA BRANSCOMBE  
2D Lead Artist ARYAN SEHGAL  
Compositors YULIIA HUTORCHUK  
JUSTIN GULENCHYN  
ANDREW ROSHKA  
CHRIS ROGOSKI  
ETHAN MEINERT  
DENISE MAITAN  
BRANDON LETKEMAN  
3D Lead Artist BRETT McLAUGHLIN  
3D Artist ANDREW DEGRYSE

Dailies Services Provided by  
**URBAN PRAIRIE POST PRODUCTION**

Manager of Operations JESSICA BRANSCOMBE  
Project Manager ALEX McLELLAN  
Dailies Supervisor MAC PEPLER  
Dailies Technician NATHAN FLORES

Post Production Services Provided by  
**ELEMENTAL POST**

Finishing Colorist DAVID TOMIAK  
Finishing Editors TOM MALENICA  
NATASHA NAIR  
Finishing Supervisor MATT DRAKE  
DI Producer MELISSA ZIEFFLIE

Main Title Designed by  
**ERWIN CHIONG**

Production Financing Provided by MUFGBANK, LTD.  
SCOTT C. SCRIMAGER  
KEVIN JESSUP

Legal Counsel to MUFGBank, Ltd. BABOK & ROBINSON, LLP  
BARRY S. BABOK  
JIM ROBINSON  
JOHN MITCHELL MORRIS  
BIANCA RECTOR  
ARDEN WILLIAMS

Completion Guaranty Provided by FILM FINANCES CANADA LTD.  
Outside Hercules Film Fund/Rhea Films  
Business and Legal Affairs Production Counsel DAVID BOYLE

Legal Counsel (Canada) TAYLOR RAFFANTI  
GOLDENBERG & CO. P.C.  
DANIEL GOLDENBERG  
BEN COWLEY  
OLIVIA DANYLCHUK

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**"What Do I Owe"**

Written by Michael John Barnicle and Mark De Rosa  
Performed by Dummy  
Courtesy of Pravda Records  
By arrangement with Groove Garden

**"Break Down"**

Written by Owen Chaim  
Courtesy of APM Music, LLC.

**"If You Don't Want Me"**

Written by Bobby Carmichael  
Courtesy of BMG Production Music

**"Good Friends"**

Written by Black Roses, XST, Xsn  
Courtesy of BMG Production Music

**"Washington Post"**

Written by Frank Erickson  
Courtesy of BMG Production Music

**"Bye Bye"**

Written by Beatrice Lewis,  
Claire Sachiko Nakazawa, Mieh Stella Nakazawa,  
Antonio Rosselli Del Turco and Angus Jack B Stuart  
Performed by Haiku Hands and Ribongia  
Courtesy of Spinning Top Records

**"It's Not About You"**

Written by Beatrice Lewis, Claire Nakazawa,  
Joel Ma and Angus Stuart  
Performed by Haiku Hands  
Courtesy of Mad Decent Protocol, LLC

**"I Ain't No Joke"**

Written by Eric Barrier and William Griffin  
Performed by Eric B. and Rakim  
Courtesy of UMG Recordings, Inc.

**"Get Out of the Way"**

Written by Ryan Lee Guldemond  
Performed by Mother Mother  
Courtesy of Mother Mother Music Inc.,  
Under exclusive license to Universal Music Canada Inc.

**"High Life"**

Written by Jared Wells,  
Quinten John Coblenz and Joshua Williams  
Performed by SONNY OH!  
Courtesy of Mutiny Recordings

**"If I Look Fine"**

Written by Zach Alwin Pagter  
Performed by Roet

**"Bach Prelude No 1 in C Major BWV 846 Standard Version"**

Written by Johann Sebastian Bach,  
Arranged by Eric Artz  
Courtesy of BMG Production Music

**"A Thousand Little Fires (Hyper Edit)"**

Written by Antonio De Giovanni  
Performed by Anthony Lazaro  
Courtesy of Anthony Lazaro

**"How U Feelin"**

Written by Etienne Nkum Abui Kabwasa Green,  
Luis Javier Najera Jr., Benjamin Charlot,  
and Carlos Elias  
Performed by Kabwasa  
Courtesy of SILO Music

**"Wicked and Weird"**

Written by Charles Austin, Graeme Campbell and Richard Terfry  
Performed by Buck 65  
Courtesy of Warner Music Canada  
By arrangement with Warner Music Group Film & TV Licensing

**"Comin' In Hot"**

Written by Stefan Adam Litrownik and Kali Janette Arnott  
Performed by LiTTiE and Kali J  
Courtesy of Venice Music on behalf of Head Bitch

**"Keep It Up"**

Written by Ali Fox and Scott Verrill  
Performed by Good Neighbours  
Courtesy of Friendly Faces Records Limited,  
Under exclusive license to Universal Music Operations Limited

**"Heavyweight"**

Written by Dominic Howard and Eliza Legzdina  
Performed by Ruckspin x Eliza Legzdina  
Courtesy of Ninja Tune Ltd.

**"The Force"**

Written by Glenn Herweijer, Ben Sumner and Nicholas  
Michael Hill  
Courtesy of APM Music, LLC.

**"Won't Take Me Alive"**

Written by Marc Labelle, John Notto and Justin Smolian  
Performed by Dirty Honey  
Courtesy of Dirt Records

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Special Thanks

SASHA CRAIG JOHN CRAIG  
ALEXANDRIA ORDWAY FISCHER JASON FURUKAWA  
STEPHANIE DAVIS DON STEELE

The Producers Wish To Thank

The Residents of Winnipeg

Manager of Film and Special Events KENNY BOYCE  
Film Liaison for The City of Winnipeg SHELLY ANTHIS

The Staff, Administrators and Residents of the City of Selkirk

The Government of Manitoba, Department of Sport, Culture, Heritage and Tourism

Executive Director, Strategic Policy Branch NICOLE MATIATION  
Acting Film liaison & Programs & Policy PERRY GROSSHANS  
Analyst, Strategy Policy Branch

Shot on location in the Province of Manitoba, Canada  
With the Participation of the Government of Manitoba

With the Participation of the Province of British Columbia Production Services Tax Credit

Produced with film and television tax credit assistance from the Government of Ontario

With the Participation of Canadian Film or Video Production Tax Credit

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# KONTAKTE

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