

CRY_WOLF

Synopsis

In the new teen thriller **Cry_Wolf**, eight unsuspecting high school seniors playing a game of lies come face-to-face with terror and learn that nobody believes a liar...even when they're telling the truth.

After one too many incidents of bad behavior at his last school, Owen Matthews (Julian Morris) arrives at Westlake Prep – where a young woman has recently been found murdered in the dark woods near the boarding school's campus. Owen quickly falls in with the school's unofficial "liars' club," including the beautiful and savvy Dodger (Lindy Booth of *Dawn of the Dead* and *Wrong Turn*) and quick-talking, short-tempered Tom (Jared Padalecki of the new television series *Supernatural*). At Owen's suggestion, his new friends decide to expand their game's reach beyond campus, by spreading an online rumor that a serial killer called "The Wolf" committed the recent murder and is planning to strike again.

The mischievous group's descriptions of "The Wolf's" intended victims are based on the people they know best – each other. Only when the school's journalism teacher, Rich Walker (Jon Bon Jovi), warns the group about the kinds of predators that lurk on the internet does Owen begin to regret sending their falsified story into cyberspace. When the described "victims" suddenly start to disappear, Owen, Dodger, and Tom are no longer able to determine where the lies end and the truth begins. As someone – or something – starts hunting the players themselves, the game turns terrifyingly real.

Rogue Pictures presents A Hypnotic Production. **Cry_Wolf**. Julian Morris, Lindy Booth, Jared Padalecki, and Jon Bon Jovi. Casting by Fern Champion. Music Supervisor, Julianne Jordan. Music by Michael Wandmacher. Costume Designer, Alysia Raycraft. Editor, Seth Lewis Gordon. Production Designer, Martina Buckley. Director of Photography, Romeo Tirone. Co-Executive Producer, Gene Klein. Executive Producers, David Bartis, Doug Liman. Produced by Beau Bauman. Written by Jeff Wadlow & Beau Bauman. Directed by Jeff Wadlow. A Rogue Pictures Release.

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About the Project

Cry_Wolf is co-written and directed by Jeff Wadlow, the winner of the first Chrysler Million Dollar Film Festival competition. Jeff wrote **Cry_Wolf** with the film's producer Beau Bauman. Prior to entering the competition, Jeff and Beau attended the graduate school at the University of Southern California School of Cinema-Television, where they made the short film *The Tower of Babble* (co-written and co-produced with Matt Stuecken, and with [uncredited] narration by Kevin Spacey), which qualified Jeff for the Chrysler contest. After surviving seven months of competition and beating out hundreds of other applicants, Jeff ultimately won the top prize – a million-dollar grant to finance his feature film directorial debut. The competition was produced by Hypnotic (*The Bourne Identity*, *The O.C.*), and jointly sponsored by Chrysler and Universal Studios.

The Chrysler Million Dollar Film Festival consisted of multiple phases, including the creation of two new short films as well as the development and execution of a feature film script.

The first of the two new shorts had to be made as part of the “Extreme Filmmaking” phase of the competition, which found 10 semifinalists casting, shooting, editing, and premiering a film – all within 10 days during the Cannes International Film Festival. In addition, the Chrysler Crossfire and/or PT Cruiser Convertible cars had to make appearances in each short. Jeff's finished project, *Manual Labor*, landed him among the 5 finalists who immediately entered a summer-long “boot camp” monitored by film industry mentors. Jeff counts himself as being fortunate enough to have been overseen by Charlie Lyons and Suzann Ellis of Beacon Pictures (*Air Force One*, *Bring it On*).

While finishing the screenplay with Beau, Jeff had to fashion a pitch with materials for his movie, including casting ideas and a poster. He also had to shoot a presentation piece for the proposed film, featuring dialogue and scenes from the first draft of the script. The completed piece helped sway the judging panel (which included Hypnotic co-founders [and **Cry_Wolf** executive producers] David Bartis and Doug Liman, as well as Chrysler's Freeman Thomas).

For the production of the feature film, the competition sponsors were joined by additional supporters, including AOL Instant Messenger (AIM), Efilm, Panavision, Technicolor, the University of Richmond, and the Virginia Film Office. Universal's Rogue Pictures label took distribution of the film, adding **Cry_Wolf** to its slate of high-quality suspense, action, thriller and urban entertainment features with mainstream appeal and franchise potential.

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Q&A with *Cry_Wolf* filmmakers Jeff Wadlow & Beau Bauman

Q: How did you hatch the *Cry_Wolf* concept together? Were there any specific thriller inspirations?

Jeff Wadlow: Not really; in fact, initially, we were going to adapt a play for the feature film leg of the Chrysler Million Dollar Film Festival competition. But the week we had to submit our idea, the playwright got cold feet and we lost the rights. With the clock ticking, I went out for a run and came up with the idea for a liars' club that incites the wrath of a real killer when they fake an eyewitness report.

Beau Bauman: A recreational liars' club – basically *Fight Club*, with lies.

JW: As opposed to the other contestants, who had at least a draft or a treatment of their scripts already written, Beau and I now had only two weeks to write an entire feature screenplay from scratch.

BB: Jeff wanted to play with the idea of a modern-day retelling of Aesop's "The Boy Who Cried Wolf" fable. Originally, it was set among twentysomethings in L.A. and was called *Living the Lie*.

JW: For the competition, we shot a five-minute presentation piece starring Topher Grace and Estella Warren – which will hopefully be on the *Cry_Wolf* DVD – before pitching to a live audience at the Toronto Film Festival. The contest judges liked it enough to award me the top prize, but then we had to survive the development process.

We were counseled to make the characters younger and take the story out of L.A. Although it took us months to figure out how to make that happen while keeping the core story in place, we soon agreed that it was ultimately the right thing to do – and something we would have probably figured out on our own if we hadn't written the first draft in fourteen days.

BB: Though the execution of the initial screenplay was imperfect, we were still passionate about the idea of telling a story about liars and exploring the themes of truth-and-lies. Doug Liman, who executive-produced *Cry_Wolf*, was the one who suggested setting it in high school. So we wrote new treatments and outlines, and several dozen different drafts...

JW: Although the subsequent rewrite was so different that we felt compelled to change the title to *Cry_Wolf*, the script we shot still retained the seeds of what excited us about the original concept; a movie that mixes film noir conventions with the conventions of

the teen thriller/horror genre to play on preconceived notions of subjectivity and take an audience on a smart and scary ride.

BB: Initially, we tried to do everything we could to distinguish ourselves from the Wes Craven model, but ultimately found ourselves embracing certain established genre conventions because – let’s face it – they work.

But ours is not a typical teen thriller; it’s driven by smarter characters that don’t do obviously stupid things. There are no times when the audience will be yelling at the screen, “You idiot! Don’t open that door. Get out of the house!” We were relentless about asking ourselves, “What would *we* do?” The crew would laugh as Jeff and I had heated arguments about what we would actually do in the unlikely event that we were being chased by a crazed killer.

JW: Even from the trailer, it’s clear that *Cry_Wolf* owes something to *Scream* and *Urban Legend*. It’s important to remember though, that *Scream* came out in 1996 and that cycle of films was part of a much longer evolution of the genre. Our hope is that *Cry_Wolf* will ultimately be seen as a small step in that cycle.

BB: After self-awareness had turned to parody, hardcore slashers made a comeback with films like the remake of *Texas Chainsaw*. In our film, there is zero campiness, no winking or nodding. However, our characters have certainly seen all of those movies. In the writing process, Jeff and I talked about what the key elements were for an iconic killer, much like Owen and Dodger do in the movie. We wanted to create something that fans could emulate for Halloween, and “The Wolf’s” wardrobe is something anybody can buy anywhere – orange ski mask and camouflage jacket.

JW: When we set out to make our movie, we tried to identify genre conventions we liked – and the ones that had grown stale. As the script evolved, we tried to figure out ways to incorporate our favorites while also flipping clichés on their head. We were also really inspired and influenced by a pre-existing party game called Mafia.

BB: Our editor and associate producer Seth Gordon first introduced us to it, and we soon learned that there is a real underground subculture of people who play this game obsessively. We adapted it for our film because it was a game that rewarded lying and worked really well as a thematic metaphor for the story.

Q: You have some surprises layered into the storytelling. How did you work them in; did you start with them and then write around them?

JW: Some of the surprises were reverse-engineered. We did this by figuring out where we wanted to be at a certain point in the script, and then plotting it out backwards from there. But other plot twists came about while we were trying to take the script in one direction, only to realize that it made a lot more sense to go in the other. No matter how we arrived at a surprise in the story, we were always meticulous about making sure it would hold up if you watched the film a second time. Nobody likes a cheater.

Q: How did you come to cast your lead actors?

JW: It was important to us that we have actors who looked like they were in high school, as we all felt that the 29-year-old actor playing a 12th-grader was a big reason why the teen thriller had grown a little stale. We saw literally hundreds of actors over a two-month period of casting the film, and our casting director Fern Champion saw even more than we did.

BB: Fern discovered Cameron Diaz and cast her in *The Mask*; she also cast *Beverly Hills 90210* and several *Friday the 13th* movies – hence, she’s familiar with the teen genre as well as making discoveries. So we thought it was ambitious, but not totally unreasonable, to give her the mandate of finding an ensemble of kids who one day people will be astonished to realize that they all once starred in the same movie.

JW: For the main character of Owen Matthews, we were looking for someone unique. Owen is supposed to be savvy but also possesses a tendency for getting into trouble.

BB: He *is* the boy who cries wolf. So he had to have a boyish mischievousness to him.

JW: Almost every actor we saw was either too tough or too vulnerable, and we needed a balance of both. I was also looking for someone with experience, since Owen is onscreen for well over 90% of *Cry_Wolf*.

BB: He’s the audience’s surrogate. The actor playing Owen had to have the chops to carry the movie on his back. We looked for months.

JW: As soon as Julian Morris walked in the door, we knew we had our guy. From his experience in the Royal Shakespeare Company to his James Dean-like qualities, we could not have asked for a better Owen Matthews.

BB: Even though Julian can don a flawless American accent, we thought his natural accent would help the character be perceived as even more of an outsider, and of course it’s also appealing to women. Those are the moments when casting is really exciting; as a writer, it’s the first time you’re seeing and hearing the words and the character come to life.

JW: I saw tape on Jared Padalecki from *Gilmore Girls* very early on, when we were looking for our Owen. I honestly thought he was way too funny to play Owen, who is more serious. Fern told me I was crazy because he is on his way to becoming a huge star and that we’d be lucky to have him, but I stood my ground. After his manager told us that we had hurt Jared’s feelings because we were seeing every other actor in town – which may or may not be true – I agreed to read him for Tom. Well, Fern was right; he knocked it out of the park at the audition.

BB: We thought Jared’s stature and humor would work for Tom, and his classic good looks would be emblematic of the blueblood traditions at Westlake.

JW: It was that seamless mix of the class clown with the school jock that not only made Jared perfect for the role of Tom – he made Tom a better role.

BB: He was the first actor we cast.

JW: We probably read more actors for the role of Dodger than all the others combined. We needed to find a young woman charismatic enough to lead an elite boarding school’s cleverest clique, yet still accessible enough to fall hard for the new kid. After an exhaustive search in both L.A. and N.Y., we actually gave up.

BB: We even looked at pop stars in Miami and supermodels in Europe. But still, in our minds, nobody we read at that point *was* Dodger.

JW: So we just headed to Virginia to start prepping the shoot without knowing what we were going to do about Dodger. Things were pretty bleak, until one of our mentors, Universal Pictures executive Jeff LaPlante, recommended a Canadian actress whose work he admired in *Dawn of the Dead*. Since Beau and I had to fly to the Toronto Film Festival anyway – for the announcement of the next Chrysler Million Dollar Film Festival winner – we decided to read a couple of actresses up North.

BB: Just before Lindy Booth’s audition, Jeff and I had a heart-to-heart at a pizza place in Toronto, where we surrendered our dream of finding the perfect Dodger. We were convinced that we’d have to compromise, and settle for an actress who had at most seven or eight of the ten qualities we were looking for...then, thirty minutes later we met Lindy Booth, who actually possessed twelve.

JW: I wish we had taped Lindy’s audition, because it was the finest acting we had seen since we began the casting process. Beau was so sure that Lindy was right for Dodger, and so nervous that I might feel otherwise, that he couldn’t even look at me as she left the room. Not that it mattered – I was already chasing her down the hall to ask her if she could swim; otherwise, we were going to have to rewrite the pool sequence...

Q: She’s been in a couple of thrillers, but Lindy’s role in *Cry Wolf* isn’t the typical one for a female in a horror movie; was this a conscious effort on your part and/or Lindy’s?

JW: I’m not sure it was a conscious decision so much as it was a reality of the movies Beau and I like and the movie we want to make. I’m not interested in victims or villains; every person believes they are the hero of their own story, and I think it’s important to see each of your characters through that filter.

I always describe Dodger as one of the girls I had a crush on in high school. I was never interested in the pretty and popular types who were voted “best eyes.” I liked the girls who did their own thing and were voted “most likely to succeed.”

BB: Lindy not only delivered everything we were looking for, she brought things to the part that none of us expected.

Q: The movie utilizes a traditional thriller setting, a school campus. Did you shoot at a real one?

JW: We shot the movie in Richmond, Virginia. In terms of production and creative needs, we found everything we were looking for in Richmond. The Virginia Film Office, and the residents of Richmond, rallied behind our little film from the beginning. They supported us in ways I can't imagine any other film commission or community could. Local restaurants and businesses donated food and supplies; our crew accomplished feats that were seemingly impossible on our budget; and locations invited us onto their property and allowed us to interrupt their lives – without complaint.

BB: People gave their blood, sweat, and tears to this film – not for money, but to help a hometown boy make good –

JW: I was born and raised in Virginia.

BB: We can't wait to make more movies there. Their production center has an incredible crew base and talented actors. Our unit production manager and location manager Oriana Robertson did a tremendous job, and the film commission used the full weight of their office on our behalf. In addition to beautiful foliage, Virginia has a delicate balance of rural locations and urban convenience.

JW: For the school, I wanted a traditional gothic campus that looked like it was nestled in the middle of nowhere. This was important because the major motive for why our characters do what they do is boredom and the lengths that they will go to in order to escape it.

BB: It was also a conscious decision to set the story at a boarding school, so it would be self-contained. The kids can't go home to their parents at the end of the day; and they can't run to the police if there isn't anything other than campus security for miles. You can tell the audience all of this, but it's so much more powerful if you *show* them.

JW: The audience needed to feel isolated by the wilderness and overwhelmed by the beauty of the architecture. The University of Richmond fit the bill, and the support we received from the students and faculty – and, in particular, Carla Shriner, our liaison – allowed us to achieve far more than we had any reasonable hope of accomplishing.

BB: Though we shot at various schools, seminaries, and institutions in and around Richmond, almost all of the main iconic footage was shot at U of R. The University's campus feels like an idyllic place of tradition and privilege, and helps set the tone of Owen becoming enamored with this new world. The themes of the film revolve around contrasts – between fiction and reality, between right and wrong, and specifically between classic and contemporary. The cast wears traditional ties and blazers, but

personalizes their appearances with modern flourishes; the campus has grand gothic red-brick architecture, yet inside they also have labs stocked with brand new computers.

We brought the actors to Virginia over a week early, partially to rehearse and partially to bond. We had this naïve fantasy about a “film camp” atmosphere, with the cast living and rehearsing and playing together. Thing is, it actually worked – and the group chemistry is evident in the movie. The actors became very close; they’re all still friends, a few are now roommates, and some of them are even dating each other.

Q: What were some specific challenges you each faced once you were actually in production?

JW: The biggest challenge for me as a director was how to continue to be creative, given the logistical challenges that I was facing. We had set out to shoot a script that our mentors – at Universal Pictures’ physical production department – had told us they would have budgeted at \$15-20 million...and we had \$1 million.

BB: Having no money – that was the biggest challenge. During pre-production, my outgoing voice mail greeting was, “Hi, this is Beau Bauman. If you’re calling to ask for more money, the answer is ‘No.’”

JW: Since there was no margin for error, I would plan every scene down to the smallest detail with editor Seth Gordon, DP Romeo Tirone, and script supervisor Kristin Calabrese.

Unfortunately – or, fortunately, depending on how you look at it – something went wrong almost every day. These problems would cause me to amend the day’s game plan and improvise; by having to figure out ways to simplify a scene, combine locations, or simply find a different camera angle, the material was elevated in ways I could not have imagined. For me, the toughest days were the ones when everything was going well but nothing felt right. On those occasions I would try to take a step back and think about the movie I would want to see as a moviegoer, as opposed to the film I was trying to make as a director.

BB: There was daily disaster aversion and general crisis management. This included, but was not limited to: a helicopter without a proper camera mount running out of gas racing against an oncoming storm on the one day the pilot was available; the power shorting out every time we tried to turn the lights on at the pool location, taking away half a day of shooting; trying to find the flashlights that firemen use, which turn out to be made by only three companies in the world, and then getting them donated; working around a hurricane that forced our entire production office to take over the nearest Kinko’s after our power and phones were lost for over a week; rearranging the shooting schedule multiple times due to thunderstorms and/or cast availability; trying to keep Jon Bon Jovi’s presence hidden from the press, for security reasons; casting Gary Cole from across the country, the day before shooting his scenes; using available light to shoot a 2-page scene in under 1 hour; shooting in a moving bus – as it was breaking down; running

out of film on a Friday night, with a shoot scheduled for Saturday morning; handling a Chrysler PT convertible that, at the time, was 1 of only 2 in existence; having car accidents with borrowed vehicles; using free FedEx envelopes as interoffice envelopes, in order to save money on office supplies; filming active cell phones in areas with no cell service; and keeping actual high school students on-set as extras, after parents showed up to enforce their curfews.

All that, plus – how do you achieve aerial photography, underwater photography, crowd scenes, an ensemble cast, night exteriors, *and* shoot on film, all for \$1 million? Well, we did, thanks in large part to the tremendous support of vendors such as Panavision, Technicolor, and Efilm – who all got behind the spirit of the Chrysler competition to support first-time filmmakers to an unprecedented extent. Also, with the help of Gina Crane, our product placement specialist, we made very aggressive efforts to add additional resources to the production.

Q: How integral was the IM and e-mail angle to the concept? It’s something we haven’t seen as a thriller storyline’s motivation...?

BB: Our killer had to threaten the kids somehow...but pasted letters torn from magazines and filter-disguised phone calls felt so stale. So we asked ourselves, “What’s next?” The answer was, something electronic. With so many forms of communication out there these days, we had lots of options.

JW: There is something undeniably scary about the internet, chat rooms, instant messaging, etc. We’re getting so familiar with it, yet at the end of the day, you really have no idea who you are talking to and where they are – especially given the advent of handheld wireless devices. It’s fertile ground; hopefully we were able to pull off successfully mining IM and the internet for scares.

BB: As the script developed, we realized that this was something people were responding to. So we pushed it a bit further, like with the camera phones. AOL was a big supporter from early on.

Q: But there now is a game that’s going to be out with the movie...?

JW: Yes, it’s based on the lying game that the characters play in the movie and it’s being carried by AOL Instant Messenger. The fact that it’s actually happening is due in large part to Beau, who had the vision to pursue it relentlessly, long before we had distribution in place. There’s also an AIM mobile game that you can play on your phone, before the official online game is launched.

BB: The idea was originally to educate people about the game and engender some popularity before the movie comes out, so that watching the movie’s “game scenes” would seem less foreign. I had an initial idea of a game called “IM A Killer,” of which the pun was the best part. We weren’t sure it would work, but then Seth Gordon sat down and figured out the nuts and bolts of it.

AOL immediately responded to the idea of a proprietary game for AIM. They saw the film before anyone else, and hired Klear Games – an award-winning development company – to build the game. The AIM version is still a lying game of bluffing, suspicion, and accusation – very faithful to the game that’s played face-to-face in the movie, and totally addictive.

Rogue Pictures has really kicked things into high gear, and with the help of Chrysler and AIM Mobile, there’s going to be a huge contest called “The Hunt,” which will culminate in a massive scavenger hunt with a new Chrysler as the grand prize. “The Hunt” is what’s known as a “Big Game,” similar to Flash Mobs in that they use wireless devices to send clues and track players, effectively turning major cities into vast game boards. It should be very cool, and I’m more than a little bit jealous that they won’t let me play.

Q: And what should audiences expect from this movie when they buy their tickets and settle down to watch it?

JW: *Cry_Wolf* plays with some established conventions of the genre, and I hope that audiences will find it fresh – because it’s one of the few mainstream films out there that doesn’t talk down to its audience.

BB: The film should keep them guessing from start to finish. Whatever they expect, my biggest hope is that they’re surprised.

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About the Cast

JULIAN MORRIS (Owen)

Julian Morris began acting at the Anna Scher Theatre in his native London. At the age of 13, a director of the hit U.K. television series *The Knock* spotted him there and offered him a part on the series. Julian took the role, which led to more TV and film appearances. He also continued his intensive training under Anna Scher for the next eight years.

Julian subsequently spent three seasons with the Royal Shakespeare Company, learning his craft with such directors as Steven Pimlott, Tim Albery, and Elijah Moshinsky and such actors as Simon Russell Beale, Samuel West, and Roger Allam.

He was most recently seen on television, opposite Geraldine McEwan as Miss Marple, in *The Murder at the Vicarage* (directed by Charles Palmer).

In America, Julian played the lead role in Jim Wilson's independent feature *Whirlygirl*, opposite Monet Mazur.

LINDY BOOTH (Dodger)

Filmgoers have recently seen Lindy Booth starring in Zack Snyder's hit remake of *Dawn of the Dead* and Rob Schmidt's *Wrong Turn*.

The Ontario native was named Best Supporting Actress at the 2002 DVD Premiere Awards for her performance in Joe Chappelle's *The Skulls II*. Her other features include Peter O'Brian's *Hollywood North*; Soo Lyu's *Rub & Tug*; David Weaver's *Century Hotel*, in which she had a dual role; and Sean Garrity's *Lucid*, which will screen at the 2005 Toronto International Film Festival.

Another dual role, on the popular Disney Channel series *The Famous Jett Jackson*, made Lindy well-known to television viewers. She has also appeared in regular or recurring roles on the current USA Network hit *The 4400*; *Eerie, Indiana*; *Relic Hunter*; and *Odyssey 5*.

Her additional television credits include portraying Lana Turner in Robert Allan Ackerman's award-winning miniseries *Life with Judy Garland: Me and My Shadows*.

Lindy has been honored several times at the annual Sears Drama Festival, and received the Individual Merit Award for her performance in the play *Forget Me Not*.

JARED PADALECKI (Tom)

Jared Padalecki is currently starring alongside Jensen Ackles in the new WB Network series *Supernatural*. Television audiences already know him from several seasons' worth of the same network's acclaimed hit show *Gilmore Girls*, opposite Alexis Bledel.

His movie credits include Jaume Collet-Serra's *House of Wax*; Shawn Levy's blockbuster *Cheaper by the Dozen*; Dennie Gordon's *New York Minute* (opposite Mary-Kate and Ashley Olsen); and John Moore's *Flight of the Phoenix*.

Jared's notable telefilms include Greg Beeman's *A Ring of Endless Light* (adapted from the Madeline L'Engle book of the same name), with Mischa Barton.

While in middle school, the San Antonio native began taking drama classes and performing in school plays. During high school, he won regional, state, and national awards in drama competitions. In 2000, out of 7,000 entrants, he won the Presidential Scholar Award from the National Foundation for Advancement of the Arts.

Shortly thereafter, Jared auditioned at a local Planet Hollywood and was selected to appear on the Teen Choice Awards telecast, on which he caught the attention of a talent manager and which in turn led to him relocating to Los Angeles.

JON BON JOVI (Rich Walker)

Jon Bon Jovi is an actor, songwriter, and musician. He is most famous as the voice of the band Bon Jovi, which was formed in the early 1980s. The group has sold more than 100 million records worldwide and has performed live for over 32 million fans in 50 countries.

Bon Jovi has released twelve albums: eight studio ones, a greatest-hits compilation, a live recording, and a re-arranged greatest-hits compilation. In 2004, to mark the 20th anniversary of their debut album, the band released "100,000,000 Bon Jovi Fans Can't Be Wrong," a 4-CD boxed set comprised almost entirely of previously unreleased music from the two decades. The band will release a ninth studio album of new material in September 2005.

Jon wrote and recorded the chart-topping song "Blaze of Glory" for Geoff Murphy's *Young Guns II*. The song earned Jon a Golden Globe Award, as well as Academy Award and Grammy Award nominations. The experience, which included his playing a bit part in the movie, spurred Jon to research and subsequently pursue an acting career.

Since then, he has starred in such films as David Anspaugh's *Moonlight and Valentino* (for which he won the Motion Picture Club's Premiere Performance Award); John Duigan's *The Leading Man*; Stephen Gyllenhaal's *Homegrown*; Jonathan Mostow's hit *U-571*; Mimi Leder's *Pay It Forward*; and Arthur Hiller's upcoming *National Lampoon's The Trouble with Frank*.

For television, Jon appeared on *Sex and the City*, and guest-starred in 9 episodes of *Ally McBeal* during that show's final season.

While a native (and longtime resident) of New Jersey, Jon is also majority owner and co-chairman of the board of the Arena Football League's Philadelphia Soul. After a new initiative, the entire Soul organization – from owners to front office to team members – is a visible and active force in the local community, raising hundreds of thousands of dollars for local causes.

SANDRA McCOY (Mercedes)

Born and raised in San Jose, California, Sandra McCoy has trained in dance and gymnastics from the age of 8.

After attaining a Bachelor's Degree in Psychology from Santa Clara University, she moved to Los Angeles to work in show business. She was part of a female pop group, worked as a dancer, and was also a cheerleader for the Los Angeles Lakers

Sandra began landing roles immediately after making a commitment to acting. She has appeared on such television series as *CSI* and *CSI: Miami*; and in such feature films as John Schultz' *Like Mike*; Tom Brady's *The Hot Chick*; Peyton Reed's *Down with Love*; and Mark Rosman's *A Cinderella Story*.

KRISTY WU (Regina)

Kristy Wu recently starred, to critical acclaim, opposite Bai Ling in the award-winning independent feature *Face*, written and directed by Bertha Bay-Sa Pan.

Kristy also starred in John Schultz' *Drive Me Crazy*; played opposite Joan Chen in Gurinder Chadha's *What's Cooking?*; and made several noteworthy appearances as Chao-Ahn in the final season of the cult series *Buffy the Vampire Slayer*. Her other television roles include guest spots on *Freaks and Geeks* and *Joan of Arcadia*.

The Los Angeles native began her professional acting career at age 12, appearing in the South Coast Repertory staging of *One Thousand Cranes*. Her performance led to an offer for a part in the original La Jolla Playhouse production of Randy Newman's *Faust*. She declined the offer in order to continue her school studies, but was soon spotted and signed by a talent manager. From that point on, Kristy began alternating her studies with her acting career. She recently graduated from Stanford University with a degree in English Literature.

Kristy is also an accomplished artist, and recently had a showing in Los Angeles of her drawings of female animated characters.

About the Filmmakers

JEFF WADLOW (Director/Writer)

Jeff Wadlow graduated from Dartmouth College with a double major in History and Film modified by Drama and a citation for outstanding work in Animation.

A graduate of the Peter Stark Producing Program at the University of Southern California School of Cinema-Television, Jeff was awarded a USC Associates Endowment Scholarship for academic achievement; was selected as one of 10 nationwide finalists for the Coca-Cola Refreshing Filmmaker's Award; and conceived, acted in, and directed the short *The Tower of Babble* (co-written and produced by Beau Bauman and Matt Stuecken, and narrated [uncredited] by Kevin Spacey), which was chosen for a Stark Special Projects grant. The film went on to receive acclaim as an official selection at over 30 international and domestic film festivals, garnering more than two dozen awards.

In his first year out of film school, Jeff was honored with the George Méliès Award for Innovation, sponsored by Kodak; made a special presentation of his short films for the opening night gala of the Virginia Film Festival; was featured at the Los Angeles County Museum of Art's "Young Directors" night; and took the top prize at the inaugural Chrysler Million Dollar Film Festival – a million-dollar production grant to make his first feature film, ***Cry_Wolf***.

Jeff's other writing and directing credits include the Chrysler-branded *Manual Labor*; the presentation piece that inspired ***Cry_Wolf***, *Living the Lie*, starring Topher Grace and Estella Warren; and the animated *Catching Kringle*, featuring the voices of Danny DeVito and Larry King. As actor, he has appeared in various projects, including Michael Bay's *Pearl Harbor* and the television series *Roswell*.

Jeff recently created The Adrenaline Film Project, a program he founded to help aspiring filmmakers of all ages conceive and complete a short film in just 72 hours.

BEAU BAUMAN (Producer/Writer)

Beau Bauman graduated from Yale University, was a Presidential Scholar, and is a published author (of *The Most Important Thing I Learned in Life*, which he compiled and edited from inspiring true stories). He has worked in various production capacities on a number of feature films, and as a story analyst for Jerry Bruckheimer Films.

He is also a graduate of the Peter Stark Producing Program at the University of Southern California School of Cinema-Television. While there, he co-wrote and produced *The Tower of Babble*, which played film festivals all over the world and won more than two dozen awards.

In addition to the latter, Beau has produced a number of other shorts, including Jeff Wadlow's Coca-Cola Refreshing Filmmaker's Award finalist film as well as the

Chrysler-branded *Manual Labor* and *Living the Lie* (starring Topher Grace and Estella Warren); and Andrew Cohen's *American Storage* (starring Steve Carell).

Beau and Jeff recently scripted the suspense thriller *Prey* with Academy Award-nominated filmmaker Darrell Roodt, who is directing the feature.

DAVID BARTIS, DOUG LIMAN (Executive Producers)

David Bartis and Doug Liman are the founders of, and partners in, Hypnotic, a film and television production company.

Among Hypnotic's credits are the blockbuster *The Bourne Identity* feature film franchise; the popular "Terry Tate, Office Linebacker" short film and commercial series for Reebok; and the hit television series *The O.C.* In addition to executive-producing ***Cry_Wolf***, Hypnotic created and produced the Chrysler Million Dollar Film Festival, the inaugural edition of which was won by Jeff Wadlow.

Hypnotic recently produced Huck Botko and Andrew Gurland's *Mail Order Wife*, which won the award for Best Independent Feature Film at the 2005 Santa Barbara International Film Festival.

David Bartis earned a BA in English and American Literature from Brown University, and has been working in the entertainment industry for two decades. As Director of Programming at Quincy Jones Entertainment, he was involved in the development and launch of NBC's hit series *The Fresh Prince of Bel Air*. He then joined HBO, eventually becoming Vice President, Original Programming, West Coast, and was the development and production executive on such popular and award-winning series as *Everybody Loves Raymond*; *Martin*; *Roc*; and *The Ben Stiller Show*.

He then joined NBC Studios. As Senior Vice President, Primetime Series, he supervised development and production of all primetime programs for the network, including two of the hits of the 1998-1999 season, *Will & Grace* and *Providence*.

Doug Liman's most recent film as director was the smash hit *Mr. & Mrs. Smith*, starring Brad Pitt and Angelina Jolie. As director and producer, Doug created a blockbuster franchise with *The Bourne Identity*, released in 2002. Doug executive-produced the 2004 sequel, *The Bourne Supremacy*, and will executive-produce the upcoming *The Bourne Ultimatum*, which is slated for 2007. His other producing projects include Charles Herman-Wurmfeld's hit independent feature *Kissing Jessica Stein*.

He won the MTV Movie Award for Best New Filmmaker for *Swingers* and was an Independent Spirit Award nominee for Best Director for *Go*.

Doug directed the pilot and the first episode of *The O.C.* in addition to executive-producing the first season of the series with David Bartis.

Doug was also integral to the creation of the commercial production arm Propaganda Independent, and his “Hackesack” spot with Tiger Woods won the top prize at Cannes.

He graduated Brown University (where he and David founded the cable television station) with a Bachelor of Arts.

SETH LEWIS GORDON (Editor; Associate Producer)

Seth Lewis Gordon graduated with honors from Yale University. He is also an alumnus of Harvard’s Graduate School of Design, and the winner of an Oxford Writing Fellowship.

He has produced and directed documentaries for The Gates Foundation, PBS, and the United Nations. As co-founder of LargeLab, a full-service production company, Seth writes and directs both live-action and animated commercials and music videos for such clients as the Dixie Chicks, Ford, Fox, MTV, and Nike.

He has directed several short films which screened at the Sundance Film Festival over the past three years, including the much-praised *Fears of a Clown*.

Seth produced the documentary feature *New York Doll* (directed by Greg Whiteley), which screened at the Sundance Film Festival and will be released theatrically in the fall of 2005.

He was the editor and cinematographer on Jeff Wadlow’s short *Manual Labor* and was the production designer and editor on Jeff’s short *Living the Lie*, which were made during the Chrysler Million Dollar Film Festival competition. Seth designed titles and graphics for those shorts as well as for **Cry_Wolf**.

ROMEO TIRONE (Director of Photography)

Brooklyn-born Romeo Tirone attended St. John’s University, and then made his way out to Los Angeles. He began his career working as a lens technician in the rental department at General Camera. After 2 years, he had the opportunity to work as 2nd assistant cameraman on the classic Run-DMC/Aerosmith music video “Walk This Way.” This led to him becoming the cinematographer on dozens of music videos. Among the many artists and bands that he has worked with in that capacity are Cheap Trick, Heart, Ice Cube, Ice T, Ozzy Osbourne, Public Enemy, The Red Hot Chili Peppers, and the late Tupac Shakur.

Romeo later returned to New York, and in addition to his music videos work began shooting commercials for such leading production houses as Giraldi, Hungryman, Radical Media, and Red Tree. His film credits as cinematographer include Michael Cuesta’s multi-award-winning independent feature *L.I.E.*

MARTINA BUCKLEY (Production Designer)

Martina Buckley was born in Cork, Ireland. Upon graduating from high school, she studied fine art in Paris and Connecticut (where she also studied literature). After completing her undergraduate work, she moved to New York City to study design at the Fashion Institute of Technology and work in the fashion industry. Her clients included Henri Bendel, Ralph Lauren, and Macy's.

She later relocated to Los Angeles and began working in films, music videos, and commercials, initially on costumes but soon in the art department. Among her feature credits as production designer are Michael Radford's *Dancing at the Blue Iguana* (for which she won the Best Production Design award at the Milan International Film Festival); J.S. Cardone's *The Forsaken* and *Outside Ozona*; and Billy Kent's upcoming *The OH in Ohio* (starring Parker Posey and Danny DeVito).

Martina has enjoyed a long collaboration with director Sanji, including on videos for Tori Amos and Maxwell.

In addition to her career as production designer, she is also a working artist who has exhibited paintings in Los Angeles and her native Cork.

ALYSIA RAYCRAFT (Costume Designer)

Alysia Raycraft is a costume designer and illustrator for both film and theatre. The Texas native received her BFA in painting and sculpture from the University of Texas at Austin. In New York City, she earned an MFA in Costume Design from NYU's Tisch School of the Arts, as well as an Artist in Residency at the New York City Ballet.

Her feature design credits include Jonathan Kesselman's *The Hebrew Hammer*; Curtiss Clayton's *Rick*; Danny Leiner's *The Great New Wonderful*; Laurence Malkin's upcoming *Five Fingers*; and Nick Peterson's forthcoming *Intellectual Property*.

MICHAEL WANDMACHER (Music)

A native Minnesotan, Michael Wandmacher worked in Minneapolis as a commercial composer for 5 years creating tracks for major advertising agencies. Since relocating to Los Angeles, he has scored films, television, and videogames (most recently, Activision's official game for *Madagascar*).

His film scores seamlessly blend symphonic music with electronica, rock, hip-hop and a wide variety of ethnic instrumentation. He composed the music for Tim Hill's *Max Keeble's Big Move*; Robert Iscove's musical *From Justin to Kelly*, and Lau Kar Leung's *The Legend of Drunken Master*, starring Jackie Chan. Michael also contributed music to Andrew Davis' *Collateral Damage*, and wrote songs and additional music for Roger Spottiswoode's *The 6th Day*.

CRY_WOLF

The Cast (in order of appearance)

Becky
Owen
Dodger
Miss McNally
Mr. Matthews
Tom
Randall
Lewis
Mercedes
Graham
Regina
Game Players

Custodian
Rich Walker
Laura
Resident Advisor
Field Hockey Player
Student in Dorm Hall
Student in Class
Student Talking to Cop
Librarian
Girl in Manager's Office
Angel Being Kissed
Cop Outside Dance
Headmaster Tinsley
Cop at Police Station

Acting Consultant
Leigh Kilton Smith

Stunt Coordinator
Stunts
Becky Stunt Double

Erica Yates
Julian Morris
Lindy Booth
Jane Beard
Gary Cole
Jared Padalecki
Jesse Janzen
Paul James
Sandra McCoy
Ethan Cohn
Kristy Wu
Sabrina Gilbert
Ashleigh Pixley
Shauna Sauls
Ranel Johnson
Michael Kennedy
Jon Bon Jovi
Ashley Davis
Jarvis George
Shannon Cusack
Dan Geroe
Sarah Satow
Gregory Prunchak
Marty Terry
Stephanie Nicole Kelley
Elaine Deichmeister
Steven Ritzi
Anna Deavere Smith
Antonio D. Charity

Steven Ritzi
Bullet Stunts
Tina McKissick

The Crew

Directed by	Jeff Wadlow
Produced by	Beau Bauman
Written by	Jeff Wadlow & Beau Bauman
Executive Producers	David Bartis
	Doug Liman
Co-Executive Producer	Gene Klein
Director of Photography	Romeo Tirone
Production Designer	Martina Buckley
Editor	Seth Lewis Gordon
Costume Designer	Alysia Raycraft
Music by	Michael Wandmacher
Music Supervisor	Julianne Jordan
Casting by	Fern Champion
Associate Producers	Steven Butensky
	Seth Lewis Gordon
Line Producer	Bill Berry
Unit Production Manager	Oriana Robertson
Production Coordinator	Jeff L. Anderson
Production Supervisor	Ruben F. Rios II
1 st Assistant Director	Will Strayer
Script Supervisor	Kristin Bree Calabrese
2 nd Unit Director/Director of Photography	Geoffrey Haley
1 st Assistant Camera/ Additional 2 nd Unit Photography	Christopher T. Paul
B Camera 1 st Assistant Camera	Alan Aldridge
Additional Focus Pullers	Patrick Borowaik
	Bo Webb
2 nd Assistant Camera	Matthew Heath
Camera Loaders	Monica Barronton
	Alan Newcomb
Steadicam Operator	Geoffrey Haley
Key Grip	Ray Brown
Best Boy Grip	Jason Emory
Dolly Grip	Brent Matejeck
Grips	Wes Bailey
	Cheyenne S. Ball
	Tom Barrett
	Paul Bogdan
	John McKain
	Robert Spencer
	Austin Cross
Gaffer	Chris "Cat" Thompson
Best Boy Electric	Michael Flinn
Genny Operator/3 rd Electric	David Shane Guild
Electricians	

Rigging Gaffer
 Art Director
 Set Decorator
 Leadman
 Swing Gang

Scenics

Art Department Assistant
 Clearances Coordinator
 Storyboard Artist
 Property Master
 Assistant Property Master
 Props Production Assistant
 Special Effects
 Wardrobe Supervisor
 Assistant Costume Designer
 Costumer
 Wardrobe Intern
 Product Placement Specialist
 Key Hair Stylist
 Assistant Hair Stylist
 Key Make-Up Artist
 Assistant Make-Up Artist
 Additional Prosthetic by
 Casting Associate
 Casting Assistant
 Local Casting

Community Relations Manager
 2nd Assistant Director
 Production Secretary
 Key Production Assistant
 Cast Driver/Production Assistant
 Production Assistant
 Sound Mixer
 Boom Operator
 Location Manager
 Assistant Location Manager
 Location Scout
 Fire Medics
 Fire Medic Coordinator

Charles Harris
 Jason Parker
 S. Benjamin Smyth Jr.
 Hektor Stockton
 Austin Cross
 Julie Smith
 Angie Ratliff
 Cliff Eubank
 John Harris Chandler
 Craig Taylor
 Michael Clark
 Richard Patterson
 Sarah Stanitz
 Clyde Hott
 David Riensche
 Andrew Carnwath
 Beth Morris
 Justin Dray
 Andrew Carnwath
 Katrina Migliore
 Genna Stock
 Leslie Kaplan
 Renee Jones
 Gina Crane
 David Halsey
 Denise Bishop
 Rhonda Bareford
 Sharon Spradlin-Barrett
 Keith Vanderlaan, Captive Audience
 Maggie Burr
 Scott Rosen
 Mandy Sprinkel
 Central Casting
 Leslie Beller
 Timothy A. Blockburger
 Victor Giarrusso
 Scott Woodard
 Jane Sakowski
 Marisa Vrooman
 Larry Long
 Matt Fann
 Oriana Robertson
 J. Clay Tweel
 Isaac Regelson
 Set Safety & Emergency Services
 Peter J. Marziale

Divemaster
 Transportation Coordinator
 Transportation Captain
 Production Van Driver
 Honeywagon Driver
 Drivers

Catering Provided by
 Chefs

Animal Wrangler
 Production Office Assistants

On-Set Interns

Production Office Interns

Assistant to Mr. Bartis
 Assistants to Mr. Wadlow and Mr. Bauman

Travel Coordinators

Assistant Editor
 Post-Production Supervisor

Additional Photography

Unit Production Manager
 Director of Photography
 Set Decorator
 2nd Unit Director
 Stunt Coordinator
 2nd Assistant Director
 Leadman
 Set Dressers

Property Master
 Assistant Property Master

Mike Throckmorton
 Kristine Golashesky
 Bo Jenkins
 Bob Foster
 Gary L. Shuckahosee
 Michael Brady
 Gathia P. Gillespie
 Randolph Grant Jr.
 Steve Mitchell
 Gregory Patterson
 Location Catering
 Darek Makhoul
 Michael T. Santeramo
 Miriam Fields, Training Unlimited
 Andrew Givens
 Elaine G. Troy
 John Kneedler
 Gordon Miller
 Laura Black
 Manish Goyal
 Brett Gursky
 Dan Margolis
 Adria Unger
 Tina Brenkus
 Kathryn Beane
 Michael Rochford
 David Dewind
 Christine Mack
 Amanda Thompson
 Paul Warschilka
 Tim Pedegana

Merry Dunning
 Matthew Irving
 Cliff Eubank
 Seth Lewis Gordon
 Lonnie Smith Jr.
 Alice M. Peschl
 Tommy McCutcheon
 Daniel Duprey
 Sarah Stanitz
 J. Clay Tweel
 Beth Morris
 Michael Raybould

Props Production Assistant
 1st Assistant Camera
 B Camera 1st Assistant Camera
 2nd Assistant Camera
 Camera Loaders

Steadicam Operator/
 2nd Unit Director of Photography
 Unit Still Photographer
 Costumer
 Assistant Hair Stylist
 Additional Hair & Make-Up
 Grip
 Electrician
 Sound Mixers

Boom Operators

Location Manager
 Assistant Location Manager
 Additional Assistant Editor
 Assistant Accountant
 Production Secretary
 Key Set Production Assistant
 Production Assistants

Production Interns

Catering Provided by
 Transportation Captain
 Honeywagon Driver
 Drivers

Eric Weiss
 Brian Morena
 Scott Inge
 Rafiel Chait
 Daron Hollowell
 Jennifer Wood

Max Fischer
 David Lee
 Susan Antonelli
 Joan Shay
 Jennifer Nudelman
 Danny Eckler
 Charlie Bowman
 Peter Thomas
 Sid Williams
 Mark Brunner
 Shawn Williams
 Isaac Regelson
 Kathryn Stephens
 Jim Bruce
 Barbara Morris
 David Satterfield
 Scott Foster
 Jeff Coward
 Gaerick Duffin
 Marcela Morgan
 Tina Pleasants
 Alison Nicole Stewart
 Layne Wilson
 Rom Alejandro
 Jarrett Lee Conaway
 Stephanie Gatewood
 Lauren Lumsden
 Lin Qiu
 Zander Roberts
 Gretel Truong
 Han West
 Kevin Wu
 Mike Mason, Thymeout Catering
 Bobby Jones
 Terry Johnson
 Bill Benner
 Brian Ellis
 Randolph Grant Jr.
 B.J. Hallett

	Maury Lippert
	Billy Raikes
Supervising Sound Designer & Editor	Glenn T. Morgan, MPSE
Re-Recording Mixers	Joe Barnett
	Matt Waters
Additional Re-Recording Mixers	Kevin Burns
	Todd Orr
Sound Designers	Kerri Carmean
	Peter Zinda
Sound Editors	David A. Whittaker, MPSE
	Chris Assells
	Randy Kelly
	Matt Waters
	Ben Wilkins
Dialogue Editors	Peter Staubli, MPSE
	Margit Pfeiffer
Foley Editor	David Barbee
Digital Assistant	Paul Flinchbaugh
Sound Re-Recordist	Unsun Song
Foley Artists	James Moriana
	Jeffrey Wilhoit
Foley Mixer	Nerses Gezalyan
ADR Mixer	Bob Deschaine
ADR Recordist	Tammy Treadwell
DI Producer	Michael Kennedy
DI Production Assistant	Donnie Creighton
DI Colorist	Steve Bowen
DI Color Assistant	Benny Estrada
DI Editor	Devon Miller
Production Manager	Josh Haynie
Data Management Supervisor	Tom Bristow
Color Imaging Director	Elizabeth Cotter
Visual Effects Produced by	CIS Hollywood
Visual Effects Producer	Julie Orosz
Visual Effects Coordinator	Julia Gaudette
Lead Inferno Artist	Greg Oehler
Inferno Artist	Tom Daws
Titles & Graphics	LargeLab
Opticals	Pacific Title
Negative Cutting	Marlen Hill
Post-Production Services by	Technicolor Creative Services
Dailies Colorist	Richard Kyzer
Digital Film Colorist	Steve Porter
Sr. Project Manager	Jennifer Sims
Project Manager	Kevin Buck

Music Editor
 Music Coordinator
 Music Legal & Clearances

Michael Dittrick
 Jo Jo Villanueva
 Christine Bergren
 Jennifer Pray

Songs

“Tougher Than It Is”
 Written by John McCrea
 and Gabriel Nelson
 Performed by Cake
 Courtesy of Columbia Records
 By Arrangement with SONY BMG
 MUSIC ENTERTAINMENT

“I’ve Seen Those Eyes”
 Written by Paul Masvidal
 and R. Walter Vincent
 Performed by Aeon Spoke
 Courtesy of Position Music

“Sea Lion”
 Written by Sage Francis, Will Oldham,
 and Alias
 Performed by Sage Francis, Will Oldham,
 and Alias
 Courtesy of Epitaph

“Monkey”
 Written by Alan Sparhawk,
 Mimi Parker and Zak Michelletti
 Performed by Low
 Courtesy of Sub Pop Records

“10:1”
 Written by Zach Rogue
 Performed by Rogue Wave
 Courtesy of Sub Pop Records

“Shoot Your Gun”
 Performed by 22-20s
 Courtesy of Astralwerks
 Under License from
 EMI Film & Television Music

“We Gonna Put It Down”
 Written by Ali “Dee” Theodore,
 Vincent Aliferi and Jojo Pelegrino
 Performed by Classic
 featuring Jojo Pelegrino
 Courtesy of Deetown Entertainment

Soundtrack available on Lakeshore Records

Film Stock Provided by
 Underwater Equipment Provided by
 Remote Crane &
 Additional Grip Equipment Provided by
 Production Vehicles Provided by
 Rental Cars Provided by
 Helicopter Provided by
 Aerial Mount Provided by
 Cargo Shipping Provided by
 Security Provided by
 Wardrobe Rentals

Eastman Kodak
 Hydroflex
 New Deal Grips
 Lightnin’ Production Rentals
 Enterprise Rent-A-Car
 Heloair
 Tyler Camera Systems
 Production Express
 Z-Force Security
 Universal Costume Department

Additional Wardrobe	Disney Costume Department
Property Rentals	Universal Property Department
Production Supplies	Universal Assets
Bags Provided by	Jansport
Eyewear Provided by	Modo
Watches Provided by	Nixon
Flashlights Provided by	Pelican
Sportswear Provided by	Nike

Additional Production Support Provided by

Amelia Springs Water	Seattle's Best Coffee
Smashbox Cosmetics	Chasen's/Herman Miller
Ici Paints	Event Apparel
Anaglypta	Hurley
Lugz	Rusty
Domino's	IBM
Payroll Services Provided by	Axium Payroll Services
Payroll Coordinator	Kathy Yasenochok
Additional Post-Production	Film Auditors, Inc.
Accounting by	Christie Mattull,
Production Insurance Provided by	Marsh Risk & Insurance Services
	Coriena Baer,
	AON/Albert G. Ruben Insurance Services
Legal Clearances	Universal Clearances
Legal Services Provided by	Alan Grodin –
	Weissman, Wolff, Bergman, Coleman,
	Grodin & Evall
Additional Editing Equipment	
Provided by	Pivotal Post
Post-Production Office Space	
Provided by	Hollywood Production Center

This Film Could Not Have Been Possible Without the Support of

Chrysler Million Dollar Film Festival
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 The University of Richmond

The Filmmakers Wish to Express Their Profound Gratitude to

James D. Brubaker
 Greig McRitchie
 Jeff LaPlante

Stacey Snider	Rita McClenny	Andrea Marcaccio
Marc Shmuger	Andrew Edmunds	Gail Simon
Holly Bario	Governor Mark R. Warner	Kevin Spacey
Jason Resnick	Carla Shriner	Topher Grace
Matthew D. Loeb	Charlie Lyons	Estella Warren
Joseph Aredas	Suzann Ellis	David Hays
Scott Harbinson	Nancy Rae Stone	Michael Cooper
Jamie Fry	Armyan Bernstein	Joe Matza
Steven Aredas	Karen Borrell	Don Fly
Rosemarie Levy	Jane Love	Tim Reynolds
Tommy Sobeck	Chaim Kantor	Phil Radin
Larry Harmell	Ronnie Jenkins	Mike Doggett
Beverly Hadley	Paul Moore	Bob Drake
Scott Hecker	Allen Rothert	Alec Colley
Harry Woolway	Collegiate Girls' Field Hockey Team	Rachelle McKinzie
Jim Cashman	Rob Carlson	Lucy Mardonovich
Michael Bertram	Peter Donaldson	Priscilla Lewis
Jeff Berry	Barbara Gale	Michael Freeman
Tony Grana	Amy Macnow	John Visconti
Susie Cook	Rick Genow	Jeff Klitzner
Michael Joe	Erin McPherson	Anne Hubbell
Doug Scott	David Matlof	Egon Stephan Jr.
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Leigh Bardugo	Jim Toth	Curtis Jones
Mike Wollaeger	Mike Nilon	Bob Rosenthal
Josh Winget	Brandt Joel	George Wood
Rhythm & Hues	Eunice Lee	Phillip Cozzo
Ed Fish	Dan Spilo	Pete Romano
Liz Molitor	Chris Wright	Linda Conrad

Doug Neil
Christine Loredó
Rebecca Kilduff

Jordan Feldstein
Bob Murawski
Bob Ducsay
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Dr. George Beller
Sen. Emily Couric

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The Laburnum House	The Miller School
Virginia Commonwealth University	James River Bus Lines
Union Theological Seminary	Tobacco Row Apartments
The Collegiate School	Henrico Police Department
Richmond Public Library	Sabot Hill Landowners' Association

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Filmed with	Panavision Florida Cameras & Lenses
Processing and Prints by	Technicolor
Digital Intermediate by	EFILM Digital Laboratories
Photographed on	Kodak Motion Picture Film
Edited on	Avid Media Composer Adrenaline
Production Equipment by	Panavision Florida
Camera Dollies Provided by	Chapman Leonard Studio Equipment, Inc.
Post-Production Sound Editorial	Soundelux
Handcrank Camera Provided by	Cinevideotech
Re-Recording Mixing Services by	Todd-AO

MPAA Rating: PG-13

(for violence, terror, disturbing images, language, sexuality, and a brief drug reference)

Dolby SR/SRD/DTS, in selected theaters

Aspect Ratio: 2:35/1 [Scope]

Running Time: 90 minutes

www.crywolfmovie.com

www.thewolfiswatching.com

[**www.aimcrywolf.com**](http://www.aimcrywolf.com)

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